

LIBRETTO VOCAL BOOK



(2012 REVISED VERSION)

Conceived and Originally Directed by
John-Michael Tebelak

Music and New Lyrics by
Stephen Schwartz

Originally Produced on the New York Stage by
Edgar Lansbury / Stuart Duncan / Joseph Beruh

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AUTHOR'S NOTE TO THE DIRECTOR

GODSPELL is a deceptively difficult show to direct.

This is primarily because much of the dramatic action, and virtually the entire action of the first act, is sub-textual. The text of Act One is, after all, essentially just a series of lessons and parables in what appears to be no particular order. And while Act Two essentially follows the Passion story, with such familiar scenes as the interrogation of Jesus by the Pharisees, the Last Supper, Gethsemene, and so on, it is still interspersed with stories and teachings.

So it is easy for the show to appear formless, or worse, for the ten performers to degenerate into ten stand-up comics vying with one another for laughs and attention. This is the diametric opposite of what GODSPELL is about.

Above all, the first act of GODSPELL must be about the formation of a community. Eight separate individuals, led and guided by Jesus (who is helped by his assistant, John the Baptist/Judas), gradually come to form a communal unit. This happens through the playing of games and the telling and absorption of lessons, and each of the eight individuals has his or her own moment of committing to Jesus and to the community. When Jesus applies clown make-up to their faces (or presents some other group token for them to don) after "Save the People," he is having them take on an external physical manifestation that they are his disciples, temporarily separating them from the rest of society. But the internal journey of each character is separate and takes its individual course and period of time. Exactly when and why this moment of commitment occurs is one of the important choices each of the actors must make, in collaboration of course with the director. At the end of the first act, the audience is invited to join the community through the sharing of wine (or grape juice), mingling with the actors during the intermission.

In the second act, after an opening number that continues the sense of playfulness and includes some good-natured teasing of Jesus by his followers, Jesus announces: "This is the beginning." By this he means that now that the community has been formed, they are ready to move through the challenging sequence of events leading to the Crucifixion. When Jesus removes their make-up, (or asks for the return of the token) just prior to the Last Supper, he is saying that they have assimilated his teachings into themselves and no longer need the outward trappings that brand them as disciples. And when Jesus is taken from them at the end, the rest of the company remain fused as a community, ready and able to carry forth the lessons they have learned.

If this basic dramatic arc is not achieved, GODSPELL does not exist; no matter how amusing and tuneful individual moments may be, the production has failed.

A few other general issues: It is important that Jesus be the leader at all times, that the energy and attitude of each “game” come from him, particularly in the first half of the first act. Even when a game or parable is initiated by another of the troupe, there should be a clear sense that it is done for and with the “master’s” approval. It is easy for the show to appear to be “Jesus and his Nine Zany Friends;” this is wrong. If a misplaced reverence for Jesus causes him to be played as too “serious” or passive, the balance of the show is distorted. He is, if you will, the Chief Clown, and must drive the action at all times.

Speaking of “Clowns,” there are often misconceptions about the concept of the clown analogy in GODSPELL. For instance, sometimes it is misunderstood as the cast being “hippies” or “flower children.” The concept was derived by John-Michael Tebelak from a book by Harvey Cox, head of the Harvard Divinity School, entitled “FEAST OF FOOLS”, most particularly the chapter called “Christ the Harlequin.” I recommend it to those with questions about this concept. If it is difficult to find, copies may be ordered from the Harvard Divinity School in Cambridge, Massachusetts.

Since we are on the subject of the character and personality of Jesus, it seems appropriate to discuss issues of casting at this time. The original production of GODSPELL was performed by a cast of five men and five women. While many productions have been done with a different gender balance or with more or less people, the script reflects the original cast breakdown.

In the script, other than the characters of Jesus and John the Baptist/Judas, the characters are called by the first names of the original cast members. (For purposes of the program, the first names of the actors in each individual production may be substituted.) In any given production, each actor will bring his or her own personality traits to the character, but it is helpful for the director to look for certain salient personality characteristics when casting each role. This allows the individual cast members to be different enough from one another for the audience to distinguish them, and it makes the specific assignments of lines in the script make sense from a personality and character arc point-of-view. Following is a brief description of each of the character types:

JESUS – Must be the most charismatic individual in the cast. High energy, charming, funny, gentle but with strength. He is the sort of person others instinctively follow.

JOHN THE BAPTIST/JUDAS – He has attributes of both Biblical figures: he is both Jesus’ lieutenant and most ardent disciple and the doubter who begins to question and rebel. Like Jesus, he is also charismatic, but in more of an overt revolutionary way. Usually played by someone handsome and masculine, with an undertone of sexuality. He is the most “serious” and intellectual of the group, though as with all the actors, he must still possess a good sense of physical comedy.

NICK – Very high energy. Impish and playful. In the original, he played several musical instruments, including concertina, recorder, and guitar.

TELLY – Not the brightest in the bunch, he is a little slow on the uptake. But there is a great sweetness and innocence about him. Because he sings “All Good Gifts,” he must be a very good singer.

GEORGE – The comedian, the class clown. The guy who can do a hundred voices and imitations.

ANNA MARIA – A bit of a tomboy, but basically open and sweet. Perhaps the youngest of the group. She is the first of the group to commit to following Jesus in the song “Day by Day.”

LINDSAY – The confident one, the show-off. The first one to volunteer, sometimes she jumps in before she really understands what’s going on.

UZO – The shy one. Sometimes a little slow to get things, but when she does, she commits all the way. Has an “earth mother” kind of warmth to her.

MORGAN – Sassy and slightly cynical, the most urban of the group. Also the “sexy” one, but her sexiness contains a large element of put-on, in the manner of Mae West or Madonna (who in fact once played this role.)

CELISSE – The female equivalent of the class clown. Goofy and a cut-up. In the 2012 Broadway revival, she played several instruments, including conga, ukulele, and guitar.

In addition to each individual being able to stand out, it is important that all be able to function as an ensemble, without any feeling that any one (other than Jesus) stands out above the others. Other important traits to look for in casting are comic ability and skill at improvisation.

The style of playing is also important to mention. We used to tell cast members in the original production to imagine that the audience was composed of half adults and half children, some of whom were blind and some of whom were deaf. The parables had to be made clear and entertaining to each of these groups. Thus the use of both sophisticated verbal humor and broad physical comedy, to appeal to all the age groups, and the reliance on acting out the stories visually (for the “deaf” members of the audience) and through the use of different voices and sounds (for the “blind” members of the audience).

A last issue to discuss here is that of level of production values and tone. When John-Michael Tebelak first conceived and directed *GODSPELL*, it was set in a distinctly urban and gritty environment – a brick wall at the back and a high chain-link fence that enclosed the action and suggested an abandoned inner-city playground. Three unfinished wooden planks and two sawhorses provided the rest of the scenery. All of the props and costume add-ons used in the show came out of garbage bags on stage or were hanging on the fence at the top of the show. In lieu of area lighting, illumination was often provided by one or more of the nine PAR lights that were hung in three rows over the stage and which actors could turn on and off when they needed to be lit. In other words, there was an emphasis on simplicity, on “Theatre of Poverty,” on theatrical magic created by the actors without “production values.” Above all was the sense of fun and beauty created from urban garbage, like the Watts Towers in inner-city Los Angeles. The lighting, while colorful, was deliberately rudimentary. In other words, if the set looks too “pretty” or designed, the lighting too elaborate, or the production too polished, the essence of the show has been lost. And while the setting need not be a graffiti-covered inner-city lot, a feeling of urban blight and poverty is integral to the mood of the show.

In the script that follows, I will attempt to include stage directions that describe what was done in the original production or 2012 Broadway revival and discuss the underlying idea and purpose of the action. While a creative director is free to alter the specifics, it is important to remain true to the subtextual content, motivations, and dramatic structure.

–Stephen Schwartz

A NOTE ABOUT THE LYRICS

My credit for GODSPELL reads: "Music and New Lyrics by..." This is because many of the songs in GODSPELL are derived from the Episcopal hymnal. They are: "Save the People", "Day by Day", "Bless the Lord", "All Good Gifts", "Turn Back, O Man" and "We Beseech Thee." In addition, the lyrics for "On The Willows" are derived from Psalm 137, "Light of the World" is largely derived from Matthew 5, and "Alas for You" from Matthew 23.-

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ACT ONE

(In the original production, as the house lights dimmed, the cast entered and formed a tight circle, akin to the huddle of a football team, center stage, except for JESUS and JUDAS. In their circle, began a low humming, almost like a Zen "Omm" sound; we in the audience are not sure when the humming begins or exactly where it is coming from. It suggests the music of the spheres. The humming stops abruptly, and one of the cast is lit or turns on a PAR light above her head. She wears a sweatshirt, or some other piece of costuming, which identifies her as SOCRATES.

In the 2012 Broadway revival, the stage was empty, and each of the actors entered separately, in their street clothes, still labeled in some way as the philosophers they quote. For instance, some had the name on their clothing, some on briefcases, etc. GEORGE even had L. RON HUBBARD written on a pizza box!)

SOCRATES (Uzo)

(Declaiming to the audience as if addressing the elders of Athens at his trial)

I honor and love you. But I shall obey God rather than you. And while I have life and strength I shall never cease from the practice and teaching of philosophy. For I do nothing but go about persuading you all,

(takes out a cell phone, begins texting)

old and young alike, not to take thought for your persons or your properties, but first and chiefly to take care about the greatest improvement of the soul. This is my teachin. And if this is the doctrine which corrupts the youth, then I am a mischievous person.

#1 – Prologue

WHEREFORE, O MEN OF ATHENS,
I SAY TO YOU THEREFORE:
ACQUIT ME OR NOT, BUT WHICHEVER YOU DO,
I SHALL NEVER ALTER MY WAYS,
NEVER ADJUST MY APPROACH TO THIS MAZE,
NEVER REFORM TILL THE END OF MY DAYS,

(A cellphone ringtone is heard as another cast member steps forward into a light. He is identified as THOMAS AQUINAS.)

SOCRATES & THOMAS AQUINAS (Nick)

EVEN IF I HAVE TO DIE MANY TIMES.

(Various cellphone ringtones are heard as cast members identified as GALILEO, HEGEL, GIBBON, and L.RON HUBBARD enter.)

THOMAS AQUINAS

(All others "bum bum" and "da-da" a capella behind him throughout.)

GOD IS APPREHENDED BY IMAGINATION, INTUITION,
REASON, TOUCH, OPINION, SENSE, AND NAME (AND SO ON).
BUT ON QUITE THE OTHER HAND,
WE FIND WE CAN'T BEGIN TO UNDERSTAND HIM,
SO TO SOME IT SEEMS A SHAME TO GO ON.
BUT HE IS ALL THINGS IN ALL,
AND HE IS NOTHING IN ANY.
HE IS OFTEN FOUND IN ONE THING SMALL,
CONVERSELY, HE IS OFTEN MISSED IN MANY.

GALILEO (Telly)

(All others "da-da" and "doot-doot" behind him throughout.)

GOD ENDOWS US WITH SENSE AND INTELLECT;
GOD ENDOWS US WITH REASON WE NEGLECT.
AND DESPITE THE ABOLITION
BY THE CURRENT INQUISITION
OF ANY INTUITION
THAT THEY DON'T CHOOSE
WHEN IT COMES TO GOD, I FIND
I CAN'T BELIEVE THAT HE DESIGNED
A HUMAN BEING WITH A MIND
HE'S NOT SUPPOSED TO USE.

(Two more cast members, one SR and one SL, each in their own lights, each somewhat annoyed the other is speaking. They are identified as GEORG HEGEL and EDWARD GIBBON.

All others "ha ha" and "dot dot" behind them throughout.)

HEGEL (Anna Maria)

GIBBON (Lindsay)

THE RISE OF THE STATE

THE DECLINE OF ROME

WAS INEVITABLE

WAS INEVITABLE

ROME HAD TO FALL!

THE STATE ABOVE ALL!

THE STATE IS AS GOD

WALKING ON THE EARTH

(HEGEL)

WE SHOULD THEREFORE BE SURPRISED

THAT MAN WAS EVER
INDIVIDUALIZED...

THE STATE WILL BE STRONG
SO LONG...

(GIBBON)

THE SEEDS OF ROME'S DECLINE
WERE PRESENT AT HER BIRTH

WE SHOULD THEREFORE BE SURPRISED

THAT ROME REMAINED SO STRONG...

SO LONG...

(All others continue "ba ba," "da da," etc. underneath.)

L. RON HUBBARD (George)

NOTHING IS TRUE
UNLESS OBSERVED
BY YOU.

JEAN PAUL SARTRE (Morgan)

ATHEISTIC EXISTENTIALISM,
WHICH I REPRESENT,
IS MORE COHERENT —
I DO BELIEVE IT.

MARIANNE WILLIAMSON (Celisse)

THE GLORY OF GOD WE ARE BORN
TO MAKE MANIFEST

JEAN PAUL SARTRE

THERE IS NO SUCH THING AS HUMAN NATURE,
NOT IN ALL OR FEW MEN,
SINCE THERE IS NO GOD TO CONCEIVE IT.

MARIANNE WILLIAMSON

THE GLORY OF GOD WE ARE BORN
TO MAKE MANIFEST

(During the following, all EIGHT face the audience and demand that their point of view hold sway. They become increasingly intolerant of one another, stepping in front of each other or otherwise vying for stage position and audience attention...)

#2 – *Tower of Babble*

ALL

(smashing their cellphones)

SO HIGH

(stomp stomp)

IN MY

(stomp stomp)

LOVELY I—

(stomp stomp)

—V’RY TOWER OF BABEL.

(BABBLE, BABBLE, BABBLE, BABBLE,
BABBLE, BABBLE, BABBLE)

HIGH ABOVE THE RABBLE.

(RABBLE, RABBLE, RABBLE, BABBLE,
RABBLE, BABBLE, BABBLE, RABBLE, BABBLE)

GREATEST MIND OF HISTORY,

SOLVING LIFE’S SWEET MYSTERY,

SO LISTEN TO ME,

(SO LISTEN TO ME,)

KNOW HOW LIFE SHOULD BE.

(KNOW HOW LIFE SHOULD BE.)

OH, WHAT DOES IT MATTER IF THEY DON’T AGREE?

(They each sing their own philosophies in counterpoint to one another, becoming more and more angry with each other. In the original, they picked up garbage bags, dumped out the contents, which were old clothes and rags, and hurled them at each other till the stage was littered with debris.)

SOCRATES

WHEREFORE, O MEN OF ATHENS,

I SAY TO YOU THEREFORE:

ACQUIT ME OR NOT, BUT WHICHEVER YOU DO,

I SHALL NEVER ALTER MY WAYS,

NEVER ADJUST MY APPROACH TO THIS MAZE,

NEVER REFORM TILL THE END OF MY DAYS,

EVEN IF I HAVE TO DIE MANY TIMES.

THOMAS AQUINAS*(simultaneously)*

GOD IS APPREHENDED BY IMAGINATION, INTUITION,
 REASON, TOUCH, OPINION, SENSE, AND NAME (AND SO ON).
 WHILE ON QUITE THE OTHER HAND,
 WE FIND WE CAN'T BEGIN TO UNDERSTAND HIM,
 SO TO SOME IT SEEMS A SHAME TO GO ON.
 BUT HE IS ALL THINGS IN ALL,
 AND HE IS NOTHING IN ANY.
 HE IS OFTEN FOUND IN ONE THING SMALL,
 CONVERSELY, HE IS OFTEN MISSED IN MANY.

GALILEO*(simultaneously)*

GOD ENDOWS US WITH SENSE AND INTELLECT;
 GOD ENDOWS US WITH REASON WE NEGLECT.
 AND DESPITE THE ABOLITION
 BY THE CURRENT INQUISITION
 OF ANY INTUITION
 THAT THEY DON'T CHOOSE
 WHEN IT COMES TO GOD, I FIND
 I CAN'T BELIEVE THAT HE DESIGNED
 A HUMAN BEING WITH A MIND
 HE'S NOT SUPPOSED TO USE.

HEGEL*(simultaneously)*

THE RISE OF THE STATE
 WAS INEVITABLE
 THE STATE ABOVE ALL!
 THE STATE IS AS GOD
 WALKING ON THE EARTH
 WE SHOULD THEREFORE BE SURPRISED
 THAT MAN WAS EVER
 INDIVIDUALIZED...
 THE STATE WILL BE STRONG
 SO LONG!

GIBBON

(simultaneously)

THE DECLINE OF ROME
WAS INEVITABLE.
ROME HAD TO FALL!
THE SEEDS OF ROME'S DECLINE
WERE PRESENT AT HER BIRTH
WE SHOULD THEREFORE BE SURPRISED
THAT ROME REMAINED SO STRONG...
SO LONG!

L. RON HUBBARD

(simultaneously)

NOTHING IS TRUE
UNLESS OBSERVED
BY YOU.

JEAN PAUL SARTRE

(simultaneously)

ATHEISTIC EXISTENTIALISM,
WHICH I REPRESENT,
IS MORE COHERENT –
I DO BELIEVE IT.
THERE IS NO SUCH THING AS HUMAN NATURE,
NOT IN ALL OR FEW MEN,
SINCE THERE IS NO GOD TO CONCEIVE IT.

MARIANNE WILLIAMSON

(simultaneously, repeated two times)

HA, HA, HA, HA, HA, HA, HA, HA,
HA, HA, HA, HA, HA, HA, HA, HA,
HA, HA, HA, HA, HA, HA, HA, HA.
THE GLORY OF GOD WE ARE BORN TO MAKE MANIFEST

(ALL EIGHT face front, appealing to us and the heavens. They have run out of words and have nothing left but a wordless cry of frustration and anguish.... In the 2012 Broadway revival, they climbed over each other on a ladder, each vying to reach the top...)

ALL

AHH, AHH, AHH, AHH, AHH, AHH, AHH, AHH.

(They freeze in positions and expressions of torment. Suddenly a sound is heard from the back of the theatre – the ancient sound of a shofar, a traditional call to prayer or gathering. It is JOHN THE BAPTIST blowing the shofar, and as a spotlight picks him out in one of the aisles of the theatre, he sings as he slowly makes his way towards the stage.)

#3 – Prepare Ye

JOHN THE BAPTIST

PREPARE YE THE WAY OF THE LORD!

PREPARE YE THE WAY OF THE LORD!

(The EIGHT onstage come out of their freeze, and regard JOHN as he approaches the stage. HE carries a plastic bucket with a wet sponge inside it. The EIGHT look at him with a growing mixture of excitement, fear, and anticipation.)

PREPARE YE THE WAY OF THE LORD!

PREPARE YE THE WAY OF THE LORD!

(The EIGHT erupt into cheers and leaps of joy. The lights become full of color and intensity. It is as if a black-and-white film has suddenly turned into color.

During the following, JOHN comes onstage and the EIGHT form a line from US to DS, each coming forward in turn to be baptized by JOHN in an individual and amusing way. After each is baptized, he or she leaps offstage into the audience and continues singing from the house.)

ALL

PREPARE YE THE WAY OF THE LORD

PREPARE YE THE WAY OF THE LORD

PREPARE YE THE WAY OF THE LORD

PREPARE YE THE WAY OF THE LORD!

PREPARE YE THE WAY OF THE LORD

PREPARE YE THE WAY OF THE LORD

PREPARE YE THE WAY OF THE LORD

PREPARE YE THE WAY OF THE LORD!

(As the last note is sung, the EIGHT run off through the audience and out the back of the house, leaving JOHN onstage. He turns and begins an impassioned sermon to the audience, not noticing JESUS, who has made an unobtrusive entrance. JESUS is clad only in boxer shorts. JESUS watches JOHN curiously during his sermon...)

JOHN THE BAPTIST

You vipers' brood! Who warned you to escape from the coming retribution? Then prove your repentance by the fruit it bears. Already the axe is laid to the roots of the trees; and every tree that fails to produce good fruit shall be cut down and thrown on the fire. I baptize you with water, for repentance sake...

(JESUS picks up the baptismal bucket and looks at it curiously as JOHN continues.)

But He who comes after me is mightier than I. I am not fit to take off his shoes.

(JESUS lifts up one of his shoeless feet and looks at it bemusedly.)

He will baptize you with the Holy Spirit and with fire.

JESUS

(Excitedly)

Okay!

(JOHN turns and sees JESUS standing there, holding out the baptismal bucket. JOHN is instantly abashed)

JOHN THE BAPTIST

(To JESUS, with wonder)

Do you come to me?

JESUS

Yeah, I wanna get washed up.

JOHN THE BAPTIST

(Kneels reverently before JESUS)

I need rather to be baptized by you.

JESUS

(Gently brings JOHN back to his feet)

No, no. Let it be so for the present. We do well now to conform with all that God requires.

#4 - *Save the People*

(During the following, as JESUS sings, JOHN baptizes him by giving him a light sponge bath. JESUS, clad only in his bright boxer shorts, seems to have the freshness and simplicity of one newborn.)

JESUS

WHEN WILT THOU SAVE THE PEOPLE?
 O GOD OF MERCY, WHEN?
 NOT KINGS AND LORDS, BUT NATIONS,
 NOT THRONES AND CROWNS, BUT MEN!
 FLOW'RS OF THY HEART, O GOD, ARE THEY;
 LET THEM NOT PASS, LIKE WEEDS, AWAY,
 THEIR HERITAGE A SUNLESS DAY.
 GOD SAVE THE PEOPLE.

SHALL CRIME BRING CRIME FOREVER,
 STRENGTH AIDING STILL THE STRONG?
 IS IT THY WILL, O FATHER,
 THAT MAN SHALL TOIL FOR WRONG?
 "NO," SAY THY MOUNTAINS;
 "NO," SAY THY SKIES;
 MAN'S CLOUDED SUN SHALL BRIGHTLY RISE,
 AND SONGS BE HEARD INSTEAD OF SIGHS.
 GOD SAVE THE PEOPLE.

(JOHN hands him the hand-held microphone as the music becomes more rhythmic, and JESUS sings into the microphone, calling his followers to him)

WHEN WILT THOU SAVE THE PEOPLE?
 O GOD OF MERCY, WHEN?
 THE PEOPLE, LORD, THE PEOPLE,
 NOT THRONES AND CROWNS, BUT MEN!
 GOD SAVE THE PEOPLE, FOR THINE THEY ARE,
 THY CHILDREN AS THY ANGELS FAIR.
 SAVE THE PEOPLE FROM DESPAIR.
 GOD SAVE THE PEOPLE.

COMPANY

O, GOD SAVE THE PEOPLE.

(And running through the audience back up to the stage come the other EIGHT cast members. THEY have changed their clothes and now wear brightly-colored mufti.)

JESUS

GOD SAVE THE PEOPLE!

GOD SAVE THE PEOPLE!

GOD SAVE THE PEOPLE!

COMPANY

...O, GOD SAVE THE PEOPLE!

...O, GOD SAVE THE PEOPLE!

...O, GOD SAVE THE PEOPLE!

(During the following, the EIGHT greet JESUS and each other and show off their bright new raiment to one another. THEY also find additions for their costumes among the garbage and rags strewn around and add them on. As THEY sing, JOHN gets the rest of JESUS' clothes, which are hanging from the fence, and helps him to dress.)

ALL (except Jesus)

WHEN WILT THOU SAVE THE PEOPLE?

O GOD OF MERCY, WHEN?

THE PEOPLE, LORD, THE PEOPLE,

NOT THRONES AND CROWNS, BUT MEN!

(During the following, in the original, THEY constructed a makeshift table center stage out of three planks balanced on two saw horses.)

ALL

GOD SAVE THE PEOPLE!

JESUS

FOR THINE THEY ARE...

THY CHILDREN AS THEY ANGELS FAIR.

SAVE THE PEOPLE

FROM DESPAIR.

GOD SAVE THE PEOPLE!

GOD SAVE THE PEOPLE!

GOD SAVE THE PEOPLE!

MEN

...SAVE US!

ALL

FOR THINE THEY ARE...

...AS THE ANGELS FAIR.

GOD SAVE THE PEOPLE!

GOD SAVE THE PEOPLE!

...O, GOD SAVE THE PEOPLE!

...O, GOD SAVE THE PEOPLE!

...O, GOD SAVE THE PEOPLE!

ALL*(variously)*

GOD SAVE THE PEOPLE!

(At the very end of the song, JESUS leaps onto the table, completing a stage picture with the OTHERS who are already perched on the table.)

[NOTE: From this point on, the actor playing JOHN THE BAPTIST will be referred to as JUDAS. This is for convenience sake. In GODSPELL, the characters of John and Judas are combined into one role, that of Jesus's right-hand man who ultimately betrays him. The fact that they have the preceding early one-on-one scene between them helps to establish their special relationship and differentiate it from JESUS' relationships with the other disciples.]

(During the following, JUDAS gets a cardboard shoebox containing tubes of colorful greasepaint and gives it to JESUS. JESUS takes one of the tubes and paints a couple of symbols onto JUDAS' face. In the original, the symbols were lightning bolts, but the specifics are unimportant. The OTHERS watch, and then JESUS indicates that he would like them to follow suit. THEY all paint each other's faces.)

[NOTE: While it is not necessary to follow this direction literally, it is important that, at JESUS' instigation, ALL don some sort of symbol that shows that they have separated themselves from society and that they are members of a tribe following this particular leader. In lieu of make-up, it could be a piece of clothing or a badge or whatever. In the 2012 Broadway revival, bright red bows were passed out, which were pinned on their costumes. But the symbolic point must be made. Towards the end of the Second Act, this make-up or badge or special piece of clothing or whatever will be removed.]

JESUS

Now, do not suppose that I have come to abolish the Law and the prophets. I did not come to abolish, but to complete. I tell you this: so long as heaven and earth endure not a letter, not a stroke, will disappear from the Law until all that must happen has happened. Therefore, whoever sets aside even the least of the Law's demands will have the lowest place in the kingdom of Heaven. But whoever keeps the law and teaches others so will have the highest place in the kingdom of Heaven.

(By now, the face-painting is complete.)

Unless you show yourselves far better men than the Pharisees and the doctors of the Law...

UZO

(Jumping up and imitating a self-important personage)

Harrumph, harrumph, harrumph.

[NOTE: This can be any sound or snippet of speech of the actor's choosing, so long as it illustrates the appropriate character]

JESUS

(Admonishing her character)

...You shall never enter the kingdom of Heaven.

(JESUS now starts singing a circus rhythm, which the OTHERS pick up. They form a sort of human calliope on and around the table.)

Oompah-pah
Oompah-pah
Oompah-pah
Oompah-PAH

ALL

La-la-la-la-la-la-la-la-la-la.
LA-LA-LA-LA-LA-LA-LA-LA-LA-LA-LA

JESUS

There once was a judge...

(Since UZO was brave enough to enact a character, JESUS now selects her to enact the judge. Delighted, she scampers downstage right.)

OTHERS

La-la-la-la-la-la-la-la-la-la.

JESUS

...Who cared nothing for God nor man.

OTHERS

LA-LA.

JESUS

And in the same town there was a widow...

(JESUS now selects another disciple to help him illustrate the story – MORGAN. She crosses down to UZO and falls to her knees before her as JESUS continues the story.)

...who constantly came before him demanding justice against her rival.

COMPANY

LA-LA.

JESUS

For a long time he refused, but in the end he said to himself...

OTHERS

(Holding note throughout the following)

LA...

UZO

(Enacting a magisterial-style judge)

"True, I care nothing for God nor man. But this widow is so great a nuisance, I will see her righted before she wears me out with her persistence."

OTHERS

LA-LA-LA-LA-LA-LA-LA-LA-LA-LA!

JESUS

(Jumps on table)

You hear what the unjust judge says: and will not God vindicate his chosen, who cry out to him day and night while he sits listening patiently to them?

OTHERS

(Moving in on table)

Will he, Jesus? Will he, will he?

JESUS

I tell you, he will vindicate them, soon enough.

OTHERS

(Cheering)

Yay! *(etc.)*

JESUS

(Cuts them off)

But, when the son of man comes, will he find faith on earth?

(The OTHERS are not sure of the answer and murmur thoughtfully to one another, as one disciple, TELLY – not the brightest bulb in the string of lights – says to Jesus:)

TELLY

Oh, I'm glad you brought that up... *(or "Is that a rhetorical question?" or some other interjection.)*

(But JESUS has already moved on to the next lesson. He plucks MORGAN out of the group and brings her up onto the table.)

[NOTE: In the 2012 Broadway Revival, this next section was performed as a wrestling match for WWJD. The text as given is what was performed in the original production.]

MORGAN

(Quieting the OTHERS)

Shhh!

(And she begins to “preach” in a revivalist meeting style)

Gather ‘round, brothers and sisters!

(The OTHERS immediately begin to participate in this new “prayer meeting” game.)

Because two men – I said two men...

OTHERS

Hallelujah!!

MORGAN

...Went off to the temple to pray. One, a Pharisee,...

(CELISSE, perhaps nudged by JESUS, decides to portray the Pharisee. She runs DSL and assumes a self-aggrandizing stance.)

OTHERS

(Showing general derision for the Pharisee)

Boo! *(etc.)*

MORGAN

...and the other a tax gatherer.

(NICK somersaults off table and becomes the Tax Gatherer, DSR.)

OTHERS

(Showing inexplicable sympathy for the Tax Gatherer)

Ahhh!

MORGAN

The Pharisee, why he just stood right on up, and pra-a-a-a-yed thus:

CELISSE

(As the Pharisee, immensely pleased with herself)

“I thank thee, O God, that I am not like other men, greedy, dishonest, adulterous, or, for that matter, like that tax gatherer.”

(She points scornfully at NICK.)

“I pray twice a week – get that? Twice a week!! And pay taxes on all that I get.”

(General derision directed at CELISSE. She responds by looking haughtier than ever.)

MORGAN

But the other kept his distance and would not even raise his eyes to the good Lord in Heaven.

(To LINDSAY)

I said the good Lord in Heaven, Chile.

LINDSAY

Amen, sister!

MORGAN

But beat upon his breast, saying:

NICK

"Oh, God, have mercy on me, sinner that I am!"

ALL

Hallelujah! Amen! *(etc.)*

JESUS

(Crossing DR to NICK)

And it was this man, I tell you...

CELISSE

Oh, you've got to be kidding!

JESUS

(Crossing to CELISSE)

...and not the other who went off and quitted of his sins.
For every man who exalts himself...

(CELISSE does a leap.)

...shall be humbled:

(He taps her on the shoulder and she collapses.)

But...

(JESUS crosses to NICK.)

...Every man who humbles himself, shall be exalted.

(JESUS attempts to raise NICK from his knees, but NICK proves a bit heavier than he had anticipated and he fails. JESUS mutters under his breath:)

Father in Heaven...

(... and tries again to lift NICK up to a standing position. This time he succeeds.)

Shall be exalted!

(ALL cheer. JESUS starts to cross to others, and immediately, NICK loses his balance and falls. He scrambles up and scampers over to join the group.)

JESUS

You have learned that they were told: Do not commit murder.

(TELLY mimes shooting CELISSE)

CELISSE

Do not!

TELLY

Anyone who commits murder must be brought to judgment. But what I tell you is this: Anyone who nurses anger against his brother must be brought to judgment. So, he who...

(Suddenly turning on them and shouting, like a horror-movie shock)

...abuses...

(ALL jump in terror.)

...his brother must answer for it in the court. But, he who sneers at his brother must answer for it before the throne of God.

(JESUS quickly moves on to the next game and lesson...)

Now. What if you are bringing a gift to the altar, and...

(OTHERS immediately form themselves into an elaborate altar SC on the table. JESUS meanwhile has selected LINDSAY to play a role. She picks up an old sneaker as her "gift" and starts with it towards the "altar.")

...you suddenly remember your brother has a grievance against you?

(During the above, TELLY, playing the aggrieved brother, positions himself below the altar with a sour expression on his face.)

LINDSAY

(Giving a karate chop to sneaker)

Hai-yah.

JESUS

(To UZO)

No, you leave your gift where it is, before the altar.

(UZO is hesitant.)

Leave it!

LINDSAY

(Putting down the sneaker somewhat reluctantly)

O.K.

JESUS

First, go and make a peace with your brother.

(LINDSAY crosses to TELLY sitting under the table and perfunctorily pats his head. She starts to cross away, but is stopped by general disapproval from the others. She goes back to "make peace" again, leans down toward TELLY ... and pinches his nose! Amused with herself, she once again starts to leave and once again is stopped by sounds of general disapproval. Finally she bends down and gives him a kiss on the cheek. General approval from everyone.)

Now go and offer your gift.

(LINDSAY takes sneaker to altar and presents it. The altar accepts the gift, with a little vocal reaction for punctuation)

OTHERS

(As "altar")

Woo woo woo!

(JESUS begins clapping a rhythm which is picked up by ALL. NICK crosses down left and grabs a microphone as ALL stand in places, clap hands to rhythm.)

NICK

(In rhythm)

There once was a king...

(CELISSE jumps on the table, portraying the king.)

ALL

Yeah, yeah!

NICK

...Who decided to settle accounts with the men who served him.

ALL

Yeah, yeah, yeah!

NICK

Well, at the outset there appeared before the master a man whose debt ran into the millions.

(ANNA MARIA, portraying the debtor, crawls out from under the table to DSC)

ALL

What?

NICK

I said the millions!

ALL

Whoa!!

NICK

Since the man had no means of paying the money, the master ordered him to be sold to meet the debt with his wife...

ALL

No!

NICK

...And his child...

ALL

Whoa!

NICK

...And everything he had. Well, the man threw himself down at the master's feet and went:

ALL

Unh!

[NOTE: Depending on the style of the chant, the above "unh" can be anything from rap-style noises to "Ooh-bop-a-loo-bop-a-wop-bam-boo." Whatever, it serve as the musical button for the chant.]

ANNA MARIA

(Clings to CELISSE's legs, on table)

"Oh, be patient with me..."

NICK

...He said,...

ANNA MARIA

"...and I will pay you in full."

(In the original, ANNA MARIA added "Just as soon they give me my check.")

NICK

(No longer talking in rhythm)

And so moved with pity was the master, that he decided to free the man and remit the debt and let's hear it for the master!

ALL

(To each other and audience)

Yay! Huzzah! What a great master!! *(etc.)*

JUDAS

Wait a minute! That's not the end of the story. No sooner had the man gone out than he met a fellow servant who owed him a few dollars. He gripped him by the throat and said:

(UZO crosses right, encounters GEORGE and collars him)

ANNA MARIA

"Pay me what you owe me!"

JUDAS

The man threw himself at his fellow servant's feet and begged him, saying:

GEORGE

(Falls to his knees)

"B-b-b-b-be patient with me and I shall p-p-pay you."

LINDSAY

But he refused and had him jailed until he should pay the debt.

(UZO "kicks" GEORGE and he crawls under the table into the "jail")

TELLY

Well! The other servants were deeply distressed when they saw what had happened.

(ALL jump)

They ran and they told their master the whole story!

(Jump twice)

Accordingly he sent for...

(Those near the table beat on it in a crescendo like a drum roll.)

...The Man!!!

(ANNA MARIA throws herself to the ground in front of CELISSE.)

CELISSE

(In the original, this was performed as a Shirley Temple imitation. The choice of what kind of voice and personality to choose for this character is up to the actor)

"You scoundrel!"

TELLY

...He said to him.

CELISSE

“I remitted the whole of your debt when you appealed to me. Were you not bound to show your fellow servant the same pity I showed you?”

(In the original, CELISSE punctuated this speech with a brief time-step and a salute. Depending on what character the actor chooses, an appropriate punctuation for the speech may be found.)

NICK

(In the original, this was performed as a Peter Lorre imitation. Once again, the actor is free to choose, though it’s probably good to keep it someone “scary” and associated with horror movies, like Bela Lugosi or Vincent Price.)

And so angry was the master that he condemned the man to torture until he could pay the debt in full.

(ALL leaning threateningly over table towards ANNA MARIA)

ALL

Unh-unh-unh.

(MORGAN bangs a pair of finger cymbals to signal the end of the parable. JESUS stands up and gently delivers the moral to the OTHERS.)

JESUS

And that is how my Heavenly Father will deal with you, unless you each forgive your brothers from your hearts.

#5 – Day By Day

(At this point, ANNA MARIA shyly comes forward and faces JESUS. She becomes the first disciple to declare her loyalty.)

ANNA MARIA

Master...

DAY BY DAY,
DAY BY DAY,
OH, DEAR LORD THREE THINGS I PRAY:
TO SEE THEE MORE CLEARLY,
LOVE THEE MORE DEARLY,
FOLLOW THEE MORE NEARLY,
DAY BY DAY.

(Slowly the OTHERS join in, singing “Ahh” in background harmonies as ANNA MARIA continues.)

(The music becomes more rhythmic, switching to 4/4 time, as all now join the song.)

ALL

DAY BY DAY
 DAY BY DAY
 OH, DEAR LORD, THREE THINGS I PRAY
 TO SEE THEE MORE CLEARLY
 LOVE THEE MORE DEARLY
 FOLLOW THEE MORE NEARLY
 DAY BY DAY.

DAY BY DAY (DAY BY DAY)
 DAY BY DAY (DAY BY DAY)
 OH DEAR LORD, THREE THINGS I PRAY:
 TO SEE THEE MORE CLEARLY, (DAY BY DAY)
 LOVE THEE MORE DEARLY, (DAY BY DAY)
 FOLLOW THEE MORE NEARLY
 DAY BY DAY. (DAY BY DAY)

(At this point in the original, some members of the cast went out into the audience carrying small flashlights and twirled them around, shining light around the theatre as they sang. As the fourth verse began, the cast came back onto the stage and kneeled in a line across the front of the stage, clapping rhythmically as they sang an extended chorus.)

(ALL)

DAY BY DAY (DAY BY DAY)
 DAY BY DAY (DAY BY DAY)
 OH DEAR LORD, THREE THINGS I PRAY:
 TO SEE THEE MORE CLEARLY, (DAY BY DAY)
 LOVE THEE MORE DEARLY, (DAY BY DAY)
 TO SEE THEE MORE CLEARLY, (DAY BY DAY)
 LOVE THEE MORE DEARLY, (DAY BY DAY)
 TO SEE THEE MORE CLEARLY, (DAY BY DAY)
 LOVE THEE MORE DEARLY, (DAY BY DAY)
 TO SEE THEE MORE CLEARLY, (DAY BY DAY)
 LOVE THEE MORE DEARLY, (DAY BY DAY)

ANNA MARIA

FOLLOW THEE MORE NEARLY

ALL

DAY BY DAY
DAY BY
DAY BY
DAY BY
DAY BY DAY.

(ANNA MARIA and JESUS smile at each other.)

[NOTE: At some point during the song, either here at the end or during ANNA MARIA's first solo verse, it would be good if some physical gesture between ANNA MARIA and JESUS was specific enough that it can be repeated during the "Goodbye" scene in Act Two and we in the audience will remember it.]

(During the applause after "Day by Day", MORGAN begins to make vampy hootchy-koochie movements towards GEORGE. Finally, GEORGE picks her up and begins to carry her off stage. JESUS slides down the planks into his path.)

JESUS

Now. You've heard that they were told: An eye for an eye and a tooth for a tooth. But what I tell you is this: Never set yourself against a man who wrongs you. So if someone slaps you on the right cheek, turn and offer him your left.

JUDAS

(Reacting as if this is the most ridiculous thing HE ever heard)

Oh, Jeeeeesus Chr...

(CELISSE claps her hand over JUDAS' mouth. JESUS turns to look at him, then approaches JUDAS as the others chant.)

ALL

Slowly I turn, step by step, inch by inch...

(JESUS slaps JUDAS across the face. The OTHERS gasp and JUDAS angrily raises his hand to strike back. He freezes with his hand in mid-air. Looking at his hand, he suddenly turns it into a "telephone" and pretends to get a call.)

JUDAS

Hello.

(Pretends to listen; then to JESUS:)

It's for you. It's your father. He wants you to friend him on Facebook.

(He and JESUS smile at each other and hug. The OTHERS, with a big "Awwww" follow suit and hug another.)

(NOTE: Obviously, there are many bits to be found other than the “telephone gag” from the original production described above. The point is that JUDAS is angered enough to begin to strike back at JESUS, thinks better of it, and extricates himself from the situation in some amusing and charming way.)

JESUS

Now, if a man sues you for your shirt...

ALL

PICTIONARY!

(The disciples pull an audience member up to play Pictionary)

JESUS

Now, if a man sues you for your shirt...

(The audience member is given a pad and crayon and, instructed by JESUS, draws a picture. Then the CAST is shown the picture and tries to guess, till finally...)

LINDSAY

Give him your coat as well!

ALL

Yay!

JESUS

Yes! Give him your coat as well!

(The audience member is helped back to his/her seat, as...)

Now, if a man in authority asks you to go one mile with him...

(JESUS indicates for charades to continue.)

TELLY

Charades!

(The disciples pull an audience member up to play Charades)

JESUS

Now, if a man in authority asks you to go one mile with him...

(JESUS whispers the answer to the audience member, and again, with help from JESUS if necessary, the audience member enacts the answer “Charades” style. The CAST shouts out answers, till finally...)

UZO

I know! Go with him two!

ALL

Yay!

(Audience member is escorted back to his/her seat, as...)

JESUS

If a man in authority asks you to go one mile with him, go with him to. Give when you are asked to give and never turn your back...

(spins around)

...on one who wants to borrow.

(to musical director or musician)

Hey *(name)*, can I borrow your drum?

(MD or musician hands him a conga drum, and JESUS starts a rhythm on it. He nods to CELISSE, and she leaps up and takes over.)

CELISSE

(accompanying herself on drum)

A man on his way to Jericho
Was set upon by robbers

ALL

Oh oh oh!

CELLISE

They beat him

ALL

Oh!

CELISSE

Stripped him

ALL

Eek!

CELISSE

And knocked him on the head
And when they left
They left him for dead

Now it so happened a priest came by
And the poor broken man he spied
He said...

LINDSAY

(as PRIEST)

Meh, you're not an alter boy... *(or some other priest-related ad lib)*

CELISSE

And he passed on the other side.

ALL

And he passed on the other side

CELISSE

So too a judge happened on the man
But he barely broke his stride
He said...

TELLY

Sorry, important case, Lindsay Lohan ... again! *(or some other judge-related ad lib)*

CELISSE

And *he* passed on the other side.

ALL

He passed on the other side.

CELISSE

But then there happened upon the man
A poor and lowly...

ALL

... Samaritan

MORGAN

First he took pity, then he took time
He bathed the man's wounds in oil and wine

ALL

(as Samaritan pours and drinks)

Glug Glug Glug
Glug Glug Glug

CELISSE

He bandaged his wounds and carried him
Right to the nearest Comfort Inn

ALL

Doo doo doo, doo doo doo
Doo doo doo doo doo doooo

CELISSE

And there he paid the Man's room and board
With two pieces of silver he couldn't afford
And said to the innkeeper...

(The rhythm stops for the following line)

MORGAN

Look after him. And if you spend anymore, I will repay you on my way back.

(CELISSE starts drumming again)

JESUS

Now which of these three was a neighbor to the man?

The priest, the judge, or the Samaritan

ALL

The Samaritan!

JESUS

You win the prize!

Now all of you go and do likewise.

ALL

Doo doo doo, doo doo doo

Doo doo doo doo doo doo

Doo doo doo, doo doo doo

Doo doo doo doo doo doo!

JESUS

So always treat others as you would have them treat you. You have learned that they were told, "Love your neighbor, hate your enemy." But what I tell you is this...

(During the above, JUDAS and GEORGE have begun fighting over the broom and who is going to put it back. Gradually their tussling over it becomes violent and now their argument becomes intrusive enough to interrupt JESUS. As with any good brawl, the OTHERS start to take sides so that soon ALL are fighting. JESUS has to shout to make himself heard above the fray.)

Love, ...love, love love your enemies.

(ALL stop fighting.)

And pray for your persecutors.

GEORGE

(Indicating JUDAS, who still holds him in a choke hold or other aggressive position:)

You don't mean...?

JESUS

I do!

(ALL begin "making up" with their enemies in a general love fest that gradually gets noisier during the following. By the end, ALL have gotten into a group circle and are shouting "Love-love-love" as they jump up and down, or some equally disruptive and ostentatious display of how much they "love" one another. As this is occurring, JESUS continues his lesson.)

(JESUS)

If you love only those who love you, what is there extraordinary in that? Even the heathen do as much. No, your goodness must know no bounds, just as your Heavenly Father's goodness knows no limit.

(By now, the "love fest" has become so noisy, JESUS has to cross USL, pick up saw-horse, and slam it down to get their attention, or get their attention some other way. ALL fall silent and turn to look at him.)

But, be careful not to make a show of your religion before men.

ALL

(They hang their heads in shame.)

Oh.

JESUS

Because if you do, no reward awaits you in the kingdom of my Father. When you do some act of charity, don't announce it with a flourish of trumpets, as the heathen do in the synagogues and in the streets. I tell you they do it just to win admiration from men. No, when you do some act of charity...

(JESUS takes out magic scarf.)

...don't let your right hand know...what your left hand is doing.

(JESUS changes color of the scarf.)

[NOTE: In the 2012 Broadway Revival, the trick involved JESUS pouring what appeared to be colorless water into another glass of water and "changing" it into wine, which he then drank.

ALL

(As if this is the most wonderful magic trick they have ever seen)

Ohhhhhhh.

ONE DISCIPLE

(To audience)

Did you see that?

JESUS

Your good deed must be in secret.

(ALL put their heads together and whisper.)

TELLY

(To audience, smugly)

It's a secret!

(JUDAS leaves group, crosses down to audience)

JUDAS

(Authoritatively)

What the Good Master is telling us is that when God tells a little secret on us, the angels write it down in a big...

[NOTE: JUDAS' explanation of what JESUS is telling the OTHERS can be improvised, as long as it vaguely has to do with secrets.]

(JESUS crosses to JUDAS)

JESUS

No, no, no. Your heavenly father, who sees what is done in secret...

(Turns to others)

...He will what?

ALL

Reward you!!!

(JESUS pops a champagne popper behind JUDAS' back and JUDAS happily tries to catch the streamers. With a gesture of encouragement from JESUS, JUDAS narrates the next story.)

JUDAS

There was once a rich man who dressed in purple and the finest linen,...

UZO

(a la Donald Trump)

You're fired!

[NOTE: The Rich Man and Abraham's lines in the following are from the 2012 Broadway revival. Of course, other character choices are possible if desired.]

JUDAS

...and every day feasted in great magnificence.

UZO

I like my steak done medium well, if you can't do that, you're fired.

JUDAS

At his gate lay a poor man named Lazarus...

GEORGE AND TELLY

Lazarus! Come on down!

(They grab an AUDIENCE MEMBER and bring him/her on stage to portray Lazarus.)

JUDAS

...who would have been glad to have satisfied his hunger with the scraps from the rich man's table.

AUDIENCE MEMBER

(Reading from notecards)

Hi, I'm Lazarus. Would it be possible to have a scrap of bread from your table?
Or a Pop-Tart?

JUDAS

Even the doggy-doggies used to come and lick his open, running sores.

(GEORGE and TELLY "lick" the AUDIENCE MEMBER and lift their legs to "pee" on him/her.)

JUDAS

Well, one day Lazarus died...

(AUDIENCE MEMBER reads card and plays dead.)

...and was carried away...

TELLY

(to AUDIENCE MEMBER)

Get up!

JUDAS

...to be with Abraham and the angels.

(NICK appears as Abraham, as GEORGE and TELLY, as "Charlie's Angels," bring the AUDIENCE MEMBER to him.)

The rich man also died and was buried in Hades...

UZO

(Addressing OTHERS, who are portraying demons.)

What is this, a Hilton?

JUDAS

...where he was in torment!

(The "demons" set upon UZO.)

(JUDAS)

He looked up and there, far away, was Abraham with Lazarus close beside him.

UZO

Oh Father Abraham, do me a favor; send Lazarus to dip the tip of his finger in water to cool my tongue for I am in agony in this dump.

NICK

(As Abraham as Borat)

I'm sorry Mr. Trumplings, remember, all good things fell to you while you were on Earth and all the bad to my wife Lazarus. And now it is he who has consolation here and you who are in constipatio here.

UZO

Listen, send Lazarus to my father's house, The Trump Towers, The Trump Soho, The Trump Palace, The Trump Taj Mahal...*(etc.)*...where I have four brothers to warn them so that they too may not come to this dump.

NICK

You crazy comb-over man. They've got Moses and the prophets. Let'em listen to them.

UZO

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

NICK

Look, if they don't listen to Moses and the prophets, they're not gonna listen to anybody, even if someone should rise from the dead.

UZO

Let me see your birth certificate. I don't know how you got this job, I'd take it from you if I didn't...

ALL

(Nick and Uzo are arguing as others join in. They are interrupted by...)

CELISSE

Hey!

(Perhaps she accompanies herself on a ukulele, as in the 2012 Broadway revival)

#6 – Learn Your Lessons Well

I CAN SEE A SWATH OF SINNERS SETTIN' YONDER
AND THEY'RE ACTIN' LIKE A PACK OF FOOLS.
GAZING INTO SPACE, THEY LET THEIR MINDS WANDER,
'STEAD OF STUDYING THE GOOD LORD'S RULES.

(CELISSE)

HEY! YOU BETTER PAY ATTENTION,
 BUILD YOUR COMPREHENSION,
 THERE'S GONNA BE A QUIZ AT YOUR ASCENSION.
 NOT TO MENTION ANY THREAT OF HELL
 BUT IF YOU'RE SMART, YOU'LL LEARN YOUR LESSONS WELL.

LINDSAY

Let's hear it for Lazarus!

(As audience applauds, the AUDIENCE MEMBER is led back to his/her seat.)

CELISSE

EV'RY BRIGHT DESCRIPTION OF THE PROMISED LAND MEANT
 YOU CAN REACH IT IF YOU KEEP ALERT.
 LEARNING EVERY LINE AND EVERY LAST COMMANDMENT
 MAY NOT HELP YOU, BUT IT COULDN'T HURT.
 FIRST YOU GOTTA READ'EM,
 THEN YOU GOTTA HEED'EM.
 YOU NEVER KNOW WHEN YOU'RE GONNA NEED'EM.
 JUST AS OLD ELIJAH SAID TO JEZEBEL:
 YOU BETTER START TO LEARN YOUR LESSONS WELL!

(JESUS says a word and others echo it making a Doppler effect)

JESUS

THE LAMP...

OTHERS

... LAMP.....LAMP...

JESUS

...OF THE BODY...

OTHERS

...BODY, BODY....

JESUS

IS THE EYE.

OTHERS

...EYE...EYE...EYE...EYE...EYE...

JESUS

IF YOUR EYE...

OTHERS

...EYE...EYE... EYE...

JESUS

...IS BAD...

OTHERS

...BADDY...BADDY...

JESUS

...YOUR WHOLE BODY WILL BE DARKNESS.

OTHERS

...WHOLE BODY WILL BE DARKNESS-NESS-NESS-NESS-NESS-NESS...

JESUS

AND IF DARKNESS IS ALL AROUND....

OTHERS

DARKNESS ALL AROUND....

JESUS

...YOUR SOUL....

OTHERS

...SOUL...SOUL...SOUL...

JESUS

...WILL BE DOUBLY UNBRIGHT.

OTHERS

...DOUBLY UNBRIGHT...

JESUS

BUT...

OTHERS

...BUT...BUT...BUT...

JESUS

...IF YOUR EYE...

OTHERS

...EYE IS SOUND...SOUND...

JESUS

...YOUR WHOLE...

OTHERS

... WHOLE...

JESUS

...BODY WILL BE...

OTHERS

...BODY WILL BE...

JESUS

...FILLED WITH LIGHT.

OTHERS

...WITH LIGHT...

JESUS

YOUR WHOLE BODY WIL BE FILLED WITH LIGHT.

OTHERS

...WHOLE BODY WIL BE FILLED WITH LIGHT.

JESUS

YOUR WHOLE BODY WILL BE FILLED.....

OTHERS

...FILLED, FILLED, FILLED, FILLED, FILLED,
 FILLED, FILLED, FILLED, FILLED, FILLED,
 FILLED, FILLED, FILLED, FILLED, FILLED...

JESUS

WITH LIGHT.

OTHERS

...LIGHT, LIGHT, LIGHT, LIGHT, LIGHT, LIGHT, LIGHT, LIGHT, LIGHT,
 LIGHT, LIGHT, LIGHT, LIGHT, LIGHT, LIGHT...

(Music begins to rock and – perhaps CELISSE accompanies herself on electric guitar.)

CELISSE

I CAN SEE A SWATH OF SINNERS SITTIN' YONDER
 AND THEY'RE ACTIN LIKE A PACK OF FOOLS.
 OH! GAZING INTO SPACE, THEY LET THEIR MINDS WANDER
 'STEAD OF STUDYIN' THE GOOD LORD'S RULES.
 YOU BETTER PAY ATTENTION
 BUILD YOUR COMPREHENSION
 THERE'S GONNA BE A QUIZ AT YOUR ASCENSION.

OTHERS

...LEARN YOUR LESSONS WELL!

CELISSE

NOT TO MENTION ANY THREAT OF HELL!

OTHERS

...LEARN YOUR LESSONS WELL!

CELISSE

NOT TO MENTION ANY THREAT OF HELL!

OTHERS

...LEARN YOUR LESSONS WELL

CELISSE

JUST AS OLD ELIJAH SAID TO JEZEBEL:
YOU BETTER START TO LEARN YOUR LESSONS WELL!

GROUP 1

LEARN YOUR LESSONS WELL!

LEARN YOUR LESSONS WELL!

LEARN YOUR LESSONS WELL!

GROUP 2

YA BETTER START TO
LEARN YOUR LESSONS WELL!

YA BETTER START TO
LEARN YOUR LESSONS WELL!

YA BETTER START TO
LEARN YOUR LESSONS WELL!

CELISSE

YOU BETTER START TO LEARN YOUR LESSONS WELL!

JESUS

Now, no servant can be the slave of two masters.

(ANNA MARIA is pulled between TELLY and CELISSE.)

Either he will love the first...

(ANNA MARIA kisses TELLY on the cheek.)

...and hate the second...

(ANNA MARIA pushes CELISSE away.)

...or be devoted to the second...

(ANNA MARIA pulls CELISSE back and kisses her on the cheek.)

(JESUS)

...and think nothing of the first.

(UZO sticks out her tongue at TELLY and gives him a "raspberry.")

[NOTE: The above describes the action as performed in the original. The specifics, in terms of the participants and the way in which the story is illustrated, are up to the individual director, as long as there is some illustration of the story, preferably one that ends with a gag.]

JESUS

No man can serve God...

ALL

What!?

JESUS

...and money!

ALL

Oh, money!

(As they ALL go to get into position for the Rich Man's parable, they mutter to the audience about money. What they say specifically is up to each individual. One might ask for spare change, one might complain about an experience with an ATM, one might give racing tips, etc. The point is that it be clear that they are all talking about money. During this, JESUS helps LINDSAY up to stand center on the table, indicates that she should tell the next story, and gets down to watch.

In the original, the Rich Man's parable was illustrated by the OTHERS thusly: Each of the four male cast members lay down on the stage with their feet facing the audience and their legs bent, as if in position to do a sit-up. Each of the four female cast members sat on the men's midriffs, facing the audience. Thus, they created what looked like a single figure with the woman's face and torso and the men's legs. During the parable, they pantomimed the story using both facial expressions, hands, and feet. This made for amusing and theatrical stage business. They remained in these positions for the first verse of "Bless the Lord" and performed musical staging thus as well. Obviously, other choices are available to the individual director, but it is important that the OTHERS participate in acting out the story.)

LINDSAY

There once was a rich man whose land yielded heavy crops. He cared not for the people who tended his crops, though they worked long hours and were paid a fraction of the rich man's salary.

OTHERS

Occupy *(name of theatre or town)*! Occupy_____!

LINDSAY

Yet despite all his riches, he found it still wasn't enough. "Oh, what am I to do?," he said. "I have not the room to store my produce. Ahh, this is what I will do," he said. "I will tear down my storehouses and build them bigger. I will collect in them all my corn and popcorn and tuna surprise, and M&Ms...

[NOTE: The specific items the man is planning to store, after the mention of corn, are up to the individual actor.]

And then I will say to myself: 'Man, you have plenty of good things laid by you, enough to last you many years. Take life easy. Eat. Drink. Enjoy yourself.'" But, then God said to the man,...

(LINDSAY continues to mouth the words, but JESUS, talking into the microphone in an echo-y voice, actually says them. During this, the music intro for "Bless the Lord" begins:)

#7 – Bless the Lord

JESUS

(Echo-y voice)

"You fool, this very night you must surrender your life. You have made your money. Who will get it now?"

(JESUS hands the microphone to LINDSAY and she begins to sing.)

LINDSAY

O BLESS THE LORD, MY SOUL!
HIS GRACE TO THEE PROCLAIM!
AND ALL THAT IS WITHIN ME JOIN,
TO BLESS HIS HOLY NAME, OH YEAH!

O BLESS THE LORD, MY SOUL!
HIS MERCIES BEAR IN MIND!
FORGET NOT ALL HIS BENEFITS,
THE LORD, TO THEE IS KIND.

At this point, the OTHERS leave their double-figure pantomime positions and begin to get into the number. In the original production, LINDSAY jumped off the table and joined the other women DSR as JESUS and the other men went to DSL. The choreography was in the style of Motown groups such as the Temptations and the Jackson Five. The men's choreography also involved using two of the planks, held vertically in front of them, as a screen that they opened into a V-shape and closed again. But as always, the specific choreography is up to the individual production.

What is important is that this is the first time the cast is doing staging in groups as opposed to individual movement, showing that they have made progress towards beginning to function as a community.)

LINDSAY AND GIRLS

HE WILL NOT ALWAYS CHIDE;
HE WILL WITH PATIENCE WAIT,
HIS WRATH IS EVER SLOW TO RISE.

LINDSAY

AND READY TO ABATE.

AND READY TO ABATE.

AND READY TO...

WOMEN

AND READY TO ABATE!

LINDSAY

AND READY TO ABATE.
OH, YEAH.

LINDSAY

HE PARDONS ALL THY SINS;

PROLONGS THEY FEEBLE BREATH;

LINDSAY

HE HEALETH THINE INFIRMITIES
AND RANSOMS THEE FRMO DEATH.

WOMEN

O, BLESS THE LORD, MY SOUL.

LINDSAY

O, YEAH!

MEN

O, BLESS THE LORD, MY SOUL!

MEN

O, BLESS THE LORD.

O, BLESS THE LORD.

O, BLESS THE LORD.

AND READY TO ABATE!

ALL OTHERS

ALL THY SINS.

FEEBLE BREATH.

LINDSAY

HE CLOTHES THEE WITH HIS LOVE;

UPHOLDS THEE WITH HIS TRUTH;

AND LIKE THE EAGLE HE RENEWS...

ALL OTHERS

WITH HIS LOVE.

WITH HIS TRUTH.

AHHH...

LINDSAY

...THE VIGOR OF THY YOUTH.

ALL

THEN BLESS HIS HOLY NAME,
WHOSE GRACE HAS MADE THEE WHOLE;
WHOSE LOVE AND KINDNESS CROWNS THY DAYS.

(The music becomes very fast and rhythmic. In the original, LINDSAY got back onto the table and sang from there as the OTHERS got long ribbon streamers and began to twirl them, rhythmic gymnastics style.)

LINDSAY

MEN

WOMEN

O, BLESS THE LORD,
MY SOUL!

O, BLESS THE LORD!

O, BLESS THE LORD!

O, BLESS THE LORD,
MY SOUL!

O, BLESS THE LORD!

O, BLESS THE LORD!

O, BLESS THE LORD...

O, BLESS THE LORD,
MY SOUL!

O, BLESS THE LORD,
MY SOUL!

O, BLESS THE LORD,
MY SOUL!

LINDSAY

O, BLESS THE LORD, MY SOUL!

LINDSAY AND WOMEN

O, BLESS THE LORD, MY SOUL!

ALL

O, BLESS THE LORD, MY SOUL!

(LINDSAY continues ad lib.)

MEN

BLESS THE LORD,
 O, BLESS THE LORD!
 BLESS THE LORD,
 O, BLESS THE LORD!

WOMEN

O, BLESS THE LORD, MY SOUL!
 O, BLESS THE LORD, MY SOUL!
 O, BLESS THE LORD, MY SOUL!
 O, BLESS THE LORD, MY SOUL!

ALL

BLESS THE LORD!
 BLESS THE LORD!

LINDSAY

BLESS THE LORD....

MY SOUL!

O, BLESS THE LORD...

MY
 SOUL!

ALL OTHERS

BLESS THE LORD!
 BLESS THE LORD!
 BLESS THE LORD!
 BLESS THE LORD!
 OH...

O, BLESS THE LORD,
 MY

O, BLESS THE LORD, MY SOUL!
 O, BLESS THE LORD, MY SOUL!

(At the end of the number, in the original, ALL threw their streamers into the air and hit a final pose.)

(After the applause, JESUS comes forward to address the OTHERS.)

JESUS

Therefore I bid you: put away thoughts of food and clothes to cover your body. Consider the lilies of the field. They don't work, they don't spin, and yet I tell you, Solomon in all his splendor was not attired like one of these.

(Magically, he makes pop flowers appear. The OTHERS react with the same astonishment with which they greet all his cheap magic tricks.)

(JESUS)

Now if that's how God clothes the grass, which is here today...

(Tosses flowers to UZO, who has been looking at them longingly. Or, if it can be spared every night, he tosses it to an audience member.)

...and tomorrow is thrown on the fire, will he not all the more clothe you?

(OTHERS consider the question, but aren't confident enough that God actually will clothe them to answer affirmatively. So they all look away or down, somewhat guiltily. JESUS regards them gently and a bit sadly.)

How little faith you have! So don't go around anxiously saying, "What am I to eat, what am I to drink?"

GEORGE

Well, what are we to eat?

ALL

Don't ask that!

JESUS

Set your mind ...where?

(ALL except TELLY point up to heaven. TELLY points out.)

ALL

God.

JESUS

(As he gently corrects TELLY's arm and points it up)

God's kingdom and his justice and all the rest will come to you as well. So don't worry about tomorrow. Tomorrow will take care of itself. Each day has problems of its own.

(And ALL immediately begin telling the audience their problems.)

UZO

Master, Master! Blessed are the poor in spirit...

JESUS

For theirs is the kingdom of Heaven.

(The OTHERS like this "complete-the-sentence" game and begin to get into it, each one challenging JESUS in a rhythm that slowly escalates.)

GEORGE

Blessed are they that mourn...

JESUS

For they shall be comforted.

MORGAN

Blessed are the meek...

JESUS

For they shall inherit the earth.

TELLY

Blessed are they who hunger and thirst for justice...

JESUS

For they shall be filled.

LINDSAY

Blessed are the merciful...

JESUS

For they shall have mercy.

CELISSE

Blessed are the pure in heart...

JESUS

For they shall see God.

NICK

Blessed are the peacemakers...

JESUS

For they shall be called the children of God.

ANNA MARIA

Blessed are they who are persecuted for righteousness' sake...

JESUS

(Opening his arms wide in an embracing gesture)

For theirs is the kingdom of Heaven!

(JUDAS has been watching, growing more and more upset. The mention of being "persecuted for righteousness' sake" is too much for him, for he fears this is precisely what will happen to JESUS. Finally he can stand it no more and bursts out:)

JUDAS

(Pointing to JESUS with great intensity)

Blessed are you!

(ALL freeze. JESUS, his hands outstretched, is in a position suggestive of the Crucifixion. The lighting goes suddenly to red as JUDAS continues.)

...When men shall revile you and persecute you and say all manner of evil against you ... falsely.

(The OTHERS are stunned and upset. This is the first moment that hasn't been fun and easy. They look to JESUS for an explanation. He is not sure what to say. It's too early to tell them the truth about what is to come; they are not ready for it yet. He searches for a way to change the subject, and finally comes up with one, albeit fairly lame.)

JESUS

Did I ever tell you that I used to read feet?

(The others, puzzled at this nonsensical non sequitur, scoff.)

No, it's true. Some people read palms or tea leaves, I read feet. Look — look what this foot says.

(holds up Nick's sneakered foot and pretends to read it.)

It says "Rejoice!"

(ALL rush over to look.)

NICK

It says "Reebok."

(Groans from the others. JESUS tries to raise their spirits.)

No, no, rejoice and be exceedingly glad. For great is your reward in the kingdom of my father.

#8 – All for the Best

*(JESUS scrambles onto the table and a spotlight hits him, so that he is in the only white light, as the rest of the stage remains bathed in red.
JESUS does a light soft-shoe on the table as he sings.)*

JESUS

WHEN YOU FEEL SAD,
OR UNDER A CURSE,
YOUR LIFE IS BAD,
YOUR PROSPECTS ARE WORSE.
YOUR WIFE IS SIGHING, CRYING,
AND YOUR OLIVE TREE IS DYING,
TEMPLES ARE GREYING,
AND TEETH ARE DECAying,
AND CREDITORS WEIGHING YOUR PURSE;
YOUR MOOD AND YOUR ROBE
ARE BOTH A DEEP BLUE,
YOU'D BET THAT JOB
HAD NOTHING ON YOU.

(JESUS)

DON'T FORGET THAT WHEN YOU
GET TO HEAVEN YOU'LL BE BLEST.
YES, IT'S ALL FOR THE BEST.

(JESUS looks to JUDAS for help. JUDAS nods – he will help lighten the mood. He gets a microphone as JESUS sits center on the table. One of the OTHERS hands JESUS a ukulele, and he accompanies JUDAS' verse. As JUDAS sings, the lights restore to normal. Note that although JUDAS is functioning as JESUS' vaudevillian partner, demonstrating their close friendship, it is clear from his words that he has a far more cynical philosophy.)

JUDAS

SOME MEN ARE BORN TO LIVE AT EASE,
DOING WHAT THEY PLEASE,
RICHER THAN THE BEES ARE IN HONEY;
NEVER GROWING OLD,
NEVER FEELING COLD,
PULLING POTS OF GOLD FROM THIN AIR.
THE BEST IN EV'RY TOWN,
BEST AT SHAKING DOWN,
BEST AT MAKING MOUNTAINS OF MONEY.
THEY CAN'T TAKE IT WITH THEM,
BUT WHAT DO THEY CARE?
THEY GET THE CENTER OF THE MEAT,
CUSHIONS ON THEIR FEET,
HOUSES ON A STREET WHERE IT'S SUNNY,
SUMMERS AT THE SEA,
WINTERS WARM AND FREE,
ALL OF THIS AND WE GET THE REST.
BUT WHO IS THE LAND FOR?
THE SUN AND THE SAND FOR?
YOU GUESSED –
IT'S ALL FOR THE BEST.

JESUS

WHEN YOU FEEL SAD,

OR UNDER A CURSE,

YOUR LIFE IS BAD,

JUDAS

SOME MEN ARE
BORN TO LIVE AT EASE,
DOING WHAT THEY PLEASE,
RICHER THAN THE BEES
ARE IN HONEY;

(JESUS)

YOUR PROSPECTS ARE WORSE.

YOUR WIFE IS SIGHING,
CRYING,

AND YOUR OLIVE TREE IS DYING,
TEMPLES ARE GREYING,
AND TEETH ARE DECAYING,
AND CREDITORS
WEIGHING YOUR PURSE;
YOUR MOOD AND
YOUR ROBE
ARE BOTH A DEEP BLUE,

YOU'D BET THAT JOB

HAD NOTHING ON YOU.
DON'T FORGET THAT
WHEN YOU GET TO HEAVEN
YOU'LL BE BLEST.

YES, IT'S ALL FOR THE BEST.

(JUDAS)

NEVER GROWING OLD,
NEVER FEELING COLD,
PULLING POTS OF GOLD
FROM THIN AIR.
THE BEST IN EV'RY TOWN,
BEST AT SHAKING DOWN,
BEST AT MAKING
MOUNTAINS OF MONEY.
THEY CAN'T TAKE IT
WITH THEM,
BUT WHAT DO THEY CARE?
THEY GET THE
CENTER OF THE MEAT,
CUSHIONS ON THEIR FEET,
HOUSES ON A STREET
WHERE IT'S SUNNY,
SUMMERS AT THE SEA,
WINTERS WARM AND FREE,
ALL OF THIS AND
WE GET THE REST.
BUT WHO IS THE LAND FOR?
THE SUN AND THE SAND FOR?
YOU GUESSED –
IT'S ALL FOR THE BEST.

(At the end of this verse , the OTHERS disassemble the table and put the planks and sawhorses off to the side. Eventually, they form two lines upstage, humming "Hmm mmm" as underscoring while JESUS and JUDAS deliver the following dialogue DSC in the style of vaudeville patter.)

JESUS

Now – how can you look at the speck of sawdust in your brother's eye, when all the time there's this great plank in your own?

JUDAS

I don't know. How can you look at the speck of sawdust in your brother's eye when all the time there's this great plank in your own?

JESUS

Or – How can you take the speck of sawdust out of your brother's eye when there's this great plank in your own?

JUDAS

I don't know. How can you take the speck of sawdust out of your brother's eye when there's this great plank in your own?

JESUS

You hypocrite! (JUDAS gasps) First you take the plank out of your own eye so you can see clearly to take the speck out of your brother's.

JUDAS

I'm sorry, I just can't see it that way.

JESUS

Why not?

ALL (except JESUS & JUDAS)

Because he has a plank in his eye!

(One of the OTHERS blows a siren whistle. The music gets very fast, like silent movie accompaniment, and the OTHERS begin to sing along, the MEN singing JESUS' part and the WOMEN singing JUDAS'. They dance in herky-jerky movements as if in a silent movie, as JESUS and JUDAS repeat their verses and choreography downstage. If a strobe light is available, this is a good time to use one.)

JESUS & MEN

WHEN YOU FEEL SAD,
 OR UNDER A CURSE,
 YOUR LIFE IS BAD,
 YOUR PROSPECTS ARE WORSE.
 YOUR WIFE IS SIGHING,
 CRYING,
 AND YOUR OLIVE TREE IS DYING,
 TEMPLES ARE GREYING,
 AND TEETH ARE DECAYING,
 AND CREDITORS
 WEIGHING YOUR PURSE;
 YOUR MOOD AND
 YOUR ROBE
 ARE BOTH A DEEP BLUE,

JUDAS & WOMEN

SOME MEN ARE
 BORN TO LIVE AT EASE,
 DOING WHAT THEY PLEASE,
 RICHER THAN THE BEES
 ARE IN HONEY;
 NEVER GROWING OLD,
 NEVER FEELING COLD,
 PULLING POTS OF GOLD
 FROM THIN AIR.
 THE BEST IN EV'RY TOWN,
 BEST AT SHAKING DOWN,
 BEST AT MAKING
 MOUNTAINS OF MONEY.
 THEY CAN'T TAKE IT
 WITH THEM,
 BUT WHAT DO THEY CARE?
 THEY GET THE
 CENTER OF THE MEAT,
 CUSHIONS ON THEIR FEET,
 HOUSES ON A STREET
 WHERE IT'S SUNNY,

(JESUS & MEN)

YOU'D BET THAT JOB
HAD NOTHING ON YOU.
DON'T FORGET THAT
WHEN YOU GET TO HEAVEN
YOU'LL BE BLEST.

YES, IT'S ALL FOR THE...

(JUDAS & WOMEN)

SUMMERS AT THE SEA,
WINTERS WARM AND FREE,
ALL OF THIS AND
WE GET THE REST.
BUT WHO IS THE LAND FOR?
THE SUN AND THE SAND FOR?
YOU GUESSED –
IT'S ALL FOR THE...

JESUS

You must never be distressed.

OTHERS

YES IT'S ALL FOR THE...

JESUS

All your wrongs will be redressed.

OTHERS

YES, IT'S ALL FOR THE...

JUDAS

Someone's got to be oppressed.

ALL

YES, IT'S ALL FOR THE BEST!

(After the applause for the number, JESUS begins to move on to the next lesson, but MORGAN, carried away by the exhilaration of the number, continues singing and dancing.)

MORGAN

Yes, it's all for the ... yes, it's all for the ...

(JESUS stops her gently, and when she is calm, starts away again ...and immediately MORGAN starts singing and dancing again. JESUS goes to her a second time and helps her to calm down, soothingly telling her the number's over and making sure she is all right now. Finally, he crosses away one more time, and as soon as his back is turned, NICK sings a little of "All for the Best" in a high-pitched voice and stamps his feet loudly. Irritated, JESUS whirls around angrily, expecting to find MORGAN still dancing. JESUS realizes they have tricked him, as ALL laugh at him. This gives him an idea for a lesson.)

JESUS

Judge not, that you yourself shall not be judged. For whatever you deal out to others...

(NICK "punches" whomever is next to him. The "punch" travels down the line of the OTHERS, in various forms of comic "violence", accompanied by a vocal noise for each one. Once NICK has started the chain reaction, JESUS takes him and they run around the line, so that NICK is now at the end. Needless to say, he is there to receive the last "punch.". He falls back into JESUS' arms.)

#8a – After "All for the Best"

...will be dealt back to you. A sower went to sow some seed...

[NOTE: In the original production, this parable was narrated by PEGGY (UZO). The point is the parable narrators are changeable, depending on the best fit for individual characters.]

NICK

A sower went to sow some seed and as he sowed, some seed fell along the footpath...

(In the manner of a school play, each of the sections of the parable is acted out. In this instance, UZO comes forward to enact the seed falling along the footpath. She comes downstage near NICK ... and collapses.)

...Where it was trampled on,...

(He makes trampling noises.)

...and the birds ate it up.

UZO

(Enacting being eaten by birds)

Tweet, tweet, tweet.

(NICK is pleased by the "power" he's had over this first character in her story, and he proceeds to the next with greater confidence.)

NICK

Some seed fell on rock.

(GEORGE jumps into place. As he lands, all the OTHERS jump as if his weight has made the stage bounce.)

...And after coming up, withered for lack of moisture.

(GEORGE illustrates this with accompanying vocal grunts and groans. NICK, now quite confident, crosses to CELISSE.)

(NICK)

Some seed fell in among weeds...

(CELISSE “grows”)

...and the weeds grew up with it...

(JUDAS and LINDSAY “grow” on either side of CELISSE)

...and choked it!

(ANNA MARIA suddenly chokes MORGAN, who coughs feebly.)

And some of the seed fell into good soil...

(A beat during which TELLY, MORGAN, and ANNA MARIA don't react; then TELLY realizes it's their turn.)

TELLY

(Sotto voce)

Hey, that's us!

(The “good seeds” leap up and begin waving their “leaves.”)

NICK

(With a lavish gesture)

And it grew, and it yielded a hundredfold!

(NICK, thrilled to have completed his storytelling successfully, dances about the stage. JESUS follows him and gently stops him.)

JESUS

Now, if you have ears to hear, then listen, ...listen, for this is what the parable means. Do you know what the seed is?

NICK

Of course. The stimulus package.

[NOTE: In the original, PEGGY (UZO) said “A baby.”]

JESUS

Uh... no. The seed is the word of God...

(Coming to UZO)

...And that seed which fell along the footpath represents those who hear the Word, but then the Devil comes and carries them off for fear they should believe and be saved.

UZO

Tweet!

JESUS

And that which fell upon rock, oh, they receive the Word with joy when they first hear it, but they have no root and so in time of testing they desert.

(GEORGE reacts in some amusing way.)

And that which fell among the weeds, they hear the Word, but their further growth is impaired by cares and wealth and pleasures of the world.

(To CELISSE)

Oh, no, no, no! They bring nothing to fruit.

LINDSAY

(Smugly, to CELISSE)

No fruit, Celisse.

JESUS

But, that which fell among good soil ...Hey, good soil, good soil!

(They perk up.)

...They hear the word with a good and honest heart and through their perseverance yield a harvest.

(MORGAN plays her finger cymbal to signal the end of the parable as music begins.

TELLY, moved by what JESUS has just said, takes the microphone and crosses center.)

#9 – All Good Gifts**(JESUS)**

(To OTHERS)

Come on, form a circle, big circle ...

(ALL get into a circle around TELLY, except for GEORGE, who forms an "O" with his hands above his head.)

UZO

(To GEORGE)

Not that kind of circle, George.

(GEORGE and UZO hurry to join the others and they ALL do a circle dance around TELLY as he sings:)

[NOTE: The above describes the transition into "All Good Gifts" as it was done in the original. Once again, the choice of staging is up to the individual director, but it is important to feel that the song has flowed naturally out of the "Good Seed" parable and that it marks TELLY's affirmation of his commitment to JESUS. Later in the song, when ALL sing, it is the first time the whole group sings to JESUS, and it marks the point at which they have fully come together as a community.]

TELLY

WE PLOW THE FIELDS, AND SCATTER
THE GOOD SEED ON THE LAND,
BUT IT IS FED AND WATERED
BY GOD'S ALMIGHTY HAND.
HE SENDS THE SNOW IN WINTER,
THE WARMTH TO SWELL THE GRAIN,
THE BREEZES AND THE SUNSHINE,
AND SOFT, REFRESHING RAIN.

ALL GOOD GIFTS AROUND US
ARE SENT FROM HEAVEN ABOVE.
THEN THANK THE LORD,
O, THANK THE LORD
FOR ALL HIS LOVE.

(TELLY crosses to JESUS and hands him the microphone.)

JESUS

So be devoted to one another...and rejoice in hope. Give with simplicity, show mercy with cheerfulness, and do not be overcome by evil, but overcome evil with love.

(ALL form a group and sing to JESUS)

ALL

WE THANK THEE, THEN O FATHER,
FOR ALL THINGS BRIGHT AND GOOD,
THE SEED TIME AND THE HARVEST,
OUR LIFE, OUR HEALTH, OUR FOOD.
NO GIFTS HAVE WE TO OFFER
FOR ALL THY LOVE IMPARTS,
BUT THAT WHICH THOU DESIREST,
OUR HUMBLE THANKFUL HEARTS.

(JESUS joins them in singing.)

ALL GOOD GIFTS AROUND US
ARE SENT FROM HEAVEN ABOVE.

TELLY

SO THANK THE LORD, O THANK THE LORD

ALL

AH...

TELLY & ANNA MARIA

FOR ALL HIS LOVE.

TELLY

I REALLY WANT TO THANK YOU, LORD.

(As the OTHERS repeat the chorus, TELLY'S voice soars above them, riffing.)

ALL

ALL GOOD GIFTS AROUND US
ARE SENT FROM HEAVEN ABOVE.
ALL GOOD GIFTS AROUND US.

TELLY

THANK YOU, LORD.

(After the applause, JESUS starts another count-off, this one band leader style, which leads the OTHERS to sing the Looney Tunes theme as they get into place for the next parable.)

JESUS

A-one, a-two, a-one, two, three, four.

[NOTE: The above basically serves as a transition to the "Prodigal Son" parable. Other transitions can certainly be devised, but they should be equally high energy and physical. The subtextual point, of course, is that the cast is now functioning as a group. Now that the cast has formed a community, they perform the "Prodigal Son" for JESUS' entertainment and the audience's benefit. In the original, the break-down of roles for the parable was as follows:]

(FIRST NARRATOR and ELDER SON: GEORGE

FATHER: TELLY

YOUNGER (PRODIGAL) SON: NICK

SERVANT: CELISSE

LOCAL LANDOWNER and SECOND NARRATOR: JUDAS

*WHORES, PIGS, REVELERS and SCENERY: ANNA MARIA,
MORGAN, UZO, LINDSAY.*

JESUS watches from DSL.

The parable is elaborately acted out, story-theatre style, as it is being told. The Narrators use different voices to characterize the various characters, and the characters' words are mouthed by those portraying them. As many illustrative sight gags and visual puns as possible may be employed. For instance, in the original, when GEORGE said: "So, he divided his estate between them," CELISSE, as the Servant, took a piece of Styrofoam, loudly broke it over her knee, and handed each piece to one of the sons. And so on. The point is to be as imaginative and amusing as possible.)

GEORGE

Once upon a time there was a man who had two sons. And the younger said to his father: "Father, give me my share of the property." So, he divided his estate between them. A few days later the younger son turned the whole of his share into cash and left home for a distant country, where he squandered it in reckless living. He had spent it all, when a severe famine fell upon the country and he began to feel the pinch. (Ouch!) So he decided to attach himself to one of the local landowners...

(NICK, the Son, attaches himself with a sucking sound to JUDAS, the Landowner.)

...Who sent him on the farm to mind the swine.

JUDAS

(Ordering NICK)

Swine!

NICK

Swine?

ANNA MARIA, MORGAN, UZO & LINDSAY

(As Pigs)

Pigs!

GEORGE

He would have been glad to have filled his belly with the pods that the pigs were eating...

(NICK gets down to try to eat with the pigs, but they shoo him off.)

PIGS

Oink, oink, buster!

GEORGE

...But no one gave him anything. Then he came to his senses (BOING!) and said: "How many of my father's paid servants have more food than they can eat, and here I am starving to death. I will set off and I will go to my father and I will say to him: 'Father, I have sinned against God and against you; I am no longer fit to be called your son; treat me as one of your paid servants.'" So he set out for his father's house,

(GEORGE)

but while he was still a long way off, his father saw him and his heart went out to him. (Lub-dub, lub-dub, lub-dub, lub-dub) The son ran to meet his father, threw his arms around him, and kissed him, saying: “Father, I have sinned against God and against you; I am no longer fit to be called your son; treat me as one of your paid servants.” But the father called to one of his servants:

(Whistle)

“Quick, fetch me my robe, my best one. Put a ring on his finger and shoes on his feet and bring the fatted calf and kill it.

(LINDSAY, as the fatted calf, skips happily on, clanging a cowbell, and is immediately shot.)

And let us have a feast to celebrate the day, for this son of mine was lost and is found.” And the festivities began!

(ALL begin enacting festivities. GEORGE becomes the elder son, as JUDAS takes up narration.)

JUDAS

Now, the elder son was out on the farm, working. (Whew!) And on his way back, as he approached the house, he heard music and dancing. He called to one of the servants and asked him what it meant. The servant said: “Uh, uh, uh, your nephew — nope, nope, nope, your cousin — nope, nope, your brother, yup, your brother’s come back home again and your father’s killed the fatted calf ‘cause he has him back safe and sound, yup, yup, yup!” But the brother was ...

(GEORGE enacts being boiling mad. JUDAS watches him, searching for the right word to describe what he sees.)

...irritated.

GEORGE

Oh, c’mon!

JUDAS

He was pretty damned mad! And refused to go in the house. The father came out and pleaded with him but he retorted, in dance:

(GEORGE elaborately dances/mimes out the speech, illustrating virtually every word, as JUDAS narrates it.)

“You know how I’ve worked for you all these years and I never once disobeyed your orders and you never gave me so much as a kid for a feast with my friends. But! Once this son of yours turns up, after running through your money with his women, you kill the fatted calf for him.”

(After GEORGE’s enactment, he strides away grandly, hopefully accompanied by audience applause. TELLY, as the Father, acts out the next section.)

(JUDAS)

“My boy,” said the father, “You are always with me and everything I have is yours. Now, how could we help but celebrate this happy day, for your brother here was dead and has come back to life – metaphorically speaking – was lost and is found.”

(As pantomime continues, the father attempts to reconcile the two sons. GEORGE as the elder brother is extremely unwilling. Twice he is brought to his brother, and twice he can't help but visit some sort of comic pantomime violence upon him.)

GEORGE

(Whining)

No, I don't wanna. Please don't make me.

(Finally JESUS steps in to urge the reconciliation also.)

Oh, Jesus! You're always there.

(And the brothers make up and embrace, as ALL cheer.)

#10 – *Light of the World*

(NOTE: The song “Light of the World” is addressed to the audience. The subtext is that the cast, having become a community, is now inviting the audience to join them. During the song, wine and/or grape juice and cups are brought out on stage and the table is set up to hold the libations. Cast members pour wine and juice to get ready for the hoped-for audience participants.)

GEORGE

(To audience)

YOU ARE THE LIGHT OF THE WORLD

ALL

YOU ARE THE LIGHT OF THE WORLD.

GEORGE

BUT IF THAT LIGHT'S UNDER A BUSHEL,
IT'S LOST SOMETHING KIND OF CRUCIAL

ALL

YOU'VE GOTTA STAY BRIGHT
TO BE THE LIGHT OF THE WORLD.

GEORGE & MORGAN

YOU ARE THE SALT OF THE EARTH.

ALL

YOU ARE THE SALT OF THE EARTH.

GEORGE

BUT IF THAT SALT HAS LOST ITS FLAVOR,
IT AIN'T GOT MUCH IN ITS FAVOR.

ALL

YOU CAN'T HAVE THAT FAULT
AND BE THE SALT OF THE EARTH.
SO LET YOUR LIGHT SO SHINE BEFORE MEN.
LET YOUR LIGHT SO SHINE,
SO THAT THEY MIGHT KNOW SOME KINDNESS AGAIN.
WE ALL NEED HELP TO FEEL FINE.

GEORGE

(To audience, holding up a wine bottle)

LET'S HAVE SOME WINE!
YOU ARE THE CITY OF GOD.

ALL

YOU ARE THE CITY OF GOD.

GEORGE

BUT IF THAT CITY'S ON A HILL,
IT'S KIND OF HARD TO HIDE IT WELL.

ALL

YOU'VE GOTTA STAY PRETTY IN THE CITY OF GOD.
SO LET YOUR LIGHT SO SHINE BEFORE MEN.
LET YOUR LIGHT SO SHINE,
SO THAT THEY MIGHT KNOW SOME KINDNESS AGAIN.
WE ALL NEED HELP TO FEEL FINE, FINE, FINE.

GEORGE, UZO & NICK

LET'S HAVE SOME WINE!

GEORGE-

YOU ARE THE LIGHT OF THE WORLD.

ALL

YOU ARE THE LIGHT OF THE WORLD.

GEORGE

BUT THE TALLEST CANDLESTICK
AIN'T MUCH GOOD WITHOUT A WICK.

ALL

YOU'VE GOTTA LIVE RIGHT
TO BE THE LIGHT...
TO BE THE LIGHT...
TO BE THE LIGHT OF THE WORLD.

(MUSICIANS segue into jam session; JESUS picks up microphone.)

JESUS

We're gonna take a little break now, but in the meantime we'd like to invite you all up on the stage for a little wine. Or go out in the lobby, use the facilities, get some fresh air. We'll be back in ten minutes and thank you all very much for coming! If you smoke...quit.

(This is officially the end of Act One. But some of the cast should remain on stage to give out wine to the audience as the band continues to jam for a while.)

END OF ACT ONE

ACT TWO

[NOTE: Just as GODSPELL doesn't have a traditional beginning to its Intermission, with a blackout and a curtain coming down at the end of the First Act, so does the Intermission end equally casually. While the house lights are still up, members of the cast return to the stage. One of them may start to play the piano from the band platform, or stand up on the band platform to sing. In the original it was TELLY. He sings a rhythmic version of "Learn Your Lessons Well" in a style of his or the musical director's choosing. Others in the cast may provide back-up vocals and play other instruments if they can. This is a musical section that it is completely at the discretion of each individual production. Towards the end, presumably, the members of the audience have resumed their seats and the house lights can dim.]

*#11 – Learn Your Lessons Well (Reprise)***TELLY**

I CAN SEE A SWATH OF SINNERS SETTIN' YONDER
 AND THEY'RE ACTIN' LIKE A PACK OF FOOLS.
 GAZING INTO SPACE,
 THEY LET THEIR MINDS ALL WANDER
 'STEAD OF STUDYING THE GOOD LORD'S RULES.
 YOU BETTER PAY ATTENTION,
 BUILD YOUR COMPREHENSION
 THERE'S GONNA BE A QUIZ AT YOUR ASCENSION.
 NOT TO MENTION ANY THREAT OF HELL,
 BUT IF YOU'RE SMART,
 YOU'LL LEARN YOUR LESSONS WELL.

EVERY BRIGHT DESCRIPTION OF
 THE PROMISED LAND MEANT
 YOU CAN REACH IT IF YOU KEEP ALERT.
 LEARNING EV'RY LINE IN EVERY LAST COMMANDMENT.
 MAY NOT HELP YOU,
 BUT IT COULDN'T HURT.
 FIRST YOU GOTTA READ 'EM,
 THEN YOU GOTTA HEED 'EM
 YOU NEVER KNOW WHEN YOU'RE GONNA NEED 'EM.
 JUST AS OLD ELIJAH SAID TO JEZEBEL,
 YOU BETTER START,
 TO LEARN YOUR LESSONS WELL.

(The Second Act officially begins with the next song: “Turn Back, O Man,” which is begun by MORGAN, preferably starting in the audience and picked out by a follow-spot. General exclamations from the OTHERS onstage help direct the audience’s focus to MORGAN’S entrance.)

NOTE: During the song, MORGAN ad libs lines to audience members. Some of the lines she used in the original production and the 2012 Broadway revival are used in this script, but the individual actress can and should make her own choices, partly based on the audience member to whom she is speaking — for instance, to an older man: “Does your mother know you’re out this late?” or to a young boy: “Do you have an older brother?”, etc. Obviously, these lines can change from performance to performance.

As discussed in the cast description at the top of the script, MORGAN’s sexuality is basically of the put-on Mae West variety. In the original, for instance, she performed a “striptease” at one point in this number by lowering her sock, revealing another sock underneath. If she is too scantily clad or too sexy for real, it ruins the comic effect. She vamps her way down the aisle singing.)

#12 – *Turn Back, O Man*

MORGAN

TURN BACK, O MAN, FORSWEAR THY FOOLISH WAYS.
OLD NOW IS EARTH, AND NONE MAY COUNT HER DAYS.
DA-DA-DA-DA-DA.
YET THOU, HER CHILD,
WHOSE HEAD IS CROWNED WITH FLAME,
STILL WILT NOT HEAR THINE INNER GOD PROCLAIM:
TURN BACK, O MAN

(Is your seat comfortable, sir?)

TURN BACK, O MAN

(Whatcha doin’ after the show?)

TURN BACK, O MAN

(Mmm, I like that!)

FORSWEAR THY FOOLISH WAYS.

(See ya later – I’m goin’ to the front of the thee-ay-ter)

(She makes her way to the front row, either sitting on the apron or walking right below the stage, but in any event, now visible to all in the audience.)

EARTH MIGHT BE FAIR, AND ALL MEN GLAD AND WISE.
AGE AFTER AGE THEIR TRAGIC EMPIRES RISE.

(MORGAN)

BUILT WHILE THEY DREAM,
 AND IN THAT DREAMING WEEP:
 WOULD MAN BUT WAKE FROM OUT HIS HAUNTED SLEEP.
 TURN BACK, O MAN

(Is that your sister?)

TURN BACK, O MAN

(For the first time, I feel wicked!)

(If she is still in the audience, she now makes her way back on to the stage and directs her last "ad lib" to JESUS:)

TURN BACK, O MAN

(To JESUS)

(Hiya, big boy!)

FORSWEAR THY FOOLISH WAYS.

(As MORGAN goes upstage to be congratulated by the OTHERS, the lights come down to a spot on JESUS DSL. He is in a pensive mood, clearly not feeling as carefree as the OTHERS.)

JESUS

EARTH SHALL BE FAIR, AND ALL HER PEOPLE ONE;
 NOT TILL THAT HOUR SHALL GOD'S WHOLE WILL BE DONE.
 NOW, EVEN NOW, ONCE MORE FROM EARTH TO SKY
 PEALS FORTH IN JOY, MAN'S OLD UNDAUNTED CRY:
 EARTH SHALL BE FAIR, AND ALL HER PEOPLE ONE!

MORGAN

C'mere, Jesus – let's make some miracles!

(JESUS turns to see MORGAN vamping him playfully and the OTHERS smiling at him. His mood lightens as he sees them, and HE and MORGAN join the OTHERS in a big cake-walk accompanying the last verse of the song.)

MORGAN, GEORGE & UZO

TURN BACK, O MAN
 FORSWEAR THY FOOLISH
 WAYS.

OLD NOW IS EARTH,
 AND NONE MAY COUNT HER DAYS.

ALL OTHERS

TURN BACK, O MAN
 FORSWEAR THY FOOLISH...
 FORSWEAR THY FOOLISH
 WAYS.

MAY COUNT HER DAYS.

MORGAN

(riffs)

ALL

YET THOU, HER CHILD,
WHOSE HEAD IS CROWNED WITH FLAME,

MORGAN, GEORGE & UZO

STILL WILT NOT HEAR THINE INNER GOD
PROCLAIM:

ALL OTHERS

OOH...
PROCLAIM!

ALL

(TURN) TURN BACK, O MAN.

MORGAN

(This is my good side.)

ALL

(TURN) TURN BACK, O MAN.

MORGAN

(So is this one.)

ALL

(TURN) TURN BACK, O MAN.

MORGAN

(Jesus, take the wheel!)

ALL

FORSWEAR THY FOOLISH WAYS!

MORGAN

ALL (except MORGAN)

BA DOP M-BA DA!

ALL

BOW!

(She takes an elaborate bow as the number ends. The OTHERS join in the applause. Their mood is light-hearted and celebratory. Now that they are a community, they expect their joy to go on forever. JESUS watches them for a moment, pensive again. Clearly, he is hesitant to embark on the next stage of the journey. But finally he breaks into their merriment.)

JESUS

Stop.

(ALL turn to look at him.)

This is the beginning.

(And with that one sentence, we realize that all that has gone before has been preparation. He has spent this time forging a community of these people so that now they can join him in the real work he has come here to do.)

[NOTE: During the preceding celebration that followed Turn Back, O Man , some of the cast have set up for the Pharisees scene. In the original, this entailed setting up the table on a diagonal SL; UZO, LINDSAY and NICK – who played the Pharisees – bedecked themselves with tin foil, to simulate rich raiment, and positioned themselves on and below the table in a vertical line, looking somewhat like a three-headed idol. The Pharisees are grand, grandiose and self-important, yet highly aware of public opinion – in other words, politicians.]

UZO

(Now a Pharisee, to JESUS)

By whose authority are you acting like this?

NICK

(Also as a Pharisee)

Who gave you this authority?

JESUS

Well, I have a question to ask you. Answer it and then I'll tell you by whose authority I act. The baptism of John; was it from God or was it from man?

(The Pharisees nervously confer among themselves.)

LINDSAY

(To UZO and NICK)

If we say "from God," he will say, "Then why did you not believe?"

NICK

But if we say "from man" ...

UZO

...the people...

NICK

...will be angry, for they took John as a prophet.

(The Pharisees reach a decision and, thinking they have avoided a trap, reply smugly.)

UZO, LINDSAY, NICK

(To JESUS)

We do not know.

JESUS

Then neither will I tell you by whose authority I act, but I have a story for you:
A man had two sons.

(He motions to JUDAS, who crosses to JESUS center and accompanies his story by enacting it in pantomime.)

He went to the first, and said, “My son, go and work in the vineyard today.”

JUDAS

“I will go,”

JESUS

said the boy, but he never went.

#12a – Pharisees

Then the father said to the second, “Now go my son, go and work in the vineyard today.”

JUDAS

“I will not go,”

JESUS

said the son, but later on he changed his mind and went.

(JUDAS, having finished illustrating the story, crosses back to sit with the OTHERS as JESUS turns back to the Pharisees.)

Now which of these two did as his father wished?

(Once again, the Pharisees nervously confer with a sort of “buzz-buzz-buzz-ing” sound. Then they answer haughtily.)

UZO, LINDSAY, NICK

The second.

JESUS

And I tell you this: Tax gatherers and prostitutes are entering the kingdom of heaven ahead of you, because when John came and showed you the right way to live, you didn’t believe him, but the tax gatherers and the prostitutes did. And even when you saw this, you did not change your minds and follow him.

UZO

Master, you are an “honest man.” Give us your ruling on this: Are we or are we not permitted to pay taxes to the Roman emperor?

(The Pharisees snicker smugly among themselves: They know this is a question that can lead to trouble with the secular authorities for JESUS. JESUS' followers know it too.)

JUDAS

You hypocrites!

(JUDAS lunges for the Pharisees, but he is stopped by JESUS, who reassuringly urges JUDAS to return to his place.)

JESUS

(To Pharisees)

Show me the money in which the tax is paid.

(The Pharisees become a money-producing machine of some sort – cash register, slot machine, ATM, etc. – and produce an invisible coin, which one of them flips to JESUS.)

Well, now, whose head is on here, whose inscription?

UZO

Caesar's.

JESUS

Then pay Caesar what is due Caesar, but pay God what is due God.

(The Pharisees are irritated at not having tripped JESUS up.)

NICK

Master, what is the greatest commandment of them all?

(This is another trick question, for there is not supposed to be a "greatest" commandment. However JESUS answers will get him in trouble with the religious establishment. Nevertheless, JESUS answers clearly and calmly.)

JESUS

Thou shalt love the Lord, your God, with all your heart and all your soul. This is the greatest commandment. And the second is like it: Thou shalt love thy neighbor as thyself. All the rest of the law, and all the prophets have written, is based on these first two.

(But JESUS sees that he is plainly not getting through to the Pharisees, that they have already pre-judged him. Frustrated, he turns to the audience and addresses us with urgency, getting angrier and angrier.)

The doctors of the law and the Pharisees sit in the chair of Moses, therefore listen to what they say, pay attention to their words, but do not follow their practices. For they say one thing and do another. They make up heavy packs and pile them on men's shoulders and they don't raise a finger to lift the load themselves. Everything they do is done for show. Oh, they go about wearing broad phylacteries with large tassels on their robes. They like to have their places of honor at feasts and at the

(JESUS)

synagogues and to be greeted respectfully in the streets and to be called “teacher.”

(JESUS is handed the microphone by JUDAS, as he turns back to confront the Pharisees.)

But you must not be called “teacher” for you have one teacher: The Messiah,...

(Into microphone)

...and you must not call any man on earth “father” for you have only one Father and you are all brothers,...

#13 – Alas for You

...And you must call no man on earth “rabbi” for you have one Rabbi and he is in Heaven.

ALAS, ALAS, FOR YOU, LAWYERS AND PHARISEES,
HYPOCRITES THAT YOU ARE;
SURE THAT THE KINGDOM OF HEAVEN AWAITS YOU.
YOU WILL NOT VENTURE HALF SO FAR.
OTHER MEN WHO MIGHT ENTER THE GATES YOU
KEEP FROM PASSING THROUGH;
DRAG THEM DOWN WITH YOU.

YOU SNAKES, YOU VIPER’S BROOD,
YOU CANNOT ESCAPE BEING DEVIL’S FOOD.
I SEND YOU PROPHETS AND I SEND YOU PREACHERS;
SAGES IN RAGES AND AGES OF TEACHERS.
NOTHING CAN MAR YOUR MOOD.

JUDAS AND THE OTHER DISCIPLES

(Shouting at Pharisees)

Hypocrites!

JESUS

ALAS, ALAS FOR YOU, LAWYERS AND PHARISEES,
HYPOCRITES TO A MAN;
SONS OF THE DOGS WHO MURDERED THE PROPHETS,
FINISHING OFF WHAT YOUR FATHERS BEGAN.
YOU DON’T HAVE TIME TO SCORN OR TO SCOFF.
IT’S GETTING VERY LATE.
VENGEANCE DOESN’T WAIT.

(During the next verse, JESUS' followers, led by JUDAS, throw garbage at the Pharisees, forcing them off the table. In the original, the followers knocked the planks off the sawhorses, and there was general destruction. All except JESUS then jumped off the stage and crouched below the apron. A sort of ramp was created by JUDAS out of a plank on one of the sawhorses, and then he too jumped off the stage to join the OTHERS.)

(JESUS)

YOU SNAKES, YOU VIPER'S BROOD,
 YOU CANNOT ESCAPE BEING DEVIL'S FOOD.
 I SEND YOU PROPHETS AND I SEND YOU PREACHERS;
 SAGES IN RAGES AND AGES OF TEACHERS.
 NOTHING CAN MAR YOUR MOOD.

(JESUS strides to the top of the one plank left on the sawhorse.)

BLIND GUIDES!
 BLIND FOOLS!
 THE BLOOD YOU'VE SPILT
 ON YOU WILL FALL.
 THIS NATION, THIS GENERATION
 SHALL BEAR THE GUILT OF IT ALL!

ALAS, ALAS, ALAS FOR YOU,
 BLIND FOOLS!

(ALL on floor below stage begin wailing and moaning, representing the Wailing Wall. This continues quietly under JESUS' next speech – which he begins quickly enough after the song to prevent the number from getting applause.)

JESUS

O, Jerusalem!

ALL

O, Jerusalem!

(Moaning continues.)

JESUS

City that stones the prophets and murders the messengers sent to her. How often have I longed to gather your children, as a hen gathers her brood under her wings, but you would not let me! And so I tell you: You shall never see me until the time when you say, "Blessing on him who comes in the name of the Lord!"

(ALL are shocked by this and rise, looking up at JESUS. He sees them, and he realizes he has lost himself momentarily in his own frustration and anguish. He smiles at them and reverts to his lighter, more jovial tone. During the following, they clamber back onto the stage.)

(JESUS)

But, take care that no one misleads you. For many will come claiming my name and saying, "I am the Messiah!"

(In the 2012 Broadway revival, each DISCIPLE said "I am the Messiah" or some variation on that, each imitating a well-known and appropriately self-aggrandizing person.)

...And many will be misled by them. Now, ...who is the trusty servant?

(ALL, not wanting to play the "trusty servant", for reasons that will become clear, quickly take one step back – except TELLY. TELLY, being a bit slower than the rest, is assigned the role.)

The man charged by his master...

(One of the OTHERS comes and "charges" TELLY by zapping his hand, as if with a joy buzzer. As TELLY continues to portray the servant for the rest of the parable, the OTHERS enact the rest of the roles.)

...To take care of his servants and pay them at the proper time. Well happy is that servant who is at his job when his master comes, for I tell you, he will be put in charge of all his master's property. But, what of the bad servant...

(TELLY instantly transforms into the bad servant.)

...Who sits around saying, "Oh well, the master is a long time coming," and he begins bullying the servants and eating and drinking with his drunken friends. I tell you this, the master will come on a day he does not know at a time he least expects and will cut him to pieces.

(Whoever is enacting the "master" – in the original it was GEORGE – mimes cutting TELLY to pieces.)

Then he'll take his place among the hypocrites, where there is wailing...

ALL

Wailing!

JESUS

...and gnashing of teeth.

ALL

G-nash, g-nash, g-nashing!

JESUS

So keep awake then, for you do not know on what day your Lord is to come. Remember, if the householder had known what time the burglar was coming, he would've stayed awake all night.

ALL

Ba da da da da da, da!

(Suddenly, ALL transform into a kind of angry mob. They move DSC, pushing UZO to the floor and hurling invectives at her.)

GEORGE

Master, this woman was caught in the very act of adultery and in the law that Moses has laid down such women are to be stoned.

NICK

(In the original, this was done in the accent of a member of a Western lynch mob.)

Yeah, what do you say about it, mister?

JESUS

That the one of you who is faultless shall throw the first stone.

(ALL quickly raise their arms, each holding an item of garbage, prepared to throw it at UZO. She cowers. They freeze with their arms in the air, each of them thinking about what JESUS has just said. A couple of them indicate to each other: "Well, go ahead; you first.")

CELISSE

(Giving up, she tosses away her item of garbage, annoyed that their fun was ruined.)

Oh, boy!

(One by one they put down or repurpose their garbage in various amusing ways and walk off ashamed. UZO is left center stage.)

JESUS

Where are they now? Has no one condemned you?

UZO

No one, sir.

JESUS

Nor do I condemn you. You may go. Do not sin again.

#14 – By My Side

(He begins to cross away and she stops him with her voice.)

UZO

WHERE ARE YOU GOING?

WHERE ARE YOU GOING?

CAN YOU TAKE ME WITH YOU?

FOR MY HAND IS COLD AND NEEDS WARMTH.

WHERE ARE YOU GOING?

UZO & ANNA MARIA

FAR BEYOND WHERE THE HORIZON LIES,
WHERE THE HORIZON LIES,
AND THE LAND SINKS INTO

UZO, ANNA MARIA & LINDSAY

MELLOW BLUENESS.
OH, PLEASE...

UZO

TAKE ME WITH YOU.

UZO, ANNA MARIA & LINDSAY

LET ME SKIP THE ROAD WITH YOU.
I CAN DARE MYSELF.

ALL WOMEN

I CAN DARE MYSELF.

UZO

I'LL PUT A PEBBLE IN MY SHOE,
AND WATCH ME WALK.

ALL (except UZO)

(whispered)

WATCH ME.

ALL WOMEN

I CAN WALK.

+ MEN

I CAN WALK.

UZO

I SHALL CALL THE PEBBLE DARE
WE WILL TALK TOGETHER
ABOUT WALKING

UZO & MORGAN

DARE SHALL BE CARRIED
AND WHEN WE BOTH HAVE
HAD ENOUGH,

ALL OTHERS

...I SHALL CALL THE PEBBLE DARE
...WE WILL TALK
ABOUT WALKING

AND WHEN WE BOTH HAVE
HAD ENOUGH,

UZO

I WILL TAKE HIM FROM MY SHOE, SINGING:

ALL

"MEET YOUR NEW ROAD."

UZO & LINDSAY

(THEN I'LL) TAKE YOUR HAND,

UZO & ANNA MARIA

FINALLY GLAD...

CELISSE, LINDSAY & MEN

FINALLY GLAD...

UZO

THAT YOU ARE HERE,

ANNA MARIA & MEN

THAT YOU ARE HERE,

ALL

(variously)

BY MY SIDE (BY MY SIDE)

BY MY SIDE (BY MY SIDE)

BY MY SIDE (BY MY SIDE)

THAT YOU ARE HERE

BY MY SIDE (BY MY SIDE)

JUDAS

(To the audience)

Then the man they called Judas Iscariot went to the chief priests and said:
"What will you give me to betray him to you?" They paid him thirty pieces
of silver.

UZO

(To the audience, matter-of-factly)

And from that moment he began to look out for an opportunity to betray him.

(She turns back to JESUS and joins the OTHERS in singing.)

ALL

(variously)

BY MY SIDE (BY MY SIDE)

BY MY SIDE (BY MY SIDE)

BY MY SIDE (BY MY SIDE)

THAT YOU ARE HERE

BY MY SIDE.

(JESUS seats himself on a sawhorse as the OTHERS sit on the floor in a group before him. JUDAS stands behind JESUS to assist him in the next parable.)

JESUS

Now, when the Son of Man comes in all his glory, with all the nations gathered before him, he will separate the men into two groups, as a shepherd separates the sheep...

(Indicating with a gesture that the group should divide in half, he imitates a sheep)

Maaaa ! ...from the goats ... Baaah! And then he will put the sheep on his right and the goats on his left...

(On the word "sheep" above, they become sheep and goats and mill around stage "baaa"-ing profusely. JESUS attempts to divide them into two groups, SL and SR.)

TELLY

Sheep on his right? Oh, that right!

(In the original, they divided thus: the "sheep" consisted of CELISSE, UZO, GEORGE, and MORGAN, the "goats" of NICK, ANNA MARIA, LINDSAY, and TELLY. These divisions are arbitrary and could be switched in other productions, but it is important that lines for "sheep" or "goats" be spoken by someone from the appropriate group.)

JESUS

...and then he will say to those on his right: "Baa baa baa baa baa."

SHEEP

Baaaaaaa!

(JESUS quiets them, realizes the audience doesn't understand sheep language and resumes in English.)

JESUS

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 JESUS' legs and under the sawhorse on which he is seated. JUDAS helps herd them behind the sawhorse.)

For when I was hungry you gave me food, when I was thirsty you gave me drink, when I was naked and without a home you took me to your house, and when I was ill and in prison, you came to my aid.

(Stopping TELLY or other "goat" trying to sneak in with the sheep.)

Hey, hey, hey get back there.

TELLY

Baah!

(TELLY returns to place in the goat line.)

JESUS

(Referring to sheep, now gathered around his throne)

And then they will say to him:

MORGAN

Master, when was it we saw you hungry and gave you food or thirsty and gave you drink?

GEORGE

Yeah, or in prison and helped you?

JESUS

(Still referring to sheep)

And then he will say to them: Anything you did for one of your brothers here, however humble, you did for me.

UZO

(Figuring it out)

Oh, I get it.

JESUS

(Referring to goats)

And then he will say to those on his left...

GOATS

(Hopefully)

Yeah?

JESUS

A curse is upon you!

GOATS

(Cowering)

Baah!

JESUS

You go from my sight never to be in my presence again. For when I was hungry, you didn't give me anything to eat; when I was thirsty, you didn't give me anything to drink; when I was naked and without a home, you didn't take me to your house; and when I was ill and in prison, you didn't come to my aid. And they will say to him:

LINDSAY

(Speaking for the goat group)

Aw, Master, if we'd a known it was you, we woulda taken you out ...

(Venomously to the sheep)

...for a couple of Lamb Chops!

(The SHEEP cower, but JESUS gives her a withering look.)

JESUS

And then he will say to them: Anything you did not do for one of my brothers here, however humble, you did not do for me.

GOATS

Baah!

JESUS

(To goats)

Go take your place in eternal punishment!

GOATS

Baah!

JESUS

But the righteous shall have everlasting life!

GOATS

Baah!

(NICK picks up the microphone, which was left DSC after "Alas for You")

#15 – We Beseech Thee

[NOTE: In the original, as the choreography for the number began, JUDAS cleared the sawhorse to the side of the stage and then came back to join the number.]

NICK

FATHER, HEAR THY CHILDREN'S CALL,
HUMBLY AT THY FEET WE FALL,
PRODIGALS, CONFESSING ALL,

ALL

WE BESEECH THEE, HEAR US!

NICK

WE THY CALL HAVE DISOBEYED,
INTO PATHS OF SIN HAVE STRAYED;
AND REPENTANCE HAVE DELAYED,

ALL

WE BESEECH THEE, HEAR US!

NICK

COME SING ABOUT LOVE
THAT CAUSED US FIRST TO BE.
COME SING ABOUT LOVE
THAT MADE THE STONE AND TREE.
COME SING ABOUT LOVE
THAT DRAWS US LOVINGLY,

ALL

WE BESEECH THEE, HEAR US!

ALL OTHERS

SICK!

NICK

WE COME TO THEE FOR CURE.

ALL OTHERS

GUILTY!

NICK

WE SEEK THY MERCY SURE.

ALL OTHERS

EVIL!

NICK

WE LONG TO BE MADE PURE.

ALL

WE BESEECH THEE, HEAR US!

ALL OTHERS

BLIND!

NICK

WE PRAY THAT WE MAY SEE.

ALL OTHERS

BOUND!

NICK

WE PRAY TO BE MADE FREE.

NICK & MEN

STAINED! WE PRAY...

ALL

...FOR SANCTITY!

WE BESEECH THEE, HEAR US!

NICK

ALL OTHERS

COME SING ABOUT LOVE

LOVE!

THAT CAUSE US FIRST TO BE,

COME SING ABOUT LOVE

LOVE!

THAT MADE THE STONE AND TREE.

COME SING ABOUT LOVE

LOVE...

ALL

THAT DRAWS US LOVINGLY.

WE BESEECH THEE, HEAR US!

BY THE GRACIOUS SAVING CALL

SPOKEN TENDERLY TO ALL

WHO HAVE SHARED MAN'S GUILT AND FALL,

WE BESEECH THEE, HEAR US!

BY THE LOVE THAT LONGS TO BLESS

PITYING OUR SORE DISTRESS,

LEADING US TO HOLINESS,

WE BESEECH THEE, HEAR US!

NICK

(Doing rhythmic mouth percussion)

BOW, BOW... *(or some other sound)*

BOW, BOW...

(As he continues, each of the OTHERS joins in turn, so that gradually a sort of mouth percussion jug band is formed. Last to enter is a WOMAN who can hit a high C – originally LINDSAY – pretending to be playing a violin hitting the note and crescendo-ing, as ALL build into the last section of the song.)

ALL

GRANT US HOPE FROM EARTH TO RISE,

AND TO STRAIN WITH EAGER EYES,

T'WARDS THE PROMISED HEAV'NLY PRIZE;

WE BESEECH THEE,

NICK

HEAR US!
COME SING ABOUT LOVE

ALL OTHERS

LOVE!

NICK

THAT CAUSED US FIRST TO BE.
COME SING ABOUT LOVE,

ALL OTHERS

LOVE!

NICK

THAT MADE THE STONE AND TREE.
COME SING ABOUT...

NICK

LOVE, LOVE, LOVE,
COME ON, SING ABOUT
LOVE, LOVE, LOVE,
COME SING ABOUT
LOVE!

ALL OTHERS

LOVE! LOVE! LOVE! LOVE!
AHH...

NICK

WE BESEECH THEE,

ALL

HEAR US!

ALL (except NICK)

LOVE! LOVE! LOVE! LOVE!
LOVE! LOVE! LOVE! LOVE!

NICK

WE BESEECH THEE,

ALL

HEAR US!

(After the applause, the mood shifts. During the following song, JESUS goes to JUDAS – or other follower – and removes his make-up or collects the token given out after “Save the People.” After this is completed, the DISCIPLES set up for The Last Supper as JESUS finishes the song alone.)

#16 – *Beautiful City*

JESUS

OUT OF THE RUINS AND RUBBLE,
OUT OF THE SMOKE,
OUT OF OUR NIGHT OF STRUGGLE,
CAN WE SEE A RAY OF HOPE?
ONE PALE, THIN RAY REACHING FOR THE DAY
WE CAN BUILD A BEAUTIFUL CITY,
YES, WE CAN; YES, WE CAN.
WE CAN BUILD A BEAUTIFUL CITY.
NOT A CITY OF ANGELS,
BUT WE CAN BUILD A CITY OF MAN.

WE MAY NOT REACH THE ENDING,
BUT WE CAN START
SLOWLY BUT TRULY MENDING
BRICK BY BRICK,
HEART BY HEART.
NOW, MAYBE NOW
WE START LEARNING HOW
WE CAN BUILD A BEAUTIFUL CITY,
YES, WE CAN; YES, WE CAN.
WE CAN BUILD A BEAUTIFUL CITY.
NOT A CITY OF ANGELS,
BUT WE CAN BUILD A CITY OF MAN.

WHEN YOUR TRUST IS ALL BUT SHATTERED,
WHEN YOUR FAITH IS ALL BUT KILLED,
YOU CAN GIVE UP, BITTER AND BATTERED,
OR YOU CAN SLOWLY START TO BUILD...

A BEAUTIFUL CITY,
YES, WE CAN; YES, WE CAN.
WE CAN BUILD A BEAUTIFUL CITY.
NOT A CITY OF ANGELS,
BUT FINALLY, A CITY OF MAN.
A CITY OF MAN.

(JESUS joins the others at The Last Supper "table." As they turn their attention to him, he says to them matter-of-factly:)

(JESUS)

I tell you this: One of you among us will betray me.

(There is a moment of stunned silence. The OTHERS can scarcely believe him, but they know if he has said it, it must be true. THEY each ask in turn:)

CELISSE

Can it be me, Lord?

GEORGE

Can it be me, Lord?

ANNA MARIA

Can it be me, Lord?

NICK

Can it be me, Lord?

MORGAN

Can it be me, Lord?

LINDSAY

Can it be me, Lord?

UZO

Can it be me, Lord?

TELLY

Can it be me, Lord?

JUDAS

Rabbi, can you mean me?

JESUS

(To JUDAS)

The words are yours. Do quickly what you have to do.

(JUDAS looks at JESUS and the OTHERS for a moment. All eyes are on him. Then he gets up and runs out. In the original, he exited through the audience and out the back of the house. Wherever his exit, it would be very good if it is through a door that he can slam shut. The sound of the slam is effective, if it can be accomplished. It can even be amplified.)

JESUS turns back to the OTHERS, who sit there stunned and confused. He picks up a matzoh and says the Hebrew blessing for bread over it.)

Boruch atoh Adonoy Elohaynu melech ho-olum, Ha-mo-tzi lechem min ho-o-retz.

(He gives each of the OTHERS a piece of the matzoh.)

(JESUS)

Take this and eat; eat for this is My body.

(The OTHERS eat the pieces of matzoh as JESUS pours wine into two paper cups, while saying the Hebrew blessing for wine)

Boruch atoh Adonoy Elohaynu melech ho-olum, boray p’ri hagofen.

(He gives the cups to the people on either side of him.)

Take this and drink for this is my blood,...

(They drink and pass the cups down so all can drink during the following)

...the blood of the covenant shed for the forgiveness of sins. And I tell you I shall never again drink from the fruit of the vine until I drink it again with you in the Kingdom of my Father.

#17 – On the Willows

(During the following song, JESUS goes from person to person and bids farewell to each. With each one, he shares an individual pantomime moment that recalls something they have shared earlier in the show – for instance, with ANNA MARIA, they might perform the “Day by Day” gesture together. Then they hug goodbye, before he moves on to the next. In the original, the order of the goodbyes was: GEORGE, NICK, UZO, CELISSE, ANNA MARIA, MORGAN, TELLY, and LINDSAY. It is effective if TELLY is last or next-to-last, because it is in his character for his hug of JESUS to be emotional and passionate, and this can be quite moving toward the end of the sequence. As these goodbyes are occurring, the JUDAS sings.)

JUDAS

ON THE WILLOWS THERE
WE HUNG UP OUR LYRES,
FOR OUR CAPTORS THERE REQUIRED
OF US SONGS
AND OUR TORMENTORS’ MIRTH.

(Two members of the BAND join in.)

JUDAS & THE BAND

ON THE WILLOWS THERE
WE HUNG UP OUR LYRES,
FOR OUR CAPTORS THERE REQUIRED
OF US SONGS
AND OUR TORMENTORS’ MIRTH,

(JUDAS & THE BAND)

SAYING:

SING US ONE OF THE SONGS OF ZION,
SING US ONE OF THE SONGS OF ZION,
SING US ONE OF THE SONGS OF ZION.

JUDAS

BUT HOW CAN WE SING,
SING THE LORD'S SONG

IN A FOREIGN LAND?

(Having completed saying goodbye, JESUS stands USC and addresses all of them.)

THE BAND

HOW CAN WE SING,
AH...
SING THE LORD'S SONG
IN A FOREIGN LAND?

JESUS

Stay here while I go over there to pray. My heart is ready to break with grief.

(He starts to cross DSL, turns back to the group, and asks them with some urgency:)

Stop here and stay awake with me.

JUDAS & THE BAND

ON THE WILLOWS THERE
WE HUNG UP OUR LYRES.

(JESUS continues to DSL and kneels there to pray. The OTHERS, still in their circle around the "table," entwine arms and begin rhythmic breathing, indicating that they have fallen asleep, their right arms rising and falling in rhythm. Their rhythmic breathing continues under JESUS' next lines, gradually building.)

[NOTE: Other ways may be found to indicate that the OTHERS have fallen asleep while JESUS goes off to pray. But it is helpful if the method has a sound and rhythm to it, so as to serve as a dramatic underscoring to JESUS' speech.]

JESUS

(Looking heavenward)

Father, if it be possible, let this cup pass me by.

(He pauses a moment, then accepts his fate, almost as if he has heard an answer.)

Yet not as I will, but as thou wilt.

(He rises, and as he crosses back to USC, he sees that the OTHERS have fallen asleep and calls to them in anguish)

What!? Could none of you stay awake with me one hour? Stay awake and be spared the test!

(Again looking heavenward, he cries out.)

(JESUS)

Oh, the spirit is willing but the flesh is weak.

ALL

(Reaching for him, they speak as if they are still dreaming, so that the lines overlap)

Everyone else may fall away on your account, but I never will.

JESUS

(Furious at them)

I tell you this. Tonight before the cock crows, you will all betray me three times.

(ALL resume their rhythmic breathing, increasing in tempo and volume, as JESUS crosses to DSR and cries one last time to the heavens.)

Father, if it be not possible for this cup to pass me by without my drinking from it,
THY ... WILL ... BE ... DONE!

(The lights turn to red, and ALL become demons, crossing to JESUS and tormenting him. They whisper over and over: "If you are the son of God," sounding like a pit of snakes, as individual lines rise above them.)

TELLY

If you are the son of God, turn these stones into bread!

JESUS

(Trying to escape the demons, who follow wherever he goes.)

Man does not live by bread alone. He lives on every word that God utters.

(The DEMONS grab JESUS and raise him into the air.)

MORGAN

If you are the son of God, throw yourself down, for Scripture says:

"He will send his angels to support you and they will hold you in their arms."

JESUS

You shall not tempt the Lord your God.

UZO

All these things I will give you if you will do me homage.

JESUS

Begone, Satan!

(The red fades, and JESUS is set down. The OTHERS return to their sleeping positions. JESUS kneels DSC.)

You shall do homage to the Lord your God and worship him alone.

(He lowers his head a moment, and then raises it and looks straight out. On his face is a look of serene acceptance. He is ready for what is to come.)

There is a moment of silence. And then, startlingly, the sound of a door slam. The OTHERS wake, startled. JUDAS runs onto the stage.

ALL watch him. He looks at JESUS for a moment and approaches him. But at the last moment, he changes his mind, turns and attempts to go. He runs into a pantomime wall. He feels the wall for a moment, in classic pantomime style, and finds it is solid and there is no way around it. He turns and tries to escape upstage, but runs into another wall. The same downstage. He is "walled in" on three sides. With horrified disbelief, he reaches toward JESUS, and finds that there is no wall there. That is the only way open to him. Reaching, he falls in that direction. He puts his arms around JESUS and embraces him. JESUS holds him for a moment, then holds him away and looks into his eyes.)

JESUS

(To JUDAS)

Friend, do quickly what you have to do.

(JESUS kisses JUDAS on one of his cheeks, and JUDAS flinches as if the kiss has burned him. JESUS kisses the other cheek, and then faces front, the serene expression still on his face. JUDAS pauses a moment, then gets to his feet and takes out a police whistle. He blows a shrill blast on the whistle. Loudly and harshly, he starts singing an old-style circus tune, as if he has now become the Ringmaster. He rolls up his sleeves like a magician, revealing a red ribbon tied to each of his wrists. He stands above JESUS, arms outstretched, and raises his eyes heavenward. Then with a sudden movement, he grabs JESUS under the arms and begins to drag him back towards the fence. The stage is flooded in white light. ALL rush to the fence, except GEORGE, who pantomimes a sword and raises it to strike JUDAS)

JESUS

Put down the sword; he who lives by the sword, dies by the sword.

(GEORGE throws down the pantomime sword and throws himself on the fence. JUDAS drags JESUS USC and stands him on an orange-crate in preparation for the crucifixion. During the following, JUDAS takes the red ribbons and ties JESUS' outstretched arms to the fence.)

Do you not suppose that I could appeal to my Father, who would at once send twelve legions of angels to come to my aid? Do you take me for a bandit, that you come after me with swords and cudgels? Day after day I sat teaching in the synagogue and you didn't come after me then.

(JUDAS' preparations are completed and JESUS is tied to the fence. JUDAS throws himself on the fence near JESUS, as JESUS cries out.)

But all this has happened to fulfill what the prophets have written!

(Searing electric music sounds as JESUS and the OTHERS writhe on the fence as if it is electrified.)

#18 – *Finale*

JESUS

OH, GOD, I'M BLEEDING!

OH, GOD, I'M BLEEDING!

COMPANY

OH, GOD, YOU'RE BLEEDING.

(And once again, they writhe as if current courses through the electric fence.)

JESUS

OH, GOD, I'M DYING.

COMPANY

OH, GOD, YOU'RE DYING!

JESUS

OH, GOD, I'M DYING.

(There is a long music break, during which ALL climb and writhe on the fence, screaming and wailing. Then, as if the electric current has suddenly been switched off, ALL drop to the floor, slumped near the fence, as JESUS' body slumps.)

(Weakly)

OH, GOD, I'M DEAD...

COMPANY

(Softly)

OH, GOD, YOU'RE DEAD.

OH, GOD, YOU'RE DEAD.

OH, GOD, YOU'RE DEAD.

(There is a moment of stillness as the lights almost fade to black. Then, very softly at first, one begins to sing as the lights slowly begin to come up again. In the 2012 Broadway revival, it was ANNA MARIA.)

ANNA MARIA

LONG LIVE GOD,

LONG LIVE GOD,

(ANNA MARIA)

LONG LIVE GOD,
LONG LIVE GOD.

(ALL slowly move to JESUS' body. The MEN take it off the fence and hoist it onto their shoulders. The WOMEN hug each other and begin a slow rhythmic pantomime walk DS, as if leading a cortege)

ANNA MARIA, CELISSE & LINDSAY

LONG LIVE GOD,
LONG LIVE GOD,
LONG LIVE GOD,
LONG LIVE GOD.

(ALL continue to pantomime walk towards the audience, slowly moving to the apron of the stage)

**CELISSE, LINDSAY
& ANNA MARIA**

LONG LIVE GOD,
LONG LIVE GOD,

LONG LIVE GOD,

HEART BY HEART.

**MORGAN
& UZO**

GOD SAVE THE PEOPLE.

GOD SAVE THE PEOPLE,

BRICK BY BRICK,
HEART BY HEART.

**TELLY, NICK
& GEORGE**

WE MAY NOT
REACH THE ENDING,
BUT WE CAN START
SLOWLY, BUT
TRULY MENDING
BRICK BY BRICK,
HEART BY HEART.

ALL

NOW,

WOMEN

MAYBE NOW

ALL

WE START LEARNING HOW

WOMEN

WE CAN BUILD A BEAUTIFUL CITY,
YES, WE CAN; YES, WE CAN.

WOMEN

WE CAN BUILD A BEAUTIFUL CITY,
YES, WE CAN; YES, WE CAN.

TELLY, NICK & GEORGE

LONG LIVE GOD,
LONG LIVE GOD,

**CELISSE, LINDSAY
& ANNA MARIA**

WE CAN BUILD
A BEAUTIFUL CITY,
YES, WE CAN;
YES, WE CAN.
WE CAN BUILD
A BEAUTIFUL CITY,

**LINDSAY
& UZO**

PREPARE YE
THE WAY OF THE LORD.

PREPARE YE...

**TELLY, NICK
& GEORGE**

LONG LIVE GOD,

LONG LIVE GOD,

+ JUDAS
LONG LIVE GOD,

COMPANY

NOT A CITY OF ANGELS,
BUT WE CAN BUILD A CITY OF MAN.

(They raise the horizontal form of JESUS triumphantly into the air. Then, singing and clapping, they carry JESUS off the stage and up the aisle through the audience.)

GROUP 1

LONG LIVE GOD!
LONG LIVE GOD!
LONG LIVE GOD!
LONG LIVE GOD!

GROUP 2

PREPARE YE
THE WAY OF THE LORD!
PREPARE YE
THE WAY OF THE LORD!

ALL

PREPARE YE THE WAY OF THE LORD,
PREPARE YE THE WAY OF THE LORD!

(And they exit out the back door of the house.)

(NOTE: Over the years, there has been comment from some about the lack of an apparent Resurrection in the show. Some choose to view the curtain call, in which JESUS appears, as symbolic of the resurrection; others point to the moment when the cast raise JESUS above their heads. While either view is valid, both miss the point. GODSPELL is about the formation of a community which carries on JESUS' teachings after he has gone. In other words, it is the effect JESUS has on the OTHERS which is the story of the show, not whether or not he himself is resurrected. Therefore, it is very important at the end of the show that it be clear that the OTHERS have come through the violence and pain of the crucifixion sequence and leave with a joyful determination to carry on the ideas and feelings they have learned during the course of the show.)

(JESUS and COMPANY run back in for the curtain call, a rhythmic and joyous reprise of "Day by Day.")

GROUP 1

DAY BY DAY,

DAY BY DAY,

OH, DEAR LORD THREE THINGS I PRAY:

TO SEE THEE MORE CLEARLY,

LOVE THEE MORE DEARLY,

FOLLOW THEE MORE NEARLY,

GROUP 2

DAY BY DAY.

DAY BY, DAY BY DAY,

THREE THINGS I PRAY.

DAY BY DAY,

DAY BY DAY,

ALL

DAY BY DAY,

DAY BY DAY,

DAY BY DAY, BY DAY, BY DAY, BY DAY!

THE END