

Skeleton Army

A musical

By John Copeland and Len Ballantine

Based on original concept

By Neil W. Leduke

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CAST OF CHARACTERS

CHARLES JEFFRIES

a distinguished Salvation Army Officer, loving husband, and devoted father.

MARTHA JEFFRIES

a distinguished Salvation Army Officer, loving wife, and devoted mother.

THE CAPTAIN

A young, female Salvation Army Officer.

CHARLIE

The younger, sinner version of CHARLES

SCARLET

A barmaid in Whitechapel, England. She is worldly and fun. Good hearted.

SETTINGS

Charles and Martha's living room

A Pub in Whitechapel

On Whitechapel Road

The Salvation Army Barracks

The International College for Salvation Army Officers

PRODUCTION NOTES

The story takes place via flashback to Victorian England and the early days of the Salvation Army.

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Len
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Holly

LIGHT CUE #1 - HOUSE LIGHTS UP
MEDIUM BRIGHTNESS WITH LOW
GLIMMERING LIGHT ON STAGE.

MUSIC 1 - "OVERTURE"

Pianist begins Overture.

LIGHT CUE #2 - HOUSE LIGHTS OUT
AT INTRO OF "WHITE HOT" SECTION
OF OVERTURE ONLY LOW LIGHT ON
STAGE- BAR 23

LIGHT CUE #3 - STAGE OUT TO BLACK
AT INTRO OF "PART OF ME" SECTION
OF OVERTURE- BAR 78

LIGHT CUE #4 - AT END OF
OVERTURE/WHEN MARTHA STARTS
SINGING - LIGHTS UP - BRIGHT FULL
WASH - LIVING ROOM 1921

ACT 1 - SCENE I

Lights up on the living room of the Jeffries' quarters. Charles sits center stage on a trunk behind a table reading a paper. There are wooden boxes all around. There are 2 hat racks, 1 near the USR corner and 1 near the USL corner. (See Preset List for full list of preset items and locations).

MARTHA

O, BOUNDLESS SALVATION, DEEP OCEAN OF LOVE...

Martha Jeffries enters through back of HL and up the DSR corner carrying and folding a quilt. She crosses USL to behind the trunk in the USL corner. Looking into the trunk she notices Charles has not been packing.

MARTHA

Charles. Charles, dear!

Moving closer to him center and coughing to get his attention.

MARTHA

Ahem.

JEFFRIES

(looking up from newspaper)

Good morning, my wife...my joy.... my long-time love.

She crosses back behind USL trunk.

JEFFRIES

I thought I heard you singing. I felt it in my heart.

MARTHA

O really?

JEFFRIES

Oh most certainly. Just now while reading the paper.

MARTHA

Hmmm...

Looking for things to clean and pack, Martha crosses to the DSR crate and picks up 2 cups and a pitcher.

JEFFRIES

(continues undeterred)

I was reading an awful update on this latest government scandal and just as I was preparing myself to fervently mourn for the soul of mankind, I felt your song in my heart.

She crosses to the USL trunk and places the pitcher and cups in front of it.

MARTHA

How lovely, Dear.

JEFFRIES

Yes. And I thought, "How lucky a man am I?"

MARTHA

Indeed, you are.

JEFFRIES

How fortunate that God brought us together from all the way across the world so many years ago.

MARTHA

So many, years...

She crosses USR and struggles to carry a crate back to the USL steamer trunk.

JEFFRIES

(Gesturing to the boxes around the room)

And after all of those years and travels and appointments and moves, how incredibly uplifting to have a companion so capable and dedicated as to organize all of our belongings each time we heed the call onward to our next adventure together.

MARTHA

Almost all.

JEFFRIES

What's that, Dear?

She stops beside USL trunk.

MARTHA

Almost all of our belongings.

Martha indicates to "Charles Box"

JEFFRIES

Oh yes, of course.

MARTHA

(amused but firm)

It is time, Charles.

JEFFRIES

Time for tea already?

Getting up and crossing toward DSR corner.

MARTHA

(grabbing the Charles box and placing it on top of the steamer trunk.)

Charles Henry Jeffries you know exactly what I mean. Time to sort out this box of yours.

He stops at the DSR corner and turns back to her.

JEFFRIES

Yes. Yes. I know.

(crossing SL)

As soon I've finished reading the paper! Nothing brings me more grief than a word wasted.

He crosses DS, and sits on the DSL
corner cube.

MARTHA

Grieve not, my dear,

Martha snatches the paper from
Charles and wraps it around a cup.

MARTHA

...the words have been used for good.

CUE MUSIC 2 - "GLAD CHIDING"

She puts the cup in USL crate.

MARTHA

JUST THROW IT AWAY. JUST THE IMPORTANT STAYS.

JEFFRIES

(interjecting)

My dear I have already filled-

Martha grabs Charles box and
places it on Charles' lap in DSL
corner.

MARTHA

JUST THROW IT AWAY. JUST THE IMPORTANT STAYS.

Martha hushes Charles, finger on
lips.

MARTHA

AS IS THE CUSTOM OF THIS BLESSED UNION,

Sweeping DSR.

MARTHA

...and in accordance with the agreement reached
by both parties concerned upon the occasion of
moving from one abode to the next-

Crossing USR to get apron from
coatrack.

MARTHA

...as is dictated by leave of current official
appointment and acceptance of another-

Folding apron, stands beside
coatrack USR.

MARTHA

...that other being Principle for the
International Training College of the Salvation
Army in London, England.

Crossing USL (behind Charles) to
crate with apron in hand.

MARTHA

I, MARTHA JEFFRIES, WIFE, MOTHER, MINISTER OF THE GOSPEL...

Stopping at the USL box, drops
apron in it.

MARTHA

...and officer of said Army...

Army salute.

MARTHA

(Spins around gesturing to all items in space.)
...do my solemn duty to organize and pack away
all of our worldly possessions save one box,

Facing Charles, he mouths the
words with her...

MARTHA

...this box.

Crosses to Charles at DSL corner
and takes box to center. Places it
on drum table.

MARTHA

As agreed upon more than 20 years ago,
this box shall be the sole responsibility of
you,

Points to invite Charles to CS.

MARTHA

CHARLES HENRY JEFFRIES, HUSBAND, FATHER, MINISTER OF THE
GOSPEL

...and officer of the Salvation Army.

They salute together. He sits on
the center trunk behind then
table.

MARTHA

You are now being held accountable to your
duty...

She rummages through items in box.

MARTHA

(She finds her hands to be sticky, goes to wipe them on her dress, changes her mind and wipes them on the table cloth.)
...of sifting through and discarding any unnecessary items thus hereby contained within.

She crosses to SL crate.

JEFFRIES

(interjecting)

My dear I have-

She turns back angrily,

MARTHA

JUST THROW IT AWAY.

Recovers, speaking politely,

MARTHA

JUST THE IMPORTANT STAYS.

She catches him placing something in his breast pocket,

MARTHA

JUST THROW IT AWAY.

She joins him CS at table.

MARTHA

JUST THE IMPORTANT STAYS. JUST THE IMPORTANT-

JEFFRIES

So many words wasted.

MARTHA

Throw out the rubbish, please.

She quickly turns to continue packing USL crate.

JEFFRIES

How can you call my precious memories,
"rubbish?"

Martha crosses back to the center table, she pulls out an old jersey from the box, causing the Skeleton Army hat band to fall out onto the floor.

MARTHA

Charles. This is precious?

She moves SL to USL box, noting her hands smell from touching the jersey.

JEFFRIES

(taking the jersey)

Yes. Yes. Of course! I wore this jersey every Saturday when the lads and I would get together for a good rough housing.

(breathing in the jersey and crossing to the USR coatrack)

Ahh...you can almost still smell the rugby pitch from the old schoolyard.

He hangs the jersey on the USR coatrack. Martha wipes fingers on the apron in the crate.

MARTHA

I did smell it, Dear. Trust me. Not, precious.

Charles cross DSL to center table. He takes a small locket from the Charles box.

JEFFRIES

Well what about this?

He holds out the locket. Martha recognizes the locket and softens her demeanor. She joins him.

CUE MUSIC 3 - "I GAVE YOU THIS"

JEFFRIES

Ahh. See, even you have to admit this is worth keeping.

Charles hands Martha the locket. She opens it, and wonders DSR, mesmerized.

MARTHA

I GAVE YOU THIS THE DAY YOU LEFT TO PIONEER THE MINISTRY IN CHINA.

He moves, countering SLC.

MARTHA

I WANTED YOU TO HAVE ME WITH YOU WHILE WE WERE APART.

She turns to him.

MARTHA

Oh, Charles, I thought it had been lost.

JEFFRIES

Not lost. Kept, my dear, with my other
valuables ...in this box.

(reaching into the box)

Look, here is the journal I kept from China as
well.

He picks up the journal from the
box. Martha walks back to the drum
table to get a better look.

JEFFRIES

(handing her the journal, she sits on the
CS crate behind the drum table)

I wrote to you every day and kept you close to
my heart.

(He sits SL of her on the trunk)

This waste, this "rubbish", helped to sustain
me in those years when we were apart. That is
why I can't get rid of it -

CUE MUSIC 4 - "PART OF ME"

JEFFRIES

-it's an important part of me. Of us.

PART OF ME

He nudges her shoulder with his in
jest.

JEFFRIES

PART OF YOU, THINGS WE SHARED TOGETHER.

He looks at Charles' box, touches
it.

JEFFRIES

PART OF HERE, PART OF THERE.

He takes out the Bible.

JEFFRIES

THINGS TO HELP REMEMBER.

He stands with the box.

JEFFRIES

WORDS AND PHRASES,

He walks USL to the trunk, and
sets the Charles box down on the
DSR corner of the trunk.

HOLY PLACES

Walks to DSL corner of stage.

COME TO MIND WHEN WE FIND THEM TUCKED AWAY.

JEFFRIES

PART OF ME, PART OF YOU,
THINGS WE SHARED TOGETHER.

MARTHA

PART OF YOU, PART OF ME.
TOGETHER.

They look to each other on
'together'.

JEFFRIES

PART OF HERE PART OF THERE.

MARTHA

PART OF HERE PART OF THERE.

Martha walks DSR with journal and
locket, goes to put journal in
crate, changes mind and turns the
crate on it's side to sit on.
Jeffries walks diagonally USR
towards jersey on rack.

JEFFRIES

THINGS TO HELP REMEMBER.

MARTHA

REMEMBER.

They hold the books to their
 chests on 'remember'.

JEFFRIES

WORDS AND PHRASES, HOLY
PLACES.

MARTHA

WORDS AND PHRASES, HOLY
PLACES.

Jeffries grabs the jersey on next
line.

JEFFRIES

COME TO MIND WHEN WE FIND THEM TUCKED AWAY.

On next line, he walks USR to
coatrack to grab jersey.

JEFFRIES

PART OF ME, PART OF YOU,
THINGS WE SHARED TOGETHER.

MARTHA

I GAVE YOU THIS THE DAY YOU
LEFT TO PIONEER THE MINISTRY
IN CHINA.

Martha stays seated while Jeffries
walks from USR to USL behind
trunk.

JEFFRIES

PART OF HERE PART OF THERE.
THINGS TO HELP REMEMBER.

MARTHA

PART OF HERE. SO MANY THINGS
TO HELP REMEMBER.

Jeffries bundles jersey and sets
it in Charles' box.

JEFFRIES

WORDS AND PHRASES

MARTHA

WORDS AND PHRASES

Jeffries places Bible in Charles'
box.

JEFFRIES

HOLY PLACES.

MARTHA

HOLY PLACES.

Jeffries is USL of the trunk. He
circles USR of the trunk, facing
USL corner. On 'come' picks up box
by ropes (Charles-side out),
walking it to the drum. Martha has
folded the journal to save a page
with the cover.

LIGHT CUE #4: AS ACTORS MOVE TO
DSR-CORNER, UP SPECIAL LIGHT ON
BOTH - DIM REST OF STAGE

JEFFRIES

COME TO MIND WHEN WE FIND, WE
FIND.

MARTHA

COME TO MIND WHEN WE FIND.

Jeffries sets Charles' box down on
drum on 'find'. On next line, he
gestures to Martha an open hand.
She stands and gives it to him on
'you'.

JEFFRIES

PART ME PART OF YOU.
FIND THEM TUCKED AWAY.

He opens the journal, and gets
lost in the words on 'tucked',
sitting down to read on 'away'.

During the outro, Martha sits down
with Charles. She helps him close
the journal, together they place
it in Charles box with the locket
on top. Hold for applause.

MARTHA

(gently)

Alright, Dear. Keep the memories-

She stands and crosses USL, then
stops and turns around.

LIGHT CUE #5: LIGHT SHIFT,
SPECIAL OUT, STAGE WASH BACK UP
(SAME AS CUE 3)

MARTHA

-But only the important ones.

She continues cross USL by way of
DS of the drum, back to the
packing crate.

JEFFRIES

(standing with the Charles box bringing it
to table center)

My, dear. I have kept the important things.
Carefully filed away in here

MARTHA

(meeting him at table center)

Carefully filed away? Your journal was hidden
under that sweaty jersey.

Martha points in the Box.

MARTHA

And the locket was tossed in with this old rag!

Martha gestures to the hat band
that fell out of the box earlier.
Charles immediately recognizes it
and crosses to the USL coatrack
and grabs his old hat.

MARTHA

Charles, what better time to discard these useless items than at the start of another new journey together.

(crossing US to USL trunk and sitting on trunk)

What will the cadets at the Training College say if they know their new Principal carries around a box with musty old shirts and a used kerchief?

He crosses back with hat to drum table center.

JEFFRIES

(to himself)

What would they say indeed?

CUE MUSIC 5 -"NO, NO IT'S
NOTHING"

JEFFRIES

I haven't seen this in years.

He sits on trunk center.

MARTHA

(She continues packing item into the USL crate.)

I know dear. That has been the point of our entire conversation.

JEFFRIES

(Distant)

Yes. Yes. Quite right.

Charles closely examines the rag/kerchief and places the hatband on the hat.

MARTHA

(Seeing Charles is distant)

Charles? Is everything all right? I didn't mean to vex you, dear. I only intended to help you see that you may not need all of these things and that...

JEFFRIES

NO, NO, IT'S NOTHING LIKE THAT, LOVE. SORRY. I GUESS I AM JUST A BIT TAKEN ABACK.

Charles reveals the hatband on the hat with the words "Skeleton Army" written on it.

Martha Recognizes the message on
the hat band.

MARTHA

(Standing and crossing to meet him at the
drum table, standing to his SL)
Oh, I hadn't realized you'd kept that. From so
long ago. Even before we met. Charles, you
were such a different man.

JEFFRIES

Yes. I know.

MARTHA

Think of how much you have changed. How much
you have been changed.

JEFFRIES

That is precisely what I am thinking about. The
man I was. Funny how clearly something so
small, something almost forgotten can take you
back.

(lost in thought)

But I was a very different man back then.

MARTHA

(Trying to break the somber mood, she pats
him on the back and crosses SL to pick up
the USL box)
All the more reason to let things go, I say.
(picking up the USL box and crossing to
DSR corner)
Let me get you something for this rubbish.
We'll get it sorted together, dear.

She exits DSR corner with box.
Quick change into Scarlet skirt,
choker, apron. Leave Martha's
cardigan on HL prop table.

*END MUSIC

Jeffries crosses USL to the
coatrack, he starts to hang up the
hat then stops and looks at it.

JEFFRIES

I was a very different man back then.

Charles slowly places the hat on
his head.

CUE MUISC 6 - "PUP SEGUE"
LIGHT CUE #6 - TRANSITION

LIGHTING - LOW BLUES

TRANSITION: RESET STAGE FOR BAR.

Kyle -
Take off glasses.
Take off sweater.
In right hand, coat and vest to
Charles' box.
Glasses & sweater in Charles' box.
Vest & coat over Charles' box.
Take trunks and set bar USR.
Grab drum and Charles' box.
Exit DSL

Kathryn -
Making a big circle:
Enter from DSR corner bringing in
rectangular crate.
Set crate long ways up SR along
audience as bar table.
Cross behind bar, pick up and set
both hat racks as bar entrance.
Continue circle to set 'chair' and
'table' at DS audience center.
Set DSR cube as 'chair' SR.

SCENE II-A

LIGHT UP ON A DINGY PUB IN WHITECHAPEL ENGLAND 1881.

Scarlet, the barmaid, enters from
USR corner, with crate of pre-
poured drinks, bantering joyfully
with the patrons.

SCARLET

Alright ladies and gents, drink up!

LIGHT CUE #7 - LIGHTS UP WHEN
KATHRYN STARTS SPEAKING - GENERAL
WASH - DINGY BAR - 40 YEARS
EARLIER. COLD BLUES WITH A BIT OF
AMBER.

As Scarlett addresses the bar
patrons/audience she crosses US,
down the right side and across the
front DS from Right to Left and
hands a cup to various audience
members.

Music fades as she begins her
monologue-

SCARLET

I hope you lot had a very Happy Christmas, what you can remember of it at least. On to the New Year then? Everyone in here could use a fresh start that's for sure. Especially you lot! Tell you what. Forget your worries and all that. No worries allowed in here, anyway. Not with Miss Scarlet takin care of ya.

(bending over near audience member DSR,
then jumping as if slapped in the rump)

Ay! I'll be having none of that Davey! ...or I'll be taking care of you for good ...if your wife doesn't beat me to it. I am a very respectable girl I am.

(crossing center then pausing, the
bursting out with laughter)

Right!

Charlie enters through "door" USL corner. She goes behind the bar and places the pitcher on top.

SCARLET

(wiping down the bar)

Well, well. Look who it is? Good to see ya, Charlie! And where have you been hiding yourself?

Scarlet ditches crate behind bar, and picks up an empty cup and full pitcher from pre-set. Charlie takes off his coat and reaches out to hang it on the coatrack but misses and the coat falls on the floor.

CHARLIE

Wouldn't you like to know that, Scarlet? And If I told ya , you'd be showing right up looking for trouble I'm sure.

He crosses DSR to center. He takes off his hat and tries to throw it to a hook on the coatrack and misses.

SCARLET

(laughing)

Well trouble is all I'd find if you're about now isn't it? That what you come in here for, huh? Trouble?

He sweeps US to the SL side of the bar.

CHARLIE

I come here lookin' for what I always get. A
pint and a fight.

Crossing playfully SR to box with
an audience member, then quickly
back to the SL side of the bar.

SCARLET

(pouring him a drink)
Gonna start the new year off proper, ay?

CHARLIE

Or at least finish the old one with a bang and
a shout!

SCARLET

Here's your pint then. Get that in ya and yer
fight will show up soon enough.

Scarlet pours and hands Charlie a
cup with beer.

CHARLIE

I'll drink to that!
(raising his cup and turning to the other
patrons DSR)
Raise your fists lads. I'm in a powerful good
mood today
(standing on cube DS center)
and I feel like celebratin!

Scarlet raises the pitcher.

SCARLET

And what you celebratin , Charlie?

CHARLIE

No troubles, my dear, Scarlet. I am celebratin
trouble free livin. I got my drink,
(taking a sip)
My good health,
(he sits on cube)
and a strong fist to do my biddin'.

CUE MUSIC 7 - "BACCHUS"

SCARLET

Well that is quite a life.

CHARLIE

It is indeed!

As Charles sings he moves about
the bar as if to get the others to
join in.

CHARLIE

(standing and raising his cup)
THIS IS THE LIFE,
(crossing US to bar, leaving his cup)
SO POUR ME SOME MORE.
(he places cup down on bar)
HAIL TO THE GOD OF BACCHUS OF YORE. SIP, SIP
AWAY YOUR TROUBLES TODAY. COME ON DRINK LIKE
THER'S NO TOMORROW.
(Scarlet places a second round on the bar
table Charlie Retrieves it.)

She brings his cup with pitcher in
hand DS to meet him.

CHARLIE

Keep em coming Scarlet, these lads look
thirsty!

He crosses SL to center. She
crosses to SR and pours more drink
in audience members' cups.

CHARLIE

THIS IS THE LIFE, SO POUR ME
SOME MORE. HAIL TO THE GOD OF
BACCHUS OF YORE.
(crossing SR addressing
audience)
SIP, SIP AWAY YOUR TROUBLES
TODAY. COME ON DRINK LIKE
THER'S NO TOMORROW

SCARLET

THIS IS THE LIFE, SO POUR ME
SOME MORE. HAIL TO THE GOD OF
BACCHUS OF YORE.
(crossing SL to the DS
front audience)
SIP, SIP AWAY YOUR TROUBLES
TODAY. COME ON DRINK LIKE
THER'S NO TOMORROW

Charlies offers his hand for
Scarlett to dance with him. They
dance around CS.

Cue Drum - beating in the distance
interrupting their fun.

Charlie continues his fun, trying
to ignore the drum but eventually
he can't.

MUSIC ENDS

They stop dancing US near the bar.

CHARLIE

(looking around)
What is that nonsense?

SCARLET

(slightly SL of the bar)

It sounds like those queer folk what been
walkin the streets with their uniforms and
funny ideas

(searching her memory for the name. The
drum stops.)

The Sanitation Army!

CHARLIE

(annoyed, and crossing back to center then
sits on DS 'chair')

The Salvation Army.

SCARLET

Yeah, that's it. It's those Salvation People!

CHARLIE

Of course it is. They have a knack for ruinin a
lad's day.

She peeks out the 'doorway'. Then
picking up his coat and going to
hang it but missing the hook.

SCARLET

(crossing DS)

They've been beatin their drum and singin up
and down Whitechapel Road. They came knockin on
me mum's door yesterday handin out little books
about Jesus and his disciples. I told em Me mum
is too ill for visits and they should go try
knocking on some other poor sap's door.

Besides, mum can't read anyway,

(crossing to USR to behind bar)

-so Jesus and his disciples would just be
wastin' their time, thank you very much!

Cue Drum Beat.

Scarlet crosses SL to peer out the
door again.

SCARLET

Ooh. They're waving their flag today for sure.

Scarlet, looking out the door,
reads the words on the flag.

SCARLET

The Salvation Army-Blood and Fire...

She crosses back to behind bar.

CHARLIE

Well if they come knockin in here they'll get
Blood and Thunder!

(standing, holding up his fists on "Blood and Thunder")

The Skeletons don't back down.

(crossing USR to door)

We already run them lot off, anyway. Chased that Captain of there's clean out of town.

(yelling out the door, down the street)

He should know better than to come back around here makin' trouble.

He comes back into the bar.

SCARLET

(leaning on the bar)

Aaah, Settle down, Charlie. I like em. They are a silly lot but I don't think they mean any harm.

CHARLIE

They're trouble, Scarlet.

SCARLET

(From behind the bar)

Oh yeah. I been hearing a lot about their troubles. Who was it that pelted them Sally folk full on with mud and rotten cabbage and the like on a Wednesday night when they was trying to have church meeting?

CHARLIE

(proudly)

The Skeletons!

He cross SR to SR cube and sits.

SCARLET

(coming out from behind the bar towards center)

Right. And the next time they come out singing, who was it that drowned them out, banging on pots and drums and shouting like mad

(she crosses DS to throw a rag at him)

...and then hurled dead rats at 'em?

CHARLIE

Us!

SCARLET

(taking the rag and placing it over her head)

Right. And who was it, Charlie Jeffries, that I heard jumped on their Captain's back and pulled his topper down over his eyes and rode him like a donkey back down the Whitechapel road all the way to their barracks?

She crosses US back to bar.

CHARLIE

(still proud but half smiling)

Us ...well, that was actually me.

He stands with the rag and takes three bows with it in different directions. On the last bow, he leaves the rag on the bar.

CHARLIE

I thank you. Thank you. Thank you.

SCARLET

Course it was. Come on then. We could have a bit more fun with them. At least lets go see what they're sellin' today-

She moves to the USR corner, taking off her apron, leaving it off stage USR in the drink crate, gesturing to an unknown coworker that she's clocking out. She then crosses SL to the door to get her shawl from the coatrack.

CHARLIE

(from the DSR corner)

I already know what they're sellin'. The same thing they always sell. They're sellin' guilt, and shame and, "aint we better than you?" Nope. I got what I need right here in this pub. Thank you very much.

He sits on the DS cube.

SCARLET

Suit yourself, grumpy. I'll go have a look and a laugh then. Things suddenly aren't so fun in here.

Scarlet exits out the door and walks from USL to DSL then exits the DSL corner. She switches skirt, ditches shawl and choker on HR prop table, puts on jacket and hat (do not fasten elastic) and picks up handful of flyers.

CHARLIE

Go on, then! I'll be helping myself to another pint, while you're gone.

Charlie stands and crosses US to the bar pours a beer.

He speaks half to himself half to
the bar/audience.

CHARLIE

What a bunch of loony's. These are the lot that
tricked my mate Charrington out of his very
soul! A good lad too. Fought right along side
of us, til he was tricked-

CUE MUSIC 8 - "SURE WAS A LAD!"

CHARLIE

-into joining them. Shame.
SURE WAS A LAD HE COULD SPIT, HE COULD FIGHT
AND DRINK WITH THE BEST OF THEM INTO THE NIGHT.
(going around the SR side of the bar)
BUT NOW HE'S JOINED UP WITH THIS HERE ARMY. MAY
BE ALRIGHT FOR HIM BUT THEY AINT GETTIN ME.
BRAVO FOR HIM BUT THEY AINT GETTIN ME!
(crossing DS)
I am much too happy in my present situation...
(raising his glass)
...to be tempted by their songs and prayers and
holy accusations. No Thank you! I got my own
Army!

He sits on the SR cube.

CUE MUSIC 9- "BACCHUS VS.
BELIEF"

SCENE II-B

Captain enters from the DSL corner
singing. She carries flyers for
the Watchnight service and she
distributes them to audience as
she goes.

CAPTAIN

HE IS THE LIFE. YOU'LL NEVER NEED MORE.
HE'S THE GOD OF FORGIVENESS AND BLESSINGS IN
STORE. MORE THAN IMAGINED, MORE THAN BELIEVED.
NOW THERE'S HOPE FOR TOMORROW.

She enters through bar door on
intro to second verse.

CAPTAIN

(noticing Charlie's coat
on floor)
HE IS THE LIFE. YOU'LL NEVER
NEED MORE.

(picking up Charlie's
coat and placing it on
the bar with a flyer)
HE'S THE GOD OF FORGIVENESS
AND BLESSINGS IN STORE. MORE
THAN IMAGINED

(crossing straight DSL
to patrons in front row,
she passes out flyers
moving right.)
MORE THAN BELIEVED. NOW
THERE'S HOPE FOR TOMORROW.
(Captain turns to see
Charlie on 'hope')

CAPTAIN

HE IS THE LIFE. HE IS THE
LIFE.
(crossing to DSC)
HE IS THE LIFE.

CHARLIE

THIS IS THE LIFE!
(standing)
HERE'S TO THE LIFE! I CAN'T
IMAGINE.
(crossing US to the bar
and reading a flyer)
I WON'T BELIEVE! HOPE, WHAT
IS HOPE? NOW LET ME TELL YOU,

CHARLIE

THIS IS THE LIFE!
(turning toward her
crossing DS to center)
HERE'S TO THE LIFE! GO GET A
LIFE!

CHARLIE

(confronting)
GO GET A LIFE YOU DAFT LOT OF FOLK!
(Points out the door.)
GO SAVE THE SOULS OF SOME OTHER POOR BLOKES!
(Crosses to bar, Captain goes to exit.)
WE'LL NOT SURRENDER.
(He sneaks behind her, takes off her hat
and throws it to the ground)
WE'LL NOT GIVE UP. WE'RE NOT AFRAID OF
TOMORROW!
(He kicks the hat gently towards the DS
'chair'.)
WE'RE NOT AFRAID OF TOMORROW!

Captain crouches to pick up hat,
when she turns to stand, Charlie
is right behind her crouched down.
She is startled and sits on the
cube chair. Music holds for
monologue.

CHARLIE

Ha, you the replacement Captain then?
(Captain attempts to introduce herself.)
Well, don't be coming around here no more with
your little Army, ya hear? We already got an
Army. My Army. The Skeletons!

(crossing back to bar and pouring himself
another drink)

Maybe you ain't heard about us, huh? Well you
should ask your predecessor then. If you can
find him. He finally got the message ...after
we beat it in to him. We are very clear
communicators, see. We don't go around lyin and
trickin people out of their good times and
their money.

(Captain stands to exit, he sees her and
chases her back to her chair)

Yeah ...I seen what you lot are up to. Stealin
away my friends ...

(to SR audience)

...my good friends. Decent hard drinkin people.

(Gestures for Captain to sit again.)

You come here on our street, takin away what
little bit of joy we have. (facing the door)
It's hard enough trying to scratch out a livin
in this dump without being told every second
that you're a, "bad ol sinner," and that
you're, "goin to hell." Well guess what,
lassie? (to Captain) I'm already there. Hell is
my address ...and there ain't no place like
home! (smiling to SR audience, looks back to
Captain) And I will protect my home from the
likes of you. I ain't havin it no more. If you
Salvation Lot

(crossing US to bar)

know what's good for you, you'll not be walking
the streets of Whitechapel-

Cue Music Vamp at Bar 59

Charlie crosses to coat rack and
puts coat on while crossing back
to behind the bar.

CHARLIE

-no more. Or you're gonna see what a real Army
can do just like your comrade.

Cue Music Continued at Bar 61

CHARLIE

(crossing DS to center)

THIS IS THE LIFE, SO POUR ME SOME MORE! HAIL TO
THE GOD OF BACCHUS OF YORE. SIP, SIP AWAY YOUR
TROUBLES TODAY.

(grabbing the Captain's flyers and
throwing them)

COME ON DRINK LIKE THERE'S NO TOMORROW. WE'RE
NOT AFRAID OF TOMORROW!
Ha! Come on lads.

Charlie grabs cup and pitcher,
crosses SL to the door. He takes
his hat off the rack and puts it
on, grabs the coatrack and carries
it off with pitcher, and cup in
the other hand.

CAPTAIN

(still sitting on DSC cube)

MORE THAN IMAGINED, MORE THAN BELIEVED. NOW
THERE'S HOPE ...FOR TO ...MOR...

CUE MUSIC 10 - "PRAYER"

SCENE III

WHITECHAPEL ROAD

The Captain is seated on a cube
DSC. She is defeated and alone
after her failed attempt at
evangelizing the bar. Charlie
Jeffries has humiliated her.

She moves around picking up her
flyers. As she sings, The Captain
is slowly transformed from doubt
to hope to belief.

CAPTAIN

O LORD. O LORD. O LORD, MY GOD.
MY HEART BREAKS

(looks to door)

FOR THOSE WHO ARE LOST. O LORD.

(continues to pick up flyers)

JUST SHOW ME.

(moving SL)

O LORD. JUST USE ME

(to the door)

IN SOME WAY TO REACH ONE SOUL.

She exits from bar to the street.

LIGHT CUE #8 - ON CAPTAIN'S EXIT
FROM BAR TO STREET (BY USL
COATRACK) - LIGHTS SHIFT -TO ON
THE STREET LOOK - "L" SHAPE, FAR
STAGE LEFT (U.S. TO D.S.) AND
DOWNSTAGE (LEFT TO RIGHT).

CAPTAIN

(crossing DSR side, "Street")

WHAT TO SAY? CAN YOU TELL ME? WHAT TO DO?

(stopping at the DSL corner)

CAN YOU HEAR ME? WHERE TO GO? LORD, REVEAL THE
WAY.

(crossing from DSL corner to DSR corner)

WHAT TO SAY? WHAT TO DO? WHO AM I? WHO ARE YOU?

(crossing US to trunks, pulling the SL one
down on the long side)

AND WHY MUST THERE BE SO MUCH OPPOSITION?

LIGHT CUE #9 - LIGHTS SHIFT ON,
"OPPOSITION" - LOW GENERAL WASH -
AMBERS - UPSTAGE

CAPTAIN

(she sits on the trunk)

O LORD. O LORD. STAND UP TALL. YOU ARE WITH ME.
GIVE MY ALL. YOU WILL MOVE ME. WHERE YOU GO, I
MUST DARE TO GO.

(drum beats o.s.)

LISTEN. THE CALL OF THE DRUM BEATS, THE HEART
OF THE MISSION ...OF JESUS.

(standing)

LISTEN. FOR THE LOVE OF GOD.

(picks up CS cube and places it in DSR
corner)

LISTEN.

LIGHT CUE #10 - LIGHTS SHIFT AS
CAPTAIN STEPS ON CUBE** - SPECIAL
- HIGHLIGHTING HER PREACHING -
DOWNSTAGE RIGHT CORNER, REST OF
STAGE DIM

CAPTAIN

(moving the cube SR to corner)

HEAR HIS HEART FOR YOUR LIFE. HEAR HIS HEART
FOR YOUR LIFE.

(**she steps on the cube)

FOR YOUR SOUL. HEAR HIS HEART

The Captain speaks quickly and
passionately while standing on the
cube.

CAPTAIN

Friends, can you hear it? Can you hear the
sound of The Lord calling even to your weary
heart? Listen! It is the call of redemption. It
is the call of freedom from bondage. I know
that call, for I heard it, felt it, in my heart
not that many years ago. I was like you. I was
rushing around, sour faced and stiff hearted.
It is true friends! I was angry at myself and
at my choices ...and angry that I was angry.
Wanting more from life but not knowing or even
believing it could be found. Friends I was
lost. But then I heard the call. Do you hear?
Listen

(Stage Manager beats drum o.s.)

LISTEN FOR HIS HEART FOR YOUR LIFE! FOR YOUR
LIFE. FOR YOUR SOUL. HEAR HIS HEART.

Captain hears the drum beating
o.s. now, but it energizes her
even more. She is excited about
her ministry again. She has hope.
She is gaining strength from the
drum.

CAPTAIN

We will be holding a Watch night Service
tomorrow at the Army Barracks on Whitechapel
road. All are invited!

(drum beats)

Come and heed the call of the Lord. Come and
learn about love. Come and be forgiven. Come
and listen to what God has to say to you!
HEAR HIS HEART FOR YOUR LIFE! HEAR...

CUE MUSIC 11 - "WHITE HOT"

Captain is interrupted by the
arrival of Charlie and the
Skeleton Army. She realizes that
it is their drum she has been
hearing and not the Salvation Army
drum. She is startled at this
discovery.

LIGHT CUE #11 - LIGHTS SHIFT - TO
GENERAL WASH - WHOLE STAGE -
AMBERS WITH REDS

Charlies enters from DSL corner.
Captain stays on cube.

CHARLIE

SKELETONS, RALLY ROUND THE FLAG NOW!

(crossing to CS)

JOIN YOUR ARMS AS A BARRACADE! WE WILL STOP
THIS STUFF OF NONSENSE.

(hands out crumpled paper from satchel)

WE WILL TAKE THE STREETS AGAIN!

(fist pump, continues to hand out crumpled
papers to SL audience)

WE WILL TURN THE TIDE OF FORTUNE BACK ON
THEM!

(fist pump, kneels USL, instructing
audience)

LISTEN CAREFULLY TO YOUR ORDERS,
WE MUST BEAT THEM AT THEIR GAME!

(encourages audience to throw items at
Captain during interlude)

WHITE HOT! HOW I HATE THEM.

(crosses towards Captain, turns USL on
'them')
WE WILL BAIT THEM.
(places rectangular cube close to trunks
CS, vertically)
AND FRUSTRATE THEM!
(kicks cube close to trunks CS)
DON'T-
(points to audience)
BE FOOLED BY THEIR DEVOTION
OR
(points to audience)
THEIR CONDESCENDING NOTIONS.
(sweeps slowly USL to coatrack, does not
look at Captain)
WE ARE WORTHY. WE ARE FREE TO LIVE THE WAY
WE WANT TO LIVE.
(Holds coat rack with right hand and leans
back in joy)

Music break. Captain gets of cube,
and dashes to furthest USR
audience members. She hands out
flyers down the row of SR
audience, then continues across
the front row until the DSL corner
where she stops.

Charlies follows, picking up the
flyers behind her.

CHARLIE

WHITE HOT! HOW I HATE THEM! WE WILL BAIT THEM.
AND FRUSTRATE THEM. WE WILL PELT THEM ON THE
STREETS.

CAPTAIN

(from the DSL corner, she hands a flyer to
audience member to her left)
YET HE LOVES YOU!
(she hands a flyer to audience member to
her right - but Charlie snatches)
HOW HE LOVES YOU!

CHARLIE

(snatch)
DON'T BE FOOLED BY THEIR DEVOTION.

CAPTAIN

JESUS. LOVES YOU.

CHARLIE

(rips paper in half and crumples them,
letting the pieces fall to the ground)
OR THEIR CONDESCENDING NOTIONS. WE ARE WORTHY.
WE ARE FREE.

(crosses to boxes CS, climbs boxes)
TO LIVE THE WAY WE WANT TO LIVE.
(taking off his hat)
THIS IS THE LIFE. I'LL NEVER NEED MORE. SO GO
GET A LIFE,
Captain! There's a real Army around here.
(putting his hat back on)
And I'm the Captain now! Ha!

Charlie steps off boxes and grabs
a cube, attempting to hit her with
it. She changes his mind, shoves
it into her chest, gives her a
nudge then turns away to cross
diagonally to CS) The Captain
makes her final plea to Charlie
after setting the cube on the
ground. He stops and turns around
and crosses back toward her.

CAPTAIN

WHITE HOT. HOW HE LOVES YOU. HOW HE WANTS YOU.

She reaches out to hand him a
flyer. He looks at the flyer then
spits on it. He laughs then spooks
her. Captain takes a step to exit-

CUE MUSIC 12 - "WHITE-OUT SEGUE"
LIGHT CUE #12 - TRANSITION
LIGHTING - LOW BLUES

TRANSITION RESET STAGE FOR
WHITECHAPEL ROAD.

Kyle -
SL Trunk move center, then on side
to make bench.
SR Trunk set upright then center
then on side to make bench.
Place both cubes on top of trunks
on each end left and right.
Place both boxes as footrests in
front of trunks.
Place coat rack center on trunks,
(2 legs in front, 1 in back).
Turn on lamp.

SCENE IV

WHITECHAPEL ROAD. THE NEXT DAY.

LIGHT CUE #13 - OUTDOORS - NIGHT -
WHITECHAPEL ROAD - LOW GENERAL
WASH - BLUES WITH AN AMBER STREET

LAMP BEAMING DOWN FROM UPSTAGE
CENTER ABOVE COATRACK.

Charlie sits under the street lamp
SR on top of the stacked cube.

Enter Scarlet DSL, she crosses USL
with flyer in hand.

She is in a rush and doesn't seem
to notice Charlie. She uses the
lamp to better see the flyer,
realizes she's gone the wrong way
then steps to go back where she
entered.

CHARLIE

(perking up)

Is that my Scarlet?

(Scarlet stops, and hides flyer behind
back standing mid stage, L)

Aren't you a site for sore eyes! I was
beginning to think me own street were full of
nothing but strangers and crazies.

SCARLET

Well I ain't no stranger at least. I won't make
no declarations about crazy, though.

She attempts to continue to exit
DSL.

CHARLIE

That's what I like! Good ol' Scarlet. You know
what's important don't you! A good laugh and a
drink, and I tell you I could use more of both
right now!

(he gets up and crosses to her)

Come on! I'll follow you down to the pub. First
rounds on me.

SCARLET

(stops him, hand out in front)

Thanks, Charlie, but I aint actually goin' to
the pub at the moment. Let's do it another time
alright.

(Tries to exit DSL)

CHARLIE

(Calls out - pause)

What you mean you ain't actually goin' to the
pub?

SCARLET

(Crossing flat towards DSR, he counters)
I don't mean nothin ceptin I got somewhere else
to be that's all.

CHARLIE

No you don't. I know for a fact you only ever
got two places to be. The Pub and your Mum's.
Now, your Mum's house is that way
(points USR corner)
and the pub is this way.
(points DSL corner)
So to the pub it is!

He playfully puts his left arm in
her right arm and leads her to DSR
to the pub. She stops and as she
does, he keeps going and ends up
with the flyer in his hand.
Scarlet takes a few steps USR.
Charlie is DSL.

CHARLIE

(Looking at flyer)
What's this?

SCARLET

Well, it turns out there's other things this
way besides the pub. I thought I'd go have a
look that's all.

CHARLIE

Not you too Scarlet!

SCARLET

What you mean? I ain't no holy roller or
nothing. I just think those Sally people are
(sits on SR of bench)
...interesting.

CHARLIE

(crossing to her)
Interesting, huh? Ain't we interesting enough
for you?

SCARLET

Yeah ...I guess ...sometimes...
(She indicates for him to sit with her)
...but they got flags.

CHARLIE

We got flags.

Charlie is sitting leaning back,
Scarlet is sitting leaning
forward.

SCARLET

Yeah but theirs ain't got rats and skulls on it
...and they have parades too!

CHARLIE

Don't we parade up and down Whitechapel road
celebratin' the good life and shoutin' down
their nonsense?!

SCARLET

You do shout, I'll give you that. I like their
sayins though. "Soup, Soap, and Salvation" it's
kind of catchy in't it?

(gives Charlie a playful smack)

CHARLIE

I prefer "Beef, Beer, and Bacca."

SCARLET

Ooh and don't forget they got "Blood and Fire!"
It's on their flag and everythin'.

CHARLIE

Well don't forget I got Blood and Thunder, and
its gonna be "on their flag and everythin" when
I get finished with em.

SCARLET

(Beginning to speak over him)

Well they got a real nice big drum and they
march all over, making a God awful noise
everywhere they go.

CHARLIE

(heated, standing)

Drums are for Battle, Scarlet. Not prancin
around. We got a drum too. A war drum. And when
I beat the drum,

(crossing DSL corner)

it means it's time to fight.

SCARLET

Why are you always so angry, Charlie?

(Charlie tries to interrupt))

They are a silly lot but they're not hurtin'
nobody.

CHARLIE

I ain't angry! And even if I am, I say why
ain't you more so, Scarlet!? This Salvation
Army lot is attackin' our way of life. We was
all better off before they came around. We had
good times.

(crossing USL, behind 'bench')

We was happy.

SCARLET

Are you happy, Charlie? You don't seem happy.
You don't sound happy?

CHARLIE

Don't worry about how I sound. You worry about
them Scarlet.

(crossing to her)

Don't be takin in by them. They are liars and
thieves.

SCARLET

(standing, begins to cross to DSL)

Thieves?! What have they ever stole from you.

CHARLIE

They stole plenty. They stole my mate for one.

SCARLET

You mean Charrington? He joined up on his own.
Nobody stole him.

CHARLIE

They tricked him! They march around here acting
like they are better than us.

He crosses right. Now they are
diagonally standing with Scarlet
DSL and Charlie mid-stage R.

CHARLIE

They pass the hat around and who knows what
they do with their collectin.

SCARLET

(dismissive, turns away)

Charlie..

CHARLIE

Don't be takin in, Scarlet! I ain't never seen
em do one bit of good and neither have you!

He crosses DSL corner to her while
she tries to walk away. She turns
with a start,

SCARLET

(with anger, she follows him as he backs
up)

Yes, I have. I have Charlie. I seen em do more
good than you ever did. I seen em sittin with
my mum, sick as she is, bringin her a bit of
comfort.

CHARLIE

(Crossing US of the bench, circling around
to the R side of it)

Comfort!? They don't know nothing about
comfort.

SCARLET

I say they know quite a lot more than you,
Charlie Jeffries. I never seen you at mum's
have I?

(CS)

I never seen you offerin a hand to nobody. You
are a proper scoundrel, you are. Either liftin
your fist to fill your own face or to bash
someone else's.

CHARLIE

Careful, Scarlet.

(He stands his ground, staring her down)

If I have to listen to any more of this I might
just be liftin my fist here and now.

SCARLET

Go on then if you have to!

(she approaches)

Cuz what we do here isn't it?

(they face off)

Scarlet turns away first, crossing
DSL again. Charlie sits on the SR
side of 'bench'.

SCARLET

I'm tired of it all, Charlie. Tired of the way
things are. I need a change.

She crosses DSL corner to leave.

CHARLIE

Change?! They ain't no different than any other
pickpocket on Whitechapel road.

SCARLET

I say they are.

CHARLIE

You don't even know what you're sayin'.

SCARLET

(turns back to confront)

Well, I know this. I aint seen mum smile since
I can't even remember... and then I come home to
find a flag and drum outside me door again and
there they are inside with some soup and a cup
o tea ...and they even had a bit of a sing and
said a real nice blessing.

And I looked at mum and she was beamin. She seemed happy just for a moment. And they didn't pass no hat neither, Charlie.

(She gestures to him, chasing him back behind the bench again)

They just gave Mum what she needed that's all. A little moment of peace in the middle of all this mess. That don't seem so bad to me. So I'm gonna go see if they have some more.

She crosses DSL corner to leave.

CHARLIE

Then you, Scarlet, are a fool.

SCARLET

(with distain)

Maybe, Charlie. I'm sure one of us is.

She exits DSL.

CUE MUSIC 13 - "ALL I NEED"

Charles watches her leave and remains angry.

CHARLIE

WHITE HOT LOVE!? HA! WHO LOVES ME? WHITE HOT LOVE!? WHO? WHO LOVES ME?

(standing)

MY MATES RESPECT ME. THEY CARE IF I LIVE OR DIE. THAT'S ALL I NEED. ME AND THE LADS.

(crossing DSL and picking up the flyer near CS)

WHAT'S TRUTH? WHAT MATTERS? NOW'S ALL THAT MATTERS.

(crossing DSL toward corner)

IT'S MY LIFE.

(backing up, US)

IT'S A GOOD LIFE.

(crossing US to lamp post and standing on box SL)

I WON'T BE TAKEN IN BY EMPTY PROMISES!

(looking at the flyer)

It 'll be snowing in hell itself before Charlie Jeffries is taken in by that lot of crooks!

Charlie starts to go off DSR corner to the pub then stops comes back a bit. He picks up the crumpled flyer that he had tossed on the ground earlier. Unfolds and it and clinches it in his fist.

H gets an idea, then runs off DSL corner.

LIGHT CUE #14 - TRANSITION
LIGHTING - LOW BLUES

MUSIC CONTINUES THROUGH
TRANSITION, FADES OUT WHEN
DIALOGUE BEGINS

TRANSITION: RESET FOR LIVING ROOM

Kyle -
Exit
Remove hat
Enter with Charles' box

Kathryn -
Enter with tablecloth and drum.
Place center.
Sweep up paper from White Hot.
Move coatrack aside SR
Move SL cube as base for drum table.
Move SR cube as 'moving box' on lap
Flip trunks, scooch over for two 'chairs'

SCENE V

CHARLES AND MARTHA'S LIVING ROOM.

LIGHT CUE #15 - WAIT FOR
TABLECLOTH AND ACTORS IN PLACE -
LIGHTS UP - BRIGHT FULL WASH -
LIVING ROOM 1921

Martha is packing items away.
Charles enters from DSL carrying his box, seeing Martha, he speaks as if he expects to be in trouble. They meet center stage where Martha takes the box from his hand and places it on the boxes US.

JEFFRIES

I'm making progress dear, I promise.

MARTHA

(still assembling set)

I am sure you are, Charles.

She grabs the Bible from Charles' box to pack it elsewhere.

JEFFRIES

I am not quite ready to pack that away though.
(laughing, he sits on the crate CS behind
the drum)
It will be difficult for me to read it every
day if it is stashed away in a moving box.

She gives it back.

MARTHA

Quite right, dear,
(To SR audience)
And we can't afford for you to miss even one
day before we leave for the Training School.
You might turn into someone completely
different.

JEFFRIES

Or turn back into someone completely different.
Someone you would have a much harder time
loving, I assure you.

MARTHA

I can't imagine not loving you, Charles.
(she comforts him, rubbing his shoulders)
I am so grateful for you, dear. For the man you
are...for your faithfulness to the Lord, to His
Word.

JEFFRIES

Thank you for that. You are kind to me, Martha.
Believe me when I tell you that I do not
deserve your good affection.

MARTHA

(breaking the tension with humor)
I know that, dear. But believe me when I tell
you that you will always have it.
(Sits on the SR crate, picks up cube for
her lap)

CUE MUSIC 14 - "GOD OF CHANGES"

MARTHA

I'LL NEVER CEASE TO THANK THE LORD FOR CHANGING
YOUR DIRECTION. I WONDER WHERE,
(standing and crossing DSR, cube in hand)
WHERE YOU'D BE RIGHT NOW IF NOT FOR HIS
INTERVENTION.

She stands and crosses DSR.

MARTHA

GOD OF CHANGES. SECOND
CHANGES.

(turning US to face him)
BUT FOR HIS PROVIDENCE WE
WOULD NOT HAVE EVER MET.

JEFFRIES

GOD OF CHANGES. SECOND
CHANCES.

WE WOULD NOT HAVE EVER MET.

She exits DSR corner and changes
into scarlet, leaving Martha's
cardigan on HL prop table.

JEFFRIES

EVEN THEN, PART OF ME STRUGGLED WITH TOMORROW.
EVEN THEN, THAT PART OF ME ACTED OUT MY SORROW.

(standing)

GOD OF CHANGES. SECOND CHANCES.

(placing Bible on SL trunk)

THANKS TO HIM, I FOUND FREEDOM IN HIS WORD.

TRANSITION: RESET FOR MEETING
HALL/BARRACKS DURING SONG

Charles picks up the Charles box
and the tablecloth and exits USR
corner.

LIGHT CUE #16 - LIGHTS SHIFT TO
LOWER STREET LIGHTS AT NIGHT -
DOWN STAGE LEFT TO RIGHT

Scarlet enters DSR corner and
crosses DS to center, then DSL
corner.

During Scarlett's following solo,
Kyle enters from USR corner as
Charlie, (hat and vest). He sets
the drum on the floor CS with
tuning knobs up, then places the
Bible on it. He sets both boxes on
end (one on top of each other) USC
to make the lectern.

SCARLET

I'M NO ONE'S FOOL

(crossing SL)

AND I KNOW "REAL," I SAW THE LOVE ME MUM
RECEIVED

(pausing DSC)

FROM STRANGER'S HANDS.

(moving SR and stopping near DSR corner)

ASKIN' NOTHIN' IN RETURN. SO I'M THINKIN WHERE
DOES THAT COME FROM? HOW DOES IT HAPPEN? THERE
MUST BE SOMETHIN' GOOD BEHIND THAT LOVE

Scarlet leaves her shawl and flyer
on reserved seat DSL and palms the
choker.

CHARLIE

(leaning on the SL side of lectern)

I DUNNO, PART OF ME WONDERS 'BOUT THEIR
MADNESS. PART OF ME WANTS TO KNOW. MOST OF ME
REJECTS IT.

(moving both trunks 90 degrees, directly
behind lectern)

YEARS I'VE NEEDED NOTHING. NOW THERE MIGHT BE
SOMETHING. MUST RESIST. MUST BE STRONG AND NOT
CAVE IN.

Charlie moves the SL cube next to
the trunk SL to make a step.

Captain enters DSR corner.

CAPTAIN

(slowly walking from DSL
to Mid Stage L)

I JUST DON'T KNOW. THERE'S
PART OF ME THAT WONDERS WHERE
OR IF THE LORD IS LEADING.
MOST OF ME JUST CARRIES ON
THE PATH BEFORE ME.

(crosses Mid stage L to
DSR corner)

YEARS I'VE FOLLOWED. BLINDLY
FOLLOWED. NOW IT'S TIME TO
TRUST THE GOD OF SECOND
CHANCES.

(crossing diagonally USR
to R side of drum)

HOLD ON TO THE GOD OF CHANGES

CHARLIE

I DUNNO. PART OF ME WONDERS
'BOUT THEIR MADNESS.

(moving the SR coatrack
onto the trunks - two
legs in back, one in
front)

PART OF ME WANTS TO KNOW.
MOST OF ME REJECTS IT.

(crossing to DSR/SR)
YEARS I'VE NEEDED NOTHING.
NOW THERE MIGHT BE SOMETHING.
MUST RESIST.

(crossing SL to exit DSL
corner)
MUST BE STRONG.

Captain moves CS to the SL of
drum.

CAPTAIN

MOVE IN RHYTHM TO HIS HEART.

(kneeling at drum)

ON THE ALTAR I LAY ALL OF ME, ALL FOR YOU.

The Captain gets up, taking the
Bible and moves to the lectern.

LIGHT CUE #17 - LIGHTS SHIFT AS
CAPTAIN STEPS ONTO LECTERN -
INSIDE MEETING HALL - LOW HOUSE
LIGHTS ON AUDIENCE - GENERAL

BRIGHT WASH ON STAGE, HIGHLIGHT
ON LECTERN.

SCENE VI

WATCH NIGHT SERVICE AT THE SALVATION ARMY BARRACKS

CAPTAIN

(stepping onto the lectern)

Welcome comrades. Shall we begin our service with a familiar song? I heard this tune in a local public house so I am certain it is familiar to many of you.

CUE MUSIC 15 - "HE IS THE LIFE"

CAPTAIN

I feel it would benefit us all to sing the words as the good Lord intended. Look to your bulletins and lift your voices with me.

CAPTAIN

(with audience)

HE IS THE LIFE. YOU'LL NEVER WANT MORE. HE'S THE GOD OF FORGIVENESS AND BLESSINGS IN STORE. MORE THAN IMAGINED, MORE THAN BELIEVED. NOW THERE'S HOPE FOR TOMORROW.

(adlib. To repeat verse)

HE IS THE LIFE. YOU'LL NEVER WANT MORE. HE'S THE GOD OF FORGIVENESS AND BLESSINGS IN STORE. MORE THAN IMAGINED, MORE THAN BELIEVED. NOW THERE'S HOPE FOR TOMORROW.

CAPTAIN

Well that was hearty singing! Yes, yes, I assure you we will continue in song presently. Firstly, we must give thanks to the Lord and petition his good will.

(praying the next lines)

Dear Lord, I must confess I don't quite know what to say, standing here in front of all of these people. Many people with many needs and I know that I have nothing to offer them. Thank you, Lord that you do. Thank you, Lord, that you have brought these sinners to your house tonight because you know their needs. We begin this Watch Night full of anticipation for what you would do in our lives. We ask that you would provide for us. Meet our needs, Lord...as you see fit. Show us your power. Show us your love. Change us for good, Lord. Amen

(back to congregation)

He can do it, comrades. He can change your circumstance. He can change your very heart.

I have observed you on these streets. I have seen your faces, longing for a change. I know that longing. I know that you are desperate for salvation. Hallelujah, that we serve a God who can and will save us! Let us declare it to be true as we join our voices again. Look in your bulletins to the hymn Jesus Saves.

(starting to lead song, then pausing and reseting)

Perhaps there is a soul here longing to share a word of personal testimony. I believe that there is. I trust God would give you the courage to stand and speak after we sing together verse one.

CUE MUSIC 16 - "JESUS SAVES"

While the pianist sings, Kathryn takes off Captain's hat and coat and hangs them on the coatrack to make a "Captain" standing at the lectern. She leaves glasses on the lectern. She crosses to DSL to a reserved audience seat where Scarlet's shawl and flyer is preset. She flips her skirt and puts on the shawl and **palmed** choker for Scarlett.

PIANIST

(with audience)

WE HAVE HEARD THE JOYFUL SOUND. JESUS SAVES!
JESUS SAVES! TELL THE MESSAGE ALL AROUND. JESUS SAVES!
JESUS SAVES! BEAR THE NEWS TO EVERY LAND. CLIMB THE STEEPS AND CROSS THE WAVES.
ONWARD T'IS OUR LORD'S COMMAND. JESUS SAVES!
JESUS SAVES!

Scarlet steps forward from SL.

SCARLET

Hello there. You all know me, Scarlet. You should know me at least.

(referencing Davy's row)

I served you lot enough pints in the Blind Beggar haven't I? If I wasn't throwing you out for being served too many!

(referencing Davy)

Well I don't know exactly what I'm doin' here or why I am talkin to you lot now.... But when the Captain was sayin' that some soul might be longin to share something, I started thinkin to myself, "Scarlet, do you even have a soul?".

And before I could talk meself out of it I realized, maybe for the first time, that I do. And not only did I have a soul, but I might just be that soul whats longin to share. And as soon as I thought that, I knew it was true.

(rambling again)

I ain't sure what I should share. By the time I got around to thinkin about that , the singin stopped and here I am. I been watchin this Salvation army lot for quite some time. I seen em march around and bang their drum and get yelled at and spit at and hit with rotten food and the like. I even seen the Captain here get shouted down and shoved over. I was always sort of just entertained by em really. They are different! But that aint so bad is it? They aint dark you know. Like it is around here. They ain't burdened so much as us...as me. And I think I started to maybe notice that I found myself listenen for their drum and lookin for that flag of theirs. I kept on tellin myself that it was all just for a bit of fun but then...

(visualizing mum's house in the USSR corner)

...I came home to mums and there they were just sittin and havin tea like they was old friends. They had a song and a prayer and then they were on their way. I kept tryin to get it out of mum what it was they wanted. Then I realized they didn't want nothing they was leavin something... with us.

(to audience member on the far HR)

Not just the odd biscuit either. They was leavin light.

(visualizing mum's house in the USSR corner again)

I mean... it seemed brighter for a bit when they left...or at least not as dark you know? Mum was cheery, for minute. And we both sat there and remembered that we liked each other. I hadn't felt that way since I was a proper girl and she was a proper mum. Before I knew it my eyes was wet and me heart was hurtin cuz I knew it wouldn't last and it would get dark and heavy again soon. And I was right. So today I says I'll go to the pub and have a pint and cheer up, cuz that's what you do idn'it? And I put on me coat and there was this flyer in me pocket and I thought what if I just keep walkin past that pint and see if there's a little more light here to have. I think there might be and I'm hopin I'm right.

(beat)

Alright, Captain? How bout we do some more singin?

(holding up the bulletin)
There's more words on this you know?

CUE MUSIC CONTINUED BAR 19-
"JESUS SAVES"

While pianist plays/sings, Kathryn takes off the shawl and sets it on the chair. She reverses her skirt and crosses back to the lectern, placing the choker on the lectern. She puts on the Captain's hat and coat and glasses.

PIANIST

(with audience)

WAPT IT ON THE ROLLING TIDE, JESUS SAVES! JESUS SAVES! SAY TO SINNERS FAR AND WIDE. JESUS SAVES! JESUS SAVES! SING YE ISLANDS OF THE SEA. ECHO BACK YE OCEAN WAVES. EARTH SHALL KEEP HER JUBILEE. JESUS SAVES! JESUS SAVES!

Charlie enters HR from the audience. Slightly drunk, he sings the last line as he steps forward.

CHARLIE

(clapping mockingly)

JESUS SAVES! JESUS SAVES!

Ha! Saves from what? From the boogey man? From the coppers? From myself, eh? From the darkness? Yeah I heard what you was sayin, Scarlet. But I must tell you...you got it all wrong. No Light around here?

(shaking his head)

I see plenty of lights. I seen the sun come up right over there, telling me many times that the night had ended and it was time for bed. I seen lights on the street lamps. Enough light to hide behind. That's all I needed anyway. Just enough light to find the dark. Then there's me favorite light maybe. The light that reflects off a pint glass just as I raise it to me face. I love that light. I love all those lights! It's enough! And I don't need to be saved from it. From having a good time and forgettin me troubles for a bit? No! It's you lot that needs savin'. From this place... and these people ...and having to listen to any more of this nonsense!

Charlies crosses through the audience from HR to HC.

CAPTAIN

(In good humor)

Well, I quite agree with that last bit.

CHARLIE

(visibly annoyed)

You. You've got some nerve you have. I told you what would happen if you didn't stop all this, didn't I?

CAPTAIN

(smiling)

Yes. You have spoken many words in my direction.

CHARLIE

You don't seem to be understanding them, judging by that smile on your face. I came here to wipe that smile off.

CAPTAIN

Oh I am not smiling at your words, Charles. I am smiling at your testimony.

Charlies crosses from HC to HL.

CHARLIE

My what? Testimony?! I ain't the one who made a fool of themselves, standin' up here spouting off nonsense. No, that was my mate and former barmaid, Scarlet.

CAPTAIN

I am very grateful for Scarlet's powerful testimony.

(to Scarlet)

Thank you Scarlet for your brave words.

(back to Charlie)

But I must confess, Charles, it is your testimony that inspires me at this moment.

Charlies stands in the DSR corner.

CHARLIE

Did you not hear what I just said. That weren't no testimony! Are you drunk or just daft?

CAPTAIN

Yes. I heard what you said. But I am referring to your testimony, not your speech. Your very presence here testifies to the Lord working on you. You are seeking Him. Whether you want to admit it or not.

CHARLIE

What you gettin' at? You ARE drunk!

(to the congregation)

I told you lot she was a liar! I told you!
Always talkin' about repentin' and asking
forgiveness and going on the straight and
narrow. Now look at her. No better than the
rest of us!

The Captain comes off the lectern
SL and speaks directly to the
audience/congregation from the Mid
stage L (palming the choker).

CAPTAIN

Comrades, I assure you I am not drunk. I have
had not even one drop. But Mr. Jeffries here is
correct. I am no better than the rest of you. I
am nothing more than a sinner...saved and
sanctified by the grace and power of God
Almighty.

CUE MUSIC 17 - "WATCHNIGHT"

LIGHT CUE #18 - LIGHTS SHIFT TO
INSIDE MEETING HALL DIMMER WITH
ADDED REDS. HOUSE (AUDIENCE)
LIGHTS OUT.

CHARLIE

(from DSR corner)

GOD ALL. GOD ALMIGHTY!

WHERE THE LIGHT IS THERE IS DARKNESS.

WHERE THERE'S DARKNESS I CAN HIDE.

(crossing DSL toward Captain)

ALWAYS PREACHING EXPECTATIONS.

(points at her)

FALSE AND LYING EXPECTATIONS!

(Goes to exit through house DSL)

CAPTAIN

JESUS LOVES YOU.

(This frustrates Charlie, causing him to
turn and come back to the stage. Captain
counters crossing DSR)

CHARLIE

JESUS!

CHARLIE

WHEN MY ARMY GATHERS ROUND ME
(Stands on podium)
SKELETONS WILL TAKE THE DAY.
WE WILL NEVER, EVER!
(Jumps off of podium SL
of the podium)
WHITE HOT! HOW I ...
(Grabs podium with
hands)
HATE THEM! WE WILL BAIT THEM!
AND FRUSTRATE THEM!
(holds podium over head)
WE WILL PELT THEM ON THE
STREETS!
(She sees him)

CAPTAIN

YOU CAN'T HIDE FROM THE LIGHT
OF GOD.
(Kneels by drum to pray,
removes hat and places
it on the drum)
THE SPIRIT IS WORKING. THE
SPIRIT IS WORKING. FEEL HIS
POWER.
(Charlie attempts to
throw podium -
hesitates)
LISTEN TO THE SPIRIT'S DRUM
BEAT!
(She stands and
addresses Charlie head
on)
LISTEN TO THE SPIRIT'S DRUM
BEAT!
(Charlie attempts to
throw podium -
hesitates)

CHARLIE

I CAN'T HEAR IT. I'M NOT LISTENING.

Charlies stumbles back SL then
slams the box down on the floor
USL. He collapses to his knees in
front of it.

MUSIC CONTINUES - UNDERSCORING

CAPTAIN

(Pleading to the audience from DSR corner)
We are surrounded by darkness friends. I see
you struggling each day. Some struggling in the
darkness to find food, to avoid drink.
Struggling to believe that there is a hope in
the darkness of Whitechapel. But there is a
light. A true light. Indeed we know from John's
gospel, "A light that shines in the darkness
and the darkness has not overcome it." This is
the light that conquered the darkness of death
itself. This is the light available to each of
you, comrades. You have heard tonight that
there are other lights. Lights that flicker and
quickly burn out. The light of drink, the light
of deception and of selfish ambition. They only
fade away. The light I speak of burns from
within your very souls. Burns brighter and
stronger the longer it is lit. Burns away the
darkness from within so that you, yourself
become a light to others. The light of God.
Here is my testimony friend,
(reading from her Bible, standing DSCR)

- written down by Ezekiel even before I would live it out here among you. For the hand of the Lord was upon me and He set me down in the midst of a valley that is full of bones. Skeletons. He caused me to pass by them round about; ...and lo, they were very dry. Dead bones, Comrades. And He said to me, "Can these bones live?" And I answered, O Lord God, Thou knowest. And He then said to me, "Prophecy upon these bones, and say unto them, hear the word of the Lord" And He says to these bones, even now in this moment, I will cause breath to enter into you, and you shall live! And You shall know that I am The Lord. Come up out of your grave. Come and receive the light of life!

LIGHT CUE #19 - AT END OF HER SPEECH AND ON MUSIC CUE - SHIFT TO A MEDIUM SIZED POOL OF WHITE LIGHT SURROUNDING THE CAPTAIN, CHARLIE, AND MOST OF UPSTAGE.

CAPTAIN

O LORD. O LORD. O LORD, MY GOD. MY HEART BREAKS
(crossing USL to Charlie)
FOR THOSE WHO ARE LOST.

She reaches out and puts her hand on his shoulder.

Charlie eventually responds and turns around. She offers him a hand.

He takes her hand, gets up and moves toward the drum. Then finally **kneeling/surrendering.

LIGHT CUE #20 - **AS CHARLIE KNEELS - LIGHTS SHIFT TO A SMALL SIZED POOL OF BRIGHT WHITE LIGHT SURROUNDING THE CAPTAIN, CHARLIE, AND THE DRUM.

Captain sits on SR side of drum and prays with Charlie.

CHARLIE

THIS IS THE LIGHT I'VE NOT SEEN BEFORE, LIKE A CRACK IN THE DARKNESS FROM HEAVEN'S FRONT DOOR. FIRST LIKE AND ARROW, THEN LIKE A FLOOD. LIGHTING THE WAY FOR TOMORROW. THIS IS THE LIGHT I'VE NOT SEEN BEFORE, LIKE A CRACK IN THE DARKNESS FROM HEAVEN'S FRONT DOOR. FIRST LIKE AND ARROW, THEN LIKE A FLOOD. LIGHTING THE WAY FOR TOMORROW.

After he sings, Charlie hands Captain her hat back, Captain gives Charlie her Bible. He takes it into his chest.

Captain stands and exits.

A beat as Charlies holds Bible to his chest and looks up.

*CUE TRANSITION MUSIC
LIGHT CUE #21 - TRANSITION
LIGHTING - LOW BLUES

TRANSITION: RESET FOR PUB

Kyle -
Move coat rack to make SL doorway.
Set trunks upright to make bar.
Exit with drum.

Kathryn -
Exit to change costume back to scarlet.
Pocket notices 2, 3, 6. Enter stage. Move USR box to DSC and lay flat, open upwards, placing Notice 3 in box. She moves USL box to SR and set it on end.

SCENE VII

INTERIOR OF SCARLET'S PUB

MUSIC CONTINUES UNTIL CHARLES
ENTERS SCARLET'S PUB

LIGHT CUE #22 - LIGHTS UP -
GENERAL WASH - BAR - BRIGHTER
THAN BEFORE

Scarlet wipes down the seats or bar and moves the cube SR to make a seat.

Charlies enters USL through "door"

SCARLET

Well, well. Look who it is? Good to see ya, Charlie! And where have you been hiding yourself?

She crosses behind the bar and continues cleaning.

CHARLIE

Wouldn't you like to know that, Scarlet? And If I told ya , you'd be showing right up looking for trouble I'm sure.

SCARLET

Well trouble is all I'd find if you're about now isn't it?

They laugh.

CHARLIE

Scarlet, my girl. You are lookin' lovely.

SCARLET

I just cleaned up a bit.

CHARLIE

And cleaned up this ol pub as well.

Charlie crosses stage right and sits on the cube.

SCARLET

Yeah. Tryin' to make a few changes, you know. Want people to really feel good about comin' in here. I even serve a proper cup o tea now.

CHARLIE

Ha! And how have the good patrons of Whitechapel road responded to your menu additions and new decor?

SCARLET

Well there's a lot less bottle breaking...and a little less fighting.

(they laugh)

I think people are likin the change. It is amazing how much a nice cup o tea and a little biscuit can lift the spirits.

CHARLIE

That your business now is it? Spirit liftin?

SCARLET

Nah. Just trying to spread a little light, you know.

(crossing around the SL side of the bar and DSCR)

But I hear you'll be in the spirit liftin business though. Goin' off to join the Salvation folk for proper I hear.

(Banging the bar like a drum)

CHARLIE

I am. That's why I came 'round. To say bye. And to say thanks.

SCARLET

Thanks? What you thankin' me for.

She crosses back US and goes
around the SR side of the bar.
She's embarrassed/shy.

CHARLIE

(standing and crossing SL)
For havin the courage to go to that meetin. For
seein right through me, Scarlet.
(turning around to face her)
I don't think I would have gone if you hadn't
made me so angry.

SCARLET

Well ...I don't know about that. Your normal
restin state was angry back then. I didn't make
you that way.
(they laugh)
I think we all end up where we are supposed to
be, Charlie. If we trust.

CHARLIE

(he puts his hat on and crosses USR to the
door)
I'm hopin. I better get going. I gotta go pack
up. I leave for the Training College tomorrow.

SCARLET

Ooh Training College. That sounds fancy.
(Using rag as a fancy tie/scarf)

CHARLIE

Well, I hope not too fancy. I'll be arriving
with all my belongings in an old sack. Best I
could manage.

SCARLET

That won't do at all.
(exiting USR to the 'back room' to fetch
the Charles box)
At least take some boxes so you can pack proper
like.

CHARLIE

(considering and crossing SR toward the
bar)
Ok, then. But I only need one. I hardly got
anything to pack except for an ol rugby shirt,
and the bible the Captain gave me...and my
Skeleton hat band.

She returns from the back room USR
and she carries the Charles Box.
'Charles' facing inwards.

SCARLET

Why you keepin that horrible thing?

CHARLIE

Well ...I spent so much time fightin for the
wrong side, I thought it might be a good
reminder of where I came from. Keep me focused
on where I am goin'.

She places the box on the bar.

SCARLET

Fair enough. Here you go then. One box to hold
your past, present, and future.

Scarlet holds it out to Charlie.
Then pulls it back.

SCARLET

Hold on! Somethin as important as this should
have your name on it.

Scarlet grabs a 'chalk' from her
apron pocket and speaks as she
begins to write.

SCARLET

"C-H-A-R-L... No! It would seem quite
appropriate, considering the circumstances, to
use your proper Christian name, E-S, "Charles"

Scarlet finishes writing the name
and then turns the box around to
reveal his name on the box.

SCARLET

Consider it a going away present.

CHARLIE

Thank you, Scarlet. It's brilliant
(taking the box)
I'm off then. Take care of yourself. And give
your mum my love.

He exits through the door with the
Charles box.

SCARLET

She wouldn't believe me if I did! I hardly
believe it myself.

She crosses to the door and
watches down the street and he
leaves.

SCARLET

God bless you, Charlie. (beat) Goodbye.

CUE MUSIC - "OFFICIAL NOTICES"

LIGHT CUE #23- LIGHTS SHIFT TO A
GENERAL WASH - PINKS

TRANSITION: RESET FOR MINISTRY
MONTAGE

Kathryn -
Move coatracks USR.
Move SL trunk to USC. Move SR cube
to USC behind trunk.
Place notices (from pocket) #6 on
SL trunk, and #2 on SR trunk.
Exit DSR.
Bring in notices #4, #5 and
Commissioner jacket.

SCENE VIII

MINISTRY MONTAGE OF CHARLES AND MARTHA'S APPOINTMENTS

Charlie enters DSL corner with
Charles' box and pulling notice #1
from box.

JEFFRIES

(reading official notice #1)

Official notice of appointment by The Field
Secretary and with the approval of William
Booth, General of the Salvation Army. Lt.
Charles Jeffries shall take up post as officer
in Command of Penzance, Cornwall, England.

Charlies crosses USR to SR trunk
and picks up notice #2. During the
reading he pulls the USR trunk to
CS and places the Charles box on
top.

JEFFRIES

(reading official notice #2)

Official Notice. After making over three
hundred converts in Penzance and being brought
before the local magistrates five times for
preaching in the streets, you, Lt.

Charles Jeffries are hereby ...promoted to Captain and appointed to St Blazey and then to Devonport. Onward to more converts and fewer Magistrates!

Charles crosses DSC to the box
laying flat and pulls out official
notice #3.

JEFFRIES

(reading official notice #3)

Official Notice! Captain Jeffries, you are to
proceed immediately to

(putting on his glasses)

Sydney, Australia where you will begin your
post as Social Secretary.

(moving DSC box to CSR)

You will continue the work by opening twelve
new Corps, establishing Salvation Army Rescue
Homes, getting arrested -again!, Commencing the
Social Work programs in Adelaide and Melbourne.
It is doubtful you will find much time for
social engagements but try to meet the rank and
file if possible.

Enter Martha carrying a cube from
DSR corner crossing USL on an
angle to CSL.

CUE MUSIC STOP - BAR 15

She stops. Turns to Charlie.

MARTHA

Captain Martha Harris. Pleasure to meet you..?

She extends her hand to him.

JEFFRIES

(reaching out his hand)

Um...Charles.

Charles kneels to propose.

CUE MUSIC CONT. BAR 17 "WEDDING
MARCH"

He kisses her hand.

CUE MUSIC CONT. BAR 19

She puts the cube down on the
floor CSL and pulls out official
notice #4)

MARTHA

(reading official notice #4 and crossing
to DSL corning)

Official Notice. After much success forwarding
the ministry in Australia, and the birth of
four children, The Jeffries are to proceed back
to the UK where Charles will take his post as
Provincial Commander of Wales. Martha will
partner with him in ministry and also give
birth to three more children, bringing the
grand total to seven. God be with you.

During the previous reading,
Charles takes SRC box and places
in upright on the USC trunk and
then the SR box to the USC trunk
and places crossway on top of the
other box.

After the reading, Martha crosses
to center stage and places
official notice #4 into the
Charles box. She then pulls out
official notice #5 from the cube
she carried on.

During the following reading
Charles grabs official notice #6
from atop of the USC trunk and
moves USL corner.

As Martha reads they look at each
other from opposite corners.

MARTHA

(reading official notice #5 and crossing
DSR corner)

Official notice. You will be in China for over
a year. You will pioneer the work of the Army.
You will journal to me daily and you will keep
me close to your heart.

When she is done reading she moves
CS and places official notice into
the cube on the floor CSL.

JEFFRIES

(reading official notice #6 from USL
corner)

Official Notice.

(moving DSL)

Commissioner Charles Jeffries you are to take
post immediately as Principal for the
International Training College of the Salvation
Army, London England.

(crossing SR)

You will be responsible for the training of over four hundred cadets a year. Even as you finish this notice, they eagerly await your arrival.

MUSIC OUT

During the previous reading Martha takes the CSL cube and pulls out the Commissioners tunic and places it on the USR coatrack. She then takes the cube and places it on top of the other boxes CS to complete the "cross."

LIGHT CUE #24- LIGHTS SHIFT TO
BACKSTAGE OF LECUTRE HALL -
MEDIUM LIGHT - STAGE RIGHT CENTER
AND CENTER

SCENE IX

INTERNATIONAL TRAINING COLLEGE

Martha grabs the tunic from the coatrack USR and brings it to Charles DSR

MARTHA

(taking his notice and placing the tunic on him)

As is the custom of the International Training College of the Salvation Army, the newly appointed Principal of said institution shall address the cadets and encourage them into action for the Lord.

(buttoning his tunic)

You, Commissioner Charles Henry Jeffries-husband, father, minister of the gospel and officer of the Salvation Army..former scoundrel, skeleton, and sinner saved by grace, are that Principal. It is time, dear.

CUE MUSIC 19 - "PART OF ME-
RECALL"

(handing him the box)

PART OF ME, PART OF YOU. THINGS WE SHARED TOGETHER.

I am proud of you, Charles.

Martha exit DSR corner, she changes into Captain off stage HL.

Charles steps to the podium with
his box.

LIGHT CUE #25- LIGHTS SHIFT TO
BRIGHT SPOT ON CENTER STAGE
PODIUM AND IMMEDIATE AREA
SURROUNDING

JEFFRIES

The life of every Salvation Army Officer must
be given wholly to God. Indeed I find myself so
committed to his service that it seems I
haven't had time to unpack my personal
belongings even before meeting you here today.
So I brought them along with me. I brought
them with me to encourage you to take your
belongings, your very selves, with you as you
enter into His service. Take all of your
strengths and successes, yes. But don't stop
there. Take all of your fears, and failures.
Your shame, your regret. They are you as well,
and they are His.

(beat)

This box was given to me many years ago by a
dear friend. It was given to me on my way to
this place, in fact. On my way to be trained as
an Officer. I have spent the past forty years
with this box. Filling it with memories. As
Martha and I prepared for this appointment, I
was encouraged to take inventory of its
contents. What I found both surprised me and
blessed me. I found a box filled with reminders
of God's faithfulness. He has transformed my
rubbish into a testimony. He is the same God
for you as for me. Yes.

(stepping SL of podium)

As I look out on you now. Cadets, standing at
the precipice of ministry, you army of
skeletons, your bones exposed and primed to
receive substance, I can testify to God's
faithfulness.

(stepping SR of podium)

He will take all that you have ever been and
form it into flesh and muscle and tendon.

(stepping back behind podium center)

He will breathe life into every part of who you
are so that you may be redeemed for His purpose
and Glory. He did it for me.

CUE MUSIC 20 - "BECAUSE OF THESE
MOMENTS"

JEFFRIES

BECAUSE OF THESE MOMENTS,

(placing hands on the Charles box)

AND THANKS TO GOD'S GRACE, MY LIFE HAS HAD
MEANING AND PURPOSE AND PLACE. BECAUSE OF THE
HOURS I'VE SPENT ON MY KNEES, HE WILL LEAD
WHERE HE NEEDS ME TO BE.

JEFFRIES

OF ALL THE IMPORTANT THINGS
THIS KIND OF JOURNERY BRINGS
NO ONE CAN EVER FORETELL.
**JUST WHAT THE LORD WILL DO
WHEN WE SURRENDER TO HIS
PROVIDENTIAL WILL.

CAPTAIN

(entering from HR,
handing out flyers)
OF ALL THE IMPORTANT THINGS
THIS KIND OF JOURNERY BRINGS
NO ONE CAN EVER FORETELL.
**JUST WHAT THE LORD WILL DO
WHEN WE SURRENDER TO HIS
PROVIDENTIAL WILL.

LIGHT CUE #25- ADD LIGHT TO
DOWNSTAGE LEFT CORNER TO LIGHT
CAPTAIN ON **"JUST WHAT THE LORD
WILL DO"

CAPTAIN

(from DSR corner)

BECAUSE OF THESE MOMENTS AND THANKS TO GOD'S
GRACE. MY LIFE HAS HAD MEANING AND PURPOSE AND
PLACE.

LIGHT CUE #26- LIGHTS SHIFT TO
DOWNSTAGE CENTER AS CAPTAIN MOVES
CENTER STAGE AND KNEELS AND
CHARLES CROSSES DOWN STAGE
CENTER. LIGHT SHOULD ONLY LIGHT
CHARLES AND CAPTAIN DOWNSTAGE
CENTER.

CAPTAIN

(crossing SR to DSC)
BECAUSE OF THE HOURS I'VE
SPENT ON MY
(kneeling DSC)
KNEES. HE WILL LEAD WHERE HE
NEEDS ME TO BE. HE WILL LEAD
WHERE HE NEEDS ME TO BE.

JEFFRIES

BECAUSE OF THE HOURS I'VE
SPENT ON MY KNEES.
(going around the SR
side of podium, DSC)
HE WILL LEAD WHERE HE NEEDS
ME TO BE. HE WILL LEAD WHERE
HE NEEDS ME TO BE.

Cue Drum

End.

LIGHT CUE #27- LIGHTS SLOWLY FADE
TO BLACKOUT AS MUSIC FADES AND
DRUM BEATS RESONATE

LIGHT CUE #28- AFTER 4 SECONDS OF
BLACK, LIGHTS UP BRIGHT FOR BOWS

CUE MUSIC 21 - "BOWS & UNDERTURE"

LIGHT CUE #29- AFTER ALL BOWS,
LIGHTS SHIFT TO LOWER, GENERAL
WASH FOR MINISTRY TIME WITH
MINIMAL LIGHT ON AUDIENCE