

FROM GARDEN TO TOMB

by George Halitzka



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From Garden to Tomb

An interactive “stations of the cross”
experience

by George Halitzka

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ACKNOWLEDGMENTS — “Soli Deo Gloria”

Thank you for taking time to read about some of the people who made *From Garden to Tomb* a reality.

The play was first produced by Church of the Open Door of Elyria, Ohio, on Good Friday 2005, under the title *The Way of the Cross*.

This script is dedicated to Jason Russ, who believed in a risky concept and led the charge to get the church leadership on board. Among other things, he also ordered pizza for the cast when their absent-minded director forgot to feed them. Thanks, Jase.

We had a great team of servants who built the set — and adapted it from sometimes-impractical drawings as they went! It’s always dangerous to single someone out of a good team, but I especially appreciated Tom Joy and Dave Prosowski, who took charge in the areas where I was weakest.

Nancy Simek loaned me “her” actors from the Boiling Point Players and was one of those rarest of creatures, a competent yet humble Assistant Director. She demonstrated a servant’s heart and was tremendously helpful during the entire rehearsal process.

Mark Libertowski did a professional’s job with the lighting and helped tweak the set, too. Without him, the production could not have attained such a level of excellence. Towski has a great practical mind that brought some of my off-the-wall ideas down to size, and then improved them with his own creative streak.

Theresa Weed whipped our Guides into shape, and made the logistics of the whole event work almost flawlessly. She helped a disorganized director maintain the illusion that he knew what he was doing.

Sara Mondello listened to me rant and offered creative suggestions several times during the planning and rehearsal process. Thanks, Sarita. What am I gonna do when you move to New York?

Thanks to Jim Mindling, Church of the Open Door’s senior pastor, who caught the vision and supported the whole project; Nori Robinson and Mark Libertowski, who documented the event with excellent photographs; Greg Elson, who went above and beyond the call of duty to provide for all of our graphic design needs; and George Couture, who arranged many of the logistical details.

Helpful historical background was provided by the Catholic Encyclopedia at www.newadvent.org/cathen/15569a.htm (visited 31 July 2006). To learn more about the devotional tradition behind *From Garden to Tomb*, I suggest visiting www.creighton.edu/CollaborativeMinistry/stations-prn.html. You might also do an online search for “Stations of the Cross.”

Vital copyright clearances were provided by D. Claudio Rossini, director of the Libreria Editrice Vaticana.

This entire production was presented for the glory of God and of his Son, Jesus Christ. Soli Deo Gloria!

From Garden to Tomb was first produced at Church of the Open Door, Elyria, Ohio, on Good Friday 2005 under the title *The Way of the Cross*.

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The titles and themes of the Stations are adapted from the revised Stations of the Cross celebrated by Pope John Paul II on Good Friday 1991, as found at www.usccb.org/nab/stations.htm on 31 July 2006. Used by permission of the Libreria Editrice Vaticana.

INTRODUCTION

“Do this in remembrance of me.”

— Jesus of Nazareth

From Garden to Tomb is based on an ancient tradition, almost as old as Christianity itself. It began when Christ-followers longed to tread in the footsteps of Jesus and walked along the actual paths in Jerusalem from Gethsemane to Golgotha. As time passed, artistic representations of the Passion events were erected in churches around the world, allowing pilgrims to make that symbolic journey anywhere. Millions of believers have now passed along the Via Dolorosa (Way of Suffering) to remember their Savior’s sacrifice.

Today we call this journey the Stations of the Cross. *From Garden to Tomb* reimagines the traditional stations as an interactive dramatic experience.

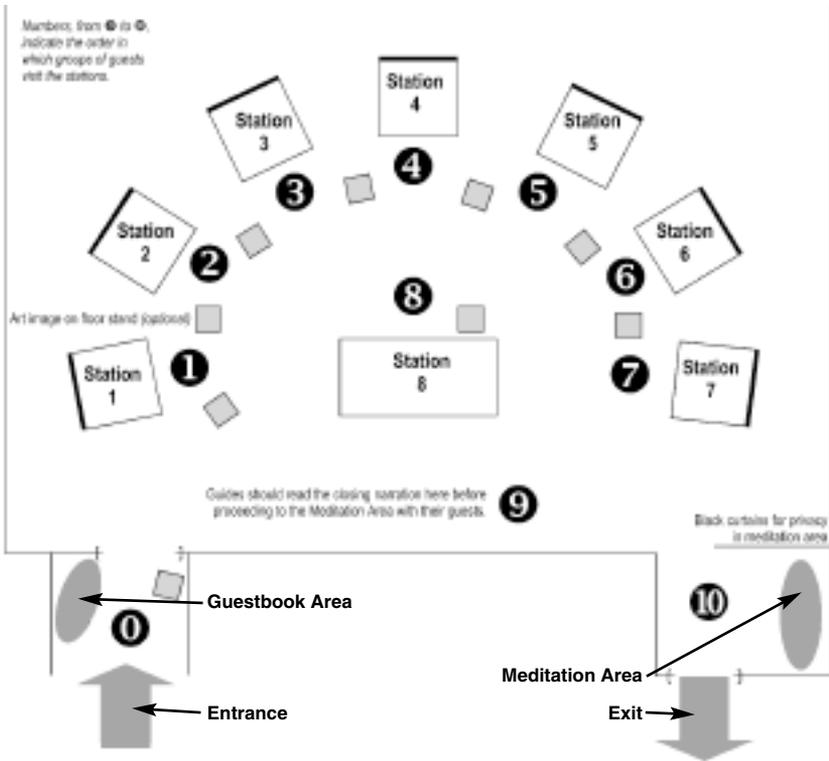
Through this production, you’ll experience eight significant moments from our Savior’s final hours. You’ll see actors portray a portion of a scene from Scripture. You’ll hear a reading from the Gospels and respond with a traditional prayer. Finally, you’ll *participate* in each Station alongside the characters. Along the way, our prayer is that your passion for our suffering Savior will be rekindled in a deep and lasting way.

For example, Station 3 recalls Pilate’s condemnation of Christ. First, you’ll watch actors portraying Pilate, his wife, and Barabbas play out the familiar scene. Meanwhile, a narrator (Guide) will read aloud from the Gospels about Pilate condemning Christ to death. At the conclusion of the scene, Pilate will wash his hands in a basin. Then, Guests will be invited to use Pilate’s own basin to wash their hands — a potent symbol of the way each of us has denied Christ with our words and deeds.

We invite you to keep this ancient tradition as you tread in the path of Christ. Dare to walk in the footsteps of Jesus. Dare to share in his sufferings. Dare to take up your cross in homage to the one who died so you could live.

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During the original production, our six hundred Guests found *From Garden to Tomb* to be a moving way to live Christ's words from the Upper Room: "Do this in remembrance of me." I pray that your congregation will have the same experience.



Room Overview Diagram

(IMPORTANT: Please note that this diagram and all other illustrations in the script are not to scale.)

Additional Information

You can find more information about *From Garden to Tomb* on the author's website. Visit www.dramabygeorge.com/easter. View a gallery of color photographs from the original production.

Download directing tips for working with interactive theatre. Get ideas for enhancing your church's production.

To view exclusive content available only to purchasers of the script, use this login information:

User Name: director

Password: cross05tomb08

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PRODUCTION NOTES

CASTING

If you're presenting a small production (less than 200 Guests), you may want to consider doubling. In other words, each actor will portray two roles. For this approach, you'll need 6 males and 4 females, plus at least 2 Guides. (The Guides lead small groups of Guests through the experience and read the narration in the script aloud.)

However, if you expect 200 Guests or more, you will need to have several groups going through the experience at the same time. That means multiple Stations will be active simultaneously, and actors cannot "jump Stations" to play different roles. You'll need 12 males and 7 females, plus 3-6 Guides (depending on the number of Guests).

Consider double-casting the Repentant Thief. A person hanging on a cross, if he isn't really expected to die, needs breaks! If you expect a lot of Guests, it's wise to find two men who will take alternating 20-minute shifts on the cross.

Cast List

(with notes for doubling)

Station 1

Jesus (M)	May double for Repentant Thief
Simon Peter (M)	May double for Unrepentant Thief
Satan (M)	May double for Jailer

Station 2

Judas (M)	May double for Executioner
Government Agent 1 (F)	May double for Messenger
Government Agent 2 (F)	May double for Government Agent 4

Station 3

Pontius Pilate (M)	Does not double
Pilate's Wife (F)	May double for Mary
Government Agent 3 (F)	Does not double
Barabbas (M)	May double for John

Station 4

Lictor (M)	Does not double
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Station 5

Jailer (M)	
Unrepentant Thief (M)	

Station 6

Executioner (M)	
Messenger (F)	

Station 7

Repentant Thief (M)	
Government Agent 4 (F)	

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Station 8
John (M)
Mary (F)

Guides (2-6 people, either gender)

EVENT LOGISTICS

Tickets: Consider distributing tickets to your performance. Tickets serve two purposes. First, people are more likely to attend when they have a ticket to something, and second, you can control the flow of people during the event by putting different times on the tickets. Since folks pass through the experience in small groups, it's vital that your whole congregation doesn't show up at the same time!

I suggest handing out the tickets as people leave church on Palm Sunday. That gives you a BIG promotional push that goes out to the whole congregation.

For the original production, we distributed tickets in 15-minute increments from 6:30-9:00. (So tickets were printed with a start time of 6:30, 6:45, 7:00, and so on.) We still ended up with more people in some time slots than others, but the tickets helped.

Worship Room: As your Guests arrive at the event, use signs to direct them to the Worship Room. This should be a large classroom with chairs set up, near the fellowship hall (or wherever your eight stations are located).

In the Worship Room, have a musician lead people in acoustic, meditative worship. It's also wise to have a greeter or usher in this room to hand people sheets of song lyrics and direct them to seats.

The Worship Room has the spiritual benefit of preparing hearts for *From Garden to Tomb*, and the practical benefit of controlling the flow of Guests into the experience.

A Guide should enter the worship room every ten minutes (or however often you decide to start groups through the experience). She'll quietly find out from the Greeter which Guests have been there the longest and motion for those people to follow her. Then she'll escort them down the hall to the *From Garden to Tomb* experience. In theory, you can accommodate up to 150 Guests each hour (in groups of twenty-five) if you start a new group every ten minutes. On that schedule, you'll want to have *at least* three Guides, so each one can take a short break between groups.

Guiding Groups through the Experience: It takes about twenty minutes for a group of fifteen to twenty-five people to complete the journey *From Garden to Tomb*. You may start a new group on the journey as often as every five minutes (every ten minutes is preferable). To avoid pileups, *always make sure Station 1 is clear before you bring the next group into the Guestbook Area.*

Be aware of these potential trouble spots in your flow of Guests:

The Guestbook Area can cause a delay if you actually have each

person sign the book. We did that in the original performance, and in retrospect, it slowed us down a lot. On the other hand, we found that signing the book could be a powerful experience; evoking people's memories of other funerals. You'll have to decide whether the potential benefit is worth the time for your group.

Station 1 will take a little while. I strongly recommend having at least two loaves of bread and two goblets of grape juice available. Guests should take Communion by "tincture" — that is, by breaking off a piece of bread and dipping it into the cup.

Station 2 may take a bit of time as well, as the Guides hand out Betrayal Cards and each guest turns in the card to an Agent to receive his reward. Don't try to eliminate the Betrayal Cards entirely, however — people are unlikely to "do" this experience without something in their hands to give the Agent. Just have the Agents and Guides practice distributing and collecting the cards quickly.

I recommend that you, the director (or a stagehand), be responsible for checking all of the Stations periodically to assure that things are flowing smoothly and that consumables (like Communion bread) are stocked. Your main focus should be Station 8. There, the Guests will take a flower from a vase and place it on Jesus' coffin (or by a framed picture of Jesus). After each group of Guests passes through, all of the flowers need to be returned to the vase.

About the Guides: The Guides should wear a dark-colored, dressy outfit appropriate for a funeral. They should bring a dark-colored folder or notebook to hold the script containing their narration. If your room is dimly lit (which is recommended), be certain that each Guide has a flashlight!

During rehearsals, check to make sure that the Guides are reading loudly enough to be heard by the 15-25 Guests in their group, but not so loudly that they're interrupting other groups! Also, be sure they are reading with feeling.

Many people naturally rush when they're doing oral reading, so encourage your Guides to slow down if necessary.

Notes for Actors: The actors should always be in position before a group of Guests arrives at their Station! Out-of-character actors dashing into position will damage the impact of your production. At the end of the scene, actors should remain in position (not frozen, but in character) until the Guests have completed the experience and moved on. Then they can take a break until the next group approaches.

Actors should remain behind their own colored-fabric background, talking in low whispers, between groups! They must stay in character at all times when they are not "hiding" behind the flat — as soon as they step out, Guests will see them.

Getting in Touch: If you have questions while you are preparing your production of *From Garden to Tomb*, I (the playwright) will be happy to help if I can! Visit my website at www.dramabygeorge.com/easter, or e-mail me at george@dramabygeorge.com.

BUILDING THE SET PIECES**BUILDING THE 8 STATIONS**

Quantity	Item	Notes
14	8' furring strips (1x2 or smaller)	
7	Full-size (double) bed sheets	1 in each of these colors: dark red, black, dark green, dark blue, off white/grey, light blue, and bright red.
1 strip	Staples (with 1 staple gun)	Preferably 1/4" staples.
1 roll	25 lb. test fishline	
3	12" high 4' x 8' portable platforms (risers)	Can often be obtained from party rental companies, or perhaps borrowed from a local school or community center.
1 quart	Flat black paint	Optional.

Stations 1-7: Follow these instructions to construct each of the first seven Stations.

Optional: Paint all of the furring strips black.

Lay out a bedsheet flat on the floor. Place a painted furring strip at the top. The wood should be cut to allow about 2" to stick out on either side of the sheet. Place another furring strip at the bottom, cut to the same width as the sheet. (See diagram for placement of furring strips.)

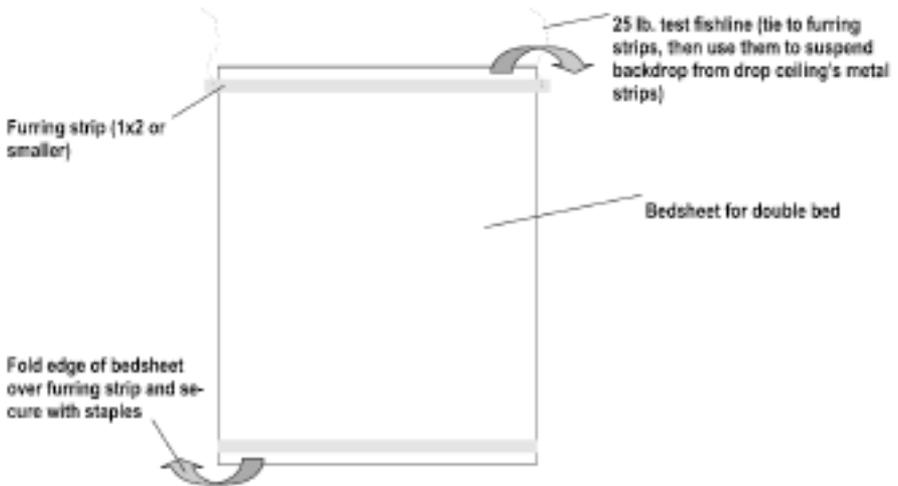
Fold over the top and bottom edges of the sheet on top of the furring strips, and attach the sheet to both strips with staples.

Tie a piece of 25 lb. test fishline to either end of the top furring strip, being sure to allow plenty of extra line. Use the fishline to hang the backdrop from the metal strips between the panels in your drop ceiling. The bottom furring strip should barely touch the floor when the sheet has been hung properly, serving as a weight to keep the sheet from "blowing in the wind." Repeat these steps for each of the first seven Stations. The actors at each station will perform in front of this background.

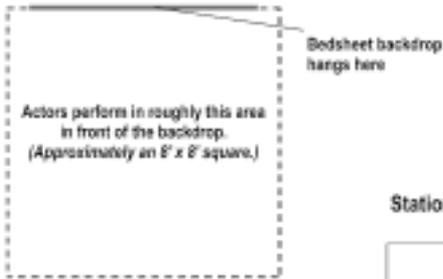
Station 8: In the center of the room, set up the 3 risers in a 12' x 8' rectangle. No background (bedsheet) is needed. This station stands alone, visible from all sides. It will contain two very powerful symbols of Good Friday: a cross and a coffin (or picture of Jesus).

Building the Station Backgrounds (for Stations 1-7)

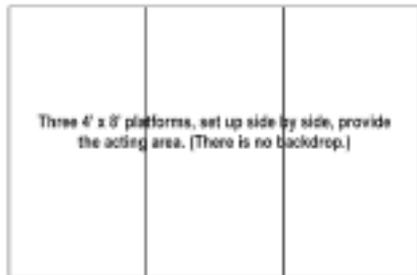
From Garden to Tomb may certainly be performed without the backgrounds, but they add greatly to the visual impact and are practical as well for concealing the actors when not performing.



Stations 1-7 Overhead View



Station 8 Overhead View



Overhead View of the Stations

Building the Crosses (for Stations 5, 6, 7, and 8)

The crosses are designed to be very heavy and solid, because one of them actually has to support the weight of an actor!

Many researchers believe that Jesus died on a cross shaped like a capital "T," rather than the more familiar cruciform shape. These diagrams depict a T-shaped cross, which has the advantages of historical accuracy and being easier to build.

WARNING: To hold this large (6x6) lumber together, use carriage bolts and/or threaded rods. Do not rely on ordinary wood screws!

Quantity	Item	Notes
6	8' 6x6 lumber (untreated)	You can substitute 4x6 lumber; it's often cheaper. 4x4s, however, are not recommended — they may not be sturdy enough.
1 gallon	Flat black paint or stain	
About a dozen	3" wood screws	
About 30	6" carriage bolts or lengths of threaded rod	
4	8' 2x8 lumber (untreated)	
About 10 yards	Rough hemp rope	
2	Large metal spikes (nails)	

Begin by cutting the crossbeams and uprights to the proper length. You will need 2 uprights (both of which will become part of complete crosses) and 4 crossbeams (2 of which will become part of complete crosses — the other two are left unassembled and used as props at Stations 5 and 6).

Cut a 3" deep notch into the center of each crossbeam, as shown in the diagram. This allows the crossbeam to fit snugly atop the upright. (Cut the notch in all 4 crossbeams, even those that will not be assembled into crosses — this helps the audience identify what they are when they see them.)

Use a piece of scrap 6x6 to form the bottom portion of each footrest on the uprights, as shown in the side view diagram.

Cut 2x8 lumber to the proper lengths for the base. Most of the weight of the cross (with an actor on it) comes forward — that's why the front-facing support is the longest one. You may be able to build a smaller base for the non-weight-bearing cross (Station 8), but make sure the weight-bearing cross's base (Station 7) is full-sized!

Using carriage bolts and/or threaded rod, put together the two fully-assembled crosses. Seat each crossbeam firmly onto the upright and bolt it securely. Bolt the footrest to the upright, then secure all

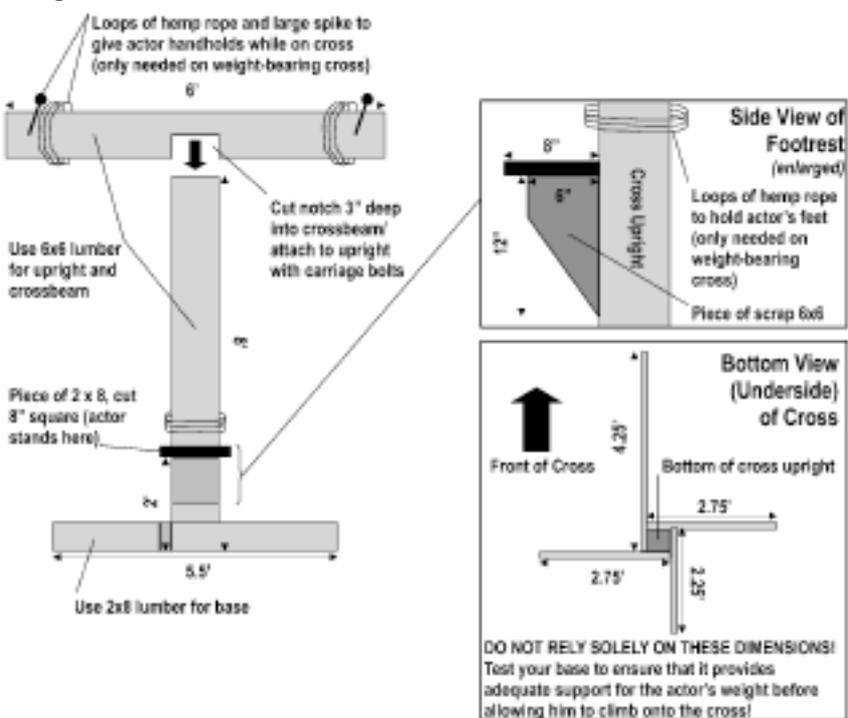
four pieces of the base to the upright.

Cut 8" square pieces from a 2x8, and use them to make the tops of the footrests for the two fully-assembled crosses. This board should be screwed onto the top of the section of the footrest (chunk of 6x6) that is already in place on the upright. The 8' square will provide a platform for the actor to stand on while he hangs on the cross. (A 6x6 doesn't provide enough space.)

Paint or stain all of the assembled and unassembled crosses flat black. Now comes the fun part: using a claw hammer, crowbar, and any other instruments of destruction that you have handy, it's time to "weather" the crosses! Gouge and beat all of the pieces until your stress is gone and they look very well-used.

Drive a large spike (nail) into each side of the crossbeam, as shown in the diagram. These nails should be at the proper distance to provide handholds for your actor's outstretched arms while he is hanging on the cross.

Next tie three loops of rough hemp rope. Tie them on the proper positions on the crossbeam and upright to hold both wrists and ankles when the Good Thief hangs on the cross. The actor should be able to slip in and out of them easily. You only need these loops and the two spikes on the weight-bearing cross (where the Repentant Thief will hang).



A Fully-Assembled Cross

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BUILDING THE “EXAM TABLE” (FOR STATION 4)

Quantity	Item	Notes
1 bottle (about 8 oz.)	Artificial blood or red paint	You can use this same bottle of “blood” to apply to the torture instruments for Station 4.
1 quart	Off-white paint	
1 sheet	4’ x 8’ plywood, 1/2” thick	
2	Rough-looking leather belts	Cut them in half and use for straps on the table.
3 yards	Vinyl upholstery fabric, at least 36” wide	
2 bags	Polyester fiber fill	Find it in a craft or fabric store.
3	8’ 2x4 lumber	
2	8’ 4x4 lumber	
A few yards	Duct tape	

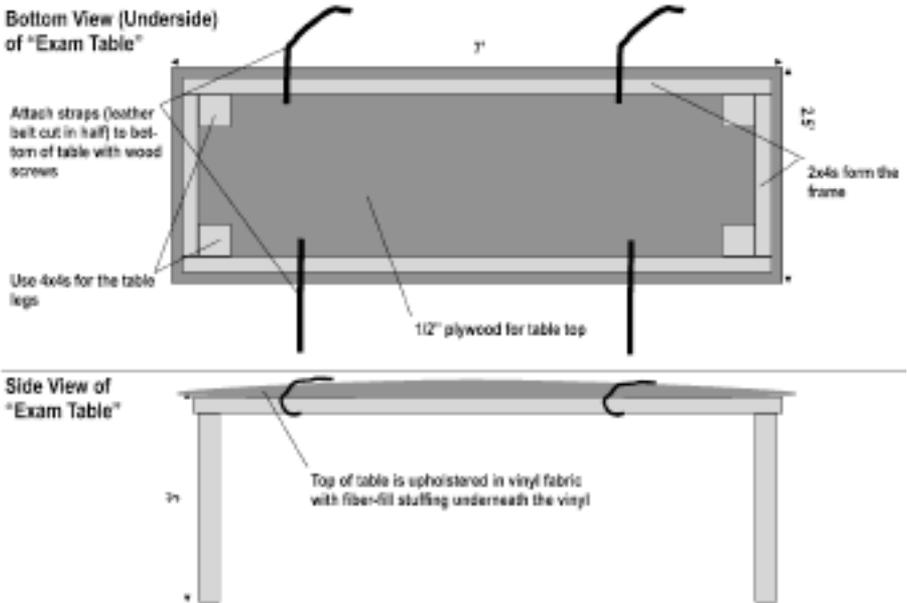
Cut a piece of 1/2” plywood to size. Attach the 2x4s (cut to length) about 2” in from the edge of the plywood to form a sort of frame. Now attach 3’ lengths of 4x4 lumber in the corners to form the legs.

Cut two large leather belts in half. Using screws, attach the cut ends under the table as shown. These are the straps to hold the victim to the table. (The buckle ends should be able to stretch over the top of the table and meet in the center.)

To this point, you’ve been working on the underside of the table. Now turn it right side up and paint it off-white. You do not need to paint the table top — it will be covered with fabric.

It’s time to do some upholstery. Spread a thin layer of polyester fiber-fill over the top of the table. Cut a piece of vinyl fabric about 36” x 90”. Stretch it over the fiber-fill, securing it just underneath the plywood on all sides using staples.

Now here’s the fun part! Use a utility knife to slash and slit the upholstery fabric until it looks well-used. You might apply some duct tape to the fabric, as though someone has clumsily tried to repair the tears. Then using red paint or (even better) artificial blood, spatter the table thoroughly.



The Assembled Exam Table

Building the Torture Instruments (for Station 4)

We know from Scripture that Christ was beaten with a stick, flogged (probably with a cat-o'-nine tails or a similar whip), and crowned with thorns. Therefore, the audience will be given the opportunity to handle each of these brutal instruments at Station 4. You'll need to build three of each torture instrument: one for the Lictor to use, and two for the Guests to handle.

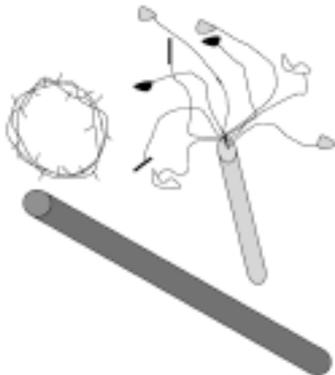
WARNING: Wear thick work gloves while constructing the Cat-o'-nine Tails and crown of thorns!

Quantity	Item	Notes
About 20 feet	Barbed wire	Try a hardware store— if they don't have it, visit a farm supply store.
About 50 feet	Thin hemp rope or twine	
4	1" diameter/ 36" long wooden dowels	Cut 1 dowel into 3 pieces to make handles for the 3 cat-o'-nine tails you're building. Use the other 3 as rods (see below for instructions).
27 total pieces	Various items that would hurt when attached to a whip: pieces of glass, double-headed nails, etc.	Walk through the hardware store and pick up some likely-looking objects — usually, they're less than 50 cents each.
3	2" wood screws	Drive a screw into the handle of each cat o' nine tails and tie the twine "tails" onto it.
1 quart	Flat black paint	
1 bottle	Artificial blood or red paint	

Crown of Thorns: You'll need three of these. Carefully form a circle from the barbed wire. Bend the wire around in the same shape at least two more times to make the circle three or more thicknesses of wire. Weave the strands together as you double and triple the circle — the barbs will hook on each other and keep the circle from coming apart. Spread some artificial blood on the "thorns."

Cat-O'-Nine Tails: Cut a length of dowel rod about 1' long. Cut 9 lengths of thick twine or other rough cord about 18" long. Tie something painful-looking to the end of each strand — for example, broken glass, sharp nails, etc. Drive a screw into one end of the dowel, and tie the opposite ends (opposite from the painful-looking objects) of the twine onto the screw. Finally, smear artificial blood over everything. Build 3 of these.

Rod: This one is easy — just buy a 1" thick dowel rod and paint it black. You'll need 3 of these.



The Crown of Thorns, Cat-O'-Nine Tails, and Rod

Printing the Betrayal Cards (for Station 2)

You'll need these cards to hand out to your Guests at Station 2. Copy *at least* thirty of them on card stock. That way, in a group of twenty-five Guests, every person can have one and you'll be left with a few spares. A sample Betrayal Card is reproduced here. (You can download a full sheet of photocopier-friendly cards at www.dramabygeorge.com/easter — see password information on page 3.)



SETTING UP THE INDIVIDUAL STATIONS

GUESTBOOK AREA

Props and Supplies: Desk lamp (the Guestbook Area should be in darkness except for the desk lamp), small table with black tablecloth, guestbook and pen, funeral sign (print an attractive sign on the computer that reads “Jesus of Nazareth: 1-33 AD,” and place it in a clear plastic tabletop sign holder), funeral flower arrangement (may be artificial), art image depicting Jesus after his death (optional — see the “Adding More to the Experience” section for information about the art images).

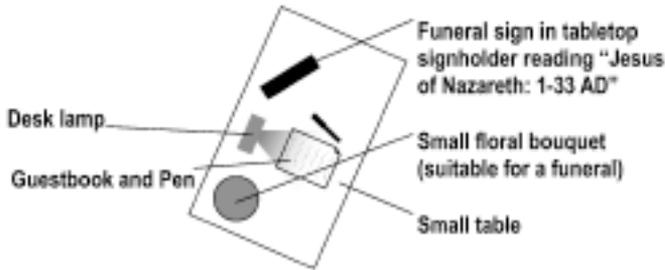
Note: The art images are not shown in the ground plans for any

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of the Stations. For placement, see the Room Overview Diagram on page 3.

Costumes: None.

Notes: Set up the Guestbook Area just outside of the room where your Stations are located, in a darkened, quiet spot. In the original production, we used a small entry area just outside our fellowship hall (where the eight stations were set up).



Guestbook Area Ground Plan

Station 1: Jesus Prays in the Garden of Gethsemane

Props and Supplies: Optional — forest green fabric backdrop (see the “Building the Set Pieces” section for information on constructing this item) and art image depicting Jesus praying in the Garden of Gethsemane; artificial plants (perhaps ferns); artificial tree (see note below for ideas on procuring the tree); two attractive platters for Communion bread; two goblet-style drinking cups for Communion juice/wine; enough grape juice or wine for all of your Guests; enough small, unsliced loaves of bread for all of your Guests; small, low table for Communion supplies with a black tablecloth; black fabric (optional — this hides the pot of the artificial tree); small globe of the world (used by Satan to tempt Jesus); loaf of bread (for Satan to use in tempting Jesus); realistic-looking crown (which Satan attempts to place on Jesus’ head).

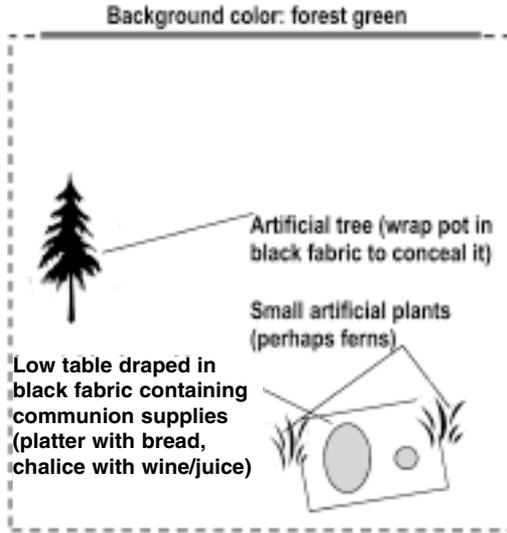
Costumes: Jesus wears a white button-up shirt or sweater and khaki pants with dress shoes. Satan wears a “holocaust cloak” (a black hooded robe that extends all the way down to his feet). You can also try some makeup on Satan — a grayish-white base and dark shadows around his eyes make him look ghoulish. Simon Peter wears clothes suitable to a blue-collar workman — perhaps jeans, flannel shirt, and a Carhart jacket with boots.

Notes: This is a place in the Garden of Gethsemane — a dim, slightly eerie corner in a park-like setting.

Station 1 calls for an artificial potted tree. Your church may already have some that they use for decoration. If not, craft stores like Hobby Lobby or Michael’s will sometimes allow theatre directors and interior designers to “borrow” items for a short-term project. That is,

you can purchase something on your credit card, then return it a few days or weeks later in resaleable condition. Check with the manager of your local store to see if he or she is comfortable with this arrangement. If a store allows you the privilege, please say “thank you” by purchasing your consumable supplies for the production there!

Consider adding a small garden fountain to the set (find one at a home improvement store). The image of flowing water adds a lot to Station 1.



Station 1 Ground Plan

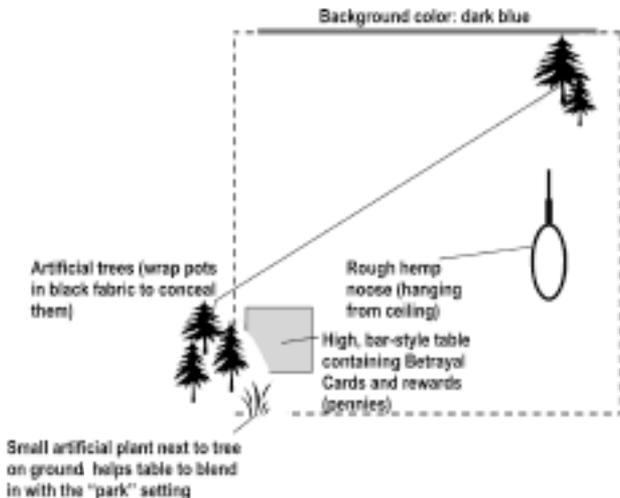
Station 2: Jesus Is Betrayed by Judas and Arrested

Props and Supplies: Optional — dark blue fabric backdrop and art image depicting Judas betraying Christ; artificial plant (perhaps a fern), two artificial trees, Betrayal Cards (see the section on “Building the Set Pieces” for additional information on this item), pennies (each guest will receive a penny as a reward when he betrays his best friend — collect enough pennies so that each person attending the event can have one, plus some extras), high table (a small bar-style table for the Agents to stand behind as they accept betrayal cards), black fabric (optional — hides the pot of the artificial tree), hemp noose, a wad of cash (for Judas to count — use real money, if possible), handcuffs.

Costumes: Judas wears a grey button-down shirt with black dress pants and shoes. The Government Agents should go for the “G-Man” (or “G-Woman”) look. Each Agent wears a black suit, black tie, white shirt, and sunglasses. An ear bud (from a cell phone) is a nice touch. The ladies may omit the tie, but should wear a black pantsuit.

Notes: If you’re using a room with a drop ceiling, hanging the noose will be simple — suspend it from the metal strips supporting the ceiling panels.

This Station is a somewhat depressing-looking spot in the Garden of Gethsemane. Try to make it look park-like but dark, with the noose (which perhaps only Judas can see?) hanging over everything.



Station 2 Ground Plan

Station 3: Jesus Is Condemned by Pilate

Props and Supplies: Optional — off-white/gray fabric backdrop and art image depicting Pilate judging Christ; two large brass or stainless steel bowls containing water, red cloth towels (for Pilate and the Guests to dry their hands — have plenty on hand; they get pretty soggy after one group of Guests has used them!), handcuffs, two small pillars (or small tables — to hold the hand-washing basins). You can often find small plaster pillars in craft and hobby stores, two large pillars (optional — see notes for ideas on making or procuring these), white sheeting fabric (optional — to drape the pillars).

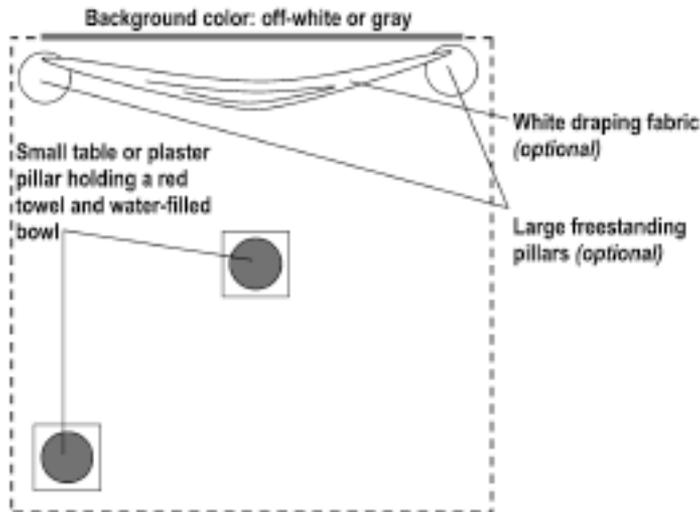
Costumes: Pilate wears a dark suit, white shirt, and a bright red tie. It’s best if his suit isn’t black (perhaps navy blue instead), so that he is more distinguishable from the Government Agents. See instructions for the Government Agents at Station 2. Barabbas wears an orange prison jumpsuit. You might find something at a costume store, or use a pair of bright orange scrubs from a medical supply store. Pilate’s Wife wears a white nightgown or loose, flowing white dress — the idea is that she just climbed out of bed to come speak with her husband.

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Notes: The goal here is to create an “official,” rich-looking environment. This is Pilate’s court of judgment.

Using two large pillars as a background element (see ground plan) can help make Station 3 look more “palatial.” I’ve observed that many churches seem to have pillars of some sort in storage, whether as wedding décor or set pieces from past plays. So scour your church’s storage area first. If you don’t find anything, you might locate some plaster pillars at a craft or hobby store.

Another option is to make pillars yourself (it’s not hard). Buy large round cardboard forms, designed for use in pouring concrete poles, from a construction supply firm. (One trade name you might look for is “Sono Tube.”) Paint the tubes or cover them with “marble” contact paper.



Station 3 Ground Plan

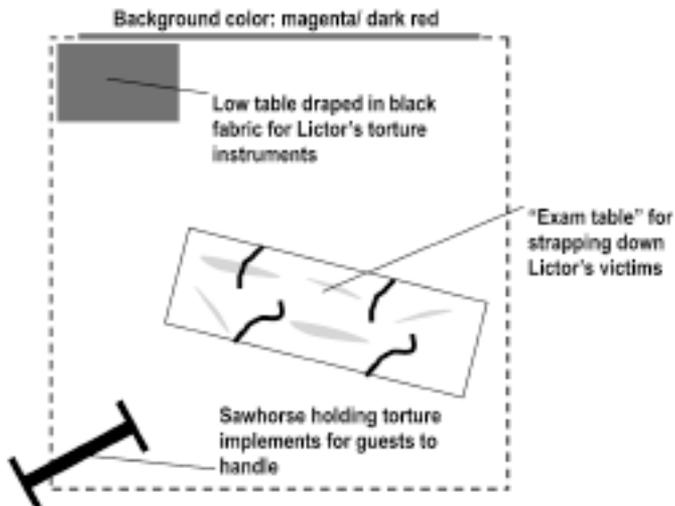
Station 4: Jesus Is Scourged and Crowned with Thorns

Props and Supplies: Optional — magenta/dark red fabric backdrop and art image depicting Jesus being flogged; low table, draped in black fabric (to hold the Lictor’s torture instruments); wooden sawhorse, painted black (to hold the torture instruments the Guests will handle); “exam table,” three cat-o’-nine-tails, three wooden rods, and three crowns of thorns (see the “Building the Set Pieces” section for information on constructing these four items); a whip or chain (for the Lictor to use in flogging the exam table); a head of cabbage or lettuce (the Lictor uses this in place of a head; he presses the crown of thorns down upon it); other torture instruments (optional — see notes).

Costumes: The Lictor wears a lab coat covered in blood, suggesting the image of a malevolent surgeon — or a butcher. He wears dress clothes underneath. He is, after all, a professional; a brutal sort of physician.

Notes: This station, a sort of torture chamber, is repulsing — and frankly, that’s the goal. According to the biblical accounts, the soldiers who tortured Jesus were little more than professional sadists. To truly walk in the way of the cross, we must ponder the brutal treatment Jesus endured for us.

To help portray this brutality, we added additional torture instruments in the original production. On the sawhorse, we displayed a pair of hedge clippers, a small saw, and a few other items of that sort.



Station 4 Ground Plan

Station 5: Jesus Bears the Cross

Props and Supplies: Optional — light blue fabric backdrop and art image depicting Jesus bearing his cross; nightstick, handcuffs, a crossbeam for the Unrepentant Thief to carry (see the “Building the Set Pieces” section for information on constructing this item — this is one of the “extra” crossbeams, not a fully-assembled cross), two additional large blocks of wood (see notes — as this Station’s experience, Guests are asked to literally “carry their cross”), a wheeled, barred gate (optional — see notes), black fabric (optional — to drape over the wheels on the barred gate, making it look more like prison bars).

Costumes: The Unrepentant Thief wears an orange prison jumpsuit. Since this actor will repeatedly be pushed to his knees, kneepads under the costume are highly recommended.

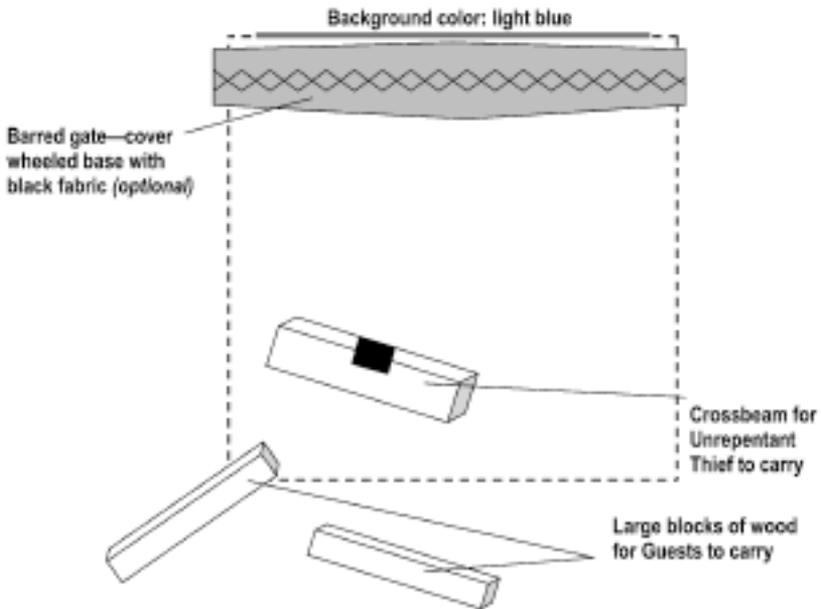
The Jailer can wear all black (for example, a black button-down shirt and vest with black dress pants). Alternately, he can dress as a

Government Agent (see instructions under Station 2).

Notes: Station 5 should be bare, sparse, and institutional-looking. It's a corridor in the jail where the governor's prisoners are held.

We are reminded of the brutal execution that is coming by the crossbeam carried by the Unrepentant Thief, and also by the crossbeam the Guests carry themselves. For the Guests, 6' chunks of 4x4 lumber can do the job. Whatever you use, it's essential that there are large and fairly heavy objects for Guests to pick up and carry.

The barred gate creates the background for Station 5. This is the sort of gate schools and other institutions will use to close off certain areas for special events. For example, high schools often use them to close off the rest of their building from the gym during a basketball game. See if you can borrow one from a school or organization — it really helps set the tone for this Station!



Station 5 Ground Plan

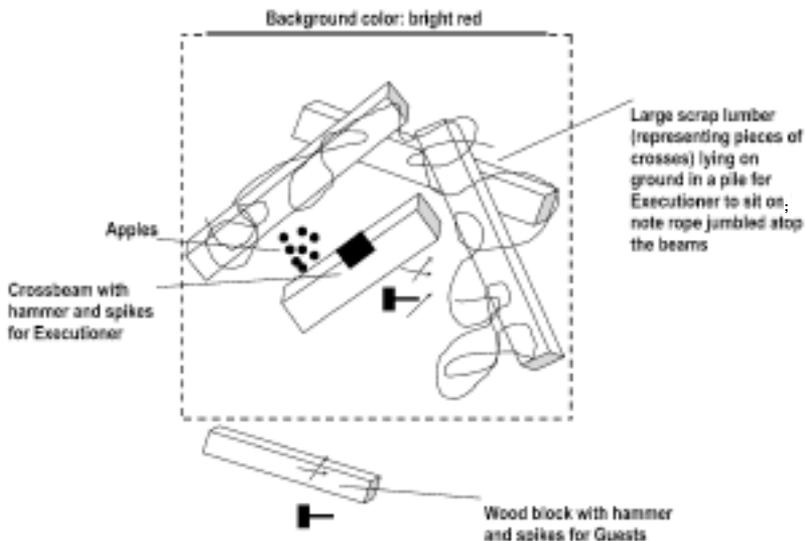
Station 6: Jesus Is Crucified

Props and Supplies: Optional — bright red fabric backdrop and art image depicting Jesus being nailed to the cross; hammer (preferably a small sledgehammer) and spikes for Executioner, metal file (“file” meaning a tool, not a cabinet for manila folders), crossbeam (for Executioner to pound spikes into — this is one of the “extra” crossbeams, not a fully-assembled cross), a block of wood (into which the Guests pound spikes), two additional hammers and spikes (for Guests to use), large scrap lumber (this represents other “pieces” of crosses; it provides a background for the station and a place for the Executioner to sit), rough hemp ropes (draped over the lumber on which the Executioner sits), large apples (one for each group of Guests you expect to pass through the experience and a few extras — see notes), Order of Execution (a document handed to the Executioner by the Messenger).

Costumes: The Executioner wears a black turtleneck, black work pants, and a white, blood-spattered apron. The Messenger wears the outfit of a courier — perhaps a dark-colored polo shirt with black or khaki pants.

Notes: Station 6 represents Golgotha. It should look foreboding, with the tools of crucifixion taking up the entire area.

Each time he performs for a group of Guests, the Executioner will shatter a large apple with a hammer and spike. As he does so, we can’t help but shudder as we imagine what that hammer and spike will do to a human hand when his victim arrives.



Station 6 Ground Plan

Station 7: Jesus Promises His Kingdom to the Good Thief

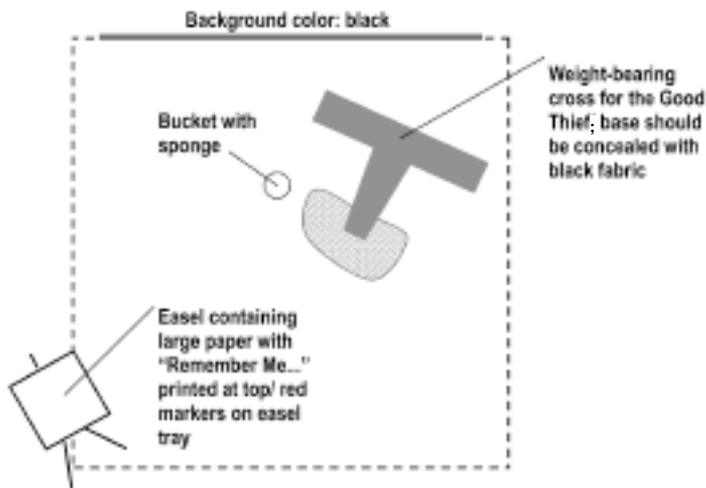
Props and Supplies: Optional — black fabric backdrop and art image depicting Jesus hanging on the cross, with the two thieves on either side; wooden or metal bucket containing water (the Government Agent uses this to give the Repentant Thief a drink); sponge (preferably on a stick, inside the bucket); fully-assembled, weight-bearing cross (see the “Building the Set Pieces” section for information on constructing this item); easel; one or more large sheets of paper reading “Remember Me ... ” at the top, with white space underneath (these are posted on the easel for Guests to sign); red markers for Guests to use in signing; black fabric (to conceal the large base that supports the cross); makeup supplies for the Repentant Thief (see notes).

Costumes: The Repentant Thief wears a pair of light-colored boxer-style shorts, or cut-off sweatpants. If you double the role, be sure the actors are dressed identically. (You’ll want to apply blood and scars to the actors using makeup; see Notes below.) See instructions under Station 2 for costuming the Government Agent.

Notes: Station 7 takes place at Golgotha, after Jesus and the Thieves have been hanging on the crosses for some time.

Your Repentant Thief needs to look bloody and beaten. If you (or your designated makeup person) needs a crash course in creating wound effects, there are very helpful books available at virtually any public library.

You will need artificial blood and makeup for your Repentant Thief. Liquid latex (to create 3-D wound effects) is a great addition. You can order these items online from sites like www.theatricalmakeup.org.



Station 7 Ground Plan

Station 8: Jesus Dies on the Cross

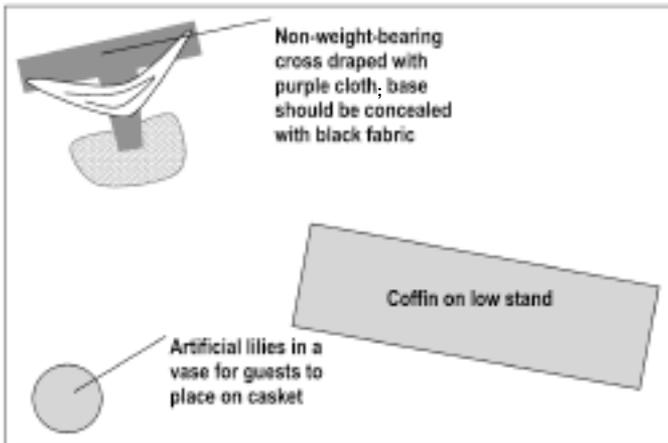
Props and Supplies: Twelve-inch-high platform for staging area (12' x 8' — see the “Building the Set Pieces” section for information on constructing this item), optional art image depicting Jesus being placed in the tomb, purple fabric to drape over the cross, fully-assembled, non-weight-bearing cross (see the “Building the Set Pieces” section for information on constructing this item), coffin and floor stand (see notes — use a framed picture of Jesus if unavailable), black fabric (to conceal the large base that supports the cross and the unattractive stand that supports the coffin), artificial lilies (see notes), large vase to hold the flowers.

Costumes: John and Mary wear dark-colored outfits appropriate for a funeral (not all black).

Notes: This Station sort of represents a funeral home, but as there is a coffin and a realistic cross on the stage, it's more of a symbolic setting.

During the original production, a funeral director attended our church and was able to loan us an authentic coffin. He told us that many funeral homes have a “spare” coffin, which they use to display the bodies of those who will be cremated afterwards. The coffin is the single most compelling piece of visual imagery in the play — it's worth doing some legwork to find a funeral home that will rent or loan you one. Be sure that if you find a “loaner,” you also ask for one of the wheeled stands that funeral directors use to move and support coffins. Placing it directly on the floor is not a good plan, and even empty coffins are very heavy! If you are unable to borrow a coffin, you may substitute a large framed picture of Jesus instead.

The “artificial lilies” mentioned on the props list are the flowers that Mary, John, and the Guests will place on Jesus' coffin for the experience at Station 8. If you don't have sufficient funds to purchase enough artificial lilies (one for each guest in the largest group that will pass through, plus a few extras), consider buying some real carnations from a florist. I found very nice artificial lilies for about \$1 per stem at a craft store, but carnations would probably be cheaper.



Unlike Stations 1-7, Station 8 has no background. Instead, it takes place on a raised platform (about 12' high) in the center of the room. It's 8' x 12' in area, while the other stations are each about 8' x 8'.

Station 8 Ground Plan

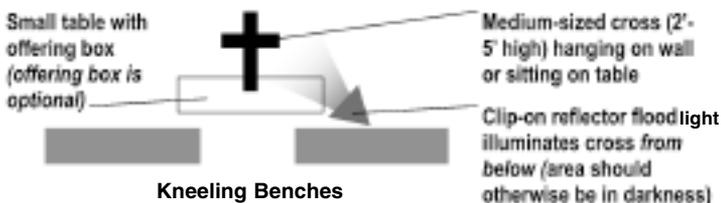
Meditation Area

Props and Supplies: Clip-on reflector floodlight (the sort that is sold at home improvement stores as a work light; the Meditation Area should be in darkness except for this light). If it's permitted by your fire codes, you might use candles instead; two small kneeling benches; small table with black tablecloth (to hold the cross and an offering box); offering box (optional); small cross (2'-5' high — chances are, your church already owns something like this; if not, try a hobby and craft store).

Costumes: None.

Notes: There is no art image stand in the Meditation Area — only the cross.

In the original production, we set this area up on one end of our main room, secluding it from the Stations with black curtains. It should be a quiet place where people can pray and meditate silently.



Meditation Area Ground Plan

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ADDING MORE TO THE EXPERIENCE

Here are some ideas to add more impact to your production!

WARNING: This section recommends the use of copyrighted materials, such as recorded music and fine art reproductions. Be certain that your church has the rights to use these materials before integrating them into your event! Nothing herein should be construed to be legal advice, or as granting permission for the use of these copyrighted materials.

Music: Playing somber, emotional music in the main room during the event contributes to the atmosphere. Keep the volume low, but make sure it's audible throughout the room. A film score is a good possibility — you might consider *The Lord of the Rings*: “Return of the King.” It sets just the right mood.

Art Images: Consider placing a reproduction of a fine art image near each of the eight Stations (and also in the Guestbook Area). This is not essential, but it adds to the overall atmosphere. Find a painting that depicts the theme of the Station. For example, the art image by Station 2 should depict the betrayal of Christ, and the image by Station 4 should depict the flogging. (The image in the Guestbook Area should be a postmortem portrait of Christ, in keeping with the funeral theme.)

Choose pictures of the event in a biblical context (not a contemporary one). This provides a contrast with the modern-day scene that the actors are performing, helping Guests to more readily associate the scene with the Bible story.

To locate your nine art images, I suggest searching the massive online databases at sites like fineart.elib.com and www.biblicalart.com. To display the images, enlarge them to 11” x 17” using a color printer or copier. Then mount them on Fome-Cor and display each one on an ordinary music stand. (Be sure to tape the images to the stands so they don't get knocked down.)

Lighting: Obviously, the easiest solution to light your stations is to turn on the overhead lights in the room. That's OK, but don't blanket the room with light. Keeping it somewhat dim helps to set the mood.

If you have the resources, consider using directional lighting to illuminate each station individually. This will really add to the impact! For practical suggestions on lighting, visit www.dramabygeorge.com/easter (see password information on page 3).

Projections: If you have video projection capability in your room, use it to add one more dimension to the *From Garden to Tomb* experience. Consider displaying images from *The Passion of the Christ* (or another film about Jesus) on the video screen. Use a laptop and a program like PowerPoint to display the images. (Note: Don't use moving film clips — only stills. Moving images are far too distracting!) You'll want the pictures onscreen to change every twenty seconds or so. Ideally, you should have enough images so that one group of Guests won't see the same picture more than once or twice.

There is a "Church Resource DVD" available from www.passionofthechrist.com, which includes movie stills you are permitted to use in worship services.

Note to Guides: *At each Station, please wait until your entire group has assembled to read the narration. The actors take their cue from you. When you begin reading, they will begin to perform the body of their scene. They will often perform some introductory actions as you approach. Don't be concerned. They'll wait on the "meat" until your entire group is ready and you have begun reading. Please be sure to read only the plain text. Anything in italics (like this paragraph) is a direction for you or the actors and should not be spoken aloud.*

Introduction

(In the Guestbook Area)

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SCRIPTURE REFERENCES: None.

CHARACTERS: None.

SETTING: The entryway of a funeral home. A guestbook and floral arrangement sit on a small table. A memorial sign reads, “Jesus of Nazareth: 1-33 A.D.”

EXPERIENCE: Each Guest signs the guestbook (optional).

(All GUIDES begin the experience by reading this narration to their groups of GUESTS. You will be standing just outside the main room, next to a funeral guestbook for Jesus of Nazareth.)

GUIDE: Good evening. We are attending a funeral tonight — a memorial service for Jesus of Nazareth, who tragically passed away at age thirty-three. We are about to walk in his footsteps during his last hours on earth.

During this pilgrimage, you’ll watch actors perform some short scenes while I read from Scripture. After each scene, we’ll say a traditional prayer together. It’s printed on the inside of your program. I will say, “We adore you, O Christ, and we bless you.” Please respond with, “For by your holy cross you have redeemed the world.” Let’s pray those words together now. *(Read the prayer and allow your group to respond.)* We adore you, O Christ, and we bless you.

GUESTS: For by your holy cross you have redeemed the world.

GUIDE: After the prayer, we’ll participate in a special experience to help us understand what Jesus suffered for our sake. For example, after the first scene in the Garden of Gethsemane, we’ll receive Holy Communion. I will take the bread and cup first, and then you can receive it, too. If you’re not comfortable with one of the

1 experiences, feel free to stand back and watch quietly.

2 Before we begin, take a moment to quiet your heart
 3 before God and confess your sins. As you contemplate
 4 our suffering King, I invite you to sign your name in his
 5 funeral guestbook on the table. Then we'll start our
 6 pilgrimage *From Garden to Tomb*. (If your director has
 7 chosen to have everyone sign the guestbook — an optional
 8 part of the experience — your group should do that now.
 9 Otherwise, allow about thirty seconds of silent reflection, then
 10 lead your GUESTS to Station 1.)

11 **PANTOMIMED ACTION:** None.

12
 13

14 Station 1

15 Jesus Prays in the Garden of Gethsemane

16

17 **SCRIPTURE REFERENCES:** Matthew 26:38-40, Luke 22:44-45

18 **CHARACTERS:** Jesus, Simon Peter, Satan

19 **SETTING:** The Garden of Gethsemane. Stage Right, there is an
 20 artificial tree and a cluster of plants. There is a small table
 21 Downstage Left where the Communion elements are
 22 displayed.

23 **EXPERIENCE:** The Guests receive Communion.

24

25 (*As the GUESTS approach, JESUS kneels in prayer as*
 26 *SIMON PETER sleeps. When all of your GUESTS are*
 27 *standing by Station 1, GUIDE reads the Scripture narrative.*)

28 **GUIDE:** Jesus told the disciples, “My soul is crushed with
 29 grief to the point of death. Stay here and watch with
 30 me.” He fell facedown on the ground, praying, “My
 31 Father! If it is possible, let this cup of suffering be
 32 taken away from me. Yet I want your will, not mine.”
 33 He prayed more fervently, and he was in such agony of
 34 spirit that his sweat fell to the ground like great drops
 35 of blood. At last he stood up again and returned to the

1 disciples, only to find them asleep, exhausted from
 2 grief. He said to Peter, “Couldn’t you stay awake and
 3 watch with me even one hour?” (*Repeating prayer*) We
 4 adore you, O Christ, and we bless you.

5 **GUESTS:** For by your holy cross you have redeemed the
 6 world.

7 **GUIDE:** Like Simon Peter, we have all fallen asleep along
 8 our Christian journeys. As you receive Holy
 9 Communion, renew your commitment to walk along the
 10 narrow way of righteousness. After Jesus puts his hand
 11 on Peter’s shoulder, please receive Communion. Tear
 12 off a piece of bread and dip it into the cup of juice.

13 **PANTOMIMED ACTION:** (*SIMON PETER is asleep, leaning
 14 against the tree. JESUS is in agonized prayer Downstage
 15 Center, pleading with his Father. SATAN slithers Onstage. He
 16 offers a loaf of bread to JESUS, who turns away only after
 17 an internal struggle. SATAN goes to the other side of JESUS
 18 and raises a globe signifying the world, dangling it in front
 19 of him. JESUS covers his face with his hands. Finally,
 20 SATAN picks up a crown and tries to place it on JESUS’
 21 head. JESUS, with a great effort of the will, smacks it from
 22 SATAN’s hands. It clatters to the ground. JESUS rises,
 23 weakened but with new determination, and stares SATAN
 24 down. SATAN, unable to withstand JESUS’ gaze, slithers
 25 from the stage. JESUS raises his hands to heaven in
 26 gratitude to his Father, then stumbles over to SIMON
 27 PETER. He lays a hand on SIMON’s shoulder. SIMON
 28 awakens, startled, and looks up at JESUS. JESUS shakes
 29 his head sadly. SIMON hides his face in shame. As the
 30 Guests participate in the experience of receiving Communion,
 31 SATAN exits. JESUS and SIMON PETER remain On-stage
 32 by the tree — SIMON sitting and JESUS kneeling or
 33 crouching beside him, having a very low-key pantomimed
 34 conversation.)*

35 **STAGING NOTES:** Hide the globe behind the Communion table

1 and the crown behind the tree. That way, Satan can pick
 2 them up when he needs them to tempt Jesus. (As for the
 3 bread, Satan can enter with that concealed under his robe.)
 4 After each group of Guests leaves Station 1, Satan should
 5 return the crown and globe to their proper places so they will
 6 be ready for the next group.

7

8

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Station 2

10

Jesus Is Betrayed by Judas and Arrested

11

12 **SCRIPTURE REFERENCES:** Matthew 26:49, 55; Luke 22:48, 53

13 **CHARACTERS:** Judas, Government Agent 1, Government Agent 2

14 **SETTING:** A place in the Garden. There is an artificial tree and
 15 a high table Downstage Right. Another tree, surrounded by
 16 greenery, sits Upstage Left. A thick hemp noose hangs from
 17 the ceiling Center Left.

18 **EXPERIENCE:** The Guests betray their best friends for a
 19 reward.

20

21 *(As the GUESTS approach Station 2, JUDAS steps forward*
 22 *and surveys the group, looking for JESUS. When all have*
 23 *gathered, GUIDE reads the Scripture narrative.)*

24 **GUIDE:** A mob approached, led by Judas. “Greetings,
 25 Rabbi!” he exclaimed. But Jesus said, “How can you
 26 betray the Son of Man with a kiss?” Then Jesus spoke
 27 to the mob. “Am I some dangerous criminal, that you
 28 have come armed with swords and clubs to arrest me?
 29 But this is your moment, when the power of darkness
 30 reigns.” *(Repeating prayer)* We adore you, O Christ, and
 31 we bless you.

32 **GUESTS:** For by your holy cross you have redeemed the
 33 world.

34 **GUIDE:** Judas was one of Jesus’ best friends, yet he
 35 betrayed the Son of Man with a kiss. As you turn in

1 this card to the Government Agent, speak the name of
 2 your best friend. You will receive a reward for your
 3 betrayal. Meanwhile, repent of the ways you have
 4 betrayed others by a lack of love. *(After the AGENT*
 5 *“arrests” someone in your group and puts him/her in*
 6 *handcuffs, approach the high table. The AGENT will hand*
 7 *you a stack of Betrayal Cards to distribute to the people in*
 8 *your group. After passing them around, kiss your card and*
 9 *hand it to the AGENT as you speak the name of your best*
 10 *friend. The AGENT will give you a coin (penny) in return.)*

11 **PANTOMIMED ACTION:** *(The AGENTS stand across the back*
 12 *of the set, faces set grimly and inscrutably. JUDAS is*
 13 *nervously counting a large wad of cash, standing off from*
 14 *the AGENTS, clearly realizing he doesn’t belong with them*
 15 *and feeling the pangs of guilt. He paces back and forth as*
 16 *the crowd walks up, looking for someone. JUDAS approaches*
 17 *one GUEST and says out loud, “Rabbi!” He gives the GUEST*
 18 *a kiss on the cheek. As soon as JUDAS begins moving*
 19 *towards his victim, AGENT 1 steps forward and applies*
 20 *handcuffs to him/her. Meanwhile, AGENT 2 walks to the*
 21 *high table. AGENT 1 forces the betrayed GUEST to walk*
 22 *with her across the stage. Guiltily, Judas tries to intervene*
 23 *and negotiate with AGENT 1 for the prisoner’s release. He*
 24 *receives a punch in the gut for his trouble. JUDAS stumbles*
 25 *Upstage in the commotion and bumps into the noose. He*
 26 *stares at it thoughtfully; handling it with his fingers.*

27 As the GUESTS participate in the experience, JUDAS
 28 continues to contemplate the noose. AGENT 1 releases the
 29 “arrested” GUEST, then joins AGENT 2 at the high table to
 30 receive Betrayal Cards from the other GUESTS. Both
 31 AGENTS hand out rewards — pennies — in exchange for the
 32 names of friends as Guests approach them.)

33 **STAGING NOTES:** In the original production, the actor
 34 portraying Judas knew many of the people at our church, so
 35 it wasn’t a problem for him to pick a guest to “betray” from

1 each group. We instructed him to choose someone that he
 2 was sure would be a good sport. If your Judas isn't familiar
 3 with your membership, have a "Plant" pass through this
 4 Station with each group. That way, Judas can betray the
 5 same person each time.

6 Agent 1 should practice with the handcuffs until she can
 7 get them on and off her "victim" quickly. She should always
 8 release the betrayed individual as soon as the scene ends.

9 Warning: Station 2 calls for stage violence. Actors should
 10 be carefully instructed in the safe execution of this aspect of
 11 the scene, then rehearse the moves extensively. Stage
 12 violence must be one-hundred-percent safe! If in doubt, a
 13 less-realistic performance is always preferable to an injury.

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Station 3

Jesus Is Condemned by Pilate

19 **SCRIPTURE REFERENCES:** Matthew 27:19, 21, 24, 26

20 **CHARACTERS:** Pontius Pilate, Pilate's Wife, Barabbas,
 21 Government Agent 3

22 **SETTING:** Pilate's Court of Judgment. Upstage, two columns sit
 23 on either side of the stage, draped with a bannerlike cloth.
 24 Center Stage, PILATE's basin and towel sit on a high table.
 25 Downstage Right, there is another table or small pillar with
 26 a second basin and towel.

27 **EXPERIENCE:** The Guests wash their hands in Pilate's basin.

28

29 *(As you approach with your group of GUESTS, PILATE*
 30 *looks out over the crowd. Meanwhile, BARABBAS is held*
 31 *captive off to one side by a GOVERNMENT AGENT.)*

32 **GUIDE:** As Pilate was sitting on the judgment seat, his wife
 33 sent him this message: "Leave that innocent man alone,
 34 because I had a terrible nightmare about him last
 35 night." Pilate announced his verdict: "I find this man

1 innocent.” But with one voice, the crowd shouted,
 2 “Crucify Him! Crucify Him!” When the Governor asked,
 3 “Who do you want me to release to you — Barabbas or
 4 Jesus?” the crowd shouted back: “Barabbas!” So Pilate
 5 washed his hands before the crowd, saying, “I am
 6 innocent of the blood of this man.” He turned Jesus
 7 over to the Roman soldiers to crucify him. (*Repeating*
 8 *prayer*) We adore you, O Christ, and we bless you.

9 **GUESTS:** For by your holy cross you have redeemed the
 10 world.

11 **GUIDE:** Pilate condemned Christ, then tried to deny his
 12 responsibility by blaming the mob. How have you
 13 sinned against your Savior by denying him to gain the
 14 approval of others? Consider this question as you wash
 15 your hands in Pilate’s own basin. After Pilate steps
 16 back from the basin and crosses his arms, wash your
 17 hands in Pilate’s basin and dry them on his towel.

18 **PANTOMIMED ACTION:** (*PILATE stands Up Center, arms*
 19 *crossed, a look of stressed confusion on his face, surveying*
 20 *the GUESTS. The GOVERNMENT AGENT guards*
 21 *BARABBAS Upstage Right. Barabbas looks very pleased to*
 22 *hear the crowd’s [imaginary] cheers. PILATE’S WIFE enters*
 23 *from behind the background Stage Left and whispers to*
 24 *PILATE for a moment. He looks between his WIFE,*
 25 *BARABBAS, and the (invisible) angry crowd. Finally, he*
 26 *seems to reach a decision. He signals to the AGENT guarding*
 27 *BARABBAS. The AGENT looks at him incredulously. He*
 28 *signals again, more emphatically. The AGENT reluctantly*
 29 *takes off BARABBAS’ handcuffs. BARABBAS rubs his*
 30 *wrists and looks around, hardly daring to believe he’s free,*
 31 *then runs Offstage with a dangerous smile. PILATE steps*
 32 *resolutely but bitterly forward to the basin and washes his*
 33 *hands vigorously. Meanwhile, as he looks back at her, his*
 34 *WIFE shakes her head sadly and exits. PILATE shakes the*
 35 *water off his hands in the direction of the audience, then*



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