



Written by
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“The Parable Trail”

Scriptures:

Overall Scripture: Matthew 13: 10-17

Specific Skit Scriptures:

“Unmerciful Servant”: Matthew 18: 21-35

“Prodigal Son”: Luke 15: 11-31

“Talents”: Matthew 25: 14-30

“Sower”: Matthew 13: 1-9, 18-23

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:

In this “Collected Skits On A Theme,” four "Fractured Parables" are woven into a narrative of six detectives who are on the trail of Jesus, the teacher:

1. "The Parable of the Unmerciful Servant" (script #FP5)
2. “The Parable of the Prodigal Son” (script #FP6)
3. “The Parable of the Talents” (script #FP7)
4. “The Parable of the Sower” (script #FP4)

DO NOT MEMORIZE THE PARABLE NARRATIVES! Let the narrators read them from the scripts. Memorize **ONLY** the detective sequences between the parables. The detective lines are woven into the parables, and listed at the end of the script for ease of memorization.

Topics: Forgiveness and stewardship

Performance Time: 30 minutes

Number of Players: 6 players (*men or women*)

(or between 12-30 players if you use a new cast for each parable)

Objective:

To present four parables of Jesus in which mercy, forgiveness, and stewardship are humorously presented in "Fractured Parable" style.

Synopsis:

In this collection of four "Fractured Parables," six detectives are in pursuit of the "Teacher," Jesus. The message of His parables has caused quite a stir in town, enough so that they had to call in the famous Sergeant Friday of "Dragnet" fame to track down the illusive teller of these life-changing tales. The comic one-liners never quit in the interaction between the detectives: "Colombo," "Two-Story Homes" and "Watson," "Savings Bond," and of course, "Ma'am," the ditzzy woman from whom Sergeant Friday is always, "just trying to get the facts." This delightfully zany retelling of the profound truths contained in the parables of "The Unmerciful Servant," "The Prodigal Son," "The Talents," and "The Sower," will keep the audience laughing, while learning the importance Jesus placed on mercy and stewardship.

The Cast:**NOTE:**

The six detectives also perform the narrated parables as "mimes." Their mime assignments are in the Cast Roles Chart, to the right of their names for each of the parables. They simply "shed" their detective props and assume whatever character is required next. It is your option to expand the cast and use entirely different people to perform the parables; this could expand your cast from 12 to 30 people.

Cast Roles Chart

DETECTIVE ROLES	UNMERCIFUL SERVANT	PRODIGAL SON	TALENTS	SOWER
Sergeant Friday <i>Dragnet star spoof</i>	Unmerciful Servant	The Older Son	Patrick Mahoney III	"Pests" (bird, sun, and thorns)
Ma'am <i>a ditzzy woman</i>	The King	"Extras" (<i>pig, sleazy lady, starving person</i>)	Narrator 2	Seed Along the Path
Savings Bond <i>Spoof of James Bond</i>	Narrator 1	The Prodigal Son	Mike	Seed in Good Soil
Two-Story Homes <i>Spoof of Sherlock Holmes</i>	Narrator 2	"Extras" (<i>card shark, land owner, servant</i>)	Ike	Seed In Shallow Ground
Watson <i>Spoof of Holmes' friend</i>	The King's Messenger	The Father	The Master	Narrator & The Farmer
Colombo <i>Spoof of the scruffy detective</i>	Fellow Servant	The Narrator	Narrator 1	Seed Among the Thorns

Sound: Wireless mics for the Narrators and other speaking parts

Music:

Theme from the classic "Dragnet" television show
Transitional music to show a change from Detective narrative to parables

Set:

This is best performed on a simple stage, without too much clutter; however, because there is no real set, it can fit in among any kind of stage.
Light pools create the playing areas.
Elevate the Narrators, above the mimes, on boxes or platforms

Props:

For "Detectives"

A notepad
A pencil
2 cell phones
A fax paper
2 boxes or platforms for the Narrators
A cigar for Colombo
Plants for Watson

For "The Unmerciful Servant"

A crown for the king

For "The Prodigal Son"

A sign that reads "ESTATE"
A feather boa for the "sleazy" lady
A visor for the card shark
A dollar bill
A top hat for the wealthy landowner
A pig nose with elastic straps to keep it on

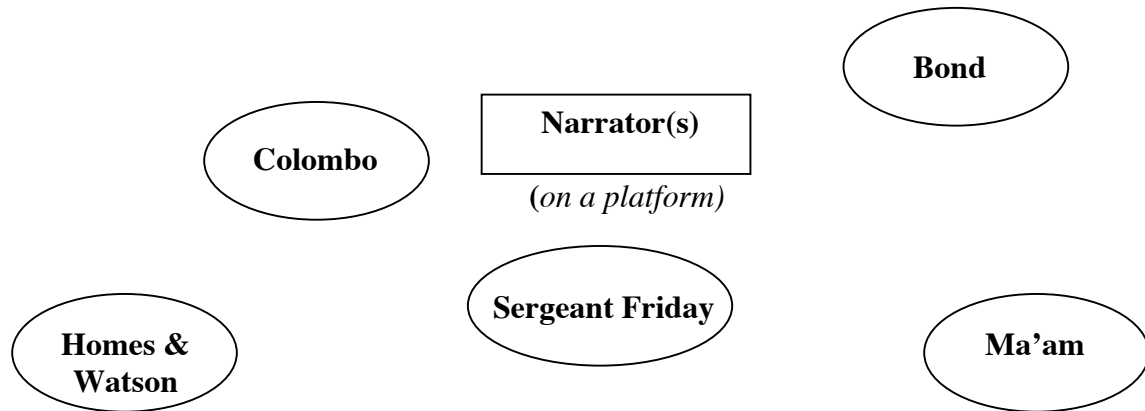
For "The Talents"

No props needed

For "The Sower"

A bucket
A straw hat
A dollar bill
Car keys
A Bible

Stage Arrangement: *(By light pools only. No sets. Light pools indicated by ovals below.)*



The Script:

LIGHTS: DARK STAGE WITH A SINGLE LIGHTS ON CENTER STAGE

(Sergeant Friday walks into the light. He opens his notebook, pretends to take notes with his pencil, and begins to narrate:)

MUSIC: DRAGNET THEME

Friday: This is the city. My name is sergeant Friday.
It was 8:02 PM when we got the call.
(He opens his cell phone and speaks to Ma'am)

LIGHTS: UP ON MA'AM

Ma'am: *(Frantically speaking into her cell phone in a New York accent)*
Officer, it's the teacher. He's coming through town again,
and there's no peace anywhere.

Friday: Was he carrying a piece, Ma'am?

Ma'am: No, I'm telling you there was no peace.
He's disturbing the peace!
Everywhere he goes, there's crowds, noise, no place to park!

Friday: We're on it Ma'am.
(He closes the phone and addresses the audience.)
This was another call to add to the hundreds we had received.
It seems there's been another disturbance.
Our job: to restore order.
We knew we were up against a sophisticated operation,
so we alerted the finest minds in crime detection:

(Lights come up on each character as he/she introduced.)
My colleagues:

LIGHTS: UP ON BOND

Bond, savings Bond

LIGHTS: UP ON HOMES AND WATSON

Two-Story Homes, and his able assistant Watson

LIGHTS: UP ON COLOMBO

and of course who could forget Colombo.

The case had us baffled; we had to get to the source:
we put a tail on the teacher.

MUSIC: DRAGNET THEME

LIGHTS: OUT ON EVERYONE, EXCEPT MA'AM

(Friday walks over to Ma'am)

Ma'am: *(pacing frantically back and forth when Friday enters her light pool.)*
Lieutenant Monday?

Friday: No Ma'am; the name is Friday, Sergeant Friday; you've seen the teacher?

Ma'am: Yes, I saw him Monday.

Friday: No, I'm Friday....we've been over this, Ma'am.
Did you report the sighting?

Ma'am: Yes. I reported it to Officer Monday.

Friday: Good, the same day you saw the teacher.
I just want to get the fax, Ma'am.

Ma'am: Oh, of course. Let me get it; it came in this morning.
(She hands him a piece of paper.)
Here it is.

Friday: *(with a puzzled look)* What's this?

Ma'am: Just the fax.

Friday: *(He reads it...)* Ah...It's from Officer Monday;
It's addressed to Bond, Savings Bond;
I'll have to deliver it myself.
He'll get it from Monday through Friday.

Ma'am: Every day?

Friday: Never mind.

LIGHTS: OUT ON MA'AM AND UP ON CENTER STAGE

(Friday walks back to center stage and addresses the audience.)

As I observed, *(holding the fax)*
the fax was addressed to Bond, Savings Bond.
I found him in a little dive near the neighborhood pool,
discussing the case with his old companion: Two-Story Homes.

LIGHTS: UP ON HOMES AND BOND

Homes: I say, old man; would you like a drink?

Bond: Yes, punch, fruit punch....shaken, not stirred.

(Friday steps into the light with Homes and Bond)

Homes: Ah...Friday.

Friday: Homes.

Bond: *(raising his hand in recognition)* Bond.

Friday: *(handing him the fax)* This came for you.

Bond: No time for idle reading man; I'm on an important case.

Friday: It's just the fax.

Bond: All right then. *(He reads with Homes looking over his shoulder.)*
Says here, you're trying to put a tail on the teacher.

Friday: That's what he's known for.

Homes: His tail?

Friday: No. His tales....stories.....He tells tales.

Bond & Homes: *(in unison)* We know.

Friday: It seems the teacher has upset the status quo.

Homes: What's a status quo?

Bond: Anyone with status.

Homes: Oh yes, we heard that tale;
he leveled the high and mighty;
and he made some of the high, mighty mad.

Bond: The teacher says it's not alright to hold a grudge;
He puts us all on level ground before God.

Friday: *(audience aside)* The offenses are stacking up.
Now we've got him on a 612: excavating without a permit.

(turning back to Bond & Homes) How much dirt did he move?

Homes: My esteemed colleague was there. Do you remember the tale?

Bond: I'll try.
(to Homes) Fill in where I leave gaps, would you old friend?
I recall you heard it as well.

MUSIC: TRANSITIONAL MUSIC AS MIMES GET INTO PLACE

LIGHTS: UP ON CENTER STAGE

“The Parable of the Unmerciful Servant”

(Homes becomes "Narrator 1" and Bond becomes "Narrator 2." They assume their "narrator" positions up on boxes or platforms; the others shed their detective props and become neutral mimes, ready to perform this parable.)

Cast:

Homes becomes "Narrator 2"
Bond becomes "Narrator 1"
Colombo becomes the "Fellow Servant" mime
Friday becomes the "Unmerciful Servant" mime
Ma'am becomes the "The King" mime
Watson becomes the "King's Messenger" mime

Narrator 1: *Reads the script and can speak in a "kingly" tone*
 Narrator 2: *Reads the script and can plead in a pathetic tone*
 Mimes:
 King: *A pompous and powerful ruler*
 Messenger: *A humble emissary of the King*
 Unmerciful Servant: *A self-righteous and harsh servant*
 Fellow Servant: *A pitiful victim*

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.

Props:

A crown for the king
 All other props are “pantomimed” (imaginary)

Sound: Wireless mics for the Narrators

Staging Arrangement:

The various characters in this mime line up across the stage in the configuration sketched out below. When they are not “on,” they turn their backs to the audience. Raise the Narrators up on a box or a platform so they look down on the action, but can be clearly seen by the audience.

Narrator 1	Narrator 2
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King

Messenger

**Unmerciful
 Servant**

**Fellow
 Servant**

Lighting: Even light across the stage

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.

NOTE:

Before the formal action begins, the mimes perform a "pre-show" routine that mirrors the action of the parable. All the players enter the stage area casually.

Narrator 1: *(To the mimes)* **Okay, it's story-time, folks!**

Narrator 2: **Places, everyone!**

(In the shuffle of taking their places, the mime who plays the King, gets knocked over by the mime who plays the Unmerciful Servant. The King lands flat on his bottom and looks up bewildered. The Unmerciful Servant hurries to pick him up and begs his forgiveness.)

Unmerciful Servant: *(mortified and helping the King up)*
Oh, I am so, so sorry. Please forgive me.

King: *(dusting himself off and getting up gingerly)*
That's okay; I'll be fine.

Unmerciful Servant: *(apologetic)* Thanks.

(As the Unmerciful Servant takes his place, he trips over the Fellow Servant who inadvertently steps in his way. The Unmerciful Servant takes a tumble on stage and scowls at the Fellow Servant, who tries to help him up.)

Fellow Servant: *(apologetic)* Oh, I am so sorry. Are you okay?

Unmerciful Servant: *(indignant)* Why don't you watch where you're going?
You could kill somebody with those big feet.

Fellow Servant: I said I was sorry!

Unmerciful Servant: Yeah, well sorry's not good enough!
I'm gonna' call you "bigfoot" from now on.

Messenger: *(defending the Fellow Servant)* Hey, lighten up, man.
He said he was sorry.

(The two mimes begin arguing with each other; the King and the Messenger step in to settle things, but it backfires and they all start yelling at each other. The Narrators look at each other in bewilderment.)

Narrator 1: *(raising his voice over the "free-for-all" that is taking place on stage.)*
Peter came to Jesus and said,
"How often should I forgive my brother when he sins against me?"

Narrator 2: *(ignored by the mimes, who are now all in each other's faces)*
"Up to seven times?"

Narrator 1: *(shouting)* **I said... "How often should I forgive?"**

(The narrators exchange a knowing look and realize that they will have to take matters into their own hands to save this parable, so they put their scripts down and step into the middle of the scuffle, which has now escalated into a full brawl, with Mimes and gloves flying everywhere! The Narrators break up the fight.)

Narrator 1:
(grabbing the Unmerciful Servant and holding him back as he says these words, right in his face)

"How often should I forgive my brother when he sins against me?"

Unmerciful Servant:
(straining against the Narrator who is holding him back from attacking the Fellow servant)
He stuck his "big foot" in my way!

Fellow Servant:
(straining against the other Narrator who is holding him back from attacking the Unmerciful Servant)

You could watch where you're going!

(The two mimes lunge out at one another again, while the other mimes stand panting from the fight, putting their gloves back on, and watching anxiously.)

Narrator 2: *(to the other narrator)* **What did you say this parable was about?**

Narrator 1: *(answering him)* **Forgiveness.**

Narrator 2: **That's right!** *(to the warring Mimes)*
Forgiving others as you have been forgiven.

King: *(stepping up to the Unmerciful Servant and trying to be helpful)*
He's right there. I did forgive you.

Messenger: You did the same thing when...

(The two servants lunge at each other again; this time the Narrators really clamp down, and the Mimes look uncomfortable.)

Narrator 1: *(to the other Narrator)*
How often should I forgive my brother when he sins against me?
Up to seven times?

Narrator 2: *(answering the other narrator)* **No, up to seven times seventy!**

Narrator 1: *(to the Unmerciful Servant)*
That's four hundred and eighty-nine more times!

Unmerciful Servant: *(to his Fellow Servant)* I forgive you.

Fellow Servant: *(satirically)* Lucky me!

(The narrators stop the renewed tension with a very stern look, and the mimes relax. They realize that they are behaving badly. The Narrators motion for them to shake hand, and reluctantly, they do.)

Narrator 2: *(earnestly, to the warring mimes)* **Are we ready to tell the story now?**

(The Mimes nod and begin to return to their assigned spots. They are careful to stay out of each other's way. They motion with their arms, "after you," trying to be gracious and avoid another altercation. The Narrators step back up on their boxes and begin again.)

Narrator 1: *(to Narrator 1)* **I'm glad that's settled.**

Narrator 2: *(to Narrator 2)* **Me too; "A Mime is a terrible thing to waste."**

(All the players glance at Narrator 2 as though to say, "terrible joke!" The Mimes take their places on stage. The Narrators clear their throats, open their scripts, and prepare to tell the story of "The Unmerciful Servant.")

Narrator 1: **In the Gospel, according to Matthew,**

Narrator 2: **Chapter 18,**

Narrator 1: **Verse 23**

Narrator 2: **Jesus tells a story about forgiveness**

Narrator 1: **The kingdom of heaven is like a king**

(The King puts on his crown, turns around, and adopts a regal countenance.)

who wanted to settle accounts with his servants.

(The King begins to turn imaginary pages, as he works an imaginary adding machine with his other hand.)

Narrator 2: **As he was settling his accounts,
he discovered that there was one servant**

(The Unmerciful Servant turn to face the audience, looks proud of himself, and begins to play with his imaginary yoyo.)

who owed him ten thousand dollars.

(The King looks shocked as he stops his finger along one column of figures. He looks up at the audience and mouths these words: "Wow! That's a lot of cash!")

Narrator 1: *(in a "kingly" tone)* **"Wow! That's a lot of cash!"**

Narrator 2: **So, he summoned his messenger**

(The King claps his hands as a command; then, the Messenger turns around and bows before the King.)

and said,

Narrator 1: *(in the same "kingly" tone)*
"Bring me the servant who owes me ten thousand dollars."

Narrator 2: **So she went at once to find him.**

(The Messenger looks right and left across the stage, until she spots the Unmerciful Servant, who is at downstage right, playing with his imaginary yoyo. She approaches him, taps him on the shoulder, and takes his arm. She leads him to the King and bows with respect.)

And she brought the indebted servant to the King.

(The Messenger "knees" the Unmerciful Servant so that he also bows before the king.)

Narrator 1: *(in his "kingly" voice)* **Pay me what you owe,**

(The King points to his ledger and shows the Unmerciful Servant what he owes.)

Narrator 2: **demanded the King.**

(The King points to his outstretched hand, as though waiting to receive the money.)

**But the servant did not have the means to repay,
and asked for more time!**

(The Unmerciful Servant goes through the following begging routine:

--He points to his watch, asking for more time.

--He reaches into his pockets and pulls them inside out.

--He takes out an imaginary wallet, turns it upside down, and shows that it is empty.)

Narrator 1: **So the master ordered that he and his wife
and his children
and all that he had
be sold to repay the debt.**

(With a stern expression, the King points in the direction of downstage right, at the imaginary dungeon. The servant takes out imaginary pictures of his children, and pretends to have a fat tummy, to show that his wife is also pregnant.)

**Since he was not able to pay,
the servant fell on his knees before his master
and began to plead with him.**

(The Unmerciful Servant falls flat on the floor, grabs the King's feet and kicks his own feet as though he were throwing a temper tantrum.)

Narrator 2: *(in a pathetic voice)* **"Be patient with me,**

Narrator 1: **he begged,**

(The messenger is moved by this pathetic show.)

Narrator 2: **and I will pay back everything."**

Narrator 1: **The King took pity on him,**

(The King clutches his heart, then wipes a tear from his eye. He picks the Unmerciful Servant up by the back of the neck, then he tears the paper out of the imaginary ledger and shreds it into many pieces.)

**and the King canceled the debt,
and let him go.
And the servant went away rejoicing.**

(The Unmerciful servant shakes hands with the King, jumps for joy, and gives the King a "high five" as he crosses in front of him and heads back to downstage right where he was when the story began. He takes his imaginary yoyo out of his pocket and begins to play with it again.)

(The King and the messenger turn their backs to the audience as though they were "out of the scene.")

Narrator 1: **But on that same day,
the servant,**

Narrator 2: **Who just been forgiven,**

(The Unmerciful Servant taps his head as though he were remembering something.)

Narrator 1: **remembered that his fellow servant**

(The Fellow Servant turns around and pantomimes digging a ditch. He throws the dirt over his shoulder in the direction of stage right.)

**owed him ten dollars.
He thought to himself,**

(The Unmerciful Servant mouths these words:)

Narrator 2: **"Wow! That's a lot of cash!"**

Narrator 1: **So the servant,**

Narrator 2: **who had just been forgiven,**

Narrator 1: **began to search until he found his fellow servant.**

(The Messenger of the King turns around and tiptoes to stage left. She pretends to hide behind an imaginary bush, and then peeks out from between the branches. Actually, she stands directly upstage from the two servants, who are downstage, but they do not notice her because she is "hiding.")

(The Unmerciful Servant begins to look all over the stage until he ends up at downstage left, where the Fellow servant is still digging his ditch. The Fellow Servant does not see him, so he shovels a load of dirt all over the Unmerciful servant. He is mortified when he sees what he has done, and he quickly begins to brush the dirt off of the Unmerciful Servant.)

(Sternly) **"Pay me what you owe!"
He demanded.**

Narrator 2: **But the servant did not have the means to repay.**

(The Fellow Servant goes through the following begging routine:

--He points to his watch, asking for more time.

--He reaches into his pockets and pulls them inside out.

--He takes out an imaginary wallet, turns it upside down, and shows that it is empty.)

So the servant,

Narrator 1: *(with amazement)* **Who had just been forgiven,**

Narrator 2: **grabbed his fellow servant and began to choke him.**

(The Unmerciful Servant wraps both of his hands around his Fellow Servant's neck and begins to choke him. The Fellow Servant sticks out his tongue and pretends to gag.)

(The Messenger of the King is shocked to see this display of violence. She shakes her head in disbelief.)

Narrator 1: *(sternly)* **"Pay back what you owe me!"
He demanded.**

(The servant takes out imaginary pictures of his children, and pretends to have a fat tummy, to show that his wife is also pregnant.)

**But he was not able to pay,
and the Fellow Servant fell on his knees before him**

(The Fellow Servant falls flat on the floor, grabs the Unmerciful Servant's feet and kicks his own feet as though he were throwing a temper tantrum.)

(The King's Messenger, who is still hiding, is moved to tears.)

Narrator 2: *(pleading)* **"Be patient with me...**

Narrator 1: **he begged...**

Narrator 2: **...and I will pay back everything."**

Narrator 1: **But the servant,**

(The Unmerciful Servant stands with arms folded and nose in the air, unaffected by the pathetic rage of his Fellow Servant.)

Narrator 2: *(incredulously)* **Who had just been forgiven!**

Narrator 1: **refused.
Instead, he went off and had the man thrown into prison
until he could pay the debt.**

(The Unmerciful Servant picks his Fellow Servant up by the nape of the neck, bends his arm behind his back and forces him across the stage to downstage right. He opens an imaginary door and throws his Fellow Servant into the dungeon.)

(The Fellow servant grabs imaginary bars in his hands and pretends to scream out toward the audience. The Unmerciful Servant slaps his hands together to indicate "a job well done," and takes out his yoyo, symbolizing that "all is well." Both servants freeze at downstage right so they will not take away from what the King's Messenger is about to do.)

Narrator 2: **Well, when the King's Messenger saw what had happened,**

(The Messenger looks off in the direction of downstage right and shakes her head.)

**she was greatly distressed
and went and told her master everything that had happened.**

(The Messenger walks over to the King, taps him on the shoulder, he turns around, and she begins to re-enact both sides of the scene she has just witnessed, while pantomiming the dialogue as though she were telling him the story. The King grows progressively more furious as her story goes on. This is the order of her sight gags:

NOTE:

This must be done quickly in order to make it really funny; play some carousel music, or "Keystone Cops-like," music if you can.

- She mimics the Unmerciful Servant and stomps over from stage right to stage left.*
- She jumps over and mimics the Fellow Servant and shovels dirt.*
- She jumps over and mimics the Unmerciful Servant and wipes the dirt off, then points accusingly at the Fellow Servant.*
- She jumps over and mimics the Unmerciful Servant, who demands payment.*
- She jumps over and mimics the Fellow Servant who asks for more time, empties his pockets, takes out the pictures of the children, pretends to be pregnant, falls down on the floor, and kicks his feet.*
- She jumps over and mimics the Unmerciful Servant who grabs an imaginary neck and begins to choke it in mid-air.*
- She jumps over and mimics the Fellow Servant by swinging her head and gagging.*
- She jumps over and mimics the Unmerciful Servant by grabbing an imaginary arm and pushing toward downstage right.*
- She jumps over and mimics the Fellow Servant being pushed across the stage. She stands beside the real Fellow Servant and adopts his pose of screaming out of the barred window.*
- She jumps over and mimics the Unmerciful Servant, slaps her hands together, then plays with an imaginary yoyo.*
- She hurries over to the King and shrugs her shoulders as if to say, "Can you believe this?")*

Narrator 2: **The master was furious! And he called the unforgiving servant in.**

(The Messenger of the King marches over to stage right where the Unmerciful Servant is standing. She grabs him by the nape of the neck and forces him before the King. He is terrified when he arrives before the King. She forces him to bow.)

(The King acts out the following sequence:)

Narrator 1: *(with vengeance)* **"You wicked servant!
I forgave all that debt of yours because you begged me to.
Shouldn't you have had mercy on your fellow servant
just as I had mercy on you?"**

(The Unmerciful Servant hangs his head in shame.)

**Because you did not forgive,
I will not forgive you!**

(The King points to the dungeon at stage right. The King's Messenger bends the arm of the Unmerciful Servant behind his back and forces him to the dungeon.)

Narrator 2: **In anger, the King ordered the unmerciful servant
to be turned over to the jailers
to be tortured,
until he paid back all he owed.**

(The King's Messenger opens the imaginary door to the dungeon and takes the Fellow Servant out. She pushes the Unmerciful Servant into the jail. The Unmerciful Servant immediately grabs the bars and begins to scream in pantomime. The Fellow Servant stands by, baffled.)

(The King's Messenger sticks her hands back into the dungeon and demands that the Unmerciful Servant surrender his yoyo. He does so, reluctantly, and she hands the yoyo to the Fellow Servant, who gleefully begins to play with it. The King looks with disdain at the Unmerciful Servant, while the King's Messenger gazes at the Fellow Servant with mercy.)

Narrator 1: **This is how my heavenly Father will treat each of you,**

Narrator 2: **if you do not forgive your brother from your heart. "**

The End

LIGHTS: FADE OUT ON CENTER STAGE

MUSIC: TRANSITIONAL MUSIC AS FRIDAY RETURNS TO CENTER STAGE

(while the Friday and Colombo assume their detective characters)

LIGHTS: UP ON CENTER STAGE SPOT

MUSIC: DRAGNET THEME

Friday: *(Stepping into the center stage spot)*
This was in keeping with the teacher's pattern.
Seems he's building a mercy bridge between people.
Maybe he was leaving loose ends;
someone had to help him with all this urban renewal:
a gang, a pack, a herd, a gaggle, ya' know...a bunch of guys.
Find them, find the teacher.
I had to sniff out every clue; I went to my mentor: Colombo.

LIGHTS: OUT ON CENTER STAGE AND UP ON COLOMBO

Colombo: *(Friday knocks, no answer; Friday enters, sees Colombo pacing.)*
It just doesn't figure; this guy thinks he's so smart.
But he's got to learn; life doesn't work that way.
He's forgetting human nature.
You don't throw parties for no accounts...calf or no calf.

Friday: *(aside to the audience)* I was too late; it was just as I suspected;
he was consumed in another case.
I'd have to wait to ask about the teacher.

Colombo: The teacher? Did he circle back around?

Friday: Around?

Colombo: They always come back.
They can't leave the scene;
they're secretly hoping you'll catch 'em.

Friday: Hmm...I gather you're looking for teacher as well.

Colombo: Yes. He'll be back.

Friday: Maybe we could find him if we track down one of his followers.
I need a name.

Colombo: Oh, I understand....tired of being called Friday, huh;
makes you feel like just another day of the week?

Friday: No, no....The name of one of the teacher's followers.

Colombo: Ah, what's in a name?

Friday: Usually a random assortment of letters, but that's not important right now.

Colombo: *(while pointing his finger)* Just one more thing
When you find him, ask him what he meant by prodigal.

Friday: Prodigal. It's an 834: Runaway; usually detained overnight if its a minor.
Why do you ask? Is it part of tailing the teacher?

Colombo: No it was part of the teacher's tale. It went something like this:

MUSIC: TRANSITIONAL MUSIC AS MIMES GET INTO PLACE.

LIGHTS: OUT ON COLOMBO AND UP ON CENTER STAGE

"The Parable of the Prodigal Son"

(Colombo becomes the "Narrator I" and assumes the "narrator" position up on a box or a platform; Friday takes off his hat and coat and joins the neutral mimes, ready to perform this parable.)

Cast:

Colombo becomes the "The Narrator"

Watson becomes the "Father"

Bond becomes the "Prodigal Son"

Friday becomes the "Older Son"

Ma'am becomes Extra #1: Pig, sleazy lady, starving person

Homes becomes Extra #2: card shark, wealthy land owner, servant of the Father

Narrator: *The one who reads the parable from this script. (It's ideal if this person has "many voices." This adds to the comedy.)*

Mimes

The Father: *A dignified-looking man*

The Younger Son: *An energetic young man*

The Older Son: *A stable home-body*

Extra 1: *Pig, sleazy lady, starving person*

Extra 2: *Card shark, wealthy landowner, servant of the Father*

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.

Props:

A sign that reads “ESTATE”
A feather boa for the sleazy lady
A visor for the card shark
A dollar bill
A top hat for the wealthy landowner
1 pig nose with elastic straps to keep it on

Sound: A wireless mic for the narrator

Staging:

<p>Narrator <i>elevated on platform</i></p>
--

Extras

Older Son

The Father

Younger Son

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:

(Stands upstage right on some elevated surface, (a riser, a box, etc.) so that he/she looks down on the action as he/she narrates the story from the script. It is critical that the action be syncopated with a little talk, a little action, and so forth. The comedy in this is the synchronized movement between the mimes and the set up lines from the narrator, who, ideally, will use many different voices as he/she becomes the various characters' voices.)

(All the mimes stand with their backs to the audience.)

There was once a man,

(The Father turns around and nods.)

who had two sons.

(Both sons turn around.)

The younger one said to his Father,

(The Younger Son mouths these words as the narrator says them.)

(In the "Younger Son" voice) **"Father, give me my share of the estate."**

So, he divided his estate between them.

(The Father takes the folded up ESTATE sign out of his back pocket and tears it in half. He hands half to the Younger Son, and half to the Older Son. The Younger Son is thrilled, folds up his half, and sticks it into his back pocket. The Older Son just looks confused, shakes hands with the Father, walks off to stage right, turns his back to the audience and is "gone.")

Not long after that,

(The Younger Son opens his imaginary suitcase and starts packing. The Father looks on in wonder. The son takes a picture frame of the Father with him. He pulls a dollar bill out of his pocket and sticks it in his shirt pocket, so a portion of it is sticking out.)

the Younger Son got together all he had, and set off for a distant country,

(The son waves to his Father, or does some kind of a goofy handshake. He walks over to the left side of the stage.)

and there he squandered his wealth in wild living.

(The two extras turn around to face the audience, one is a sleazy lady, wearing a feather boa around her neck, who flirts with the son. She slips her arm in his and looks on in anticipation as the other extra, a card shark who wears a visor, rolls imaginary dice. When the son loses the roll of the dice, the card shark takes his dollar bill, and the sleazy lady pushes him away; then, she takes the arm of the card shark as they exit to upstage left, together.)

After he had spent everything,

(The son turns his pockets inside out to show that he has nothing left.)

there was a severe famine in that whole country,

(One extra reenters holding his/her stomach as though starving; then falls over. The son glances down at him/her in pity as he, also, holds his stomach with hunger pains.)

and he began to feel the pinch.

(The starving extra reaches up and pinches him on the side of his thigh.)

Son: *(jumping out of the way of the pinch)* Ouch!

So, he went and attached himself to a wealthy citizen

(The other extra puts on the top hat, turns around and steps up to the son.)

of that country,

(The son attaches himself by making a "suction cup" sound.)

who sent him to his fields to feed the pigs.

(The landowner points at the pig, who used to be the starving person. The starving person pulls the piggie nose out of his/her pocket and puts it on while he/she is on the floor dying of starvation. This way, the nose is a surprise for the audience when he/she gets up on all fours and plays the role of the pig.)

Son: *(looking at the narrator in disgust)* The pigs?

Narrator: The pigs!

(The son looks down at the pig, and begins to pull imaginary pods out of an imaginary bag. The land owner returns to upstage left and turn his/her back to the audience.)

He longed to fill his stomach with the pods that the pigs were eating,

(He looks longingly at the pods, tries to bring one to his mouth, but the pig sees him try and bites him in the calf. He screams in pain.)

Son: Ahhhh!

Narrator: **but no one gave him anything.**
When he came to his senses, he said,

(The son slaps his head and mouths these words and acts out going back to the Father with gestures as the narrator delivers these lines.)

(In the "Younger Son" voice)

"How many of my Father's hired men have food to spare, and here I am starving to death! I will set out and go back to my Father and say to him:

"Father, I have sinned against heaven and against you. I am no longer worthy to be called your son; make me like one of your hired men."

(From downstage left the son turns to stage right and begins a very slow "mime walk" toward downstage right, where the Father is. The Father turns and walks downstage right and turns to face left. He begins a slow "mime walk" in the direction of his son. The two make a comical sight as they advance toward one another in slow motion.)

**But while he was still a long way off, his Father saw him
and was filled with compassion for him;**

(The Father pretends to take his heart out of his chest, pretends to hold a beating heart and tosses it to his son, who catches it in mid-air and places it into his own chest.)

he ran to his son,

(They meet downstage, center.)

threw his arms around him,

(The Father throws his arms around his son.)

and kissed him!

(Both men stop dead in their tracks, and sharply fire a disapproving look at the narrator.)

Okay, he hugged him.

(The two give each other a "manly" hug.)

The son said to his Father,

(in the Younger Son voice) **"Father, I have sinned against heaven
and against you."**

(The Younger Son kneels before the Father.)

I am no longer worthy to be called your son."

But the Father shouted to his servants,

(in a thick Jewish accent) **Kvick!**

(The two extras run over at the Father's bidding.)

(in the Jewish accent) **Bring the best robe and put it on him.**

(One extra grabs an imaginary robe; the son is impressed with it as he puts it on.)

Put a ring on his finger

(The other extra puts a ring on his finger.)

and sandals on his feet.

(The other extra grabs some imaginary sandals and puts them on the son's feet.)

Bring the fatted calf and kill it.

(Both extras look shocked at the thought of having to kill the calf.)

Come on, already!

(One extra points the gun and kills the imaginary calf, and the other extra slices out a chunk of meat out of the dead animal and hands it to the Father, who tears it in half and hands half of it to the son.)

Let's have a feast and celebrate. For this son of mine was dead

(The son grabs his chest and falls over, stiffly. The extras catch him and set him back upright.)

and is alive again;

(The extras pat him on the back for coming back to life.)

he was lost

(The son looks around stupidly, peering around the stage as though he doesn't know where he is.)

and is found.

(The extras tap him on the shoulder and point him in the direction of the Father.)

So they began to celebrate.

(The extras, the Father, and the son, begin a line dance across the back of the stage, or form a circle and begin a Jewish folkdance. It is effective if you have a musician who plays synthesized Jewish folk music at this moment. It adds to the comedy.)

Meanwhile, the Older Son was in the field.

(The Older Son turns around from upstage right, where he has been since the distribution of the wealth scene, earlier. He walks downstage right and leans his ear over to the dancing, while facing the audience.)

**When he came near the house,
he heard music and dancing.
So he called one of the servants**

(The narrator lets out a shrill whistle, as though he were calling a dog. The older brother mimes the whistle. One of the extras approaches the older brother, the rest of them keep dancing. If they get tired of dancing, they can stand around and mime a conversation, eat and drink.)

and asked him what was going on.

(The extra mouths these words as the narrator speaks in a new voice.)

(in a new voice) **Your brother has come home!
Can ya' believe it?
We though he was a gonner, but nope!
He came showed up,
Just like death and taxes.
At any rate; he's home!**

(The servant slaps the older brother on the shoulder, but the brother is not the least bit happy

(continuing in the brothers' voice) **Your Father has killed the fatted calf because
he has him back safe and sound.**

(The servant tries to pull the brother into the party, but the brother is stiff-legged and refuses to move, like a mule.)

The older brother became angry and refused to go in.

(The brother folds his arms and pretends to spit on the ground. The servant shrugs his shoulders and goes to get the Father. He points to the brother, who is facing downstage, pouting. The Father leaves the party and approaches the brother.

So his Father went out and pleaded with him.

(The Father makes pleading gestures, asking the brother to come and join the party.)

But he answered his Father saying,

(In the same brother voice) **"Look!**

(The brother mimes these words and acts them out in gestures as the narrator delivers these lines.)

**All these years I've been slaving for you and never disobeyed your orders.
Yet you never gave me even a young goat so I could celebrate with my friends.
But when this son of yours, who has squandered your property with prostitutes,
comes home, you kill the fattened calf for him!**

(returning to the "Father's voice") **My son,**

(back to the narrator voice) **said the Father,**

(returning to the "Father's voice") **you are always with me, and everything I have
is yours.**

(The son and the extras cautiously approach the brother and the Father.)

But we had to celebrate and be glad, because this brother of yours

*(The Father points to the Younger Son, and the Younger Son waves with a hesitant
expression on his face.)*

was dead

*(The Younger Son repeats the death gag by clutching his heart and falling over. The extras
catch him and set him upright again.)*

and is alive;

he was lost

*(The Younger Son repeats the lost gag and peers around the stage. The extras point him to
the Father.)*

and is found."

*(The older brother turns away from the rest of the group and folds his arms in defiance. The
Younger Son, taps him on the shoulders. When the older brother turns around, the Younger Son
extends his hand in friendship. With hesitation, but finally with enthusiasm, the older brother shakes
his hand. The Father steps behind the two sons and poses for a "family picture." taken by one of the
other extras, who quickly runs to get a camera. The scene ends with a flash going off from the
imaginary camera. The son, Father, and brother, rub their eyes from the flash, then hug each
other.)*

The End

LIGHTS: FADE OUT ON CENTER STAGE

MUSIC: TRANSITIONAL MUSIC AS COLOMBO AND FRIDAY RETURN TO STAGE RIGHT

(while the mimes assume their detective characters)

LIGHTS: UP ON COLOMBO AND FRIDAY, IN THE SAME SPOT THEY WERE BEFORE THE PARABLE

MUSIC: DRAGNET THEME UP, THEN FADES DOWN UNDER FRIDAY'S LINES

Friday: *(during dragnet theme)* This time its a 623: Aiding and abetting a known prodigal. First building bridges, now welcoming a no-account.
(to himself) Building, welcoming, hummm.... I sense pattern. Everything he does, ends in "ing."

MUSIC: DRAGNET THEME ENDS

(Ma'am runs over to knock on Colombo's door.)

Colombo: Yes Miss.

Friday: *(correcting Colombo)* That's Ma'am.

Ma'am: Colombo....sorry to bother you, but I'm looking for...
Oh, thank goodness, it's Friday! *(She breaks into the room.)*

Friday: Not now, Ma'am. I'm gathering the facts.

Ma'am: Then add this one to your collection. *(She hands it to the teacher)*
It just came in!

Colombo: *(looking over his shoulder)* What does it say?
Has the teacher returned?

Friday: *(reading)* No, it's from the library.

Colombo: Oh, fine!

Friday: Yes, as matter of fact it is...for three dollars and seventy-five cents;
but this is no time to discuss money....it has nothing to do with the teacher.

Ma'am: Oh, yes it does! He went on and on about that today...
He said spending money was a real talent.

Colombo: Ah, Ma'am....Just one more thing;
I think you heard it wrong.
The money is the talent.

Ma'am: Don't confuse me, I'm a very talented person.
I heard what I heard.

Colombo: I was there.

Ma'am: So was I.

Colombo: It was about dollars and cents.

Ma'am: That makes no sense.

Colombo: Stop this nonsense!

Friday: Ma'am, I can sense where this is going. Let's just hear the story.

Colombo: I'll tell it.

Ma'am: I'll tell it.

Friday: Why don't you both tell it?

MUSIC: TRANSITIONAL MUSIC AS MIMES GET INTO PLACE

LIGHTS: OUT ON COLOMBO AND FRIDAY AND UP ON CENTER STAGE

"Parable of the Talents"

(Colombo Becomes Narrator 1 and Ma'am becomes "Narrator 2." They assume their "narrator" position up on boxes or on platforms; Friday takes off his hat and coat and joins the neutral mimes, ready to perform this parable.)

Cast:

Colombo becomes the "Narrator 1"

Ma'am becomes "Narrator 2"

Watson becomes the "Master"

Bond becomes "Mike"

Homes becomes an "Ike"

Friday becomes "Patrick"

Narrator 1: *Reads the more dignified lines of the parable from this script*

Narrator 2: *Reads the comical lines, and does voices with accents, if possible*

Mimes

The Master: *An important person who goes on a journey*

Mike: *An industrious person who receives five talents*

Ike: *A faithful person who receives two talents*

Patrick Mahoney III: *A lazy person who receives one talent*

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. If needed, change the name of the “Patrick Mahoney III” to “Patricia Mahoney III.”

Props: All props are pantomimed (imaginary)

Sound: Wireless mics for the Narrators

Staging:

Arrange the Narrators on some kind of risers or a platform, behind the actors, so that they look down on the action on stage.

<p>Narrators <i>elevated on risers</i></p>

	Mike	Ike	Patrick Mahoney III
The Master			

Lighting: Even light across the stage

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 Narrators’ lines are in bold. *(The mime directions are in italic.)*

Narrator 1: **And now for the "Parable of the Talents"**

(The mimes jump with enthusiasm as each one prepares to impress the Narrators with his or her talent. The following sequence of lines should be said over each other as the mimes act out their talents all at once. Divide them according to the actual abilities of the mime. Let singers, sing; let dancers, dance, etc...)

The Master: *(to the Narrators)* Watch this!

(he begins a little tap or dance routine and sings)
"I'm singing in the rain..."
(or some other song associated with dancing)

Mike: *(to the Narrators)* Hey, check this out!

(He begins to juggle or bend his arm as a contortionist or some other physical comic talent)

Ike: *(to the Narrators, stepping forward, adopting an operatic pose)*
"The sun'll come out tomorrow, tomorrow..." *(or any other tune)*

Patrick: *(to the Narrators)* Hey, listen to this.

(He does an impersonation of someone, like John Wayne.)
How 'ya doin' cowboy?

(The comedy of this is that they are doing it simultaneously, much to the dismay of the Narrators, who stare at each other in disbelief.)

Narrator 1 & 2: **No, no, no.**

Narrator 2: **Not that kind of talent.**

Mimes: *(simultaneously offering other talents they might have)*

Okay, well, I know a million tunes. *(starts a new song)*

You want a tango? *(tries a new dance step)*

Okay, who's this? *(starts a new impersonation)*

Can you do this? *(another physical gag, etc.)*

Narrator 1: **No, no, this kind of talent is worth money.**

Mimes: *(obviously insulted at the thought of their talents being worthless)*

Oh yeah, well then go entertain yourself....

Get your own show....

I don't have to take this...

We can find other work..., etc.

(They start to leave.)

Narrator 2: *(raises his/her hand)* **Stop!**

(The mimes stop in mid-exit)

Narrator 1: **I'm sorry...We think you are all very talented, but this parable is about a different kind of talent.**

Narrator 2: **It's about earning money, you know, business.**

Narrator 1: **Not show business.**

(turning to Narrator 2) **Actually, it's not really about money either; it's about being a good steward of resources.**

Narrator 2: *(speaking to Narrator 1)* **God-given resources, like influence or intelligence.**

(The two Narrators begin talking together, ignoring the mimes.)

Narrator 1: **It's really about being faithful to the interests of your master.**

Mimes:

(They have had enough of the debate concerning the meaning of this parable. They speak out randomly, not in unison.)

Make up your mind.

What's it about?

I haven't got all day.

Blah, Blah, Blah...

Narrator 2: *(pointing to Narrator 1)* **He's right. In this parable, Jesus is the Master**

Narrator 1: **And we Christians are the servants.**

Narrator 2: **The long journey is the time between Jesus ascending into Heaven**
(motioning from earth to heaven)

Narrator 1: **After the resurrection**

Narrator 2: **and His second coming when He returns again in power.**
(motioning from Heaven to Earth)

(The mimes lean against each other, waiting patiently for the story to continue.)

Narrator 1: **Meanwhile, Jesus wants us to be faithful and to be good stewards of the tools He has given us to expand his kingdom.**

Narrator 2: **So that's it.** *(satisfied with him/herself)*
That's what the parable is about.

Mimes: *(tired of waiting)* What parable?

Narrator 1 & 2: *(in unison)* **The Parable of the Talents!**

(The mimes line up to tell the story. The Master stands downstage right. The three servants stand across center stage. They all turn their backs to the audience.)

Narrator 2: **In Matthew 25**

Narrator 1: **Verses 14 through 30.**

Narrator 2: **The "Kingdom of Heaven" will be like a man going on a journey,**

(The Master turns around to face the audience and begins to pantomime packing for a journey.)

Who called his servants:

Narrator 1: **Mike**

(Mike turns around with a strong stance.)

Narrator 2: **Ike,**

(Ike turns around with an intelligent look.)

Narrator 1: **And Patrick Mahoney III ("the third"),**

(Patrick turns around with a very snobbish smirk.)

Narrator 2: **and entrusted his property to them.**

Narrator 1:

(The Narrator gives a shrill whistle, as if he were calling his dogs, then he shouts in a Jewish accent.)

Kvick...everybody, come 'ere.

(The Master gestures calling the servants, and mouths the words. "Kvick...everybody, come 'ere.")

(The servants stare in amazement at Narrator 1's Jewish accent.)

Narrator 1: Well, he was Jewish!

(The three servants line up eagerly, single file, across the stage, as in the "Staging" diagram above.)

Narrator 2: To Mike he gave five talents of money,

(The Master pantomimes the distribution of his wealth. He hands the first servant, Mike, five Talents. Mike looks at the Narrators with confusion.)

**Narrator 1: It's a lot of money, trust me.
See, it took 60 minas or 6,000 drachmas to make a talent.
That's about five grand...give or take a drachma.
(He sees that he is diverting the story, and he backs down.)**

Oh...sorry, too much information; so, you were saying?

Narrator 2: To Ike, he gave two talents,

(The Master gives out two more Talents to the second servant.)

and finally, he gave one talent to Patrick Mahoney III.

(The servant stares at the talent, quite insulted that a man of his stature would be handed only one talent.)

(All three Mimes examine the talents they were given.)

Narrator 1: Then he took his hat,

(The Master takes his hat.)

Narrator 2: took his coat,

(The Master takes his coat.)

Narrator 1: took his time,

(The Master gives the Narrator a puzzled look, then looks at his watch.)

Narrator 2: and left.

(The Master walks to the back of the stage and turns his back to the audience, as though he is "gone.")

Narrator 1: So, there they were; each one given talents according to their abilities; so no one would be overwhelmed

(Patrick Mahoney III, holds out his one talent with a sour expression on his face.)

Narrator 2: Or “underwhelmed,” as the case may be.

(All three servants examine their money and look puzzled.)

Narrator 1: But, what were they going to do with them?

(All three mimes look puzzled. Mike has an idea.)

Narrator 2: The first servant invested in real estate.

(Mike pays out his money to an imaginary owner, then turns the key to a door and walks in.)

He bought fixer-uppers and fixed 'em up.

(Mike's expression turns to shock when he sees the condition of the house.)

Narrator 1: He went to DIY.com and learned how to "Do-It-Yourself"!

(Mike opens his laptop computer and begins to type furiously.)

Narrator 2: He mastered plumbing;

(He tightens up the toilet by turning the whole thing around, then he flushes it. He is very pleased.)

Narrator 1: Laid tile

(Mike drops to his knees and lays tile.)

Narrator 2: Taped drywall

(Mike jumps up and tapes drywall. He looks tired and flashes a look at the Narrators to stop with the chores!)

Narrator 1: Hammered roof tiles

(Mike gently balances himself as he walks on the roof.)

Narrator 2: He bought low and sold high

(Mike signs papers and receives cash from an imaginary buyer.)

Narrator 1: 'till his profit margins hit the sky!

(Mike cheers with his arms in the air.)

(Mike freezes in a "home improvement" pose so he will not distract from the sequence with Ike.)

Narrator 2: The second servant thought hard,

(Ike begins to pace back and forth at center stage.)

Narrator 1: He thought long,

(Ike taps his forehead.)

Narrator 2: He was hard pressed to do the Master proud,

(Ike taps his chin, then comes up with an idea.)

Narrator 1: Hard pressed?

(Ike pantomimes ironing a shirt on an ironing board.)

Narrator 2: Then it came to him!

(Ike motions that he has an idea!)

Dry cleaning!

(Ike hangs up an imaginary sign, and opens the door.)

Narrator 1: So he opened a Dry cleaning business

(Ike takes clothing from people, sprays it, and places it in washers.)

Narrator 2: (with anticipation) And people were "impressed."

(He begins a battle of puns with Narrator 1.)

Narrator 1: (laughing to himself) Which "ironed out" his money problems,

(Ike pantomimes laying trousers in a pressing machine.)

Narrator 2: *(taking the challenge)* 'Cause he had it all "in the bag,"

(Ike pantomimes putting clothing in the bag and handing it to a customer.)

Narrator 1: *(impressed with himself)* **And he developed a "dry" sense of humor.**

(Ike has had it with the jokes and glares at them to stop the puns. The Narrators take the hint. Ike freezes in an ironing position, so he will not distract from the attention to Patrick.)

Narrator 2: **But what about Patrick Mahoney III?**

(Patrick paces back and forth.)

Narrator 1: **What was he to do?**

(Patrick scratches his head.)

Narrator 2: **He only had one talent?**

(Patrick grimaces and holds up one finger.)

Narrator 1: **He couldn't do much.**

(Patrick shrugs his shoulders.)

Narrator 2: **But he could do something?**

Narrator 1: **But what?**

(Patrick shrugs his shoulders again.)

Narrator 2: **He thought to himself...**

(Patrick taps the side of his head with his finger.)

Narrator 1: **I know... this talent is all about stewardship,
So, I could be a steward... on a ship!**

(Patrick imagines himself staggering for balance on a ship.)

Narrator 2: **But no,**

(Patrick shakes his head.)

Narrator 1: **I get seasick.**

(Patrick looks like he will throw up.)

I could open a kennel, and baby sit dogs...

(Patrick pretends to call a dog to him.)

Narrator 2: But no,

(Patrick shakes his head.)

Narrator 1: I'm allergic.

(Patrick holds back a sneeze.)

I could start a window washing service,

(Patrick runs a squeegee against a window pane.)

Narrator 2: But no,

(Patrick looks down in a panic!)

Narrator 1: I'm afraid of heights.

(Patrick shakes his head, "No.")

Narrator 2: The poor guy....

(Patrick looks down, sadly.)

Narrator 1: He had lots of great ideas,

(Patrick tries to think of others.)

Narrator 2: But he was too fragile,

(Patrick imagines sea sickness.)

Narrator 1: too allergic,

(Patrick holds back another sneeze.)

Narrator 2: too afraid

(Patrick covers his eyes as he looks down.)

Narrator 1: to do anything

(Patrick shrugs his shoulders.)

Narrator 2: So that's what he did

(Patrick just stares at the Narrators during the following sequence.)

Narrator 1: Nothing

Narrator 2: What?

Narrator 1: Nothing,

Narrator 2: Oh, I thought you said something.

Narrator 1: I did.

Narrator 2: What did you say?

Narrator 1: Nothing

(The mimes see where this is going and shout.)

Mimes: *(randomly, not in unison)*
Stop it!

Go on with the story...

Finish this already...

come on!

Narrator 2: So he decided to keep his Master's gift safe,

Narrator 1: *(with suspense in his voice)* **Late one night,**

(Patrick tiptoes down stage left.)

He dug a hole in his front yard

(Patrick pantomimes digging a hole.)

And buried his talent

(Patrick places the talent in the hole.)

He posted a "yard gnome" as a guard.

(Patrick looks around, then grabs an imaginary gnome and places it over the hole. He folds his arms in satisfaction.)

Narrator 2: **And there they were...**
 Three stewards of the Master's trust

Narrator 1: **All hard at work**

(Mike and Ike are busy at work, but Patrick is pacing back and forth on his lawn.)

Narrator 2: **Then it happened!**

Narrator 1: **What?**

Narrator 2: **The Master returned.**

Narrator 1: *(Shouting at the mimes)* **The Master is home!**

(The mimes hurry to gather their money. Mike rolls up some imaginary house plans, Ike grabs some dry cleaning, Patrick quickly moves his gnome and digs up his talent, and all three of them line up across the stage to greet the Master.)

Narrator 1: **All right, boys "Show me the money."**

Narrator 2: **So each one prepared to show how he had multiplied
his resources to expand the Master's holdings.**

Narrator 1: **First Mike,**

Narrator 2:

(If possible, the Narrator uses an accent or a unique voice to create the character of Mike, a heavy construction-worker type voice.)

"I bought low, worked hard, sold high, and here you go,

(He hands the Master five more talents and a roll of house plans.)

**You entrusted me with five talents,
And see, I have gained five more.
I doubled your money!**

Narrator 1: **Well done, my good and faithful servant.
You have been faithful with a few things;
I will put you in charge of many things.
Come share your Master's happiness.**

(Mike crosses in front of the Master, gives him a "high five" and steps over to far stage right, cuts a piece of imaginary cake, then chomps away on it merrily during the next sequence.)

Next came Ike,

(Ike steps up, the Master sets Mike's money and the house plans aside.)

Narrator 2: *(He changes his voice to a new accent or character, possibly British)*
I did it, Sir, good clean fun, too!

(Ike hands the Master some imaginary money and a piece of dry cleaning.)

**You entrusted me with two talents,
And see, I gained two more.
I doubled your money!**

Narrator 1: **Well done, my good and faithful servant.
You have been faithful with a few things;
I will put you in charge of many things.
Come share your Master's happiness.**

(Ike crosses over to stage right, gives the Master a "high five" on his way, and joins Mike, who slices some cake and hands it to Ike. They both chomp away merrily on the cake as they watch the next sequence of events with Patrick Mahoney III.)

(The Master sets the money and the dry cleaning aside.)

Narrator 1: **Now it was Patrick Mahoney III's turn.**

Narrator 2: **He stepped up to the plate,**

(The Narrators begin a sparring round of puns again.)

Narrator 1: *(accepting the challenge)* **His moment of truth had arrived,**

Narrator 2: *(impressed)* **The rubber met the road.**

Narrator 1: **The proof was in the pudding.**

Mimes: *(seeing where this is going and shouting randomly)*

No! Not again...

Finish the story...

Enough already...

Stop with the bad jokes...

Narrator 2: *(He uses yet another voice, a real lazy, "good-for-nothing" voice.)*

Ah... I... ah... well, I...

(Patrick mimes this dialogue with gestures.)

**I would've gone to sea, see... but I get seasick...
and you see where this is going, don't you?
I could've gone to the dogs... but my allergies!
And I'm afraid of heights, so the window washing was out.
You understand, don't you?**

**Besides, it was your money, so it was your problem, not mine.
I knew you were a hard man;
harvesting where you have not sown
and gathering where you have not scattered seed,
so I was afraid and hid your talent in the ground.
See, here is what belongs to you.**

Narrator 1: And he gave his talent back to the Master.

Narrator 2: It hadn't grown by even one drachma!

**Narrator 1: That's about 16 cents, given the depreciation after the rule
of Alexander the Great in the year...**

Mimes: *(flash a stern look, in unison, at the Narrators to finish the story)*

Narrator 2: So, the Master became furious.

(The Master stomps his feet, folds his arms, and pretends to spit on the ground. He mimes this conversation as the Narrators give the speech.)

**Narrator 1: You wicked lazy servant!
So you knew that I harvest where I have not sown
And gather where I have not scattered seed?
Well then, you should have put my money on deposit.
With the bankers, so that when I returned, I would have
Received it back with interest.**

(The Master takes the talent from Patrick and gives it to Mike, then he mimes these words while raging at Patrick.)

**Take the talent from him
and give it to the one who has the ten talents.
For everyone who has will be given more,
and he will have an abundance.
Whoever does not have, even what he has will be taken from him.

And throw that worthless servant outside, into the darkness, where there will
be weeping and gnashing of teeth.**

(Patrick looks horrified as he walks downstage, left. He is obviously frightened as he approaches the imaginary "gnashing teeth.")

(The mimes all freeze. Mike and Ike freeze as they take a bite of cake. Patrick freezes as he is being consumed by teeth.)

(The Narrators step forward to center stage.)

Narrator 2: **What resources have you been given?**

Narrator 1: **What are you doing to multiply God's Kingdom
while The Master, Jesus, is away?**

Narrator 2: **Remember: "To whom much is given, much will be expected."**

The End

LIGHTS: FADE OUT ON CENTER STAGE

MUSIC: TRANSITIONAL MUSIC AS FRIDAY WALKS BACK TO CENTER STAGE
(while the mimes assume their detective characters)

LIGHTS: UP ON CENTER STAGE SPOT

MUSIC: DRAGNET THEME

Friday: *(walking into the spot)*
That was it; the seeds of confusion had already been sown in my mind.
I had to go back to the lab to sort things out and write my report.
On the way, I stopped by to see Two-Story Homes and Watson
Homes had gone to the circle K for a 6-pack of Pepsi,
but I found Watson, tending to her plants.

LIGHTS: OUT ON CENTER STAGE AND UP ON WATSON

(Friday enters Watson's house, and engages in the following exchange of gardening 'puns' with Watson. Emphasize the italicized words to maximize the comedy.)

Watson: Ah, Friday, here's a bud. *(She holds out a bud to him.)*

Friday: *(He takes it and stares at it.)* Thanks, it's good to have friends.

(Watson continues to mess with her plants throughout this dialogue.)

Watson: Tell me, are you still *stalking* the teacher?

Friday: Yes. I'm trying to get to the *root* of the problem.

(She pulls up a plant)

It seems to *stem* from a host of ideas that are *branching* out across the city.
Finding him is like *petaling* up hill,
but I can't *leaf* it alone.

Watson: Oh, haven't landed on a *fertile* idea, huh?

Friday: My confusion is *growing*.

Watson: *(She digs in her pot)* Keep *digging*; something's likely to come up.

Friday: I don't understand what on *earth* the teacher is doing.

Watson: He's getting us ready to leave it.

Friday: Leave it? Leave what?

Watson: The earth. He's planting eternal seeds in our hearts, my good man. Listen.

MUSIC: TRANSITIONAL MUSIC AS MIMES GET INTO PLACE.

LIGHTS: OUT ON WATSON AND UP ON CENTER STAGE.

"The Parable of the Sower"

(Watson becomes the "Narrator" and assumes the "Narrator" position up on a box or a platform; Friday takes off his hat and coat and joins the neutral mimes, ready to perform this parable.)

Cast:

Watson becomes the "Narrator and the Farmer"

Ma'am becomes an "The Seed Along the Path"

Homes becomes an "The Seed in Shallow Ground"

Colombo becomes the "The Seed Among the Thorns"

Bond becomes the "Good Soil"

Friday becomes the a "Pest"

Staging Arrangement:

Line the four seeds up behind the Farmer in a single file line, **facing the audience**. The "Pests" (one or more based on your preferences) are at the back of the stage with their **backs to the audience**. They will turn and join the action on their cue in the script.

Pests
(birds, sun, thorns)

Good Soil

Thorny Soil

Parched Soil

Soil Along the Path

The Farmer / Narrator

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

Narrator: **One day, Jesus began to teach a crowd of people who had gathered to hear Him. He spoke to them in a parable, saying:**

"A farmer when out to scatter some seed.

(The "Farmer" tips his hat to the audience and holds out his bucket proudly.)

As he was scattering the seed, some seed fell along the path,

(The Farmer reaches into his bucket and tosses a handful of imaginary seed to his right. As he tosses it, the Seed Along The Path jumps out to its right and sits, cross-legged, on the floor, smiling happily.)

and the birds came and ate it up.

(The "Pest" turns around, and is joined by The Good Soil, who temporarily becomes a bird (Unless you have expanded the cast and have more "Pests.") The Birds flap their wings by flailing their arms widely, make a very sinister facial expression, and scream a high-pitched "Caaaaah, Caaaaah," as they approach the happy little Seed, who switches from a blissful smile to a very distressed grimace. The Birds start pecking at the Seed, then pick it up by grabbing one elbow and one extended knee each. They carry the Seed to the back of the stage. The Good Soil returns to the back of the original lineup. The little Seed stands up and becomes another "Pest" until the retelling of the parable. The "Pests" turn their backs to the audience.)

Some seed fell on rocky places,

(The Farmer reaches into his bucket and tosses a handful of imaginary seed to his left. As he tosses it, the Seed In Parched Soil jumps out to its left, squats down and begins to grow.)

**where it did not have much soil.
It sprang up quickly because the soil was shallow,**

(The Seed jumps up, extends its arms like leaves, but moves its feet around in search of deeper soil.)

but when the sun came out,

(The Sun and its Rays turn from the back of the stage and approach the little plant. The Sun lifts its arms, making a circle with its face in the center. It makes a very sinister face at the plant. The Rays of the Sun stand directly behind the Sun and waves its arms like a snake on both sides of the Sun's circle, then the Sun makes hissing sounds like the scorching of a very hot iron.)

the plants were scorched and withered because they had no root.

(The scorched plant, fans itself in reaction to the heat, then finally passes out due to heat exhaustion.)

(The Sun and its Rays give each other a "high-five" in triumph, then turn to resume their "Pest" pose, leaving a dead plant in a heap on stage.)

Other seed fell on thorny soil,

(The Farmer reaches into his bucket and tosses a handful of imaginary seed to his right. As he tosses it, the Seed In Thorny Soil jumps out to its right and squats down. The Thorns turn from their rear stage pose, tiptoe stealthily up to unknowing little Seed as they hush each other, and squat down on either side of it.)

which grew up and choked the plants.

(The Thorns grow up alongside the little Seed, but as they approach a standing position, one wraps its arms around the Seed's waist, while the other wraps its hands around the Seed's neck. The Thorns begin to squeeze the little Seed until it chokes and passes out.)

(The Thorns wipe their hands on their clothes as though to say, "That was messy," then they resume their "Pest" pose, leaving a choked out plant in a heap on stage.)

Still other seed fell on good soil,

(The Farmer reaches into his bucket and tosses a handful of imaginary seed over his head, then walks to the back to join the "Pests" with his back to the audience, leaving the line of sight clear for the Seed In Good Soil. As the Farmer tosses the seed and steps aside, the Good Seed steps forward, squats down, glancing sympathetically at the parched Seed on its left and the choked Seed on its right.)

where it grew up

(The Good Seed grows up to a standing position.)

and yielded a crop--

(The Good Seed extends its arms, and throws tosses out seeds all around its area on stage, smiling triumphantly.)

some one hundred, some sixty, some thirty times what was sown.

He who has ears to hear, let him hear”

(All the players turn toward the Narrator, cup their hand around an ear, and gaze expectantly at the Narrator.)

Listen to what “The Parable of the Sower” means:

(All the players resume their original opening positions. The Seed that became a “Pest” returns to the original Seed position. The Farmer tips his hat to the audience and holds out his bucket proudly.)

“When anyone hears the message about the kingdom

(The Farmer reaches into his bucket and tosses a handful of imaginary seed to his right. As he tosses it, the Seed Along The Path jumps out to its right and sits, cross-legged, on the floor, smiling happily.)

and does not understand it,

(The little Seed looks confused and scratches its head, looking around for someone to help.)

the evil one comes

(The “Pest” turns around, and is once-again joined by The Good Soil, who temporarily becomes a bird (if you haven’t added extra “Pest” cast members.) The Birds turn, but this time they make little horns out of their fingers, pretending to be the devil. They make a very sinister facial expression, and snarl as they approach the confused little Seed, who switches from a puzzled look to a very distressed grimace.)

and snatches away what was sown in his heart.

(The Devils appear to whisper to the Seed, then pick it up in the same way they did before, by grabbing one elbow and one extended knee each. They carry the Seed to the back of the stage. The little Seed stands up and becomes another “Pest” for the remainder of the parable, as before. The “Pests” turn their backs to the audience.)

This is the seed sown along the path.

The one who received the seed that fell on rocky places

(The Farmer reaches into his bucket and tosses a handful of imaginary seed to his left. As he tosses it, the Seed In Parched Soil jumps out to its left, squats down and begins to grow.)

is the one who hears the word and at once receives it with joy.

(The Seed jumps up, extends its arms like leaves, but moves its feet around in search of deeper soil.)

But since he has no root, he lasts only a short time.

When trouble or persecution comes because of the word,

(The “Pests” turn from the back of the stage and approach the little plant, but this time they whisper to each other, point, and laugh at the little plant, clearly making fun of it.)

he quickly falls away.

(The little Seed looks self-conscious, bows its head and turns away, with its feeling hurt.)

The one who received the seed that fell among the thorns

(The Farmer reaches into his bucket and tosses a handful of imaginary seed to his right. As he tosses it, he Seed In Thorny Soil jumps out to its right and squats down. The “Pests” turn from their rear stage pose, and eagerly walk up to the growing Seed. One waves a dollar bill and the other dangles car keys like a carrot, trying to lure the Seed into grabbing them.)

**is the one who hears the word,
but the worries of this life
and the deceitfulness of wealth choke it,
making it unfruitful.**

(The Seed eagerly grabs the dollar and the keys, then looks guilty and sad.)

But the one who received the seed that fell on good soil

(The Farmer reaches into his bucket and tosses a handful of imaginary seed over his head, then walks to the back to join the “Pests” with his back to the audience, leaving the line of sight clear for the Seed In Good Soil. As the Farmer tosses the Seed and steps aside, the Good Seed steps forward, squats down, glancing sympathetically at the embarrassed Seed on its left and the guilty Seed on its right.)

is the one who hears the word and understands it.

(The “Pests” and the Farmer turn around and form a crowd around the Good Soil (without blocking the audience's view of Good Soil). The Seed opens a Bible and points to it, speaking in mime to the others and pointing at the verses. The others look very interested and lean in to read the Bible.)

He produces a crop, yielding a hundred, sixty or thirty times what was sown.

(All the players congratulate one another on a story well told as they exit the stage.)

The End

LIGHTS: FADE OUT ON CENTER STAGE

MUSIC: TRANSITIONAL MUSIC AS FRIDAY RETURNS TO CENTER STAGE

LIGHTS: UP ON CENTER STAGE SPOT

MUSIC: DRAGNET THEME

Friday: *(stepping into the spot)* It all came clear to me.
The teacher hadn't come to disturb the peace, he had come to make peace.
Peace between men and women, parents and children, people and their money,
and between God and his creation...
seems he's got a plan.

I got him though, on a 735: Rescuing Humanity.
After all, who did he think he was: God?
Yes, exactly. That's who he was.
That's just the fax.
So we closed the files on the teacher, Jesus of Nazareth, and I set off on my next case.

MUSIC: DRAGNET THEME

Friday: To find out who keeps playing that music.
(he walks off stage)

LIGHTS: SLOWLY FADES OUT

The End of the Entire Show

The Parable Trail

"Detective" Narratives only

NOTE:

These are all the lines that need to be memorized. The rest of the script is carried by the various narrators and read from the script, during the show.

LIGHTS: DARK STAGE WITH A SINGLE LIGHTS ON CENTER STAGE.

(Sergeant Friday walks into the light. He opens his notebook, pretends to take notes with his pencil, and begins to narrate.)

MUSIC: DRAGNET THEME

Friday: This is the city. My name is sergeant Friday.
It was 8:02 pm when we got the call.

(He opens his cell phone and speaks to Ma'am)

LIGHTS: UP ON MA'AM

Ma'am: *(Frantically speaking into her cell phone in a New York accent)*
Officer, it's the teacher.
He's coming through town again,
and there's no peace anywhere.

Friday: Was he carrying a piece, Ma'am?

Ma'am: No, I'm telling you there was no peace.
He's disturbing the peace!
Everywhere he goes there are crowds, noise, and no place to park!

Friday: We're on it Ma'am.
(He closes the phone and addresses the audience.)

This was another call to add to the hundreds we had received.
It seems there's been another disturbance.
Our job: to restore order.
We knew we were up against a sophisticated operation,
so we alerted the finest minds in crime detection:

(lights come up on each character as he/she introduced.)

My colleagues:

LIGHTS: UP ON BOND

Bond, savings Bond

LIGHTS: UP ON HOMES AND WATSON

Two-Story Homes, and his able assistant Watson

LIGHTS: UP ON COLOMBO

and of course who could forget Colombo.

The case had us baffled; we had to get to the source:
we put a tail on the teacher.

MUSIC: DRAGNET THEME

LIGHTS: OUT ON EVERYONE, EXCEPT MA'AM

(Friday walks over to Ma'am)

Ma'am: *(pacing frantically back and forth when Friday enters her light pool.)*
Lieutenant Monday?

Friday: No Ma'am; the name is Friday, Sergeant Friday; you've seen the teacher?

Ma'am: Yes, I saw him Monday.

Friday: No, I'm Friday. We've been over this, Ma'am.
Did you report the sighting?

Ma'am: Yes. I reported it to Officer Monday.

Friday: Good, the same day you saw the teacher.
I just want to get the facts, Ma'am.

Ma'am: Oh, of course. Let me get it; it came in this morning.
(She hands him a piece of paper.)
Here it is.

Friday: *(with a puzzled look)* What's this?

Ma'am: Just the fax.

Friday: *(He reads it.)* Ah...It's from Officer Monday;
It's addressed to Bond, Savings Bond;
I'll have to deliver it myself. He'll get it from Monday through Friday.

Ma'am: Every day?

Friday: Never mind.

LIGHTS: OUT ON MA'AM AND UP ON CENTER STAGE

(Friday walks back to center stage and addresses the audience.)

(holding the fax) As I observed,
the fax was addressed to Bond, Savings Bond.
I found him in a little dive near the neighborhood pool,
discussing the case with his old companion: Two-Story Homes.

LIGHTS: UP ON HOMES AND BOND

Homes: I say, old man; would you like a drink?

Bond: Yes, punch, fruit punch....shaken, not stirred.

(Friday steps into the light with Homes and Bond)

Homes: Ah...Friday.

Friday: Homes.

Bond: *(raising his hand in recognition)* Bond.

Friday: *(handing him the fax)* This came for you.

Bond: No time for idle reading man;
I'm on an important case.

Friday: It's just the fax.

Bond: All right then.
(He reads with Homes looking over his shoulder.)
Says here, you're trying to put a tail on the teacher.

Friday: That's what he's known for.

Homes: His tail?

Friday: No. His tales....stories.....He tells tales.

Bond & Homes: *(in unison)* We know.

Friday: It seems the teacher has upset the status quo.

Homes: What's a status quo?

Bond: Anyone with status.

Homes: Oh yes, we heard that tale;
he leveled the high and mighty;
and he made some of the high, mighty mad.

Bond: The teacher says it's not all right to hold a grudge;
He puts us all on level ground before God.

Friday: (*audience aside*) The offenses are stacking up.
Now we've got him on a 612: excavating without a permit.

(*turning back to Bond and Homes*)
How much dirt did he move?

Homes: My esteemed colleague was there.
(*to Bond*) Do you remember the tale?

Bond: I'll try;
(*to Homes*) fill in where I leave gaps, would you old friend?
I recall you heard it as well.

MUSIC: TRANSITIONAL MUSIC AS MIMES GET INTO PLACE.

LIGHTS: LIGHTS UP ON CENTER STAGE

“The Parable of the Unmerciful Servant”

LIGHTS: FADE OUT ON CENTER STAGE

MUSIC: TRANSITIONAL MUSIC AS FRIDAY RETURNS TO CENTER STAGE

(*while Friday and Colombo assume their detective characters*)

LIGHTS: UP ON CENTER STAGE SPOT

MUSIC: DRAGNET THEME

Friday: (*stepping into the center stage spot*)
This was in keeping with the teacher's pattern.

Seems he's building a mercy bridge between people.
Maybe he was leaving loose ends;
someone had to help him with all this urban renewal:
a gang, a pack, a herd, a gaggle, ya' know...a bunch of guys.
Find them, find the teacher.
I had to sniff out every clue;
I went to my mentor: Colombo.

LIGHTS: OUT ON CENTER STAGE AND UP ON COLOMBO

Colombo: *(Friday knocks, no answer; Friday enters, sees Colombo pacing.)*
It just doesn't figure; this guy thinks he's so smart.
But he's got to learn; life doesn't work that way.
He's forgetting human nature.
You don't throw parties for no accounts...calf or no calf.

Friday: *(aside to the audience)* I was too late; it was just as I suspected;
he was consumed in another case.
I'd have to wait to ask about the teacher.

Colombo: The teacher? Did he circle back around?

Friday: Around?

Colombo: They always come back.
They can't leave the scene;
they're secretly hoping you'll catch 'em.

Friday: Hmm...I gather you're looking for teacher as well.

Colombo: Yes. He'll be back.

Friday: Maybe we could find him if we track down one of his followers.
I need a name.

Colombo: Oh, I understand....tired of being called Friday, huh;
makes you feel like just another day of the week?

Friday: No, no....The name of one of the teachers followers.

Colombo: Ah, what's in a name?

Friday: Usually a random assortment of letters,
but that's not important right now.

Colombo: *(while pointing his finger)* Just one more thing.
When you find him, ask him what he meant by prodigal.

Friday: Prodigal. It's an 834: Runaway; usually detained overnight if its a minor.
Why do you ask? Is it part of tailing the teacher?

Colombo: No it was part of the teacher's tale.
It went something like this:

MUSIC: TRANSITIONAL MUSIC AS MIMES GET INTO PLACE.

LIGHTS: OUT ON COLOMBO AND UP ON CENTER STAGE

"The Parable of the Prodigal Son"

LIGHTS: FADE OUT ON CENTER STAGE

**MUSIC: TRANSITIONAL MUSIC AS COLOMBO & FRIDAY RETURN TO STAGE
RIGHT**

(while the mimes assume their detective characters)

**LIGHTS: UP ON COLOMBO & FRIDAY, IN THE SAME SPOT THEY WERE BEFORE
THE PARABLE**

MUSIC: DRAGNET THEME

Friday: *(over the Dragnet theme)*
This time its a 623: Aiding and abetting a known prodigal.
First building bridges, now welcoming a no-account. *(to himself)*
Building, welcoming, hummm.... I sense pattern.
Everything he does, ends in "ing."

(Ma'am runs over to knock on Colombo's door.)

Colombo: Yes Miss.

Friday: *(correcting Colombo)* That's Ma'am.

Ma'am: Colombo....sorry to bother you, but I'm looking for...
(She breaks into the room.) Oh, Thank Goodness, it's Friday!

Friday: Not now, Ma'am. I'm gathering the facts.

Ma'am: Then add this one to your collection.
(She hands the paper to the teacher) It just came in!

Colombo: (*looking over his shoulder*) What does it say?
Has the teacher returned?

Friday: (*reading*) No, it's from the library.

Colombo: Oh, fine!

Friday: Yes, as matter of fact it is...for three dollars and seventy-five cents;
but this is no time to discuss money....it has nothing to do with the teacher.

Ma'am: Oh, yes it does! He went on and on about that today!
He said spending money was a real talent.

Colombo: Ah, Ma'am....Just one more thing;
I think you heard it wrong.
The money is the talent.

Ma'am: Don't confuse me, I'm a very talented person.
I heard what I heard.

Colombo: I was there.

Ma'am: So was I.

Colombo: It was about dollars and cents.

Ma'am: That makes no sense.

Colombo: Stop this nonsense!

Friday: Ma'am, I can sense where this is going.
Let's just hear the story.

Colombo: I'll tell it.

Ma'am: I'll tell it.

Friday: Why don't you both tell it.

MUSIC: TRANSITIONAL MUSIC AS MIMES GET INTO PLACE.

LIGHTS: OUT ON COLOMBO AND FRIDAY, AND UP ON CENTER STAGE

"Parable of the Talents"

LIGHTS: FADE OUT ON CENTER STAGE

MUSIC: TRANSITIONAL MUSIC AS FRIDAY WALKS BACK TO CENTER STAGE
(while the mimes assume their detective characters)

LIGHTS: UP ON CENTER STAGE SPOT

MUSIC: DRAGNET THEME

Friday: *(Friday walks into the spot.)*
That was it;
the seeds of confusion had already been sown in my mind.
I had to go back to the lab to sort things out and write my report.
On the way, I stopped by to see Two-Story Homes and Watson
Homes had gone to the circle K for a 6-pack of Pepsi,
but I found Watson, tending to her plants.

LIGHTS: OUT ON CENTER STAGE AND UP ON WATSON

(Friday enters Watson's house, and engages in the following exchange of gardening 'puns' with Watson. Emphasize the italicized words to maximize the comedy.)

Watson: *(She holds out a bud to him.)* Ah, Friday, here's a bud.

Friday: *(He takes it and stare at it.)* Thanks, it's good to have friends.

(Watson continues to mess with her plants throughout this dialogue.)

Watson: Tell me, are you still *stalking* the teacher?

Friday: Yes, I'm trying to get to the *root* of the problem.
(She pulls up a plant)
It seems to *stem* from host of ideas that are *branching* out across the city.
Finding him is like *petaling* up hill,
but I can't *leaf* it alone.

Watson: Oh, haven't landed on a *fertile* idea, huh?

Friday: My confusion is *growing*.

Watson: *(She digs in her pot)* Keep *digging*; something's likely to come up.

Friday: I don't understand what on *earth* the teacher is doing.

Watson: He's getting us ready to leave it.

Friday: Leave it? Leave what?

Watson: The earth. He's planting eternal seeds in our hearts, my good man. Listen.

MUSIC: TRANSITIONAL MUSIC AS MIMES GET INTO PLACE.

LIGHTS: OUT ON WATSON AND UP ON CENTER STAGE.

"The Parable of the Sower"

LIGHTS: FADE OUT ON CENTER STAGE

MUSIC: TRANSITIONAL MUSIC AS FRIDAY RETURNS TO CENTER STAGE

LIGHTS: UP ON CENTER STAGE SPOT

MUSIC: DRAGNET THEME

Friday: *(stepping into the spot)* It all came clear to me.
The teacher hadn't come to disturb the peace;
he had come to make peace.
Peace between men and women,
parents and children,
people and their money,
and between God and his creation.
It seems he's got a plan.

I got him though, on a 735: Rescuing Humanity.
After all, who did he think he was: God?
Yes, exactly. That's who he was.
That's just the fax.
So we closed the files on the teacher, Jesus of Nazareth,
and I set off on my next case.

MUSIC: DRAGNET THEME

FRIDAY: To find out who keeps playing that music. *(He walks off stage)*

LIGHTS: SLOWLY FADES OUT

The End