

People need the Lord.

*Created by Nan Gurley & Phill McHugh
Arranged & produced by Steven V. Taylor*

featuring the songs of:

**Lowell Alexander, Larry Bryant, Nan Gurley, Phill McHugh,
Greg Nelson, Billy Simon and Geoff Thurman**

Edited by Gregg Sewell

\$4.95

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Foreword

The idea of telling someone what Jesus means to me usually scares me to death. I'm so tense about "doing it right" and worried about what they're gonna think of me, that I'm unable to enjoy sharing my faith.

But lately, the Holy Spirit has been able to break through to me a little, and I'm learning to show my friends who Jesus is by being a good friend, a good listener, by caring about their problems, and by being trustworthy. And now, when the time comes to tell them about Jesus, they'll be ready to listen.

Are you ever tense when you talk to people about Jesus? I hope this musical will help you feel more comfortable when sharing your faith and will make you excited to tell others about our Savior.

Nan Gurley

*You are a chosen race,
a royal priesthood,
a holy nation,
a people for God's own possession,
that you may proclaim the excellencies of Him
who has called you out of darkness
into His marvelous light.*

— I Peter 2:9

Please note that CD rehearsal points are indicated throughout this work by this symbol: 

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Casting

Character	Solo Lines In	Played by
Kevin (the Youth Leader)	All Over the World	
Joy		
Allison		
Alex		
John		
Tommy		
Chelsea	Now that I Believe	
Lee		
Bobby		
Cindy	I'd Like to Know Him	
Cathy		
Jerry		
Yuppie Shopper		
New Age Shopper		
Youth 1		
Youth 2		
Youth 3		
Youth 4		
Youth 5		
Youth 6		
Shopper 1		
Shopper 2		
Shopper 3		
Shopper 4		
Shopper 5		
Shopper 6		
Shopper 7		

Production Notes

- Set:** A painted backdrop made to look like several store fronts in a shopping mall.
Benches, tables and chairs to effect a food court.
- Microphones:** On stands placed around the apron of the stage.
- Costumes:** Casual clothes and *People Need the Lord* T-shirts or sweatshirts
- Lighting:** Elaborate lighting is not required, since all of the action takes place in a shopping mall. However, a spotlight with colored gels could be used to create an intimate tender mood during *I'd Like to Know Him* and *People Need the Lord*.
- Choreography:** In general, keep the movement on stage simple and direct. The *People Need the Lord* demonstration video offers a multitude of blocking and movement suggestions which are helpful in designing your production.
- Props:**
- A box of tracts
 - A piece of paper with typewriting on it for the "instructions"
 - A box full of *People Need the Lord* T-shirts or sweatshirts
 - Some hot dogs, popcorn, etc., for the food court
 - Several pairs of sunglasses
- For the New Age Shopper:
- A new age crystal on a chain
- For the Yuppie Shopper:
- A briefcase
- For Chelsea:
- Shopping bags
- For Shoppers 1-7:
- Shopping bags
 - Hats
 - Coats
- For Kevin:
- A duffel bag with two disguises
 - Sunglasses
 - Hat

People Need the Lord

All action takes place in the food court of a shopping mall. Tables, chairs, and benches should be pre-set on stage before OVERTURE begins. Be sure to leave plenty of room to move between the benches and chairs.

Music for OVERTURE begins.

Overture

People Need the Lord

Words and Music by
GREG NELSON and PHILL McHUGH
Arranged by Steven V. Taylor

1 With strength

mf

D(no³) C(no³)

B^b(no³) C(no³) D²(no³)

C²(no³) D²(no³)

C²(no³) D²(no³) NC

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16 D²(no³) G²

A²(no³) A/G D/F# G²(no³)

Em⁷ Asus C²(no³) D²(no³)

NC D²(no³) 26

G² A²(no³) A/G



Music for JESUS STILL SAYS GO begins.

During the introduction, the cast runs in from stage right and left, looking in the shop windows, juggling lemons at the lemonade stand, and generally milling around. They must be in place on stage to begin dancing by measure 17.

Jesus Still Says Go

Words and Music by
LOWELL ALEXANDER,
NAN GURLEY, and PHILL McHUGH
Arranged by Steven V. Taylor

2 Rhythmically, with excitement

Csus/F

mf

Csus/E $\flat$

B $\flat$ 2/D

Fsus/G B $\flat$ 2/D C/E Csus/F

The piano score is written for a grand piano in 4/4 time. It consists of four systems of music. The first system is marked with a '2' in a triangle, indicating a second ending, and the instruction 'Rhythmically, with excitement'. The first system has a key signature of one flat (Bb) and a common time signature of 4/4. The first system is marked 'Csus/F' and 'mf'. The second system is marked 'Csus/Eb'. The third system is marked 'Bb2/D'. The fourth system is marked 'Fsus/G', 'Bb2/D', 'C/E', and 'Csus/F'. The score features a mix of chords and single notes, with a focus on rhythmic patterns.

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Csus/E $\flat$



B $\flat$ 2/D



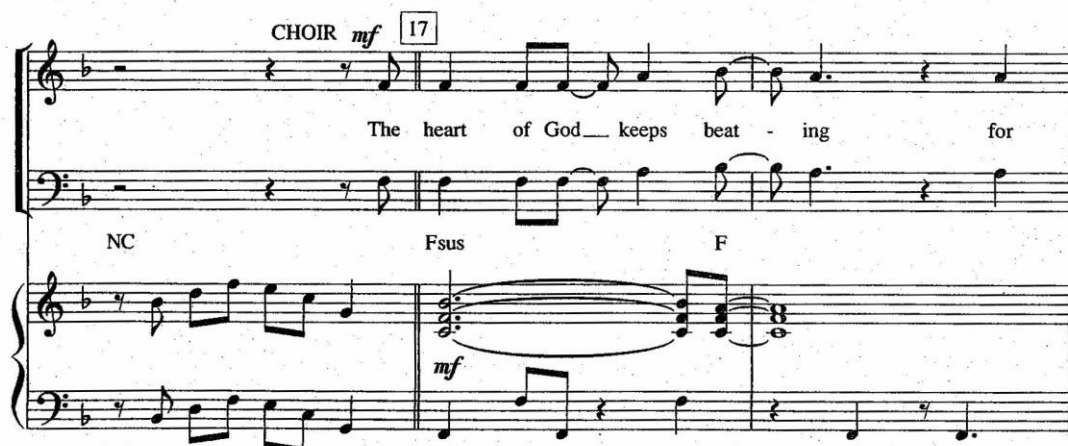
Fsus/G



CHOIR *mf* 17

The heart of God — keeps beat - ing for

NC F $\sharp$ us F



lost and lone - ly souls. His tears of love keep fall -

Fsus/E^b F/E^b Fsus/D Dm⁷

This system contains measures 1 through 4. The vocal line features a melody in F major with lyrics. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Chord changes are indicated below the piano part.

- ing for those who need Him so.

Fsus/G C⁷ sus C/E

This system contains measures 5 through 8. The vocal line continues the melody. The piano accompaniment features sustained chords in the right hand and a moving bass line. Chord changes are indicated below the piano part.

25 He holds ev - 'ry an - swer to ques - tions deep in - side,

Fsus F Fsus/E^b F/E^b

This system contains measures 9 through 12. Measure 9 is marked with a box containing the number 25. The vocal line continues the melody. The piano accompaniment features sustained chords in the right hand and a moving bass line. Chord changes are indicated below the piano part.

for love brings faith to doubt - ing and

F#sus/D Dm7

sight to empty eyes. The

F#sus/G C7sus NC

34 world needs to know

world, the world needs to know

world, needs to know

world, the world needs to know

C#sus/F C#sus C#sus/D F2/A F#sus/Bb F/A Bb

when there is Je - sus, there is

F/A B $\flat$ C/E C $\sharp$ us/F C $\sharp$ us/D

This system contains the first four measures of the piece. The vocal melody is in the treble clef, and the piano accompaniment is in the bass clef. The key signature has one flat (B-flat). The lyrics are 'when there is Je - sus, there is'. The chords are F/A, B-flat, C/E, C-sharp sus/F, and C-sharp sus/D.

hope. He is love that

F $\sharp$ us/G B $\flat$ $\sharp$ /D C/E C $\sharp$ us/F

This system contains measures 5 through 8. The vocal melody continues with the lyrics 'hope. He is love that'. The piano accompaniment features a steady eighth-note pattern in the right hand. The chords are F-sharp sus/G, B-flat-sharp/D, C/E, and C-sharp sus/F.

meets the needs of an - y soul, — love the

B $\flat$ C Dm C/D Dm B $\flat$ maj7

This system contains measures 9 through 12. The vocal melody continues with the lyrics 'meets the needs of an - y soul, — love the'. The piano accompaniment continues with the eighth-note pattern. The chords are B-flat, C, Dm, C/D, Dm, and B-flat major 7. A measure number '43' is in a box at the start of the system.

3

world needs to know. O, and Je - sus still says go!

Fsus/G F²/A Fsus/G C⁷sus F (single)

SOLO 50

Some say that they can live with-out Him; they say to

NC A^{♭2} E^{♭2}/G

live and to let live. But they don't know what they're miss -

Fsus F² A^{♭2}/D[♭]

4

- ing when they miss the love the Lord can give.

E $\flat$ 2 F $\sharp$ sus/G C7sus

The world needs to

59

The world, the world needs to

The world needs to

The world, the world needs to

NC Dsus/G Dsus Dsus/E G $\sharp$ /B Gsus/C

know

know

know

when there is Je - sus,

know

G/B C G/B C D/F $\sharp$ Dsus/G

there is hope. He is

Dsus/E Gsus/A C²/E D/F#

This system contains measures 68, 69, and 70. The vocal line has lyrics 'there is hope. He is'. The piano accompaniment features a steady eighth-note pattern in the right hand and a walking bass line in the left hand. Chord changes occur at the start of each measure: Dsus/E, Gsus/A, and C²/E D/F#.

love that meets the needs of an - y soul,

Dsus/G C D Em D/E Em

This system contains measures 71, 72, and 73. The vocal line has lyrics 'love that meets the needs of an - y soul,'. The piano accompaniment continues with the same rhythmic pattern. Chord changes occur at the start of each measure: Dsus/G, C, D, Em, D/E, and Em.

love the world needs to know,

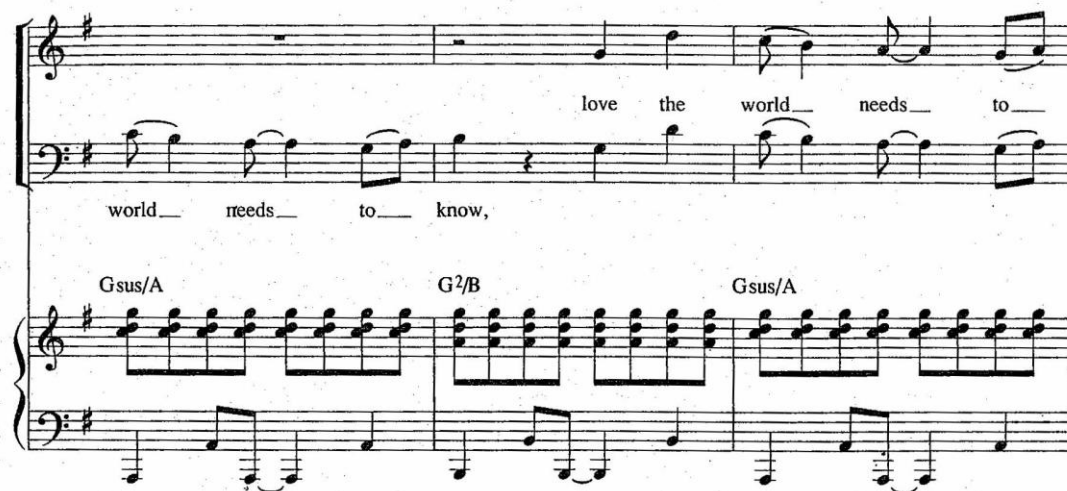
love the

Gsus/A G²/B

This system contains measures 74, 75, and 76. Measure 74 is marked with a box containing the number 71. The vocal line has lyrics 'love the world needs to know,'. The piano accompaniment continues with the same rhythmic pattern. Chord changes occur at the start of measure 75 (Gsus/A) and measure 76 (G²/B). The system concludes with the lyrics 'love the'.

love the world needs to
world needs to know,

Gsus/A G²/B Gsus/A



know. O, and Je - sus still says go!

G²/B Gsus/A D⁷sus G (single)



The still says go!

NC D⁷sus G NC G(no³)



After JESUS STILL SAYS GO, the cast begins milling around the mall again. The people speaking the following dialogue huddle together downstage left and make sure Kevin can't hear them. Kevin is upstage center arranging things inside a box.

Bobby: I hope this turns out to be a lot of fun.

Joy: Yeah, I'm kind of nervous about it.

Tommy: Does anybody know how long this is gonna take?

John: I don't know. All I know is that my Dad is real happy with me for volunteering.

Jerry: Well, I volunteered to go because my mom said if I didn't go on the *People Need the Lord Outreach* then I couldn't go on the youth ski retreat.

Lee: Yeah, well, I say people need a pizza, and if we hurry through this, we can get to the Pizza Palace in time for the 5 o'clock discount.

Kevin, carrying a box and a duffel bag, moves downstage center.

Kevin: *(standing)* Okay, everybody. Attention, please! *(the cast stops whatever they were doing and stands or sits around Kevin)* You've been telling me you're tired of Bible studies in the church basement, and you're bored with sermons. Well, I've planned something for you today that I promise you will not be boring.

All ad lib cheering and clapping.

Kevin: You're going to be doing a whole lot more than just sitting and listening to a sermon. You're going to spend the whole day at the mall. *(everyone reacts joyfully, cheering and clapping, high 5's)* Now, hold on. We're not going shopping or to a movie. We're here for the *People Need the Lord Outreach*, remember? Now, can anyone tell me what this outreach is all about?

Cindy: *(raises her hand)* Uh, it's inviting somebody to church?

Allison: *(raises her hand)* It's passing out tracts?

John: *(stands up, is very sure of himself)* It's walking up to somebody you don't know and saying "God bless you and have a nice day"!

Everyone laughs.

Kevin: Come on, you guys! Surely you haven't forgotten what we've been talking about for the past 6 weeks! *(while speaking the next line, Kevin picks up the box, walks to the edge of the stage and places it on the floor in front of him)* Now I've got a whole box of stuff here that might be helpful.

Music for ALL OVER THE WORLD begins. Kevin delivers the next 2 lines facing the audience.

Kevin: Just remember: Jesus told His disciples to go into all the world and tell them the good news. Today, you're Jesus' disciples, and this mall is your world. *(Kevin joins them in the song.)*

All Over the World

Words and Music by
PHILL McHUGH and GREG NELSON

Arranged by Steven V. Taylor

In a slow two feel



5 *Csus/B $\flat$* *Csus/A* *mp*

Csus/B $\flat$ *Csus/A* *Csus/B $\flat$*

Csus/A *Csus*

9 *Csus/B $\flat$* *SOLO mp* *Csus/A*

1. From the great - est coun - try to the small - est sim - ple lands,
2. We have the Mas - ter's prom - ise; He said we must not fear...

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Fsus/B $\flat$

to ev - 'ry race of peo - ple God is
The world's wars and tur - moil are

reach - ing out His hands. He calls to low and might-
signs that He is near. The out-come of the a-

- y, He calls to rich and poor,
- ges is giv - en in God's Word;

CHOIR Unison: 2nd time only

SOLO cont. e - ven now His King - dom's com - ing all o - ver the world..
and He loves the lost and lone - ly all o - ver the world..
e - ven now His King - dom's com - ing all o - ver the world..

Csus C

26 WOMEN *mf*

MEN *mf* All o - ver, all

All o - ver the world, —

Fsus *F* *Fsus/Bb*

o - ver the world, — all o - ver the world, —

all o - ver the world, — God's Spir - it is

Asus *A* *Dm2* *Dm* *Bb2* *Bb*

mov - in' all o - ver the world, —

mov - in' all o - ver the world, —

C2/Bb *C/Bb* *F2* *F* *Fsus/Bb*

*3. DS & Adr. Falls
P.S. (C & D)*

34

All o - ver, all o - ver the world, —

All o - ver the world, — all o - ver the world, —

Csus C F#sus/B $\flat$ Asus A

all o - ver the world. — mov - in' *(P.S. C & D)*

God's Spir - it is mov - in' with pow'r.

Dm 2 Dm B $\flat$ 2 B $\flat$ 7 F 2 F/C

6

3rd time to Coda 1. 2. D.S. al Coda %

all o - ver the world. — all o - ver the world. —

F#sus/B $\flat$ C 7 sus Csus/F C 7 sus NC D.S. al Coda %

3rd time to Coda

*Second time only

♩ Coda

All o - ver the world. —

♩ Coda

C7sus Csus/B $\flat$

All o - ver the world, —

all o - ver the world. —

Csus/A Csus/B $\flat$ Csus/A

ritard.

Csus/B $\flat$ Csus/A Csus/B $\flat$ Csus Csus/F

ritard.

The musical score is written for voice and piano. The key signature has one flat (Bb). The score is divided into several systems. The first system shows the vocal melody and piano accompaniment, with a 'Coda' marking. The second system continues the vocal melody and piano accompaniment, with a 'Coda' marking and chord changes to C7sus and Csus/Bb. The third system shows the vocal melody and piano accompaniment, with a 'Coda' marking and chord changes to Csus/A, Csus/Bb, and Csus/A. The fourth system shows the vocal melody and piano accompaniment, with a 'Coda' marking and a 'ritard.' marking. The fifth system shows the vocal melody and piano accompaniment, with a 'Coda' marking and chord changes to Csus/Bb, Csus/A, Csus/Bb, Csus, and Csus/F. The sixth system shows the vocal melody and piano accompaniment, with a 'Coda' marking and a 'ritard.' marking.

Tommy: *(goes to box and picks up tract)* This is gonna be easy.

Alex: *(goes to box)* Yeah. *(picks up a tract)* All we have to do is pass these out.

A few of the cast members take some tracts out of the box and look at them. Others wander around the stage, or sit on the floor, benches, or in chairs at the tables. Some begin window shopping, eating, milling around, etc. A couple of girls freshen their make-up. No one notices Kevin as he moves to the side and opens the duffel bag. He pulls out a trenchcoat, hat, and sunglasses and puts them on. The kids have momentarily forgotten about him and do not recognize him in the disguise. He stands to the side or in the background and watches them. Cast members who are playing the Yuppie Shopper and the New Age Shopper exit at this time to change into different costumes.

Cathy: *(hurriedly looks at tract, then at all the shops)* This won't take long.

Cindy: *(stands beside Cathy)* We'll be done in 20 minutes and then we can go shopping.

Jerry: *(walks over to Alex)* Who do we give these to?

Alex reaches inside the box, pulls out a piece of paper and reads it aloud.

Alex: Here's something that looks like instructions. *(reading)* "The People Need the Lord Outreach is designed to help young adults share the good news of Jesus Christ with the people in their neighborhood."

Tommy: *(slaps Alex on the back)* Piece of cake. I'll show you guys how to do this. *(stops the Yuppie Shopper center stage)* Uh, excuse me. Could I read you something? *(begins reading tract in a preacher's voice)* "Did you know that we live in a fallen world? Do the problems of the world bother you? Have you ever asked yourself 'What is the meaning of life?'"

Yuppie

Shopper: *(carrying a briefcase)* Look, I don't have time for this. *(looks at his/her Rolex)* I've got work to do, money to make, and a plane to catch. *(starts to walk away)*

Tommy: *(surprised)* Don't you want to know the answers to all of life's problems?

Yuppie

Shopper: I said I'm in a hurry. *(walks away)*

Tommy: *(pushes tract into Yuppie Shopper's hand)* Well, just take one of these and read it on the plane.

Yuppie

Shopper: Yeah, sure. *(takes tract and walks on by, crumpling and throwing it away as she goes)*

Some cast members who've been watching this begin sarcastically applauding Tommy's first attempt at evangelism.

Joy: *(to Tommy)* So, this is gonna be easy, huh?

Tommy: Well, he had a plane to catch.

John: *(moves Tommy aside and goes to center stage)* Let me handle this. My dad's a preacher. I know what to say.

(New Age Shopper walks up. He or she is wearing a huge crystal on a chain.)

John: *(stops the New Age Shopper center stage and uses an affected preacher's style of speaking)* My friend, are life's burdens weighing you down? Then let me read to you from the Gospel according to John. I'm reading from the King James Version. *(reads tract)* "For Gawd so loveth the world that He gaveth..."

New Age

Shopper: *(interrupts John)* Who is god?

John: Well, He's...

New Age

Shopper: *(never cracking a smile or appearing silly while delivering all of the following lines)* I am god. You are god. This shirt is god. All is god, and all is One.

John: Well, that's not really what I meant. *(quickly looks at tract for help)* Uh, Jesus is Lord and He is the light of the world.

New Age

Shopper: Yes. There is the universal light which through many lifetimes we may hope to attain.

John: Say what?

New Age

Shopper: *(aggressively sharing his faith)* And the great Dahli Lama Rajneesh Kabob leads us to the universal release of the power of granola!

John: *(very uneasy, he looks around at his friends for help; they shrug their shoulders, as bewildered as he is)* Uh, our church is located on Main Street and our Sunday service starts at ten a.m.

New Age

Shopper: I want to invite you to come tonight to the universal church of peace, brotherhood, and light. *(faces front, holds his arms out in the yoga meditation position and closes his eyes)* Yoga classes are at nine and meditation begins at ten. There will be a universal mind meld and a great harmonic convergence. *(opens his eyes)* You will learn to become one with the Void and we will lead you to a new level of consciousness through finding your mantra. Ohmmmmmmmm. *(leaves chanting)*

(The cast is pretty overwhelmed by this; facial expressions show confusion and frustration.)

Jerry: *(faces front)* I think it's time to dial 911.

Joy: Oh no! Look who's here!

(Chelsea enters from stage right or left. She is dressed in the latest styles and it is obvious that she never met a credit card she didn't like.)

Allison: It's Chelsea Walters!

Lee: Who's she?

Cindy: She goes to Ivy Arbor Academy.

(Everyone hurriedly puts on sunglasses or slumps down at a table with their faces turned away. All try to avoid being seen by Chelsea. They act nonchalant while sitting on the benches and pretend to be doing nothing. Chelsea walks over to them without noticing who they are but when she reaches center stage, she stops and looks around suspiciously at all these strange looking people. After a moment, she recognizes them.)

Chelsea: *(very confident)* Hi you guys. What are you doing here?

Cathy: Uh, we're shopping.

Chelsea: *(snobbishly)* On a little group outing today, are we?

Jerry: Sort of.

Chelsea: *(walks center stage to box)* What's in the box?

Alex: *(grabs the box and puts it behind his back)* Oh, just some stuff...from church.

Chelsea: Oh, we're on an outreach, are we? What are you guys? Fanatics or something?

Bobby: *(standing beside Alex)* No. We're on the *People Need the Lord Outreach* and you ought to take one and read it.

Chelsea: Okay. I'll do you a favor. *(takes a tract)* I see you guys still have quite a few to pass out. *(smiling, she exits)*

Cindy: *(stands up, slides her sunglasses half way down her nose, and watches Chelsea exit)* She had on everything that I saw in Bloomingdale's last week.

Joy: *(stands up)* I'm so embarrassed.

Allison: *(sits down)* I'd like to crawl under a rock and hide.

The cast moves into position for UNDERCOVER CHRISTIAN during the following line.

Tommy: *(moves center stage and speaks with frustration)* I get the feeling everybody in this mall thinks we're pretty stupid.

Music for UNDERCOVER CHRISTIAN begins.

Undercover Christian

Words and Music by
NAN GURLEY, PHILL McHUGH,
and GEOFF THURMAN
Arranged by Steven V. Taylor

Rhythmically

8 D(no3) C(no3) D D(no3) C(no3) D D(no3)

C(no3) D D(no3) C(no3) NC Dm C/D Dm

CHOIR *mf* It

C/D Dm C/D Dm C/D Gm7⁺ A7^{aug}

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9

could-n't be our mis - sion to be here in this mall.

Dm C/D Dm C/D Dm

No one real - ly wants us to help them hear Your call. We're

Bbmaj7 C/Bb Bbmaj7 Gm7 A7aug A7

13

bet - ter at a car wash, or a "pie and cook-ie" sale. We'll

Dm C/D Dm C/D Dm

serve You on a ski trip to Aspen or Vale.

Bbmaj7 C/Bb Bbmaj7 Gm7 A7aug A7

17

§

We were meant to be Under-cov-er Chris-tians. You've

to be Under-cov-er Chris-tians.

§ Bbmaj7 C/Bb C/D C Dm

got us out here look-ing just like fools!

Bbmaj7 C/Bb Dm

21

Send us where__ You need__ Un - der-cov - er Chris - tians, an -

You need__ Un - der-cov - er Chris - tians,

D^b E^b/D^b E^b/F Fm Gm⁷

2nd time to Coda ⊕ (spoken)

- y - where, an - y - where, as long as we__ look

* 10 F/A B^b 2nd time to Coda ⊕ Gm⁷ F/A B^b Em⁷ G/A

25

cool!

D(no³) C(no³)/D D(no³) C(no³)/D D(no³)

*Second time only.

SOLO *mf*
Our

C(no3)/D D(no3) C(no3) NC
D

29

po-lished rep - u - ta - tions will be all but de-stroyed if

Dm C/D Dm C/D Dm

an - y of our friends at school find out a - bout this choice. We've

Bbmaj7 C/Bb Bbmaj7 Gm7 A7aug A7

worked hard at these i-mag-es; we don't want them to end. —

Dm C/D Dm C/D Dm

We don't mind be-liev-ing You as long as we fit in! D.S. al Coda

Bbmaj7 C/Bb Bbmaj7 Gm7 A7aug A7

⊕Coda 38

- y - where! SOLO (spoken)

⊕Coda Won't you lis - ten up, God, got to lend a hand. Got-ta

F/A Bb NC D(no3) C(no3)/D

try to help You to un-der-stand. Now we know the world's lost, and they've got to know, but there's

C(no3)/D Dm C/D

got to be a bet-ter way we can show. We can be big stars, be on T. V., and e-

Dm C/D NC Dm C/D

van-gel-ize ev-'ry-bod-y po-si-tive-ly. Now there's an i-dea that just can't lose! Do You

Dm C/D Dm C/D

46

We were meant to be

see what we mean? Won't you put Your-self in our shoes? to be

Dm C/D Gm7 A7aug Bbmaj7 C/Bb

Un - der-cov - er Chris - tians. You've got us out here look-ing just like

C/D C Dm Bbmaj7 C/Bb

50

fools! Send us where You need You need

Dm Db Eb/Db

SOLO

An - y-where, —

Un - der-cov - er Chris - tians. An - y - where, an -

E $\flat$ /F Fm Gm⁷ F/A B $\flat$ Gm⁷

The first system of the musical score consists of three staves. The top staff is a solo line in bass clef, starting with a whole rest followed by a melodic phrase. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef with chords. The key signature has one flat (Bb).

(spoken) Do You see what we mean? — (sung) an - y - where, —

- y - where, an - y - where, an -

F/A B $\flat$ Gm⁷ F/A B $\flat$ Gm⁷

The second system of the musical score consists of three staves. The top staff has a spoken line in bass clef marked with 'x' and a sung line in bass clef. The middle staff is a vocal line in treble clef with lyrics. The bottom staff is a piano accompaniment in bass clef with chords. The key signature has one flat (Bb).

(spoken) Won't You lis - ten up, God? (sung) an - y - where, —

- y - where, an - y - where, an -

F/A B $\flat$ Gm 7 F/A B $\flat$ Gm 7

57 (spoken) Just put Your-self in our shoes! (sung) an - y - where, —

- y - where, an - y - where, an -

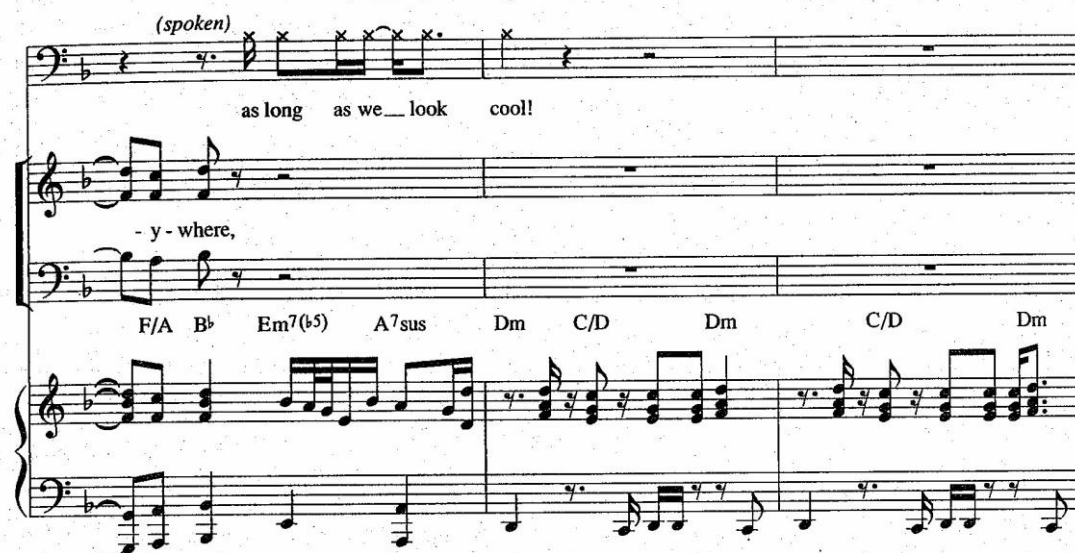
57 F/A B $\flat$ Gm 7 F/A B $\flat$ Gm 7

(spoken)

as long as we__ look cool!

- y - where,

F/A B $\flat$ Em7(b5) A 7 sus Dm C/D Dm C/D Dm



ALL (spoken)

As long as we__ look cool!

Dm C/D Dm C/D NC



The following attempts to witness happen one after another and very quickly. Any of the cast who has not previously spoken can be used to deliver these lines. Other cast members who have not had a speaking role can also play the roles of the shoppers by carrying packages and shopping bags as props during these lines. After the lines are spoken, they exit with their shopping bags and then return to the stage. Kevin, still in disguise, has bought a hot dog at the food court. He sits at one of the tables and watches.

Alex: *(stands stage right)* Look, I say we finish up this outreach as fast as we can before anybody else we know sees us here.

John: *(stands, stage left)* Yeah. Let's get it over with.

Music for UNDERSCORING begins. The volume needs to be kept low enough so the dialogue can be heard. Cast members pick up tracts and try to hand them to shoppers. Shoppers 1-6 and Youths 1-6 should deliver their lines close to the front of the stage.

Youth 1: *(handing out a tract center stage)* Have you heard of the 4 steps to being born again?

Shopper 1: *(enters stage right, is center stage when Youth 1 speaks)* Don't bother me. I'm not interested. *(exits upstage left)*

Youth 2: *(downstage left)* I'd like to invite you to come to church with me.

Shopper 2: *(enters stage left, acts insulted)* I happen to be the minister of the First Pillar Church of the Advent! *(exits stage right)*

Youth 3: *(stage right acts very shy)* Is Jesus Christ the Lord of your life?

Shopper 3: *(enters stage right)* That's none of your business! *(exits stage left)*

Youth 4: *(stage left)* Do you believe you're going to heaven when you die?

Shopper 4: *(enters stage left)* Of course! I've gone to church all my life! *(exits stage right)*

Youth 5: *(stage right, hands Shopper 5 a tract)* Do you know Christ as your Lord and Savior?

Shopper 5: *(enters stage right)* I don't need Christ. I've got my life together. *(exits stage left)*

Youth 6: *(center stage)* Could I talk to you about eternal life?

Shopper 6: *(enters stage left, is center stage when Youth 6 speaks, acts angry)* I bet you think you're going to heaven and I'm not! You people are so narrow minded! *(exits stage right)*

Music for UNDERSCORING ends abruptly.

Underscoring

Music by
STEVEN V. TAYLOR

Fast four
11 Csus/F

B^bsus/F

Csus B^bsus Csus
E^b E^b E^b

6 Dsus/G

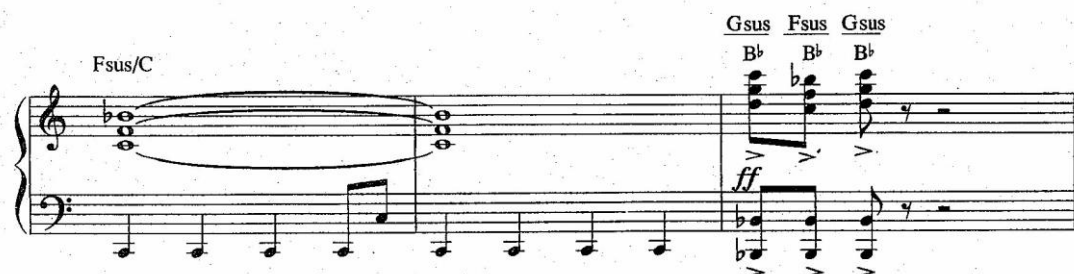
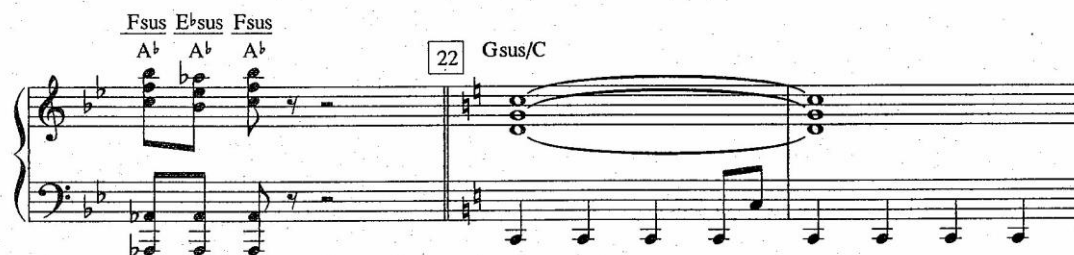
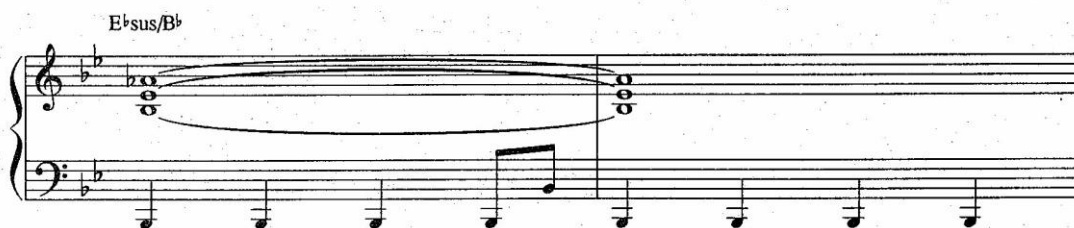
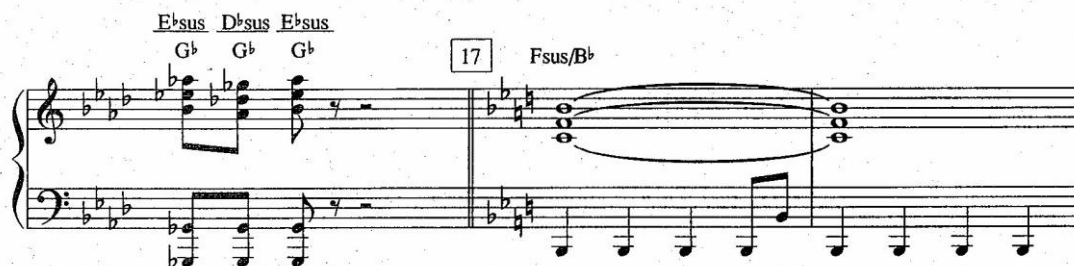
Csus/G

Dsus Csus Dsus
F F F

11 E^bsus/A^b

D^bsus/A^b

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Youth 6: *(sarcastically)* Well, this sure is a lot of fun.

Joy: Nothing seems to be working!

Alex: Anybody got any better ideas?

Tommy: *(center stage)* Yeah. We could do it this way.

Tommy grabs Joy and Alex and they huddle for a moment as he whispers to them what to do. Kevin is still eating at a table. Not knowing who Kevin is, Tommy casually walks up to Kevin, puts his arm around his shoulder and speaks.

Tommy: Nice weather we're having, isn't it?

Before Kevin can respond, Tommy yells.

Tommy: NOW!

Immediately, Joy and Alex grab Kevin's arms and hold him down as Tommy crams 6 or 7 tracts in Kevin's pockets. Kevin tries to get away, but is forced to stay there until Tommy has succeeded in filling his clothes full of tracts. Kevin yells and tries to escape while Tommy yells for everyone to hold him down, stuff his pockets full of tracts, etc.

Tommy: *(shouting at Kevin)* You really need to get saved or else you're going to hell!

When Tommy is finished everyone lets Kevin go. He exits in a hurry, screaming as he goes. Tommy looks pleased with his idea, then speaks.

Tommy: Now that's one way to get their attention!

Bobby: *(walks up to Tommy and says sarcastically)* Yeah. Why didn't I think of it before? Terrorism evangelism!

Cast members who posed as Shoppers 1-6 re-enter stage now as themselves.

Allison: *(looking at a tract)* Look, it says here that a good way to win someone to Christ is to share your personal testimony. *(looks around at everyone)* Well, who wants to do it?

No one volunteers.

Bobby: I'll do it. *(straightens his shirt collar and tries to appear very self-assured; Shopper 7 walks by, entering stage right or left and Bobby stops him/her center stage)* Uh, excuse me. Could I share something with you?

Shopper 7: Sure.

Bobby: When you look at someone like me, you probably say to yourself "What a guy! I wonder what's the secret of his success!"

Shopper 7: *(disgusted)* I haven't got time for this. *(exits)*

Bobby: *(totally frustrated)* Well, excuse me! This isn't fair! Why should I give up my Saturday to do this?

Joy: *(joins Bobby center stage)* Yeah! I heard there's a tanning spa in this mall. Why should I waste a whole day giving out tracts when I could be well on my way to becoming a beach goddess?

Music for NOBODY'S LISTENING begins. The following lines occur over the introduction.

Cathy: *(stands up holding a tract)* Yeah. Why should I pass these out? Nobody wants to read this.

Allison: *(stands up)* Nobody cares!

Cast members begin grouping together and the following lines are delivered with accelerating intensity.

Tommy: *(downstage right)* Everybody's too busy.

Lee: *(downstage left)* Nobody's interested in God or religion.

All: Nobody's listening!

Nobody's Listening

Words and Music by
PHILL McHUGH and NAN GURLEY
Arranged by Steven V. Taylor

With energy

12

Fm E^b Cm D^b2

mp

Fm E^b Cm E^b Fm

Fm E^b Cm D^b2 E^b2

sub. mf

10 %

GIRLS *mf*

GUYS *mf*

No - bod - y's lis - t'ning.

No - bod - y's lis-t'ning. No - bod - y's lis-t'ning.

% Fm² Fm Fm²/E^b Fm/E^b Fm²/D^b Fm/D^b

mf

The musical score is written for piano and voice. It begins with a piano introduction marked 'With energy' and a measure number '12'. The piano part features chords Fm, E^b, Cm, and D^b2, with a dynamic marking of *mp*. The melody in the right hand is simple, while the left hand provides a rhythmic accompaniment. The score then transitions to a vocal section starting at measure 10, marked with a repeat sign (%). The vocal parts for 'GIRLS' and 'GUYS' are written in a simple, accessible style. The lyrics are 'No - bod - y's lis - t'ning.' and 'No - bod - y's lis-t'ning.' The piano accompaniment for the vocal section includes chords Fm², Fm, Fm²/E^b, Fm/E^b, Fm²/D^b, and Fm/D^b, with a dynamic marking of *mf*.

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No - bod - y's

No - bod - y's lis-t'ning.

Csus C C/E Fm² Fm Fm²/E^b Fm/E^b

18

2nd time to Coda ⊕

lis - t'ning.

No - bod - y's lis-t'ning.

GUYS We've got some-thing to say:~

* 14 Fm²/D^b Fm/D^b Csus Fm E^b/G

2nd time to Coda ⊕

GIRLS unis.

does-n't an - y - bod - y care?~

A^b D^bmaj⁷ E^b2 Fm

*Second time only.

to get no - where, — to

Why is ev - 'ry - one hur - ry - ing —

Fm B^bm Fm D^bmaj⁷

get no - where? —

SOLO

Peo - ple's hearts seem

E^b2 Fsus/B^b B^bm

SOLO SOLOS cont.

They just want to be left a - lone. — They

cold as stone. —

Fm Fsus/B^b B^bm Fm

don't want Je - sus! They're glad to be out on their

Fsus/B $\flat$ B $\flat$ m Fm E $\flat$

own, their own.

B $\flat$ D $\flat$ 2 E $\flat$ 2

13

D.S. al Coda

⊕Coda SOLO *mf* 37

I don't need to pray; it's a waste of time! Don't

⊕Coda Fm C Fm

mf

need to feel guilt - y; the world is mine!__ I put my Bi - ble

B^bm Fm C^{sus} C

This system contains measures 38 through 41. The vocal line begins in measure 38 with the lyrics 'need to feel guilt - y;'. In measure 39, the lyrics are 'the world is mine!__'. In measure 40, the lyrics are 'I put my Bi - ble'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes are indicated below the staff: B^bm at measure 38, Fm at measure 39, C^{sus} at measure 40, and C at measure 41.

up on the shelf. __ I don't need God's help, __ I can do it my - self! __

Fm Fm/E^b B^b(no³)

This system contains measures 42 through 44. The vocal line continues with 'up on the shelf. __' in measure 42, 'I don't need God's help, __' in measure 43, and 'I can do it my - self! __' in measure 44. The piano accompaniment continues with the eighth-note bass line. Chord changes are indicated: Fm at measure 42, Fm/E^b at measure 43, and B^b(no³) at measure 44.

46 ALL *mf*

No - bod - y's lis - t'ning.

Fm E^b Cm D^b2

This system contains measures 45 through 48. Measure 45 is marked with a box containing the number '46', followed by 'ALL' and a mezzo-forte (*mf*) dynamic marking. The vocal line begins in measure 46 with the lyrics 'No - bod - y's lis - t'ning.'. The piano accompaniment features a mezzo-forte (*mf*) dynamic marking in measure 46. Chord changes are indicated: Fm at measure 46, E^b at measure 47, Cm at measure 48, and D^b2 at measure 49.

No - bod - y's lis - t'ning.

Fm Eb Cm Eb Fm

No - bod - y's lis - t'ning.

Fm Eb Cm Db2

55

Does no one be-lieve in heav-en or hell? They

Fsus/Bb Bbm Fm

seem to think they are just fair - y tales. They

Csus C Fm E♭/G A♭

don't want re - li - gion; they think God is dead! They're

B♭m Fm

out to have mon-ey and good times in - stead.

Csus C Fm E♭2

64 *mf*

No - bod - y's

No - bod - y's lis-t'ning.

mf

Fm² Fm Fm²/E^b Fm/E^b

lis - t'ning. No

No - bod - y's lis-t'ning. No - bod - y's lis-t'ning.

Fm²/D^b Fm/D^b C_{sus} C C/E Fm² Fm

bod - y's lis - t'ning.

No - bod - y's lis-t'ning.

Fm²/E^b Fm/E^b Fm²/D^b Fm/D^b E^b2

Kevin enters wearing a different disguise. He stands nearby but the cast does not see him. After NOBODY'S LISTENING, everyone sits on chairs, benches or leans against the wall. Those who speak the following lines should be close to the front edge of the stage.

John: I've said everything I know to say.

Joy: I thought this would be easier.

Allison: What do we do now?

Lee: *(holding a tract)* I've just been looking at this tract and I noticed that it starts out by talking about *Jesus*.

Alex: *(looking at tract)* Yeah. The first thing it says is "Who is Jesus Christ?"

Cindy: Don't they mean "Who was Jesus Christ?" He died 2000 years ago.

Alex: You believe He rose from the dead, don't you?

Cindy: *(stands, moves two or three steps away from the group and faces the audience)* I'd like to think it's true.

Bobby: Yeah, I'd like to believe everything I've heard about Jesus is true.

Allison: *(speaking to Cindy)* Well, the Bible says He's the Son of God and He healed people, and forgave people, and did a lot of miracles.

Cindy: *(turns to face them)* I've been in church all my life. I know all the Bible stories, but sometimes they just don't mean anything to me.

Tommy: I've felt that way too.

Cindy: *(takes a step toward them)* I want to believe that Jesus is real, but sometimes I have doubts.

Pause. No one knows what to say.

Jerry: *(stands, breaks the silence)* Maybe it would have been easier if we could've lived back then and seen it all happen.

Cindy: *(turns away from them again)* I guess I shouldn't even be out here with you guys. Why would anyone listen to me?

Tommy: Maybe none of us should be here.

Lee: Yeah. Why should they listen to us?

Cathy: Do we really know what we're talking about?

Jerry: Maybe not.

Allison: *(to Cindy)* Do you believe in Jesus?

Music for I'D LIKE TO KNOW HIM begins.

Cindy: Yes, I do; but I keep feeling like it should mean more to me.

Cindy: If it did, then maybe I'd know what to do out here in this mall today. I guess I'd just like to know Jesus a little better. *(She stands where she is and sings the song.)*

During I'D LIKE TO KNOW HIM, Chelsea enters and remains stage left, holding several shopping bags. She listens to the song and is moved by the fact that the other cast members are opening up and showing their true feelings. She puts down her shopping bags and listens intently. The cast does not see her.

I'd Like To Know Him

Words and Music by
PHILL McHUGH and NAN GURLEY
Arranged by Steven V. Taylor

With feeling

15

mp

B $\flat$ 2 F/E $\flat$ E $\flat$ E $\flat$ /F

B $\flat$ 2 F/E $\flat$ E $\flat$ E $\flat$ /F F7 5 B $\flat$ 2

SOLO *mp*

1. I'd like to know Him.____
(2. I'd like to) know Him.____

F/A 3 Gm7 B $\flat$ /F E $\flat$ E $\flat$ /F F7

He ___ seems like some - one who'll nev - er put ___ me down. I'd like to
I ___ get so tir - ed of hold - ing things ___ in - side. I'd like to

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B $\flat$ 2 F/A F $\sharp$ 2/A 3 Gm7 B $\flat$ /F
 know Him. I get the feel - ing He'd al - ways be a -
 know Him. If I could trust Him, I would - n't have to

E $\flat$ 2 E $\flat$ /F F 13 E $\flat$ F/E $\flat$ B $\flat$ 2 Gm9
 round. Je - sus sounds like the one I'm look - ing for,
 hide.

E $\flat$ F/E $\flat$ 16 B $\flat$ sus B $\flat$ F/A Gm7
 Je - sus sounds like a friend. But how could some - one like

Dm7 Cm7 1. E $\flat$ /F F
 Him love some - one like me? But still, I'd like to

*Second time only.

2. $E\flat/F$ F F/G G *ritard* 23 C^2 *a tempo*

But still, but still, I'd like to know Him. —

G/B A_m^7 C/G F F/G G

I'd like to

C^2 G/B A_m^7 C/G

know Him. — I — get the feel - ing He'd al - ways — be a —

F G^7sus G 31 F G/F C^2 A_m^9

round. Je - sus sounds like the One I'm look - ing for,

F G/F C^{sus} C C² G/B Am⁷

Je - sus sounds like a friend, but how could Some - one like

Em Dm⁷ F/G G

Him love some - one like me? But still, I'd like to

39 C² G/B Am

know Him. I'd like to know Him.

F/G G(no³) C² ritard

I'd like to know Him.

Cindy: *(turns to her friends)* I'm glad I was honest with you guys. I don't want to play church. I want to know Jesus.

Cindy and Allison hug. Chelsea walks up fairly close to the group and stands to the side. She is holding the tract she was given and speaks with a different attitude than before.

Chelsea: I'd like to know more about this.

Everyone stands up and seems embarrassed that Chelsea caught them in a vulnerable moment.

Alex: *(surprised)* You actually read it?

Chelsea: Yeah, some of it.

Joy: *(surprised)* Well, what do you want to know?

Chelsea: This Jesus you're talking about...is it true? Is He everything you say about Him? Does He really love everybody?

Cindy: I'm no expert, Chelsea. But I *do* know the answer to that question. Yes. He loves everybody.

Chelsea: *(looks down and speaks almost to herself)* I wish I could know it for sure.

Jerry: Why the sudden interest?

Chelsea: Look, you guys probably think I've got it made, but my life isn't all that easy.

Cindy: Whenever we see you, you never act depressed.

Chelsea: *(She turns away from them; this is difficult for her to admit)* Well, it's just an act.

Cast members look at one another.

Allison: What do you mean?

Chelsea: *(still facing away from them)* I came to the mall today to get away from my parents...to get away from home. I like to come here sometimes and just be by myself and try to think. I feel like there's so much going wrong right now and I don't know what to do about it.

Cindy: *(goes to Chelsea)* Do you want to talk about it?

Chelsea: *(turns to face them)* I guess so. I've been watching you guys. You seem real to me...more real than my other friends.

Alex: We've been feeling real today...real stupid!

Cast members begin to relax a little. They sit on the floor and benches. The people speaking the following lines need to stay down front fairly close to Chelsea.

Chelsea: Do you ever feel empty inside?

Allison: Yes, I do.

Chelsea: I get really scared sometimes. My parents don't get along and I'm afraid they're gonna get a divorce. One of my best friends is on drugs, and I've even tried it a few times. My boyfriend is pressuring me to...there's just a lot of stuff I've done that nobody knows about and it makes me feel real lousy about myself.

Alex: *(stands up and refers to tract)* Well look. You're not alone. It says here that everybody has sinned and fallen short of the glory of God.

Chelsea: *(turns away from them)* But you don't know all the things I've done.

Alex: *(goes to her)* God knows. And He says if you tell Him you're sorry and that you want to change, then He'll forgive you.

Chelsea: *(still turned away)* I don't want to be what I am. I want to be different. But I just can't believe that Jesus would love me.

Cindy: *(goes to Chelsea)* I know how you feel. I hate to think about some of the things I've done, but I just keep reminding myself that He said I'm forgiven and He loves me.

Chelsea: *(turns to face them)* Do you think God could love someone like me?

John: *(stands)* Hey, what's the very first memory verse we ever learned?

Joy: *(stands)* "For God so loved the world..."

Bobby: *(stands)* "that He gave His only begotten Son..."

Lee: *(stands)* "that whoever believes in Him will not perish..."

Tommy: *(stands)* "but have everlasting life."

Music for EVERY ONE OF US begins. A couple of cast members bring Chelsea to a chair placed downstage left where she sits during the song.

Every One of Us

Words and Music by
PHILL McHUGH and NAN GURLEY
Arranged by Steven V. Taylor

Rhythmically, in four

18

F E $\flat$ /F B $\flat$ /F C/F F E $\flat$ /F

mf

5

GIRLS *mf*

Why _____ would a no-bod-y _____ like

B $\flat$ /F C/F F C/F

mf

me be loved so much? _____ God would send His son _____ to die for me?

B $\flat$ /F C/F F Dm 7 Gm 7 B $\flat$ /C C

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9

Why — did He let them take — His life on Cal- va-

GUY'S *mf*

F² C/F B^b/F C/F

ry? Was He think - ing there — of me? Ev-'ry-

E7sus Gm⁷ Csus C C/E

14

one of us, He loves — ev-'ry - one of us! — No

F Am⁷ B^b B^b/C C

mat - ter where we've come from, no mat - ter what we've done. In a

Am⁷ Dm⁷ Gm⁷ B^b/C C

all that we can trust
world that's al - ways chang - in',

C/B^b F/A B^b2 Asus

is the mer - cy that God of - fers to ev - 'ry-one of

A B^b C/B^b F/A F²/A Gm⁷ B^b/C

19

us.

F E $\flat$ /F B $\flat$ /F C/F G² F/G

27

GIRLS *mf*

Why — do I mean so much — to

C/G D/G G D/G

Him, when I break His heart — ev - 'ry - day with — the things I do?

C/G D/G G Em⁷ Am⁷ C/D D

31

GUYS *mf*

Could I have fi- n'ly found the truth? Can it real- ly be?

G D/G C/G D/G

ALL

Does He love e - ven me? Ev - 'ry-

f

F#sus Am7 Am7/D D D/F#

36

one of us, He loves ev - 'ry - one of us. No

G Bm7 C C/D D

f

mat - ter where we've come from, no mat - ter what we've done. In a

Bm⁷ Em⁷ Am⁷ C/D D

all that we can trust
world that's al - ways chang - in',

D/C G/B C² B_{sus}

1. 20
is the mer - cy that God of - fers. Ev - 'ry-

B/D# B C D/C G/B G Am⁷ Am⁹/D D

2.

is the mer- cy that God of- fers, the mer - cy that God

B C D/C G/B C D/C

47

of - fers, the mer - cy that God of - fers to

G/B C D/C G/B

51

ev - ry - one, ev-'ry - one of us. He loves ev-'ry-

He loves ev-'ry-

Am⁷ C/D D G Bm⁷

one of us. Ev-ry - one of us, He loves ev-ry-

Cmaj7 C/D D G Bm7

one of us. one of us.

Cmaj7 C/D D G F/G

C/G D G²

rit.

Music
They
The

Chelsea: *(standing)* What do you do if you think you might want to become a Christian?

Allison: *(moves center stage)* Well, you gotta believe.

Chelsea: Believe what?

Tommy: *(goes to Chelsea)* Listen to this: *(reads from a tract)* "If you confess with your mouth Jesus as Lord, and believe in your heart that God raised Him from the dead, you'll be saved; for with the heart man believes, resulting in righteousness, and with the mouth he confesses, resulting in salvation."

Chelsea: I don't understand everything about what's happening here, but I believe that Jesus is real. *(Tommy hugs Chelsea)*

Music for CAN YOU SAY begins as the cast applauds and cheers Chelsea's decision. They bring Chelsea to the middle of their group center stage. She sits on a chair. The cast forms a semi-circle around her and sings to her.

Can You Say?

Words and Music by
NAN GURLEY and PHILL McHUGH
Arranged by Steven V. Taylor

With conviction

21 Dno³ Ano³ Dno³/B A/C# Dno³ Ano³

mf

6

CHOIR: unison *mf* %

Can you say with all your heart...

Dno³/B A/C# Dno³ Ano³ %

the words go something

that Je - sus Christ is Lord? Can you be -

Dno³/B A/C# Dno³ Ano³ Dno³/B A/C#

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by
H
or

lieve with all your heart God raised Him from the grave?

Dno³ Ano³ Dno³/B A/C# Dno³ Ano³

14

Then you can be as - sured God's

Dsus D Gmaj⁷ A/G D/F#

half-time feel

giv - en you His word: if you

Gmaj⁷ A/G Dsus D

* 22

2nd time to Coda ⊕

say you be-lieve in Je - sus, then you will be saved!

Dno³ Ano³ Dno³/B A/C# Dno³ Ano³ 2nd time to Coda ⊕

Resume "4" feel

24

SOLO *mf*

For what your heart be-lieves is

Dno³ A2/C#

mf half-time feel

shown by what you say. Words are al -

D G/D D²/F# Gmaj⁷

*Second time only.

D.S. al Coda Σ
 ALL *mf*
 Can you
 - ways so re - veal - ing.
 E/G# Asus A *D.S. al Coda* Σ

Φ Coda
 GIRLS: *unis. mf* 32
 It's not a ques-tion of how you feel, ALL *mf* it's
 Φ Coda Dno³ A²/C#
mf half-time feel

who you be - lieve in. Sal - va - tion is much
 G D²/F# Em⁷

— more than a feel - ing. — Can you

Em⁷/D D/C C Asus A Bsus B

40 say —

say with all — your heart — that Je - sus Christ — is Lord?

say —

say with all — your heart —

Eno³ Bno³ Eno³/C[#] B/D[#] Eno³ Bno³

f Resume "4" feel

Can you be - lieve —

Can you be - lieve with all — your heart — God

Can you be - lieve —

Can you be - lieve with all — your heart —

Eno³/C[#] B/D[#] Eno³ Bno³ Eno³/C[#] B/D[#]

raised Him from the grave? Then you can be as - sured

mf 48

Eno³ Bno³ Esus E Amaj⁷ B/A

mf half-time feel

God's giv - en you His word:

mf 23

E²/G[#] Amaj⁷ B/A Esus

if you say you be-lieve, be-lieve_

you say you be-lieve, _

if you say you be-lieve, be-lieve_

54

E Eno³ Bno³ Eno³/C[#] B/D[#]

Resume "4" feel

— what you say, ————— if you

be - lieve ——— what you say, ———

— what you say, ————— if you

Eno³ Bno³ Eno³/C[#] B/D[#]

say you be - lieve, ————— be - lieve ———

you say ——— you be - lieve, ———

say you be - lieve, ————— be - lieve ———

Eno³ Bno³ Eno³/C[#] B/D[#]

— what you say, —————

be - lieve ——— what you say, ——— if you

— what you say, —————

Eno³ Bno³ Eno³/C[#] B/D[#]

say you be-lieve, if you
be-lieve what you say,

Eno³ Bno³ Eno³ Bno³

63

say you be-lieve, if you say you be-lieve, then
be-lieve what you say,

Eno³ Bno³ Eno³ Bno³ Eno³/C# Bno³/G#

you will be saved!

Eno³/A Bno³ Eno³

As CAN YOU SAY ends, cast members move back to their previous positions. They spread out all over the stage and find a comfortable place to sit or stand.

Jerry: At youth camp two years ago I gave my life to Jesus, and I felt real good inside. But it's more than just a feeling. Something inside me changed that day at camp, and even though I don't feel it sometimes, I know it's true.

Bobby: I accepted Christ at the same youth camp two years ago. But I was too embarrassed to tell anyone about it at the time.

John: What were you afraid of?

Bobby: *(this is hard for him to admit)* I was afraid of what you all would think.

Pause. Everyone considers Bobby's comment.

Cathy: I became a Christian three months ago on a retreat, and I'm the only one in my family who believes in Jesus.

Chelsea: What did your parents say about it?

Cathy: Nothing. I haven't told them yet.

Jerry: Why not?

Cathy: I'm afraid they'll think I'm a fanatic.

Cindy: My parents go to church, and my brother and sister do too, but I don't think they really know Jesus.

Cathy: I want to tell my Mom and Dad what Jesus means to me. They need Him as their Savior too.

Music for PEOPLE NEED THE LORD begins. Cast members remain standing or sitting in various places all over the stage. Each person is lost in his or her own thoughts about people in their families who don't know the Lord.

People Need the Lord

Words and Music by
GREG NELSON and PHILL McHUGH
Arranged by Steven V. Taylor

With conviction

24

Esus/A Esus/B Esus/C#

mp

5 SOLO *mp*

My fa - ther needs the Lord. —

Esus/D Esus Esus/A Esus/B

My moth - er needs the Lord. — At the end of bro - ken dreams, —

Esus/C# D2 E E/D A2/C# D

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ALL *mp*

He's the o - pen door.

mp

Bm⁷ D/E

14

SOLO *mp*

My bro - ther needs the Lord. My sis - ter needs the Lord.

Esus/A Esus/B Esus/C# D²

When will they re - a - lize, when will they

E E/D A²/C# D E E/D

when will they re - a - lize: — peo - ple

re - a - lize, —

A/C# D E E/D A²/C# D Bm⁷

This system contains measures 1 through 4. The vocal line begins with a whole rest in measure 1, followed by the lyrics "when will they re - a - lize: —" in measure 2, "peo - ple" in measure 3, and "re - a - lize, —" in measure 4. The piano accompaniment features a steady eighth-note pattern in the right hand and a bass line in the left hand. Chord symbols A/C#, D, E, E/D, A²/C#, D, and Bm⁷ are written above the piano staff.

need the Lord?

D/E Esus/A

This system contains measures 5 and 6. Measure 5 has the lyrics "need" and measure 6 has "the Lord?". The piano accompaniment continues with the eighth-note pattern. Chord symbols D/E and Esus/A are written above the piano staff. A box with the number 27 is located above the vocal staff in measure 6.

Esus/A Esus/C# Esus/D Esus A²

ritard

This system contains measures 7 through 10. The piano accompaniment continues with the eighth-note pattern. Chord symbols Esus/A, Esus/C#, Esus/D, Esus, and A² are written above the piano staff. The word "ritard" is written below the piano staff in measure 9. The system ends with a double bar line in measure 10.

Joy: *(stands and moves stage left)* I didn't want to be a Christian for a long time because I thought that when you're a Christian you have to act funny. *(makes some prim and proper choir girl gesture)* Like all Christians are sort of strange of something.

John: Yeah. I don't mind being a Christian as long as I don't have to be different from everyone else.

Alex: Some of my friends at school wouldn't like me if they knew I was a Christian.

Allison: If it's something you can hide, maybe it's not real.

Chelsea: *(stands)* Well, I know I believe in Jesus and I know what's happened to me today is real. I'm not gonna hide it.

Music for NOW THAT I BELIEVE begins. This song is Chelsea's solo. The cast sings with her on the chorus. Kevin dances in this number also, but in the background and in disguise.

Now That I Believe

Words and Music by
NAN GURLEY and BILL SIMON

Arranged by Steven V. Taylor

In four, with a beat

25

D²

D⁷/A



G² G Dsus/G

D²

D⁷/A



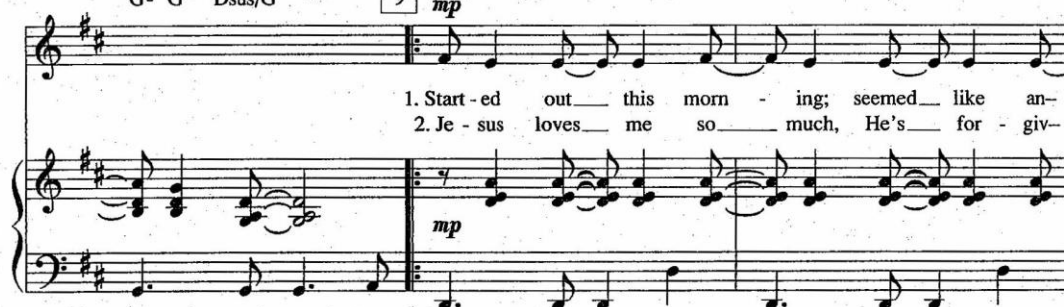
Asus/D

G² G Dsus/G

9

SOLO

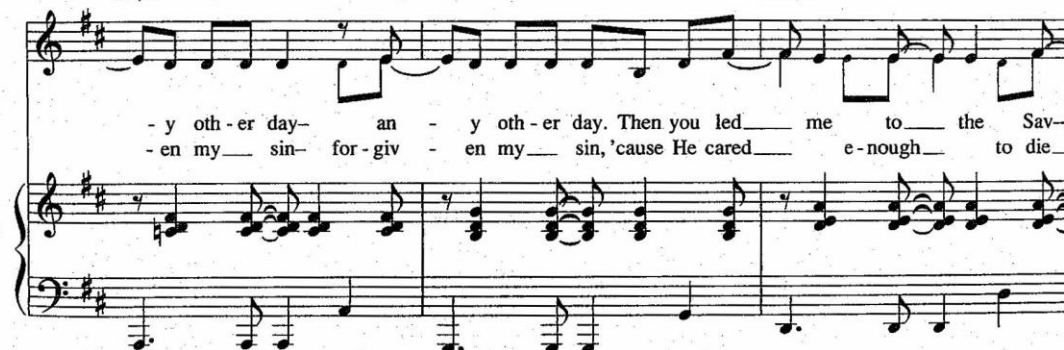
mp



D⁷/A

G

Asus/D



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D7/A G

- ior, took my emp - ti - ness a - way, threw it all a - way!
for me. Then I can live for Him. I will live for Him!

17 F#m Bm G

Got a whole new fam - i - ly of friends who nev - er leave..
No more in - de - ci - sion, I am gon - na take a stand..

Gm6 D2/F# E/G#

I'll nev - er be a - lone a - gain,
and show my friends the love of Je - sus

G6 G 27 D Asus/D D/G D/A A7sus

now that I be-lieve.
ev - 'ry way I can.

*Second time only.

27 % *mf*

Now that I be - lieve, things will be dif - f'rent, now that I

mf

Now that I be - lieve, dif - f'rent, now.

Now that I be - lieve, dif - f'rent, now that I

27 % Bm G G/A A G/A

mf

be - lieve, and my life has real - ly changed. I can feel

My life has real - ly changed, feel

be - lieve. My life has real - ly changed, feel

D Bm G

35

His love in - side of me, and I'm not gon - na hide,

His love.

His love in - side of me.

G/A A G/A D Bm Bm/A G

3rd time to Coda 1.

now that I be-lieve.

I'm not gon-na hide! My life

3rd time to Coda 1.

D Em7(4) A7sus D2

has changed, — now that I — be - lieve. — My life —

D⁷/A G² G Dsus/G D²

This system contains measures 25 through 28. The vocal line begins in measure 25 with the lyrics 'has changed, — now that I — be - lieve. — My life —'. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand. Chord symbols D⁷/A, G² G, Dsus/G, and D² are positioned above the piano staff for measures 25, 26, 27, and 28 respectively.

26

has changed, — now that I — be - lieve. —

D⁷/A G² G Dsus/G

This system contains measures 29 through 32. The vocal line continues with the lyrics 'has changed, — now that I — be - lieve. —'. The piano accompaniment continues with the same melodic and bass lines. Chord symbols D⁷/A and G² G Dsus/G are positioned above the piano staff for measures 29 and 30 respectively.

2. A⁷sus F[#]m 48 *mf* Bm Bm/A

Nev-er will for - get this day, what's hap -

G Gm⁶

- pened here is real. If

D²/F[#] E/G[#] G⁶

no one un - der - stands, I'll still be - lieve,

G D Asus/D D/G D/A A⁷sus D.S. al Coda %

no mat-ter how I feel.

⊕Coda

no, I'm not gon - na hide,

⊕Coda A⁷sus Bm Bm/A G

This block contains the musical notation for the Coda section, measures 58-60. It features a vocal line, a piano accompaniment, and a guitar line. The vocal line has lyrics: "no, I'm not gon - na hide,". The piano accompaniment has a bass line with a walking bass pattern. The guitar line has chords: A⁷sus, Bm, Bm/A, and G.

60 now that I be-lieve.

I'm not gon - na hide!

60 D Em⁷(4) A⁷sus

This block contains the musical notation for measures 60-62. It features a vocal line, a piano accompaniment, and a guitar line. The vocal line has lyrics: "now that I be-lieve." and "I'm not gon - na hide!". The piano accompaniment has a bass line with a walking bass pattern. The guitar line has chords: D, Em⁷(4), and A⁷sus.

63

My life has changed, now that I believe...

63 D² D⁷/A

Repeat several times* | Optional final ending

Now that I believe... Now that I believe...

Repeat several times* | Optional final ending

G² G Dsus/G G² G Dsus/G Asus/D

* The ending fades on the recording.

Chelsea: Well, now that I believe, what happens next?

Pause. No one knows what to say.

Jerry: *(walks to center stage)* Hey, did anybody bring a Bible?

Pause. The silence is awkward. Then Kevin, carrying a box full of PEOPLE NEED THE LORD T-shirts or sweatshirts, walks up to the group, removes his disguise, speaks.

Kevin: Is this the same group I brought here an hour ago? *(puts box on the floor centerstage)*

Joy: *(on Kevin's left)* Where've you been?

Allison: *(on Kevin's right)* Yeah. Where'd you sneak off to?

Kevin: Oh, I've been here the whole time. You just didn't see me.

Bobby: Hey, we'd like you to meet somebody!

Cindy: *(brings Chelsea to Kevin)* This is Chelsea Walters.

Chelsea and Kevin shake hands. Cathy, Alex and Jerry speak their lines in rapid succession as other cast members ad lib. excited comments. Everyone crowds around Kevin and Chelsea.

Cathy: She goes to Ivy Arbor Academy.

Alex: She walked by and we gave her a tract.

Jerry: Then we told her about Jesus!

Kevin: Calm down! Calm down! Hold on a minute! One person at a time!

The group settles down with Kevin and Chelsea center stage and the rest of the cast grouped around them in a loose semi-circle.

Chelsea: I came here to go shopping today. But I ran into these guys and got something I didn't expect.

Kevin: What did you find?

Chelsea: I found Jesus.

Jerry: Kevin, Chelsea wants to know what happens next, now that she's a believer.

Kevin: Well, I think you guys can answer her question.

Tommy: *(looks at a tract)* Well, this says you get the gift of the Holy Spirit and that He lives in you and will be with you every day.

Cathy: *(to Kevin)* Yeah. I remember at one of our Bible studies how you told us that when you have faith in Jesus, then God gives you a new heart and puts His Holy Spirit inside of you.

Allison: *(to Kevin)* And you said it was a promise from God that the Holy Spirit would go everywhere with you.

Chelsea: You mean He's even here? In the mall?

Kevin: Sure! You'll never be alone.

Chelsea: This is the most unbelievable day of my life. I really feel different on the inside.

Kevin: That's because you've been changed from the inside out. And now the Holy Spirit will help you follow God and obey Him for the rest of your life. By the way, I've got a surprise for you.

Kevin opens the box of T-shirts or sweatshirts and hands them out. The following lines are spoken while the cast puts on their shirts.

Alex: *(stands on a bench)* You know, I don't think I'm gonna be as afraid anymore to say what I believe.

John: *(stands on another bench)* Yeah. Maybe I don't need to be an "Undercover Christian" anymore.

Everyone laughs.

Joy: *(moves downstage left)* You know, I've really been angry at the people today who wouldn't listen to us.

John: *(goes to Joy)* Me too. But look how we were sharing.

Lee: Yeah. We were just in a hurry to get to the Pizza Palace.

Jerry: *(goes to Kevin)* I'd like to witness to people, but I just don't know how.

Tommy: *(joins Jerry)* When somebody asks me what I believe, it's like my mouth fills up with cotton and I don't know what to say.

By this time, everyone should have their PEOPLE NEED THE LORD shirts on.

Kevin: *(with his arms around Jerry and Tommy's shoulders)* Even when you don't know how to share your faith and you do it wrong, God can still use you. He can work through you to bring others to Christ.

Chelsea: Well, for whatever reason you were here today, I'm glad you guys told me about Jesus. He's what I really need.

Kevin: Right. We're not here because people need us, or because they need a tract, or because they need our church. We're here because *people need the Lord.*

Music for PEOPLE NEED THE LORD REPRISE begins.

People Need the Lord (Reprise)

Words and Music by
GREG NELSON and PHILL McHUGH
Arranged by Steven V. Taylor

With energy

28 C^2no^3 B^b2no^3

C^2no^3 B^b2no^3

5 **GIRLS: unis.** *mf*

1. Ev - 'ry day _____ I can see _____
2. We are called _____ to a world; _____

GUYS: unis. *mf*

1. Ev - 'ry day they pass me _____ by. _____ I can see it _____
2. We are called to take His _____ light _____ to a world where _____

C^2no^3 B^b2no^3/C C^2no^3

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emp - ty peo - ple filled with care,
What could be too great a cost for

in their eyes:
wrong seems right.

head - ed who knows where?
shar - ing life with one who's lost?

On they go, Through His love liv - ing fear to
all the grief they

On they go through pri - vate pain,
Through His love our hearts can feel

14

B^b2no3/C $Em7$ $Fmaj7$ B^b2 $Gsus$ C^2no3 B^b2no3/C B^b/C

fear. Laugh - ter hides their si - lent cries
 bear. They must hear the words of life

F^{sus} F A^{b2} C/G

on - ly Je - sus hears.
 on - ly we can share.

B^{b2} G^{sus}

23 *Stronger* *f*
 Peo - ple need the Lord. Peo - ple
 Peo - ple need the Lord. Peo - ple need the Lord.

C²no³ Dm⁷ C²/E
f Stronger

need the Lord. At the end of broken dreams,

F² G G²/F C/E F²

He's the open door. People need the Lord.

31

Dm⁷ Gsus G²sus Gsus C²

need the Lord. People need the Lord.

Dm⁷ C²/E F²

30

When will we re - al - ize — peo - ple need the Lord?_

G G/F C/E F² Dm⁷ Gsus

1.

29

C²no³ B^{b2}no³/C

C²no³ B^{b2}no³/C

*Second time only.

2.

mf

peo - ple need the Lord?

Dm⁷ Gsus

C F/C

mf

C F/C

First system of the musical score. It features a vocal melody in the treble clef and a piano accompaniment in the bass clef. The melody begins with a rest, followed by the lyrics "Peo - ple need the Lord." The piano accompaniment starts with a rest, then plays a series of eighth notes. The dynamic marking *mf* is present above the first measure of the melody and below the first measure of the piano part. The system concludes with a C²no³ chord in the piano part.

Peo - ple need the Lord.

Peo - ple need the Lord.

C²no³

Second system of the musical score. The vocal melody continues with the lyrics "Peo - ple need the Lord." and then has a short rest followed by "Peo - ple". The piano accompaniment continues with eighth notes. The dynamic marking *mf* is present above the first measure of the melody and below the first measure of the piano part. The system concludes with a C²no³ chord in the piano part.

Peo - ple need the Lord.

Peo - ple

Peo - ple need the Lord.

Peo - ple need the Lord.

C²no³

Third system of the musical score. The vocal melody continues with the lyrics "need the Lord." and then has a long rest. The piano accompaniment continues with eighth notes. The dynamic marking *mf* is present above the first measure of the melody and below the first measure of the piano part. The system concludes with a C²no³ chord in the piano part.

need the Lord.

need the Lord.

F/C

C²

If desired, PEOPLE NEED THE LORD REPRISE may be followed by an invitation to the audience to accept Jesus as their Savior, led by your church's youth leader or minister.

Kevin: *(hugs Chelsea)* After today, I don't think this mall will ever be the same again! *(everyone laughs)* I love you guys, and I'm really proud of you. But think about the people in your world who still don't know about Jesus and the grace of God that brings salvation. And what about the people all over the earth who haven't heard about forgiveness and the gift of eternal life? Will you do what you can to let them know that Jesus saves?

Music for JESUS SAVES begins.

Jesus Saves

Words and Music by
LARRY BRYANT
Arranged by Steven V. Taylor

With conviction

The musical score is written for piano and choir. The piano part is in 4/4 time with a key signature of one sharp (F#). The tempo/mood is marked 'With conviction' and 'mp' (mezzo-piano). The score includes a first ending marked '31' and a second ending marked '5' for the choir. The lyrics are: 'A peas - ant girl in Mex - i - co, a teach - er in Bom - bay; in'. The piano accompaniment features chords such as D, Em, Dmaj7, A, Bm, G2, and D. The choir part is marked 'CHOIR mp' and includes a measure rest of 5 measures.

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A - fri - ca — a fish - er - man, — a house - wife in — L. — A. —

D Em/D Dmaj7 A Bm Em7

This system contains the first three measures of the piece. The vocal line is in treble clef with a key signature of two sharps (F# and C#). The piano accompaniment is in bass clef. The lyrics are 'A - fri - ca — a fish - er - man, — a house - wife in — L. — A. —'. The chords indicated below the piano part are D, Em/D Dmaj7, A, Bm, and Em7.

13

— Peo - ple, — just peo - ple, — in

G/A Bm A/B Gmaj7 A/G

This system contains measures 4, 5, and 6. Measure 4 is marked with a box containing the number '13'. The vocal line continues with the lyrics '— Peo - ple, — just peo - ple, — in'. The piano part features a sustained chord in measure 4. The chords indicated are G/A, Bm, A/B, Gmaj7, and A/G.

ev - 'ry sin - gle land — have nev - er known — the Sav -

Em7 G/A D2 Bm7 A/B

This system contains measures 7, 8, and 9. The vocal line continues with the lyrics 'ev - 'ry sin - gle land — have nev - er known — the Sav -'. The piano part continues with the accompaniment. The chords indicated are Em7, G/A, D2, Bm7, and A/B.

- ior's love, or felt His heal - ing hand.

E²sus E G/C G/A

Un - told mil - lions re-main un -

A Gmaj7/A D D/F# G G/A

22 *mf*

told: peo - ple hun - gry

D Bm A G/A A Bm A/B

for the bread that feeds the soul. Mul-ti-tudes un-

Bm A/B G A G/A A

31

heard of have yet to hear.

D D/F# G G/A D Bm

We must go, we must make.

We must preach, we must make.

A F#/A# Bm A/B G Gmaj7 A/G

the mes - sage clear — that Je - sus —

the mes - sage clear — that Je - sus —

Em7 G/A A

This system contains measures 31, 32, and 33. The vocal parts have lyrics "the mes - sage clear —" and "that Je - sus —". The piano accompaniment features chords Em7, G/A, and A.

saves!

41 32

D Em/D Dmaj7 A Bm Bb Cm

This system contains measures 34 through 37. Measure 34 has the lyric "saves!". Measure 35 is a double bar line. Measures 36 and 37 are marked with a triangle and the number 32. The piano accompaniment features chords D, Em/D Dmaj7, A, Bm, Bb, and Cm.

A - cross the world — from

SOLO mp 44 Eb Fm/Eb Ebmaj7

A b2 mp

This system contains measures 38 through 41. Measure 38 has the lyric "A - cross the world — from". Measure 39 is a double bar line. Measure 40 is marked with a triangle and the number 44. The piano accompaniment features chords A b2, Eb, and Fm/Eb Ebmaj7. The word "SOLO" is written above measure 40, and "mp" is written below measure 40.

B $\flat$ /C Cm A $\flat$ 2

where we live and right a - cross the street, —

E $\flat$ Fm/E $\flat$ E $\flat$ maj7

neigh - bors we know

B $\flat$ /C Cm Fm7

ver - y well and souls we'll nev - er meet: —

A $\flat$ /B $\flat$ Cm B $\flat$ /C A $\flat$ maj7 B $\flat$ /A $\flat$

peo - ple, just peo - ple, —

Fm7 A^b/B^b E^b2 Cm7 B^b/C

try'n to find their way, — search - ing in — the dark -

F²sus F A^b/D^b A^b/B^b

ness — for the light — of day.

ALL 61 *mf*

Un - told mil - lions re-main un -

B^b A^bmaj7/B^b E^b E^b/G A^b A^b/B^b

told: peo - ple hun - gry

E^b Cm B^b A^b/B^b B^b Cm B^b/C

for the bread that feeds the soul. Mul - ti - tudes un -

Cm B^b/C A^b B^b A^b/B^b B^b

69 heard of have yet to hear.

E^b E^b/G A^b A^b/B^b E^b Cm

We must go, we must make

We must preach, we must make

B $\flat$ G/B Cm B $\flat$ /C A $\flat$ A $\flat$ maj7 B $\flat$ /A $\flat$

the mes - sage clear that Je - sus

the mes - sage clear that Je - sus

Fm7 A $\flat$ /B $\flat$ B $\flat$

saves! SOLO *mf* O the fields are white un - to

saves! E $\flat$ E $\flat$ /G A $\flat$ B $\flat$

har - vest, — but the la - bor - ers — are — few. — But

B^b/C Cm A^b E^b

CHOIR joins

there is hope in — God, —

by His might — the — world will know —

B^b B^b/C Cm Cm/D^b D^b

there is life brand — new! —

cresc.

A^b/B^b A/B

cresc.

91

un - told mil - lions re - main un -

NC B/D# E E/G# A A/B

told: peo - ple hun - gry

E C#m B A/B B C#m B/C#

for the bread that feeds the soul. Mul - ti - tudes un -

C#m B/C# A B A/B B

99

heard of have yet to hear.

E E/G# A A/B E C#m

We must go, we must make.

We must preach, we must make.

B G#/B# C#m B/C# A Amaj7 B/A

the mes - sage clear:

the mes - sage clear:

F#m7 A/B B

108

f

Je - sus saves! Je - sus

E E/G# A A/B E E/G#

f

saves! Je - sus saves! Je - sus

A A/B E E/G# A A/B

mp

saves!

ritard.

Esus E/G# A² A/B E²

mp *ritard.*

If desired, JESUS SAVES may be followed by an invitation to believers in the audience to make a commitment to full time Christian service and to sharing Jesus on a daily basis in their school or workplace.)

Music for FINALE begins.

Finale

Words and Music by
GREG NELSON and PHILL McHUGH
Arranged by Steven V. Taylor

34 With strength

mf

Esus/A Esus/B

5

Peo-ple

Peo-ple need the Lord..

Esus/C# Esus/D Esus Esus/A

need the Lord. They

Peo - ple need the Lord.

Esus/B Esus/C#

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need the Lord. At the end of

bro - ken dreams, He's the o - pen door.

14

Peo-ple need the Lord.

Peo-ple need the Lord.

Chords: D^2 , E, E/D, $A^2/C^\sharp$, D, Bm^7 , D/E, Esus/A, Esus/B

They need the Lord.

Peo - ple need the Lord.

Esus/C# D2

When will we re - a - lize?

E E/D A2/C# D E E/D

When will we

A2/C# D E E/D

re - a - lize — peo - ple need

A²/C[#] D Bm⁷ D/E

f

This system contains measures 24 to 27. The vocal line has a long note on 're' in measure 24, followed by 'a - lize' in measure 25, and 'peo - ple need' in measure 26. Measure 27 is a whole note chord. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand. Chords are indicated below the piano part: A²/C[#], D, Bm⁷, and D/E. A forte (*f*) dynamic is marked at the beginning of measure 26.

the Lord?

Esus/A Esus/B

This system contains measures 28 to 31. The vocal line has a long note on 'the' in measure 28, followed by 'Lord?' in measure 29. Measure 30 is a whole note chord, and measure 31 is a whole note chord. The piano accompaniment continues with a rhythmic pattern. Chords are indicated below the piano part: Esus/A and Esus/B. A box with the number '27' is placed above the vocal line in measure 28.

Peo - ple need the Lord!

Esus/C[#] Esus/D Esus A²

ritard.

This system contains measures 32 to 35. The vocal line has a long note on 'Peo - ple' in measure 32, followed by 'need the Lord!' in measure 33. Measure 34 is a whole note chord, and measure 35 is a whole note chord. The piano accompaniment continues with a rhythmic pattern. Chords are indicated below the piano part: Esus/C[#], Esus/D, Esus, and A². A *ritard.* (ritardando) marking is placed above the vocal line in measure 32 and below the piano part in measure 34.