

A CHRISTMAS SPACE ODYSSEY #3

The end of the beginning.

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Concept: *A Christmas Space Odyssey; the end of the beginning* is an ideal Christmas show for local churches or youth groups of all sizes to perform. It is the third in the *Christmas Space Odyssey* trilogy and completes the tale commenced in the first show. It has an engaging story line with plenty of humour and a moving climax. The gospel is clearly portrayed in a non-threatening, inviting manner. The play is scripted in a unique fashion so that while the narrative is carried by the six main characters it is interspersed with song, dance and testimony by other performers, including children and young people. This makes it possible for almost everyone in the congregation to participate in the production if they choose. The performance involves carols, songs, dancing and testimonies blended together with the main narrative and video screen images. Some solos and duets may be sung by the actors but mostly they are selected so that other artists can perform them. The choice depends on the local talent.

A Christmas Space Odyssey; the end of the beginning is the story of two scientists and their assistants from the distant planet of Idolotron who visited Earth years previously at Christmas time where they studied religious practices in Sydney, Australia. (See *A Christmas Space Odyssey #1: a story of hope* and *A Christmas Space Odyssey #2: a journey for now; a journey forever.*)

Characters: There are six actors, plus numerous singers, dancers and musicians.

- *Samaria Story* ('Sam') is a woman with a deep regret in her life who has found peace through knowing Jesus. Her name is derived from John 4:7-26.
- *Philogian Areopagus* ('Phil') is an easy-going skeptic, rather like your average Aussie male. His first name is based on the Greek words for love and reason; his surname is found in Acts 17:16-21.
- *Joshua* (Hebrew for 'Jesus'), Phil's 23-year-old son.
- *Shiner*: A nurse, in mid-twenties, Samaria's daughter, young adult.
- *Agatha Ergon* ('Aggie'), whose name means 'good work' in Greek, a flight attendant. She is unsophisticated, but alert and sharp-witted.
- *Felix Hedon*, whose name derives from the Latin for 'happy' and the Greek for 'pleasure', flight attendant. He is happy-go-lucky, self-centred, but easy going.

Aim: To bring people to a point of response to the gospel by taking them step by step through the Gospel story.

Venue: The show is suitable for performance in a local church or a local hall where there are limited resources. Stage directions can be modified as needed according to the facilities.

Props: Because of the nature of the show, few props are needed. Again, this is helpful for local churches.

Costumes: All costumes need to be modest and appropriate. Costuming can be simple and inexpensive. Producers and designers should feel free to use their imagination, according to their budgets. The following are suggestions of costumes that should not be too costly. Of course, costumes can also be hired if preferred. Cosmetic facial treatment is advisable.

- *Samaria and Philogian*: smart tracksuits, preferably of shiny polyester or similar, with appropriate symbols of authority such as shoulder insignia, aiguillettes and/or lanyards. Perhaps also short capes. If preferred, gowns or kaftans could be worn.
- *Space crew*: smart tracksuits, preferably in shiny polyester or similar, with insignia of stars and/or other symbols large enough to be identified by the audience.
- *Joshua*: Plain tracksuit.
- *Shiner*: Tracksuit modified for her role as a nurse.
- *Singers*: Red and green t-shirts or polo shirts with black slacks.
- *Children*: Red and/or green t-shirts, black pants and pixie hats.
- *Dancers*: Whatever is comfortable and/or appropriate for the relevant dance.

Involvement: There are opportunities for a range of people to take part, either behind-the-scenes or as performers, especially those who are not usually involved in up-front ministry. In this way, many people can be involved without having to commit themselves to major roles. This makes this performance ideal for a local church to produce. Some songs are allocated to actors but if they are not singers, and unless the songs are integrated directly with the script, other people can perfume the songs.

Presentation: The performance is mainly live but also involves multi-media. This adds variety and contemporary relevance. The multi-media can be simple (words of carols on screen) or more complex (pictures, graphics etc), depending on available personnel and equipment. Stage directions can be modified according to the facilities.

Music: The instrumental music can be pre-recorded if preferred or performed live. Many of the songs are traditional carols, which are expected in a Christmas show, especially by non-churched people, most of whom will find them familiar. They also give people the opportunity to sing along if they wish. In some cases, the choice of songs is left to the local team to choose. Note that copyright permissions may be needed for some songs. See the copyright information at the end of the script.

Timing: The show runs for approximately two hours including a 25-minute interval.

Response: Response cards can be prepared beforehand, giving people the option of seeking further contact. Also congregation members should be encouraged in advance to use the occasion for further discussion or to invite people to Christmas services. Leaflets can be made be available re the Christmas Day service etc.

Acknowledgement: Please include the following acknowledgement in your printed program and/or on the screen.

The Christmas Space Odyssey musical plays were written by Australian author, pastor and teacher Dr Barry Chant for use in local churches. They involve adults, young people and children, with plenty of sing-along music, humour, drama, pathos and even romance. And through them all the gospel is clearly presented.

You may download and print as many copies as you need of the scripts and productions notes from www.barrychant.com. Bible Studies, stories, poems, devotional readings, essays and other items are also freely available on the website for general use.

	Scene	Location
7.30	<p>A CHRISTMAS SPACE ODYSSEY #3</p> <p>THE END OF THE BEGINNING.</p> <p>On the distant planet of Idolotron, Commander Samaria Story, Colonel Philogian Areopagus, together with Flight Attendants Agatha Ergon and Felix Hedon look back on the Idolotron research into Australian summer religious practices. As they think about the things they discovered, through smiles and tears and a surprising and unexpected outcome, they begin to understand better what Christmas really is all about...</p>	<p><i>These words appear on the screen superimposed on a background of the stars of outer space (c.f. Star Wars). This backdrop will be used as a default throughout. Singers can also be shown on the screen when performing.</i></p>
7.35	<p>Felix: Good morning, Aggie. Are you awake yet?</p> <p>Agatha: No, I'm still asleep. And I'm having a bad dream. I'm dreaming I'm talking with you.</p> <p>F: Don't worry. You'll wake up eventually.</p> <p>A: And then I'll realize I really <i>am</i> talking with you.</p> <p>F: Oh well, it could be worse.</p> <p>A: How could it be worse?</p> <p>F: You could be dreaming that were NOT talking with me.</p> <p>A: Very funny. Anyway, what are you doing here so early?</p> <p>F: Oh, nothing.</p> <p>A: As usual.</p> <p>F: Thank you for the compliment.</p> <p>A: Well, when was the last time—</p> <p>F: Actually, I'm sorting out my desk.</p> <p>A: Really. Will you live long enough to finish?</p> <p>F: Are you expecting me to die before lunchtime?... Now if some people could help instead of hindering, I might get it done even sooner.</p> <p>A: All right. What can I do? (<i>Starts fiddling with some of the things on the desk.</i>)</p> <p>F: Hey! Don't touch that lot! I just sorted them. Aggie, I said—</p> <p>A: Which lot? These? (<i>Picks up a stack of folders and drops them so they scatter everywhere</i>)</p> <p>F (<i>jumping up</i>): Now look what you've done!</p>	<p><i>IDOLOTRON. Felix sitting at a desk surrounded by heaps of paper, DVDs etc. Agatha wanders in with a vacuum cleaner (preferably one that looks like a satellite or space globe)</i></p> <p><i>They move to centre stage (SC) as they speak. Their movements naturally reflect the dialogue. They may handle items on the desk, stand, sit etc. Basically they retain these positions/movements throughout the scene.</i></p>

	<p>A : OK, I will. (She <i>stoops down and starts looking intently at the papers</i>). Hey, how about this? It's a report on our trip to Earth.</p> <p>F (<i>still cross</i>): That was years ago.</p> <p>A: Yes, I know. Remember that study we did on religious practices at the time they call Christmas.</p> <p>F: Yes. Pretty weird stuff. What was it (<i>F speaks slowly as if trying to remember--but also to give people time to catch on to the allusions</i>)— a fat god in a red suit? Mm...Ritual immersion in the sea? Er... Anointing with oil before the sun-god?...mm... Ceremonial meals with burnt offerings and hallucinogens?</p> <p>A: But the important thing was the story of Jesus.</p> <p>F: Remind me, who was Jesus?</p> <p>A: Well some of the Earth people believe he was the Son of God—</p> <p>F: Which god? The fat guy in the red suit?</p> <p>A: No! They believe there is one true God who sent his Son Jesus to save them from their sins. The authorities weren't keen on that idea and they executed him. But he got 'em in the end because three days later he came back to life.</p> <p>F: That sounds pretty amazing.</p> <p>A: Yes, it is.</p> <p>F: Oh well, no one here on Idolotron would believe it.</p> <p>A: Commander Story does.</p> <p>F: Mm... Yeah, you're right. So she does.</p> <p>A: And it seems to have made quite a difference to her.</p> <p>F: Mm... True. So how did this Jesus person appear on earth? How did he go about it?</p>	
7.38	Soloist and Singers – God rest you merry, gentlemen (first three stanzas and last stanza only).	<i>Spotlight on singers. Lyrics on the screen. Spotlight on singers</i>
7.41	<p>Samaria: You're quiet today, Phil. Something troubling you?</p> <p>Philogian: It's the anniversary.</p> <p>S: Anniversary? What annivers—Oh, yes, sorry, really thoughtless of me. You are thinking about Josh.</p>	<i>Philogian and Samaria appear on stage seated in semi-lounge chairs, cups in hand.</i>

	<p>P: Do you know he would be 23 years old now? I was wondering what he would look like?</p> <p>S: I guess he would have filled out a lot. Probably taller. Athletic. No doubt serving with distinction in the Space Force.</p> <p>P: I was always sad that his mother never had the chance to see him grow up but I never thought I would be in the same position.</p> <p>S: Josh had the makings of a champion. And he was certainly a hero.</p> <p>P: Yes, he was. I will never forget the look on his face when he urged me to cut him free. It was as if he were in command, not me. He just knew what had to be done and nothing was going to stop him. But I still wish I had.</p> <p>S: Phil, you can't go on blaming yourself. You were a hero, too. It was either your son or your crew. You couldn't save both. You had to make a choice and you made the right one.</p> <p>P: But what a choice to have to make, Sam. No one should have to make such a choice.</p> <p>S: No, that's right. Not even God.</p> <p>P: Sam, do you have to bring your God into everything?</p> <p>S: He already is in everything, Phil. It's more difficult to cut him out than—oh, I'm sorry. The last thing I want to do is take advantage of your grief. It's just that when you know the Lord—</p> <p>P: It's OK, Sam. I know how you feel. You don't have to apologise to me. But I wish I could somehow, someday get rid of this heavy lump in my stomach. Every morning when I wake, I feel fresh and ready to go and then I remember and it's there again.</p> <p>S: So it's seven years ago today?</p> <p>P: Yes, that's right. Seven long years.</p> <p>S: You know what Jesus once said, Phil? 'Greater love has no one than this: to lay down one's life for one's friends.' That's what Josh did.</p> <p>P: I know, I know. And now you're going to tell me that's what your Jesus did, too!</p> <p>S: Well, I wasn't going to. But now you've said it yourself. And it is true.</p>	<p><i>Singers quietly move into position Stage Right (SR).</i></p>
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	Phil. Jesus died for us and also rose again! Who knows, one day, through him, you and Josh may be reunited?	<i>Background music begins while Sam is speaking.</i>
7.43	Singers: Because he lives (Bill Gaither)	<i>Couch is placed on stage during singing. Lyrics on the screen preceded by, 'Audience please join in the singing'.</i>
7.46	<p>Josh (<i>reclining on the couch and then sitting up, looking around puzzled</i>): What's happened to me? Where am I? What is this place? What am I doing here?</p> <p>Shiner: You are in a hospital on Zoturn</p> <p>Josh: Zoturn? What and where is Zoturn?</p> <p>Sh: It's a training moon, a week's shuttle trip from Idolotron. Not many people know about it. The authorities only send people here they don't know what to do with. Delinquents, orphans, social rejects, criminals. We are all exiles.</p> <p>J: So it's a prison? Great!</p> <p>Sh: Well, not exactly. It's a kind of rehabilitation facility. People are sent here for development.</p> <p>J: Development? What sort of development?</p> <p>Sh: Some people call it treatment. I suppose re-education might be a better term.</p> <p>J: So is that why you're here?</p> <p>Sh: More or less.</p> <p>J: Well, why am I here?</p> <p>Sh: I don't really know. People's stories are usually kept confidential. We only know what we are told. I have heard that a Space reconnaissance drone actually found you. You were somewhere off the beaten track. The automatic rescue arm must have clutched you, installed you in a storage capsule and put you into hyper sleep while it continued its seven-year orbit.</p> <p>J: I was asleep for seven years!?</p> <p>Sh: So I've heard. And by the look of you, I think you must have been pretty far gone when the Drone found you. So it's amazing you're still alive. So what's your story?</p> <p>J: I can't remember.</p> <p>Sh: So what's your name?</p>	<i>ZOTURN. Josh and Shiner move around as seems natural for the conversation. Maybe pick up a cup or change from sitting to standing etc.</i>

	<p>J: I don't know. I can't remember anything.</p> <p>Sh: Hmm. I was there when they admitted you to the ward. You didn't have any ID. Nothing in your pockets, no insignia on your vest. It was just a common everyday worksuit you might have got from anywhere.</p> <p>J: So what happens now?</p> <p>Sh: I guess the first thing is to get you back to health. So that means diet control, regular exercise program, re-education classes. You'll be a busy young man for a while.</p> <p>J: Fair enough. Better than being asleep all the time. By the way, what's <i>your</i> name?</p> <p>Sh: Dinah.</p> <p>J (<i>stretching out his hand</i>): Nice to meet you. Dinah. Now what's <i>my</i> name? I guess you must have given me one by now. ... Well, come on. Tell me.</p> <p>Sh: Well, yes, but it isn't very original. And you might not like it.</p> <p>J: I'll be the judge of that. What is it?</p> <p>Sh: If you insist. I guess you have to find out sooner or later. We've been calling you Honey.</p> <p>J: Honey!</p> <p>Sh: Yes, because you were rescued from a Space reconnaissance drone, we thought of drone bees, and then, naturally enough, of honey. So we call you Honey.</p> <p>J: Great, just great.</p> <p>Sh: We all think it's rather sweet.</p> <p>J: Very funny.</p> <p>Sh: That's OK, <i>Honey</i>.</p> <p>J (<i>Lies back on the couch</i>): You just made my day!</p>	
7.49	Children singers and dancers: Do you hear what I hear?	<i>This song lends itself to a dramatic approach. E.g. the first line being sung by one person running on to the stage with hand cupped to ear, then being joined by the other singers and dancers...</i>
7.52	<p>S: Phil, you remember how we were talking about Josh the other day?</p> <p>P: He's never far from my thoughts, Sam.</p> <p>S: Well, I have to say the same about Shiner. She's never far from my thoughts either.</p>	<i>IDOLOTRON. Phil and Sam at SC. Same stage setting as before.</i>

	<p>P: So what do you do about it? How do you live with it?</p> <p>S: Do you really want me to tell you?</p> <p>P: I asked you, didn't I?</p> <p>S: Well, I'm going to have to talk about Jesus again.</p> <p>P: Oh, OK. I guess I did ask.</p> <p>S: This is the amazing thing. When I stopped running and put my trust in him, I found a new peace—a peace such as I'd never known before. The pain is still there, of course, but its sting has been removed.</p> <p>P: That doesn't make sense, Sam. How can it you feel pain and yet not feel it?</p> <p>S: It's a miracle. That's the only explanation I can give. Jesus died for me and took away my guilt. I still feel a sense of loss over Shiner. I do miss her. But that awful, heavy, dark weight of blame and shame has gone. I don't feel guilty any more. I guess that's what I'm really trying to say.</p> <p>P: But what has Jesus' death got to do with it? Why can't your God just forgive you and let you get on with things? (<i>Begins half-talking and half-singing.</i>)</p> <p>Jesus, why did you go through all that pain</p> <p>Why did you have to suffer for my sin?</p> <p>What kind of love would make you die for me?</p> <p>How could you take the pain of Calvary?</p> <p>My heart cries out to you, Jesus.</p> <p>My heart cries out for love;</p> <p>I don't know how you ever freed us,</p> <p>I only hear that you have.</p> <p>I only hear that you have.</p> <p>S: Phil, that's what happens. When you start to cry out to Jesus with all your heart, suddenly you know that he is there and that he cares for you. It's amazing, it's surprising, it's wonderful!</p> <p>P: You know, Sam, I think you're right. I've actually been pondering the Christmas story. It really does make sense, especially when I think about Josh. I'm catching glimpses of how</p>	<p><i>Music begins softly.</i></p> <p><i>Music continues in the background.</i></p> <p><i>Enter Felix and Aggie from SL. They stop when they hear Phil singing, stand there and listen.</i></p>
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	<p>one person's life can take the place of another's.</p> <p>Jesus. why did you go through all that pain? It seems to me 'twas only for my sin. If that is true it's I who should have died, I, who on Calvary, should be crucified.</p> <p>My heart cries out to you, Jesus. My heart cries out for love; I don't know how you ever freed us, I want to know that you have. I want to know that you have, you have.</p> <p>You know, Sam, I'm beginning to understand what happened to you. Something is happening to me, too. I do feel a deep sense of peace. I do feel different. S: I know what it's like. It's mysterious but it's wonderful. You can't explain it. But it's no secret what God can do.</p>	
7.56	Country singer/singers: It is no secret	<p><i>Sam and Phil walk off SR still talking.</i></p> <p><i>Country costumes needed for this song.</i></p>
8.00	<p>A: Did you hear that, Felix? F: Don't tell me that know-it-all Colonel Philogian Areopagus also believes in Jesus! A: Sure sounds like it. F: I thought only simple-minded people went for something like that. A: Then why aren't <i>you</i> a believer? F: You can talk. A: Sometimes I think <i>I</i> believe. F: You <i>think</i> you do? That's like saying I <i>think</i> I love you. A: Do you? Really? Oh Felix, I've been waiting for years to hear you say that. All this time— F: Hang on, Aggie. I didn't say I <i>do</i> love you. A: Why don't you? (<i>Coquetishly.</i>) Aren't I gorgeously loveable? F: Well, yes, but— A: Then you really <i>do</i> love me! F: We're not talking about us! We were talking about Jesus.</p>	<p><i>Aggie and Felix move to SC. They need to use plenty of movement and expression in this segment.</i></p>

	<p>A: Well, do you love <i>him</i>?</p> <p>F: How can I love him? I've never even seen him.</p> <p>A: But Commander Story says Jesus loves you—enough to die for you. That's why he entered our world. And one day you will see him because he is coming to reign over the whole universe in Person!</p>	<p><i>Children ready to sing</i></p>
8.01	<p>Children singers and dancers: Soon and very soon (Andrae Crouch)</p>	<p><i>Bright, bouncy choreography needed to go with this. It can be simple and lively.</i></p>
8.04	<p>J: Dinah, why are <i>you</i> here on Zoturn? What did you do?</p> <p>Sh: I'm a nurse, Honey.</p> <p>J (<i>Wincing at the name Honey</i>): So you weren't sent here? You came to work?</p> <p>Sh: Well, yes—and no.</p> <p>J: What do mean, yes and no?</p> <p>Sh: I work here now, but initially I was in the development program.</p> <p>J: So why were you sent here?</p> <p>Sh: I don't like to talk about it.</p> <p>J: You can tell me, Dinah, can't you? I am your Honey!</p> <p>Sh (<i>laughs</i>): Yes, I suppose you are. Well, it's not a very long story. I loved my Dad but my mother and I didn't get on very well. And then Dad died in an accident. Mum took her grief out on me and then I hit back—literally. I broke her cheekbone. She was furious of course and using her influence in the Space Force she had me sent here to Zoturn.</p> <p>J: Can't you tell her you're sorry? Write her a space-mail or something?</p> <p>Sh: No! I never want to see her again. But it wouldn't matter anyway. There is no communication from here to Idolotron. That's the whole idea. They get you back on your feet but only so you can work here—and die here.</p> <p>J: Really! What kind of mother would do that to her daughter? She must be a witch, Dinah.</p> <p>Sh: I suppose she is. I haven't seen her for ten years and I don't want to see her again—not ever.</p> <p>J: Well it looks like you won't as long as you here on Zoturn.</p> <p>Sh; I don't suppose I will, Honey. I don't suppose I will.</p>	<p><i>ZOTURN. Josh and Shiner are seated at a table over a cuppa. They move in sync with the dialogue.</i></p>

	<p>J: I can't even remember my parents. Some-where in the back of my mind I can see a picture of my Dad's face but every time I try to visualise it, it just grows smaller and smaller as if it is moving away into the distance, and then it disappears altogether. I feel as though I am in some kind of time warp.</p> <p>Sh: You've only been conscious for a few days after years of oblivion. It will come back to you one day.</p> <p>J: I hope so. But even if it does, what are my chances of ever seeing him face to face when I am trapped here on Zoturn?</p>	<p><i>They both rise and move off stage at SR while speaking the last two paragraphs.</i></p>
8.06	Testimony or testimonies	<p><i>Pre-recorded testimony on the screen of someone who has found reconciliation in marriage or family through prayer and faith.</i></p>
8.10	<p>Sam: Well, Phil it looks as if we are out with the stars again.</p> <p>Phil: Another research program? Where to this time?</p> <p>S: Nothing very exciting, I'm afraid, Phil. Just a short trip to Zoturn.</p> <p>P: Zoturn! Why in Space do they want us to go to Zoturn?</p> <p>S: They have a few candidates for their program who need shuttling.</p> <p>P: Shuttling? Is that the best they can find for us to do?</p> <p>S: I think maybe it's a cover for something else. I have some sealed instructions we are not to peruse until we get there.</p> <p>P: Don't they trust us?</p> <p>S: I only know what I've been told.</p> <p>P: Oh well, Sam, I guess we'd better do it.</p> <p>S: I guess we'd better.</p> <p>P: Sam, you're not hoping you might see Shiner again, are you?</p> <p>S: Phil, what are the chances of that? I don't even know if that's where they sent her. Or if she's been shunted off somewhere else. Or if she's even alive at all for that matter. No, I'm not building up my hopes.</p> <p>P: That's wise. Do you realise what time of the year this is, Sam?</p> <p>S: It's mid-winter, why?</p>	<p><i>IDOLOTRON Sam and Phil at SC at desk.</i></p>

	<p>P: Yes but in some parts of Earth, it's nearly mid-summer. Like when we went there years ago.</p> <p>S: Mm, so it is. Might be nice to go there again one day.</p> <p>P: That's where we first heard about Jesus.</p> <p>S: Yes, it was life-changing, wasn't it?</p> <p>P: Yes, Sam, it was.</p>	
8.12	Youth Singers: Come on ring those bells	<i>Spotlight on singers.</i>
8.15	<p>F: Hey Aggie, did you hear that we're going on a trip to Zoturn?</p> <p>A: Yep. I did.</p> <p>F: What do you think?</p> <p>A: I think it'll be dull and boring. It's like a prison out there.</p> <p>F: How do you know? Have you been there?</p> <p>A: No I have <i>not</i>.</p> <p>F: Anyway, I'll be with you. I'm not boring.</p> <p>A: Well, yes, that's true. Dull, insensitive, unresponsive, self-centred and superficial—but, no, not boring.</p> <p>F: I thought you liked me.</p> <p>A: I thought you liked me.</p> <p>F: Well, I do, but—</p> <p>A: Well then why don't you show me!</p> <p>F: I do, don't I? I mean I put up with you.</p> <p>A: That was a really romantic thing to say.</p> <p>F: Was it? Oh, thanks, I didn't know.</p> <p>A: Somebody give me strength!</p> <p>F: I tried to kiss you once.</p> <p>A: Mm.</p> <p>F: And then you wanted to marry me.</p> <p>A: Well, not right then and there.</p> <p>F: But I don't want to marry you.</p> <p>A: Why not?</p> <p>F: Cos I don't want to marry anyone.</p> <p>A: Just like I said, self-centred and superficial. You know you really need to make some changes. Maybe this Jesus stuff would make a difference! Something needs to happen.</p> <p>F: Well what about you? Don't you need Jesus, too? You're not perfect.</p> <p>A: Maybe. Anyway, we've got to get ready. We leave tonight.</p>	<p><i>Aggie and Felix at SC. Generally pottering around shifting papers, dusting, straightening computers etc. while they talk.</i></p> <p><i>Aggie grabs a jacket or a folder or something and walks off followed by Felix.</i></p>

8.20	Singers, The Master Has Come or The Servant King	
8.25	<p style="text-align: center;">INTERMISSION</p> <p>Thank you for being with us tonight for our presentation of Christmas Space Odyssey #2. We hope you are enjoying the show and invite you to complete the feedback card and hand it to one of the ushers before you leave.</p> <p>Please join us for refreshments in the (name of room) during the Intermission.</p>	<i>Screen notice thanking people for being present and inviting them to complete a response card at the conclusion of the show.</i>
8.45	Music	<i>Music only (without lyrics) of My Heart Cries Out.</i>
8.50	<p>J: Dinah, I hear a new supply ship has just come in. I wonder what they've brought.</p> <p>Sh: Don't get excited, Honey. They never have anything interesting. Just food, clothes, fuel—that sort of thing.</p> <p>J: I hope your mother's on board. I'd like to see her and ask her how she could treat you like she did!</p> <p>Sh: She won't be. She's too high and mighty to be doing supply runs.</p> <p>J: Oh well, it was just a thought...</p> <p><i>(Both are quiet for a few moments.)</i></p> <p>Sh: Honey, do you miss <i>your</i> parents? Are <i>you</i> lonely?</p> <p>J: Not as much as I was.</p> <p>Sh: What do you mean?</p> <p>J: Well, what I mean is... er...what I'm trying to say is...mm... Well since I've got to know you...I don't feel so bereft.</p> <p>Sh: Really?</p> <p>J: Really. When I'm with you it's different. It just feels nice when you are around. Almost like a change in the atmosphere. Everything is different when you are near. It's comfortable.</p> <p>Sh: Well, I like having you around too. Life's been much more pleasant since they brought you here. But you shouldn't say things like that. What if we were to be separated? I would just be losing someone I care for all over again.</p> <p>J: Care for, Dinah?</p>	<i>ZOTURN. Sane scene as before.</i>

<p>Sh: Well, what I mean is... What I'm trying to say is...</p> <p>J: What you are saying is that you care for me! You like me!... Wow... You know, I think I sort of like you, too.</p> <p>Sh (<i>standing and moving behind Josh</i>): Josh, you mustn't. You mustn't. It's too dangerous to like someone. You only get hurt again! The trouble is, I think I do care for you... I can't help it, but I do.</p> <p>J: I really like you, too.</p> <p>Sh (<i>reaches out a hand as if to take his hand but then withdraws it</i>): I have to get on with my work.</p> <p>J (<i>Thinking aloud, facing audience, recites the next four lines</i>):</p> <p>When I met her my life was in darkness All my past was a black, empty vault But her words gave me hope for the future And her smile... her smile makes... makes my heart somersault!</p> <p>Sh (<i>Thinking aloud, facing audience</i>):</p> <p>When I met him my heart was so bitter And my thinking was poisoned with pain... And now I've a strange, glowing feeling Like <i>sunshine</i> and <i>flowers</i> and <i>rain</i>.</p> <p>J (<i>Singing, facing Shiner</i>):</p> <p>Since I met you my world has been different All the numbness has gone from my soul It's like <i>springtime</i> has burst out of winter And <i>fire</i> has blazed out of coal.</p> <p>Sh (<i>Singing, facing Joshua</i>):</p> <p>Since I met you my world has been different Now my hard heart is melting like wax When I see you I tremble with pleasure My defences are under attack!</p> <p>J (<i>modulate up a tone</i>): And you know that I really do like you I'm al-i-i-i-ve when you're here by my side I just know that I want to be near you Find a place in your heart I can hide.</p>	<p><i>Music begins for When I Met You (To the tune of Red River Valley, slowly). Dialogue to match the pace of the music. Shiner stands unmoving as if invisible. See http://www.8notes.com/scores/6061.asp for score.</i></p> <p><i>Joshua stands unmoving as if invisible. The song needs to be a blend of singing and speaking. Joshua and Shiner move around while they sing.</i></p>
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	<p>Sh: And you know that I really do like you, I'm at <i>peace</i> when I know you're with me I'm content when we linger together And time passes like waves of the sea. J and Sh: You could say that we're meant for each other 'Cos we fit like a hand in a glove This is more than an ordinary friendship Do you think that perhaps... we're in love? Do you think that perhaps... we're in love? J and Sh (<i>Exclaiming</i>): Perhaps we are!</p>	<p><i>Josh and Shiner face each other and shyly join hands. Go up on the last three words.</i></p> <p><i>They run hand in hand to SR, and depart.</i></p>
8.55	<p>P: Well, here we are on Zoturn. Not much of a place, is it? S: Could be worse. At least the quarters are comfortable. P: What about those sealed orders you have? S: Apparently a space reconnaissance drone has picked up a young man they want us to check out. They can't discover who he is. From things he's said they think he might be a spy from Earth and because we've been there they thought we might be able to pick up something they've missed. We are to meet him in thirty minutes. P: Is that all, Sam? Why did we need sealed orders for that? S: No idea, Phil. Just routine procedure, I guess. P: Oh well, let's do it and get it over with. I'll meet you back here in half an hour.</p>	<p><i>Spotlight on Sam and Phil at SR chatting.</i></p> <p><i>They turn to leave SR. Spotlight moves to Shiner at SL. She is arranging items on the table. Josh is sitting dozing on a couch.</i></p>
8.56	<p>Sh: Honey, wake up. We have visitors. J: What? Oh, it's you, Dinah. (<i>Yawns, stretches.</i>) What's up? Sh: We have visitors. J: Who? Sh: Some people from the supply shuttle. They want to talk with you. J: What about: Sh: I don't know. But you need to wake up.</p>	

J: OK... But you know, I've remembered something... Something from long ago. There was a woman... and there was a man with her too. An important man... Could they have been my parents?

Sh: Well, now's not the time to talk about that.

P: Good afternoon, nurse. I'm Colonel Philogian Areopagus and this is Commander Samaria Story. We believe you have a young man here who seems to have lost his identity.

Sh: Yes, sir. My name is Dinah and I'm the nurse who's been looking after him. Here he is.

P: All right, son, let's have a look at you. Come on, sit up now.

J: Yes, Dad, er, oh, I'm sorry, sir, forgive me, I meant to say, Yes, Sir. I don't where that came from. Yes, *Sir*.

P: That's OK, son. These things slip out. Now they tell me they found you floating somewhere in space and that you've lost your memory. *(Phil makes notes on a tablet while he is talking.)*

J: Yes, Sir.

P: You don't remember *anything*?

J: No, Sir.

P: They think you might be from Earth.

J: I don't know, Sir.

P: Family?

J: Can't remember, Sir.

P: OK. All right, let's have a good look at you. (*Phil lifts Josh's chin and peers closely at him.*) Sam, Sam, I don't know what's going on here but I think... I think... No it can't be... Surely not.

S: What are you trying to say, Phil?

P: Sam, this young man is not a stranger. I *know* him. But it can't be. It's simply not possible. I thought he had perished and was lost forever. But his eyes. His face. I would know them anywhere. Sam, this young man looks like my...No... it's more than just a likeness. This is my son, my son Josh!

S: Are you sure?

J: You are my Dad?

P: But that's impossible. I saw you drift into space seven years ago. I saw you go to your death alone in the

Sam and Phil enter SL, followed by Felix and Aggie.

Producers need to ensure that all actors are visible to the audience here and that they do not obscure each other when moving.

	<p>vastness of the universe. I lost you. It can't be you, can it? How...</p> <p>J: Dad, is it really you? Tell me I'm not dreaming. Tell me it really is you.</p> <p>P: Oh my son! Josh, Josh! (<i>He reaches down and lifts Josh up and embraces him</i>). Sam! It's incredible, I know, but this is Josh. It's Josh. I thought he was gone forever and now here he is alive after all.</p> <p>(<i>But Sam she takes no notice. She is staring at Shiner.</i>) Sam? Sam?</p> <p>What's wrong?</p> <p>S (<i>still not looking at Phil</i>) Phil, this is uncanny. This young lady. I think I know her, too. I think... But... no, it can't be... can it? Surely not. Could this be my daughter?... Shiner?...</p> <p>Shiner? Is that you? Are you... my daughter, Shiner? Can it be after ten years that you are here now?</p> <p>Sh: Mother? So you've actually come. Great. For ten years you never even contact me and now without warning you turn up out of the blue.</p> <p>S: Oh Shiner, Shiner. I don't blame you for feeling like you do. I treated you so badly. It was inexcusable. I don't presume to ask for your forgiveness. I can only say I'm sorry and tell you that every day of my life I have regretted what I did.</p> <p>J: Dinah? Commander Story is your Mum? The one who had you exiled? The one you loathe?</p> <p>Sh (<i>nods briefly to Josh but doesn't take her eyes off Sam</i>): Mother, for years I cried for this day. I fell asleep at night wishing I had never hit you. I ached to feel you hug me again. (<i>her voice rises as she continues</i>). And then I grew angry. Angry that you had sent me away. Angry that there was no way back for me. Angry that I was an exile from my own home and that it was all your fault. I swore I would turn my back on you if I ever saw you again. I rehearsed it. I knew what I would do. And I... I... wanted to tell you to your face that I hate you, I hate you! And now here you are and now I finally have the chance to do it. (<i>She turns away.</i>) I promised myself that if ever I saw you again I would reject you... (<i>She turns back.</i>) I would tell</p>	
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	<p>you that you are no longer my mother and I am no longer your daughter. But... I can't... I can't do any of those things... Mother. I need you, I need your love. Mother, oh Mother... <i>(She rushes into Sam's arms and they cry together.)</i></p> <p>S: My darling daughter. I too have wept at night and longed to take you in my arms. And now here we are... Here we are... at last.</p> <p>P (to the audience): This is how God must feel. If what Sam says is true, just as I gave my son for my crew, he gave his only Son for us. And he reached down in love for us just as Sam and Shiner have done for each other. It's all starting to make sense now.</p> <p><i>(Speaking thoughtfully as if thinking it out as he goes)</i> Down from his glory... ever-living story... My God and Saviour came and Jesus was his Name. Born in a manger? To his own a stranger? A man of sorrows, tears and agony?</p> <p>Sam <i>(singing)</i>: What condescension, Bringing us redemption; That in the dead of night, Not one faint hope in sight, God, gracious, tender, Laid aside His splendour, Stooping to woo, to win, to save my soul.</p> <p>Sam and Phil duet: <i>O how I love Him! How I adore Him! My breath, my sunshine, my all in all. The great Creator became my Saviour, And all God's fullness dwelleth in Him.</i></p> <p>Sam or Phil <i>(sing)</i>: Without reluctance, Flesh and blood His substance, He took the form of man, Revealed the hidden plan, O glorious mystery Sacrifice of Calvary, And now I know He is the great I AM</p>	<p><i>Phil moves to Stage Front with a soliloquy.</i></p> <p><i>Music in the background timed so they reach the second stanza simultaneously.</i></p> <p><i>Sam and Phil with singers. Note: This chorus requires strong rich voices. If Sam and/or Phil cannot manage this use other singers. The choice will depend on local talent.</i></p>
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	<p>Sam and Phil (duet): <i>O how I love Him! How I adore Him!</i> <i>My breath, my sunshine, my all in all.</i> <i>The great Creator became my Saviour,</i> <i>And all God's fullness dwelleth in Him.</i></p>	
9.03	<p>F: Did you hear that, Aggie? Wow! Pretty moving, eh? A: You can say that again. F: OK. Did you hear that, Aggie? Wow! Pretty moving, eh? A: Ha, ha, ha... Felix, how did you get on with <i>your</i> Mum? F: I was angelic! A: Why did I bother to ask? Well, what do you think about Josh and Shiner being right next door to us and we didn't know? F: Zoturn is not exactly next door. A: You know what I mean. Hey, you want to know something funny? F: Funny peculiar or funny ha ha? A: Peculiar. Well Jesus' followers claim he rose from the dead and that's pretty much what happened to Josh. He came back from the dead, too. F: Well, sort of. A: Near enough. They are both miracles in a way. F: I tell you something else that's funny. A: What? F: I think Josh and Shiner have something going between them. Look. (<i>Felix points to the other side of the stage where Josh and Shiner can be seen holding hands and talking intimately, gazing into each other's eyes etc</i>). A: Mm, you might be right. Do you think they are falling in love? F: How would I know? A: Good question. You are a bit dense when it comes to love. Maybe they'll get married? F: Nah... they're still too young... A: I'm not too young. I could get married. F: But who would want to marry you? A (<i>sidling up to him</i>): Would you like me to suggest someone?</p>	<p><i>Same scene. Spotlight on Felix and Aggie.</i></p>

	<p>F: Who, me?</p> <p>A: Who else?</p> <p>F: Er, I just remembered, I have some important work to do. (Rushes off stage with Aggie in pursuit)</p> <p>A (calling <i>after him</i>): What could be more important than getting married? Especially to me!</p>	
9.05	Singers: Joy to the World	<i>Lyrics appear on screen preceded by the words, 'Audience please join in singing.' Spotlight on singers.</i>
9.10	<p>Sh: So, Honey, your real name is Joshua.</p> <p>J: Yes, it is.</p> <p>Sh: Can I still call you Honey?</p> <p>J: Only when no-one's listening! But what about you? You told me your name was Dinah but your Mum calls you Shiner.</p> <p>Sh: Yes, that's my real name. I didn't want to use it any more after I was sent to Zoturn and I didn't want her to find me. So I chose a different name, although it sounds similar.</p> <p>J: Well, I'm so glad you've sorted things out with your Mum. She's nothing like I imagined.</p> <p>Sh: No she's not... she's certainly changed, I think.</p> <p>J: You're not sure?</p> <p>Sh: Well, I need time...</p> <p>J: I guess you do... I guess it has taken time for us to get to know each other as well...</p> <p>Sh: Yes... But that's different... With you I just ... (<i>J approaches her and takes her hands and looks into her eyes...</i>)</p> <p>J: Yes, it is different... You are so good to look at.</p> <p>S: Well, you two seem to be getting on well.</p> <p>J: Yes, Commander, I think we are. I really like your daughter.</p> <p>Sh: And I think I like your son, too, Colonel.</p> <p>J: Commander, something's happened to you. Something good.</p> <p>S: Well, Josh, during our trip to Earth years ago, I heard about the true God and his Son Jesus who came to earth to save people from their sins. I came to believe in Jesus, too, and it changed my life.</p> <p>J: How, commander?</p>	<p><i>Spotlight focuses on Josh and Shiner SC.</i></p> <p><i>Sam and Philogian enter SL</i></p>

	<p>A: I can answer that! Josh, you know how you let yourself be left to die so that the crew of your Dad's ship could be saved, well that's what Jesus did for us. He gave his life so we could be saved. And then just as you came back from the dead so Jesus really was raised to life again.</p> <p>S: When you believe in Jesus everything is different. It's like being reconciled to your daughter or falling in love with a friend. Only it lasts forever!</p> <p>A: Want to know something else I found out that's really cool? Your name, Joshua, is just the Hebrew for Jesus. It means Rescuer. You are like Jesus in more ways than you realise, Josh. You even have his name.</p> <p>Sh: Well, in that case, I'd better get used to it.</p>	<p><i>Aggie and Felix enter SR</i></p> <p><i>Singers move to position.</i></p>
9.13	<p>Singers: There's just something about that name/Jesus, Name above all names or similar song about the name of Jesus.</p>	<p><i>Spotlight on singers. Actors remain on stage and face singers.</i></p>
9.16	<p>J (to Sam): Commander Story, I don't remember my Mother at all. Would you mind if I called you my Mum?</p> <p>S: Josh, I would love that.</p> <p>Sh: And Colonel, my Dad died when I was pretty small. Would you be a father to me?</p> <p>P: Shiner, I never had a daughter and I think you would do very well.</p> <p>Sh: I don't suppose you two could work this out together somehow?</p> <p>J: Like give us both a Mum and a Dad at the same time?</p> <p>S: Together? I'm not sure it that's a good idea.</p> <p>P: Well, I must admit, the thought has crossed my mind. What about it Commander? To be honest, I've loved you for a long time.</p> <p>S: You've loved me? Oh, Phil. And I have loved you, too. But I never thought—</p> <p>P: And I never dared to think that—</p> <p>J: I think we four would make a great family.</p> <p>Sh: And so do I!</p> <p>P: So, Sam? What about it?</p> <p>S: Is that a proposal, Phil?</p> <p>P: I guess it is</p>	<p><i>All characters on stage with Aggie and Felix to one side.</i></p>

	<p>S: Well, I did imagine something more romantic.</p> <p>P: How about this? <i>(He begins to kneel but before he can she cries out Yes! Oh yes! And reaches out for him with arms outspread):</i></p> <p>A: I don't remember ever having anybody. Who's going to look after me?'</p> <p>F: I'm sure you'll find someone, Aggie.</p> <p>A: Yes, and I think I know just the person!</p> <p>F: You do? So why don't you ask them?</p> <p>A: All right. Felix Hedon, will you stop being such a blockhead and accept the fact that you love me and want to marry me?</p> <p>F: Do I?</p> <p>A: Of course you do. Just admit it.</p> <p>F: What, right here and now?</p> <p>A: No, in fifty years' time. Of course right now, you birdbrain. You know that there'll never be a better time.</p> <p>F: I do?</p> <p>A: There, you said it.</p> <p>F: I said what?</p> <p>A: You said, 'I do'. That means it's a done deal. Now we have to get married.</p> <p>F: What? I didn't say...</p> <p>A: Yes you did...</p> <p>F: But that's not what...</p> <p>A: So now we're engaged.</p> <p>F: Engaged?!</p> <p>A: Yes. You can kiss me if you like. <i>(She grabs him and lifts her face for a kiss.)</i></p> <p>P: You know, none of this has happened by accident. It would be just too much of a coincidence. Since I decided to follow Jesus, I can see how everything has actually worked together for a purpose.</p> <p>S: It certainly has. And it's all come together at Christmas time. I have a suggestion. Do you think we could all kneel and thank God for what he has done for us all?</p> <p><i>(All respond together):</i></p> <p>P: Certainly.</p> <p>J: Fine with me.</p> <p>Sh: That would be good.</p>	<p><i>Spotlight to Aggie and Felix.</i></p> <p><i>Phil interrupts.</i></p>
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	<p>A: Sounds perfectly reasonable to me. F: Thank God? What in Space for? Somehow or other I've just—. <i>(Everyone kneels facing the audience; Aggie grabs Felix's hand and drags him down as well.)</i></p>	
9.18	<p>Singers and actors, hands lifted progressively during the song until all are lifted. O come let us adore him O come let us adore him O come let us adore him Christ the Lord.</p> <p>For he alone is worthy For he alone is worthy For he alone is worthy Christ the Lord.</p> <p>I'll worship him forever I'll worship him forever I'll worship him forever Christ the Lord.</p>	<p><i>Senior pastor to SL. Words appear on the screen with an invitation to the audience to sing along. The song can be extended if appropriate for an inspiring worship time.</i></p>
9.20		<p><i>Spotlight on Senior pastor as he leads people in a prayer of commitment and then invites people to complete the response card and to attend the Christmas Day service. Actors leave while he speaks.</i></p>
9.23	Thanks to Odyssey Team	<p><i>Senior Pastor draws attention to the names in the program. Audience invited to applaud.</i></p>
9.25	<p>Singers Curtain Call: We wish you a merry Christms</p>	<p><i>Stage lighting on singers who sing joyfully. While the music continues, the performers step forward in groups joining hands, to bow and then step back in order as follows—</i></p> <ul style="list-style-type: none"> • <i>Children</i> • <i>Youth</i> • <i>Dancers</i> • <i>Soloists and other singers</i> • <i>Joshua and Shiner</i> • <i>Felix and Aggie</i> • <i>Sam and Phil</i> • <i>All join hands in single line across the stage; bow twice; lift open hands towards tech team and then clap; lift hands heavenwards and clap with hands above heads; run down and shake hands with members of the audience; house lights on.</i>

F. T. Grice

My Heart Cries Out

F. T. Grice

♩ = 76

C C/B Am Am/E Dm F/G G7

Freckles:

rall.

C Am Dm Gsus G

1. Jes - us why did you go through all that pain?
2. Jes - us why did you go through all that pain?

a tempo

Dm7 G7 Em G7/D C G/B

Why did you have to suff - er for my sin?
It seems to me it was on - ly for my sin.

Am Am/G F F#m7(-5)

What kind of love would make you die for me?
If that is true, then it's I who should have died.

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SONGS FOR A CHRISTMAS SPACE

ODYSSEY #3: the end of the beginning

God Rest Ye Merry, gentlemen,

God rest ye merry, gentlemen,
Let nothing you dismay
Remember, Christ, our Saviour
Was born on Christmas day
To save us all from Satan's power
When we were gone astray
O tidings of comfort and joy,
Comfort and joy
O tidings of comfort and joy

From God our Heavenly Father
A blessed Angel came;
And unto certain Shepherds
Brought tidings of the same:
How that in Bethlehem was born
The Son of God by Name.
O tidings of comfort and joy,
Comfort and joy
O tidings of comfort and joy

Do You Hear What I Hear?

Said the night wind to the little lamb,
do you see what I see
Way up in the sky, little lamb?
Do you see what I see
A star, a star, dancing in the night
With a tail as big as a kite (x2)

Said the little lamb to the shepherd boy,
Do you hear what I hear
Ringing through the sky, shepherd boy?
Do you hear what I hear
A song, a song, high above the trees
With a voice as big as the sea (x2)

Said the shepherd boy to the mighty king,
Do you know what I know
In your palace warm, mighty king?
Do you know what I know
A Child, a Child shivers in the cold
Let us bring Him silver and gold (x2)
Said the king to the people everywhere,
listen to what I say
Pray for peace, people everywhere!
listen to what I say
The Child, the Child, sleeping in the night
He will bring us goodness and light (x2)

It Is No Secret

Stuart Hamblen
The chimes of time ring out the news
Another day is through

Some one slipped and fell,
Was that someone you?
You may have longed for added strength
Your courage to renew
Do not be disheartened
I have news for you.

*It is no secret what God can do,
What he has done for others,
He'll do for you.
With arms wide open,
He'll pardon you
It is no secret what God can do.*

There is no night, for in His light
You'll never walk alone.
You'll always feel at home wherever you may
roam,
There is no power can conquer you,
While God is on your side.
Just take Him at His promise,
Don't run away and hide.

Soon and very soon

Andrae Crouch

Soon and very soon,
We are going to see the King (3x),
Hallelujah, hallelujah,
We are going to see the King.

No more crying there,
We are going to see the King, (3x)
Hallelujah, Hallelujah,
We are going to see the King.

No more dying there,
We are going to see the King (3x),
Hallelujah, Hallelujah,
We are going to see the King.

Servant King

Graham Kendrick

From heaven you came, helpless babe,
Entered our world, your glory veiled;
Not to be served but to serve,
And give your life that we might live.
*This is our God, the Servant King,
He calls us now to follow him,
To bring our lives as a daily offering
Of worship to the Servant King.*

There in the garden of tears,
My heavy load he chose to bear;
His heart with sorrow was torn,
'Yet not my will but yours,' he said.

*This is our God, the Servant King,
He calls us now to follow him,
To bring our lives as a daily offering
Of worship to the Servant King.*

Come, see his hands and his feet,
The scars that speak of sacrifice,
Hands that flung stars into space
To cruel nails surrendered.
*This is our God, the Servant King,
He calls us now to follow him,
To bring our lives as a daily offering
Of worship to the Servant King.*

So let us learn how to serve,
And in our lives enthrone him;
Each other's needs to prefer,
For it is Christ we're serving.
*This is our God, the Servant King,
He calls us now to follow him,
To bring our lives as a daily offering
Of worship to the Servant King.*

Joy to the World

Isaac Watts

Joy to the World, the Lord is come!
Let earth receive her King;
Let every heart prepare Him room,
And Heaven and nature sing (2x),
And Heaven, and Heaven, and nature sing.

Joy to the World, the Saviour reigns!
Let men their songs employ;
While fields and floods, rocks, hills and plains
Repeat the sounding joy (2x),
Repeat, repeat, the sounding joy.

No more let sins and sorrows grow,
Nor thorns infest the ground;
He comes to make His blessings flow
Far as the curse is found (2x),
Far as, far as, the curse is found.

He rules the world with truth and grace,
And makes the nations prove
The glories of His righteousness,
And wonders of his love.

Jesus, Name Above All Names

Naida Hearn

Jesus, name above all names
Beautiful Saviour, glorious Lord.
Emmanuel, God is with us.
Blessed Redeemer, Living word.

Jesus, name above all names

Beautiful Saviour, glorious Lord.
Emmanuel, God is with us.
Blessed Redeemer, Living word.

I Cannot Tell

W. E. Fullerton. Londonderry Air.

I cannot tell why He, whom angels worship,
Should set His love upon the sons of men,
Or why, as Shepherd, He should seek the
wanderers,
To bring them back, they know not how or when.
But this I know, that He was born of Mary,
When Bethlehem's manger was His only home,
And that He lived at Nazareth and laboured,
And so the Saviour, Saviour of the world, is come.

I cannot tell how silently He suffered,
As with His peace He graced this place of tears,
Or how His heart upon the Cross was broken,
The crown of pain to three and thirty years.
But this I know, He heals the broken-hearted,
And stays our sin, and calms our lurking fear,
And lifts the burden from the heavy laden,
For yet the Saviour, Saviour of the world, is here.

I cannot tell how all the lands shall worship,
When, at His bidding, every storm is stilled,
Or who can say how great the jubilation
When all the hearts of men with love are filled.
But this I know, the skies will thrill with rapture,
And myriad, myriad human voices sing,
And earth to heaven, and heaven to earth, will
answer:
At last the Saviour, Saviour of the world, is King.

The Master Has Come

Sarah Dowdney, 1871. Tune: The Ash Grove.

The Master has come, and He calls us to follow
The track of the footprints He leaves on our way;
Far over the mountain and through the deep
hollow,
The path leads us on to the mansions of day:
The Master has called us, the children who fear
Him,
Who march 'neath Christ's banner, His own little
band;
We love Him and seek Him, we long to be near
Him,
And rest in the light of His beautiful land.
The Master has called us; the road may be dreary
And dangers and sorrows are strewn on the track;
But God's Holy Spirit shall comfort the weary;
We follow the Saviour and cannot turn back;
The Master has called us, though doubt and
temptation
May compass our journey, we cheerfully sing:

“Press onward, look upward,” through much
tribulation;
The children of Zion must follow the King.
The Master has called us, in life’s early morning,
With spirits as fresh as the dew on the sod:
We turn from the world, with its smiles and its
scorning,
To cast in our lot with the people of God:
The Master has called us, His sons and His
daughters,

We plead for His blessing and trust in His love;
And through the green pastures, beside the still
waters,
He’ll lead us at last to His kingdom above.

Odyssey songs copyright details

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ODYSSEY #1			
1. People need the Lord	1983 Greg Nelson and Phillip McHugh, © Power Oaks Music Co Shepherds Field Music.		Solo and singers
2. Mary's boy child	Jester Hairston © Group Publishing Inc.		Singers plus all
3. Away in a manger	Writer not known. Public Domain.		Children
4. Santa Claus is coming to town	John Coutts and Haven Gillepsie (1934). © EMI, 2016. (Note that there has been some dispute about the copyright.)		YP
5. Hark! The herald angels sing	Charles Wesley 1739. Music adapted from Felix Mendelssohn. Public Domain.		Singers plus all
6. Amazing Grace	John Newton 1773. Public Domain.		Sam plus singers and dancers
7. In Christ Alone	Keith Getty, Stuart Townend 2001. © Kingsway Thankyou Music.		Aggie or other soloist plus singers
8. Go tell it on the mountain	Public Domain		Singers
9. Joy to the world	Isaac Watts 1719. Public Domain.		Singers plus all
10. O holy night	Placide Clappeau 1847. Translated by John Dwight. Public Domain.		Sam or other soloist plus Singers
11. TBA	Dance item.		
12. Softly and tenderly	Will Thompson 1880. Public Domain.		Solo
13. O come let us adore him	Public Domain.		Singers plus all
ODYSSEY #2			
1. Silent night	Joseph Moir 1816. Public Domain.		Singers plus all
2. While shepherds watched their flocks	Nahum Tate 1700. Public Domain.		Singers plus all

3. I'm dreaming of a brown Christmas	Lyrics of I'm dreaming of a white Christmas © Irving Berlin 1941. Permission to use the lyrics in this production (Brown Christmas) is automatic. Copyright on the melody may need to be verified.		Solo (Aggie)
4. Jingle Bells	James Pierpont 1857. Public Domain.		Children plus all
5. When I see Jesus	© Barry Chant 1981. Permission is automatic.		Solo (Sam)
6. TBA	Dance item		
7. I cannot tell	W. Y. Fullerton 1920. © Carey Kingsgate Press Ltd. The melody Londonderry Air is in the Public Domain.		Solo (Sam?) plus singers
8. How deep the Father's love for us	Stuart Townend 1995. © Thankyou Music administered by Capitol/CMGP Publishing.		Singers plus all
9. How great thou art	Carl Boberg 1885. Tr by Stuart Hine. © Stuart Hine Trust 1953. Traditional melody (Public Domain).		Soloist (Felix?) plus singers plus all
10. O little town of Bethlehem	Phillips Brooks 1868. Public Domain.		Singers
11. Dance			TBA
12. What child is this?	William Dix 1865. Traditional melody (Greensleeves). Public Domain.		Singers
13. We were the reason	David Meece 1980. © New Heritage Foundation.		Solo
14. When I survey	Isaac Watts 1707. Public Domain.		Solo (Phil) plus singers
15. O come let us adore him	Public Domain.		All
ODYSSEY #3			
1. God rest you merry, gentlemen	Traditional carol. Public Domain.		Singers
2. Because he lives	Gloria Gaither 1971. © William Gaither 1971.		Singers plus all.
3. Do you hear what I hear?	Noel Regney, Gloria Shane 1962. © Jewel Music Publishing Co.		Song and dance
4. My heart cries out	Fred Grice, 1982. Permission is automatic.		Solo (Phil)
5. It is no secret	Stuart Hamblen c.1950. © Hamblen Music Company Inc.		Country Singers
6. Soon and very soon	Andrae Crouch 1976. © 1976 Bud John Songs Inc, Crouch Music/ASCAP.		Children song and dance
7. Come on ring those bells	Andrew Culverwell 1976. © Manna Music Inc, 1976, 2004.		YP

8. The Master has come OR The Servant King	Sarah Doudney (1871) to the tune The Ash Grove (Welsh Melody); or, The Servant King (Graham Kendrick, © 1983, Thankyou Music.)		Singers
9. Red River Valley	Traditional.		Josh and Shiner
10. Down from his glory	<i>Lyrics:</i> William E. Booth-Clibborn, 1921. <i>Music:</i> Arranged from O Sole Mio by Eduardo di Capua, 1898. The original was copyrighted in 1901. Some arrangements or performances have been copyrighted since but the original melody seems to be in the Public Domain. There is no known copyright on the lyrics.		Duet (Phil and Sam)
11. Joy to the world	Isaac Watts 1719. Public Domain.		Singers plus all
12. Jesus, name above all names/There's just something about that name	Naida Hearn 1978. © Scripture in Song administered by Maranatha Music. Gloria Gaither 1970. © by William Gaither 1970.		Singers plus all
13. O come let us adore him	Public Domain.		Singers plus all