



Drama 1

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Introduction

The following dramas might be used on the street, in church services or in many other events and situations. All the outlines need fleshing out and are open to your own interpretation or adaptation.

All the sketches are chosen because they are simple and needn't take a lot of time to practice or to learn lines. However, practice well before you do the performance. Adapt the scripts to take account of the abilities of your team. In some cases you will need to simplify the language. In other cases you can be more ambitious. You might use more or less characters in some of the sketches.

Where narrators are used you can read the script. Use a clipboard for each narrator.

Often you will be asked to do a whole presentation. Think how the sketches might fit into a whole programme with testimonies, music, conjuring, sketchboard, etc.

Unfortunately, we have been unable to trace the sources for much of this material. Apologies to those that have not been credited. If you contact us, we would be happy to give due acknowledgement.

Hands

Characters: 2 or 4 people (either one pair or two pairs), 1 Jesus figure, 1 Narrator

Notes: Music (Keyboard or guitar) can be added to enhance drama and add sound effects. Narrator should be a good reader with an expressive voice. Simple costume, e.g. white or black tee-shirts.

NARRATOR

□ Hands. □ □ God gave us hands. □

Hands to create □

Hands to love □

Hands to help □

Hands to give □

Hands to protect □

But.. we have misused our hands. □

Hands to create.. now destroy! □

Hands made to love... now hate! □

Hands made to help... now reject! □

Hands made to give... now grab!

Hands made to protect...now let down! □

But God stretched out His loving hands to a destructive world. □

He sent His Son to them. He picked up this fallen creation. □

And put His arms around them. □

But they made Him a captive... and nailed Him to a cross.. □

... and they mocked Him. □

MIME

Starting position: Jesus at back with back to audience. Couples front facing audience. Music starts.

Hold hands out.

*Look at hands. How beautiful!
(Return to start position after each action)*

Couples kneel and make an imaginary object together. Together lift object up. □

Couple hold hands and look at each other. □

Boy falls forward onto knee. Girl helps him up.

Boy sees a rose, bends, picks it and gives it to girl. □

Danger threatens from the front, girl jumps behind boy who adopts defensive pose.

Music changes. Return to start position. Hands slowly down to side and balled. Blank stare.

Lift hands up side of body. At 'misused' thrust straight forward. □

Boy bends to make object. Lifts it to show girl. Girl destroys object. Boy looks terrified.

Girl attacks boy, boy defends with arms. □

Boy falls again. Girl looks disgusted at boy.

He holds out his hand. Girl turns away. □

Boy picks flower. Girl grabs it, breaks it and throws it away.

Danger! Girl jumps behind boy. Boy thrusts girl forward. She falls....

Both bend onto one knee sheltering head with hands and arms.

Silence.

Music starts again.

□

Jesus turns and moves slowly forward.

With his hands he reaches to and picks up couple(s). They stand.

Does so. They look at each other. □

1 Boy and 1 girl grab an arm of Jesus each and lift them into crucifixion pose. Other 2 each hammer a nail into hands X 3. Musician marks the hammer blows.

Mocking gesture(s) (maybe in unison a loud 'Ha!'). Move back from Jesus. Jesus dies. Head falls. □

Death could not hold Him. Today He still holds out His hands.

Some still reject Him.

But He promises a new life to all who receive Him.

Jesus slowly comes alive. steps first towards the other characters.

Some reject

Others receive.

Jesus and all characters gesture with hand to audience.

Alternative ending:

End with the death of Jesus. Divert attention to another character who has been sat silently watching and listening on the stage edge. This character is Mary the mother of Jesus. She is crying quietly - not understanding. She can go into a short monologue reflecting on how good his life was, the promises at his birth, etc. End on the question 'Why?'. Write own script. No more than a minute.

Top of the Phobias

Characters: One or two D.J.s; two or three for dramas

Notes: In the style of a radio or TV pop chart show. Use one D.J. or two (each taking alternate phobias). Each phobia is illustrated by a short and simple drama.

D.J.s

Welcome to this week's rundown on the latest phobias, bringing you the latest climbers and fallers in the fear charts

Not finding much room to move at number 10 is **Claustrophobia**.

Finding a space at number 9 is **Agoraphobia**. □

Still in there at number 8 is **Arachnophobia**. □

Coming down to number 7 is **Acrophobia** - which is just as well as going up to great heights gave them the 'creeps'.

At number 6 is **Necrophobia**, which could be a dead end for them. □

Breezing in at number 5 is **Aerophobia**. □

And at number 4 we have **Aquaphobia**. □

Down one to number 3 is **Technophobia**.

This week's number 2 is **Sociophobia**. □

Still way out in front at number 1 is **Theophobia**.
Exactly!

Drama

1 and 2 stand really close to 3 who screams. 1 and 2 move away from 3.

3 looks at 1 and 2 and screams. Rushes to grab them and drag them back into a huddle.

1 creates a spider with their hand and puts it on 3's shoulder. 3 screams and leaps into 2's arms. □

3 screams 'Put me down! Put me down!'

1 chases and kills the spider. 'It's dead!' Shows it to 3, who swoons into 2's arms. 2 lays 3 down.

2 and 1 frantically fan 3. 3 shouts 'Stop the draughts!!'

1 says to 2 'Bring a glass of water'. 3 screams 'No!!' □

1 says to 2 'Here use my mobile and call an ambulance'. 2 in a panic: 'I don't know how to use one of those!', etc.

3 screams 'All of you leave me alone. I hate people!' □

1,2 and 3 in horrified unison: 'Oh God!!'

Aliens

Characters: 2 Aliens. 1 Man

Notes: The opening of the sketch is ad-libbed. A man meets 2 alien journalists who have come to Earth to write an article on the planet. They are unimpressed about Mankind's achievements. The man tries to convince them that the Earth is worth writing about...

Man: Well, we've built rockets that can send men into space.

A1: Fireworks!

Man: Um...we can build 200 cars in a day with the help of robots.

A2: Meccano!

Man: We've computers this big that can perform great calculations in seconds.

A1: Calculators.

A2: Intelligent life? Come on. There's obviously nothing here to interest our readers.

A1: Yes, let's go off to Pluto. (*They start to leave*)

Man: Hang on, wait a minute... er.. yes, something did happen about 2,000 years ago which you may want to write about.

A2: Well it better be good.

Man: Well... the Son of God came to visit us.

Both: You what?

A1: Why couldn't you remember this before?

A2: This could be front page news!

Man: Yes, he was born in a small town in Israel.

Both: Born???

Man: Yes.

A1: Well, tell us about the birth. I bet it was an international holiday, and everyone got really excited.

Man: Er.. no, not really. He was born into a poor family, in a stable. To be honest, not all that many people knew about it at the time.

(*Aliens look at one another and scratch their heads*)

A2: Well, then... show us the great palaces and castles you built for him.

Man: Actually, he lived like a peasant.. Worked as a carpenter for most of his life.

A1: You must have given him a great feast and celebrated His time on earth.

Man: Not really. Actually, most people ignored him.

A2: And this is INTELLIGENT LIFE??

A1: If you didn't celebrate his birth and build him palaces and worship him...

A2: And you didn't give feasts in his honour, what did you do?

Man: We killed him! (*All freeze*)

Will He Come ?

A sketch for church service. 2 Characters: God, Angel

Part 1:

- G (IN ARMCHAIR. PUTTING NEWSPAPER DOWN) What time is it?
- A *Eh?... (READING)... Oh, about five*
- G Oh... I wonder when he'll come?...
- A *(DISINTERESTED) I don't know*
- G I hope it's soon. I can't wait to see him. I wonder what kind of day he's had?
- A *Did he come yesterday?*
- G For about ten minutes. He looked tired... I hope he's OK.
- A *I don't know why you bother. Well, I know you're God, and I suppose you know best, but....well these human beings aren't much cop really.*
- G But they're wonderful! No, I mean that. So different... The way they smile... They're mine.
- A *Well... yes... but... well, they've always got problems. They moan so much, and you talk to everyone of them any time, day or night. Basically you're just an overworked social worker!*
- G I think I know what it's like down there a bit better than you do. Ask my son. Life isn't easy.
- A *I blame Adam!*
- G If Adam hadn't gone wrong then I couldn't have proved my love for them. I don't mind problems. It tells me that they're growing... searching for me.
- A *Making hard work for yourself if you ask me.*
- G But they're worth it. Still, I wonder if he'll come...

Part 2:(Later in the service)

- A *Hi God!*
- G Oh, hello Gabriel. How are you?
- A *Fine. What are you doing?*
- G Making breakfast for him.
- A *Has he been to see You?*
- G Yesterday. He's busy though. I thought if I made breakfast for him we could talk.
- A *It looks nice. What are You making?*
- G First, my little angel, a ripe grapefruit picked by the man from Delmonte...
- A *I wouldn't mind his job.*
- G Then bacon and egg, mushrooms, tomatoes, fried bread and baked beans...
- A *Millions have grown up on them.*
- G Toast, butter, jam, and of course, hot coffee.
- A *Will there be any left-overs?*
- G No. And anyway angels don't eat.
- A *We could make an exception.*
- G What was that?
- A *What?*
- G That bang. It was the door.
- A *There's a note... 'Dear God. No time for breakfast. See You tonight.'*

Three Little Pigs

CHARACTERS: Two, both narrators competing for supremacy. The first one is rather pompous, and serious, the second one flippant.

1 Jesus said ...

2 *Once there were three little pigs*

1 What?

2 *Three little pigs.*

1 Don't be silly, once Jesus said....

2 *Who left home..*

1 Left home?

2 *Left home.*

1 Jesus said, a man once built his house upon sand.

2 *The first pig built his house of straw.*

1 Really?

2 *The second pig built a house made of wood...*

1 The house on the sand was lovely..

2 *The houses of straw and wood weren't that bad.*

1 But when the storms of life...

2 *The big bad wolf...*

1 Blew...

2 *He huffed and puffed...*

1 And blew...

2 *And huffed and puffed...*

1 And blew...

2 *And huffed ...*

1 The sandy house fell down.

2 *And so did the others*

1 Surprise, surprise. Then Jesus said...(NOW EXPECTS TO BE INTERRUPTED)

2 *Carry on.*

1 There was another man.

2 *Pig.*

1 Who built his house on stone.

2 *Brick.*

1 It too was lovely.

2 *Had a microwave.*

1 The storms of life blew around it, but it would not fall down.

2 *The wolf huffed and puffed, puffed and huffed, puffed huffed, huffed puffed, puffed, huffed, huffed, puffed, puffed huffed...*

1 But it wouldn't fall down.

2 *The wolf died of huffing and puffing.*

1 Jesus Christ is the rock.

2 *The wolf is dead.*

1 What do you build your life on?

2 *Which pig are you? BOTH FREEZE*

The Long Silence

Characters: 1) An outcast 2) A prostitute 3) An handicapped person. Scene: God's waiting room

1 So, it's true then!
2 Eh?
1 It's true. There is a God after all. Tell me, did you ever see Him down there?
2 Oh no, of course not. You don't think I'd be here if I'd ever seen Him down there, do you? Anyway, what's your sentence?
1 I wish I knew. I didn't exactly have it easy down there. I was born into circumstances beyond my control. Had to live with prejudice all my life. But, tell me, don't I recognise you?
2 Er, no. I don't think so.
1 Yes, that's it! You're a prostitute!
2 I don't know what you are talking about..
1 Yes you do! You're a prostitute ... and in God's waiting room too! And don't tell me that you didn't get what you deserved. You're not like me. I had no choice. I was born in a hovel, had to cope with prejudice all my life - but you, you chose your profession, Dearie. You got exactly what you deserved.
2 You're wrong you know. I didn't choose my profession. It was a case of either starving or doing the only thing that came naturally to me. Oh yes, I really deserved what I got. If that's what you think, you haven't a clue! No one ever really heard my pain...
3 I can hear.
1 So what?
3 And speak... and see. Oh, that's right, ignore me. I've been ignored all my life. I was born a 'so called' vegetable.
1 And how do you know that you were a vegetable if you could not hear?
3 I could feel. I felt alone. I was ignored. Fed and watered and left alone. Now, I won't be ignored any more.
1 *(Nastily)* It's a bit late now, Matey. Haven't you noticed? You're dead!
2 I died a long time ago..
3 What do you mean?
1 Oh, didn't you know? She was a prostitute. You know .. street corners and all that. 'Going cheap, Dearie?', wasn't it? And don't tell me that I'm being unkind. Don't look at me all hurt and say that I'm being unfair. After all, no-one was fair to me.
2 So, now God's going to judge me! He has no idea what it was like for me!
1 I never had anything to do with God down there, how could He possibly know what it's like?
3 I know about God all right. Why did God let me live? I was a burden, an inconvenience. It would have been better if I died at birth.

(SILENCE)

1 So, now God's going to judge us. God sitting in His holy heaven, isolated from the real world. You know, I bet He hasn't a clue what it's like to be born in poverty.
2 He was never shunned by His friends.
3 He was never cut off from His family.
1 He was never rejected by His own society.
2 He was never lonely.
3 He was never patronised.
1 certainly never beaten.
2 He was never abused.
3 ... never ignored.
1 He was never hounded to death.
2 His body was never crushed.
3 He was never never ... brutally murdered. *(Raises arms slightly in frustration. Thinks and freezes.)*

The Crucifixion

Characters: Person (P), Friend (F), Jesus (J) Props: Table, Chair, Bible (with powder on it), Book (novel). Drama begins with P walking into the room where J stands waiting for her/him.

- P** (*Apologetically*) Jesus, its so good to see you! You know, I haven't been spending much time with you lately, Lord, and I'm really sorry! But I've been sooo busy these days. There's been work and that night school course and... WOW ... so many people to see! But you know Lord, all that is going to change. I've really missed my time with you and tonight, I've set aside the WHOLE evening to just talk and spend time together - no appointments, no parties, not studies - just you and me! And you know what... (*She picks up the bible from the table and blows the dust from it*).. I haven't been doing much of that lately either!
- F** KNOCK , KNOCK, KNOCK.
- P** (*Looks over her shoulder, but decides to ignore the interruption*) Yes, Lord, it will be just like old times!
- F** KNOCK, KNOCK (*More insistently*.)
- P** One minute, Lord. There's someone at the door. (*P opens door*).
- F** (*With great excitement*) Hey, Julie! Glad I caught you in!!! Didn't you know? There's a GREAT party going on at Greg's place! What are you doing cooped up in the house - come and join us!
- P** (*A little excited*) It sounds great.... (*Disappointed and resigned*) but.. No. I can't come, I have other plans tonight.
- F** (*With disdain*) Oh, come on! What could be more important than one of Greg's parties? Don't you remember the last one? IT WAS GREAT!!!
- P** (*Insistently*) No, really, I can't. I've made another commitment.
- F** Well, maybe I shouldn't tell you this, but PETER is there!
- P** (*Surprised and excited*) Peter!?!
- F** Yes, Peter! And, Julie, he's been asking for you all evening!
- P** (*Resolve melting*) Really? Peter's been asking for ME! I don't believe it! Well, maybe I could come for a little while. . . just for an hour or so.
- F** (*With disdain*) An HOUR?! Come on... at least three hours! This is going to go for half the night!
- P** No, just an hour... REALLY!
- F** Listen, you just come down and we'll see if you can drag yourself away!! See you in 10 minutes or so?
- P** Okay! 10 minutes! Bye! (*P closes the door and rushes to the mirror checking her appearance, totally ignoring J. Then suddenly notices him standing there.*) Oh, Jesus! You won't believe what just happened! Something URGENT has just come up, and I'm going to have to leave you for just an hour or so, but I'll be back and then we'll spend time together, just like I said. See you in a while. (*P turns and walks to the door, but realises that J is following her. Turns around to explain*).
- P** (*Good-naturedly*) No, Jesus. You don't understand. I'm going out, but you stay here. I'll be back very soon though, and we'll have a good time talking together. OK? (*P moves toward the door again, but the same thing happens*.)
- P** No, no, Jesus. Listen, I'm going out, but you can't come. Don't worry, I'll be all right and you wouldn't want to be there anyway. It's not really your scene. See you in an hour or so! (*P moves toward the door again, but the same thing happens*)
- P** (*A little frustrated, but still positive*) Jesus, we aren't communicating here! What can you do while I'm gone? Here have a seat. Hmmm... I know, you can read a book! This one is quite good! (*P hand Jesus a book from the table, but he is disgusted by what He reads! P realises that isn't suitable*) OH, not that book (*P snatches book from J's hands with a nervous laugh and starts to look for something else for him to do*) Hey! How about some television? (*With remote control flicks on television, but finds none of the channels suitable for J's viewing*) OH, no...(click) Ah? NO! (click) Mmm, (*Shaking his/her head, turns TV off*). Listen, let's forget the television right now! Just feel yourself at home - RELAX. There's pizza in the freezer, cake in the fridge. You know where the microwave is, don't you? Just help yourself, okay? I'll be back as soon as possible, just relax! (*P moves toward the door again, but the same thing happens*.)

- P** *(Getting frustrated)* Please stop following me! Just stay where I put you! You are not coming with me, OK? I can take care of myself for a few hours - I don't need you. Just stay here!!! *(P moves toward the door again, but the same thing happens.)*
- P** *(Angry)* Listen! I don't have time for this anymore! What? You don't understand English or something? Stay HERE! I told you I'd be back, OK? Just wait for me here!!! *(P moves towards the door but the same thing happens.)*
- P** *(Very angry)* How many times do I have to tell you to stay (knock) where (knock) I put (knock) you! *(With each underlined word, P nails J in the position of the cross, then turns and briskly, and angrily walks out the door.)*

Light of the World

Characters: 2 Men and 2 Women (dressed in black), Jesus (red shirt), Narrator

The action of the mime takes place around a ladder (or chair). The opening 'frame' is the figure of Christ, standing towards the top of the ladder, but facing away from the audience whilst the actors hunch down as low as they can facing towards the audience with their faces hidden by their hands. For the first half of the sketch they are in 2 couples, one to the right and one to the left of Christ.

Narrator: No one has seen God. (*The two couples come to life, but their hands still shield their eyes, as if hiding themselves from God.*)

But God became a human being and lived among us. (*Christ turns and faces the audience*)

He was full of truth and light. (*as He descends the ladder....*)

The light has come into the world, but men love the darkness rather than the light because they do evil things. (*The people are stung by the presence of the light and retreat into their groups, occupying themselves with evil*)

And anyone who does evil things hates the pure light, because he doesn't want his evil deeds to be shown up. (*Lovingly Christ attempts to make contact, but he is rejected by the people who freeze into positions of perverse delight in evil, protecting their lives from the influence of Christ. In the stillness, Christ stretches out his hands as if to shine in the world despite the unresponsiveness of human hearts. As he does this, the narrator says...*)

The light shines in the darkness of the evil of men's hearts - where the trouble begins. (*a drum begins to beat, simulating the human heart. As the narrator says the next line the people relax into natural positions.*)

Out of the heart of every man comes: (*the catalogue of sins are represented like a series of ten snapshots; they should be carefully worked on for the maximum uniqueness of each pose. Freeze each time long enough for the audience to take the image into account.; Throughout this the 'heart' keeps continues beating.*)

Evil thoughts ... Lust ... Murder ... Adultery ... Deceit ... Envy ... Gossip ... Pride ... Foolishness ... Violence ... Hate ... Greed (*You can select which of the listed evils you wish to use in your performance. During this sequence Christ has turned away and is lashed by each sin as if he were being flogged before the crucifixion. As the Narrator says the following line, the groups relax the last pose and stand in a semi-circle from stage right to left, with the central actors nearer the audience.*)

This is why the heart of man must be changed -

Not the world (*The actors point out to the world around them as a single movement starting with the actor standing farthest stage left, and moving through the group like a wave.*)

Not history (*Any suitable position e.g. reading books, backwards glances.*)

Not governments (*Each actor stamps his foot and raises his right hand in a salute*)

Not the economic situation (*Everyone is penniless*)

Not the newspaper headlines (*Each actor mimes opening a newspaper and reading from right to left, two times*)

Not the man next door (*Everyone points to everyone else.*)

Not your wife (*The men point to the women.*)

Not your husband (*The women point to the men.*)

But you - you - you - you - YOU!!! (*on each 'you' the actors point to different people, first to one another, then to themselves, then to different parts of the audience and on the final 'you', they all shout it with the narrator as they swing around and point to Christ. Stomping their feet and hammering their fists in the air, they close in on Christ and beat him back up the ladder. They crucify him, the accelerating drum beats becoming the hammer blows of nails into his hands. Exhausted, they all drop down to the foot of the ladder, heads bowed as Christ hangs on the cross. His head drops forward as he dies. Then there is silence. Music - if available, can be played softly. Perhaps the best is a human voice singing a lament very quietly, but there should be nothing forced or sentimental. Gradually, the two men raise their heads then stand to take Christ down from the cross. They lower him into a circle of standing figures, facing inwards, where he is hidden from the audience. Once this new group has been formed the narrator speaks.*)

Your life must be changed. You must start all over again. And this is possible because Jesus, who was perfect, died in our place. He paid the penalty for the evil in our hearts so that we might live. He gave light for the darkness. (*At this, the circle breaks open and Christ steps forward*)

The light shines in the darkness and the darkness has never put it out. (*Now all people are gathered round Christ. Some stand, others sit. All look at him as he turns to look out at the audience. the final 'frame' should not be a stilled arrangement of people like a team photograph, but the relaxed welcoming impression of a family.*)

Living Water

Characters: Person 1 (1), Person 2 (2) - both wear black and have painted faces.

1 and 2 stand apart facing back stage, with heads down. Together they look around in a big semi-circle with one hand shielding their eyes. They see each other and wave.

They walk towards each other and shake hands, pleased to see each other. Then they both look towards the audience and show a look of disgust. They look back to one another (pleased), back to the audience (disgusted) and finally back to one another (pleased), then return to their original positions, heads down.

They look around, see one another and wave. They run towards each other arms outstretched as if to embrace, but miss. Both look around as if to say, "Where did he go?" Both turn around, see each other, wave, run towards each other and miss again. Both look around, shrug and return to original positions, heads down.

They look around, see one another and wave. They walk towards each other and shake hands. They go to move away and find that they are stuck together. They pull and tug. Eventually, they come apart and 1 falls over. 1 gets up and dusts himself off. Both look puzzled. They return to their original positions, heads down.

Again, they look around, see one another and wave. They walk towards each other to shake hands, but 2 reacts as though he has received an electric shock. 1 offers his hand again. 2 looks dubious, offers his hand and receives another shock. 1 looks at his own hand puzzled, taps it and offers it again, 2 is very reluctant to shake again. He experiences a moment of indecision and then goes to shake receiving another shock.

2 immediately withdraws and puts his arms up in front of him as if to make a wall (if you wish, he can mime building a wall). 1 looks surprised, moves forward and finds the wall between him and 2. 1 tries shouting and waving, but to no avail. He feels the dimensions of the wall. Then, unable to penetrate, he walks dejectedly back to his place. Both face the audience.

1 puts his hand to his ear as if he's heard something. He moves around on the spot, stopping a couple of times to see if he can hear it again. 1 sees something on the ground and points to it as he walks to the spot. 2 becomes curious and watches from behind his wall. 1 starts to scoop water in his hands and drinks. As he does a look of great joy comes over his face. 2 dismantles his wall, comes forward and also drinks, experiencing the same joy and freedom. They notice each other with surprise and embrace. Then 1 points to the water and then the audience, 2 nods in agreement and both bend down and joyfully splash imaginary water on the audience.

EXPLANATION:

Because of sin, man has broken relationships. 1)Hypocrisy, 2) Misunderstandings, 3) Possessiveness, or being trapped, 4) Unintentional hurts. These cause us to build walls from fear of being hurt again. Only in Jesus, the living water can we find acceptance, forgiveness and restored relationships with our fellow man.

New Heart

Characters: Customer and shop keeper

SK Good afternoon, Sir. Can I help you?

C Well, I hope so. I need a spare part.

SK You've come to the right place, Sir. What part did you have in mind?

C The problem is, as far as I can see...

SK Don't worry, Sir. We've got the very best in hair pieces, false eyes, noses, teeth, arms, legs. All bionic, of course, and created with the latest technology.

C Yes. Quite. Now, if ...

SK And we have just received a recent order of lungs, stomachs, spare tyres (squeezing waist) and brand new, rubber coated, non-stick intestines.

C Really? That's amazing!

SK Oh yes, we only stock the best you know. All very reasonably priced too. By the look of you, Sir, I can see that you've never been to my shop before.

C Oh! How can you tell?

SK Well, just look at that nose, very poor quality.

C Oh

SK I can see the last place sold you an inferior arm too.

C Well, yes. I was going to take it back - I think it is still under guarantee.

SK And I noticed your stiff leg as you walked in - obviously not bionic.

C No!! Well actually most of my parts aren't much good. I'm a bit of a wreck actually. But I came in especially to see if you had hearts in stock.

SK Hearts??

C Yes. Mine's giving me a few problems, you see. It's been playing up for some time, and I don't think it'll last much longer to be honest. I've been meaning to sort it out for ages. I've been putting it off you see and never got around to it. It might be too late soon.

SK I see. So it's a change of heart that you want?

C Well. Yes, please.

SK Have you tried Papworth?

C Oh yes, but they can't help me. All they had was a red splodgy thing about so big (gestures) that pumped blood all the time. It was revolting! No, I need something better than that and quick!

SK Well, Sir. I'm afraid that you've got me stumped there. I've not got any in stock. In fact I can't remember ever having any in stock. Hang on. I'll just check my reference book. Now let's see: arms, brains, chests, dentures, ears, faces, guts, hearts - Oh here we are! 'H' for 'hearts'. Now let's see 'Change of heart'. Here it is. It says: 'For change of heart (Pause. Look at audience) please get in touch with the Maker'.

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