



*Written by
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“The Last Trumpet”

Scriptures:

Overall Scripture: 1 Corinthians 15: 52

Specific Skit Scriptures:

"Parable of the Sheep and The Goats": Matthew 25:31-46

"Parable of the Two Bridesmaids" (Wise and Foolish Virgins): Matthew 25:1-13

"Parable of Lazareeta and the Rich Woman" (Lazarus and the Rich Man): Luke 16:19-31

"In a Twinkling": Matthew 40:40, 41

Dramatic Category: "Collected Skits On A Theme"

What are "Collected Skits On A Theme"?

"Collected Skits On A Theme" are a group of skits that fit together to make a thematic statement. Each of these collected skits begins with a narrative designed to tie together these skits with segues that bring each skit into the narrative. Each of these skits can also stand alone, but together they combine into one storyline lasting 30-45 minutes. Different casts can perform different skits, or one ensemble cast can perform all of them. These skits set up the pastor for a sermon on the central topic of the skits.

NOTE:

Three "Fractured Parables" and one "Three In One Skit" are woven into a narrative of six actors who die on their way to perform a show at a church. While they wait for their judgment, they perform the show that they would have performed had they made it to the church. The show is made up of:

1. “The Parable of the Sheep and The Goats” (script #FP1)
2. “The Parable of the Two Bridesmaids” (script #FP3)
3. “The Parable of Lazareeta and the Rich Woman " (script #FP2)
4. "In a Twinkling " (script #3N14)

Topic: Be ready for Christ's second coming!

Performance Time: 30-40 minutes

Number of Players: 6 players: (3 men and 3 women)

Objective:

These four "Collected Skits" on the theme of being ready for Christ's "second coming," demonstrate the urgency of being ready to meet Jesus at any time, either because our life on earth ends, or because we hear His "Last Trumpet."

Synopsis:

Six actors are on their way to their next performance. Suddenly, they find themselves on an empty stage, with a foreboding sign that reads, "Line Forms Here." They are baffled, and wonder if they have died en route to their destination.

While waiting in line, they pass the time by performing their favorite show, "The Last Trumpet," (comprised of three "Fractured Parables": "The Sheep and the Goats," (*sternly warning us to minister to the needy*); "Lazareeta and the Rich Woman," (*telling us there are no second chances for those who are hard-hearted and greedy*); "The Two Bridesmaids," (*warning us to be prepared to meet the Bridegroom at any time*); and the "Three In One Skit": "In a Twinkling" (*which tells us to be ready for His return at a moment's notice*).

Every one of these skits points us to one reality: Jesus could come at any time! The players reminisce about how successful their show was, but this time the ending is different. When the "Last Trumpet" sounds at the end of this show, three of them really do disappear! This eerie ending is an excellent set up for a sermon on being ready to meet our Maker.

The Cast:

NOTE:

The six players perform in all four skits. Their "character roles" change in each skit. Refer to the "Cast Roles Chart," below, for the character changes in each skit. You will find character descriptions for each of the characters at the beginning of each skit's script.

Cast Roles Chart

Player Name	The Sheep and The Goats	The Two Bridesmaids	Lazareeta / Rich Woman	In A Twinkling
Kelly <i>The nervous type</i>	A Sheep	The wise Bridesmaid	Rich Woman	Kelly , a defiant wife
Kaylene <i>Eager to please</i>	A Sheep	The Bride	Lazareeta	A socially perfect, judgmental teen
Jeanne <i>Arrogant, bossy</i>	A Goat	The Foolish Bridesmaid	Angel, devil, game show asst.	A sly associate who bends the rules
Shawn <i>Strong, leader</i>	A Sheep	The Bridegroom	The Narrator	A rebellious, "cool," teenager
Burke <i>Witty, fun-loving</i>	A Goat	A Narrator	Angel, devil, game show asst.	An ethical businessman
Dave <i>Concerned with physical survival</i>	The Narrator	A Narrator	Father Abraham	A dominant husband

Props:

For the transitional dialogue

6 little flash lights, only 3 have batteries

For "Bridesmaids"

A nylon veil

A larger bouquet

2 smaller bouquets

A top hat and cane

6 sheets of card stock (8 1/2 x 11) with the word "CHOICES" on them

A large bag of "Ruffles" potato chips

2 small black notebooks containing the parable narrative for Burke and Dave

For "Lazareeta"

A black top hat like Abraham Lincoln would wear

2 "stone tablets" made of tag board, shaped and decorated like the Ten Commandments

3 felt Jewish prayer hats

2 "game show" host hats, either party hats or glittered derbies

Several fancy costume jewelry rings

For "In A Twinkling"

Scene 1

A CD Player with headphones

A note/steno pad & pencil

Scene 2

A newspaper

A dish towel

A Bible

Scene 3

Something that looks like a ledger

An adding machine or a calculator

For the Set

An easel with a sign on it that reads: "Line forms Here"

Several black boxes up against the black backdrop to store the props for this show

Costumes:

The players could be dressed as an acting ensemble, or just in ordinary, comfortable, colorful clothes that they might be wearing while on their way to their next performance.

Sound:

Wireless mics for all actors

A fabulous trumpet blast, like the second coming, is played at the end of "In A Twinkling"

Lights: General stage lighting, except for “In A Twinkling” (see notes below)

For "In A Twinkling"

3 Light Pools:

This skit is done in three light pools. Only the scene that is active is illuminated; the other two are in darkness. This is a “light show” in that the lit spots direct the audience’s attention to the next scene. When one couple ends their scene, they freeze in position; their last line sets up the next couple’s first line. This is a “tableau” or “freeze-pose” sketch. The audience is able to see all three couples at one time; however two of the three are always frozen. Each couple’s action resumes exactly where it left off when their turn comes around again.

Blinding, Bright Light:

At the conclusion of the skit, shine a blinding, bright light from the edge of the backdrop, so that the faces of those going to Heaven can be seen as they walk into the light.

Stage Arrangement:

The actors emerge from behind a black backdrop,



The Script:

(Characters sheepishly enter the stage as the lights come up.)

Kelly: You guys, I think something's wrong.
This doesn't look like *(Fill in the name of the city in which you are performing.)*

Shawn: Where's the van?

Burke: The van is nowhere.

Dave: What do you mean the van is nowhere.

Burke: And we're nowhere either.

Dave: Man, we're gonna' get in big trouble if we lost it;
we spend our whole lives in that van.

Kaylene: I think we spent our whole lives in that van.

Jeanne: What do you mean spent? Are you implying that we are dead?

(All react in a panic and check to see if they are ghosts..)

Burke: Dead?
Who says we are dead?

Kelly: We're dead. Didn't you read the sign?

Shawn: What sign?

Kelly: We passed it on the way in; it said, "Dead End."

(Everybody starts looking for more signs. They react to being dead. They notice the one that says "Line Forms Here.")

Dave: I guess we didn't make it around that curve on the way to *(name of the church at which you are performing.)*

Kaylene: Are we really dead? It doesn't hurt. It's not like I thought it would be.

Jeanne: I don't have time to be dead. I have things to do; people to see!

Shawn: Ah, cheer up. Being dead isn't such a grave undertaking.

(All groan at his attempt at humor.)

Jeanne: I'm not kidding. I'm a busy woman.

Burke: And I'm a hungry man.
That church was supposed to feed us when we got there,
and I don't think we got there.

(He goes back to the sign and just stands there.)
Come on; maybe this is the food line.

Dave: Food line, nothing.
I want to talk to whoever's runnin' this being dead thing.
It's a drag.

(He gets in line behind Burke.)

Shawn: I don't think it's that simple.
You can't complain about being dead.
It's the sort of thing that just happens.
You're alive, then you're not.
Plain and simple; that's the facts, Jack.

(He gets in line, too.)

Kelly: I thought it was supposed to be a big room with 4 or 20 elders?

Kaylene: That's 4 and 20 elders...
but I don't think we're in Heaven quite yet.

Come on, Jeanne; get in line.

Jeanne: What for?
What makes you so sure we're dead?
Maybe we're just lost.

(Everyone agrees and begins to look around.)

Shawn: No, we're not lost; we're dead.
Now let's just wait here 'till He calls us.

(They all wait with an awkward silence.)

It's kind'a weird, huh?
Are you ready?

Kaylene: I guess.
I don't know.
Are you ever really ready to die?

Kelly: We sure told other people to be ready, didn't we?
We had a whole show on being ready to meet Jesus, remember?

Shawn: Yeah...remember those Bridesmaids....

Kaylene: And those hats...remember the hats

Burke: And Father Abraham....

Jeanne: I love that show.

Dave: Yeah, yeah....It was a good show;
but that was a show about Jesus coming to meet us,
not us going to meet Him.
This is different.

Shawn: You guys; do you really think we are going to see God?

Kelly: Oh my!
I didn't plan on seeing Him right now.
I mean, I wanted to get ready, ya' know?

Kaylene: Do you think we're going in there, or is He coming out here?

Kelly: I don't know;
I just wish I was more ready!

Burke: It doesn't matter; what's done is done; we're dead.

(The women cry.)

Jeanne: *(heading for the back of the stage)* We'll just see about that.
I'm going to go in there and announce myself.

Shawn: *(stopping her)* I'm sure He'll be impressed.

Brenda: I'm not going to be sheepish about it.

Shawn: Better that than goatish?

(They BAAA and bleat at each other.)

The Parable of “The Sheep And The Goats”

Synopsis:

This "Fractured Parable" presents the message of "The Sheep and the Goats" using commonplace, easily recognized needs, which people have, such as: loneliness, poverty, destructive habits, and emotional abuse. We seem almost "used to" hearing the commands to feed the hungry, clothe the naked, and visit the abandoned, but how many of us notice those in need around us who suffer addictions to destructive habits, are desperately lonely or impoverished, or are victims of years of emotional abuse. This contemporary adaptation of Jesus' parable speaks to those "often hidden" human ailments and propels us to action.

Cast:

When the script refers to “mimes,” they respond to the Narrator as neutral mimes, not as their assigned characters. When you see character names in the script, the mimes portray those characters; add character props to the standard mime costume, if you desire, such as: hats, neckties, a briefcase, a boa, etc.

Narrator: Dave

Mimes

Sheep 1: Kaylene

Sheep 2: Shawn

Sheep 3: Kelly

Goat 1: Jeanne

Goat 2: Burke

NOTE:

This skit is a narrated mime; this technique requires that the action described by the narrator be acted out in **pantomime** by “mimes” who **perform simultaneously** while the story is being told. The attention of the audience is on both the narrator and the mime action. Block the action of the mimes so that they illustrate the events being described by the narrator. Facial expression and interaction between the narrator and the mimes is suggested to add comedy and energy to the performance. The characters respond to what the narrator says. The action is almost constant.

The Script:

NOTE: The narrator’s lines are in bold. The mime directions are in italic.

Narrator: When the Son of Man comes in all of his glory with all his angels with him,

(Two girls flap their arms like wings and stand on either side of the Narrator as he tells the story.)

he will sit in judgment

(Angels fold their arms and frown at the people.)

on his throne

(The Narrator folds his arms as well.)

with all the nations gathered before him,

(the other three bow before him on their knees.)

and He will separate the people into two groups as a shepherd separates his sheep.

(While still on their knees and moving on all fours, everybody starts milling around the stage bleating and baaaaing. Those who were angels, join the sheep as goats. They bump into the Narrator.)

Then he will separate the sheep on his right; and the goats on his left.

(Three become sheep on the right; and two become goats on the left. They stand in a "V" formation, occasionally bleating and baaaaing.)

And then he will say to those on his right,

"You have my father's blessing.

Come, and enter the kingdom that has been ready since the world was made."

(Sheep file on all fours between the Narrator's legs; he brands them as their back ends pass between his legs. The Narrator makes a hissing sound like a branding iron; the one passing through makes a squeal and stands up once he has passed between the Narrator's legs. Three sheep stand up on the right side of the Narrator, assuming the posture of people. One of the goats tries to get into the line up, but the Narrator stops him. The goat returns to his ranks, and the goats look on, bleating now and then.)

For when I was picked on,

(The Narrator pretends to be picked on, and one of the sheep intervenes and defends him.)

You defended me.

When I needed a friend,

(The Narrator looks lonely and one of the sheep puts his hand out for the Narrator to shake.)

You were there for me.

When I did what was wrong,

(The Narrator pretends to toast with a glass, and one of the sheep grabs his hand and stops him.)

You corrected me.

And when I was broke,

(The Narrator reaches into his pockets and finds no money, but a sheep pretends to hand him some.)

You loaned me money.

When I wasn't "cool" any longer,

(The Narrator pretends to be up to bat, at a baseball game. The sheep begin to cheer hopefully. The Narrator swings, misses, but the sheep console him; they pat him on the shoulders and cheer him up.)

You still accepted me.

Sheep 1: Master, when was it we saw you picked on, and we defended you?

Sheep 2: Or in need of a friend, and we were there for you?

Sheep 3: When did you do something wrong and we corrected you?

Sheep 1: You've never needed money, have you?

All Sheep: And you've always been cool?

Narrator: **And then he will say to them,
"Anything you did for one of your brothers or sisters,
however small it may have seemed at the time,
you did for me.**

Sheep: *(In unison and in confusion)* Oh, it was for you, well...
if you put it that way, I guess we...
it was you all along, well I never...
did you ever let it on it was you, etc...

Narrator:

(Hushing them, and turning to the goats. The sheep cower as he hushes them and return to their sheep status.)

Then He will turn to those on his left, and he will say,

(The goats look indignant, and rise to their human status. They dust themselves off as though it has been below their dignity to grovel on the ground like goats.)

A curse is upon you!

(They shudder at the word "curse" and take a step back.)

You go from my sight into the eternal fire....

(They approach him to try to talk this over. Narrator raises his voice and repeats loudly.)

**To the eternal fire, that has been made ready for you with the devil
and his angels.**

For when I was picked on,

(Narrator pretends to be picked on, and one of the goats pretends to yell at him even more.)

You did not defend me.

When I needed a friend,

(The Narrator looks lonely and one of the goats puts his hand out for the Narrator to shake, but just as the Narrator reaches out, the goat pulls his hand back and laughs.)

You were not there for me.

When I did what was wrong,

(The Narrator pretends to toast with a glass, and one of the goats grabs a glass, toasts the Narrator, and pretends to join him.)

You did not stop me.

And when I was broke,

(The Narrator reaches into his pockets and finds no money. The goats pretend to count money and turn their heads.)

You did not loan me money.

And when I wasn't "cool" any longer,

(The Narrator pretends to be up to bat, at a baseball game. The goats begin to cheer hopefully. The Narrator swings, misses, and the goats mock him and turn away.)

You made fun of me.

Goat 1: Aw, Master, if we had known it was you, we would have taken you out for a burger!

Goat 2: Or let you take another shot at the ball.

Goat 1: We would have loaned you a quarter.

Goat 2: Or set you straight.

(The goats begin justifying themselves wildly. The Narrator stops them)

Narrator: **Anything you did not do for one of these brothers or sisters of mine, no matter how small it may seem at the time, you did not do for me.**

Goats: Baaaaa! *(Like they are sobbing.)*

Narrator: **Take your place in eternal punishment.**

(He points to his left and the goats hang their heads while shuffling off to the left.)

(To the sheep on his right:)

but the righteous, shall have eternal life, and party time forever!

(The righteous join the Narrator in hugs and shaking hands as they exit together off to the right.)

The End of “The Sheep and the Goats”
(return to the “waiting room”)

(transition out of the skit)

LIGHTS: BEGIN SLOW DIM TO 40%

Dave: Is it getting dark in here, or is it just me?

Burke: Well, you look about as dark as you've always looked.

Dave: Not me, this place!
Is it getting darker in here?

(tapping their flashlights)

Jeanne: Oh no! Mine doesn't work!

Shawn: Mine works fine.

Burke: I'm as bright as I've always been!

Kelly: And mine keeps going and going and going! (*mimics the "Energizer Bunny"*)

LIGHTS: HOLD AT 40%

Jeanne: Where are you guys?

Kaylene: I can't see the sign!

Shawn: It's over here.

Jeanne: What If I can't see him when He comes?

Dave: Did you bring extra batteries?

Jeanne: I forgot.

Burke: Guess you were in the "dark" about it, huh?

Kaylene: We should have been more prepared!

Shawn: Yeah, you never know when the light is over
and the darkness comes.

Jeanne: You guys, this is like the parable of the ten virgins we used to do; remember?

LIGHTS: SLOWLY BEGIN INCREASING TO 100%

Kaylene: Half of them had oil in their lamps, and half did not.

(All remember the skit)

Kelly: *(singing as she remembers)*

"Give me oil in my lamp; keep me burning, burning..."

(She winds down as everyone stares at her. Self-consciously, she says:)

I like that song.

Dave: Those ten virgins were waiting for a wedding.
They were kinda' like Bridesmaids.

All: Remember the one about the "Bridesmaids"?
Oh, I liked that one,
Let's do it... etc.

LIGHTS: NOW AT 100%

The Parable of “The Two Bridesmaids”

Synopsis:

This skit is designed to help people understand that "foolish people are those who do not prepare when they “know the big day is coming.” The similarity is drawn between the wise bridesmaid, who prepares for the wedding by having her dress fitted, and the wise virgins spoken of in Jesus' parable of the "Ten Virgins." The audience is admonished to prepare for the coming of the groom, Jesus, and not be left behind like the foolish bridesmaid, who, in this skit, put off having her dress fitted, and missed the wedding entirely!

Cast:

When the script refers to “mimes,” they respond to the Narrator as neutral mimes, not as their assigned characters. When you see character names in the script, the mimes portray those characters.

Narrator 1:	Burke
Narrator 2:	Dave
Mimes	
The Bride:	Kaylene
The Bridegroom:	Shawn
Bridesmaid 1:	Kelly
Bridesmaid 2:	Jeanne

NOTE:

This skit is a narrated mime; this technique requires that the action described by the Narrators be acted out in **pantomime** by “mimes” who **perform simultaneously** while the story is being told. The attention of the audience is on both the Narrators and the mime action. The Bride, Bridegroom, Bridesmaid 1, and Bridesmaid 2 act out everything the Narrators say while they are saying it. They mouth the words of the Narrators when the Narrators speak for them. We never hear the “mimes” voices. The Narrators are up on boxes at stage left. The Bride stands between the two girls up stage center, all three have their backs to the audience. The Bridegroom stands at up stage right, with his back to the audience. Facial expression and interaction between the narrators and the mimes is suggested to add comedy and energy to the performance. The characters respond to what the narrators are saying. The action is almost constant.

Stage Arrangement:

Bridegroom

Bride

Bridesmaid 1

Bridesmaid 2

Narrator 1 *on platforms*

Narrator 2

The Script:

NOTE: The narrators' lines are in bold. *The mime directions are in italic.*

Narrator 2: Jesus enjoyed a good wedding.

Narrator 1: He told lots of stories about them, like this one...

Narrator 2: In Matthew 25, verse one. “The Parable of the Wise and Foolish Bridesmaids.”

Narrator 1: Now for our wise and foolish version...

Narrator 2: Version?

Narrator 1: Yeah, our version of the story!

Narrator 2: Actually, we have ten versions.

Narrator 1: Never mind.
(disgusted with Narrator 2's lame wit.)
Our live-action cameras will take you right to the wedding.

(Both narrators turn around and get into character. Narrator 1 as Robin Leech, and puts on the bow tie; Narrator 2 eyes the girls.)

(in his Robin Leech voice)

Welcome ladies and gentlemen to another look at lifestyles of the dull and average. I am your host, Robin Parasite.

Narrator 2: I thought it was Robin Leech.

Narrator 1: Leech, Parasite; same thing.
Today we travel to beautiful _____. *(name of the town you're in.)*

Narrator 2: To attend the wedding of a local beauty. *(The Bride turns.)*

Narrator 1: What a beauty.
(Narrator 2 gives a wolf whistle and Narrator 1 pokes him.)

Narrator 2: Now, she's pretty!

Narrator 1: And her handsome hunk of masculine perfection
(The Bridegroom turn and flexes.)

Narrator 2:

(Steps down and heads toward The Bride. Narrator 1 grabs him and pulls him back.)

Narrator 1: Not you, him!

(He points to The Bridegroom.)

Narrator 2: Him! What does she see in him?

Narrator 1: *(ignoring Narrator 2)* **As the great day of the wedding approaches, our bride and groom find themselves surrounded by choices.**

(Bridesmaid 2 and Bridesmaid 1 turn around and each hold three CHOICES cards as though they were playing cards. They encircle the bride and groom holding them up. The Bridegroom and The Bride play "Pick a card" as though it were a card trick. Bridesmaid 2 or Bridesmaid 1 nod cheerfully or frown showing their agreement or disagreement with the choice made. The Bride and The Bridegroom get frazzled.)

Narrator 2: Pretty soon the poor girl got frazzled and all mixed up. She figured she'd probably hooked up with the wrong guy, and she called the whole thing...

(He takes off to go to The Bride, but Narrator 1 grabs him and pulls him back.)

Narrator 1: *(interrupting Narrator 2 as he pulls him back upon the box.)*

... a wonderful, once-in-a-lifetime experience.

But she told her beloved that she and her two lovely bridesmaids

(Bridesmaid 2 and Bridesmaid 1 turn and bow.)

Narrator 2: Hey, they're not bad either. Maybe one of them....

Narrator 1: Would take care of the preparations, and not to worry his handsome self about it. So he went on about his normal routine of making important manly decisions in the business world and preparing a home for his lovely bride. And he left.

(The Bridegroom begins to exit)

Narrator 2: He left her? A sweet thing like that?

Narrator 1: Not for good! For a while. He pledged his love to her saying,

(Narrator 1's voice gets very macho. The Bridegroom returns, holds both The Bride's hands and mouths the words.)

**"My darling, I'll be back in a flash, with lots of cash,
I'll see you again, when we do the ring thing."**

(The Bridegroom waves good-bye and exits.)

**Narrator 2: So she had to do everything all by herself?
What a lousy guy.
She deserves better.**
(He begins to go to her, but Narrator 1 stops him again.)

**Narrator 1: Not by herself. Her two bridesmaids would help her.
They set out right away taking care of all the details.
They ordered flowers...**

Narrator 2: Ordered food.

Narrator 1: Found a reception hall.

Narrator 2: Saw the price!

Narrator 1: Found another reception hall.

Narrator 2: Ordered more food.

Narrator 1: Found a soloist.

Narrator 2:
(singing at the top of his lungs "Oh my Love My Darling..." from the Righteous Brothers, or some other love song.)

**Narrator 1: (staring at Narrator 2 as all three girls do too.)
Found another soloist!
Then, in the middle of all the hectic preparations they shouted...**

Narrator 2: (in a girly voice) Hold it!
(The girls prepare to shout, but look at Narrator 2 again, disdainfully.)

**Narrator 1: Hold it?
Women don't say, "hold it!"
They say, "AAHHHHH"**

(Narrator 1 screams like a woman who has seen a mouse. The three girls scream in pantomime.)

We forgot the most important thing!

Narrator 2: **The vows?**

Narrator 1: **No, the dresses!**

Narrator 2: **The dresses?**

Narrator 1: **The dresses!**
So they set off trying on dress after dress.
They found some with short sleeves.

(The girls pantomime putting on dress after dress as the men narrate.)

Narrator 2: **With ruffles.**

(Bridesmaid 1 proudly displays the Ruffles chips.)

Narrator 1: **With long sleeves.**

Narrator 2: **With no ruffles.**

Narrator 1: **With bustles.**

Narrator 2: **What's a bustle?**

Narrator 1: **That's a lot of stuff in the back.**

Narrator 2: **Lots of women have that problem.**

(The three girls strike a defiant pose and scowl at the men.)

Narrator 1: **Not that, silly. It's a fashion thing.**

Narrator 2: **Oh.**
(apologetically, looking at the girls.)
I didn't know!

Narrator 1: **Finally, our lovely bride found her dress.**

Narrator 2: **And our lovely bridesmaids found their dresses too.**
But they had a problem.
The style was perfect,

Narrator 1: **The fit was wrong!**

Narrator 2: **One little lovely said,**

Narrator 1: *(Bridesmaid 2 pantomimes this.)*
(imitating a woman's voice) **Ohhhh Noooo!**
I can't wear this thing!
It's miles too big!

Narrator 2: **Meanwhile the other lovely could hardly move in her dress.**

(Bridesmaid 1 looks very cramped.)

Narrator 1: *(in a girly voice, hardly able to talk)* **I can't breath in this thing.**

Narrator 2: **What were they going to do?**

Narrator 1: **“Simple,” The Bride said. “We'll have them altered!”**

Narrator 2: *(in a panic)* **You're going to have them altered?**

Narrator 1: **The dresses, dummy.... They're going to alter the dresses.**

Narrator 2: **Oh, okay.**

Narrator 1: **So, the wise Bridesmaid, took her dress to the seamstress right away.**
She didn't waste a minute.
But, the foolish Bridesmaid figured she's do it later.

(Bridesmaid 2 goes to the seamstress, and Bridesmaid 1 looks on and laughs at her.)

Narrator 2: **Now why did ya' go and call her foolish?**
That's not very nice.

Narrator 1: **When you don't prepare for a big day,**
and let it sneak up on you, you're foolish.
No two ways about it.

Narrator 2: **But she's so cute.**

(Bridesmaid 1 winks at him)

Narrator 1; **Lots of cute people are foolish.**
Anyway, the preparations continued.

Narrator 2: **They picked out green mints.**

Narrator 1: **And pink flowers.**

Narrator 2: **Violin music**

Narrator 1: **And roast beef.**

Narrator 2: **The big day was getting closer.**

Narrator 1: **So the wise bridesmaid went to have her dress fitted,
but the foolish one figured she'd do it later.**

(Bridesmaid 2 fits her dress, but Bridesmaid 1 is busy arranging flowers.)

Narrator 2: **You still don't have to call her names.**

Narrator 1: **Hey, sometimes, the truth hurts!**

Narrator 2: **Finally, the big day came!**

Narrator 1: **The man of her dreams arrived!**

*(The Bridegroom turns around and puts a flower in his shirt and
knocks on the imaginary door behind which the girls frantically begin
dressing.)*

Narrator 2: **The girls got dressed.**

*(The Bride puts the veil on, and helps Bridesmaid 2 zip her imaginary dress which fits
perfectly. Both girls stare at Bridesmaid 1, who can't fit into her imaginary dress. They try to help
her zip it up, but it won't work.)*

Narrator 1: **And they looked great!**

Narrator 2: **Oh well, two out of three's not bad.**

Narrator 1: **The foolish bridesmaid had not had her dress altered,
and now it was too late.**

Narrator 2: **The ceremony was about to start.**

Narrator 1: *(in a desperate female voice)* **"Let's switch dresses, " she begged.**

(Bridesmaid 2 and Bridesmaid 1 mouth these words.)

Narrator 2: *(in a sassy female voice)* **"Nope! Mine fits fine.
You should have been altered!"**

Narrator 1: *(stares at Narrator 2; Bridesmaid 2 stares at Bridesmaid 1)*

Narrator 2: **I mean the dress; you should have had it altered.
(very high-pitched tone) It's too late now!**

(Bridesmaid 2 mouths)

Narrator 1: **The foolish bridesmaid pleaded with the groom.**

Narrator 2: *(desperate female voice)* **Can't you come a little later?**

(Bridesmaid 1 pleads with The Bridegroom who turns a deaf ear to her.)

Narrator 1: **The desperate bridesmaid realized
that the most horrible thing that could possibly happen to a woman
was about to happen to her.**

Narrator 2: **She would miss the wedding?**

Narrator 1: **No, she would look bad in public!**

Narrator 2: **Oh, no! Not that! Anything, but that!**

Narrator 1: **So she ran off to the seamstress.**

(Bridesmaid 1 runs off in a panic.)

Narrator 2: **Hoping she could iron out her problem!
Get it? “iron it out...” seamstress...**

Narrator 1: *(glaring at Narrator 2)* **The music started.**

Narrator 2: **The candles were lit.**

Narrator 1: **The wise bridesmaid started down the aisle,
and then The Bride's great moment came.**

Narrator 2: **She saw her bridegroom?**

Narrator 1: **Nope; all eyes were on her, and she knew she looked good!**

(The Bride walks down the aisle after the Bridesmaids and turns all the way around for all to see how pretty she is in her imaginary dress.)

Narrator 2: **She walked to meet the love of her life,**

(The Bride walks to meet The Bridegroom who awaits her at the other end of the stage.)

and all the guests were happy to be at such a great party.

(They turn around to signify that the wedding has taken place, and now they are at the reception.)

- Narrator 1:** Eventually, the foolish bridesmaid arrived;
but there was no one at the church.
- Narrator 2:** They were all at the reception!
- Narrator 1:** She didn't know how to get there.
- Narrator 2:** The maps were in the church, but the church was locked.
- Narrator 1:** She pounded on the door, hoping that somebody would hear her.
- Narrator 2:** But somebody had gone to the reception too!
Poor girl!
- Narrator 1:** The groom had taken his bride,
and she missed the whole thing.
- Narrator 2:** Because she wasn't ready.
- Narrator 1:** She was foolish.
- Narrator 2:** Yep... you can't call it anything else.
If you don't get ready for the big day
when 'ya know it's commin'
I guess you're just plain...
- Narrator 1:** Foolish.
- Narrator 2:** I still don't like to say it.
- Narrator 1:** (*Addressing the audience in his regular voice*)
Make yourself ready now,
or you will miss the moment when the heavenly Bridegroom comes
for his Bride, the Church.
- Narrator 2:** And that would be...
(*He hesitates to say it,*) foolish!

The End of “The Two Bridesmaids”
(*back to the waiting room*)

(*transition out of the skit*)

Burke: I really want to be ready!

Kelly: Oh, you guys, is He really coming?

Shawn: What do you think it's gonna' be like?

Kaylene: I just have to do everything right.

Dave: You had to do everything right.
It's too late now.

Shawn: *(to Kaylene)* What's done is done.

Dave: *(to Kaylene)* What's said is said.

Shawn: *(to Kaylene)* Time is gone.

Dave: *(to Kaylene)* Wake up; you're dead.

Burke: You remind me of Lazarus and the rich man....
remember that one?
He wanted another chance.

Sorry, chances are all used up now.

Kelly: That was “Lazareeta and the Rich Woman!” *(emphasis on "woman")*

Burke: *(arguing)* Rich man!

Kelly: Woman!

Burke: Lazarus!

Kelly: Lazareeta!

(The bickering goes back and forth until they begin the skit...)

The Parable of “Lazareeta And The Rich Woman”

Synopsis:

This is a modern, comical re-telling of Jesus parable of "Lazarus and the Rich Man." The same point is made clear, however, and that is the extreme importance God places on our treatment of the poor and the unfortunate among us. The stern warning of eternal punishment for those who ignore the needs of others is clearly represented; but on the opposite end of that dismal reality is the eternal reward that awaits those who have been downcast, and destitute on earth. God's judgment is perfect, and our role is only to alleviate what suffering we can with the opportunities we are given.

Cast:

Narrator (<i>who switches voices</i>):	Dave
Mimes	
Lazareeta:	Kaylene
Rich Woman:	Kelly
Father Abraham:	Dave
Angel/devil/game show asst./prophet:	Jeanne
Angel/devil/game show asst./prophet/dog:	Burke

Cast Notes:

1. When the script refers to “mimes,” they respond to the Narrator as neutral mimes, not as their assigned characters. When you see character names in the script, the mimes portray those characters; add character props to the standard mime costume, if you desire, such as: hats, neckties, a briefcase, a boa, etc.
2. Change the character names to reflect the gender of the mimes playing the parts. The Narrator changes his voice four times, then alternates according to who is mouthing the words. He is himself, a rich woman, a Jewish man, and a game show host. Finally, he recites his own brand of “Yiddish.”

NOTE:

This skit is a narrated mime; this technique requires that the action described by the narrator be acted out in **pantomime** by “mimes” who **perform simultaneously** while the story is being told. The attention of the audience is on both the narrator and the mime action. Block the action of the mimes so that they illustrate the events being described by the narrator. Facial expression and interaction between the narrator and the mimes is suggested to add comedy and energy to the performance. The characters respond to what the narrator says. The action is almost constant.

The Script:

NOTE: The narrator lines are in bold. *The mime directions are in italic.*

Narrator: *(jumps up on a box, and addresses the audience boldly)*

There was once a rich man....

Rich Woman:

(Clears her throat as she stands center stage, glaring at the narrator.)

Narrator: *(noticing that this is a woman, and not a man)*

Oh, excuse me.

**There was once a rich woman,
who shopped at only the finest boutiques,
and wore only the most expensive clothes.**

Narrator as Rich Woman:

(Models for the audience and shows off her fancy rings.)

That's me!

Narrator: **And everyday she feasted in the greatest magnificence.**

(The rich woman begins to gorge herself on food.)

And at her gate lay a poor man, named Lazarus...

Lazareeta:

(Clears her throat and glares at the narrator as she assumes a position on the floor, with one hand raised in a begging motion toward the rich woman.)

Narrator:

(Sees that he made the same mistake again, and quickly raises his voice to sound like an old woman.)

**I mean, Lazareeta,
who would have been glad to satisfy her hunger
with the scraps from the rich woman's table.**

Narrator as rich woman:

(Licking her fingers)

Hmm; just the way I like it.

(She whistles for her dog. One of the mimes becomes the bog, she hands him a scrap of food while Lazareeta looks on, ignored by the rich woman.)

Narrator:

**Even the doggie used to come up and lick
Lazareeta's open, running sores.**

Dog:

(The dog nuzzles Lazareeta and sneezes, and coughs like dogs do when they inhale sand or dust. The dog crawls away behind the backdrop.)

Narrator:

Well, one day, the poor woman died.

(The woman gasps and falls down dead.)

And was carried away by the angels.

Angels:

(Two angels come out on tiptoe flapping their arms like wings. They pick up Lazareeta and carry her DR (down right) where she is comforted by Father Abraham who puts on his felt Jewish prayer hat and waits there for her. The angels disappear behind the backdrop.)

Narrator:

The rich woman also died.

Angels/Demons:

(The Rich Woman chokes on some food and collapses on the stage. The two who were angels, appear from behind the backdrop as demons, hunched over with their claws out. With hideous expressions on their faces, they approach the Rich Woman.)

Narrator:

And was buried in Hades.

(The demons light fires around the woman, who silently screams in torment, as she tries to put the fires out.)

Where she was in torment.

**She looked up,
and off in the distance she saw Father Abraham**

(Abraham puts his arm around Lazareeta)

with Lazareeta close beside him.

Narrator as rich woman:

(disguising his voice like a woman)

Father Abraham!

Narrator:

(back to his normal voice)

The rich woman cried out,

(The Narrator raises his voice to sound like a woman again. The Rich Woman mouths the words as the Narrator speaks.)

Narrator as rich woman: **"Have pity on me!
Send Lazareeta to dip the tip of her finger in water
to cool my tongue
for I am in agony in this fire."**

(returning to his normal voice)

Narrator: **Then Abraham Spoke:**

Abraham:

(putting on his top hat as the angels begin humming "The Battle Hymn of the Republic.)

"Four score and seven years ago, our forefathers..."

Narrator:

(motioning to Abraham as all the others turn to him and shake their heads.)

**Ah...umm...
wrong "Abraham."
Not Abraham Lincoln,
Father Abraham!**

(Abraham takes off his hat in embarrassment.)

Narrator:

(resuming control of the situation)

Then Father Abraham responded to the Rich Woman saying,

(Abraham mouths the words to the rich woman and the Narrator speaks in a thick Jewish accent)

Narrator as Jewish Man:

**"Remember, my child,
that all the good things fell to you while you were on earth
and all the bad to Lazareeta;
and now it is she who has consolation here,
and it is you who are in agony.
But that's not the half of it folks!**

(turning to the back of the stage:)

Hey, Hershel, tell 'em about the prizes!

Narrator as Game Show Host:

(The Narrator changes his voice to a game show host. The game show assistants come out from either side of the backdrop, wearing glittery hats. One mouths the Narrator's words while the other points out the prizes and opens imaginary doors.)

**Well, all right, Abe.
Behind door #1, we have Heaven, the celestial city,**

(The imaginary door opens on Abraham and Lazareeta)

**like a bride coming out of Heaven
adorned for the bridegroom, Jesus,
where there will be joy and happiness,
and party-time forever!**

And now, let's look underneath, at door #2

(The assistant opens an imaginary trap door where the Rich Woman is in Hades.)

**...in Hell, the eternal fire
where there will be weeping and gnashing of teeth,
in the place prepared for the devil
and his angels for all eternity.**

But, that's not all!

(The game show assistants stand on either side of an imaginary canyon; they stare into it, try to step across it, but can't.)

**There's a big canyon between us,
and nobody from your side, who wants to cross it, can,
and no one from our side who wants to cross it can either.,

ain't that right Abe?**

Narrator as Jewish man: *(Back to the Jewish accent)*
That's right Hershel!

(The game show assistants disappear behind the backdrop and put on the Jewish prayer hats and prepare to bring out the Ten Commandments. The Rich Woman reaches up to Heaven; the narrator changes his voice back to a high-pitched, desperate woman's voice as Lazareeta mouths the words.)

Narrator as woman: **Then, Father Abraham, send Lazarus
to my father's house where I have five brothers.
Warn them
so that they too may not come to this place of torment.**

(Switching back to the thick Jewish accent of Father Abraham, as the two assistants come out, one holding the Ten Commandments and the other one shaking his finger while preaching with enthusiasm.)

(Father Abraham mouths these words)

Narrator as Jewish Man: **They've got Moses and the prophets.
They should listen to them.**

(The prophets come out, wearing prayer caps. One carries the tag-board cut out of the Ten Commandments while the other one points and pretends to read in “Yiddish.” It's funny if the Narrator imitates “Yiddish” while the prophet is pointing.)

Narrator as Rich Woman: *(changing his voice to the Rich Woman again)*

**But if someone from the dead should rise,
then, surely, they would listen.**

Narrator as Jewish Man:

(Switching back to the Jewish accent, as Abraham answers her. Abraham is offended by being called "Shirley.")

Don't call me "Shirley." I hate that!

(Regaining his composure.)

**Now, lookey here...
If they don't listen to Moses and the prophets,
they ain't gonna' listen to nobody,
even if someone should rise from the dead!**

(Father Abraham hugs Lazareeta, and the Rich Woman reaches her hand up to Father Abraham. This pose freezes as the Narrator addresses the audience soberly and in his normal voice.)

Narrator: **Someone has risen from the dead.
Will you listen to him?**

The End of “Lazareeta and the Rich Woman”
(back to the waiting room)

(transition out of the skit)

Kaylene: Where's God?
He's sure taking His time;
I think He's being a little inconsiderate.

Shawn: Maybe He's watching us.

Kaylene: I don't see how He could be watching us;
there's no windows or doors in here.

Dave: The only thing in here is this stupid sign.
I mean, if He's gonna' come, let Him come.

Kelly: If I don't get to go to Heaven;
It's gonna' break my heart.

Burke: Don't worry; you have a good heart; remember,
"God looks not on the outward appearance, but at the heart."
That's what the Bible says.

Jeanne: That's kinda like the scene that we used to do to end this show.
What was that called?

Kaylene: (*guessing, trying to remember*) In a hurry?

Shawn: In a flash?

Dave: In and out?

Kelly: In a yellow submarine?

Burke: In a week?

Jeanne: No, "In a Twinkling."
It was all about how God looks at our hearts, remember?

Shawn: Oh yeah, just like that verse in First Corinthians 15: 51, 52.
"In a moment, in the twinkling of an eye: at the sound of the last trumpet, we shall be
changed; for the trumpet shall sound; the dead will be raised imperishable, and we
shall be changed."

Jeanne: I remember that skit;
I was the corporate executive.

Kelly: (*with a scowl*) And I was Dave's wife.

Dave: What's wrong with that?

Kelly: If I were your wife, I wouldn't be in Heaven;
I'd be in that other place.

Kaylene: I was that really popular girl.

Shawn: Yeah, you were always into that.

Jeanne: You guys, we may as well do the last skit.
We've done the rest of the show.
Besides, it looks like we've got time to kill.

Kelly: Did you have to say kill?

Burke: Well, yeah, let's do it;
but we'd better hurry, 'cause He might be here...

Kaylene: In a Twinkling.

“In A Twinkling”

Synopsis:

This "Three-in-One Skit" wakes people up to the "end times" in which we live. It is a portrayal of the kinds of scenes Jesus describes when He tells of two people working in the field, one vanishes, and the other is left behind. The miracle of the "Rapture" will take everyone by surprise, but those of us who are ready to meet Him will mingle delight with our surprise, while those left behind will be forced to mingle only horror with surprise.

In scene 1, Kaylene excludes people from her guest-list because they aren't the "right sort." In scene 2, David uses his position as the husband as a license to dominate, and in scene 3, an employee justifies "creative financing." This skit sets up a sermon on the "heart attitude" which identifies true believers.

Cast:

Scene 1

Shawn: *a ragged, rebellious, "cool," teenager*

Kaylene: *a socially perfect, judgmental teen*

Scene 2

Kelly: *a defiant wife*

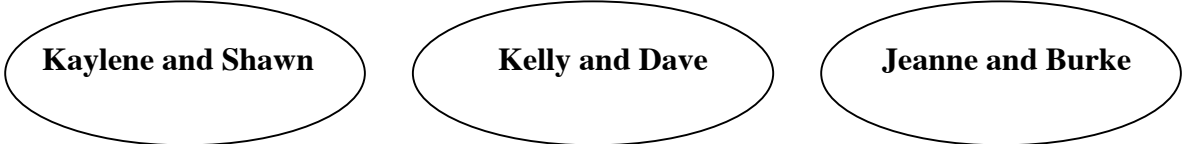
Dave: *a dominant husband*

Scene 3

Burke: *an ethical businessman*

Jeanne: *a sly associate who bends the rules*

Stage Arrangement: Three light pools.



Kaylene and Shawn

Light pool 1

Kelly and Dave

Light pool 2

Jeanne and Burke

Light pool 3

The Script:

Scene 1: "Christian Snobbery" (Kaylene and Shawn)

LIGHTS: UP ON POOL 1 (Kaylene and Shawn), THE REST OF THE STAGE IS DARK.

(Shawn is reading his Bible, but holds the CD player on his lap with his headset plugged into it, tapping his feet to the music. Kaylene paces back and forth beside him, checking off people whose names are written on her note pad.)

Kaylene: Do you think we should invite Mike to the all-nighter?

(Shawn ignores her. He keeps tapping his feet. He is engrossed in reading his Bible at the same time. Kaylene lifts up the headset and shouts at him.)

I said, do you think we should invite Mike to the all-nighter?

Shawn: *(jumping at the loud noise)* Huh? Oh, sure.
It's a party for the whole youth group, isn't it?
Hey, are you ready to fly?

Kaylene: Fly? What are you talking about?

Shawn: *(pointing at his Bible)* It says right here
we will be caught up in the clouds to meet Jesus.
How cool!
We're gonna' fly.
Trumpet blasts and everything.
Are you ready?

Kaylene: He's not coming right now, and He's not coming to the all-nighter;
now, are you going to help me plan this thing, or not?

Shawn: He's coming to the all-nighter.
The Spirit of God is everywhere;
I don't think He'd want to miss a good party.

Kaylene: It's fine with me if Jesus comes to the all-nighter,
I just can't decide who else to send invitations to.

Shawn: I don't see why you have to send invitations;
just put an announcement in the church paper.

Kaylene: *(horrificed)* Then everybody would come!

Shawn: Isn't that the point?

LIGHTS: OUT ON POOL 1

(Black out the light on them and simultaneously come up on the next couple.)

LIGHTS: UP ON POOL 2 (Kelly And Dave)

Scene 2: "To Have and to Strangle-hold" (Kelly and Dave)

(Dave is seated in a chair, facing the audience with his head buried in a newspaper. Kelly paces back and forth behind his chair. She looks disgusted with him, nervously wrings a dish towel, and stares at him defiantly.)

Kelly: You're missing the point!

Dave: *(lowering his newspaper and speaking firmly)* Don't tell me I'm missing the point. I'm the head of this house, and what I say goes!

Kelly: You always get like this.
Once you make up your mind, you're impossible.

Dave: Of course I am; it's my job.
When you and me don't agree, I win; God said!

Kelly: I don't think so.

Dave: Sure He did.
Wives submit in everything, and where we go on vacation is part of everything;
we're going fishing!

Kelly: I want to go to Hawaii!

LIGHTS: OUT ON POOL 2

(Black out the light on them and simultaneously come up on the next couple.)

LIGHTS: UP ON POOL 3 (Jeanne And Burke)

Scene 3: "The Wayward Worker" (Jeanne and Burke)

(Jeanne is seated at a desk. She has a ledger open, and is punching numbers on a calculator. She writes figures in the ledger. Burke stands beside her and stares at her in disbelief.)

Burke: You can't go to Hawaii!

Jeanne: Sure I can.
The flight has a stopover in Hawaii,
and I don't see why I can't stay for a week.

Burke: It's company funds, that's why!

Jeanne: My expense account will show the same air fair.
I'll just wait a week to connect planes.

Burke: The boss will expect you back.

Jeanne: I'll tell him the meeting in Hong Kong took an extra week.

Burke: Don't you think he'll notice that the receipts on your expense account will come from Hawaii?

Jeanne: I know people in accounting.
The boss will never find out.

(The lights go out on them and simultaneously come up on the next couple.)

LIGHTS: OUT ON POOL 3

(Black out the light on them and simultaneously come up on the next couple.)

LIGHTS: UP ON POOL 1 (Shawn And Kaylene)

(Their scene picks up exactly where it left off earlier. They continue without missing a beat.)

Kaylene: Believe me, they'll never find out!

Shawn: Right, we're gonna' have a party, and the "unacceptable" people won't find out.

Kaylene: You don't have to say it like that!

Shawn: Did you send an invitation to Kathy?

Kaylene: No. She doesn't take her faith seriously.

Shawn: Oh, you've decided that, have you?

Kaylene: Look, just because she had the baby, doesn't make it right.
If anybody is the kind to get an abortion, it's her!

Shawn: *(satirically)* Oh, I see.
Now that you put it that way, I understand.

(He gets his Bible out and opens it.)

The church wouldn't want any sinners to get "inside."

LIGHTS: OUT ON POOL 1

(Lights fade on them and simultaneously come up on the next couple.)

LIGHTS: UP ON POOL 3 (Burke And Jeanne)

(Their scene picks up exactly where it left off earlier. They continue without missing a beat.)

- Burke:** So, who do you know on the inside?
- Jeanne:** I used to supervise accounting, remember?
I could fix the books myself.
- Burke:** *(looks at her in disgust)* You're really serious!
- Jeanne:** Of course.
You've got to get all you can get out of life.
You only go around once, ya' know.
- Burke:** Wrong. You go around twice.
- Jeanne:** Twice?
- Burke:** Yeah, you live; you die; then you live again.
- Jeanne:** Right, you live here, die, then go to Heaven.
- Burke:** Not necessarily.
- Jeanne:** What are you getting at?

LIGHTS: OUT ON POOL 3

(The light goes out on them and simultaneously come up on the next couple.)

LIGHTS: UP ON POOL 2 (Dave And Kelly)

(Their scene picks up exactly where it left off earlier. They continue without missing a beat.)

- Dave:** I'll tell you what I'm getting at, Kelly.
We don't have the money for a fancy vacation.
- Kelly:** But we do have the money for your new table saw, right?
- Dave:** You expect me to sacrifice my table saw for a vacation?
The Bible says I'm the head of the house,
and I don't have to sacrifice anything!
- Kelly:** Except yourself.
That's what else the Bible says.
- Dave:** God gave me power over you, Kelly.
Face it.

Kelly: You have power, just because you're bigger,
but God gives you only as much authority as you earn.

Dave: *(reaching for his Bible, and turning to Ephesians 5: 24)*
I don't have to earn anything: Listen,
"Now, as the church submits to Christ, so also wives should submit to their
husbands in everything."

Kelly: Go on.

Dave: *(reading silently to himself)*
That's enough.
You get the point.

Kelly: Go on, Dave.
What else does it say?

Dave: "Husbands, love your wives, just as Christ loved the church
and gave himself up for her."

Kelly: "Gave himself up," Dave.
Submission doesn't come cheap.
Open your heart; read it for what it really says.

LIGHTS: OUT ON POOL 2

(The lights fade out on them and simultaneously come up on the next couple.)

LIGHTS: UP ON POOL 1 (Shawn And Kaylene)

(Their scene picks up exactly where it left off earlier. They continue without missing a beat.)

Shawn: Do you know what this really says?

Kaylene: *(staring at the Bible Shawn hands her)* Of course I know what it really says.

(She puts the Bible down.)
We have to plan this all-nighter.

Shawn: It's a policy manual for all-nighters.

Kaylene: Come on!

Shawn: Well, okay,
maybe it doesn't tell you "how" to have them,
but it tells you "why" to have them.
Something, about "seeking and saving the lost?"
Open your heart, Kaylene.
Read it for what it really says.

LIGHTS: OUT ON POOL 1

(Lights fade out on them and simultaneously come up on the next couple.)

LIGHTS: UP ON POOL 3 (Jeanne And Burke)

(Their scene picks up exactly where it left off earlier. They continue without missing a beat.)

Burke: You know what that really says.

Jeanne: *(looking up from her ledger work)*
I know, but I'm the only one that knows.
That's the beauty of it.

Burke: That's where you're wrong.
You're not the only one who knows.

Jeanne: You're not going to rat on me, are you?

Burke: This is not just between you and me;
it's between you and God.

Jeanne: Don't go mixing business with religion.

Burke: You can't separate God from anything.
He just sorta' busts in when He's least expected.

Jeanne: I think God is bigger than this vacation thing.

Burke: I know.
I'm sorry you're not.

(He takes his Bible out of his pocket.)
Here after you finish doctoring up those books,
maybe this book can doctor you up.

Jeanne: The Bible?

Burke: Yeah, open your heart.
Read it for what it really says.

LIGHTS: OUT ON POOL 3

ALL LIGHT POOLS UP 1, 2, AND 3

SOUND: A MIGHTY TRUMPET BLAST

(All the characters are shocked and stare straight ahead.)

LIGHTS: BLACK OUT ALL LIGHTS

Lighting Note:

(As the lights go to black, Kelly, Shawn, and Burke walk over to stage left and face the backdrop with their backs to the audience.)

LIGHTS: BRIGHT BACK LIGHT UP

(The bright light comes on from the back of the backdrop and Kelly, Shawn, and Burke walk into it, face-first. The audience sees the lit up outline of their bodies as they walk into the bright light behind the backdrop. Kaylene, Dave, and Jeanne sit in darkness.)

LIGHTS: BRIGHT BACK LIGHT OFF

LIGHTS: UP ON THE STAGE

(Kaylene, Dave, and Jeanne, sit on stage in their same character poses. They return to the people who are still waiting.)

**The End of “In A Twinkling”
(Return to the waiting room)**

(transition out of the skit)

Jeanne: We always really got 'em with that ending.

Dave: *(to Kaylene)* Hey, I'm hungry! Are you hungry?

Kaylene: You're always hungry.

Jeanne: He eats like a horse.

Kaylene: That's because he can.

Dave: Maybe Burke has some “M & M's.” I'll go see.
(He exits off the stage, then returns.)

Kaylene: I can't eat “M & M's”; they make me fat!

Dave: *(calling out the names of those who exited)*

Kaylene: Come on you guys, come out! The show's over.
It's time to wait some more.

Jeanne: I'll bet they went on a food run without us.

Dave: *(reenters with a panicked look on his face.)*
They're not here.

Jeanne: *(calls out their names)*

Kaylene: What do you mean; they're not here?

Jeanne: *(calling out their names again)*

Dave: I mean, they're not around.

Jeanne: They're gone?

Dave: And we're left!

LIGHTS: FADE TO BLACK

Optional Endings

Choose one based on your setting or preferences

Ending 1:

LIGHTS: SLOWLY COME UP ON ALL THREE SCENES

(As the lights slowly come up, Kaylene, Dave, and Jeanne look around in disbelief. They are all moving at the same time. They look in the direction of the trumpet blast.)

LIGHTS: FADE TO BLACK

LIGHTS: OUT FOR A MOMENT

LIGHTS: BACK UP ON ALL THREE POOLS

Sermon Option 1:

All players remain in “tableau,” *(Frozen stage picture)* and the pastor walks around each set, making his comments about the conditions of their hearts. The players do not respond to the pastor. At a given point, cued by the pastor, the players leave the stage, and the pastor continues his message.

Sermon Option 2:

All players exit the stage during the blackout, but leave behind one object. The pastor approaches each scene and picks up the object to remind the audience of the discoveries reflected in that scene.

Sermon Points:

Pastor: *(carrying his bible)*
Is your heart open?
Do you read it *(holding up the Bible)*
for what it really says?

Scene 1: Leaves The Steno Pad

Pastor: *(picking up the steno pad)* You either see Jesus in the least of these around you or you don't.
(He goes on to expound on the extreme importance of our treatment of one another.)

Scene 2: Leaves The Newspaper

Pastor: *(picking up the newspaper)* There are two fundamental laws of the universe.
One: there is a God,
Two: it's not you.

(He goes on to expound on those who hide behind the scriptures to devise their own justification for sin.)

Scene 3: Leaves A Ledger Pad

Pastor: *(picking up the ledger pad)*
There are no shortcuts outlined in this book.
You are either sold out or left out.

(He goes on to expound on the end times and the coming of Jesus Christ as the righteous judge.)

The End Of The Entire Show

The "Waiting Room" Script *(for ease of memorization)*

(Characters sheepishly enter the stage as the lights come up.)

Kelly: You guys, I think something's wrong.
This doesn't look like *(Fill in the name of the city in which you are performing.)*

Shawn: Where's the van?

Burke: The van is nowhere.

Dave: What do you mean the van is nowhere.

Burke: And we're nowhere either.

Dave: Man, we're gonna' get in big trouble if we lost it;
we spend our whole lives in that van.

Kaylene: I think we spent our whole lives in that van.

Jeanne: What do you mean spent?
Are you implying that we are dead?

(All react in a panic and check to see if they are ghosts..)

Burke: Dead? Who says we are dead?

Kelly: We're dead. Didn't you read the sign?

Shawn: What sign?

Kelly: We passed it on the way in; it said, "Dead End."

(Everybody starts looking for more signs. They react to being dead. They notice the one that says "Line Forms Here.")

Dave: I guess we didn't make it around that curve on the way to *(name of the church at which you are performing)*

Kaylene: Are we really dead? It doesn't hurt.
It's not like I thought it would be.

Jeanne: I don't have time to be dead.
I have things to do; people to see!

Shawn: Ah, cheer up. Being dead isn't such a grave undertaking.

(All groan at his attempt at humor.)

Jeanne: I'm not kidding. I'm a busy woman.

Burke: And I'm a hungry man.
That church was supposed to feed us when we got there,
and I don't think we got there.

(Goes back to the sign and just stands there.)
Come on; maybe this is the food line.

Dave: Food line, nothing.
I want to talk to whoever's runnin' this being dead thing.
It's a drag.
(He gets in line behind Burke.)

Shawn: I don't think it's that simple.
You can't complain about being dead.
It's the sort of thing that just happens.
You're alive, then you're not.
Plain and simple; that's the facts, Jack.
(He gets in line, too.)

Kelly: I thought it was supposed to be a big room with 4 or 20 elders?

Kaylene: That's 4 and 20 elders;
but I don't think we're in heaven quite yet.
Come on, Jeanne; get in line.

Jeanne: What for?
What makes you so sure we're dead?
Maybe we're just lost.

(Everyone agrees and begins to look around.)

Shawn: No, we're not lost; we're dead.
Now let's just wait here 'till He calls us.

(They all wait with an awkward silence.)

(to Kaylene) It's kinda' weird, huh?
Are you ready?

Kaylene: I guess.
I don't know.
Are you ever really ready to die?

Kelly: We sure told other people to be ready, didn't we?
We had a whole show on being ready to meet Jesus, remember?

Shawn: Yeah...remember those Bridesmaids....

Kaylene: And those hats...remember the hats

Burke: And Father Abraham....

Jeanne: I love that show.

Dave: Yeah, yeah....
It was a good show;
but that was a show about Jesus coming to meet us,
not us going to meet Him.
This is different.

Shawn: You guys; do you really think we are going to see God?

Kelly: Oh my!
I didn't plan on seeing him right now.
I mean, I wanted to get ready, ya' know?

Kaylene: Do you think we're going in there, or is He coming out here?

Kelly: I don't know;
I just wish I was more ready!

Burke: It doesn't matter; what's done is done; we're dead.

(The women cry.)

Jeanne: We'll just see about that.
I'm going to go in there and announce myself.

Shawn: I'm sure He'll be impressed.

Brenda: I'm not going to be sheepish about it.

Shawn: Better that than goatish?

(They BAAA and bleat at each other.)

Perform The Parable of "The Sheep and The Goats"

(transition out of the skit.)

Dave: Is it getting dark in here, or is it just me?

Burke: Well, you look about as dark as you've always looked.

Dave: Not me, this place!
Is it getting darker in here?

(tapping their flashlights)

Jeanne: Oh no! Mine doesn't work!

Shawn: Mine works fine.

Burke: I'm as bright as I've always been!

Kelly: And mine keeps going and going and going!

Jeanne: Where are you guys?

Kaylene: I can't see the sign!

Shawn: It's over here.

Jeanne: What If I can't see him when he comes?

Dave: Did you bring extra batteries?

Jeanne: I forgot.

Burke: Guess you were in the "dark" about it, huh?

Kaylene: We should have been more prepared!

Shawn: Yeah, you never know when the light is over
and the darkness comes.

Jeanne: You guys, this is like the parable of the ten virgins we used to do; remember?

Kaylene: Half of them had oil in their lamps, and half did not.

(All remember the skit.)

Kelly: *(singing as they remember)*
Give me oil in my lamp; keep me burning, burning....

(She winds down as everyone stares at her. Self-consciously, she says:)
I like that song.

Dave: Those ten virgins were waiting for a wedding.
They were kinda' like Bridesmaids.

All: Remember the one about the “Bridesmaids,” etc.

Perform The Parable of “The Two Bridesmaids”

(transition out of the skit)

Burke: I really want to be ready!

Kelly: Oh, you guys, is He really coming?

Shawn: What do you think it's gonna' be like?

Kaylene: I just have to do everything right.

Dave: You had to do everything right.
It's too late now.

Shawn: *(to Kaylene)* What's done is done.

Dave: *(to Kaylene)* What's said is said.

Shawn: *(to Kaylene)* Time is gone.

Dave: *(to Kaylene)* Wake up; you're dead.

Burke: You remind me of Lazarus and the rich man....remember that one?
He wanted another chance.
Sorry, chances are all used up now.

Kelly: That was Lazareeta and the rich woman! *(emphasis on "woman")*

Burke: Rich man!

Kelly: Woman!

Burke: Lazarus!

Kelly: Lazareeta! *(Bickering goes back and forth until)*

Perform The Parable of "Lazareeta And The Rich Woman"

(transition out of the skit)

Kaylene: Where's God?
He's sure taking his time; I think He's being a little inconsiderate.

Shawn: Maybe He's watching us.

Kaylene: I don't see how He could be watching us;
there's no windows or doors in here.

Dave: The only thing in here is this stupid sign.
I mean, if He's gonna' come, let Him come.

Kelly: If I don't get to go to Heaven;
It's gonna' break my heart.

Burke: Don't worry; you have a good heart; remember,
"God looks not on the outward appearance, but at the heart."

That's what the Bible says.

Jeanne: That's kinda like the scene that we used to do to end this show.
What was that called?

Kaylene: In a hurry?"

Shawn: In a flash?

Dave: In and out?

Kelly: In a yellow submarine?

Burke: In a week?

Jeanne: No, "In a Twinkling"
It's all about how God looks at our hearts, remember?

Shawn: Oh yeah, just like that verse in 1 Corinthians 15: 51, 52.

"In a moment, in the twinkling of an eye: at the sound of the last trumpet, we shall be changed; for the trumpet shall sound; the dead will be raised imperishable, and we shall be changed."

Jeanne: I remember that skit; I was the corporate executive.

Kelly: *(with a scowl)* And I was Dave's wife.

Dave: What's wrong with that?

Kelly: If I were your wife, I wouldn't be in Heaven;
I'd be in that other place.

Kaylene: I was that really popular girl.

Shawn: Yeah, you were always into that.

Jeanne: You guys, we may as well do the last sketch.
We've done the rest of the show.
Besides, it looks like we've got time to kill.

Kelly: Did you have to say kill?

Burke: Well, yeah, let's do it;
but we'd better hurry, 'cause He might be here....

Kaylene: In a Twinkling.

Perform "In A Twinkling"

(transition out of the skit)

Jeanne: We always really got 'em with that ending.

Dave: Hey, I'm hungry!

(to Kaylene) Are you hungry?

Kaylene: You're always hungry.

Jeanne: He eats like a horse.

Kaylene: That's because he can.

Dave: Maybe Burke has some "M & M's." I'll go see.
(He exits off the stage, then returns.)

Kaylene: I can't eat "M & M's"; they make me fat!

Dave: *(calling out the names of those who exited)*

Kaylene: Come on you guys, come out!
The show's over.
It's time to wait some more.

Jeanne: I'll bet they went on a food run without us.

Dave: *(reenters with a panicked look on his face)*
They're not here.

Jeanne: *(calls out their names)*

Kaylene: What do you mean; they're not here?

Jeanne: *(calling out their names again.)*

Dave: I mean, they're not around.

Jeanne: They're gone?

Dave: And we're left!

Ending 1: *(Ending: fade to black)*

SERMON OPTION:

(The pastor may give a short sermon after this program is over, or you may opt for the following ending:)

Ending 2:

(Burke, or the pastor of the church, steps onto an empty stage and addresses the audience.)

Burke/Pastor:

Is your heart open? Do you read it for what it really says?

(picking up the steno pad)

You either see Jesus in the least of these around you or you don't.

(picking up the newspaper)

There are two fundamental laws of the universe.

One: there is a God,

Two: it's not you.

(picking up the ledger pad)

There are no shortcuts outlined in this book. You are either sold out or left out!

(Continue on with as much sermon-type explanation as you want.)