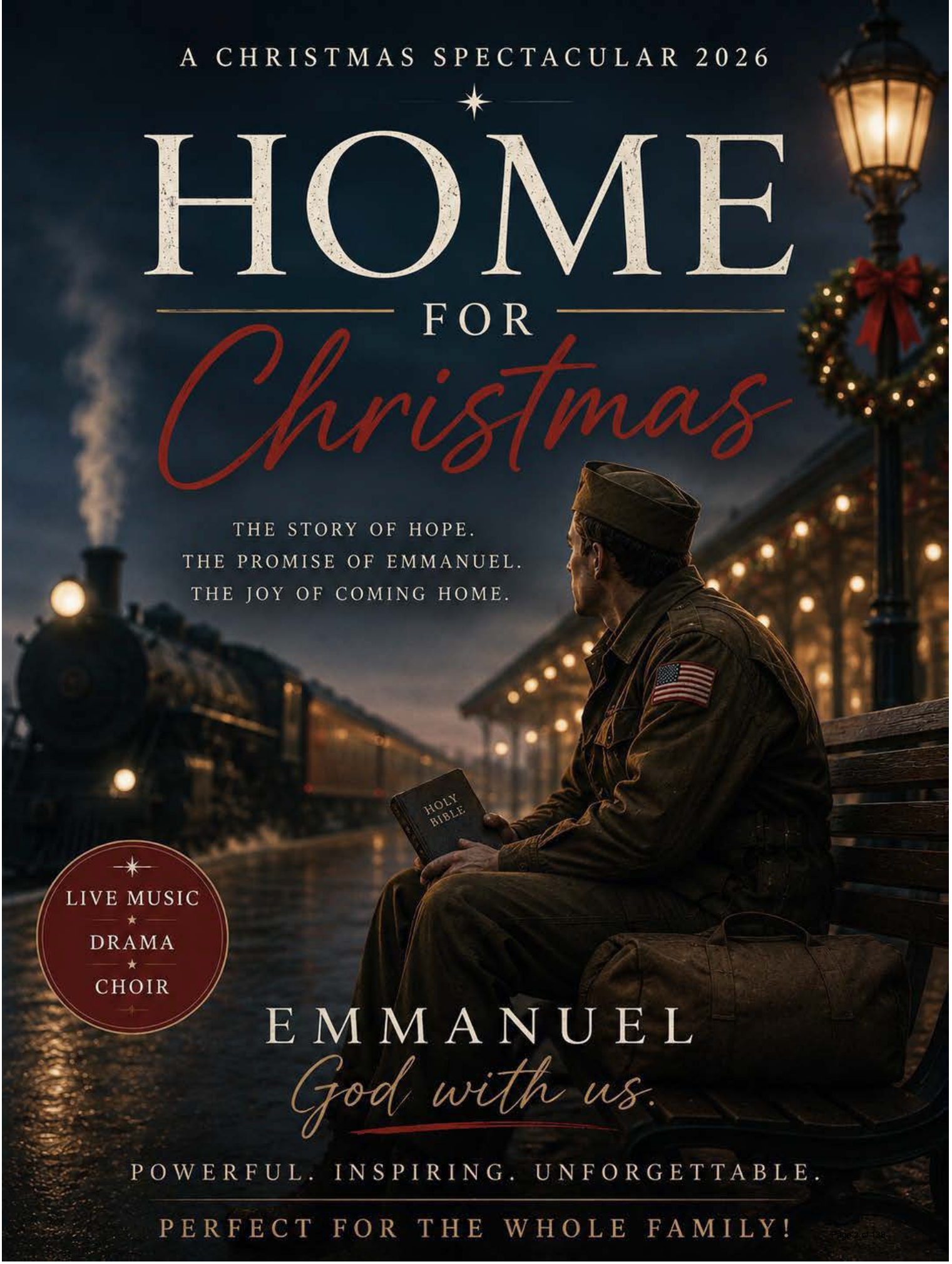

A CHRISTMAS SPECTACULAR 2026
HOME
FOR
Christmas
THE STORY OF HOPE.
THE PROMISE OF EMMANUEL.
THE JOY OF COMING HOME.
HOLY BIBLE
LIVE MUSIC
DRAMA
CHOIR
EMMANUEL
God with us.
POWERFUL. INSPIRING. UNFORGETTABLE.
PERFECT FOR THE WHOLE FAMILY!

Cast List and Character Bios

Home for Christmas

The homecoming story

Hank Thomas - Kristian Davis

Male, 20s. A WWII soldier returning home from Germany. Hank carries survivor's guilt after the death of his best friend, Tommy Walker. Quiet, guarded, weary, and emotionally honest by the end. His journey is grief, doubt, wonder, faith, and home.

Pete Jenkins - Jay Hutchins

Male, 60+. A World War I veteran. Warm, wise, patient, and deeply grounded in Scripture. Pete is a mentor, not a preacher. He earns the right to speak by listening first.

Tommy Walker - Mark Georger

Male, 20s. Hank's best friend. A husband, father, and committed Christian. Tommy must become instantly likable. His faith, humor, and love for his family shape Hank long after his death.

Annie Walker - Ellie Hemmings

Female child, 5-8. Tommy's daughter. Represents innocence, the cost of war, and the future Tommy longed to return to.

Carol Walker (Mrs. Walker) - Jordan Hemmings

Female, 20s-30s. Tommy's wife. Quiet strength. Her scenes should be understated and powerful.

Linda Thomas (Mother Thomas) - Lyn Merritt

Female. Prayerful, warm, and strong. Represents home and the faith Hank grew up around.

John Thomas (Father Thomas) - Dan Williams

Male. Steady, warm, and loving. Provides grounded family warmth and occasional gentle humor.

Barbara Thomas - Madi Pope

A member of the Thomas family who eagerly awaits Hank's return on Christmas morning. Voices her impatience with the wait, asks for presents, and joins the family reunion and prayer.

Susan Thomas - Reagan Coggiola

A member of the Thomas family who asks how much longer until Hank arrives and whether they can open presents. Shares in the Christmas morning reunion and family prayer.

Teacher - Lexi Jett

Leads the children's pageant rehearsal in the train station. Energetic, organized, and warm.

Shirley - Samantha Georger

Speaking role in Act I Scene 2; character description?

Cast List and Character Bios

The Christmas story

Mary - Abby Vestal
Represents trusting God when you do not understand.

Joseph - Matt Pope
Represents obeying God despite fear.

Angel - Allie Weaver
Announces God's message with reverence and power.

Shepherd 1 - Josh Coggiola

Shepherd 2 - Will Pryor

Shepherd 3 - Colt Hutchins

Shepherd 4 - Noah Wiles
Shepherds are ordinary working people who receive God's invitation. Come to the manger and worship the baby Jesus.

Wise Man 1 - Ken Carpenter

Wise Man 2 - Andrew Ashby

Wise Man 3 - Bryon Self
Wise Men are seekers who follow the light God gives them. Journey to the young child and bow together.

Additional roles and ensemble

Pastor Daron - Daron Osborne
Delivers the invitation after the story resolves. The invitation should feel like the natural conclusion of the production.

Pageant Children - Children's ensemble
Travel with the Teacher, rehearse their Christmas pageant song in the station, and leave to catch their train.

Choir / Ensemble / Travelers - Choir and ensemble
Function as train travelers, townspeople, angels, shepherd families, and finale celebration ensemble.

Unconfirmed production roles in the script, not assigned speaking parts in the supplied mic matrix: Little Girl (page 28); Station Announcer (page 118); Townsperson, a staged encounter with the Wise Men (page 92); finale Narrator cues (pages 131 and 139); baby Jesus / young child (pages 86 and 92; performer or prop unspecified). These cues do not create individual microphone assignments. The Younger Brother stage direction remains on page 119 alongside Susan and Barbara's dialogue; confirm whether it is a separate role or an older cue. Ensemble members are not named individually in the supplied roster.

Character	Actor	Song	Soloist
Hank Thomas	Kristian Davis	Emmanuel	
Pete Jenkins	Jay Hutchins	Gloria! Jesus Is Born In Bethelehem	
Tommy Walker	Mark Georger	Til' We Remember	Lyn Merritt, Jordan Hemmings
Annie Walker	Ellie Hemmings	King of Eternity	Jay Hutchins
Carol Walker	Jordan Hemmings	I Will Be Your Servant	Abby Vestal, Matt Pope
Linda Thomas	Lyn Merritt	So Much God / Glory to God in the Highest	
John Thomas	Dan Williams	Love Came Gently	
Barbara Thomas	Madi Pope	New Kid in Town	
Susan Thomas	Reagan Coggiola	I Have Decided	Kristian Davis
Teacher	Lexi Jett	The Heart of Christmas	Daron Osborne
Mary	Abby Vestal	Call Him Jesus / Jesus Wonderful Child	
Joseph	Matt Pope		
Angel	Allie Weaver		
Shepherd 1	Josh Coggiola		
Shepherd 2	Will Pryor		
Shepherd 3	Colt Hutchins		
Shepherd 4	Noah Wiles		
Wiseman 1	Ken Carpenter		
Wiseman 2	Andrew Ashby		
Wiseman 3	Bryon Self		
Shirley	Samantha Georger		

Home for Christmas

Table of contents

Use the new PACKET numbers in the footer. Songs and dialogue remain in their original sequence.

Front matter

- Cast list and character bios 2
- Cast and soloist assignments 4

Act I - The Wound 6

- Prologue - The Foxhole 6
- Scene 1 - Union Train Station 10
- Emmanuel - score 11
- Scene 2 - Children's Pageant Rehearsal 20
- Born in Bethlehem - score 22
- Scene 3 - Hank Meets Pete 28
- Till We Remember - score 30
- Scene 4 - Til We Remember 47
- Scene 5 - Where Was God? 48
- King of Eternity - score 50

Act II - The Wonder 59

- Scene 1 - Mary's Yes 59
- I Will Be Your Servant - score 61
- Scene 2 - Joseph's Decision 72
- Scene 3 - The Shepherds 73
- So Much God - score 74
- Scene 4 - Love Came Gently 86
- Love Came Gently - score 87
- Scene 5 - The Wise Men 92
- New Kid in Town - score 93

Act III - The Choice 105

- Scene 1 - The Real Battle 105
- Scene 2 - For God So Loved the World 107
- Scene 3 - Tommy's Last Gift 108
- Scene 4 - I Have Decided 110
- I Have Decided - score 112
- Scene 5 - The Journey Home 118
- Scene 6 - Christmas Morning 119
- Invitation Bridge 122
- The Heart of Christmas - score 123
- Finale 130
- Call Him Jesus - score 131

Technical appendix 141

- Lighting and sound cue summaries 141
- Song and music cue list 142
- Director notes 143
- Stage manager and prayer / invitation notes 144

Original score page numbers are retained for musical repeat directions. Six old scan labels remain where removing them would damage notation or publisher text (packet pages 30, 41, 80, 81, 126 and 139).

ACT I - THE WOUND

Central Question: Where was God?

Act I begins in the cold of the battlefield and moves into the warmth of the train station. The audience sees Hank's wound before Pete ever begins speaking into it.

Prologue - The Foxhole

Time: Christmas Eve, 1944. Location: Germany, near the front lines.

LX-1: Cold blue battlefield wash. Low haze if available.

SFX-1: Wind, distant artillery, occasional gunfire.

At rise, snow falls. HANK THOMAS and TOMMY WALKER are huddled in a foxhole. Both are exhausted, dirty, cold, and far from home. Tommy pulls a worn photograph from his coat pocket.

TOMMY

You know what tomorrow is?

HANK

Tuesday?

TOMMY

(laughing) Christmas, you heathen.

HANK

Oh. That. Kind of hard to feel festive sitting in a muddy hole in Germany.

TOMMY

Maybe. But it is still Christmas.

Tommy studies the photograph.

HANK

Annie?

TOMMY

Yep.

HANK

Let me see her.

Tommy hands him the photo.

TOMMY

Five years old. Lost her front tooth two weeks ago.

HANK

She is getting big.

TOMMY

Too big. I am missing it all.

HANK

You will see her soon.

TOMMY

You really think so?

HANK

Sure.

TOMMY

Good. Because she told me if I was not home by Christmas she would eat all my presents.

HANK

Smart girl.

Both laugh. Artillery sounds closer.

SFX-2: Incoming shell, distant but approaching.

HANK

You ever get scared?

TOMMY

Every day.

HANK

Really?

TOMMY

Absolutely.

HANK

You do not act like it.

TOMMY

Neither do you.

HANK

I am serious.

TOMMY

So am I. Being brave is not never being afraid. It is doing what you are supposed to do while you are afraid.

HANK

You always have an answer.

TOMMY

I have a wife, a daughter, and a Bible-reading mama.

HANK

There it is.

TOMMY

What?

HANK

The God talk.

TOMMY

You knew it was coming.

HANK

I still do not get it.

TOMMY

Do not get what?

HANK

How you can believe God is in all this. Look around. Where is He?

TOMMY

Here.

HANK

Here?

TOMMY

Yep.

HANK

I do not see Him.

TOMMY

Maybe that is because you are looking for the wrong thing.

HANK

What is that supposed to mean?

TOMMY

Maybe God is not absent. Maybe He is holding things together more than we realize.

HANK

That is easy for you to say.

TOMMY

No. It is easy for me to believe. There is a difference.

HANK

You are something else.

TOMMY

I have been told.

SFX-3: Artillery intensifies.

TOMMY

When we get home-

HANK

If.

TOMMY

When. You are coming to Christmas dinner.

HANK

Again with that?

TOMMY

Absolutely. My wife makes the best pecan pie in North Carolina.

HANK

Bold claim.

TOMMY

Accurate claim.

Both laugh. Tommy looks down at Annie's picture again. His tone changes.

TOMMY

Hey Hank.

HANK

Yeah?

TOMMY

If something ever happened to me-

HANK

Do not start.

TOMMY

Listen. If something ever happened, tell Annie Daddy was coming home.

HANK

You tell her yourself.

TOMMY

I hope so.

SFX-4: Massive explosion.

LX-2: White flash, then immediate blackout.

Everything goes dark. A ringing sound fills the room. Muffled battlefield noise fades beneath it.

HANK

(terrified) Tommy! Tommy! TOMMY!

Silence.

SFX-5: Long train whistle, lonely and haunting.

LX-3: Battlefield slowly fades into warm train station lighting.

Scene 1 - Union Train Station

Time: Christmas Eve, 1945. The train station becomes the central storytelling location.

SFX-6: Train station ambience - passengers, luggage, announcements, ticket window activity.
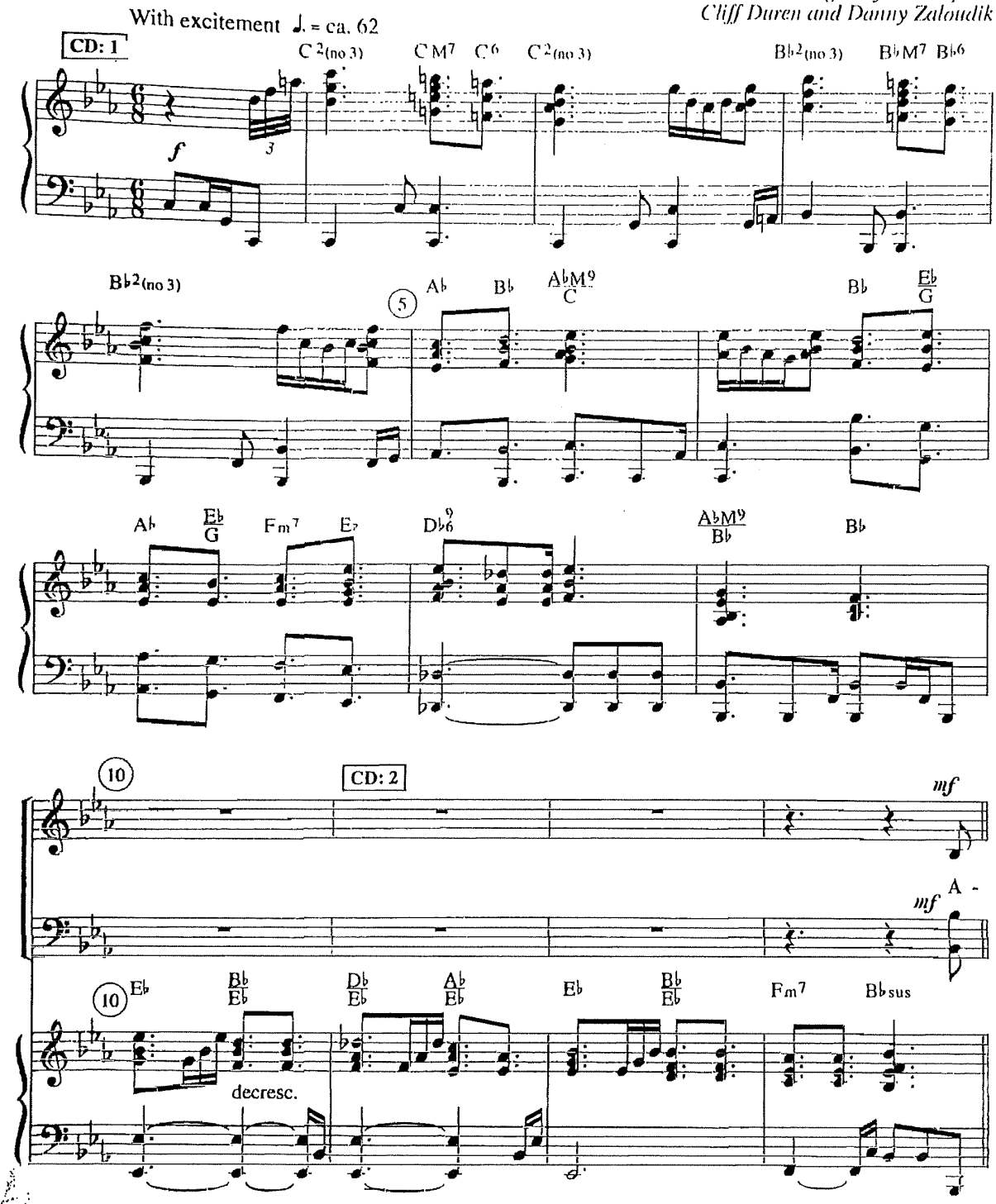
MUS-1: Emmanuel.

Travelers enter from the back and aisles. Choir members function as travelers. Some buy tickets, greet one another, wave to the audience, check watches, and move luggage. The atmosphere is busy, warm, and hopeful. PETE enters carrying a suitcase, newspaper, and Bible. He buys a ticket and sits on the park bench stage right. HANK enters near the final chorus with a military duffel bag. He buys a ticket and sits several feet from Pete. He is physically homebound but emotionally lost.

DIRECTOR NOTE: The audience has just watched Tommy die. Hank must carry that weight into the train station. He should not look angry as much as exhausted.
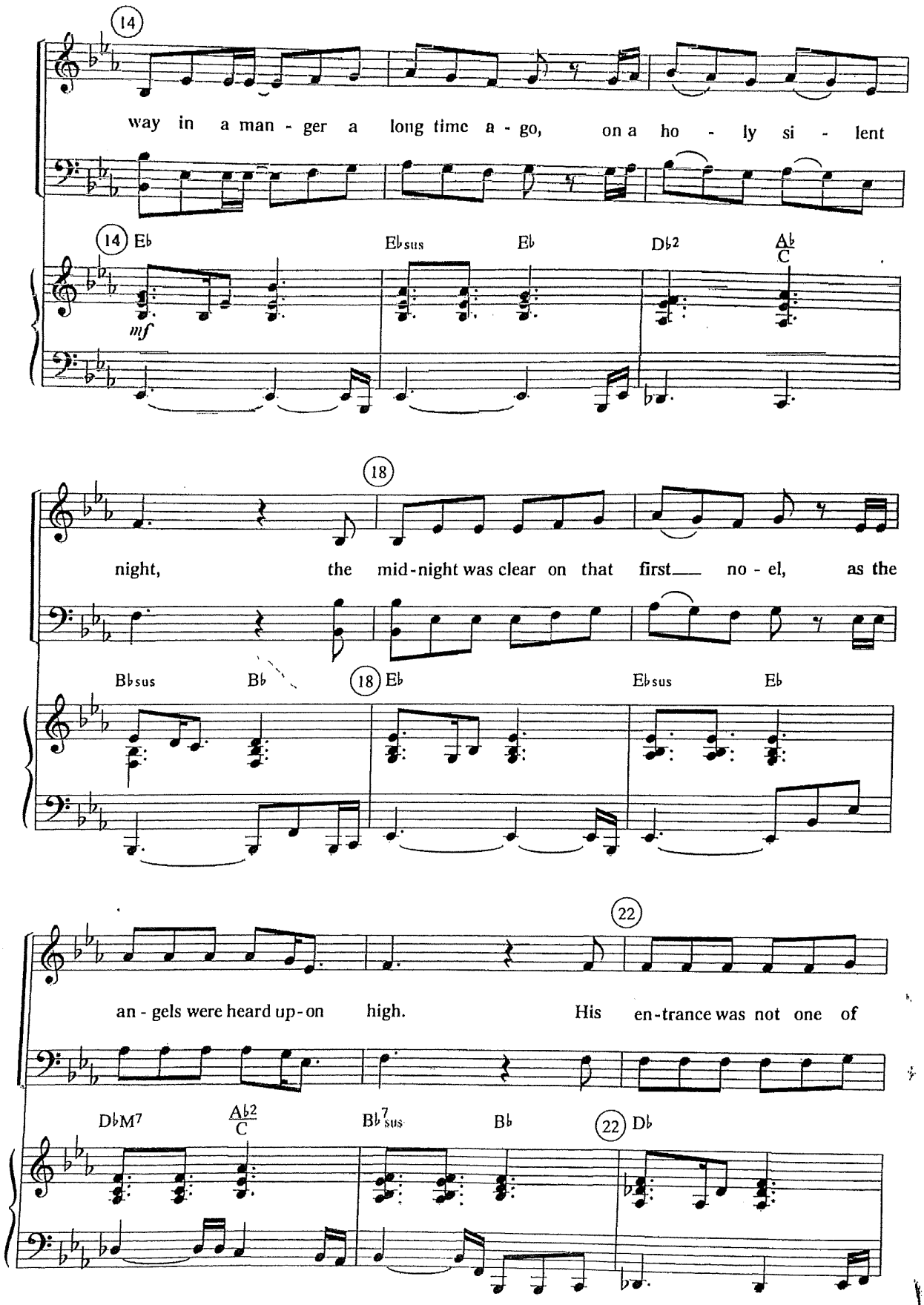
Emmanuel
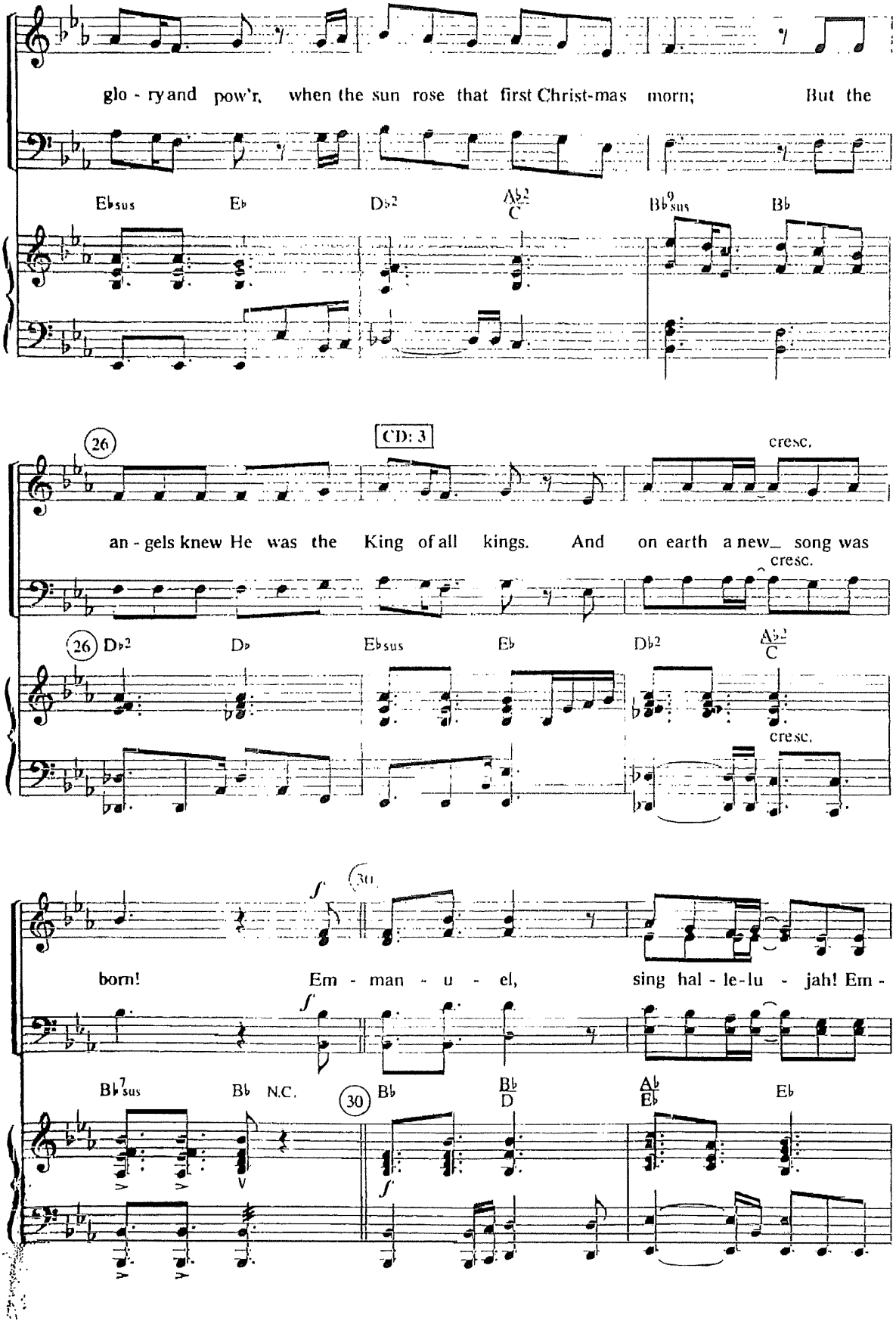
Words and Music by
JOHN DARIN ROWSEY
Arranged by Mike Speck
Cliff Duren and Danny Zaloudik
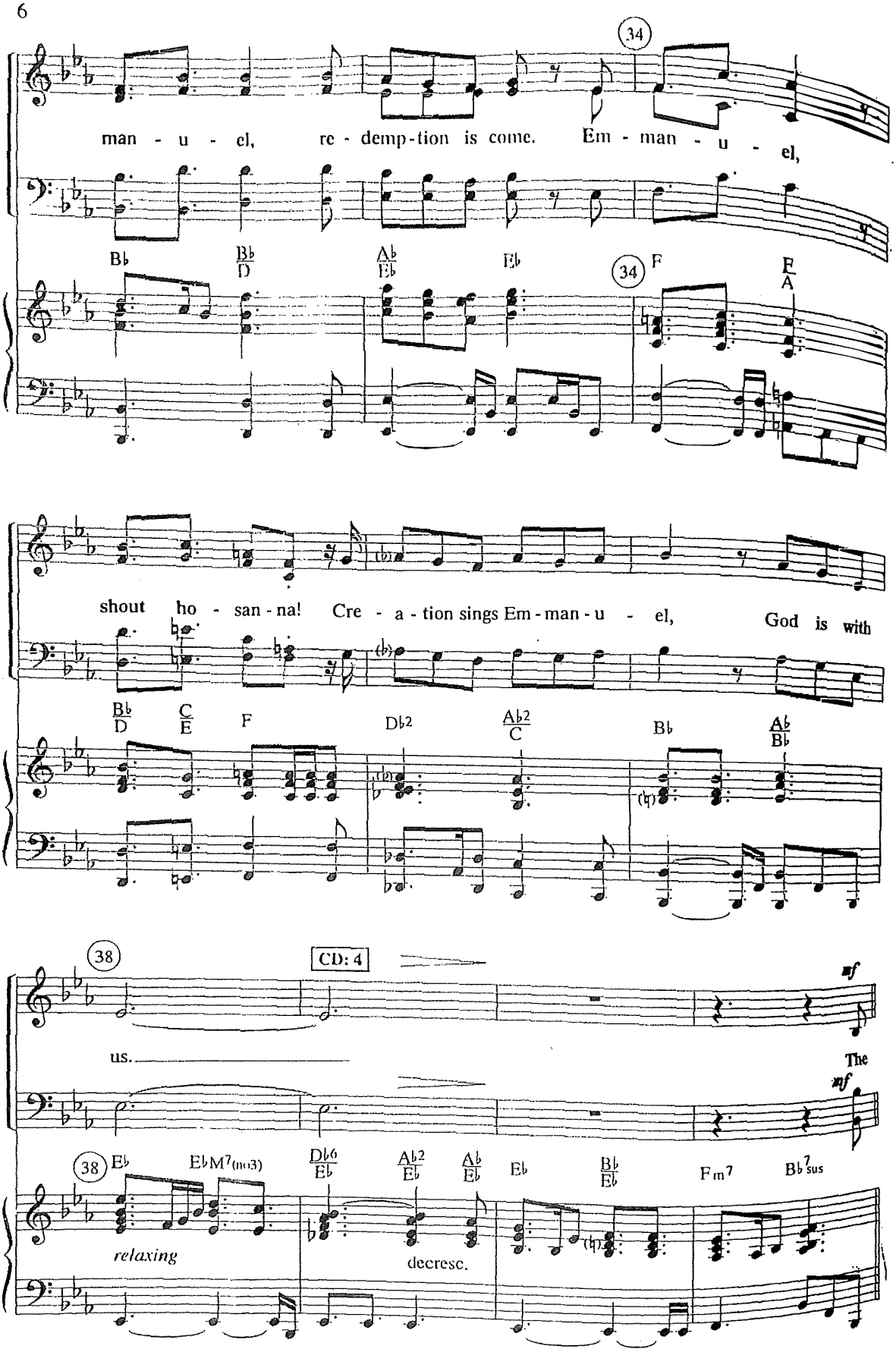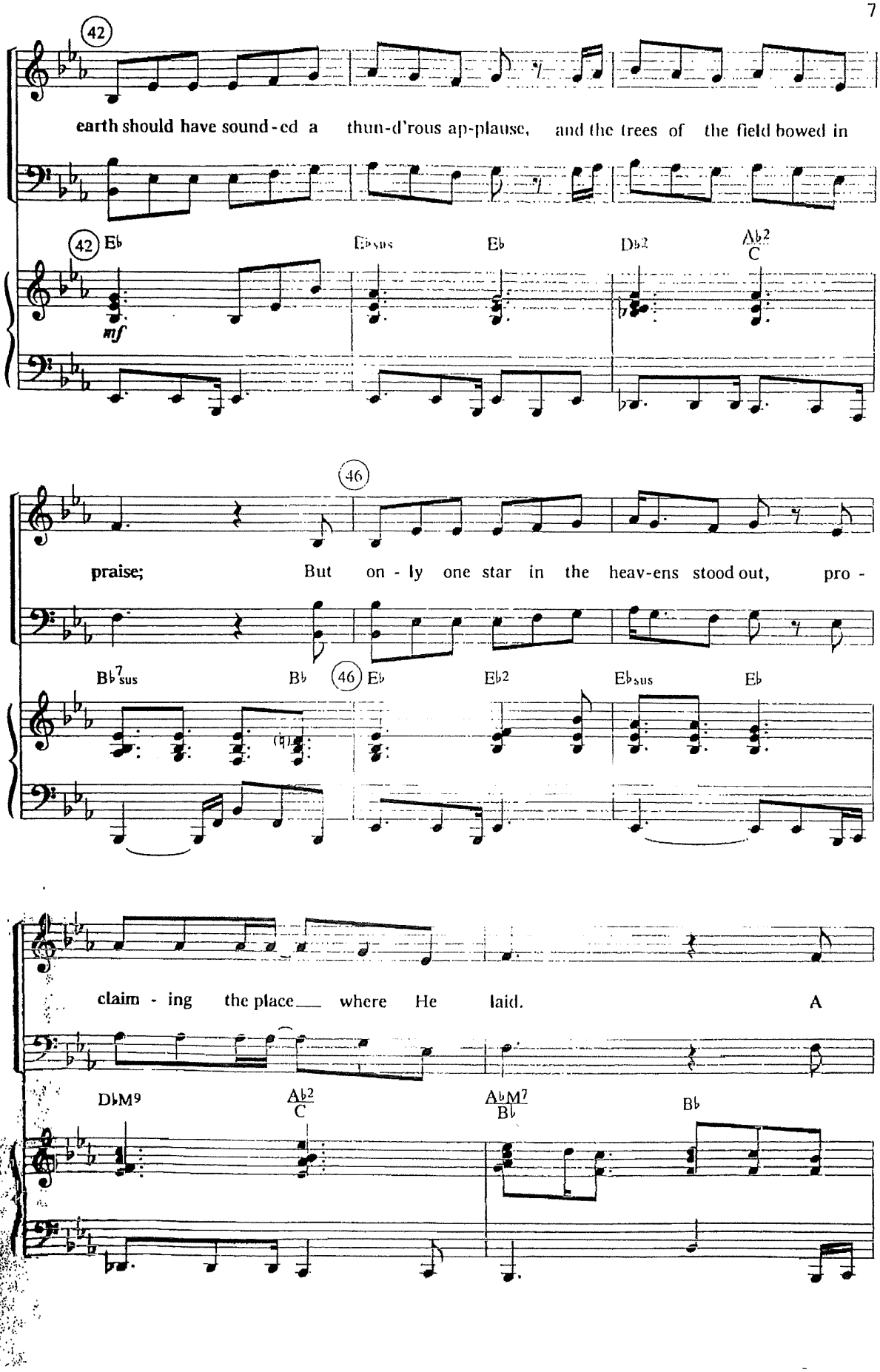


© 2000 Centergy Music (BMI) (admin. by ICG).
All rights reserved. Used by permission.
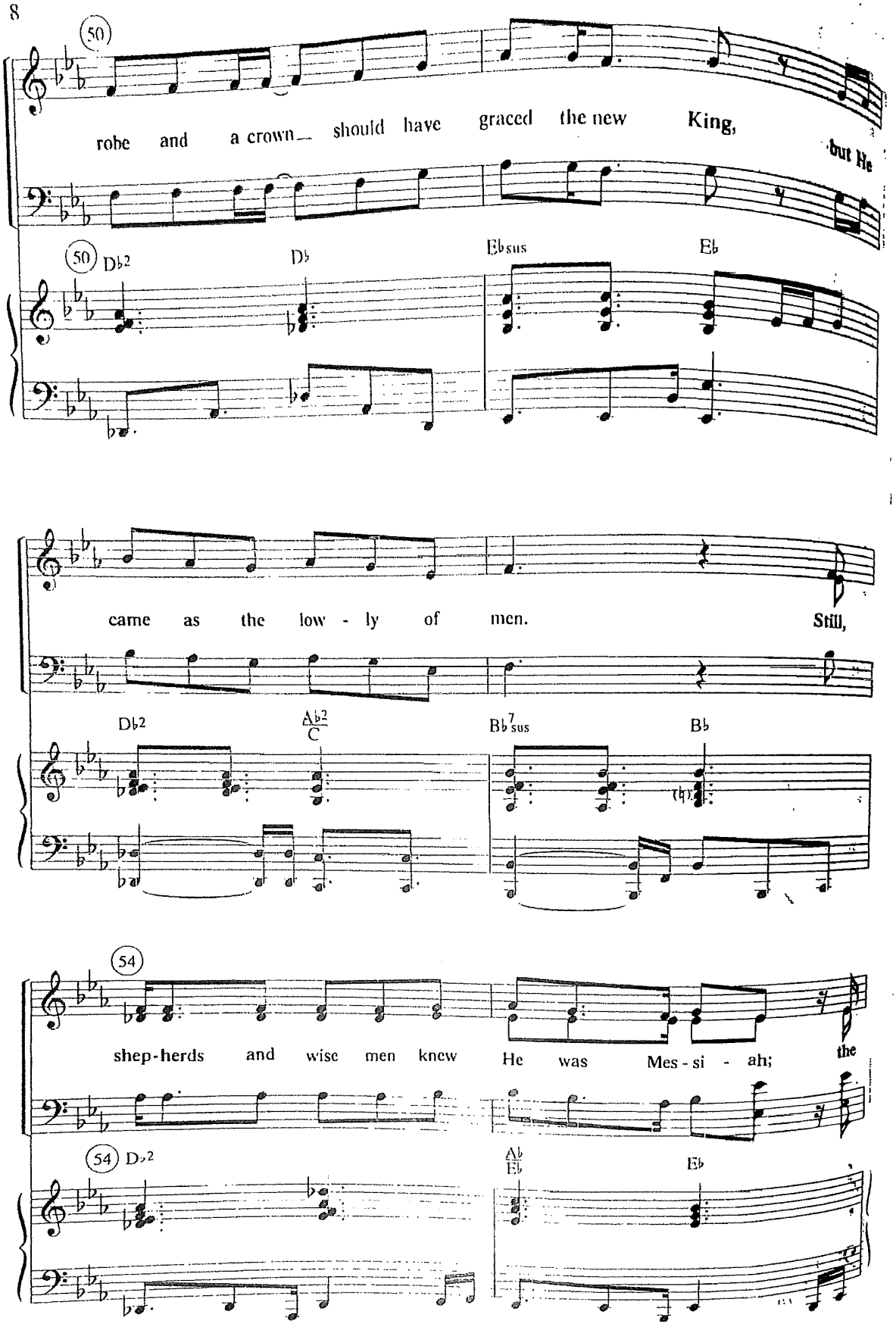
PLEASE NOTE: Copying of this product is NOT covered by CCLI licenses. For CCLI information call 1-800-234-2446.
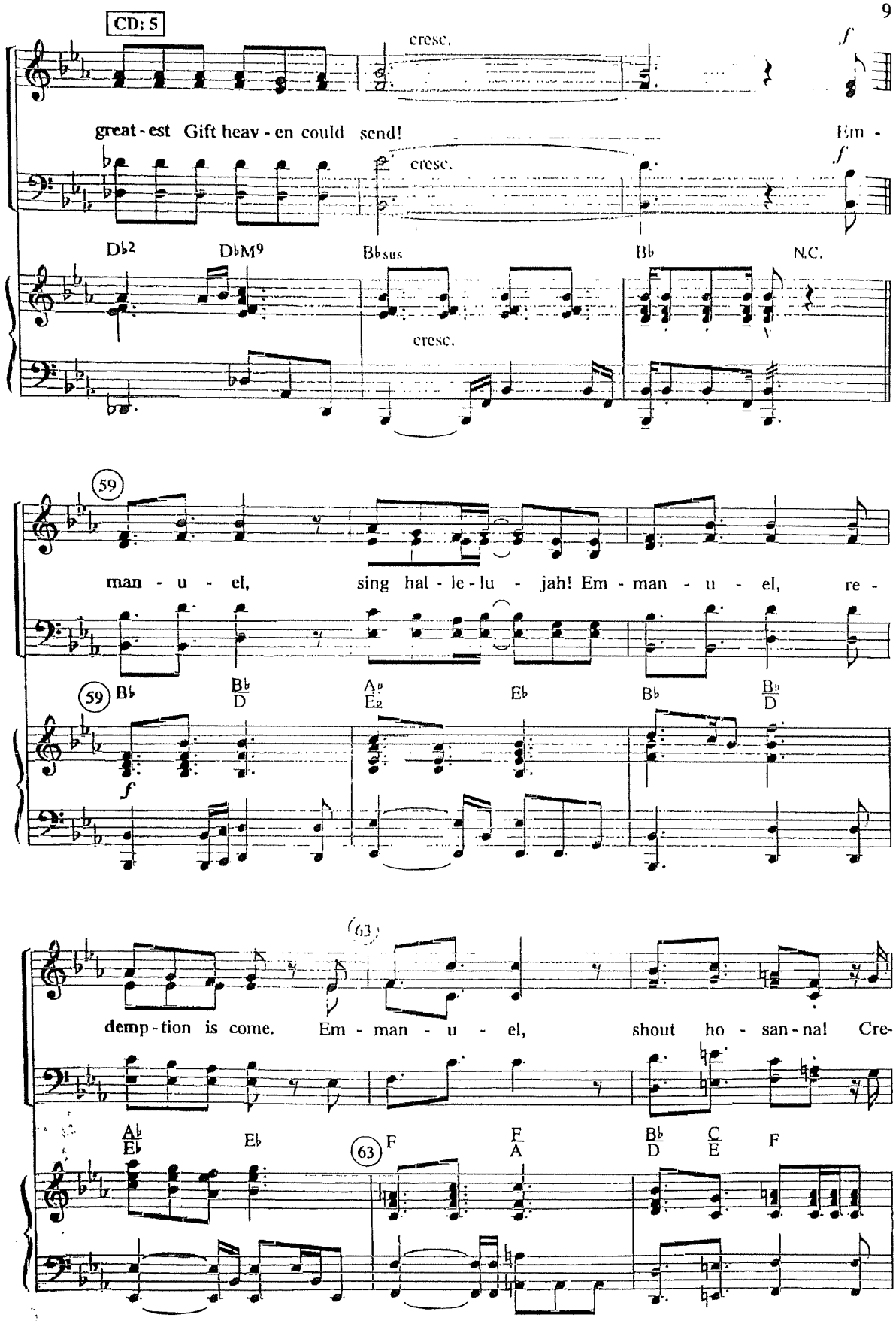

14
way in a man - ger a long time a - go, on a ho - ly si - lent
14 Eb
Ebsus
Eb
Db2
Ab
C
mf
18
night, the mid-night was clear on that first no - el, as the
Bbsus
Bb
18 Eb
Ebsus
Eb
22
an - gels were heard up-on high. His en-trance was not one of
DbM7
Ab2
C
Bb7sus
Bb
22 Db
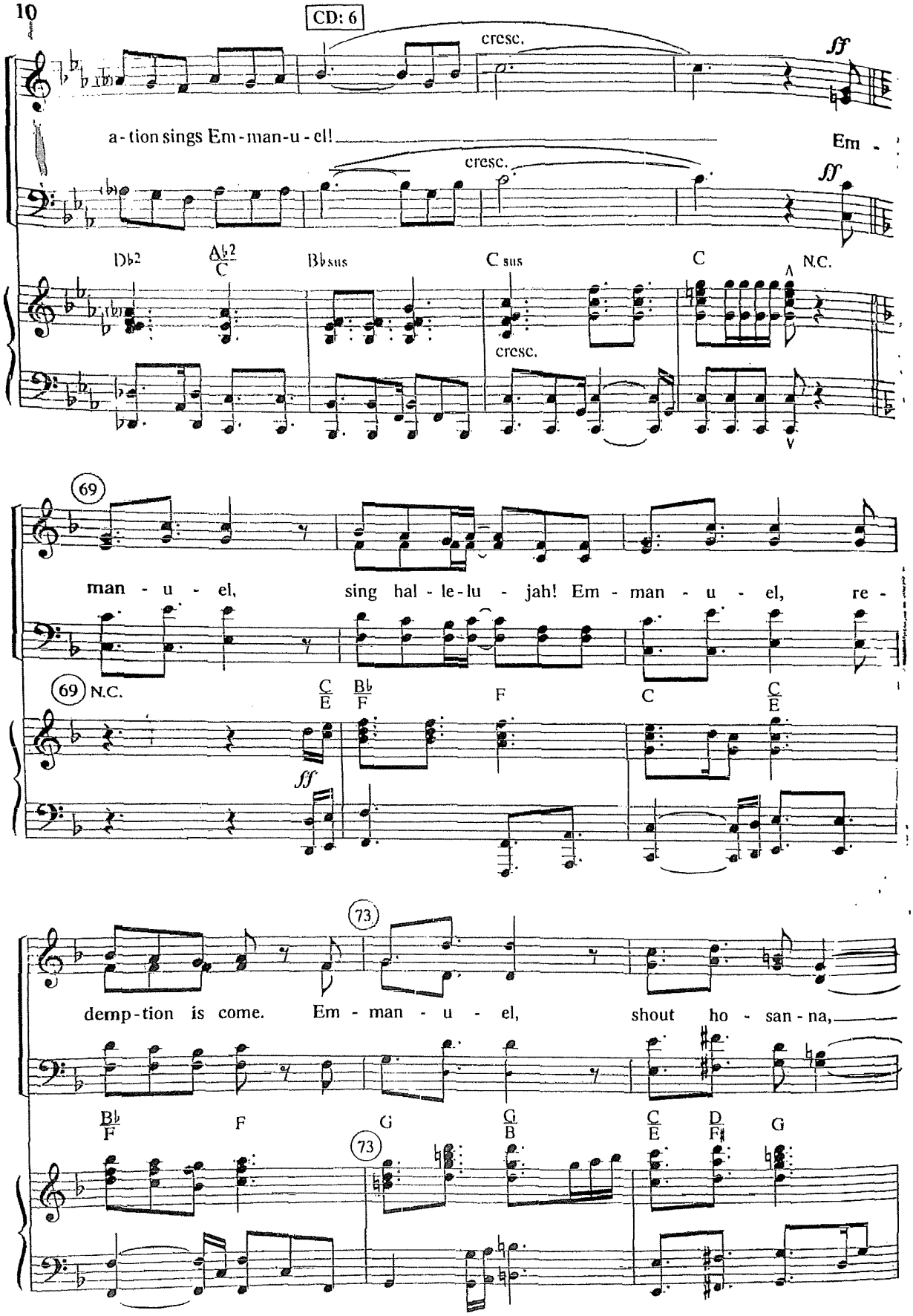

glo - ry and pow'r, when the sun rose that first Christ-mas morn; But the
Ebsus Eb Db2 Ab2/C Bb9sus Bb
26
CD: 3
cresc.
an - gels knew He was the King of all kings. And on earth a new_ song was
cresc.
26 Db2 Db Ebsus Eb Db2 Ab2/C
cresc.
f
30
born! Em - man - u - el, sing hal - le - lu - jah! Em -
f
Bb7sus Bb N.C. 30 Bb Bb/D Ab/Eb Eb
f
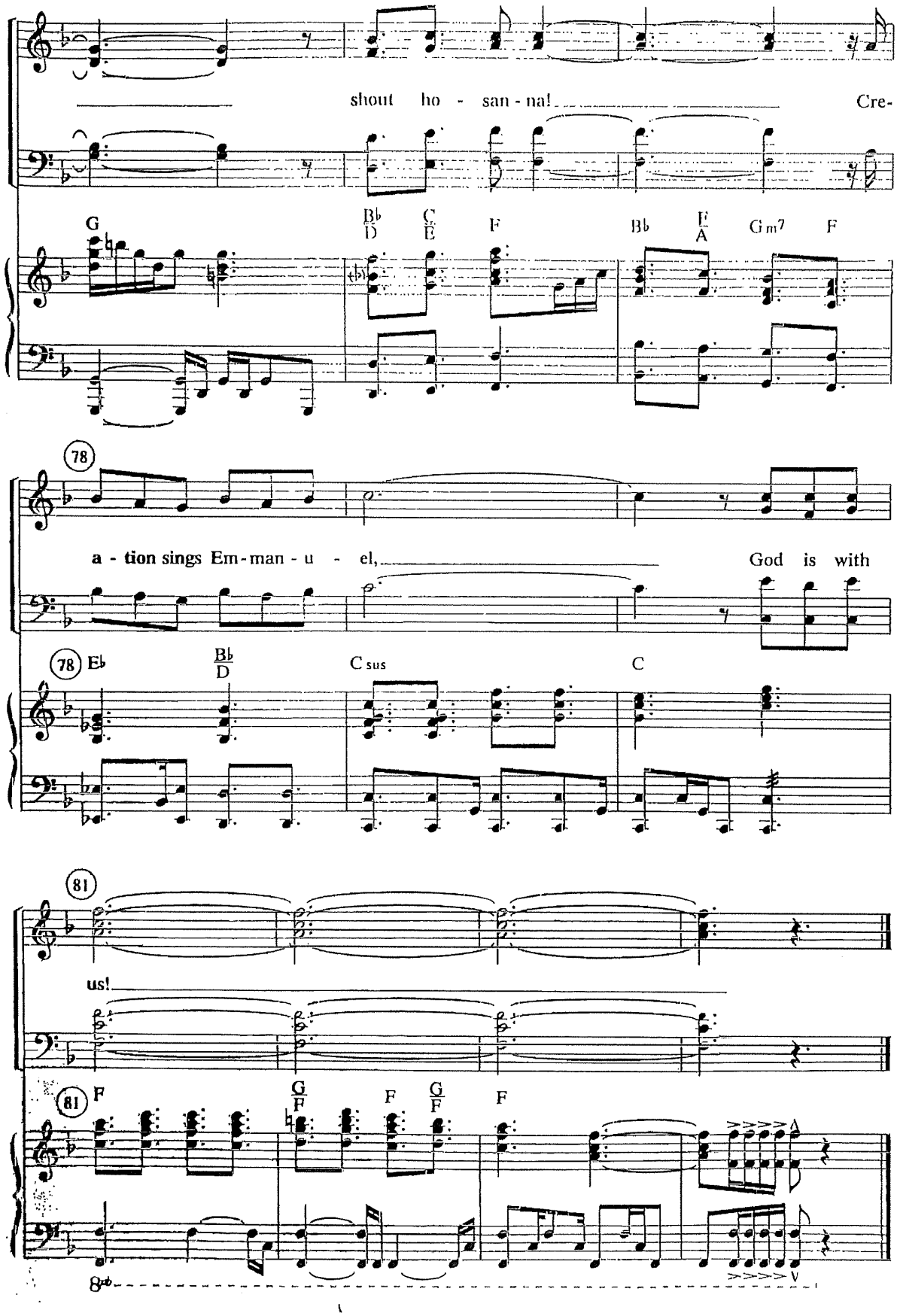

34
man - u - el, re - demp-tion is come. Em - man - u - el,
B♭ B♭/D A♭/E♭ E♭
34 F F/A
shout ho - san - na! Cre - a - tion sings Em - man - u - el, God is with
B♭/D C/E F D♭2 A♭2/C B♭ A♭/B♭
38
CD: 4
mf
us.
The
mf
38 E♭ E♭M7(no3) D♭6/E♭ A♭2/E♭ A♭/E♭ E♭ B♭/E♭ Fm7 B♭7sus
relaxing
decresc.


42
earth should have sound-ed a thun-d'rous ap-plause, and the trees of the field bowed in
42 Eb
Ebsus
Eb
Db2
Ab2
C
mf
46
praise; But on - ly one star in the heav-ens stood out, pro -
Bb7sus
Bb
46 Eb
Eb2
Ebsus
Eb
claim - ing the place where He laid. A
DbM9
Ab2
C
AbM7
Bb
Bb


50
robe and a crown should have graced the new King, but He
50 Db2 Db Ebsus Eb
came as the low - ly of men. Still,
Db2 Ab2/C Bb7sus Bb
54
shep-herds and wise men knew He was Mes - si - ah; the
54 Db2 Ab/Eb Eb


CD: 5
cresc.
f
great - est Gift heav - en could send!
Em -
cresc.
f
Db2
DbM9
Bbsus
Bb
N.C.
cresc.
59
man - u - el, sing hal - le - lu - jah! Em - man - u - el, re -
59
Bb
Bb/D
Ab/Eb2
Eb
Bb
Bb/D
f
63
demp - tion is come. Em - man - u - el, shout ho - san - na! Cre-
Ab/Eb
Eb
63
F
F/A
Bb/D
C/E
F


10
CD: 6
cresc.
ff
a - tion sings Em - man - u - el!
Em -
cresc.
ff
Db2
Ab2/C
Bbsus
C sus
C
N.C.
cresc.
69
man - u - el,
sing hal - le - lu - jah! Em - man - u - el,
re -
69 N.C.
C/E
Bb/F
F
C
C/E
ff
73
demp - tion is come.
Em - man - u - el,
shout ho - san - na,
Bb/F
F
G
G/B
C/E
D/F#
G
73


shout ho - san - na! Cre-
G
B♭ D
C E
F
B♭
E A
Gm7
F
78
a - tion sings Em - man - u - el, God is with
78 E♭
B♭ D
C sus
C
81
us!
81 F
G F
F
G F
F

Scene 2 - Children's Pageant Rehearsal

LX-4: Center stage special on children.

A TEACHER enters with a group of children. They are traveling to a Christmas pageant and have a few minutes before their train arrives.

TEACHER

Now class, we have some time before we have to meet our train. Let us run through our song for the Christmas pageant just once, shall we? After all, practice makes perfect!

Teacher quickly shuffles the children into place and prepares to direct them.

MUS-2: Gloria! Jesus Is Born in Bethlehem.

The children sing. The choir joins and acknowledges the children. Pete clearly enjoys the moment. Hank watches, guarded at first. A little girl about Annie's age waves at him. Hank reaches into his pocket, touches Tommy's photograph, and looks away.

Born in Bethlehem

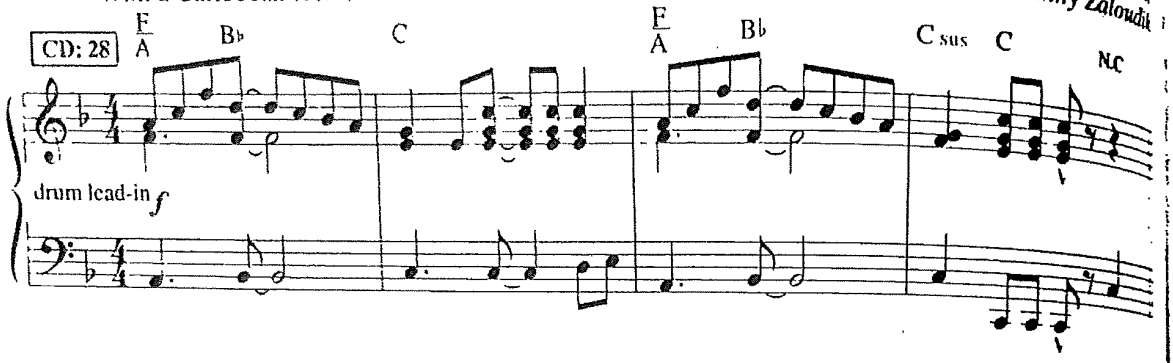
with

Angels We Have Heard on High
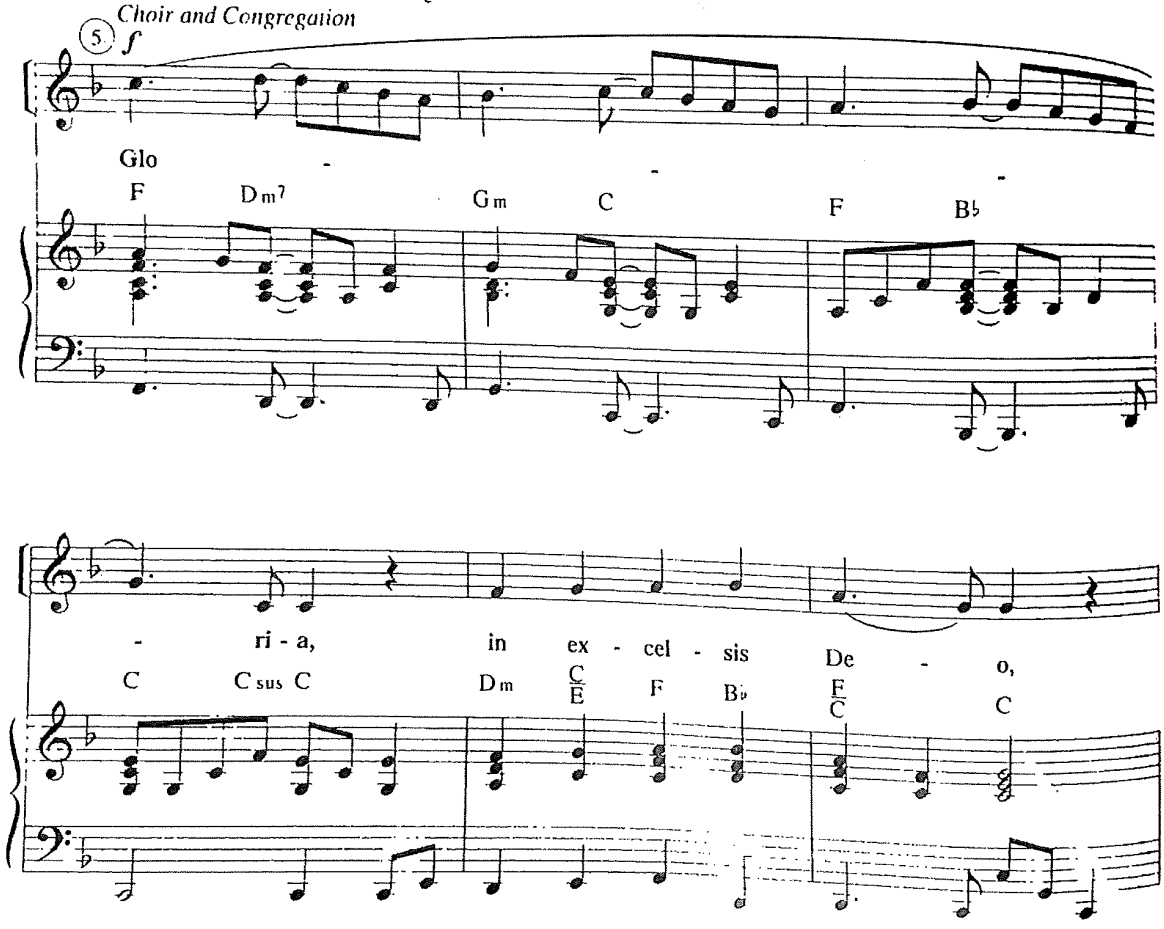
Words and Music by
RANDY VADER
Arranged by Mike Speck,
Cliff Duren and Danny Zaloudik

Children enter as music begins

With a Caribbean feel ♩ = ca. 120
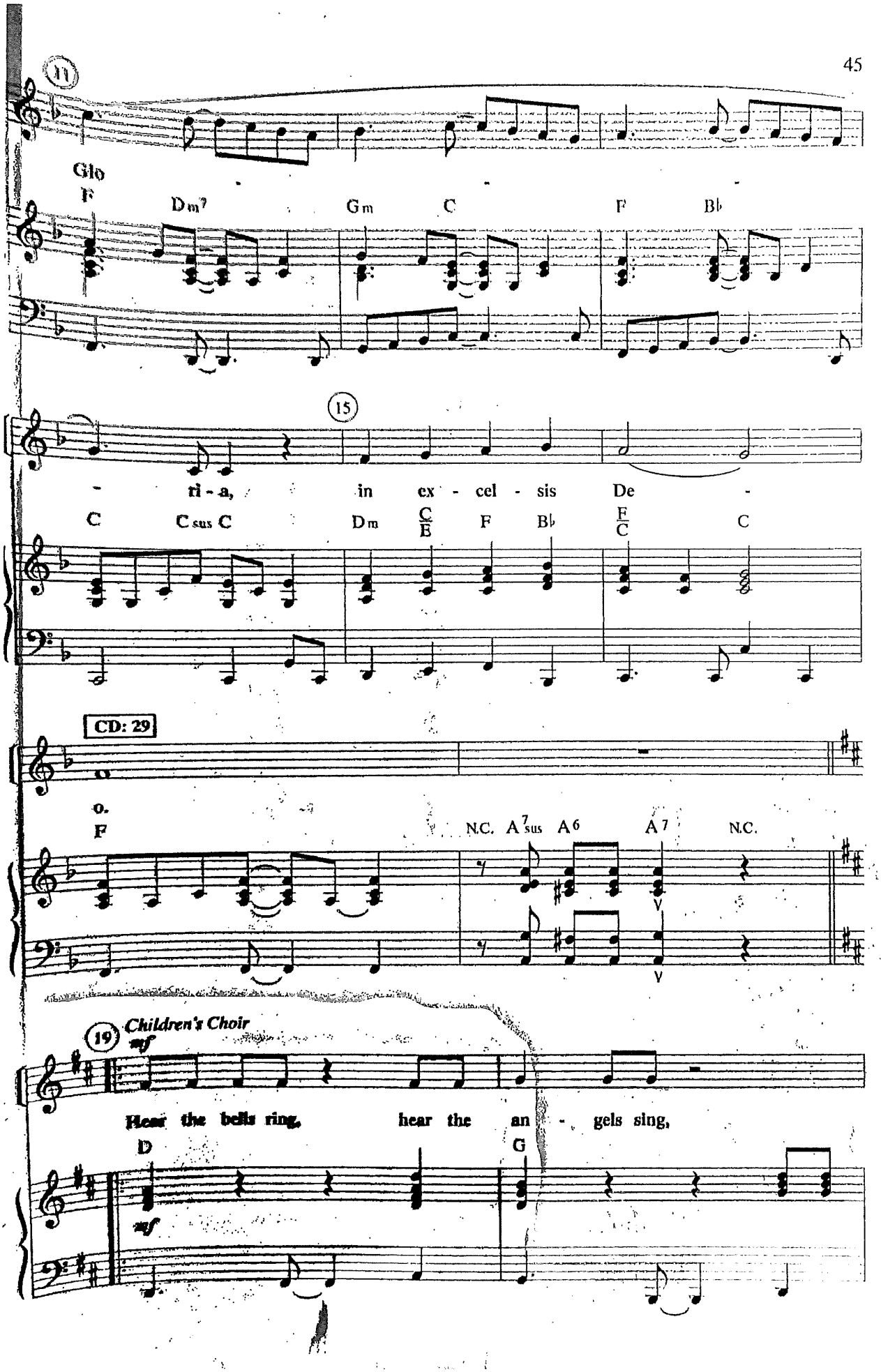


*"Angels We Have Heard on High"
Choir and Congregation
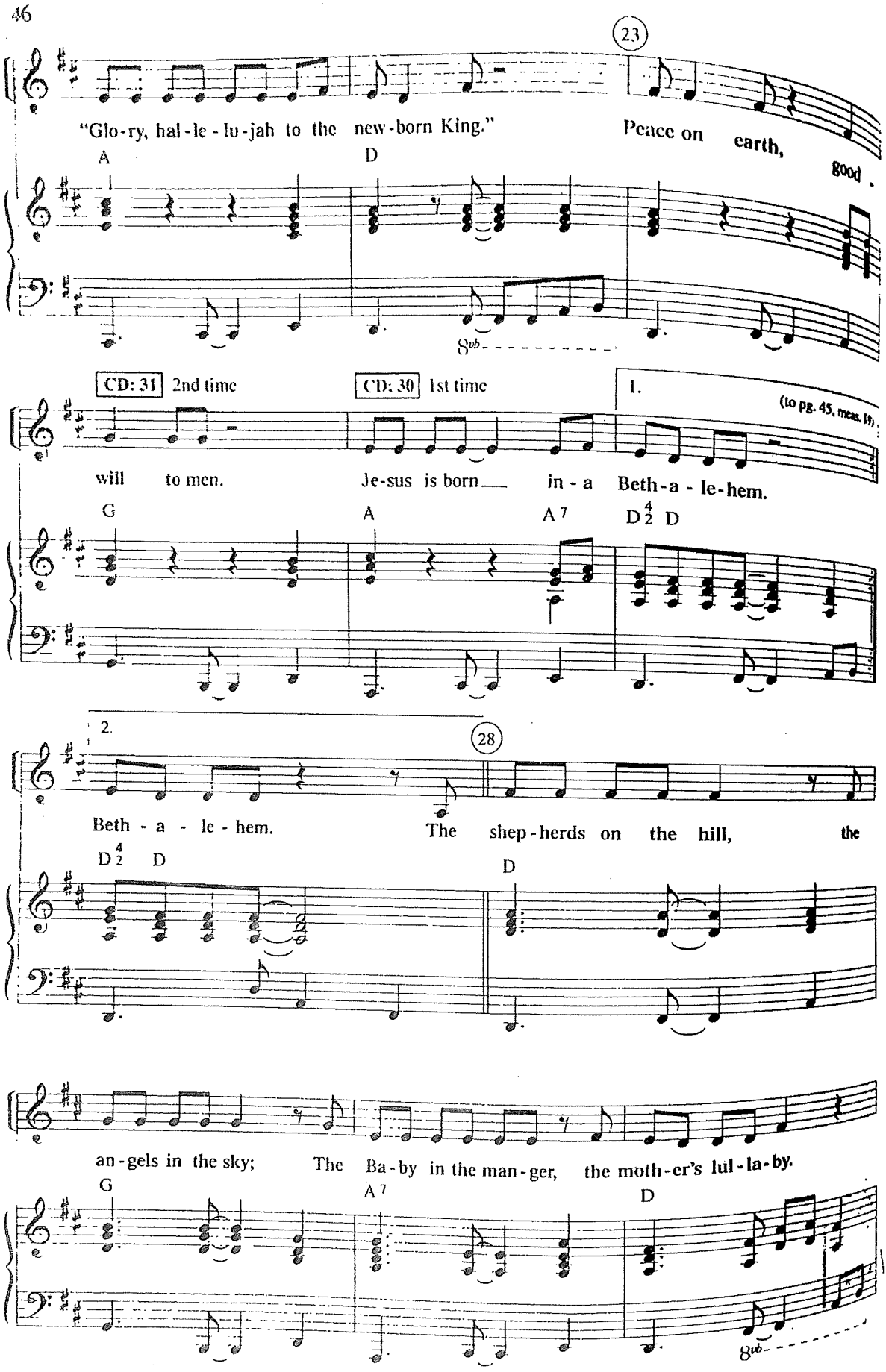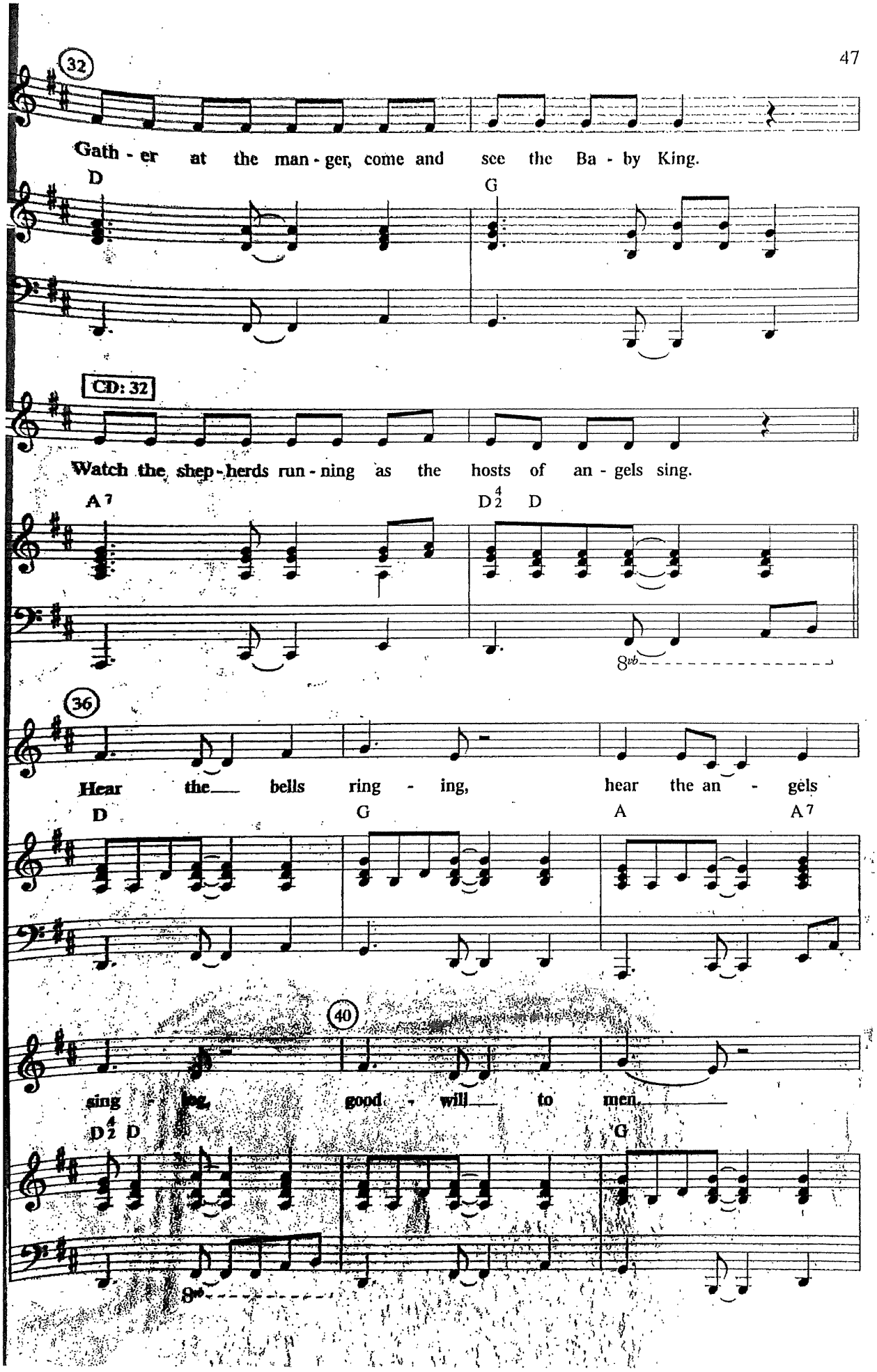


*Words and Music: Traditional French Carol. Arr. © 2005 by PsalmSinger Music (BMI) and Pilot Point Music (ASCAP). All rights reserved. Administered by The Copyright Company, 1025 16th Ave. South, Ste. 204, Nashville, TN 37212.
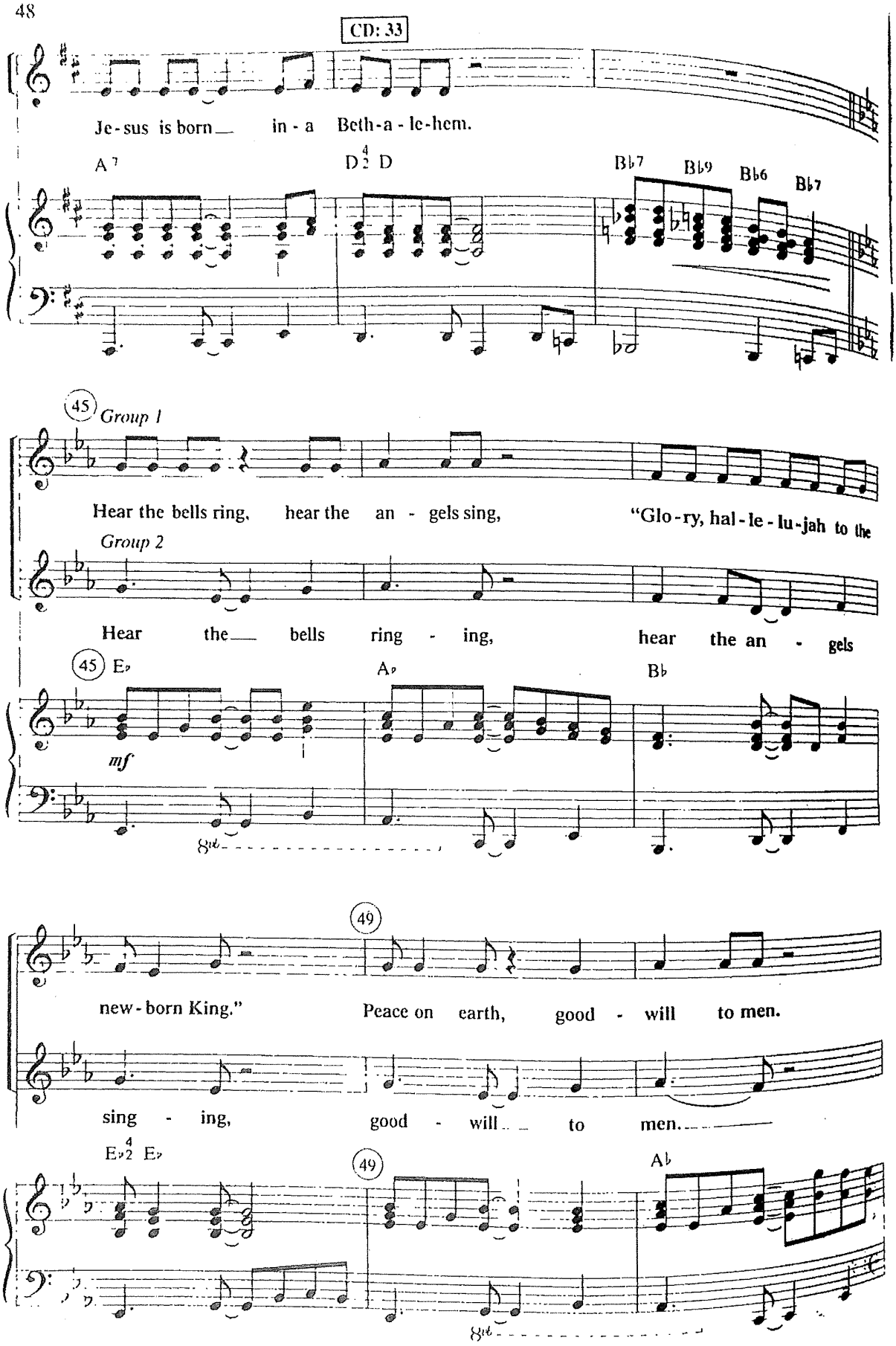
© 1990 PraiseGathering Music. Administered by
Gaither Copyright Management. All rights reserved. Used by permission
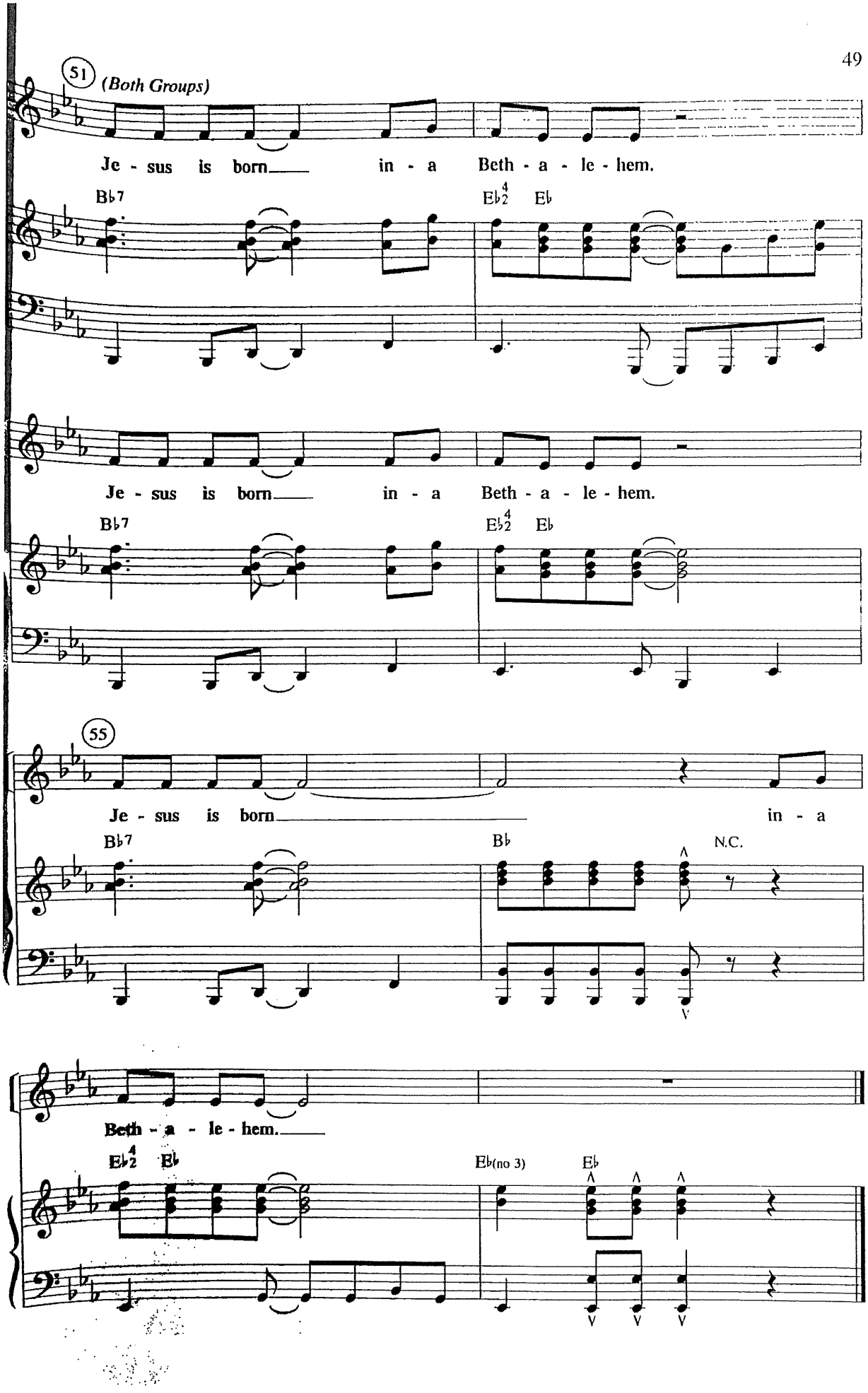
PLEASE NOTE: Copying of this product is NOT covered by CCLI licenses. For CCLI information call 1-800-234-2446.


11
Glo
F
Dm7
Gm
C
F
B♭
15
- ri - a, in ex - cel - sis De -
C
C sus C
Dm
C/E
F
B♭
F/C
C
CD: 29
o.
F
N.C.
A7sus
A6
A7
N.C.
19
Children's Choir
mf
Hear the bells ring, hear the an - gels sing,
D
G
mf


23
"Glo-ry, hal-le-lu-jah to the new-born King."
Peace on earth, good
A
D
8vb
CD: 31 2nd time
CD: 30 1st time
1.
(to pg. 45, meas. 1)
will to men.
Je-sus is born in-a Beth-a-le-hem.
G
A
A7
D4/2 D
2.
28
Beth-a-le-hem.
The shep-herds on the hill, the
D4/2 D
D
an-gels in the sky;
The Ba-by in the man-ger, the moth-er's lul-la-by.
G
A7
D
8vb


32
Gath - er at the man - ger, come and see the Ba - by King.
D
G
CD: 32
Watch the shep - herds run - ning as the hosts of an - gels sing.
A7
D4/2 D
8vb
36
Hear the bells ring - ing, hear the an - gels
D
G
A
A7
40
sing - ing, good - will to men.
D4/2 D
G
8vb


CD: 33
Je - sus is born in - a Beth - a - le - hem.
A7
D4/2 D
B♭7
B♭9
B♭6
B♭7
45
Group 1
Hear the bells ring, hear the an - gels sing, "Glo - ry, hal - le - lu - jah to the
Group 2
Hear the bells ring - ing, hear the an - gels
45 E♭
A♭
B♭
mf
8va
49
new - born King." Peace on earth, good - will to men.
sing - ing, good - will to men.
E♭4/2 E♭
49
A♭
8va


51
(Both Groups)
Je - sus is born in - a Beth - a - le - hem.
B♭7
E♭2 4 E♭
Je - sus is born in - a Beth - a - le - hem.
B♭7
E♭2 4 E♭
55
Je - sus is born in - a
B♭7
B♭
N.C.
Beth - a - le - hem.
E♭2 4 E♭
E♭(no 3)
E♭

SFX-7: Train whistle.

The teacher gathers the children and rushes them off to catch their train. One little girl turns back to Hank.

LITTLE GIRL

Merry Christmas!

Hank hesitates. The words hit harder than expected.

HANK

Merry Christmas.

LX-5: Spotlight on Pete and Hank. Background travelers continue small, stationary movement.

Scene 3 - Hank Meets Pete

PETE

Afternoon, son. Pete Jenkins.

Pete extends his hand.

HANK

Hank Thomas. Nice to meet you.

PETE

Pleasure to meet you as well. I have to say, watching those children sing puts me right in the Christmas spirit. I cannot wait to get home for Christmas. I have been away on business two weeks and I miss my wife and kids. Where are you headed, soldier?

HANK

Home. At least that is where the ticket says I am headed.

PETE

Sounds like there is more to that story.

HANK

Germany. Front lines. Lost my best friend three days ago. He was supposed to be home for Christmas too.

Pete becomes quieter. He recognizes the look on Hank's face.

PETE

I am sorry, son.

HANK

Me too.

PETE

How long have you been fighting?

HANK

Almost a year. Feels like ten.

PETE

I know something about that. I served in the First World War. France. 1918. War has a way of following a man home.

HANK

I think it followed me before I even left.

PETE

You will be a sight for sore eyes when you get home. I will guarantee that.
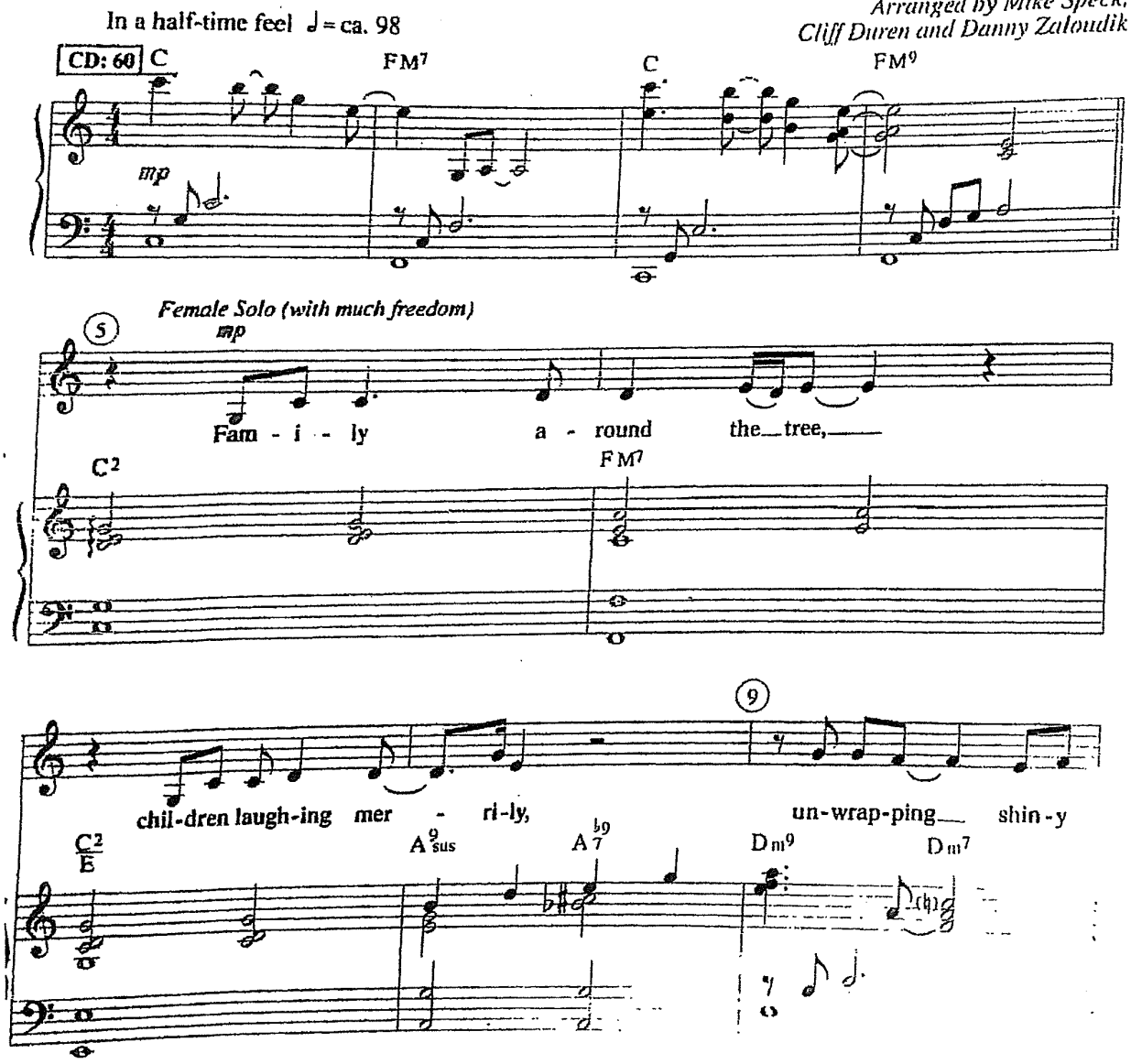
HANK

I can almost smell the turkey in the oven. My mother is probably decorating the tree as we speak. It will be nice to be away from the fighting for a while.

MUS-3: Til We Remember.
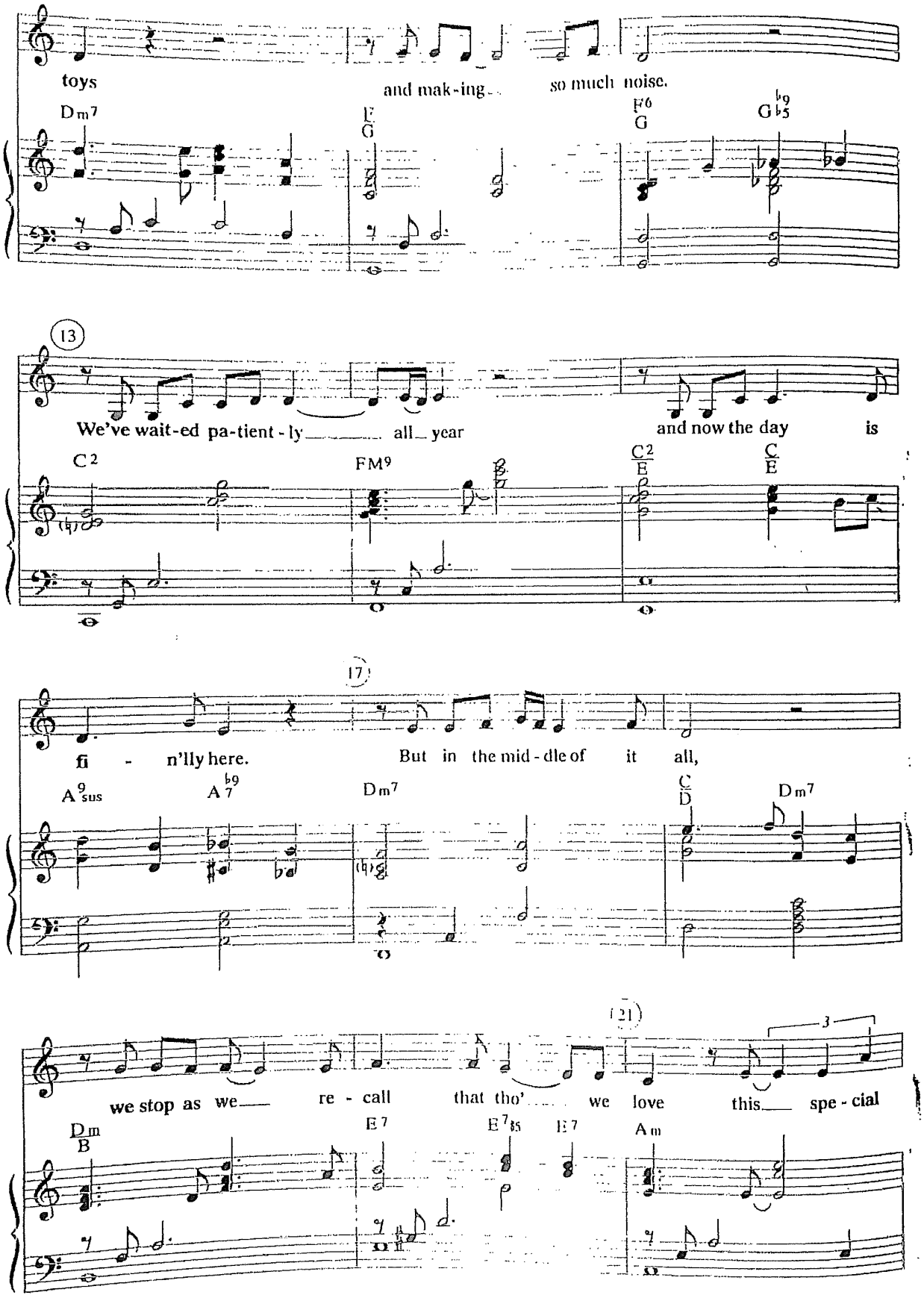
Till We Remember

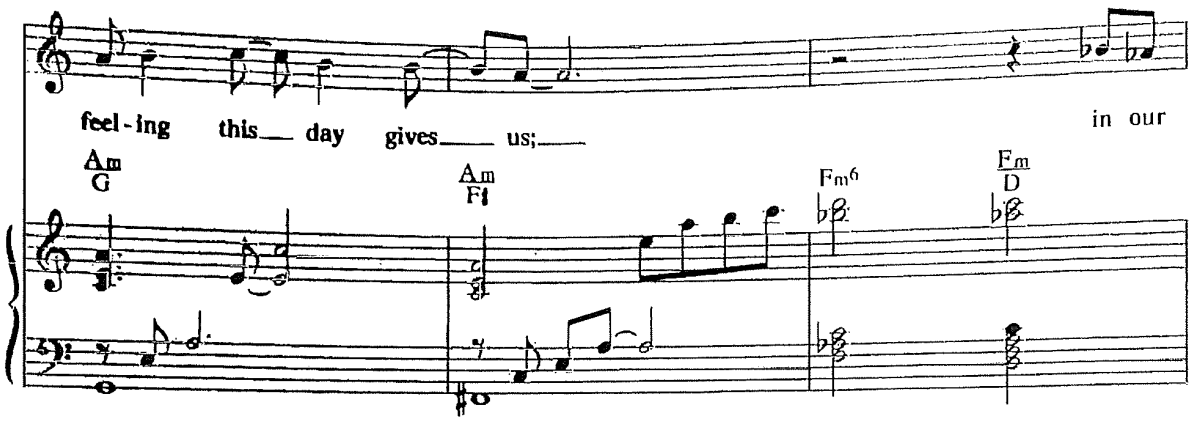
Words and Music by
MARTY FUNDERBURK and
TWILA McBRIDE-LaBRIDE
Arranged by Mike Speck,
Cliff Duren and Danny Zaloudik

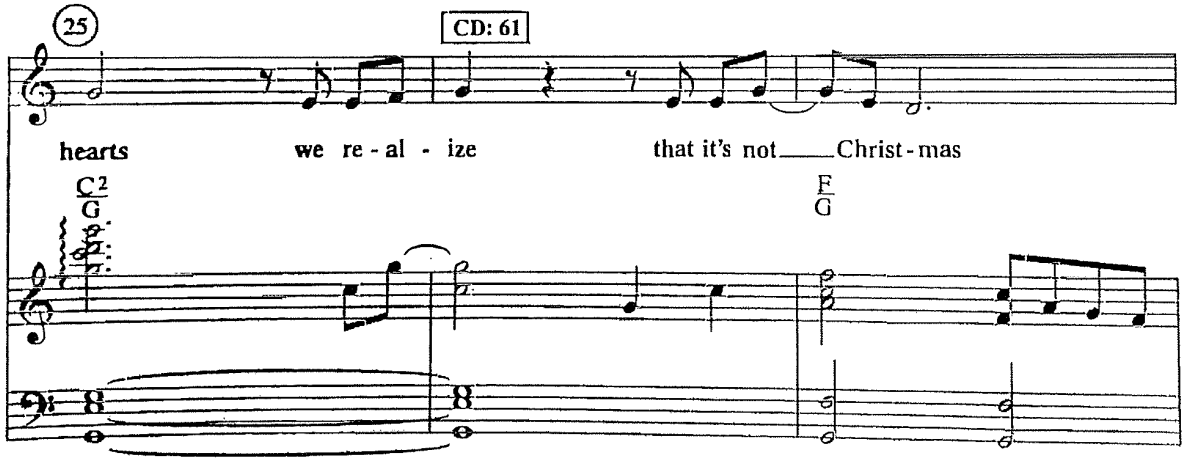


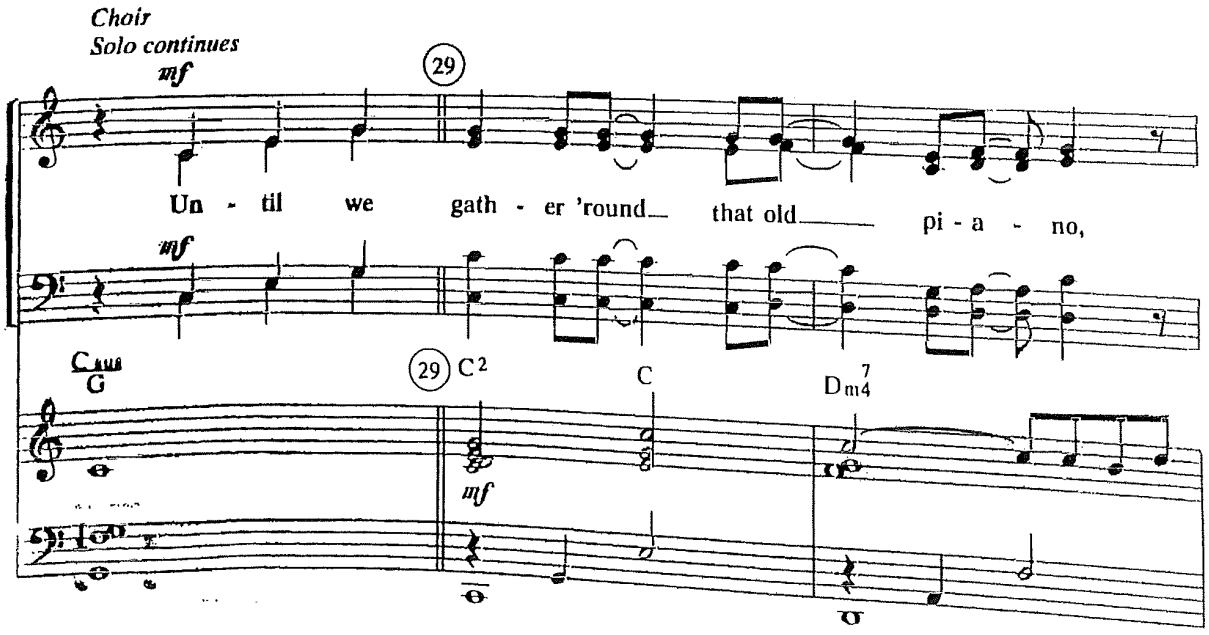
© 2001 Winding Way Music (ASCAP) (Admin. by Daywind Music Publishing) Hill Spring Music (ASCAP).
All rights controlled by Gaither Copyright Management. All rights reserved. Used by permission.
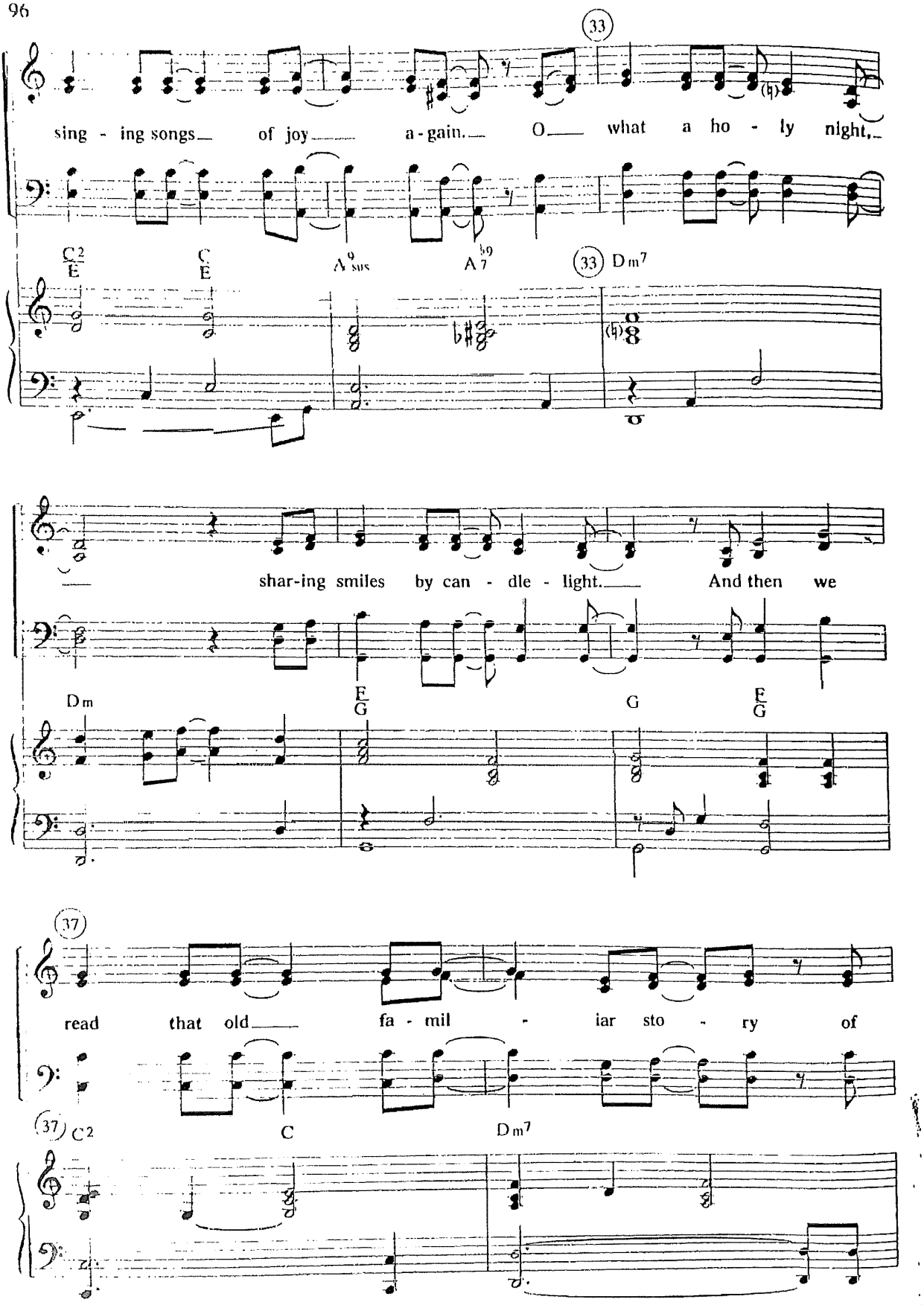
PLEASE NOTE: Copying of this product is NOT covered by CCLI licenses. For CCLI information call 1-800-234-2446.
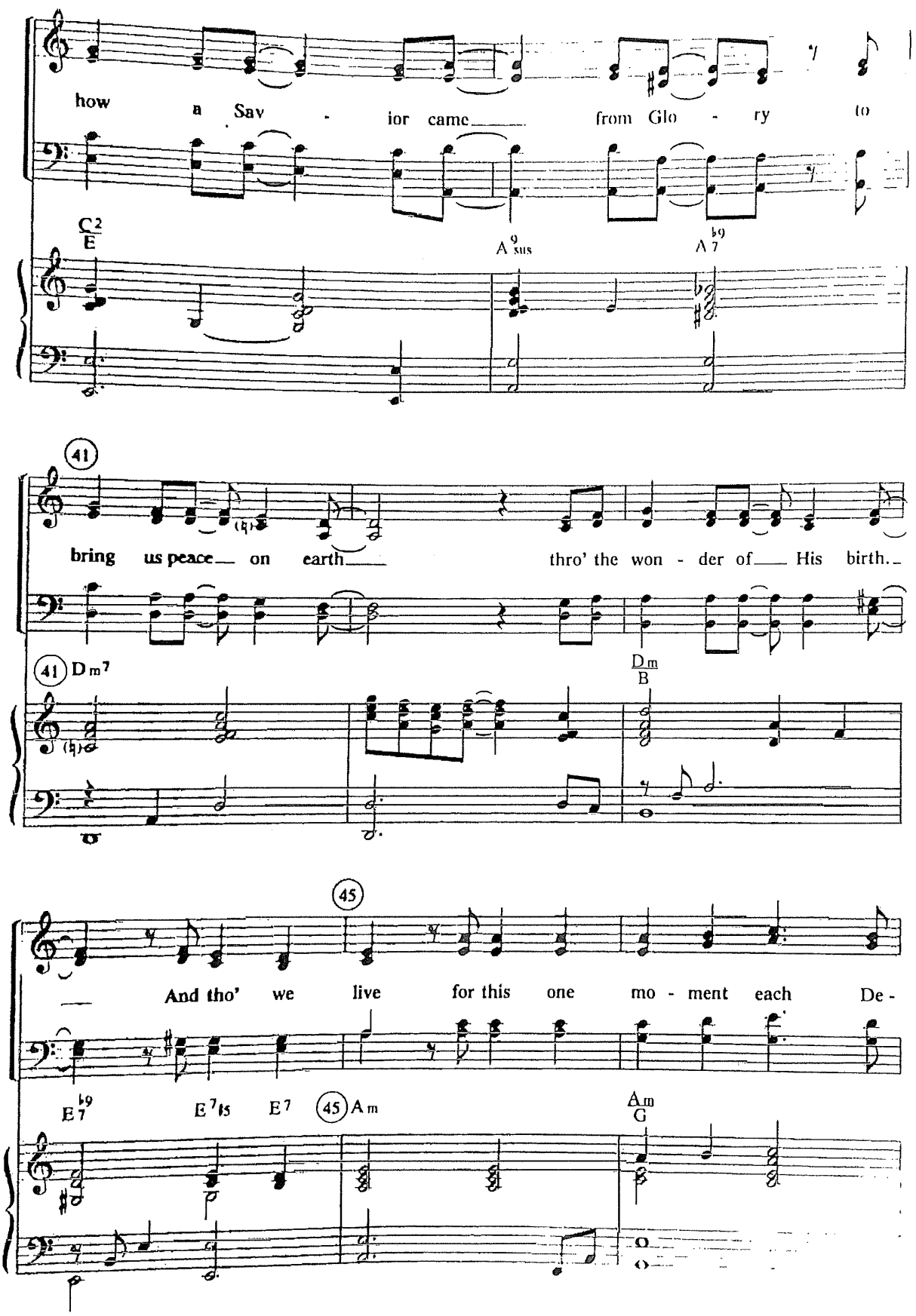

toys
and mak-ing so much noise.
Dm7
F
G
F6
G
G♭9/5
13
We've wait-ed pa-tient-ly all year
and now the day is
C2
FM9
C2/E
C/E
17
fi - n'lly here.
But in the mid-dle of it all,
A9sus
A♭9/7
Dm7
C/D
Dm7
21
we stop as we re - call that tho' we love this spe - cial
3
Dm/B
E7
E7♭5
E7
Am
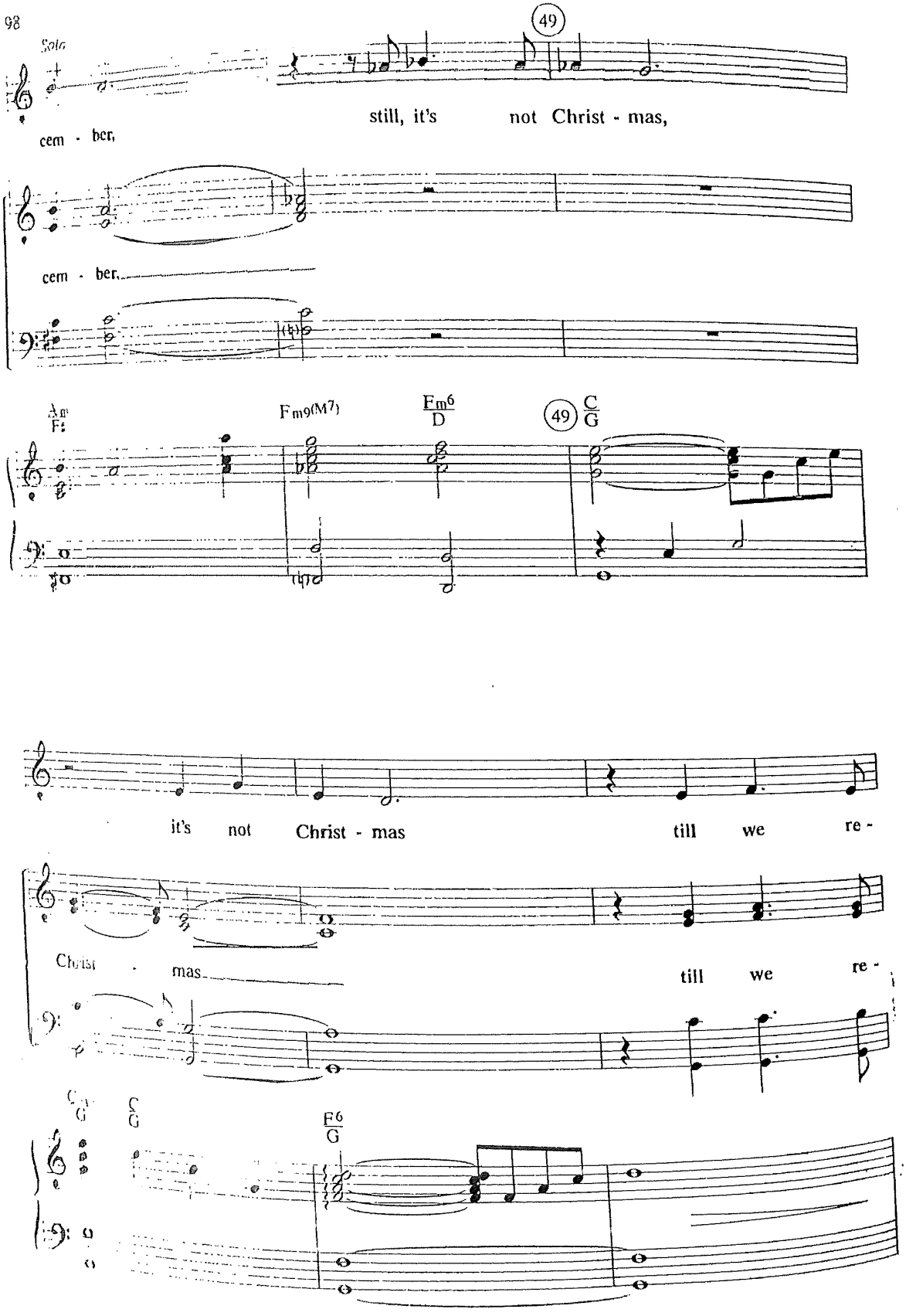

feel - ing this day gives us; in our
Am
G
Am
F
Fm6
Fm
D
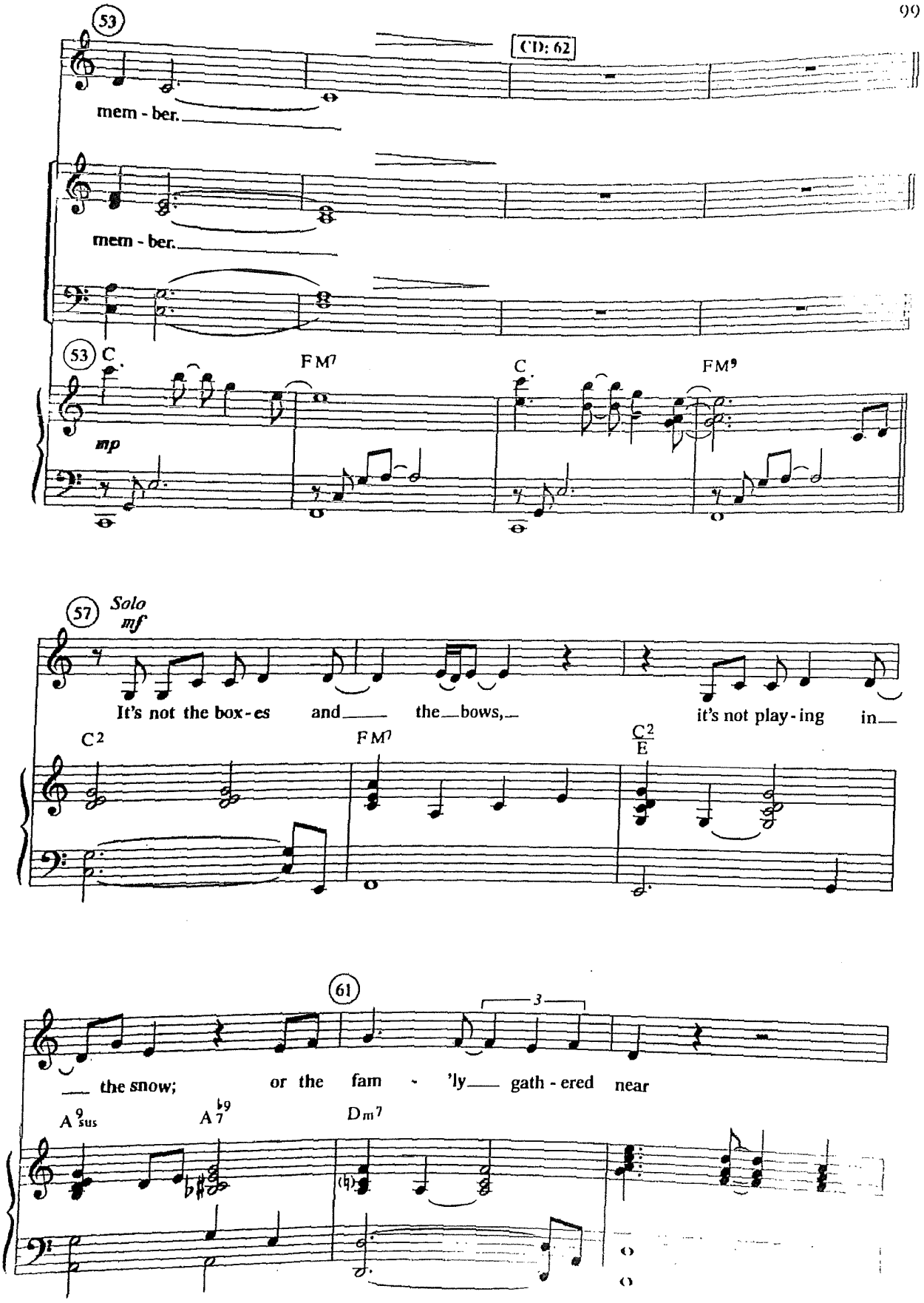

25
CD: 61
hearts we re - al - ize that it's not Christ - mas
C2
G
F
G
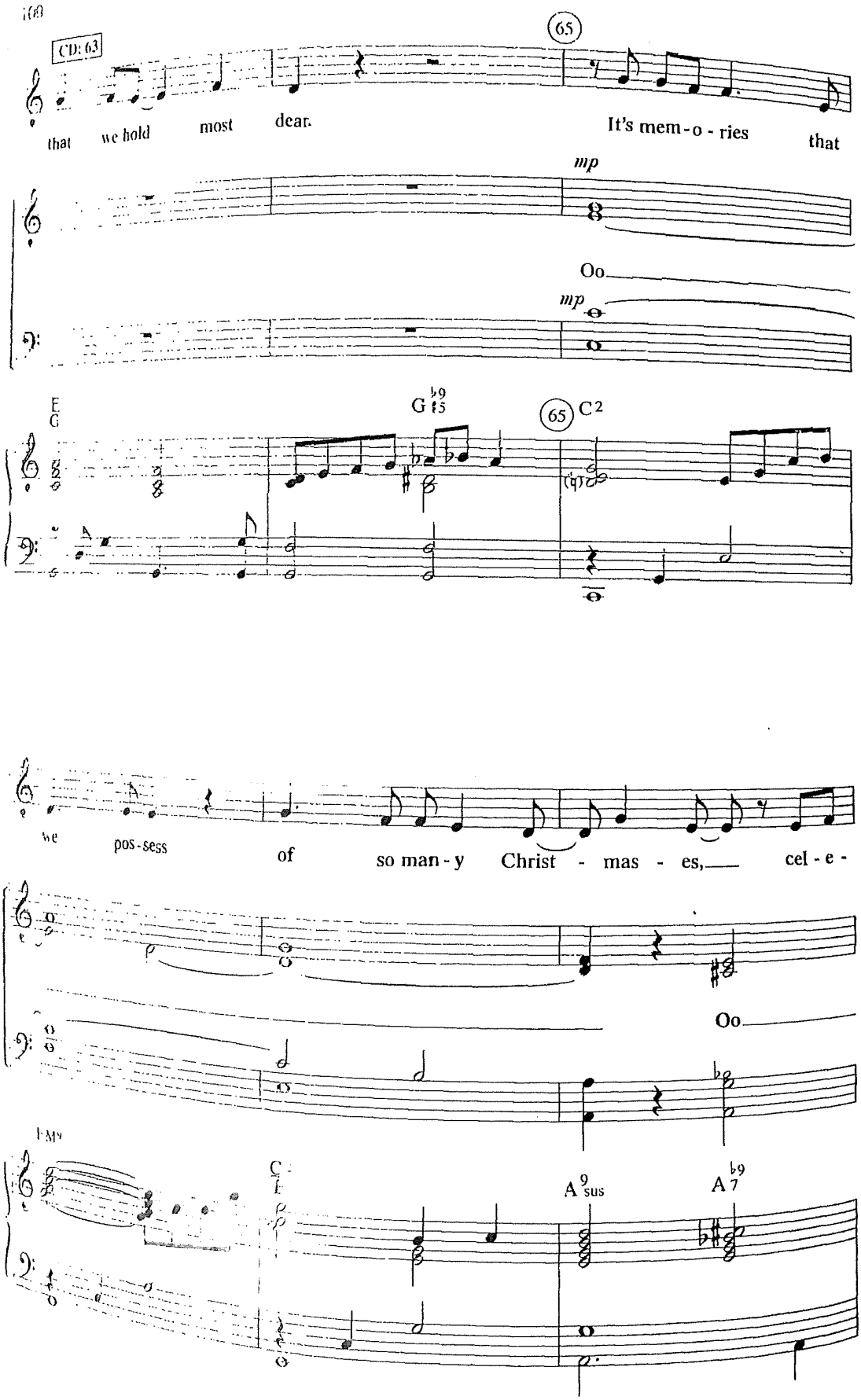

Choir
Solo continues
mf
29
Un - til we gath - er 'round that old pi - a - no,
mf
C
G
29
C2
C
Dm4
7
mf
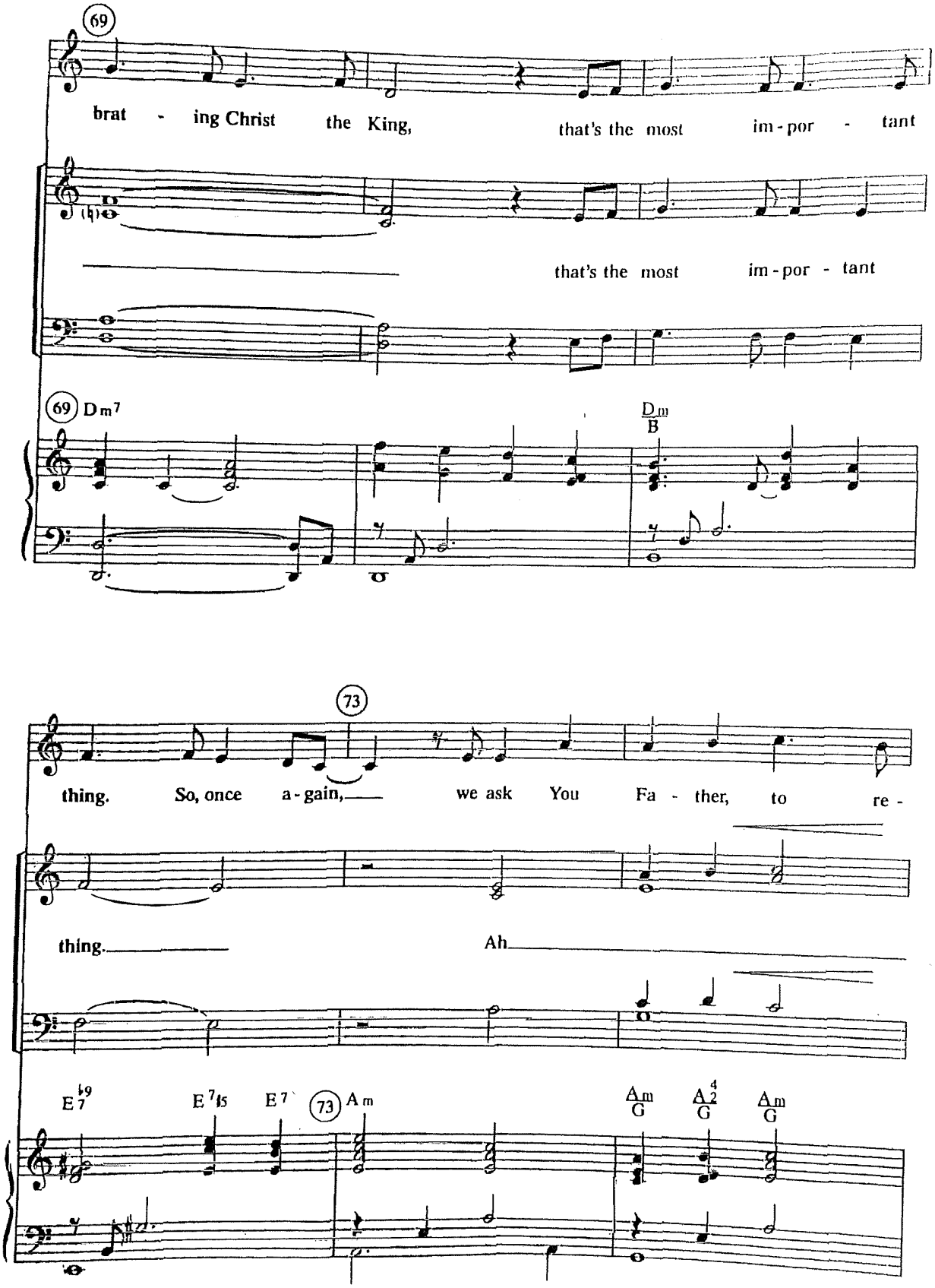

33
sing - ing songs of joy a - gain. O what a ho - ly night,
C2/E
C/E
A9sus
A7b9
33 Dm7
shar-ing smiles by can - dle - light. And then we
Dm
F/G
G
F/G
37
read that old fa - mil - iar sto - ry of
37 C2
C
Dm7
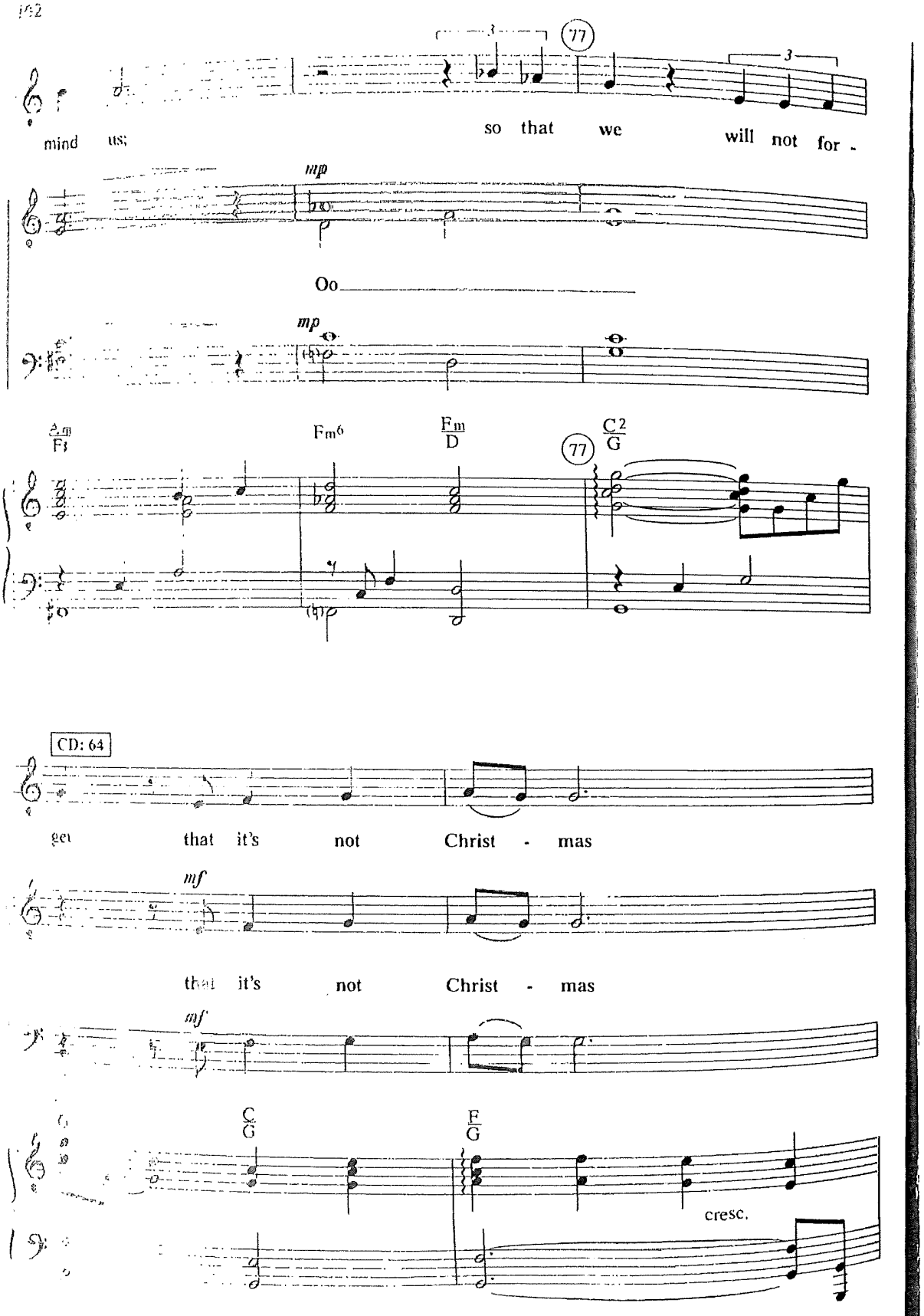

how a Sav - ior came from Glo - ry to
C2/E
A9sus
A7b9
41
bring us peace on earth thro' the won - der of His birth.
41 Dm7
Dm/B
45
And tho' we live for this one mo - ment each De -
E7b9
E7b5
E7
45 Am
Am/G
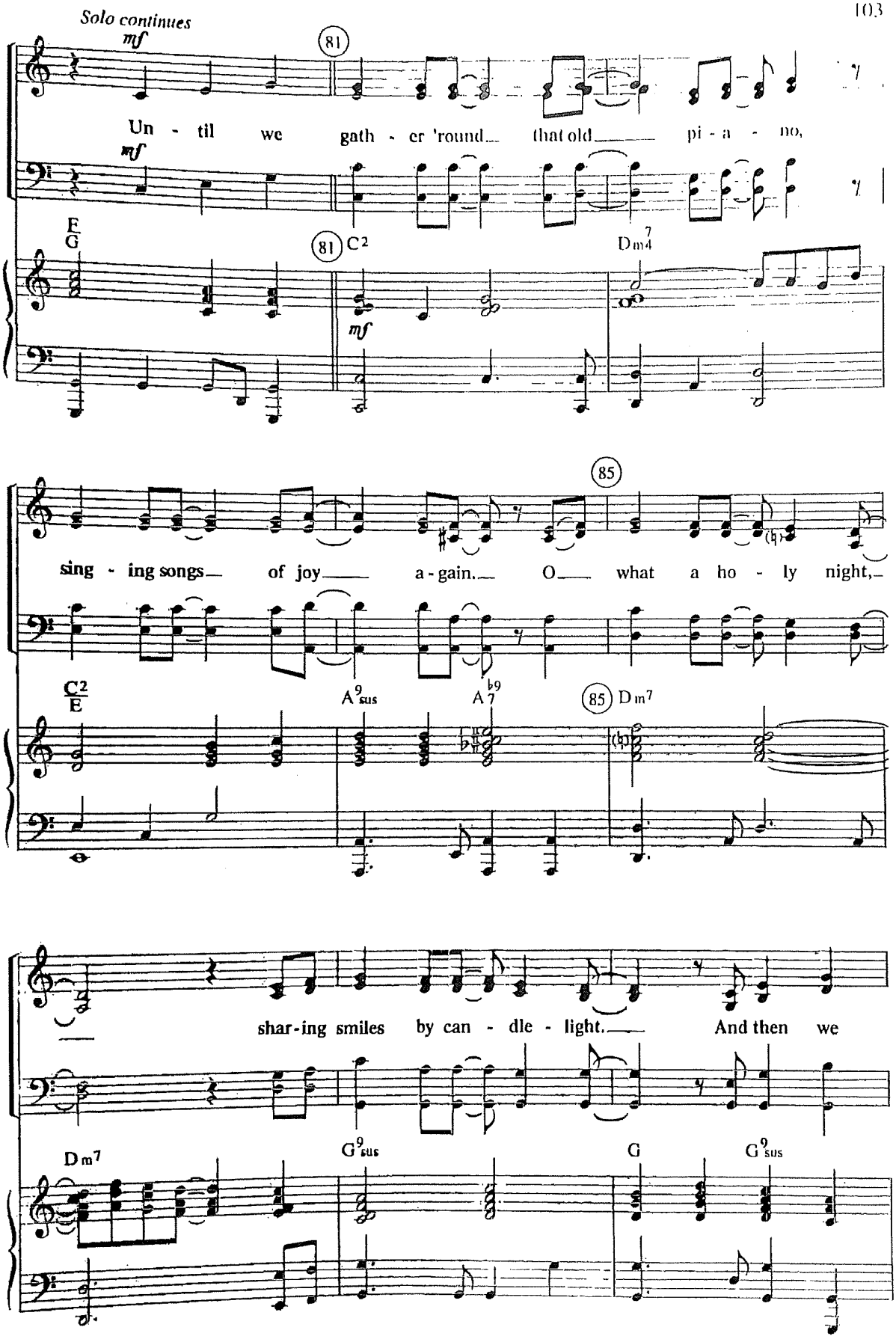

Solo
49
still, it's not Christ - mas,
cem - ber,
cem - ber,
Am
F
Fm9(M7)
Fm6
D
49
C
G
it's not Christ - mas till we re -
Christ - mas
till we re -
C
G
C
G
F6
G
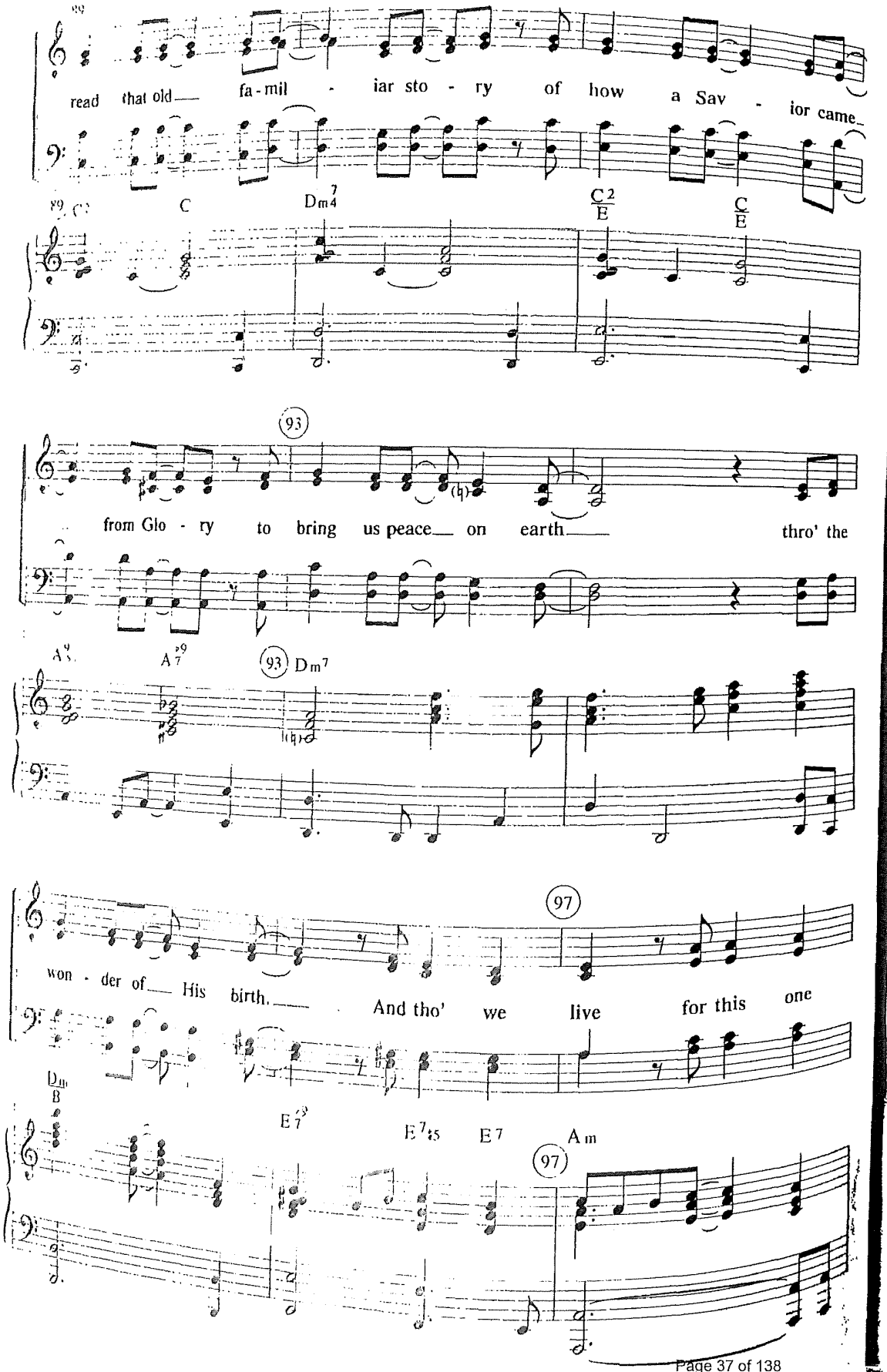

53
CD: 62
mem - ber.
mem - ber.
53 C
FM7
C
FM9
mp
57
Solo
mf
It's not the box - es and the bows, it's not play - ing in
C2
FM7
C2/E
61
3
the snow; or the fam - 'ly gath - ered near
A9sus
A7b9
Dm7
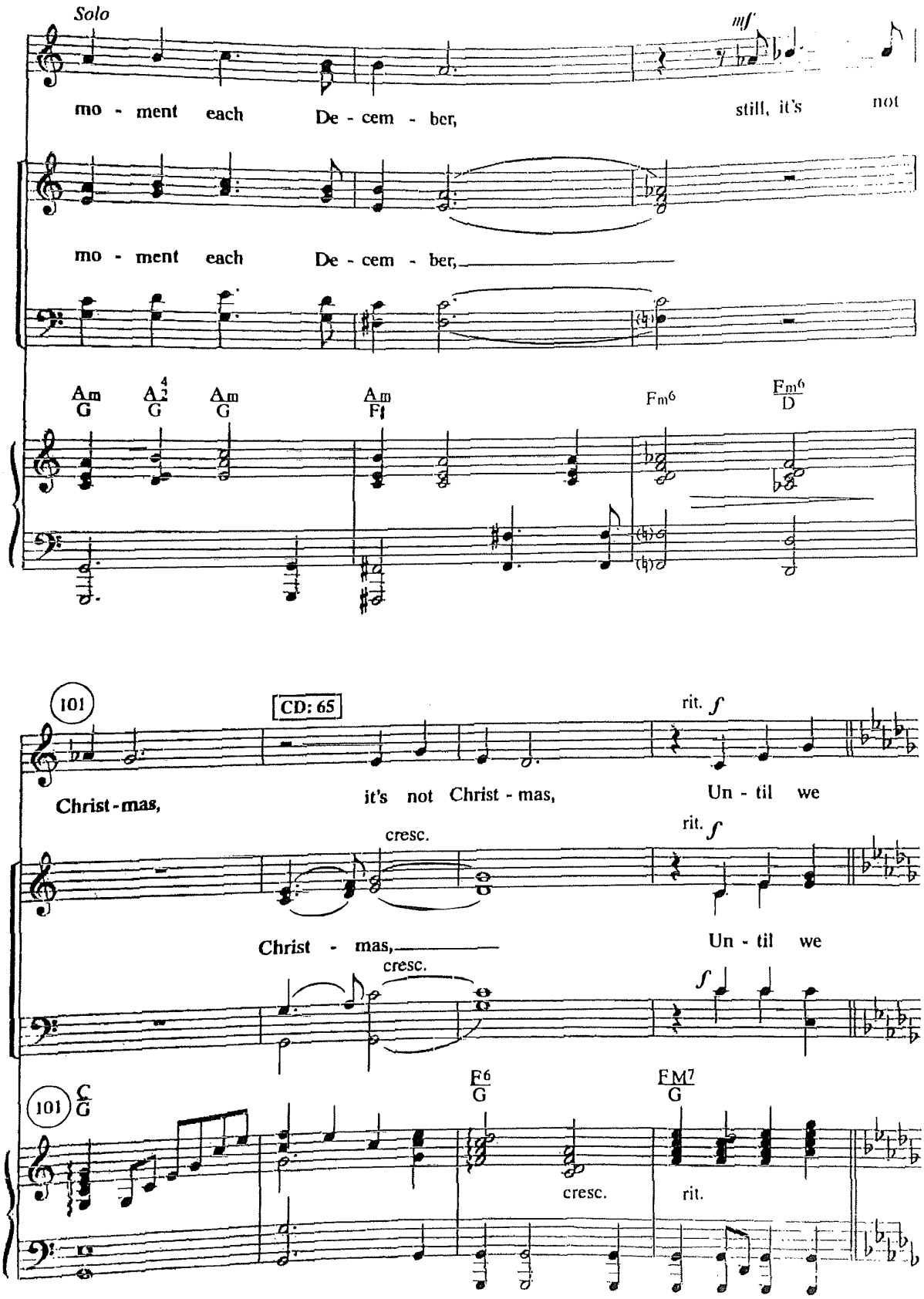

CD: 63
65
that we hold most dear. It's mem - o - ries that
mp
Oo
mp
E
G
G 9 5
65
C 2
we pos - sess of so man - y Christ - mas - es, cel - e -
Oo
C
E
A 9 sus
A 7 9
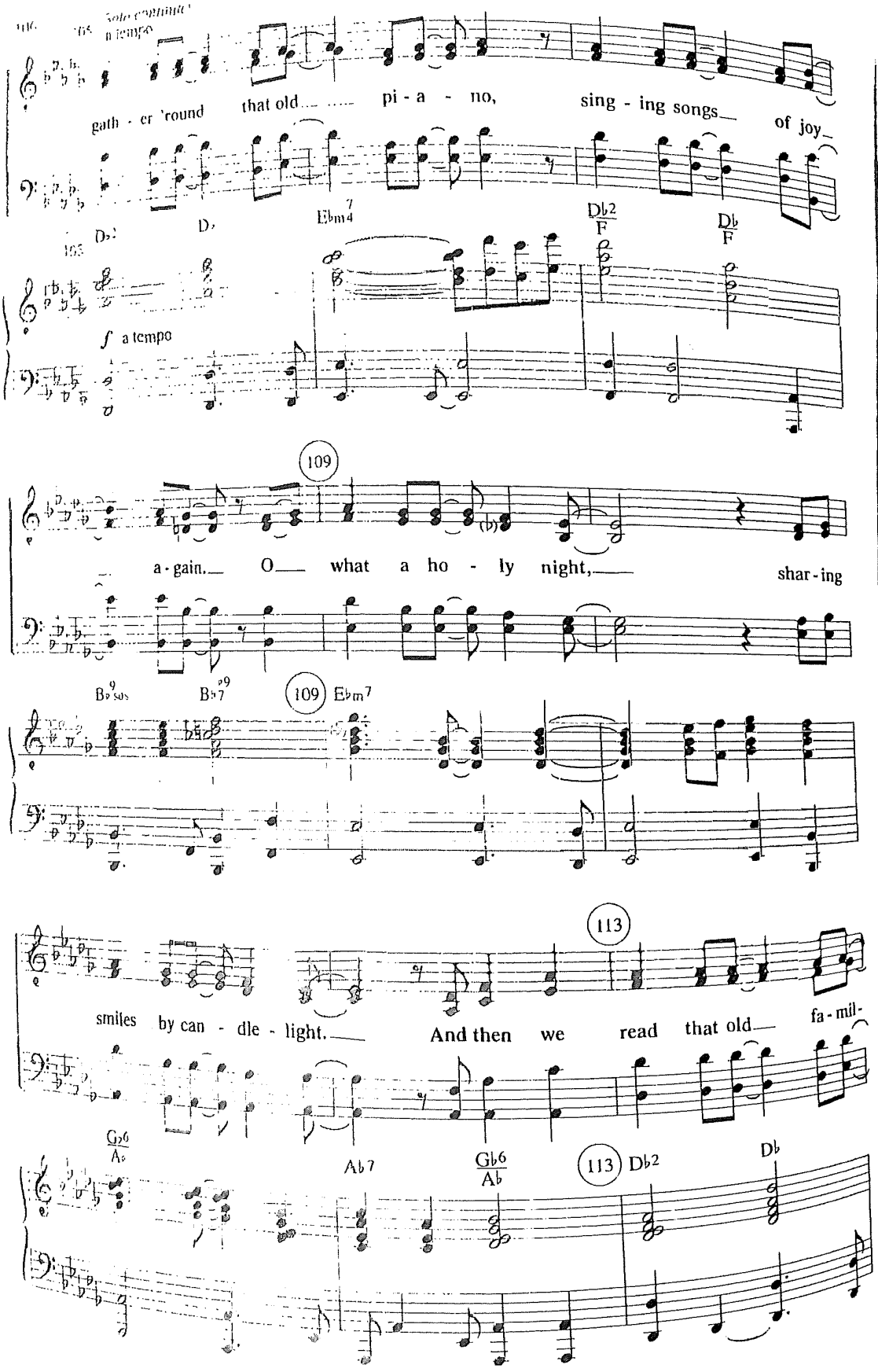

69
brat - ing Christ the King, that's the most im - por - tant
that's the most im - por - tant
69 Dm7
Dm/B
73
thing. So, once a - gain, we ask You Fa - ther, to re -
thing. Ah
E7♭9 E7♭5 E7 73 Am Am/G A4/G Am/G
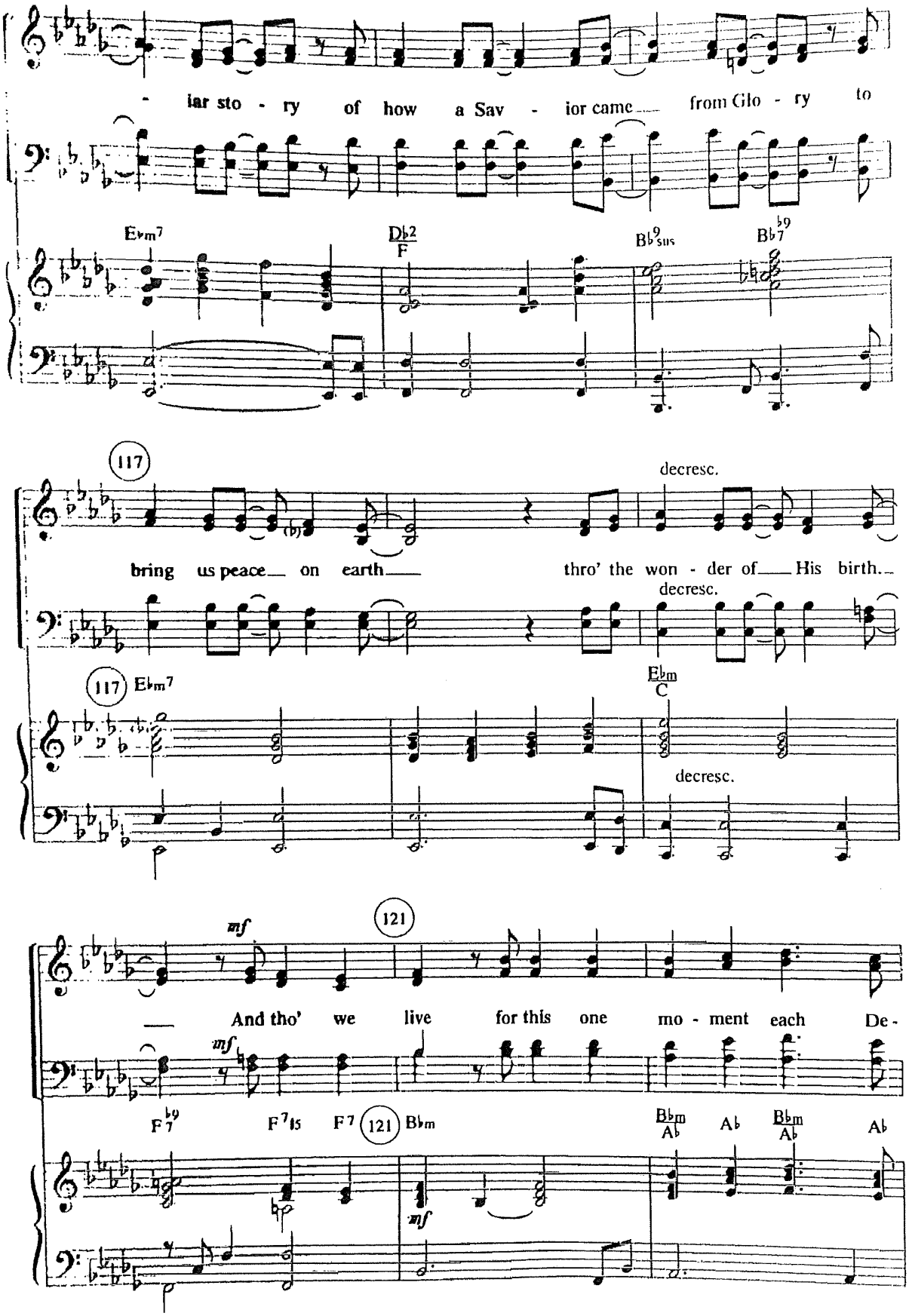

77
mind us; so that we will not for -
mp
Oo
mp
Fm
Fm6
Fm
D
77
C2
G
CD: 64
get that it's not Christ - mas
mf
that it's not Christ - mas
mf
C
G
F
G
cresc.

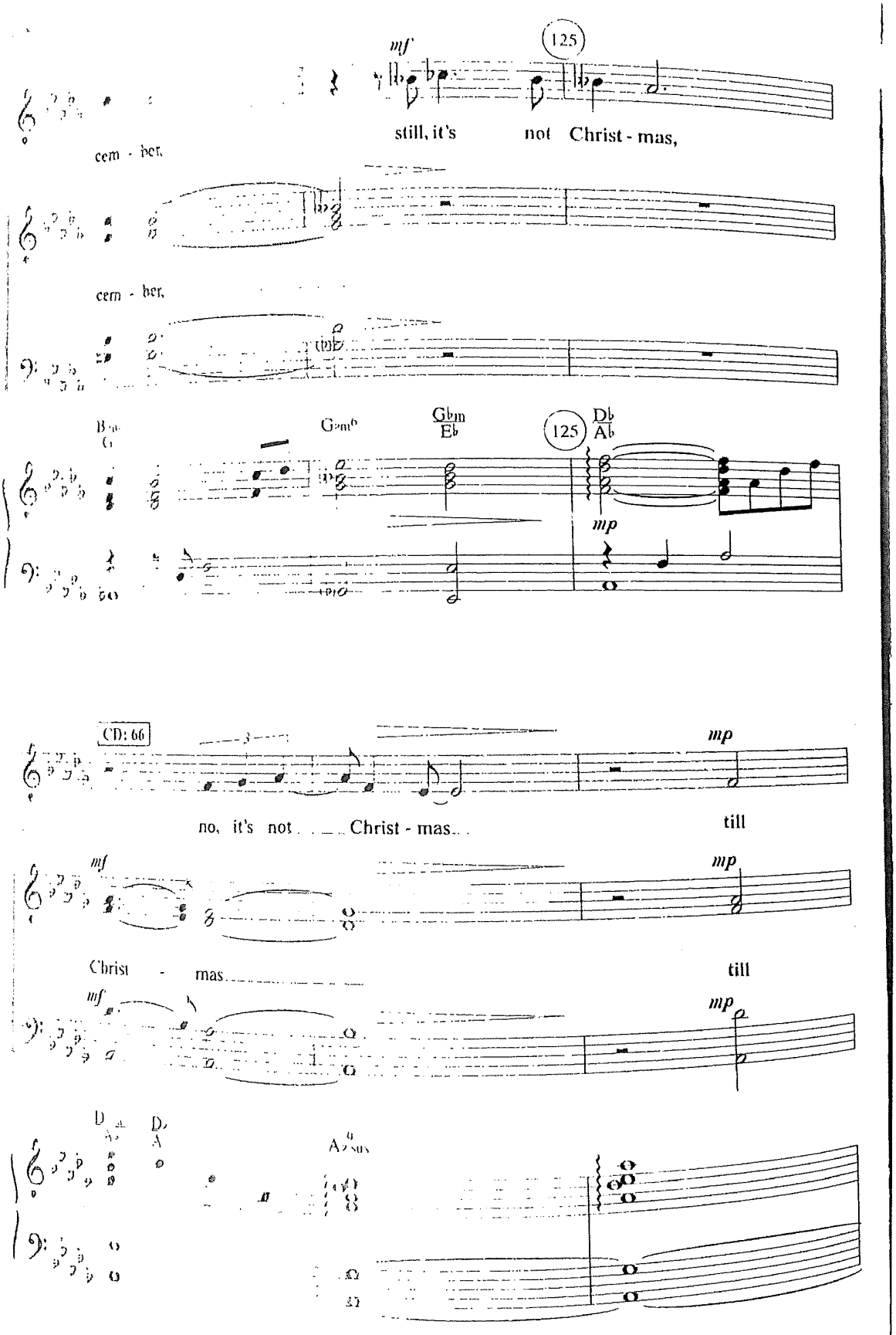

Solo continues
mf
81
Un - til we gath - er 'round that old pi - a - no,
mf
E
G
81 C2
Dm4 7
mf
85
sing - ing songs of joy a - gain. O what a ho - ly night,
C2
E
A9sus
A7 b9
85 Dm7
shar - ing smiles by can - dle - light. And then we
Dm7
G9sus
G
G9sus
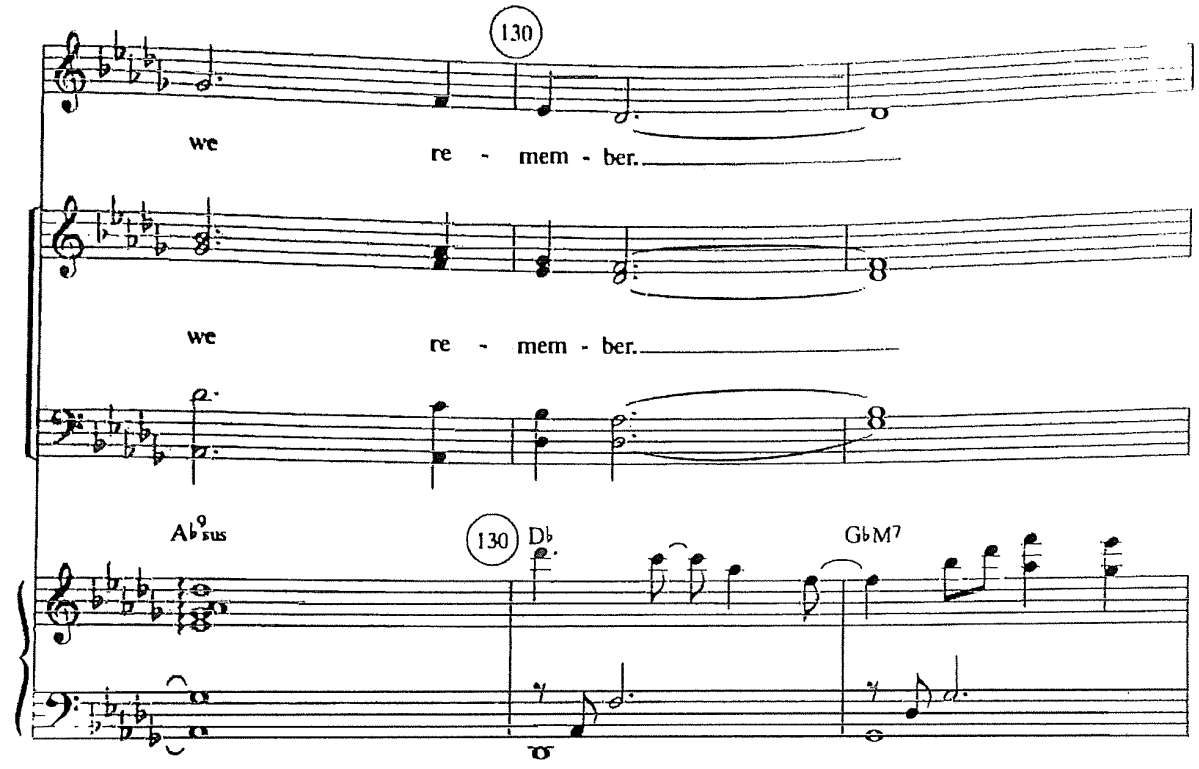

read that old fa - mil - iar sto - ry of how a Sav - ior came
C
Dm7
C2/E
C/E
93
from Glo - ry to bring us peace on earth thro' the
A9
A7
93
Dm7
97
won - der of His birth. And tho' we live for this one
Dm/B
E7
E7♭5
E7
Am
97
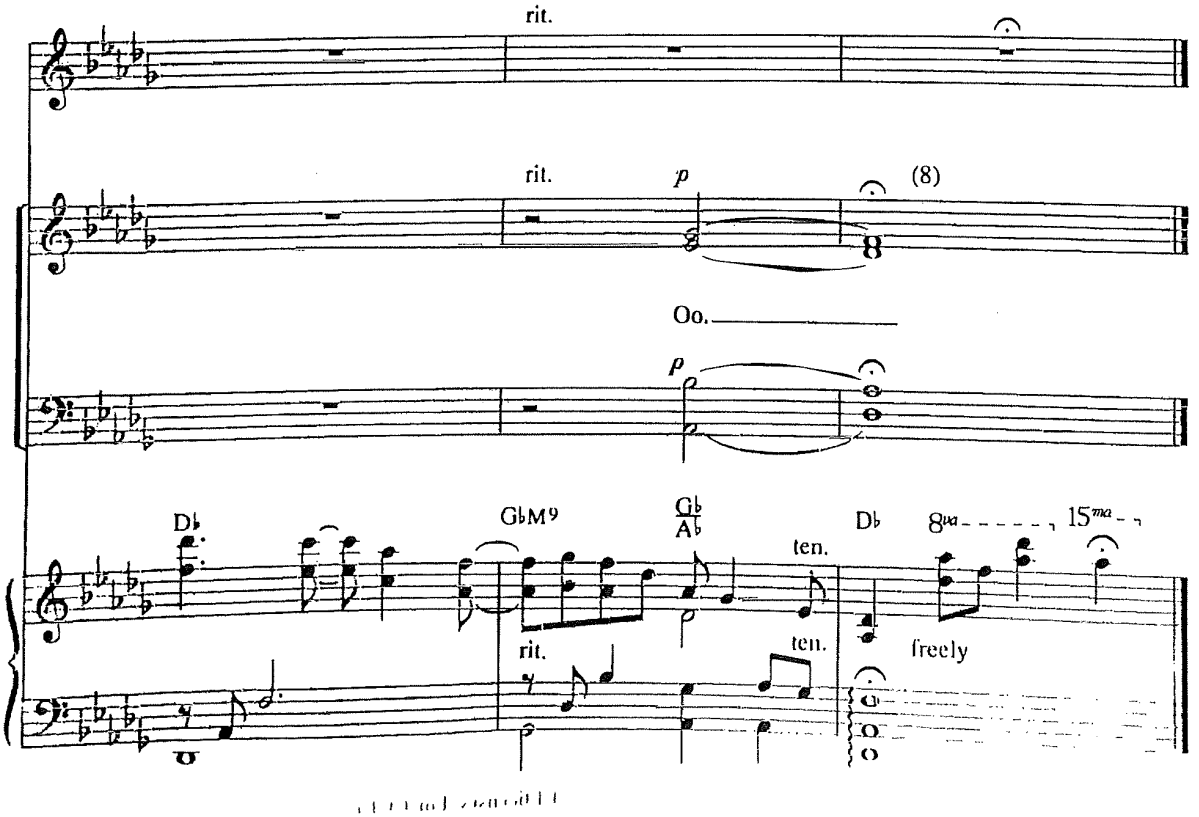

Solo
mf
mo - ment each De - cem - ber,
still, it's not
mo - ment each De - cem - ber,
Am G
A4 2 G
Am G
Am F
Fm6
Fm6 D
101
CD: 65
rit. f
Christ-mas,
it's not Christ - mas,
Un - til we
cresc.
rit. f
Christ - mas,
Un - til we
cresc.
f
101
C G
F6 G
FM7 G
cresc.
rit.


a tempo
gath - er 'round that old pi - a - no, sing - ing songs of joy
a - gain. O what a ho - ly night, shar - ing
smiles by can - dle - light. And then we read that old fa - mil -
109
113


- iar sto - ry of how a Sav - ior came from Glo - ry to
Ebm7
Db2
F
Bb9sus
Bb7b9
117
decresc.
bring us peace on earth thro' the won - der of His birth.
decresc.
117 Ebm7
Ebm
C
decresc.
mf
121
And tho' we live for this one mo - ment each De -
mf
F7b9
F7b5
F7
121
Bbm
Bbm
Ab
Ab
Bbm
Ab
Ab
mf


mf
125
still, it's not Christ - mas,
cem - ber,
cem - ber,
Gbm
Eb
Db
Ab
125
mp
CD: 66
mp
no, it's not Christ - mas...
till
mf
mp
Christ - mas.
till
mf
mp


130
we re - mem - ber.
we re - mem - ber.
Ab9sus
130
Db
GbM7


rit.
rit.
p
(8)
Oo.
p
Db
GbM9
Gb
Ab
ten.
Db
8va
15ma
rit.
ten.
freely

Scene 4 - Til We Remember

LX-6: Train station dims. Spotlight on Thomas family home stage right. Optional matching spotlight on Walker home stage left.

Mother Thomas sings. The family Bible is open. Children sit on the floor. A picture of Hank in military uniform rests on the mantle. Father and a child decorate the Christmas tree with popcorn and tinsel. If staging allows, Mrs. Walker and Annie appear stage left. Annie colors a picture for her daddy while Mrs. Walker holds Tommy's letter.

DIRECTOR NOTE: One family is waiting for a son to return. One family is learning to live with an empty chair.

During the song, Hank watches the home scene. He removes Tommy's photograph from his pocket.

SFX-8: Soft memory voiceover, warm and natural.

TOMMY VOICEOVER

Christmas dinner, Hank. You are invited.

Hank quietly folds the photograph and places it back in his pocket.

LX-7: Spotlight returns to Pete and Hank at the bench. Both mics on.

PETE

Looks like somebody loved him very much.

HANK

They still do.

PETE

Yes. They do.

HANK

Sometimes I wish I could forget.

PETE

No you do not. If you forgot him, you would lose him twice.

Hank absorbs that.

Scene 5 - Where Was God?

PETE

I am sure you have seen a lot. I know I did when I was in the Marines.

HANK

Yes sir. More than I can say.

PETE

Been there. It was no picnic either, trust me. But God got me through it. Now I have a lovely wife, two beautiful daughters, and I am going to be a grandpa pretty soon. God is good.

HANK

Congratulations. I have to disagree with you on one thing though. God is nowhere to be found in the places I have been. Not to offend, but I do not really think He cares about any of it. If He did, I do not think He would let all this happen. Not a good God anyway.

PETE

That is a fair question.

HANK

It is?

PETE

Absolutely.

HANK

Tommy loved God more than anybody I ever met. He prayed every night. He had a wife and a little girl waiting for him. If God was there, Pete, I sure could not see Him.

PETE

You asked where God was. Christmas is God's answer.

HANK

Christmas?

PETE

Christmas is not just about a baby. It is about a God who came looking for us.

Pete opens his Bible.

PETE

They called His name Emmanuel, which means God with us. Not God above us. Not God watching from a distance. God with us in grief, in fear, in suffering, and in loss.

HANK

Even on a battlefield?

PETE

Especially there. If God was willing to step into a manger, He is not afraid to step into a foxhole.

Hank looks at Pete. For the first time, he is not arguing. He is listening.

HANK

I have never thought about it that way.

PETE

Most people do not. Christmas is not the story of people reaching God. It is the story of God reaching us.

MUS-4: King of Eternity.

Pete sings or transitions into the musical feature. Choir fades into darkness or soft support lighting.

PETE (continued)
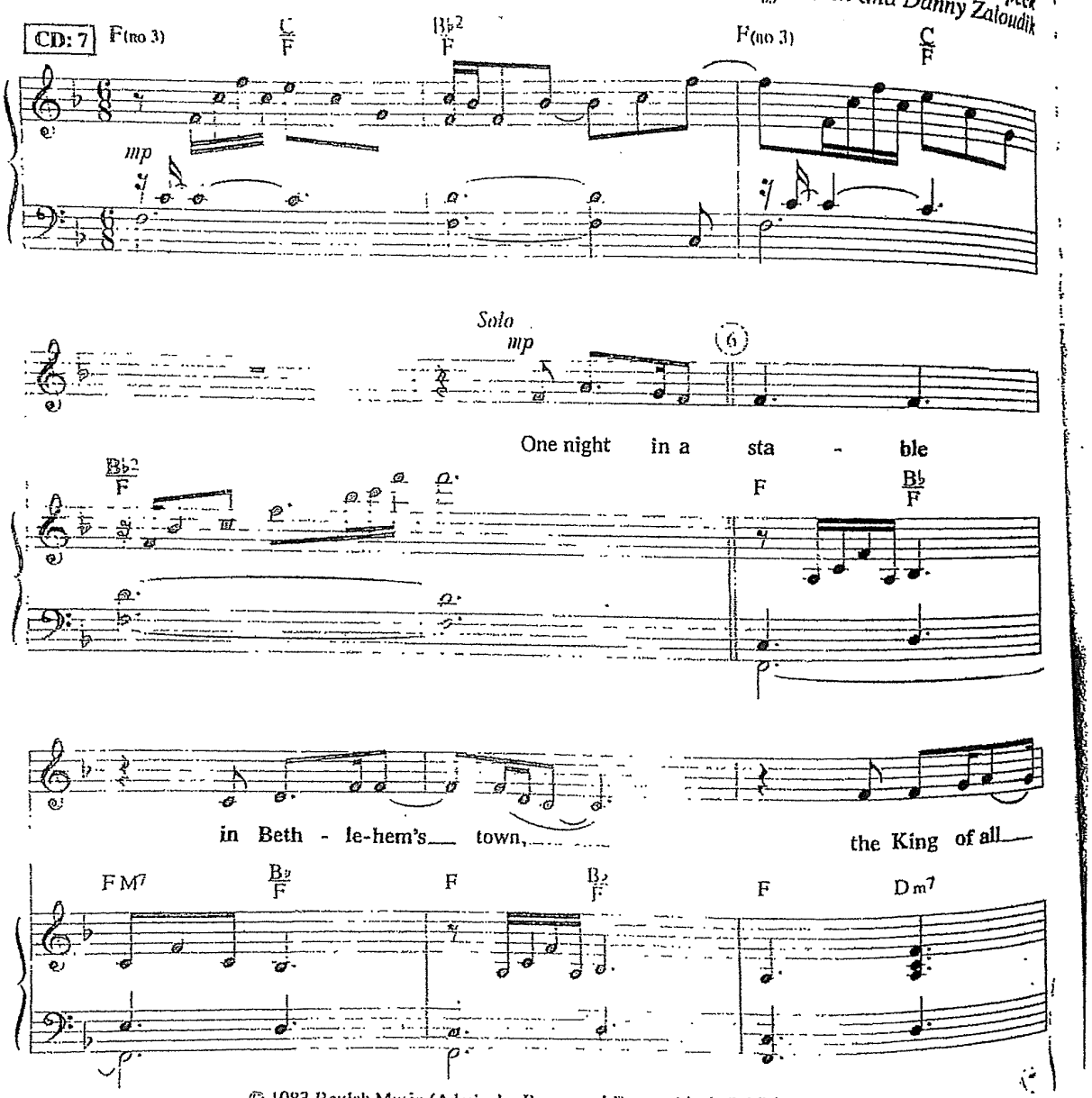
God with us...what a thought!

King of Eternity

with
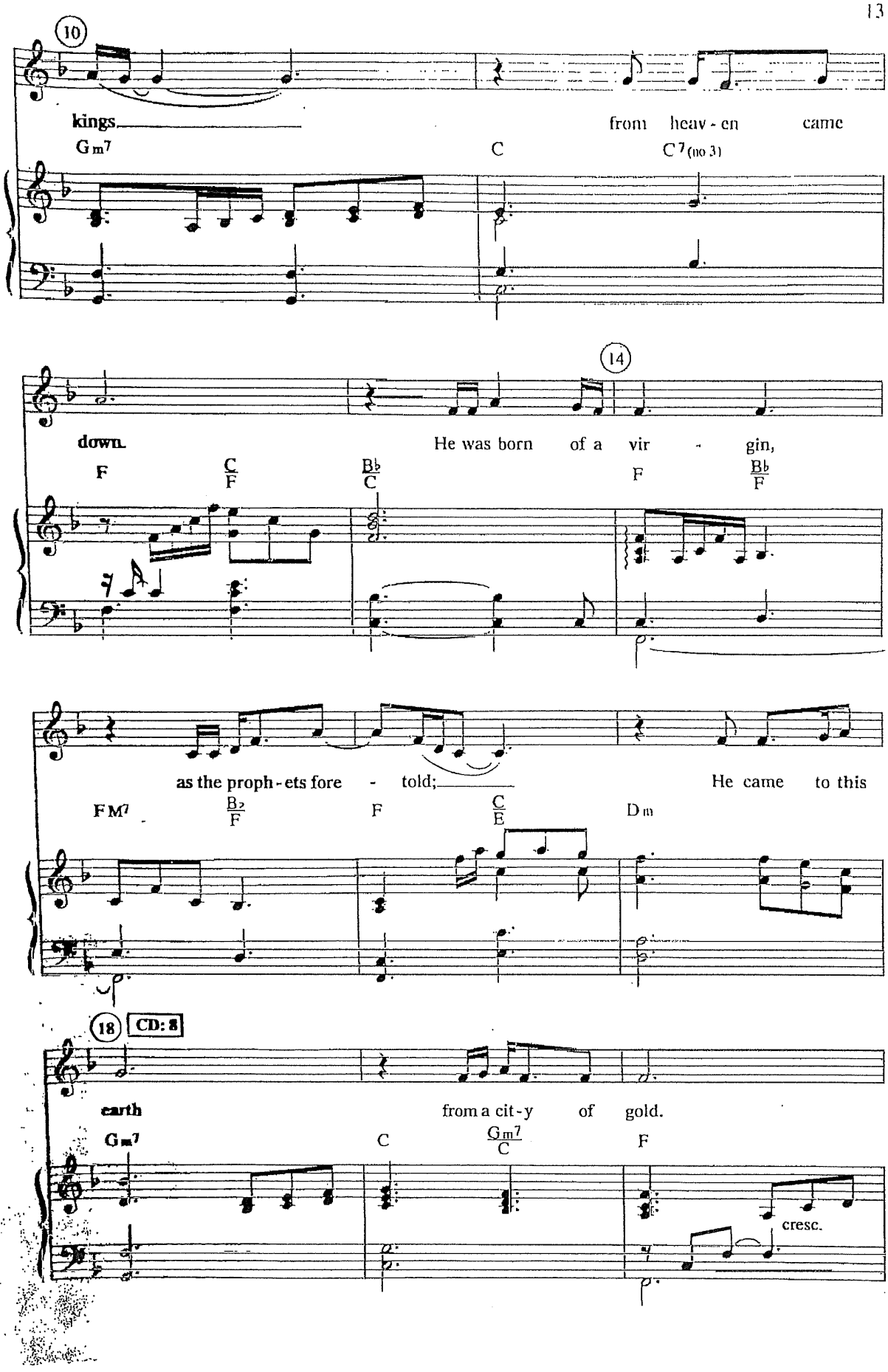
What Child Is This?
Hark! the Herald Angels Sing
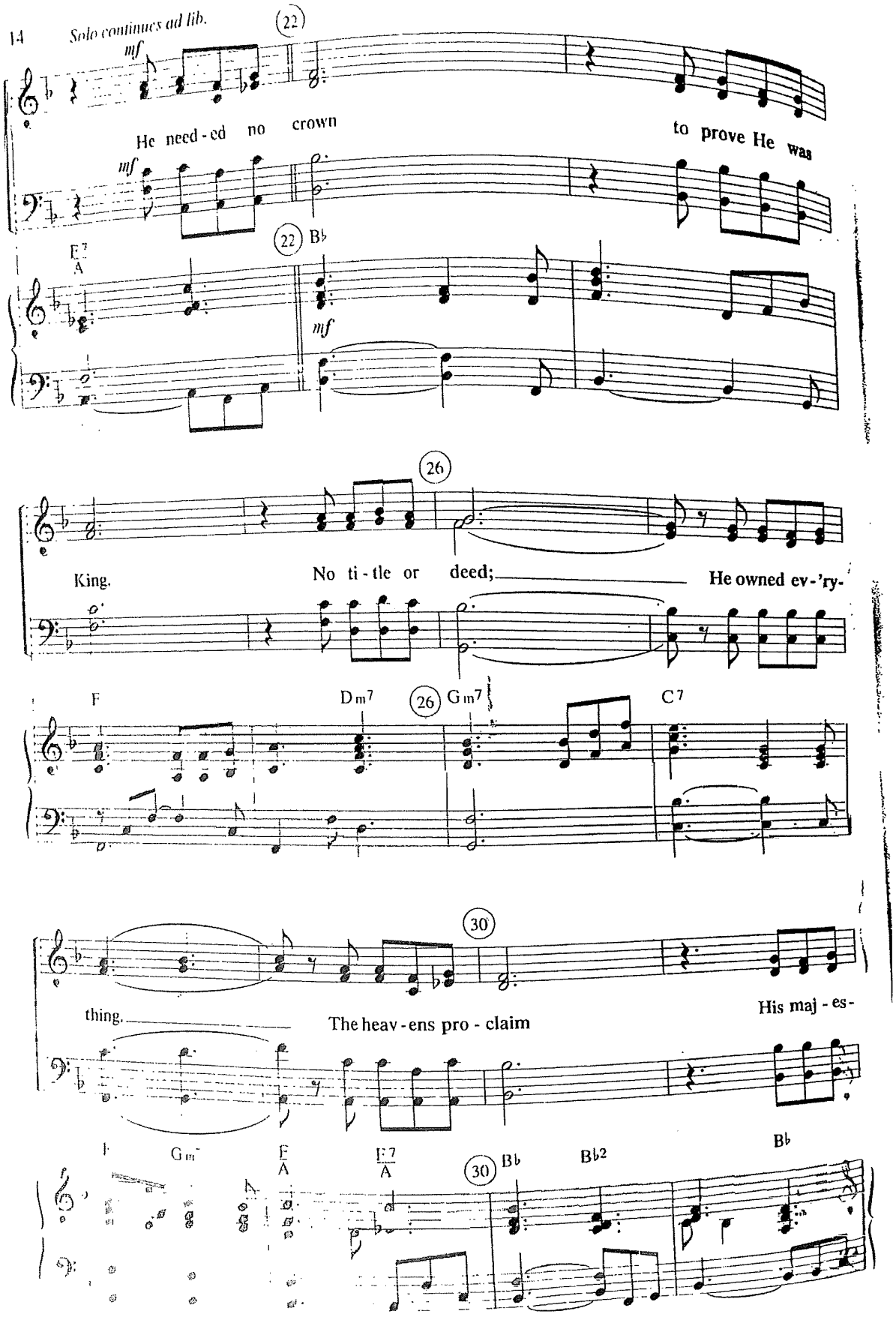
Words and Music by
SQUIRE PARSONS
Arranged by Mike Speck
Cliff Duren and Danny Zaloudik
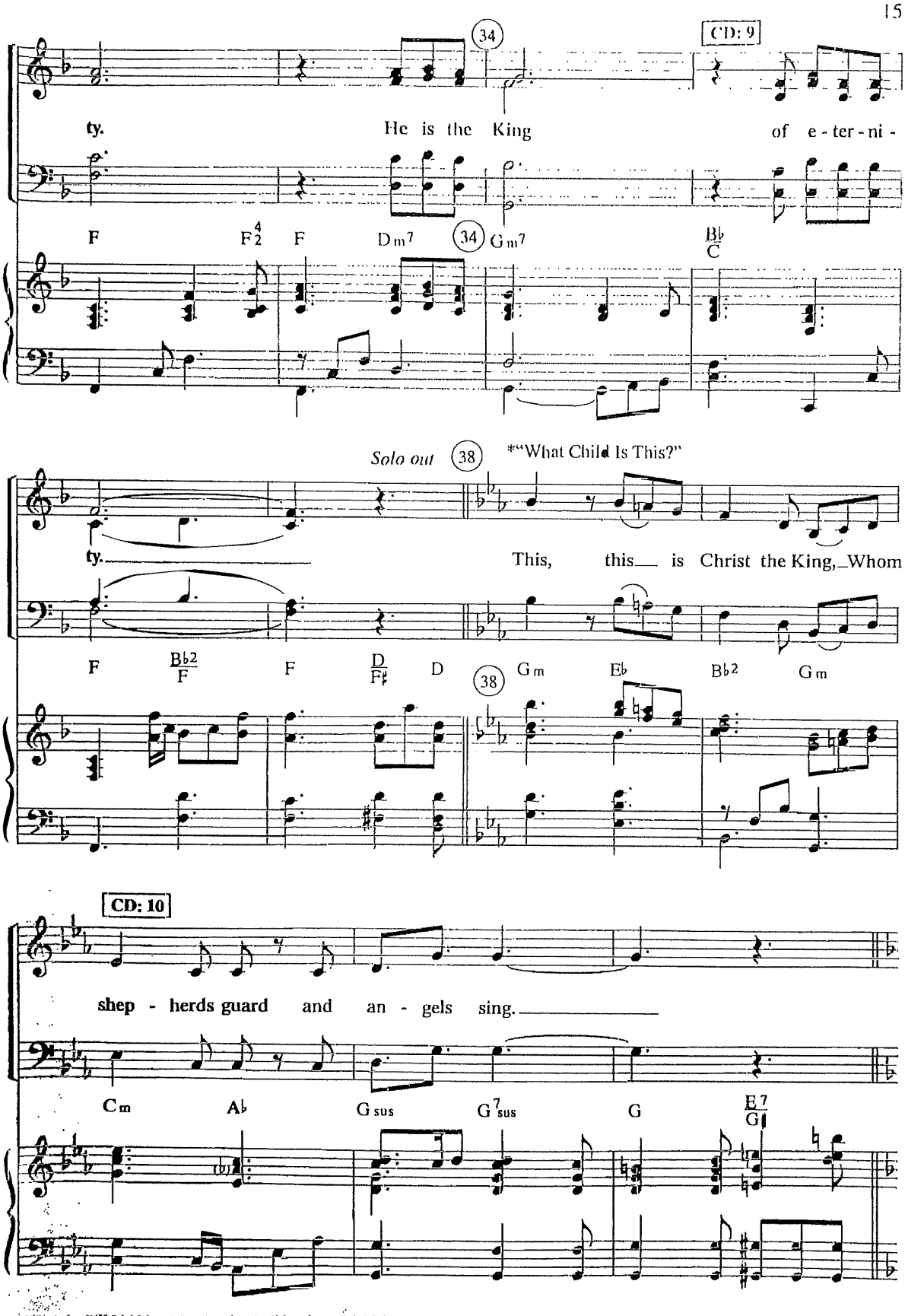


© 1983 Beulah Music (Admin. by Brentwood-Benson Music Publishing, Inc.).
All rights reserved. Used by permission.
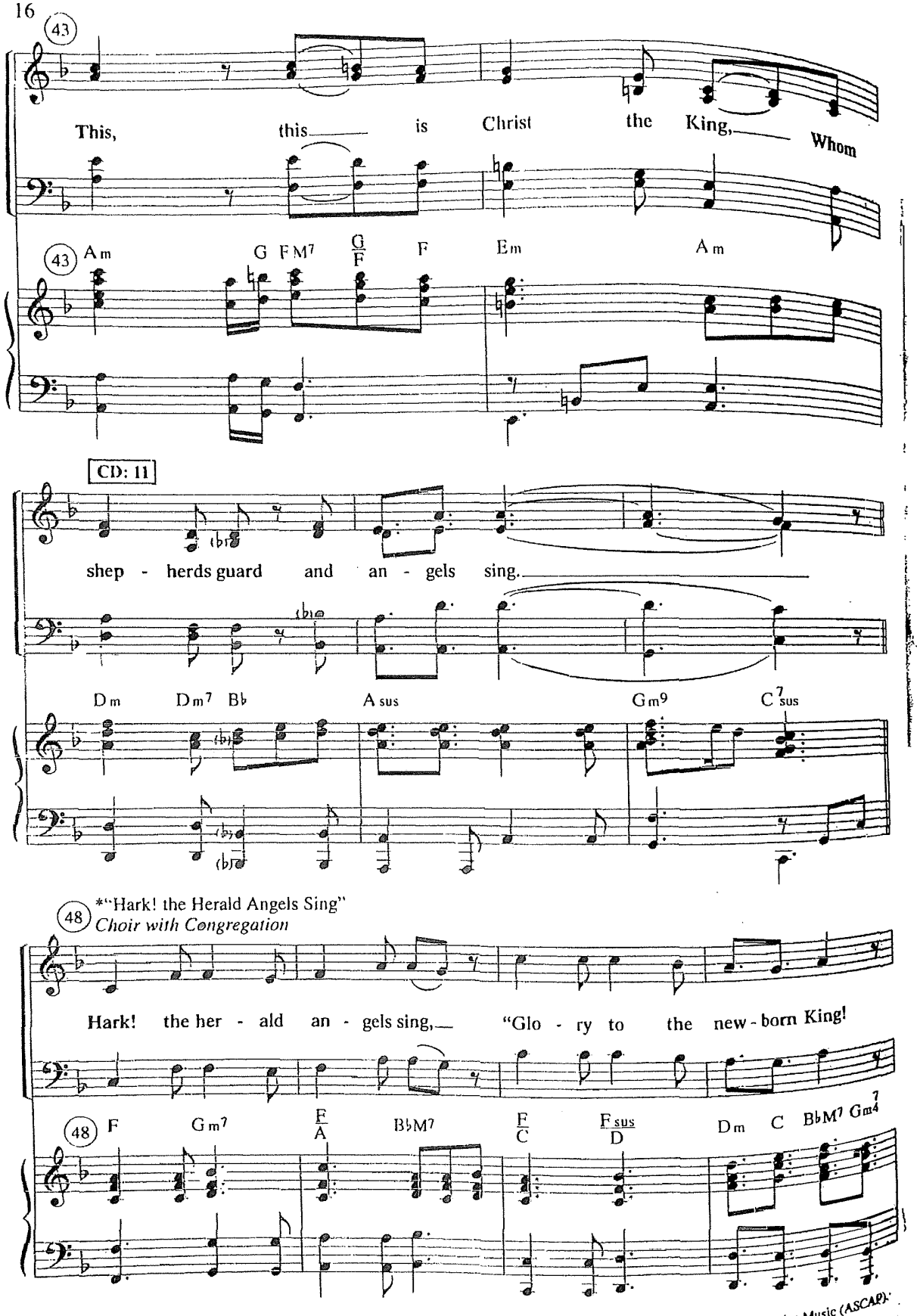
PLEASE NOTE: Copying of this product is NOT covered by CCLI licenses. For CCLI information call 1-800-234-2446.


10
kings.
from heav - en came
Gm7
C
C7(no 3)
14
down.
He was born of a vir - gin,
F
C/F
B♭/C
F
B♭/F
as the proph - ets fore - told;
He came to this
FM7
B♭/F
F
C/E
Dm
18
CD: 8
earth
from a cit - y of gold.
Gm7
C
Gm7/C
F
cresc.
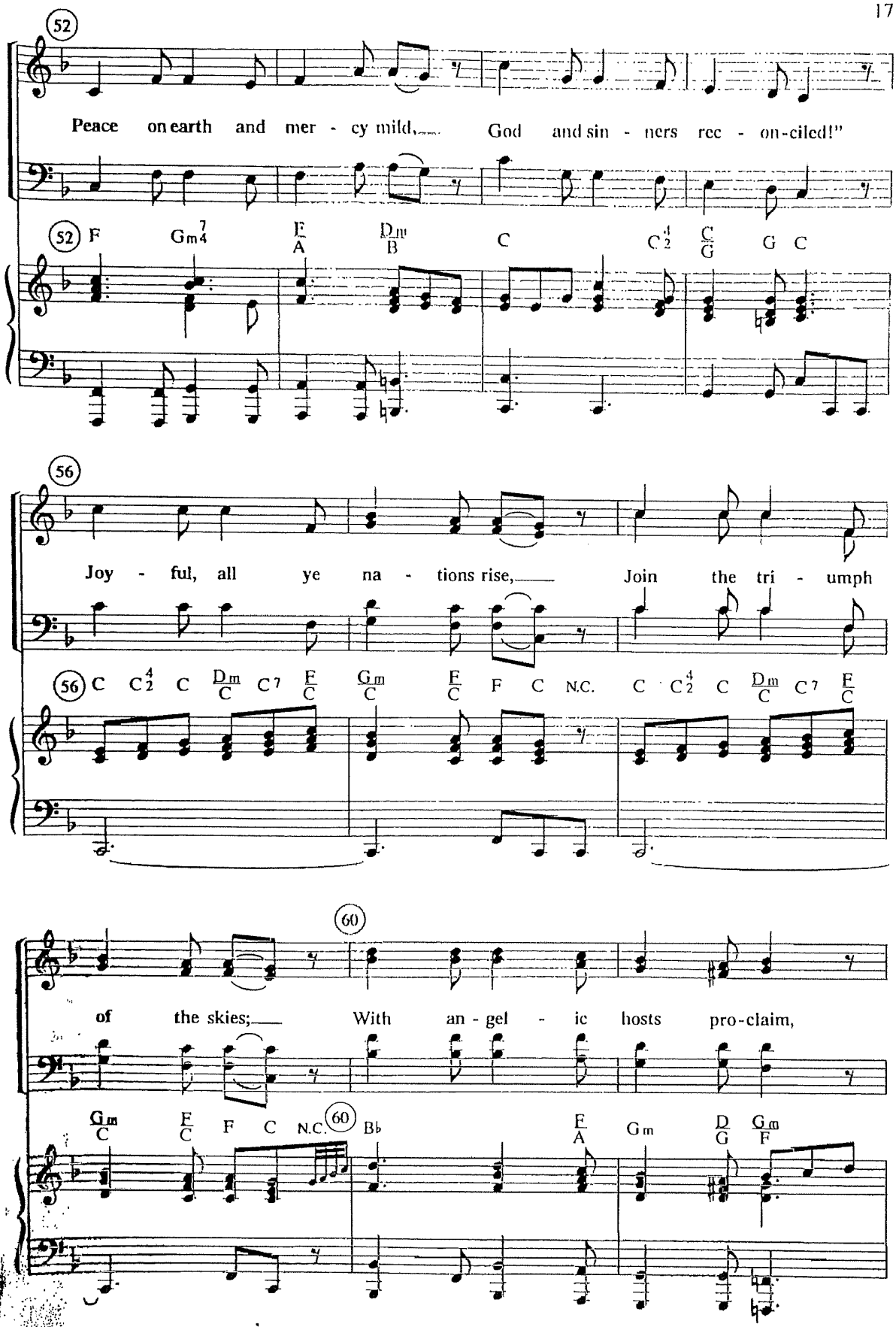

14
Solo continues ad lib.
mf
22
He need - ed no crown
to prove He was
22 B♭
E7
A
mf
26
King.
No ti - tle or deed;
He owned ev - 'ry -
F
Dm7
26 Gm7
C7
30
thing.
The heav - ens pro - claim
His maj - es -
F
Gm7
E
A
E7
A
30 B♭
B♭2
B♭
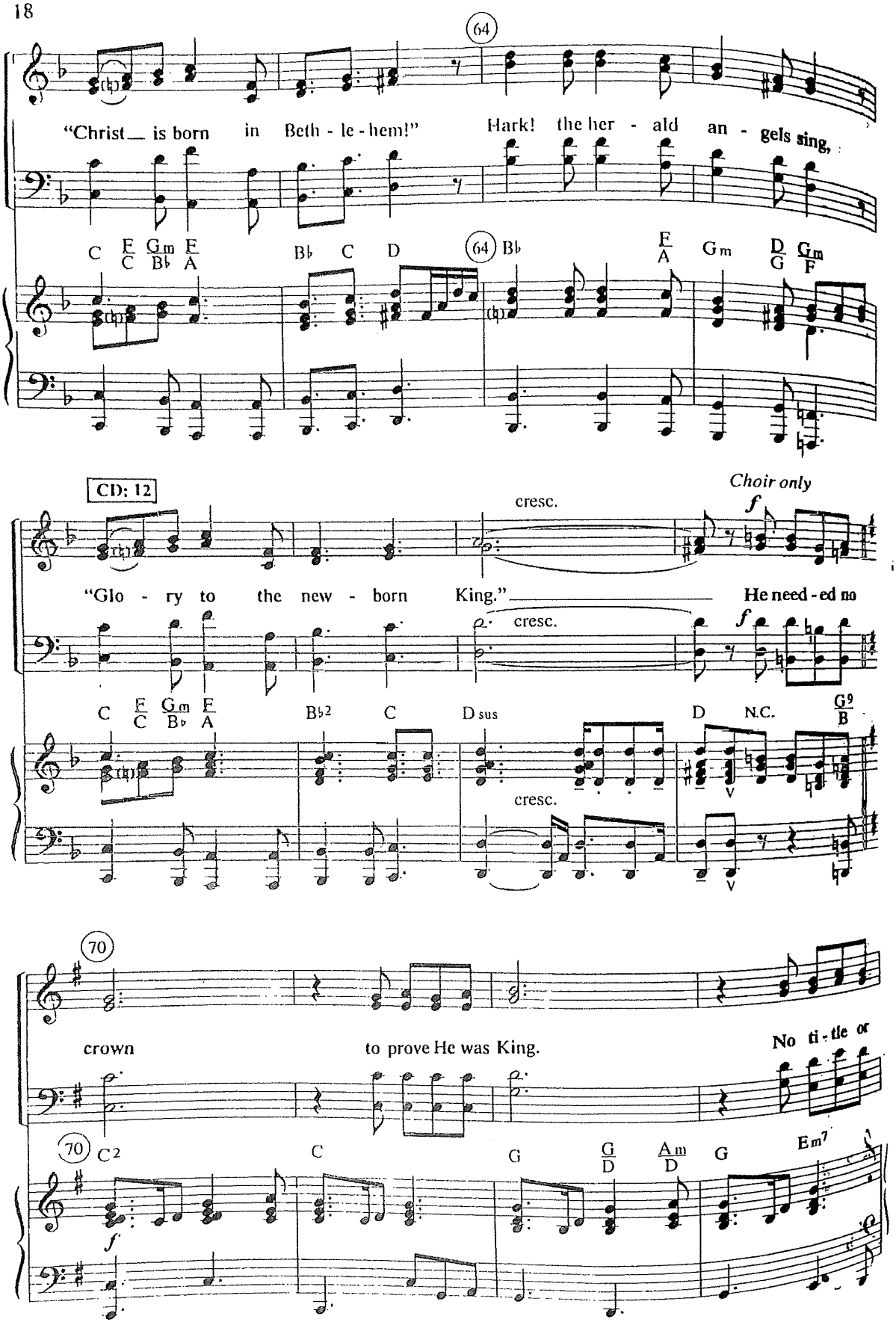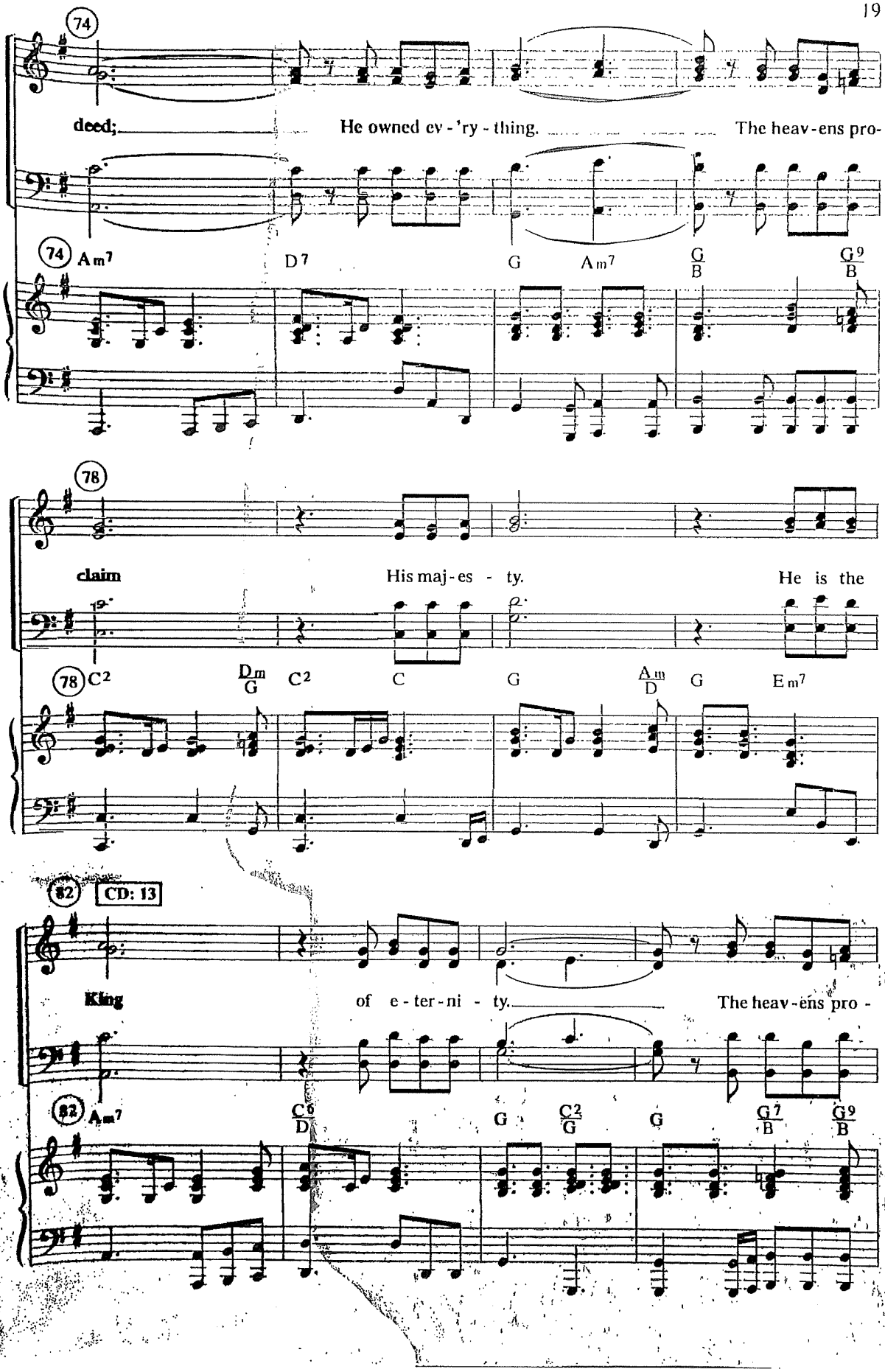


*Words by WILLIAM C. DIX; Music: Traditional English Melody. Arr. © 2005 by PsalmSinger Music (BMI) and Pilot Point Music (ASCAP). All rights reserved. Administered by The Copyright Company, 1025 16th Ave. South, Ste. 204, Nashville, TN 37212.
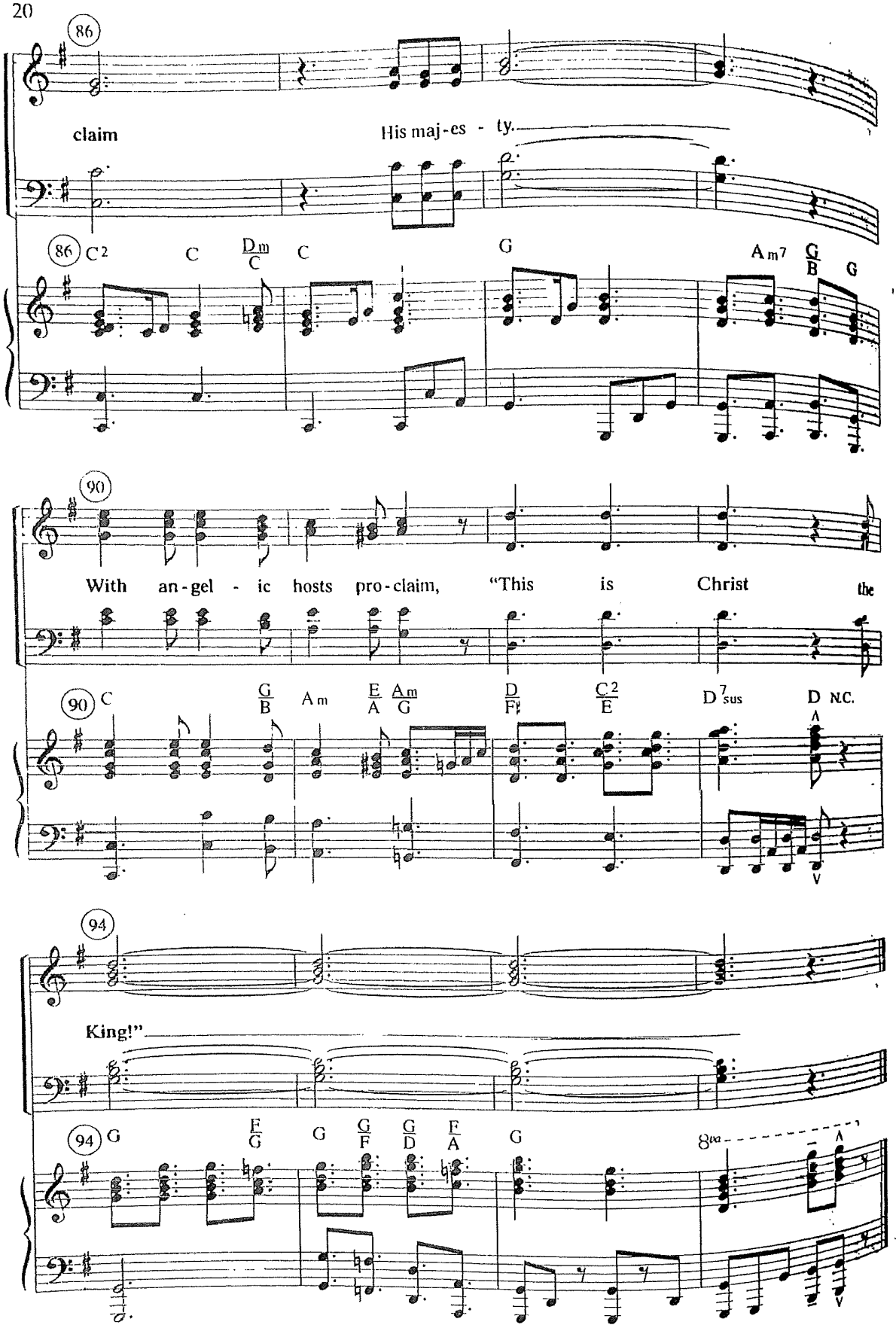


*Words by CHARLES WESLEY; Music by FELIX MENDELSSOHN. Arr. © 2005 by PsalmSinger Music (BMI) and Pilot Point Music (ASCAP).
All rights reserved. Administered by The Copyright Company, 1025 16th Ave. South, Ste. 204, Nashville, TN 37212.


52
Peace on earth and mer - cy mild, God and sin - ners rec - on-ciled!"
52 F Gm7 E/A Dm/B C C4/2 C/G G C
56
Joy - ful, all ye na - tions rise, Join the tri - umph
56 C C4/2 C Dm/C C7 F/C Gm/C F/C F C N.C. C C4/2 C Dm/C C7 F/C
60
of the skies; With an - gel - ic hosts pro-claim,
Gm/C E/C F C N.C. 60 B♭ F/A Gm D/G Gm/F


64
"Christ_ is born in Beth - le - hem!" Hark! the her - ald an - gels sing,
C E/C Gm/Bb E/A Bb C D 64 Bb F/A Gm D/G Gm/F
CD: 12
cresc.
Choir only
f
"Glo - ry to the new - born King." He need - ed no
cresc.
f
C E/C Gm/Bb E/A Bb2 C D sus D N.C. G9/B
cresc.
70
crown to prove He was King. No ti - tle or
70 C2 C G G/D Am/D G Em7
f


74
deed; He owned ev - 'ry - thing. The heav - ens pro-
74 Am7 D7 G Am7 G/B G9/B
78
claim His maj - es - ty. He is the
78 C2 Dm/G C2 C G Am/D G Em7
82 CD: 13
King of e - ter - ni - ty. The heav - ens pro -
82 Am7 C6/D G C2/G G G7/B G9/B


86
claim
His maj-es - ty.
86 C2 C Dm/C C G Am7 G/B G
90
With an-gel - ic hosts pro-claim, "This is Christ the
90 C G/B Am E/A Am/G D/F♯ C2/E D7sus D N.C.
94
King!"
94 G E/G G G/F G/D F/A G 8va

ACT II - THE WONDER

Central Question: Could God really be with me?

Act II allows the Christmas story to unfold around Hank. Pete is no longer simply explaining the story. He is helping Hank see himself in it.

Scene 1 - Mary's Yes

LX-8: Spotlight stage left on Mary.

Mary appears in soft light. Pete and Hank remain visible at the bench, but secondary.

PETE

God chose the perfect moment in time and the perfect location for the birth of Jesus. And then He chose a common young woman named Mary to be the mother of His Son.

HANK

Why her?

PETE

That is the beautiful thing. God often chooses ordinary people to do extraordinary things. People like shepherds. People like fishermen. People like soldiers.

HANK

You really think God uses people like me?

PETE

Those are usually His favorite kind.

LX-9: Angel appearance.

ANGEL

Fear not, Mary: for thou hast found favour with God. And, behold, thou shalt conceive in thy womb, and bring forth a son, and shalt call his name JESUS.

MARY

How shall this be?

ANGEL

For with God nothing shall be impossible.

Mary stands with the weight of the calling before her.

PETE

Mary did not have all the answers. She had fear, questions, and uncertainty. But faith is not having all the answers. Faith is trusting God when you do not.

PETE (continued)

You see, God would never force Mary to do something contrary to her will. For God gave mankind, from the beginning of time, the freedom of choice.

MARY

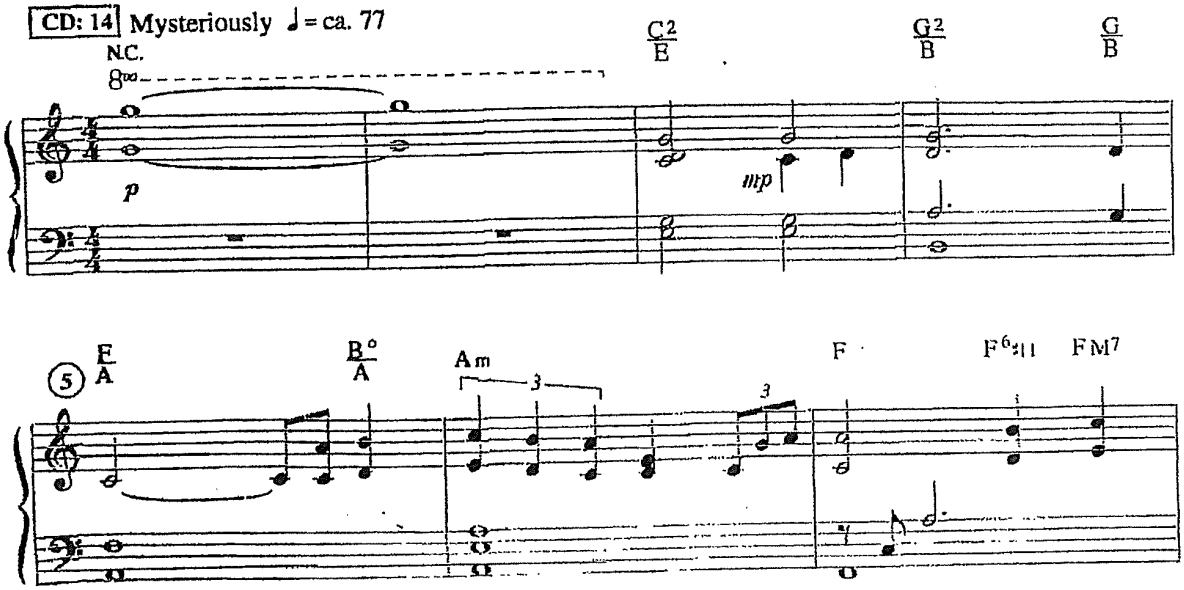
Behold the handmaid of the Lord; be it unto me according to thy word.
Mary sings

MUS-5: I Will Be Your Servant - Mary feature begins.

Mary sings. Hank watches intently.
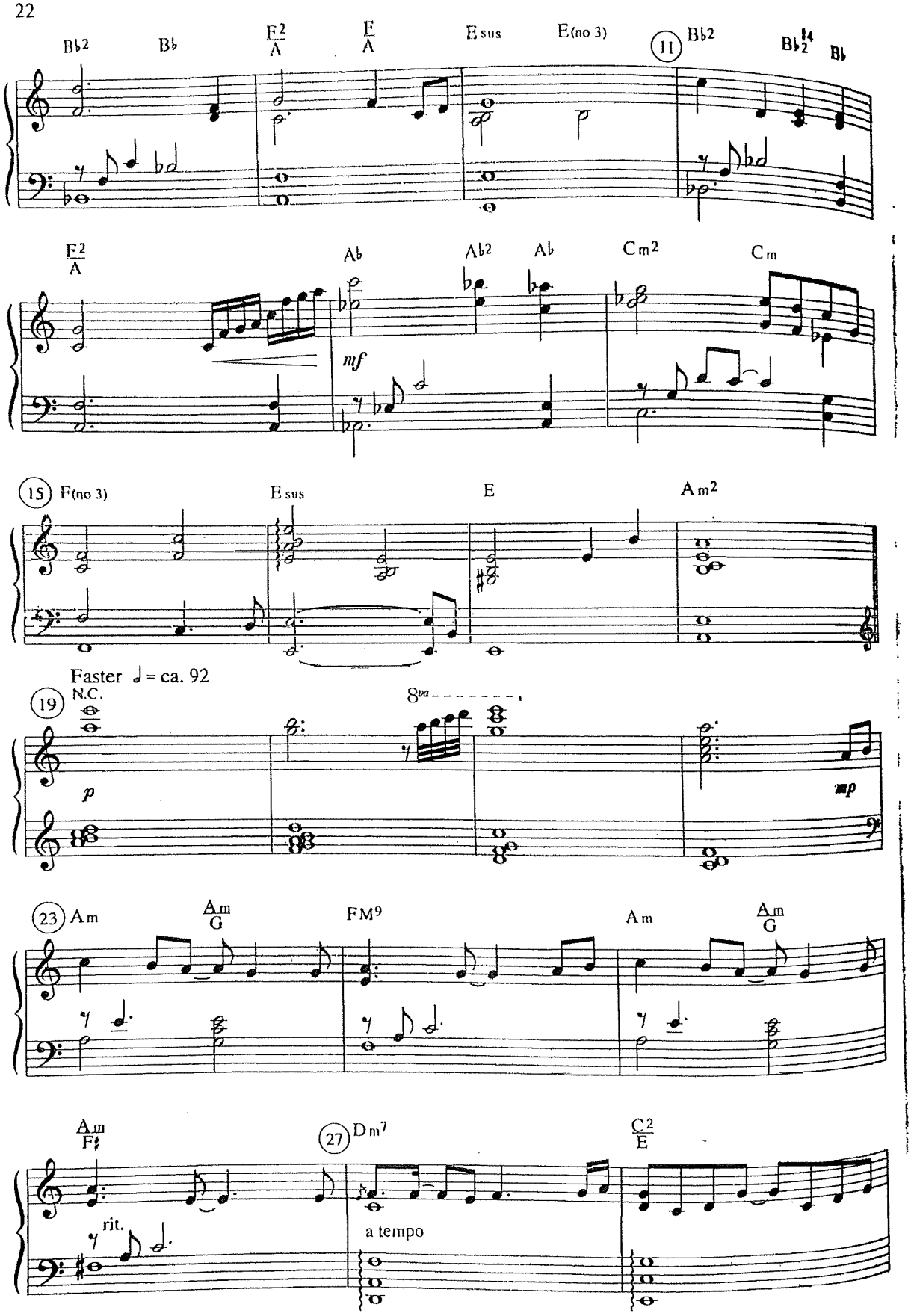
I Will Be Your Servant
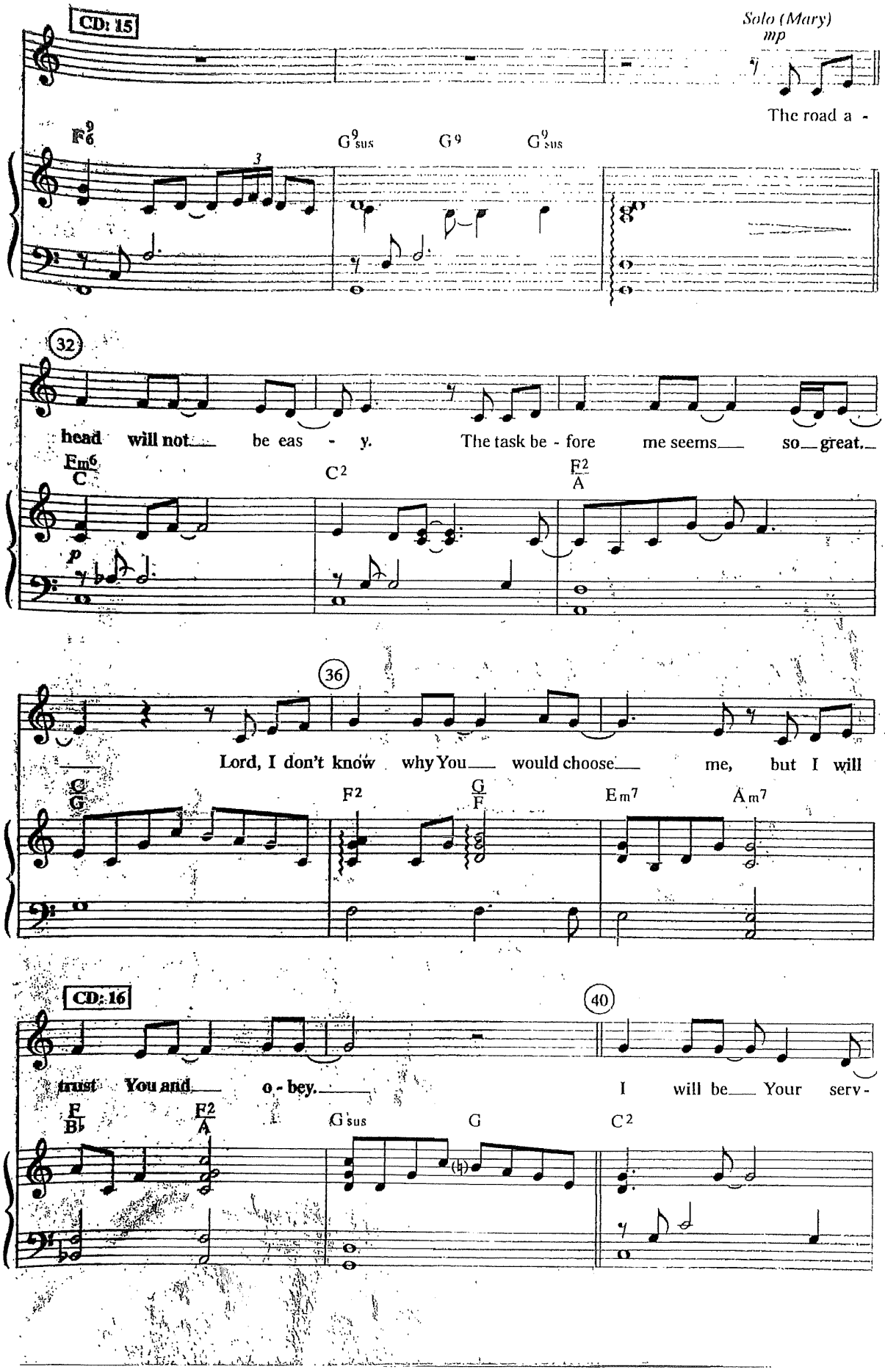
Words and Music by
REBECCA PECK
Arranged by Mike Speck,
Cliff Duren and Danny Zaloudik
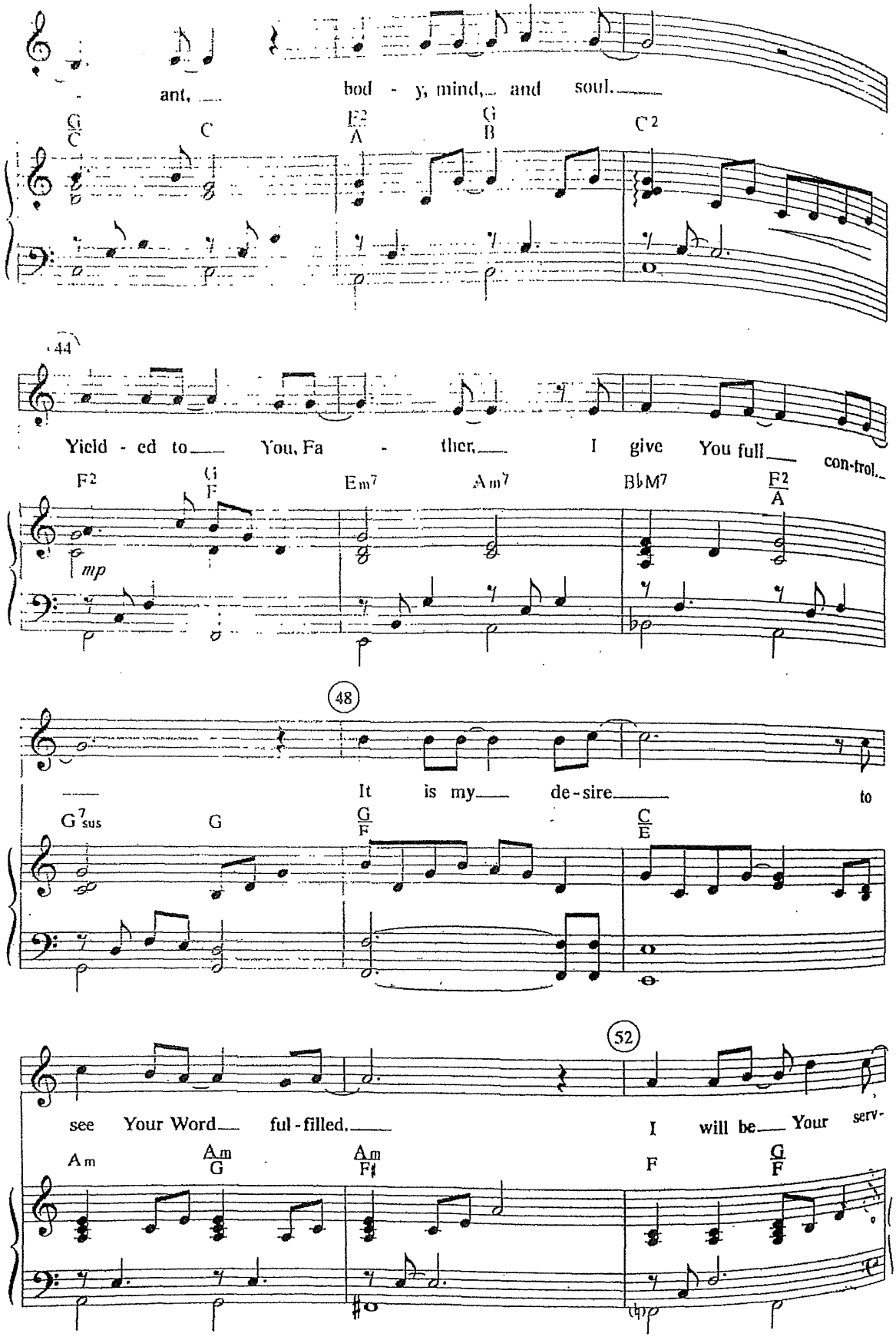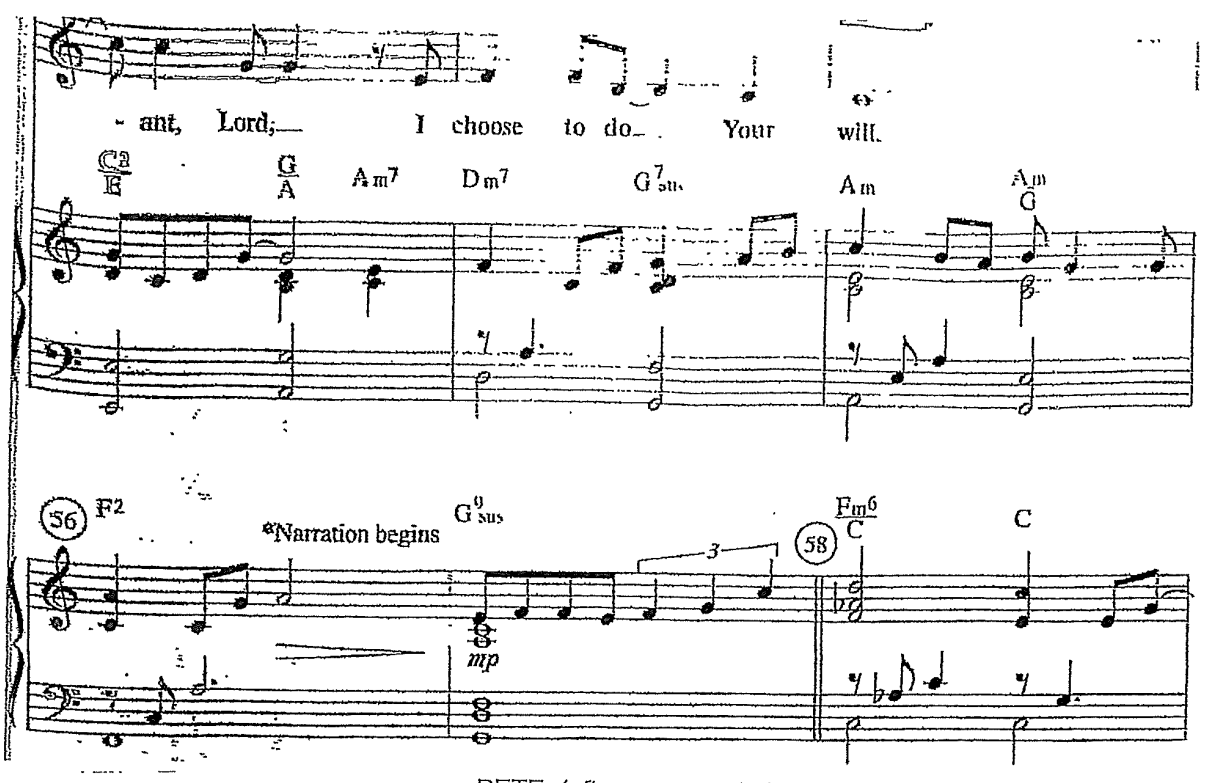


© Copyright 2005 Thomas Peck Music (PO Box 190, Spring Hill, TN 37174) (BMI).
All rights reserved. Used by permission.

PLEASE NOTE: Copying of this product is NOT covered by CCLI licenses. For CCLI information call 1-800-234-2446.


B♭2
B♭
E2/A
E/A
E sus
E(no 3)
11
B♭2
B♭14/2
B♭
E2/A
A♭
A♭2
A♭
Cm2
Cm
mf
15
F(no 3)
E sus
E
Am2
Faster ♩ = ca. 92
19
N.C.
8va
p
mp
23
Am
Am/G
FM9
Am
Am/G
Am/F♯
rit.
27
Dm7
a tempo
C2/E


CD: 15
Solo (Mary)
mp
The road a -
F9/6
G9sus
G9
G9sus
32
head will not be eas - y. The task be - fore me seems so great.
Em6/C
C2
F2/A
36
Lord, I don't know why You would choose me, but I will
C/G
F2
G/F
Em7
Am7
CD: 16
40
trust You and o - bey. I will be Your serv -
F/B♭
F2/A
G sus
G
C2


ant, bod - y, mind, and soul.
G C C F2 A G B C2
44
Yield - ed to You, Fa - ther, I give You full con-trol.
F2 G F Em7 Am7 B♭M7 F2 A
mp
48
It is my de-sire to
G7sus G G F C E
52
see Your Word ful-filled. I will be Your serv-
Am Am G Am F♯ F G F



PETE (after measure 58)

The Lord does all things will and what He does, He does perfectly and completely. Just as God chose Mary, He had also chosen Joseph to be the earthly father to His heavenly son.

HANK

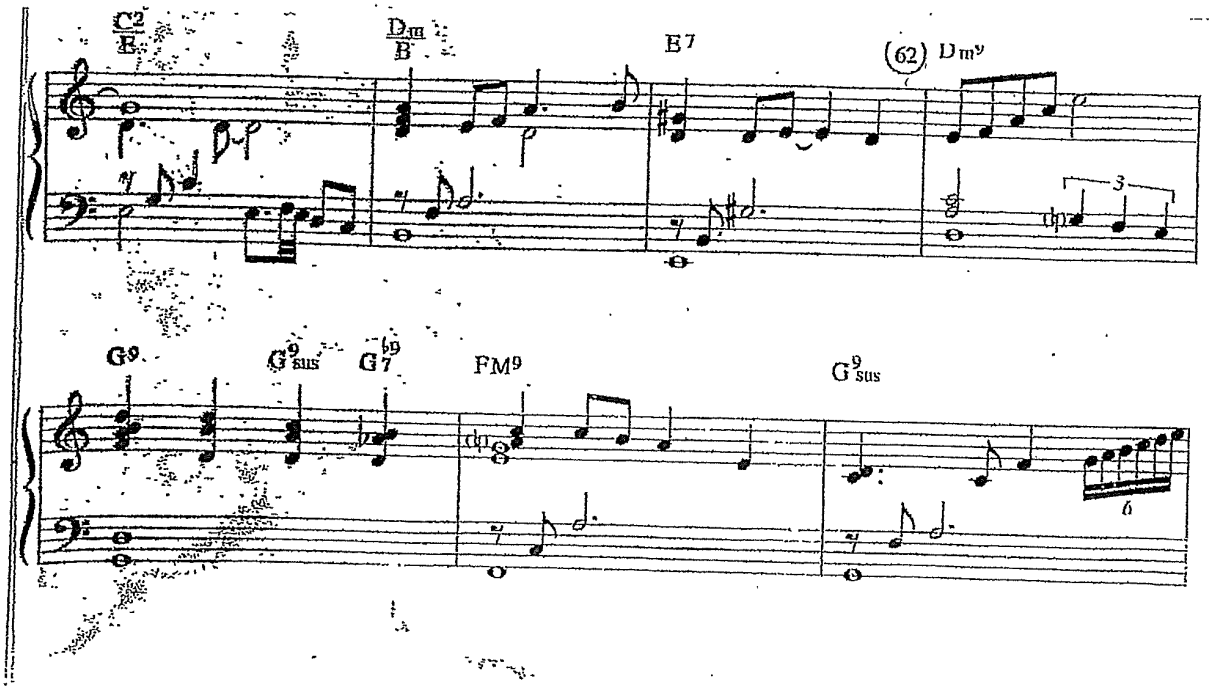
She had no idea what would happen next.
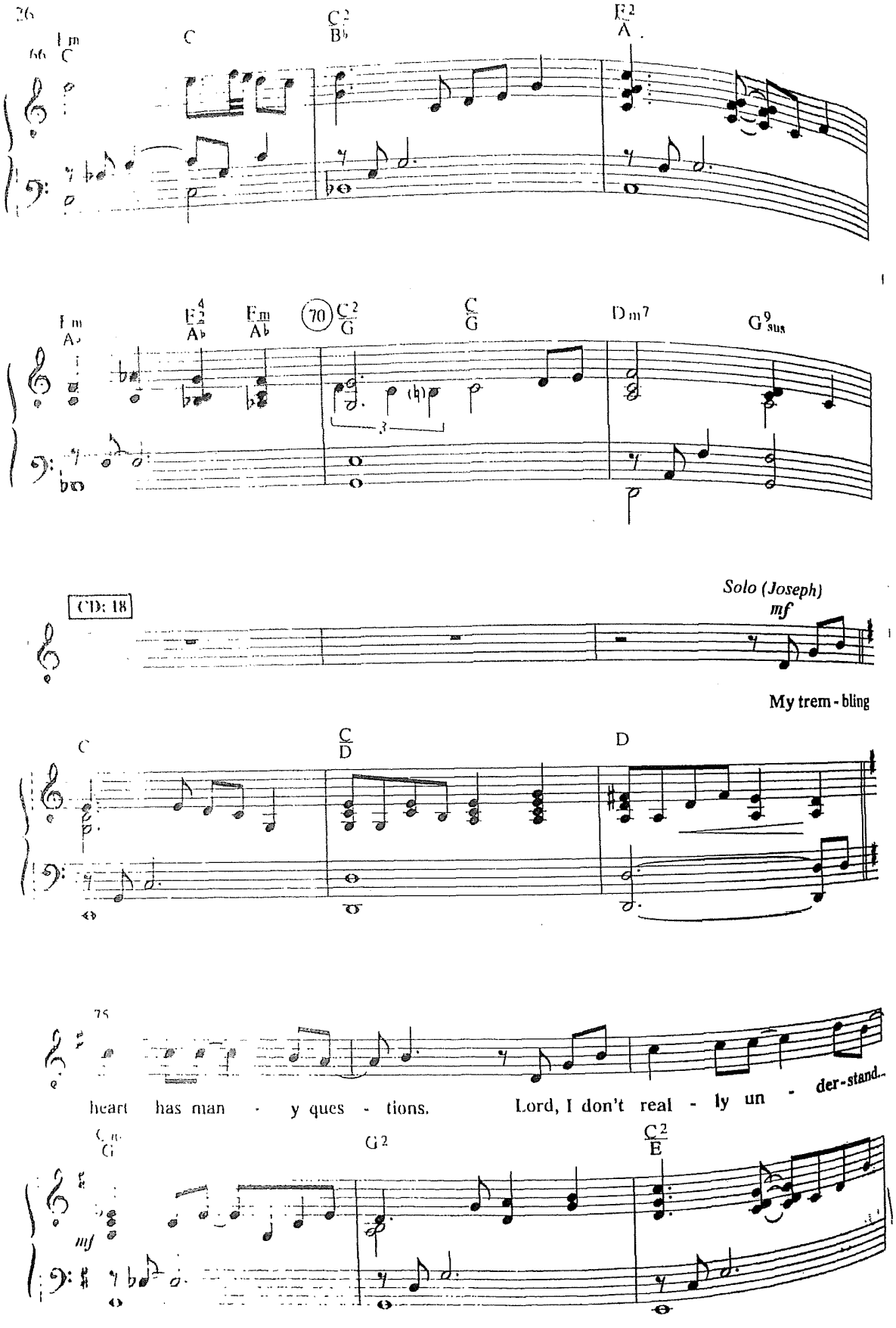
PETE
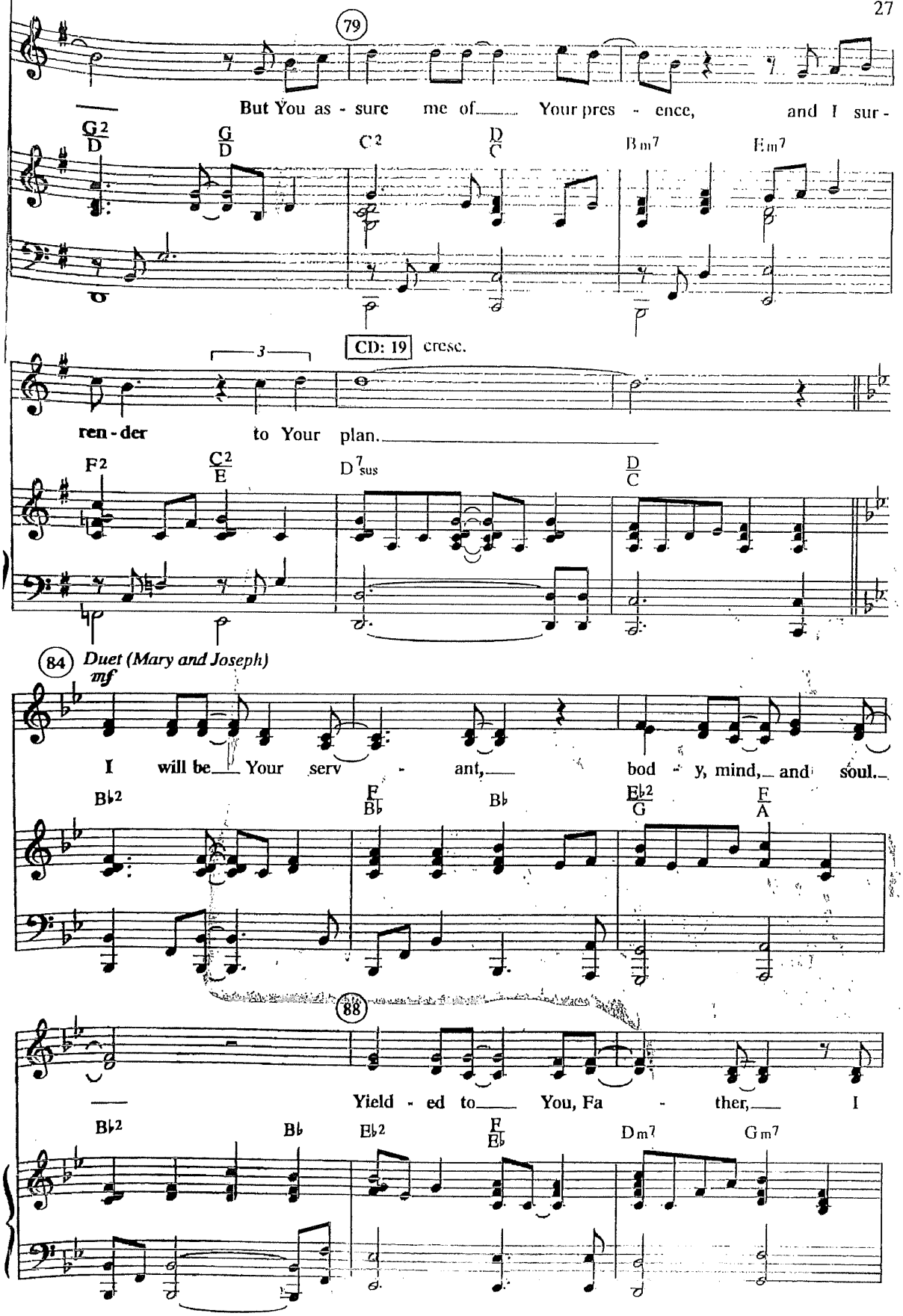
No. and she still trusted Him.
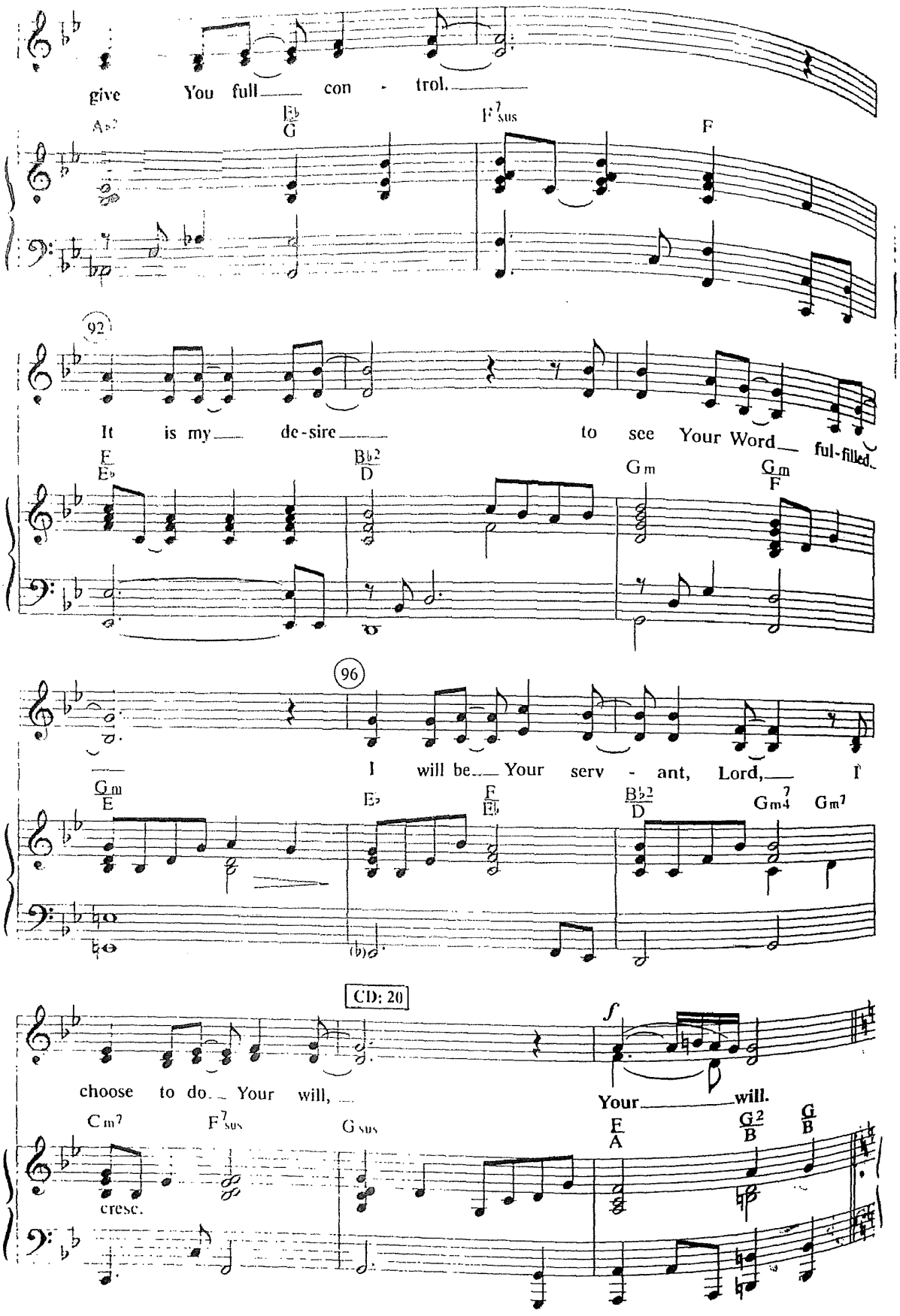
ANGEL
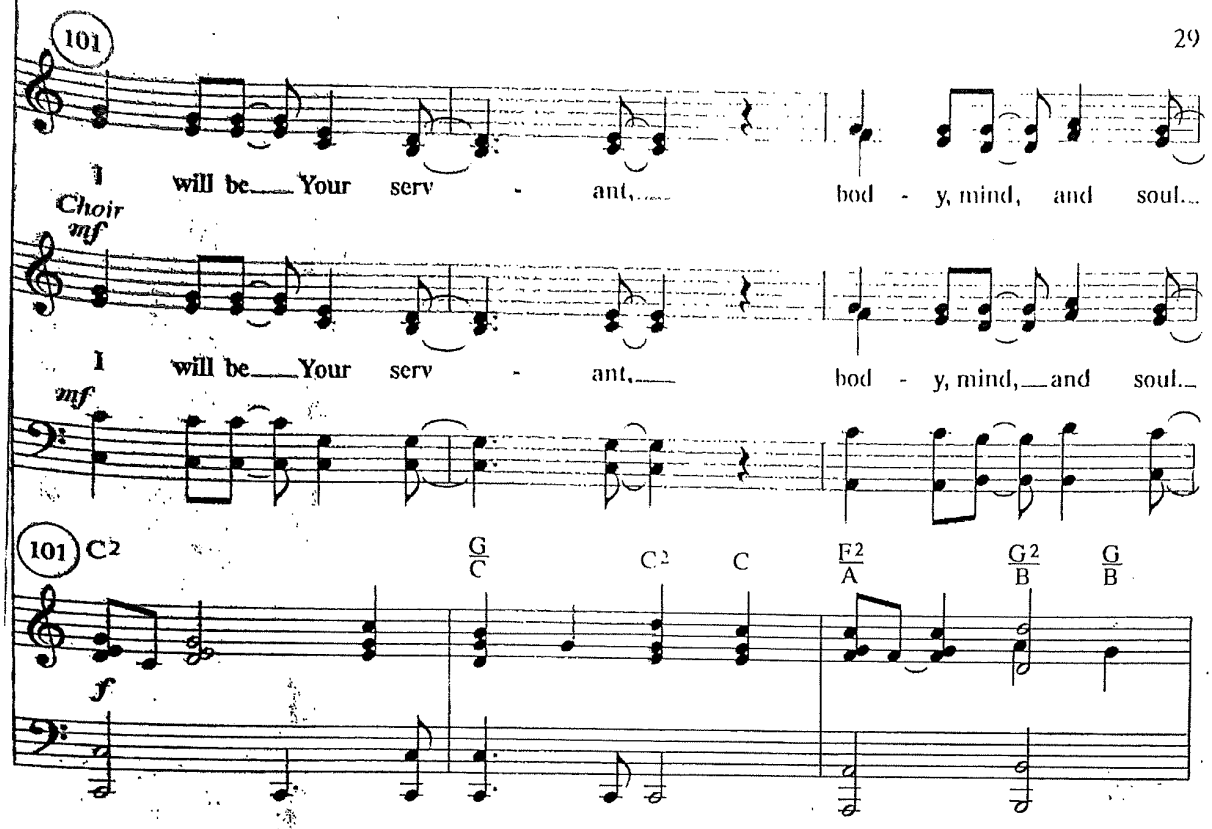
Joseph, thou son of David, fear not to take unto thee Mary thy wife: for that which is conceived in her is of the Holy Ghost. And she shall bring forth a son, and thou shalt call his name JESUS: fo he shall save his people from their sins.
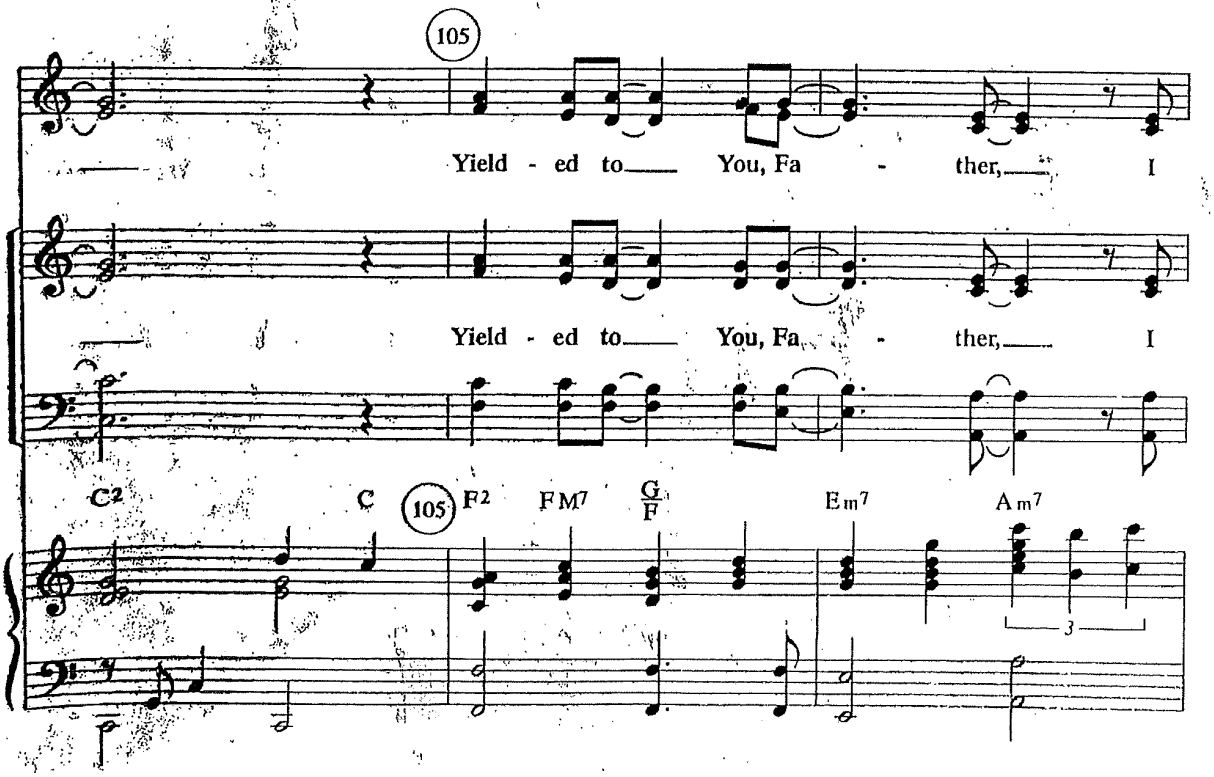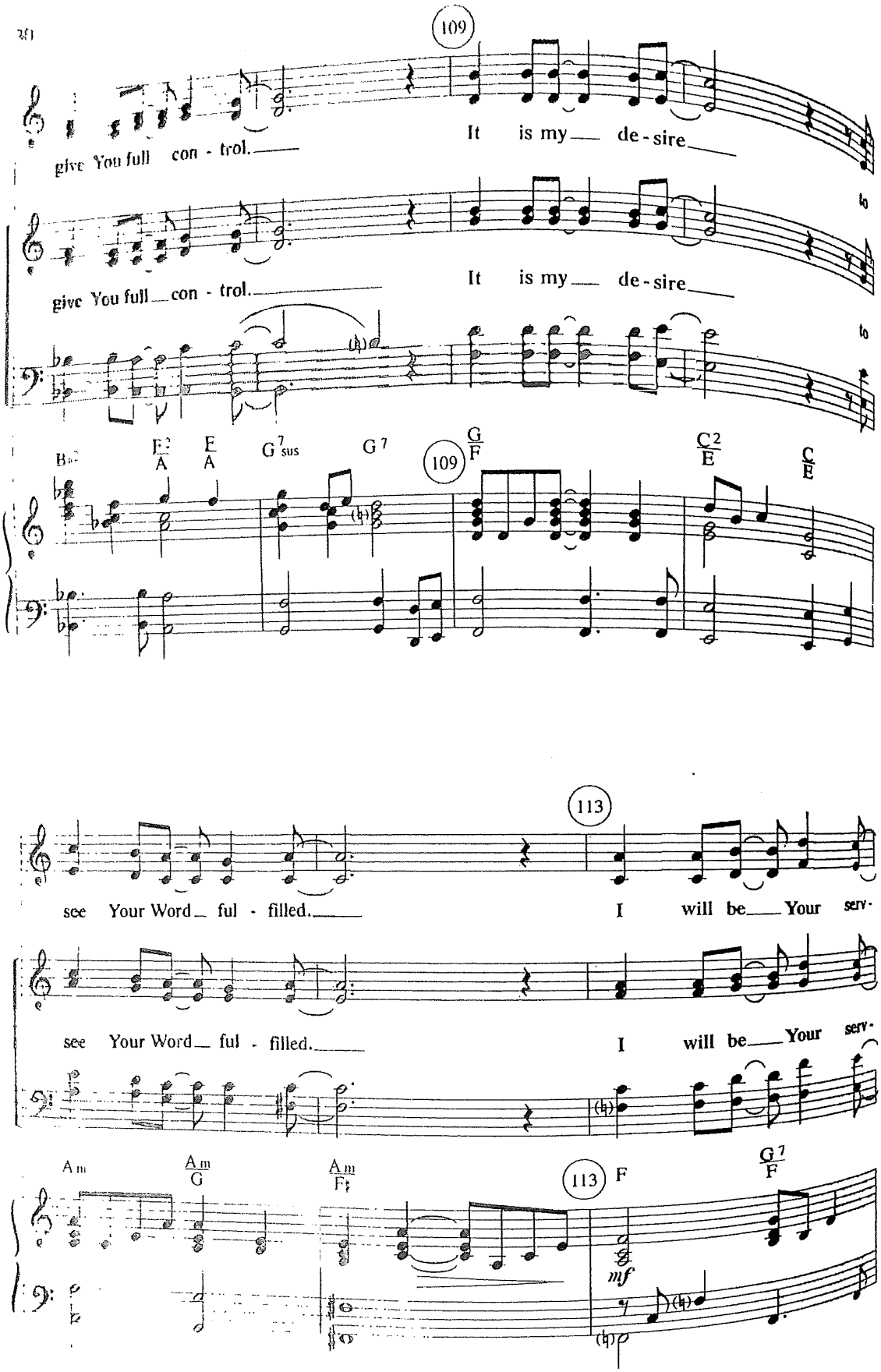



26
Fm
66 C
C
C2
B♭
F2
A
Fm
A♭
E♭4
2
A♭
Fm
A♭
70
C2
G
C
G
Dm7
G9sus
CD: 18
Solo (Joseph)
mf
My trem - bling
C
C
D
D
75
heart has man - y ques - tions.
Lord, I don't real - ly un - der - stand.
Cm
G
mf
G2
C2
E
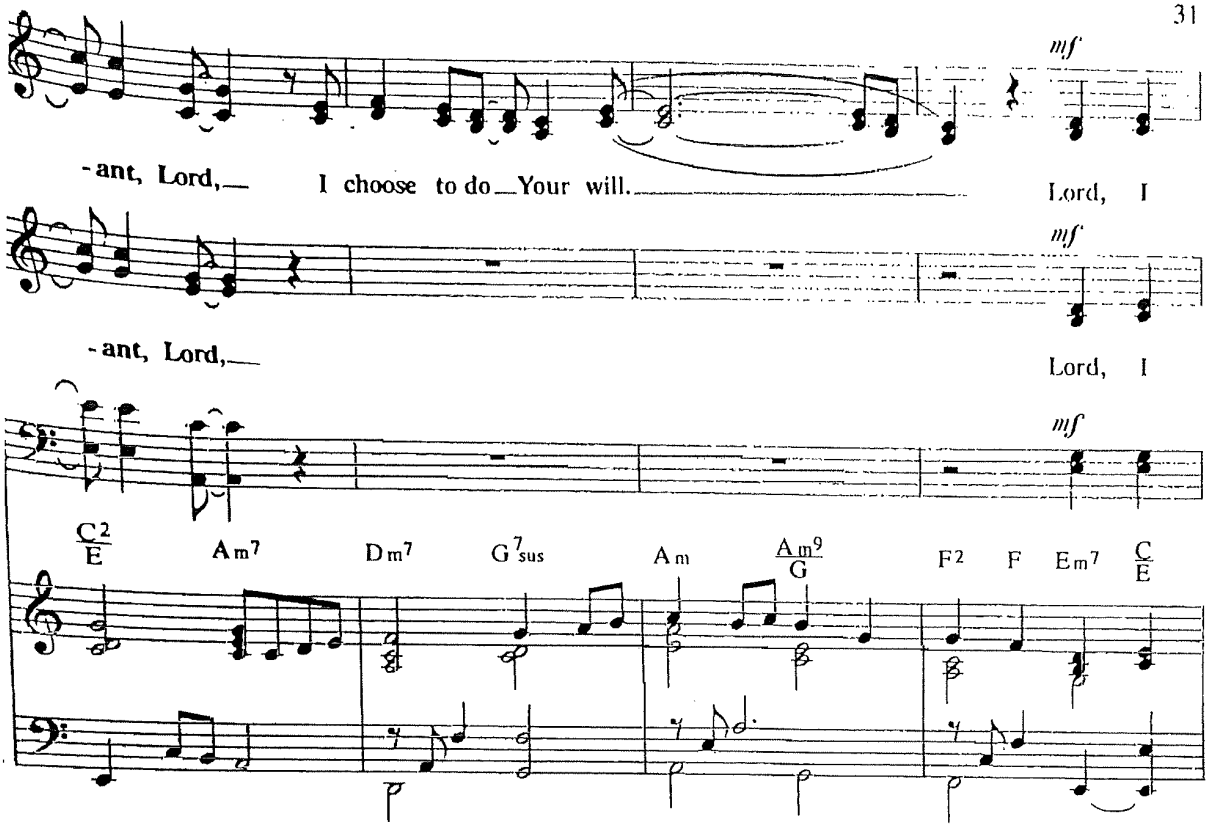

79
But You as - sure me of Your pres - ence, and I sur -
G2/D
G/D
C2
D/C
Bm7
Em7
CD: 19
cresc.
ren - der to Your plan.
F2
C2/E
D7sus
D/C
84
Duet (Mary and Joseph)
mf
I will be Your serv - ant, bod - y, mind, and soul.
B♭2
F/B♭
B♭
E♭2/G
F/A
88
Yield - ed to You, Fa - ther, I
B♭2
B♭
E♭2
F/E♭
Dm7
Gm7

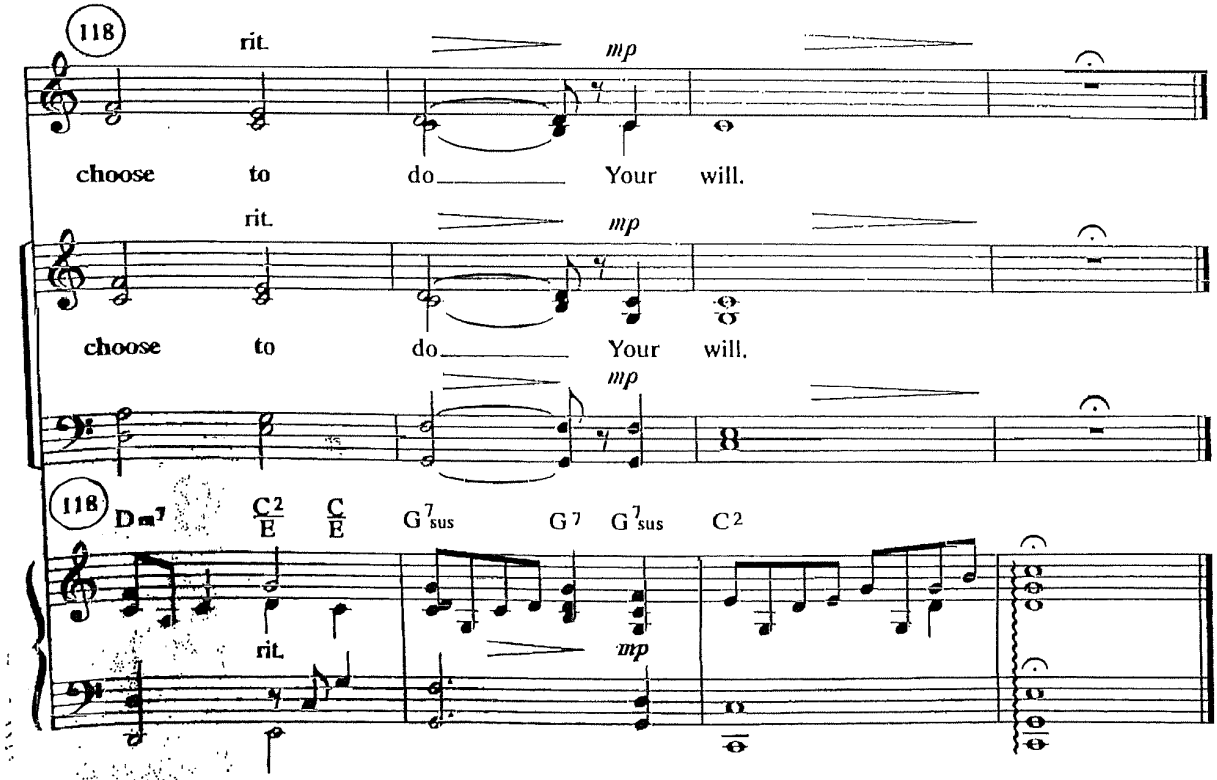

give You full con - trol.
A♭7
B♭/G
F7sus
F
92
It is my de-sire to see Your Word ful-filled.
E/E♭
B♭2/D
Gm
Gm/F
96
I will be Your serv - ant, Lord, I
Gm/E
E♭
F/E♭
B♭2/D
Gm47
Gm7
CD: 20
f
choose to do Your will,
Your will.
Cm7
F7sus
Gsus
E/A
G2/B
G/B
cresc.


101
I will be Your serv - ant, bod - y, mind, and soul.
Choir
mf
I will be Your serv - ant, bod - y, mind, and soul.
mf
101 C2
G/C
C2
C
F2/A
G2/B
G/B
f


105
Yield - ed to You, Fa - ther, I
Yield - ed to You, Fa - ther, I
C2
C
105
F2
FM7
G/F
Em7
Am7
3


109
give You full con - trol.
It is my de - sire
give You full con - trol.
It is my de - sire
E♭ E G7sus G7
A A
109
G
F
C2
E
C
E
113
see Your Word ful - filled.
I will be Your serv-
see Your Word ful - filled.
I will be Your serv-
Am Am Am
G F♯
113 F G7
F
mf


mf
-ant, Lord,— I choose to do Your will. Lord, I
mf
-ant, Lord,— Lord, I
mf
C2/E Am7 Dm7 G7sus Am Am9/G F2 F Em7 C/E


118
rit.
mp
choose to do Your will.
rit.
mp
choose to do Your will.
mp
118
Dm7 C2/E C/E G7sus G7 G7sus C2
rit.
mp

LX-10: Spotlight stage right on Joseph.

Joseph appears, troubled and alone.

PETE

Joseph pushed back his fear and chose to obey the voice of God. He took Mary as his wife. Hank, just like I said, FEAR does NOT mean failure.

HANK

There it is again, FEAR.

PETE

Seems God talked about fear a lot. Maybe because people are scared a lot.

HANK

Most of what I did over there, I did afraid.

PETE

The bravest people usually do.

BLACKOUT - Angels move into place. Lights back on Pete and Hank

Scene 3 - The Shepherds

Shepherd families move into the aisles from the back of the church. Angels prepare in blackout.

PETE

You are not the only one who has ever been afraid. The shepherds had a moment of fear too. The Bible says they were abiding in the fields, keeping watch over their flock by night. And suddenly...

LX-12: Front spotlights on angels and soft light on choir on the word "suddenly."

MUS-6: So Much God / Glory To God in the Highest.
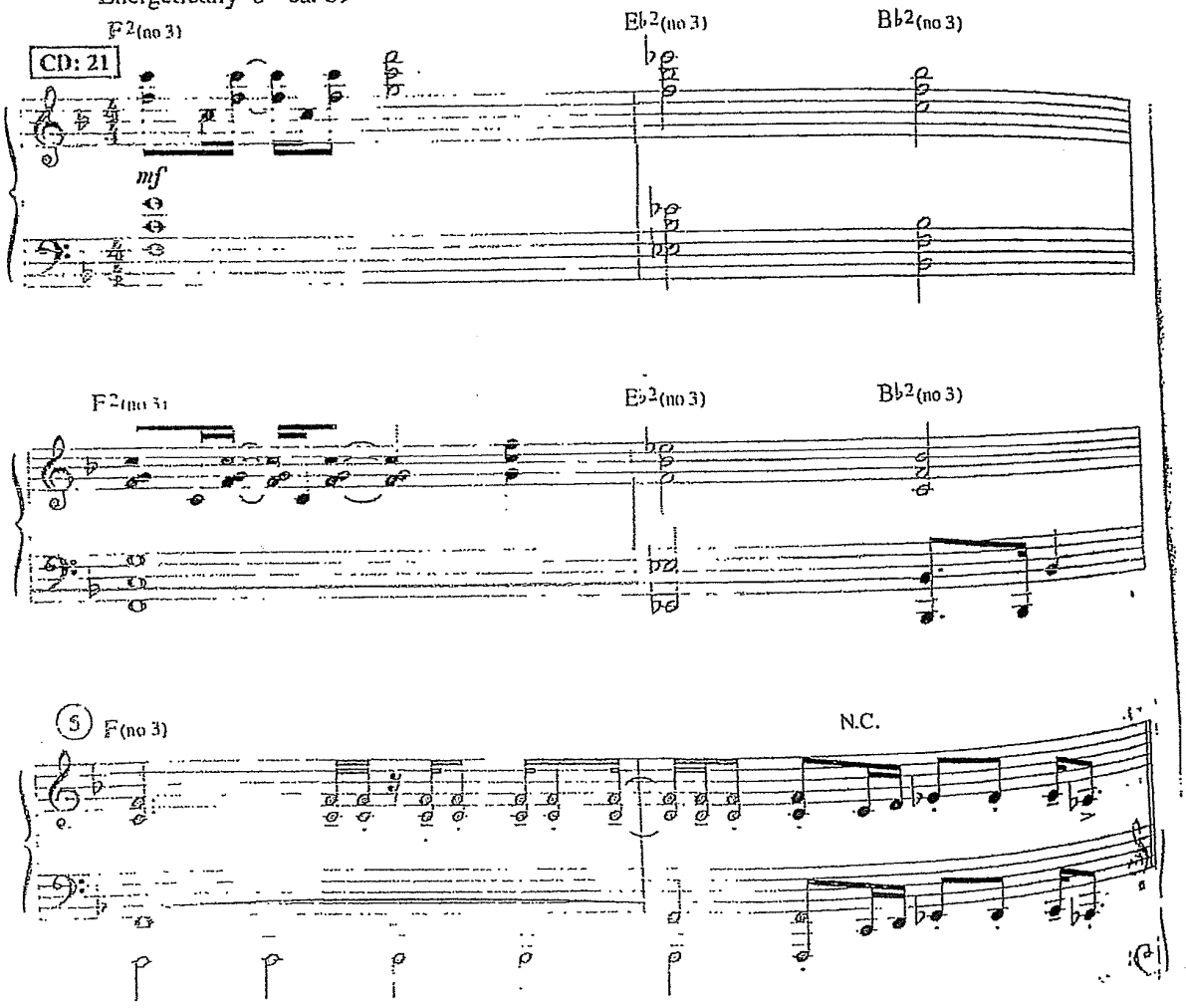
So Much God

with

Angels We Have Heard on High
Glory to God in the Highest
The Birthday of a King
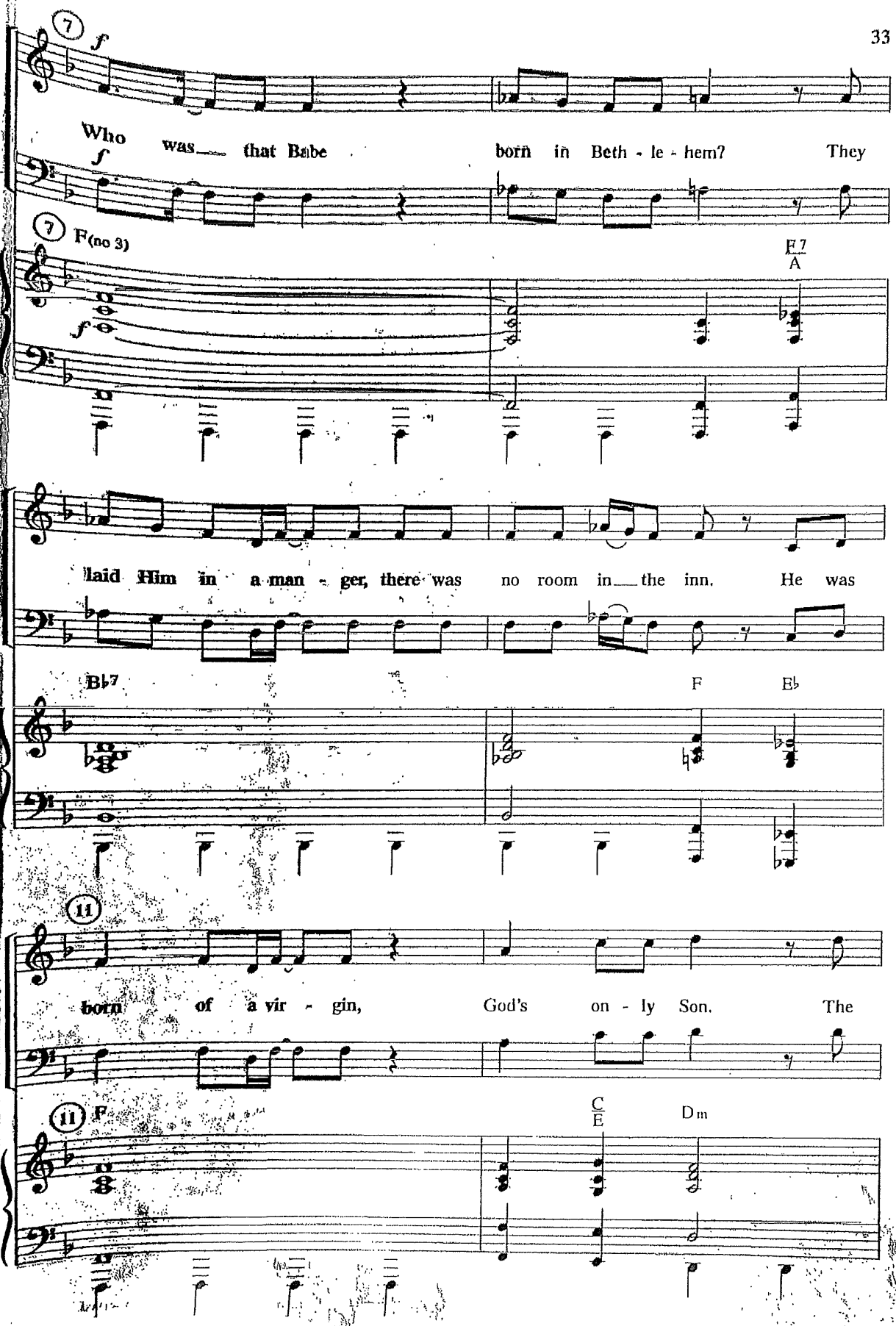
Words and Music by
CRAIG EDWARDS
Arranged by Mike Speck,
Cliff Duren and Danny Zaloudik
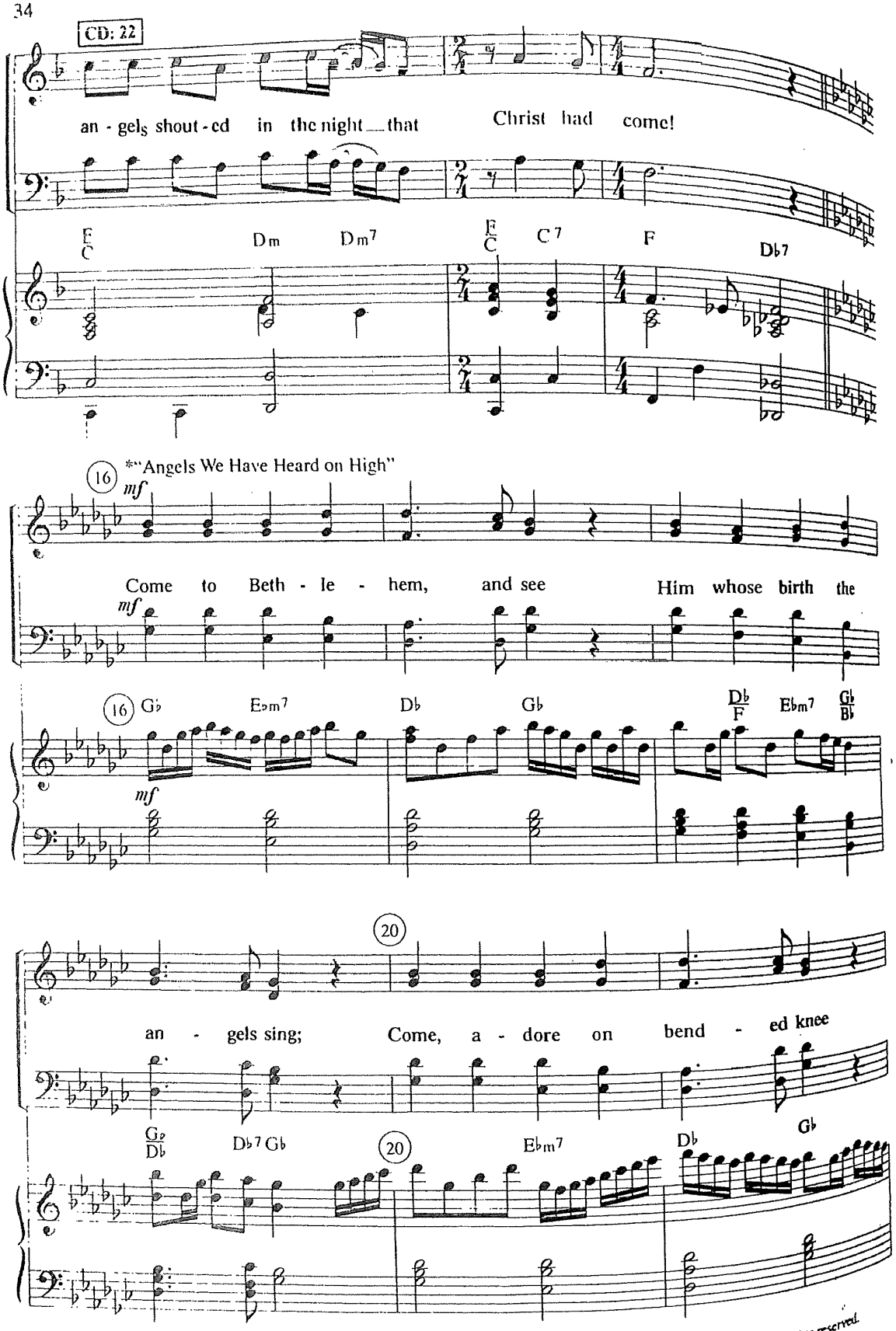
Energetically ♩ = ca. 89
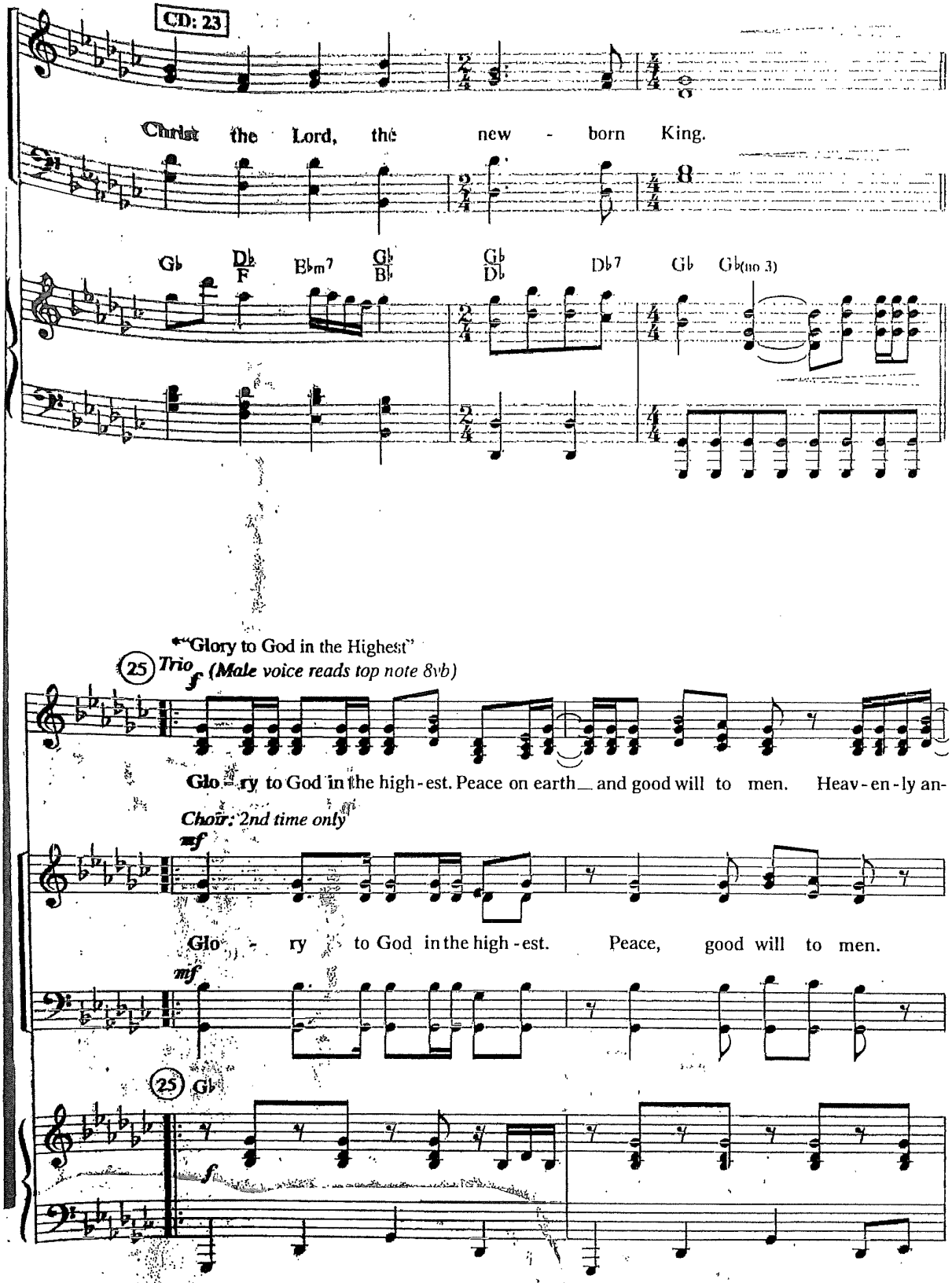


© 2000 Christian Taylor Music (A div. of Daywind Music Publishing)/
My Abby Publishing (Admin. by Daywind Music Publishing).
All rights reserved Used by permission.

PLEASE NOTE: Copying of this product is NOT covered by CCLI licenses. For CCLI information call 1-800-234-2446.
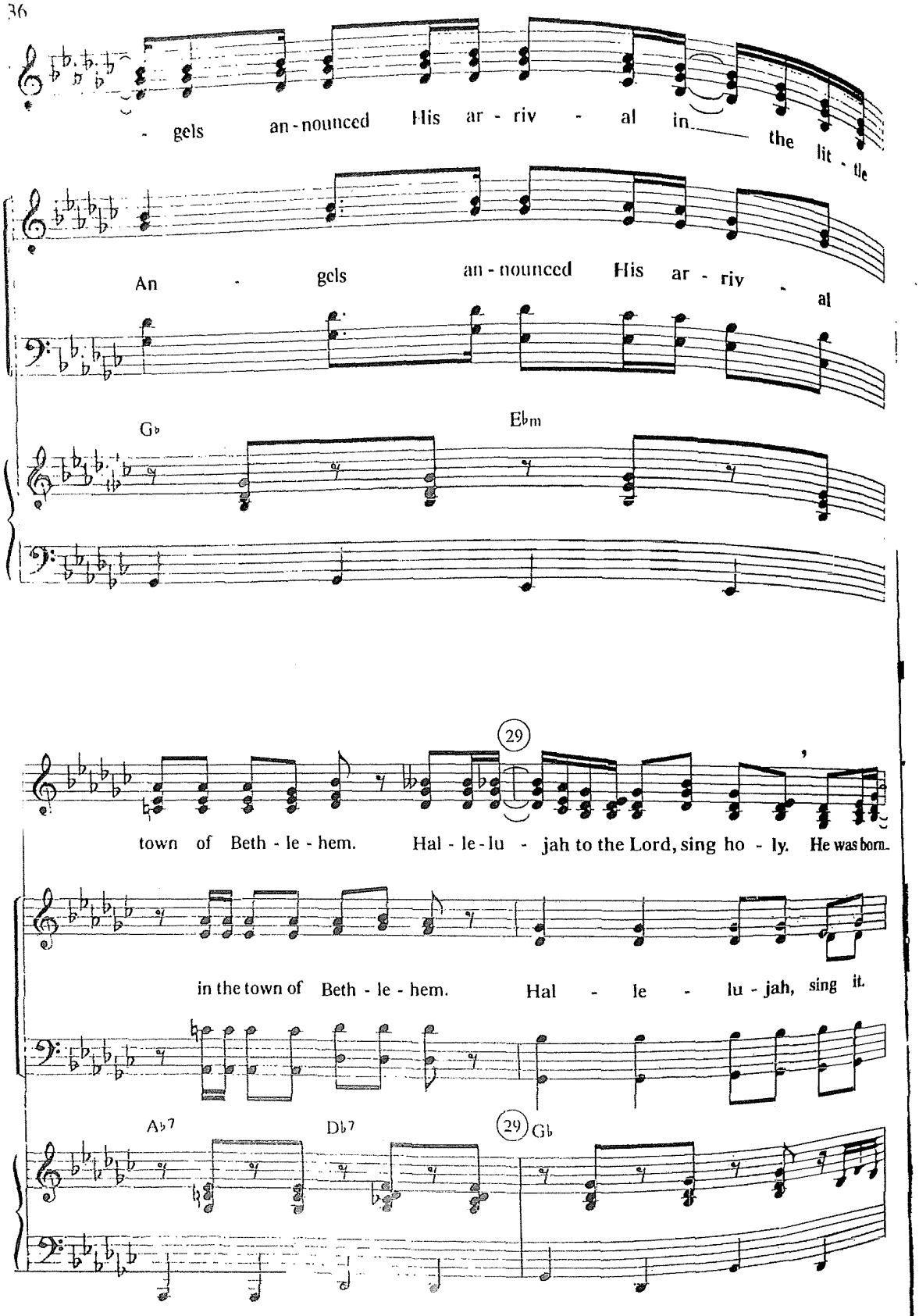

7
f
Who was that Babe born in Beth - le - hem? They
7
F(no 3)
f
F7
A
laid Him in a man - ger, there was no room in the inn. He was
B♭7
F
E♭
11
born of a vir - gin, God's on - ly Son. The
11
F
C
E
Dm
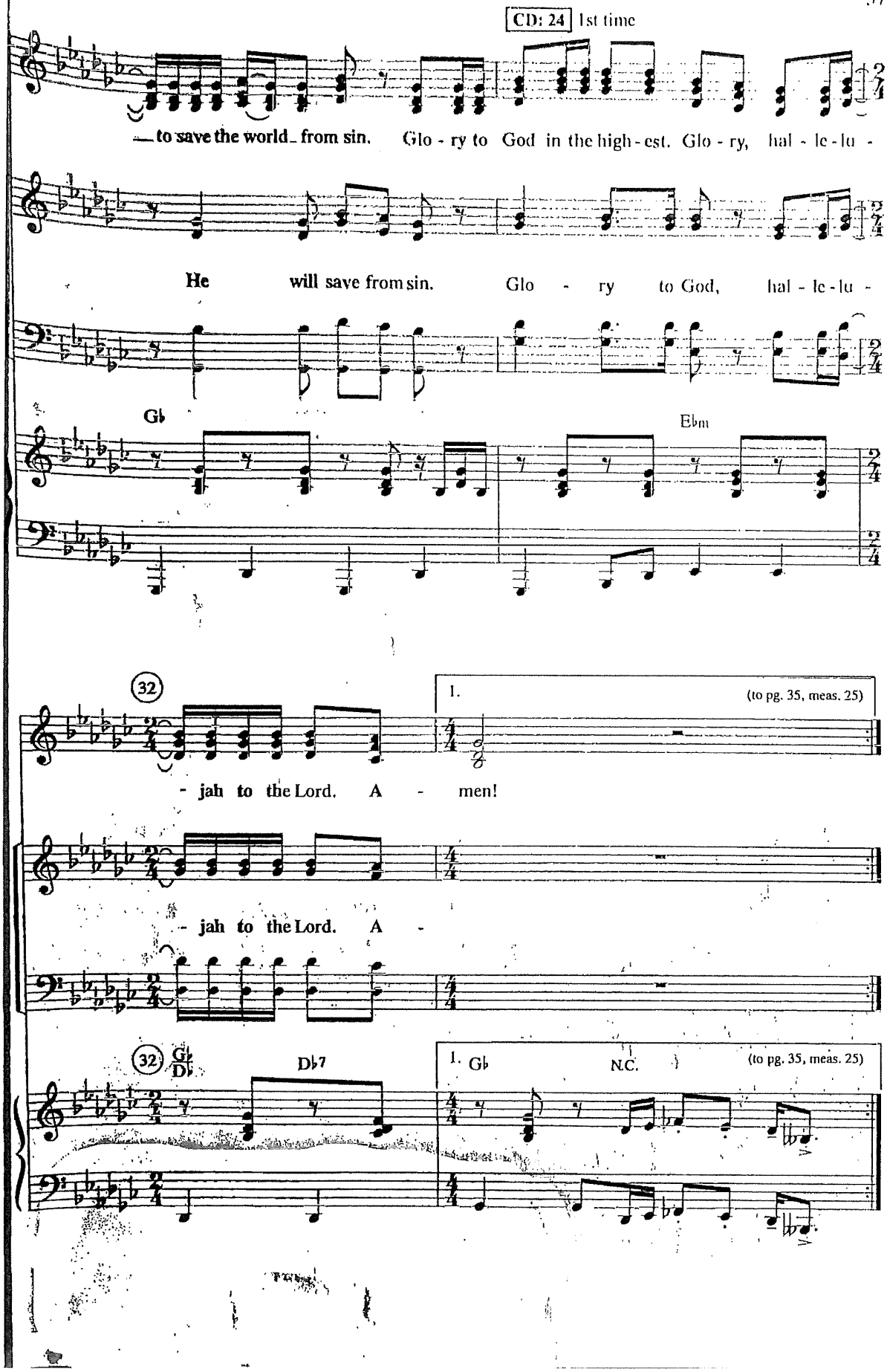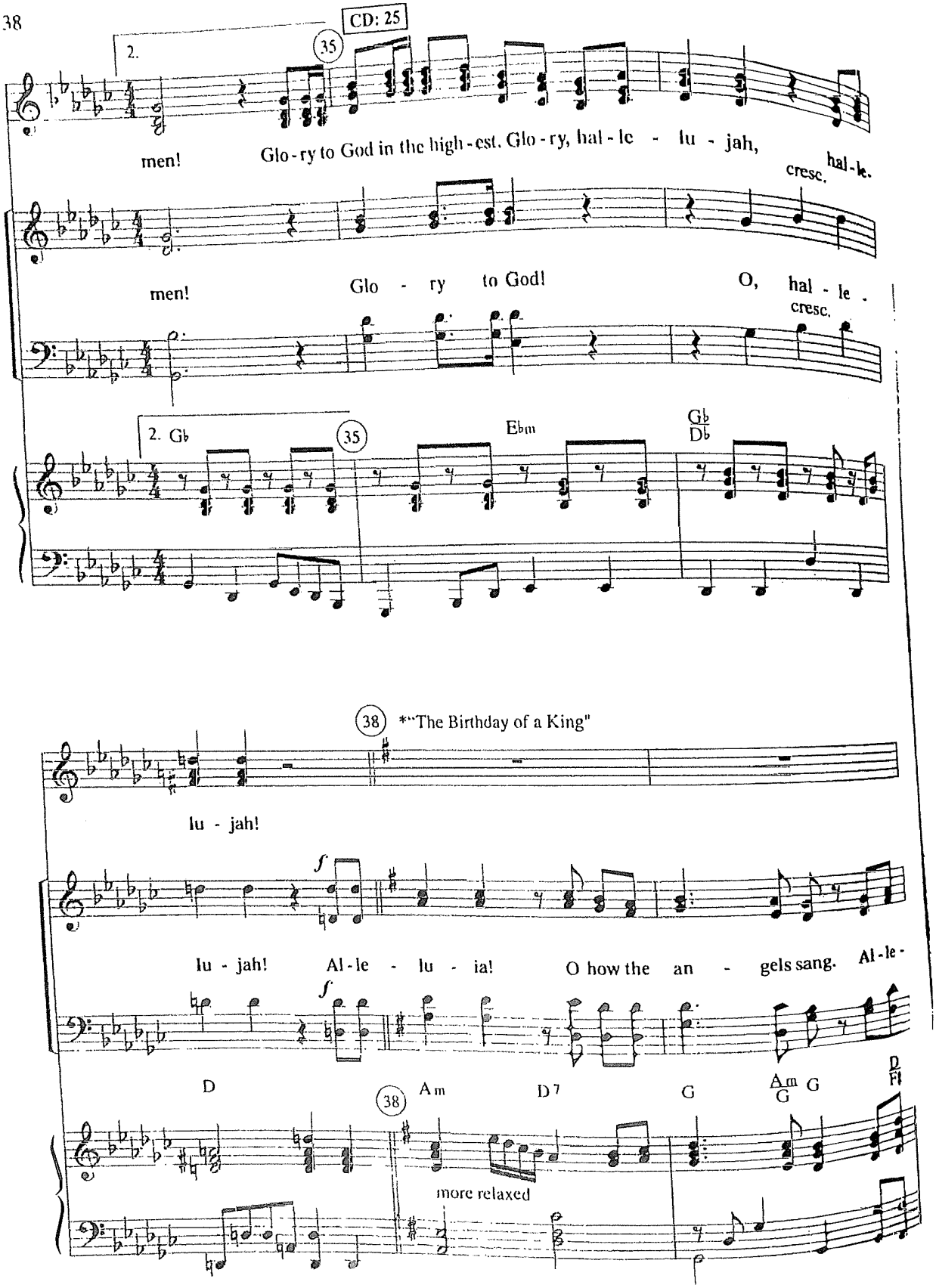


*Words and Music: Traditional French Carol Arr © 2005 by PsalmSinger Music (BMI) and Pilot Point Music (ASCAP). All rights reserved. Administered by The Copyright Company, 1025 16th Ave. South, Ste. 204, Nashville, TN 37212.
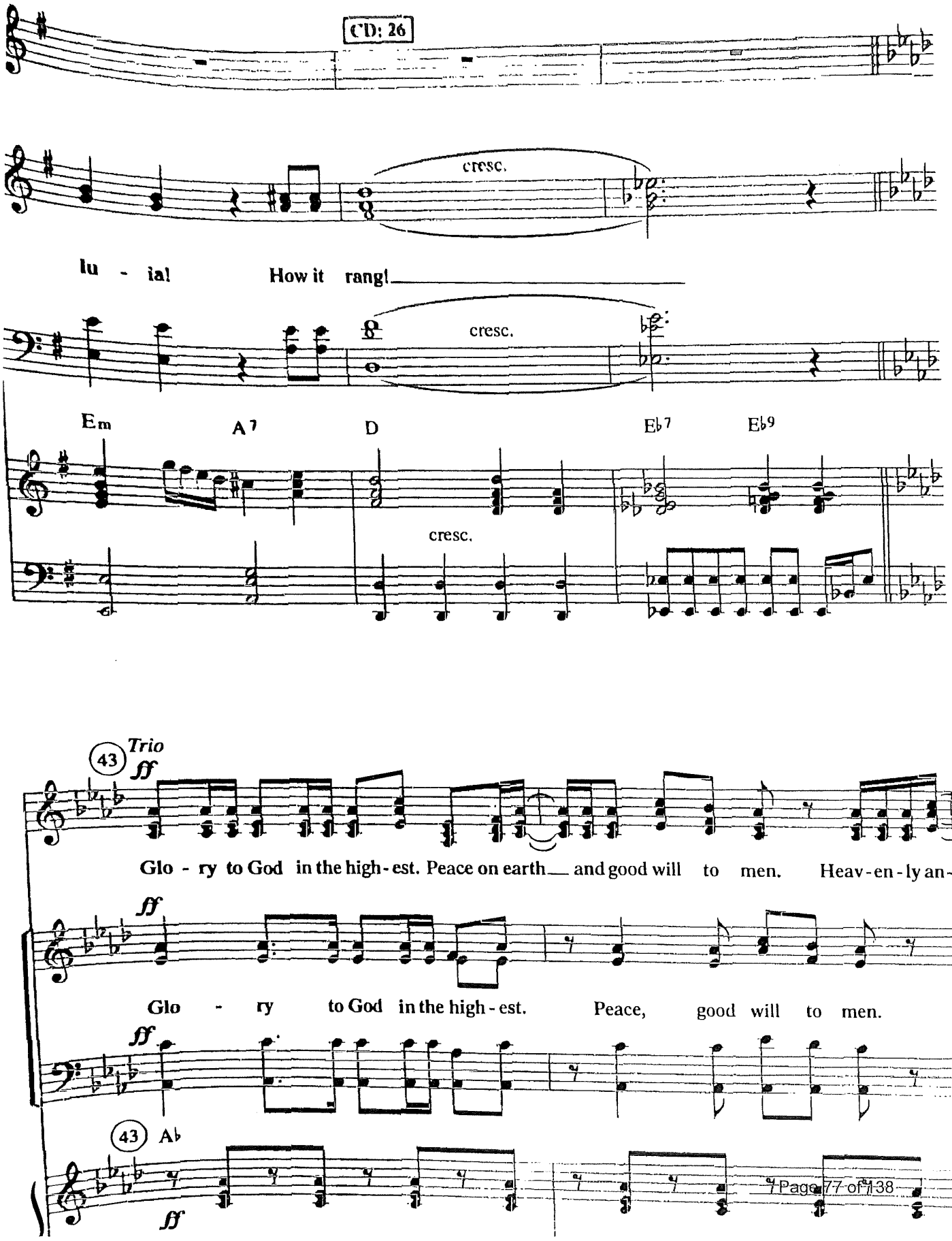


*Words and Music by DARYL WILLIAMS. © 1993 Contergetic Music/ASCAP (admin. by ICG). All rights reserved. Used by permission.
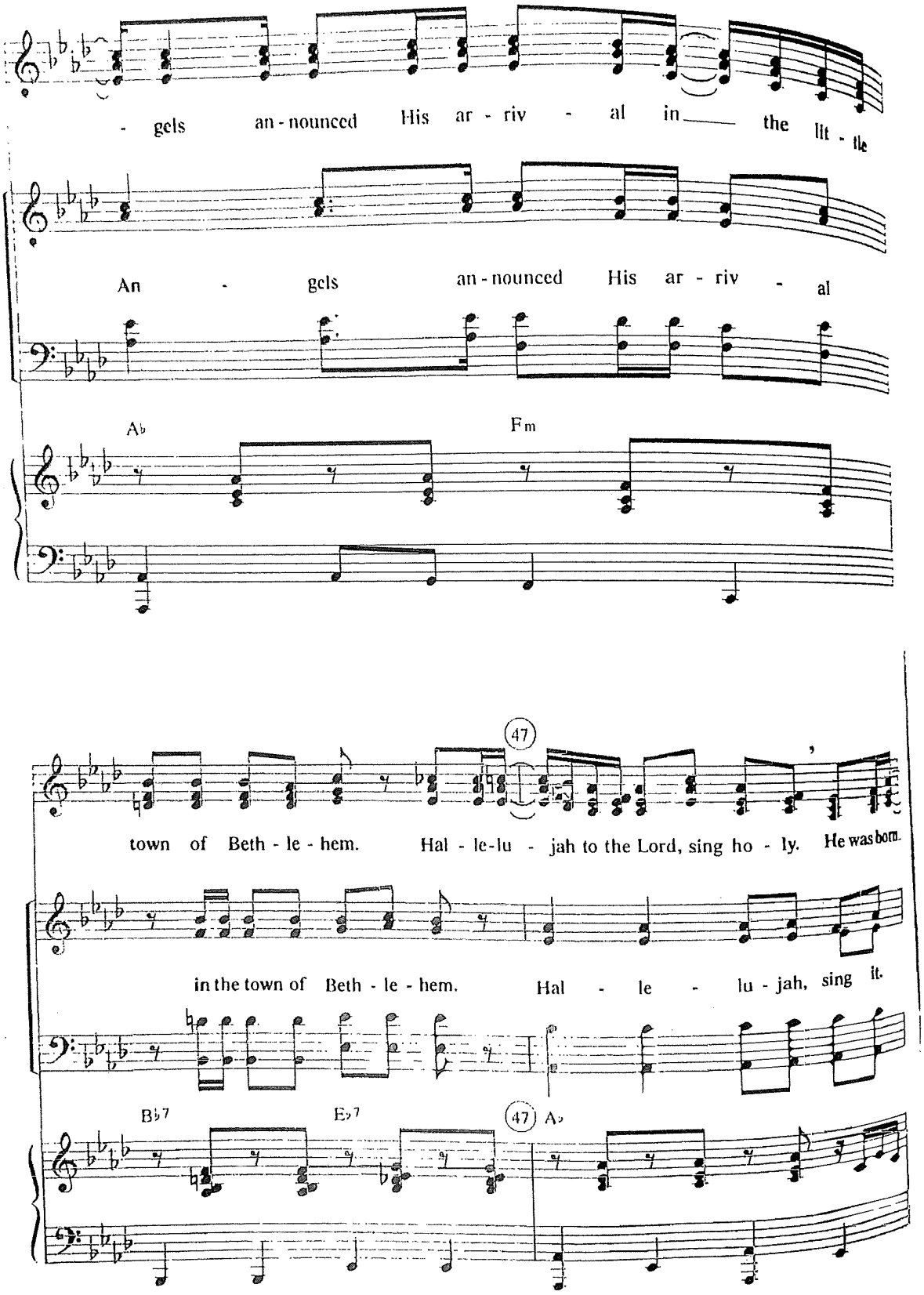

- gels an - nounced His ar - riv - al in the lit - tle
An - gels an - nounced His ar - riv - al
Gb
Ebm
town of Beth - le - hem. Hal - le - lu - jah to the Lord, sing ho - ly. He was born
in the town of Beth - le - hem. Hal - le - lu - jah, sing it.
29
Ab7
Db7
29
Gb
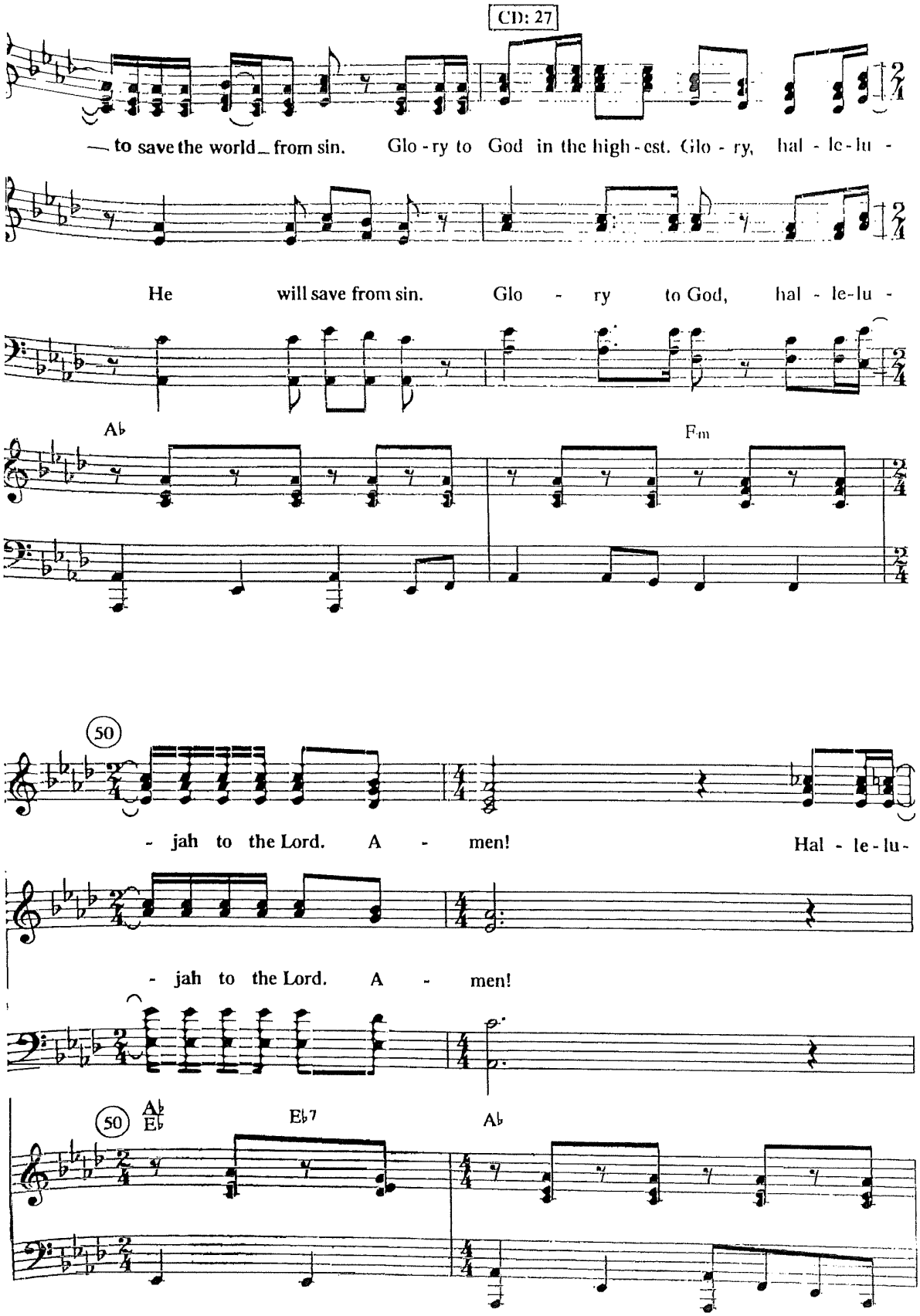

CD: 24 1st time
— to save the world_ from sin. Glo - ry to God in the high - est. Glo - ry, hal - le - lu -
He will save from sin. Glo - ry to God, hal - le - lu -
Gb
Ebm
32
1.
(to pg. 35, meas. 25)
- jah to the Lord. A - men!
- jah to the Lord. A -
32 Gb Db
Db7
1. Gb
N.C.
(to pg. 35, meas. 25)
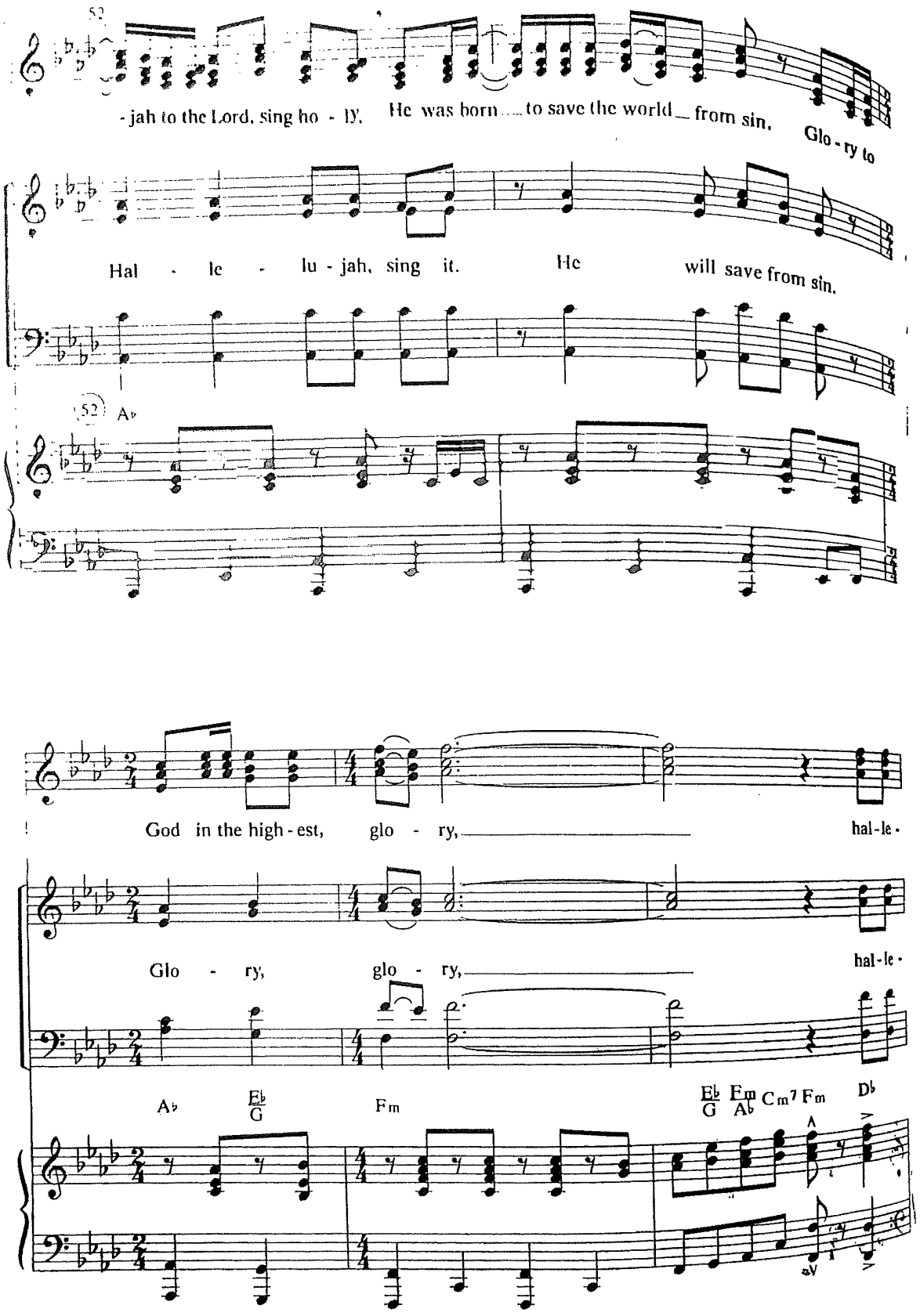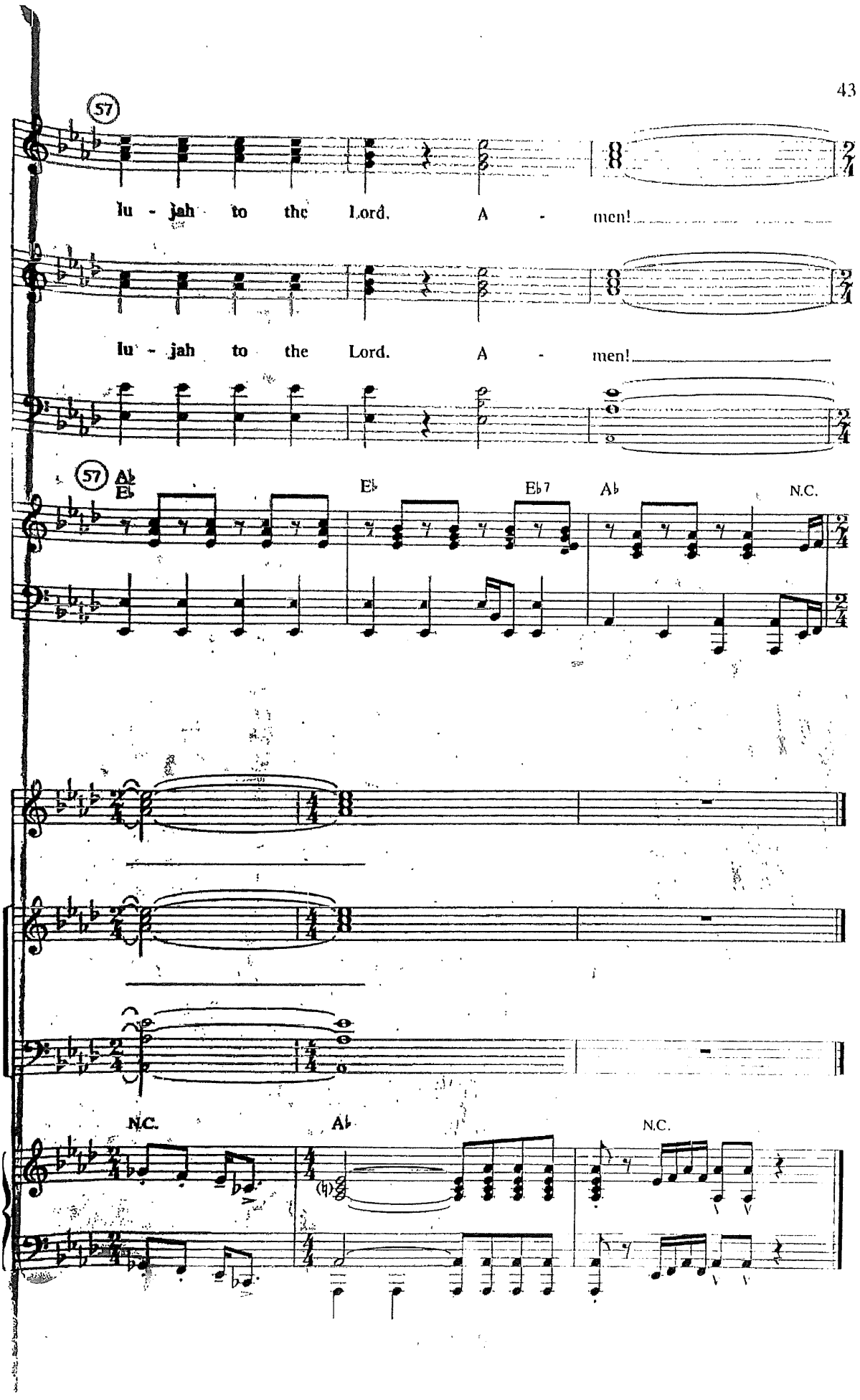


*Words and Music by WILLIAM HAROLD NEIDLINGER Arr. © 2005 by PsalmSinger Music (BMI) and Pilot Point Music (ASCAP). All rights reserved. Administered by The Copyright Company, 1025 16th Ave South, Ste. 204, Nashville, TN 37212.


CD: 26
cresc.
lu - ia! How it rang!
cresc.
Em A7 D Eb7 Eb9
cresc.
43 Trio
ff
Glo - ry to God in the high - est. Peace on earth and good will to men. Heav - en - ly an -
ff
Glo - ry to God in the high - est. Peace, good will to men.
ff
43 Ab
ff


- gels an - nounced His ar - riv - al in the lit - tle
An - gels an - nounced His ar - riv - al
A♭
Fm
town of Beth - le - hem. Hal - le-lu - jah to the Lord, sing ho - ly. He was born.
in the town of Beth - le - hem. Hal - le - lu - jah, sing it.
B♭7
E♭7
47
A♭


CD: 27
— to save the world_ from sin. Glo - ry to God in the high - est. Glo - ry, hal - le - lu -
He will save from sin. Glo - ry to God, hal - le-lu -
A♭
Fm
50
- jah to the Lord. A - men! Hal - le - lu-
- jah to the Lord. A - men!
50
A♭
E♭
E♭7
A♭


52
-jah to the Lord, sing ho - ly. He was born to save the world from sin. Glo - ry to
Hal - le - lu - jah, sing it. He will save from sin.
52 A♭
God in the high - est, glo - ry, hal - le -
Glo - ry, glo - ry, hal - le -
A♭ E♭/G Fm E♭/G E♭m/A♭ Cm7 Fm D♭


57
lu - jah to the Lord. A - men!
lu - jah to the Lord. A - men!
57
Ab
Eb
Eb
Eb7
Ab
N.C.
N.C.
Ab
N.C.

ANGEL

Fear not: for, behold, I bring you good tidings of great joy, which shall be to all people.

ANGEL

For unto you is born this day in the city of David a Saviour, which is Christ the Lord.

ANGEL

Glory to God in the highest, and on earth peace, good will toward men.

Angels and choir fill the stage with the largest visual moment so far. Shepherds are overwhelmed but drawn in.

LX-13: Fade to black. Angels exit. Shepherds remain in aisles. Stage hands turn manger scene. Choir splits.

Scene 4 - Love Came Gently

Mary and Joseph take their places at the manger. Star is lit. Spotlight on manger.

PETE

Shepherds. Simple men with humble hearts were filled with fear when the angel of the Lord and the glory of His presence lit up the sky that first Christmas. The angel revealed to them that a Savior had been born. They hurried to Bethlehem and found the baby lying in a manger, just as the angel had said.

PETE

Hank, think what the shepherds would have missed if they had chosen to disregard God's invitation.

HANK

They would have missed everything.

PETE

Exactly. Faith is taking a step toward Jesus.
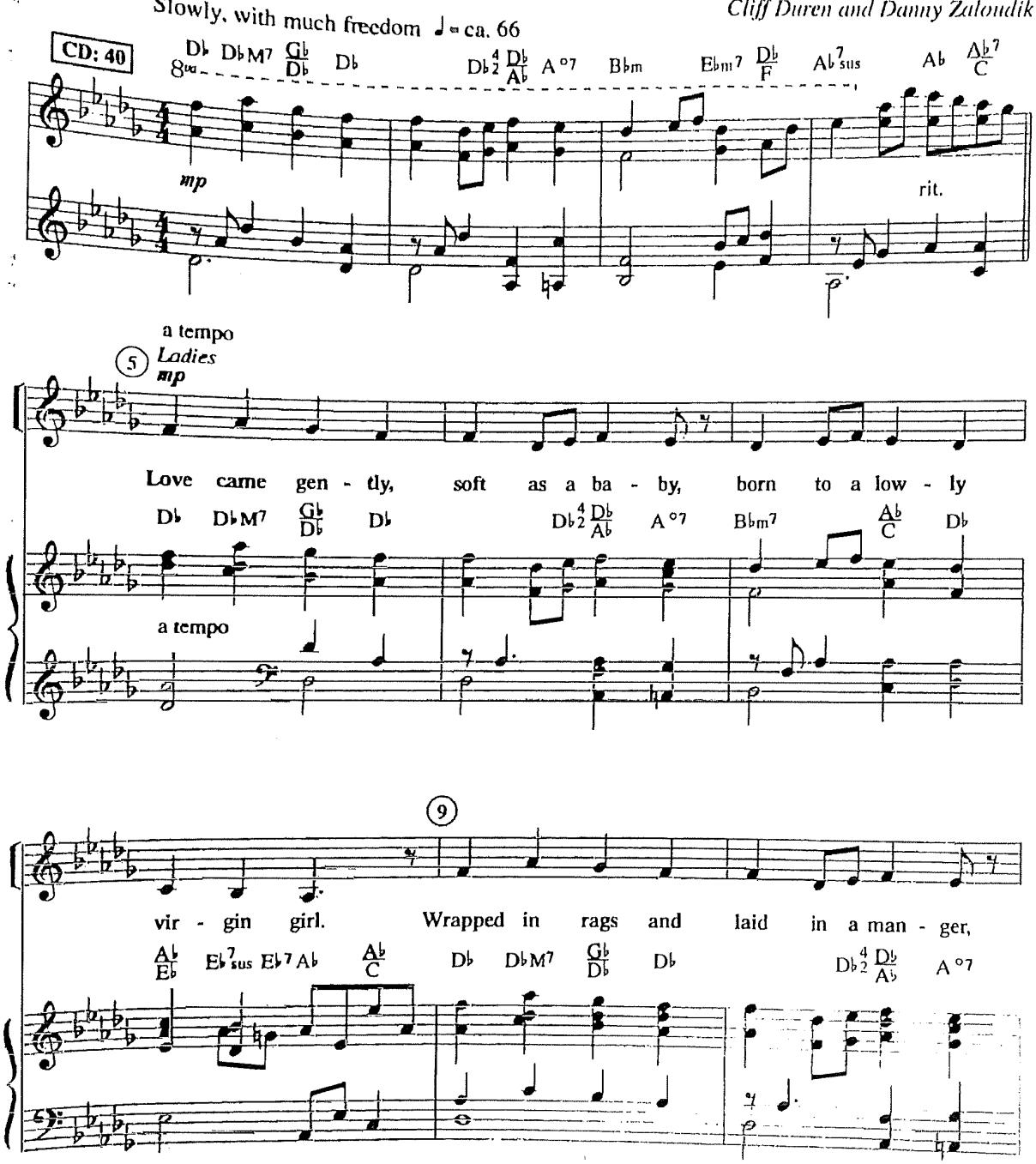
MUS-7: Love Came Gently.

Timed throughout the song, quietly, one by one, shepherds come from the main floor to the manger and worship the baby Jesus. They sit with their families on stage if desired.

Hank looks toward the manger and then touches Tommy's photograph.
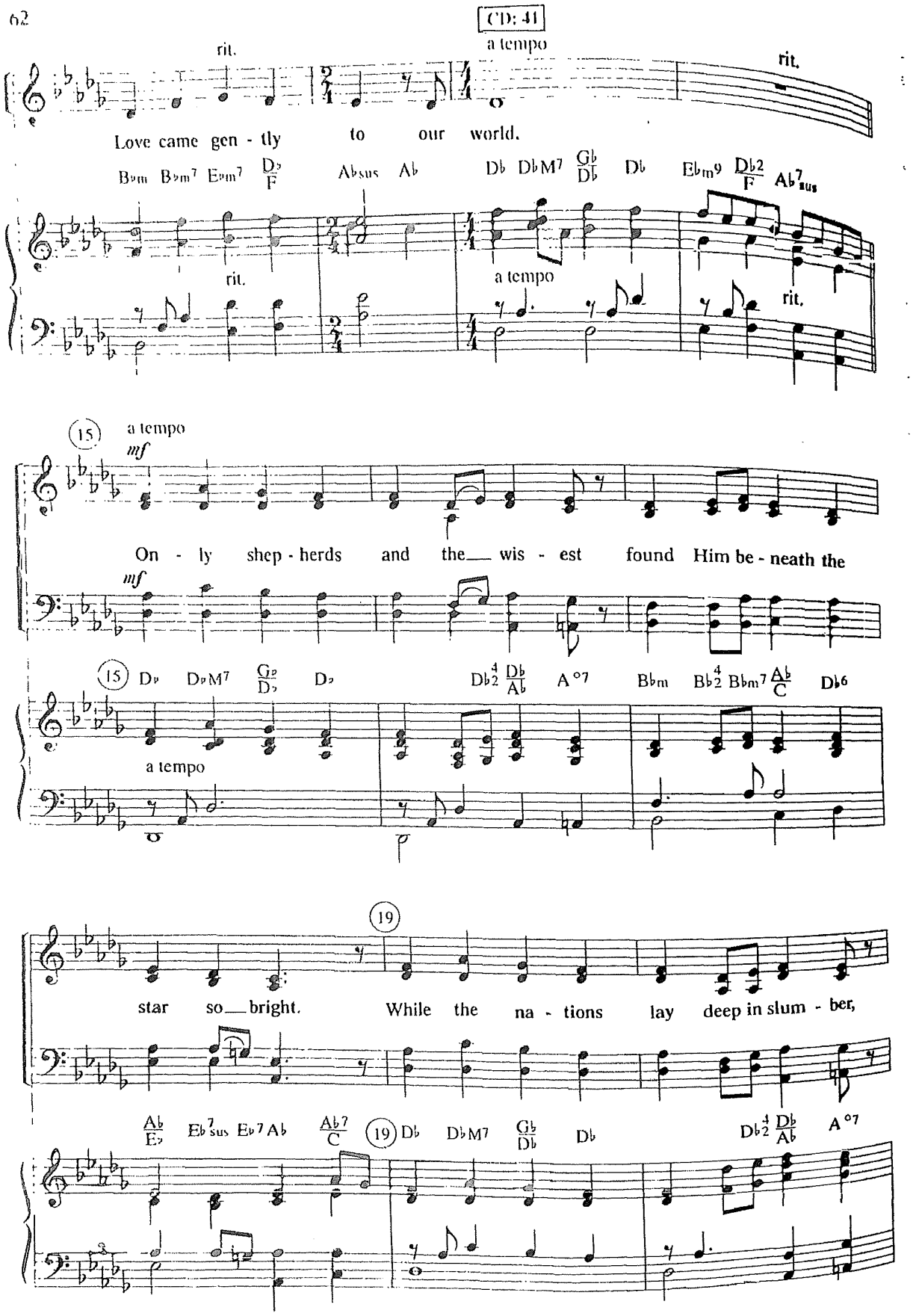
Love Came Gently
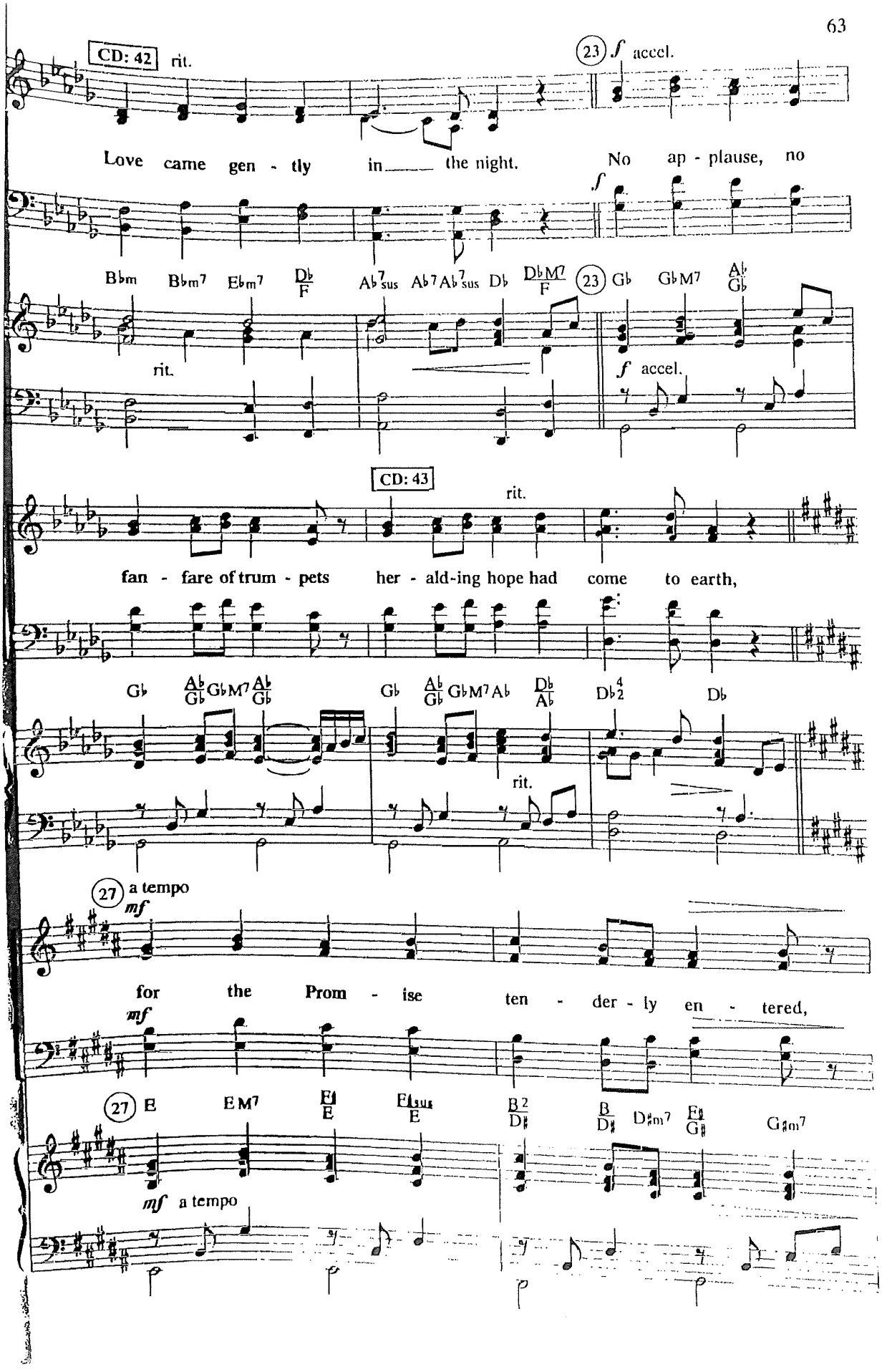
Words and Music by
MARTY FUNDERBURK
Arranged by Mike Speck,
Cliff Duren and Danny Zaloudik
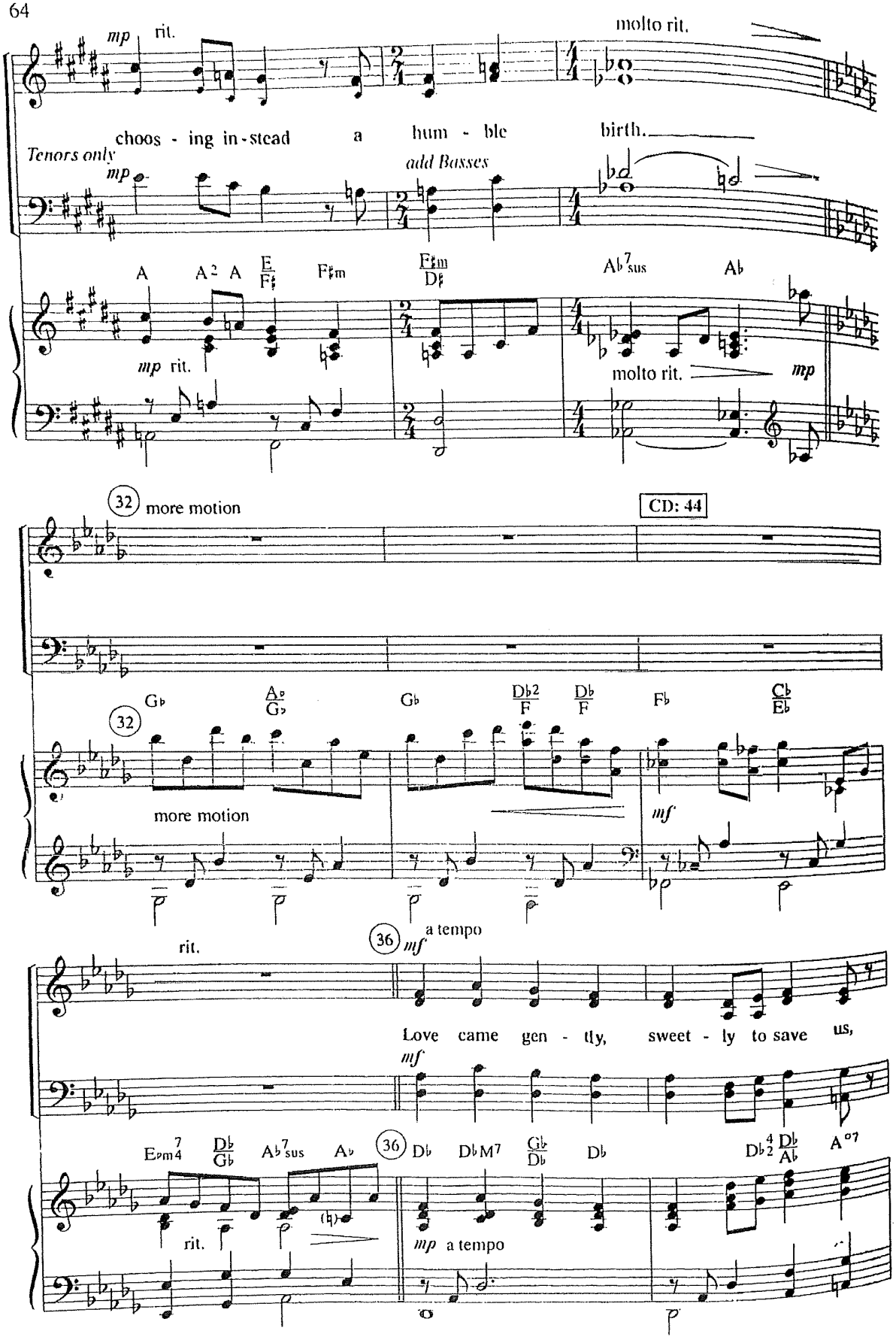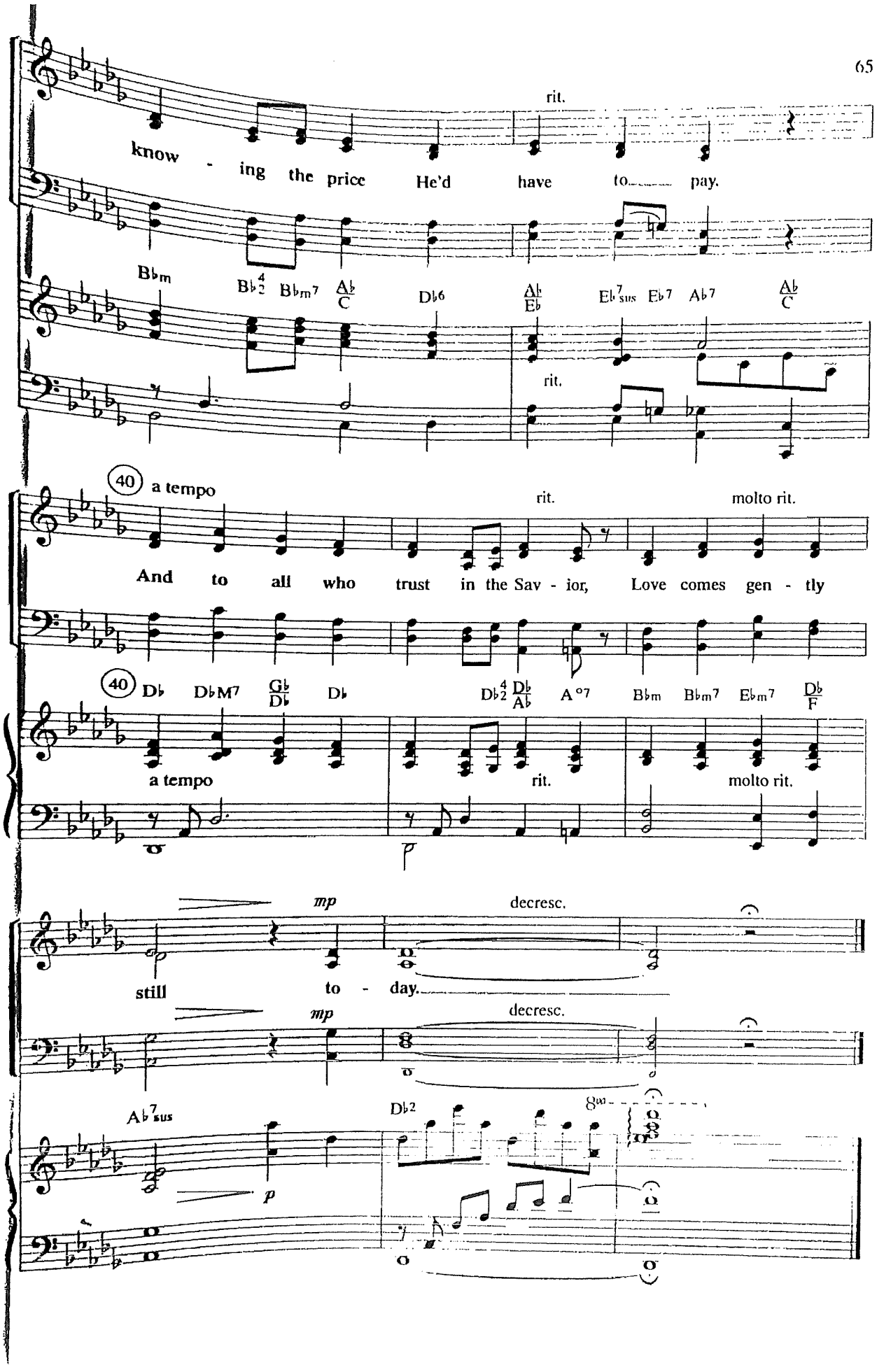


© 2004 Winding Way Music (ASCAP) (Admin. by Daywind Music Publishing).
All rights reserved. Used by permission.

PLEASE NOTE: Copying of this product is NOT covered by CCLI licenses. For CCLI information call 1-800-234-2446.


CD: 41
rit.
a tempo
rit.
Love came gen - tly to our world.
Bbm Bbm7 Eb7 Db/F Absus Ab Db DbM7 Gb/Db Db Ebm9 Db2/F Ab7sus
rit.
a tempo
rit.
15
a tempo
mf
On - ly shep - herds and the wis - est found Him be - neath the
mf
15 Db DbM7 Gb/Db Db Db2 4/Ab Db A°7 Bbm Bb2 4 Bbm7 Ab/C Db6
a tempo
19
star so bright. While the na - tions lay deep in slum - ber,
Ab/Eb Eb7sus Eb7 Ab Ab7/C 19 Db DbM7 Gb/Db Db Db2 4/Ab Db A°7


CD: 42
rit.
23 f accel.
Love came gen - tly in the night.
No ap - plause, no
f
Bbm Bb m7 Eb m7 Db/F Ab 7sus Ab 7 Ab 7sus Db Db M7/F 23 Gb Gb M7 Ab/Gb
rit.
f accel.
CD: 43
rit.
fan - fare of trum - pets her - ald-ing hope had come to earth,
Gb Ab/Gb Gb M7 Ab/Gb Gb Ab/Gb Gb M7 Ab Db/Ab Db 4/2 Db
rit.
27 a tempo
mf
for the Prom - ise ten - der - ly en - tered,
mf
27 E E M7 E/F E sus/E B 2/D# B/D# D#m7 F#/G# G#m7
mf a tempo


mp rit.
molto rit.
choos - ing in - stead a hum - ble birth.
Tenors only
mp
add Basses
A A2 A E/F♯ F♯m F♯m/D♯ A♭7sus A♭
mp rit.
molto rit.
mp
32 more motion
CD: 44
32
G♭ A♭o/G♭ G♭ D♭2/F D♭/F F♭ C♭/E♭
more motion
mf
rit.
36 mf a tempo
Love came gen - tly, sweet - ly to save us,
mf
E♭m4 7 D♭/G♭ A♭7sus A♭
36 D♭ D♭M7 G♭/D♭ D♭ D♭2 4 D♭/A♭ A°7
rit.
mp a tempo


rit.
know - ing the price He'd have to pay.
B♭m
B♭2 4
B♭m7
A♭/C
D♭6
A♭/E♭
E♭7sus
E♭7
A♭7
A♭/C
rit.
40
a tempo
rit.
molto rit.
And to all who trust in the Sav - ior, Love comes gen - tly
40
D♭
D♭M7
G♭/D♭
D♭
D♭2 4
D♭/A♭
A°7
B♭m
B♭m7
E♭m7
D♭/F
a tempo
rit.
molto rit.
mp
decresc.
still to - day.
mp
decresc.
A♭7sus
p
D♭2
8va

HANK

(whisper) You would have loved this.

SFX-9: Soft memory voiceover.

TOMMY VOICEOVER

I would rather go through life believing somebody is listening than believing nobody is.

Hank closes his eyes. This memory is beginning to feel less like a wound and more like a gift.

Scene 5 - The Wise Men

LX-14: Star field. Wise Men journey lighting.

Shepherds exit. Stage hands remove manger as needed and prepare older baby Jesus / house setting. Wise Men enter or prepare in aisles.

MUS-8: New Kid in Town.

Wise Men travel. Townsperson on the floor meets them. On the last chorus, the Wise Men slowly walk to the stage where Mary, Joseph, and the young child are center stage. On the final musical phrase, they bow together.

New Kid in Town

Words and Music by
DON COOK, CURLY PUTMAN
and KEITH WHILEY
Arranged by Mike Speck,
Cliff Duren and Danny Zaloudik

HANK

That is a lovely sentiment. I wish I could believe it. But I...

PETE

Oh just wait, Hank. There is more to the story. God was also speaking to others. Men of great wisdom from a distant country saw a brilliant star. They left their homes and lands and chose to follow that majestic star wherever it would lead, no matter how long the journey might be.

HANK

They did not know where the journey would end?

PETE
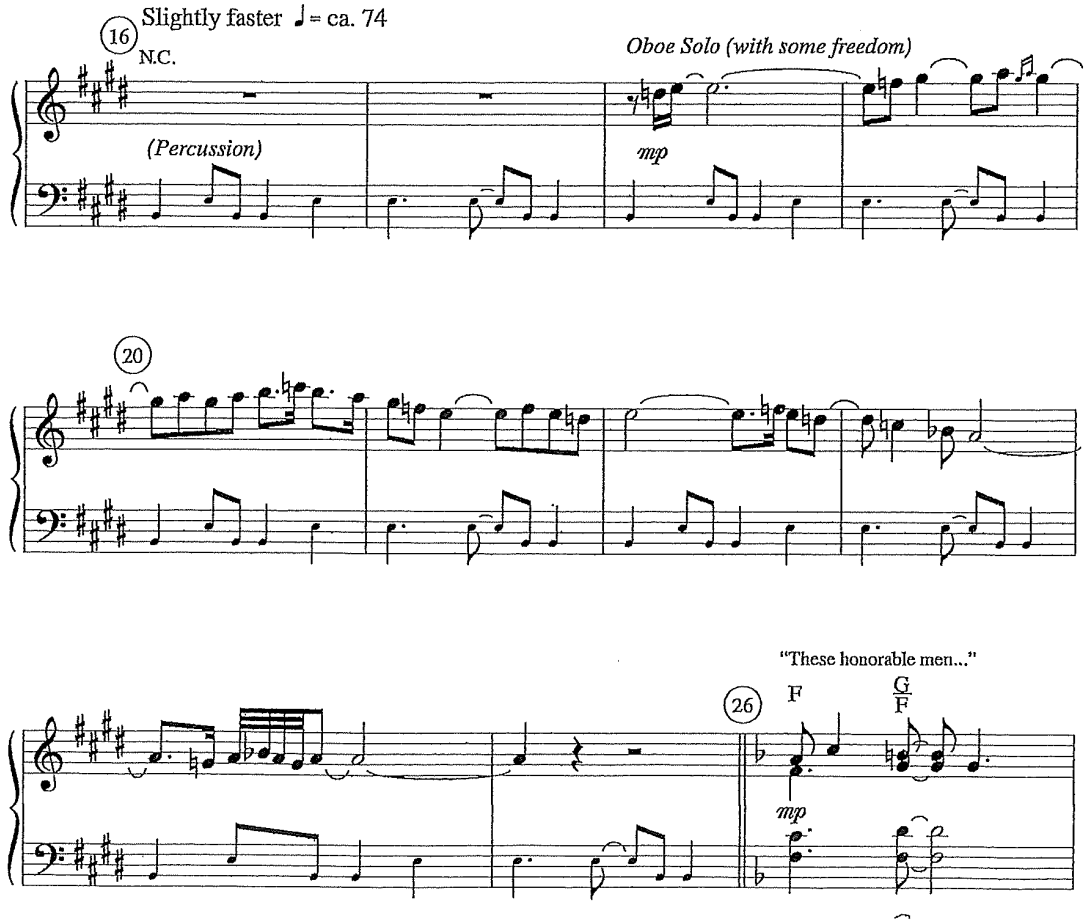
No. They simply followed the light they had.
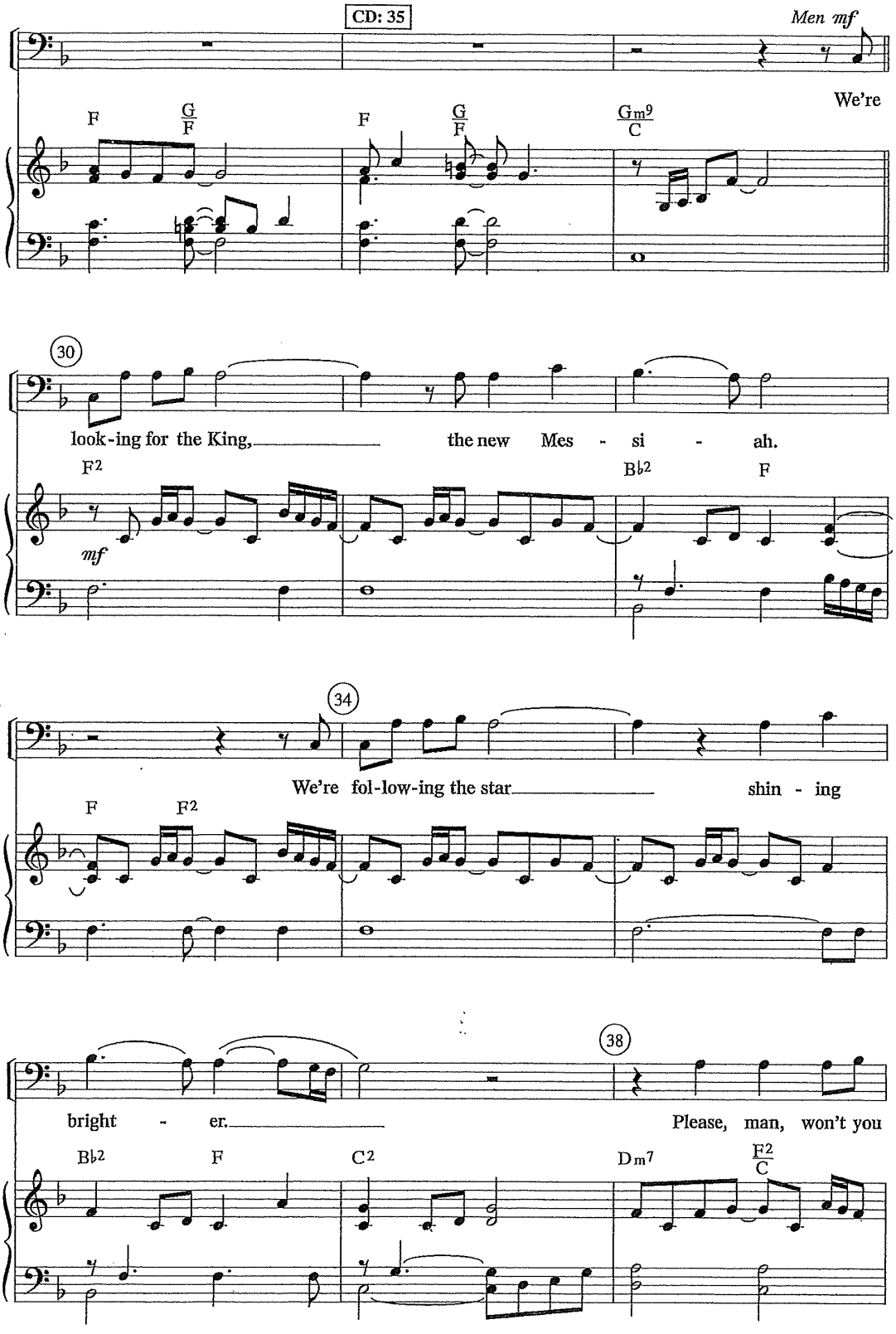
HANK
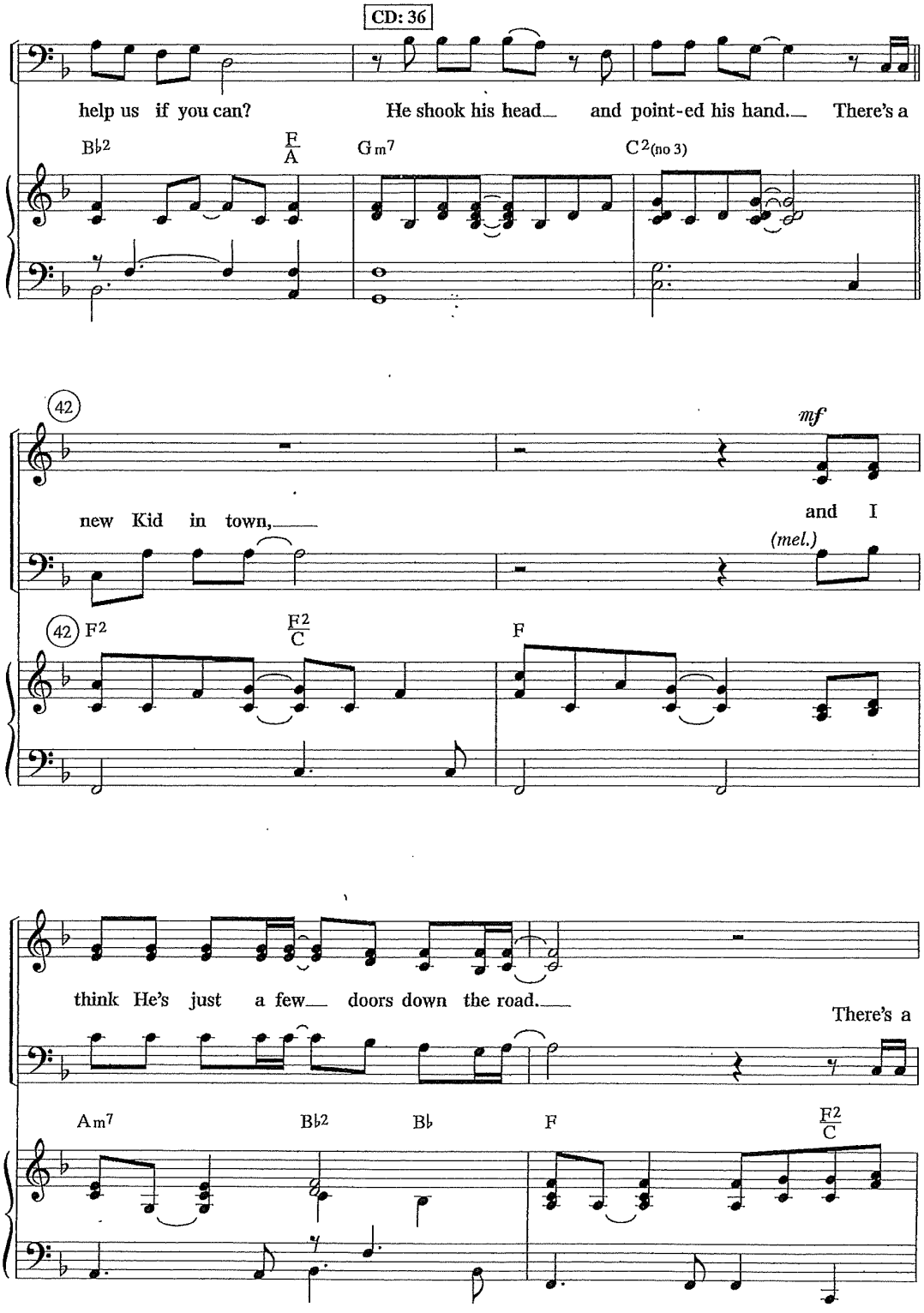
Just take the next step?
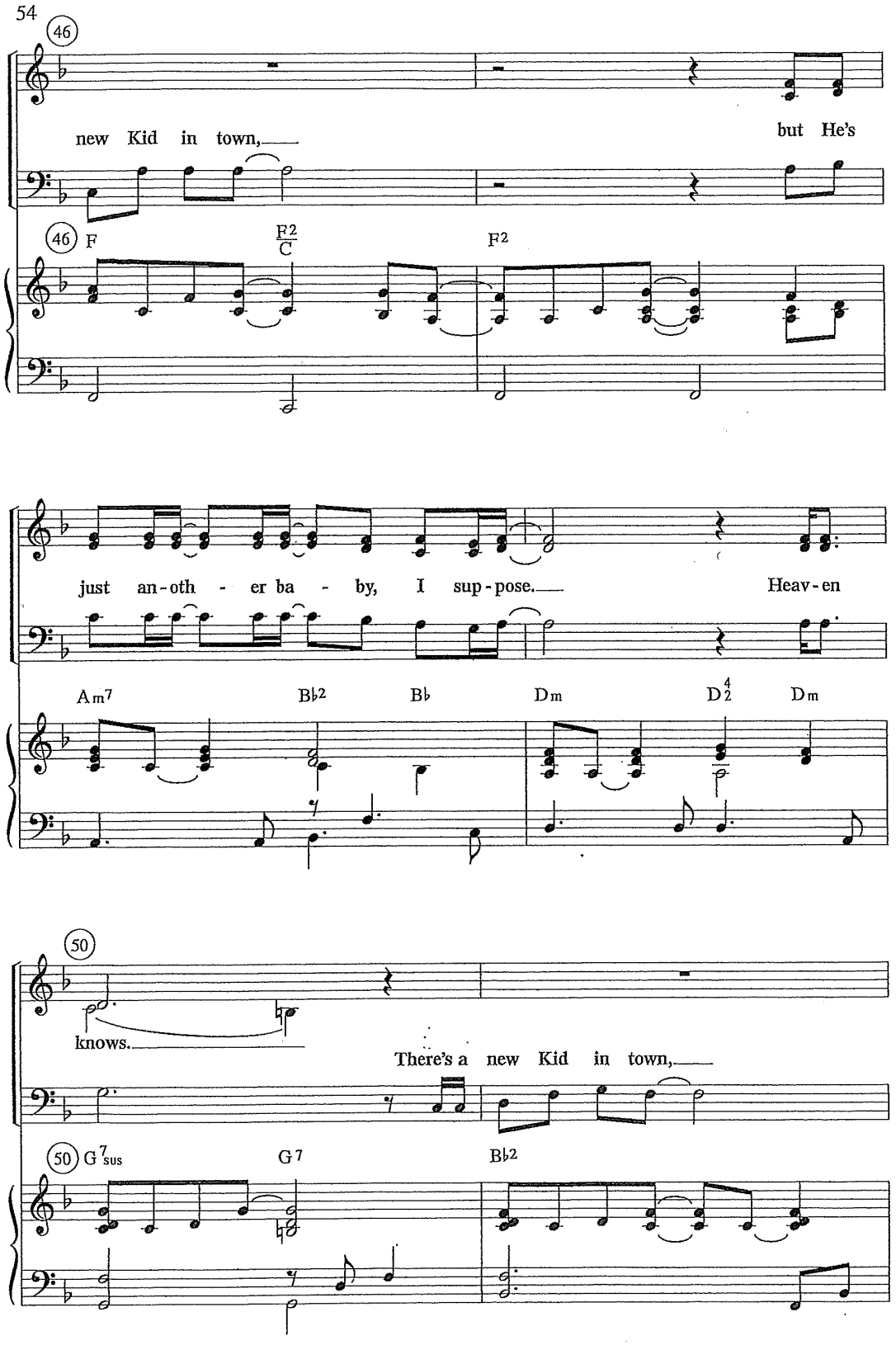
PETE

Exactly. Sometimes that is all God asks.
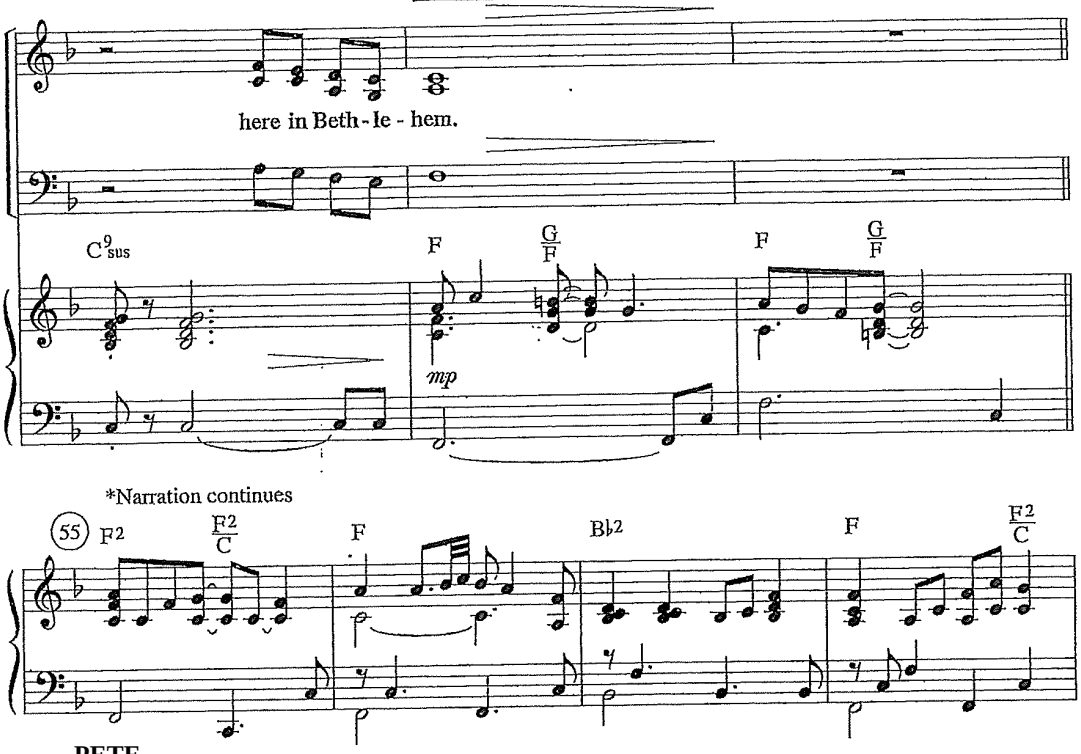



CD: 35
Men mf
We're
F
G/F
F
G/F
Gm9/C
30
look-ing for the King, the new Mes - si - ah.
F2
B♭2
F
mf
34
We're fol-low-ing the star shin - ing
F
F2
38
bright - er. Please, man, won't you
B♭2
F
C2
Dm7
F2/C

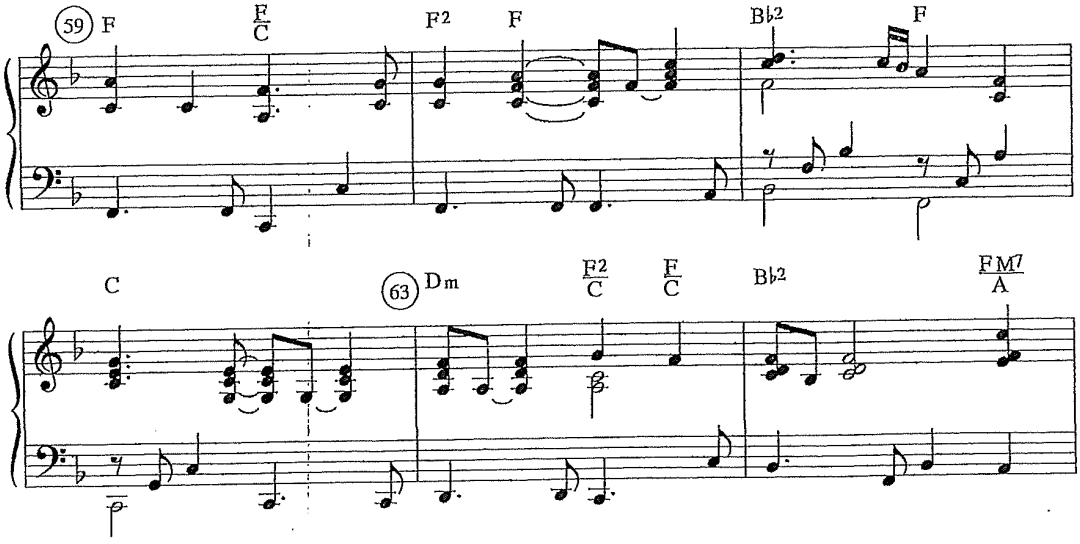

CD: 36
help us if you can?
He shook his head
and point-ed his hand.
There's a
B♭2
F/A
Gm7
C2(no 3)
42
mf
new Kid in town,
and I
(mel.)
42 F2
F2/C
F
think He's just a few
doors down the road.
There's a
Am7
B♭2
B♭
F
F2/C
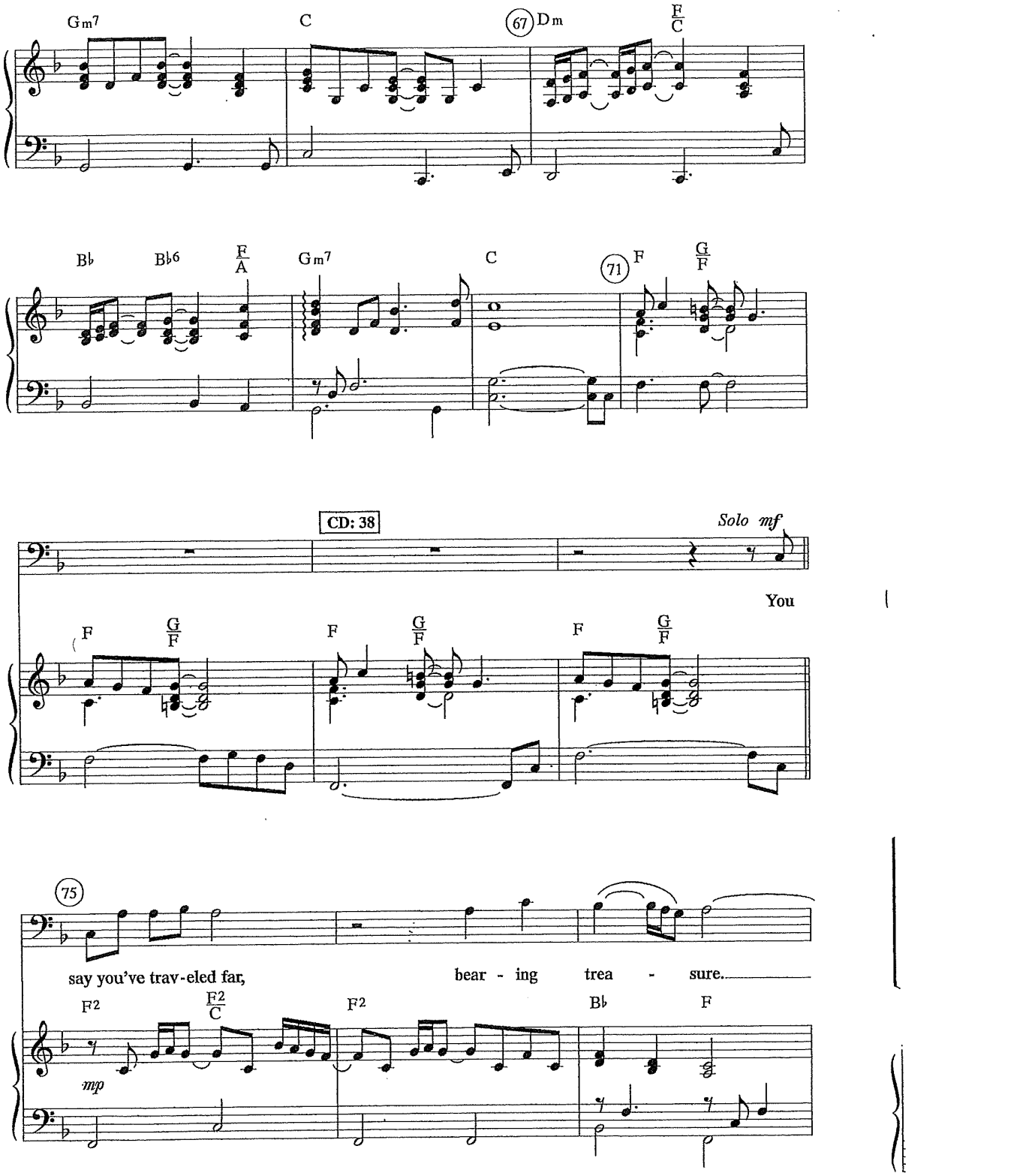

46
new Kid in town,
but He's
46 F
F2/C
F2
just an-oth - er ba - by, I sup-pose.
Heav-en
Am7
B♭2
B♭
Dm
D4/2
Dm
50
knows.
There's a new Kid in town,
50 G7sus
G7
B♭2
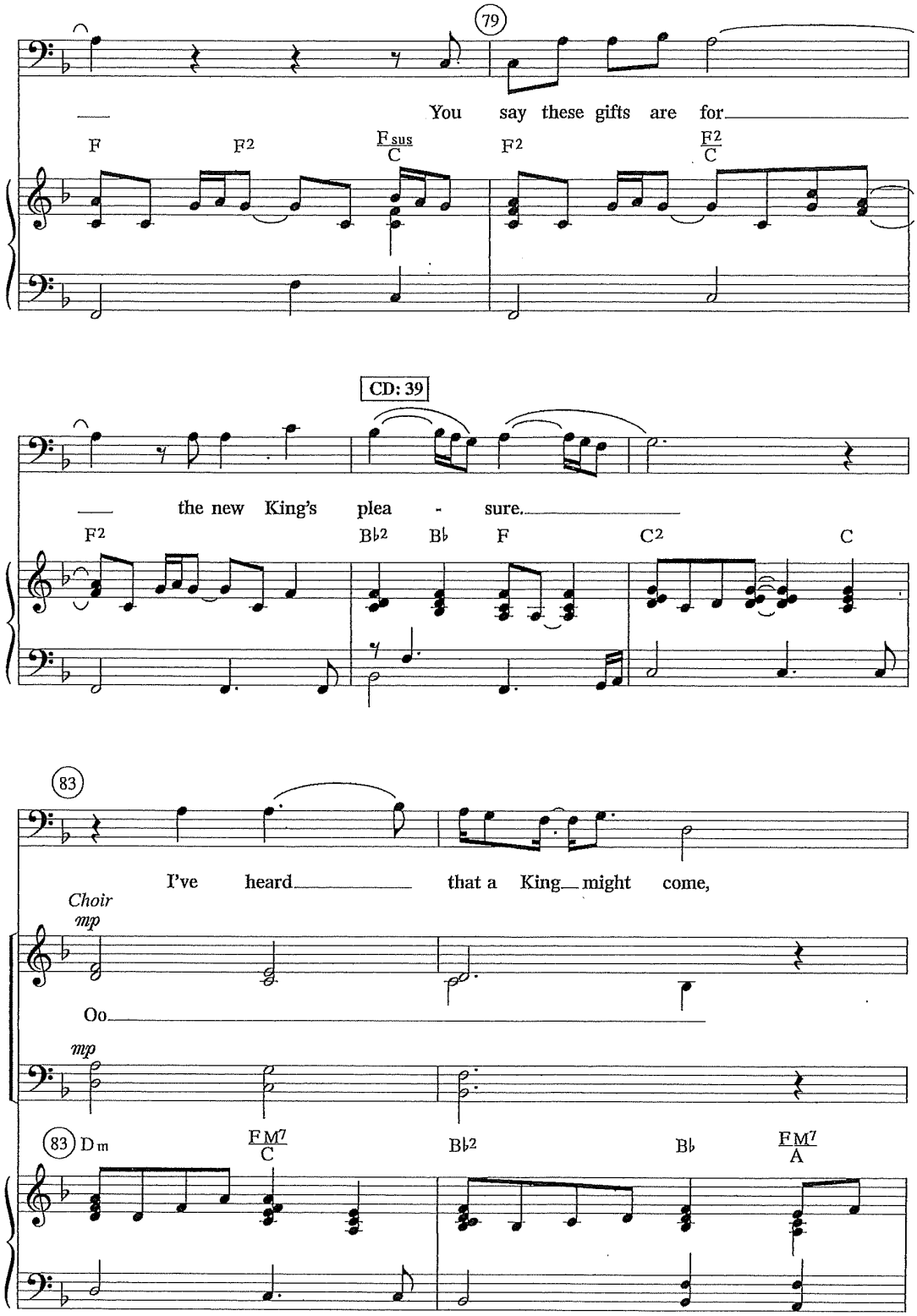
CD: 37

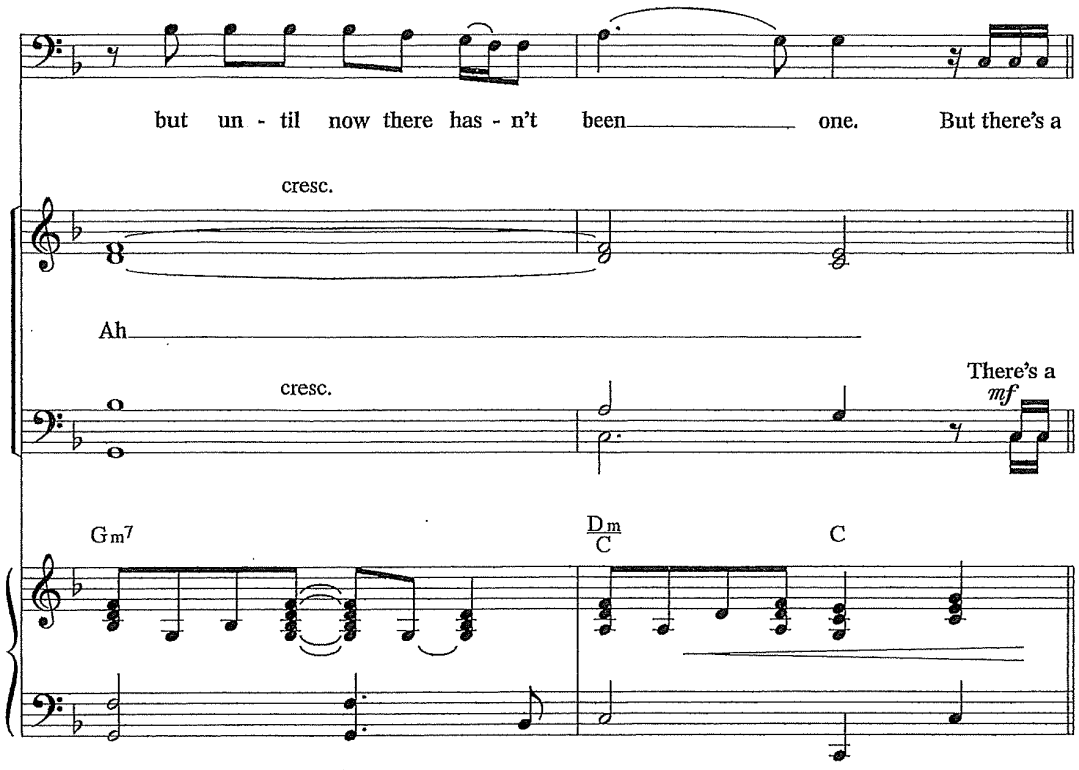


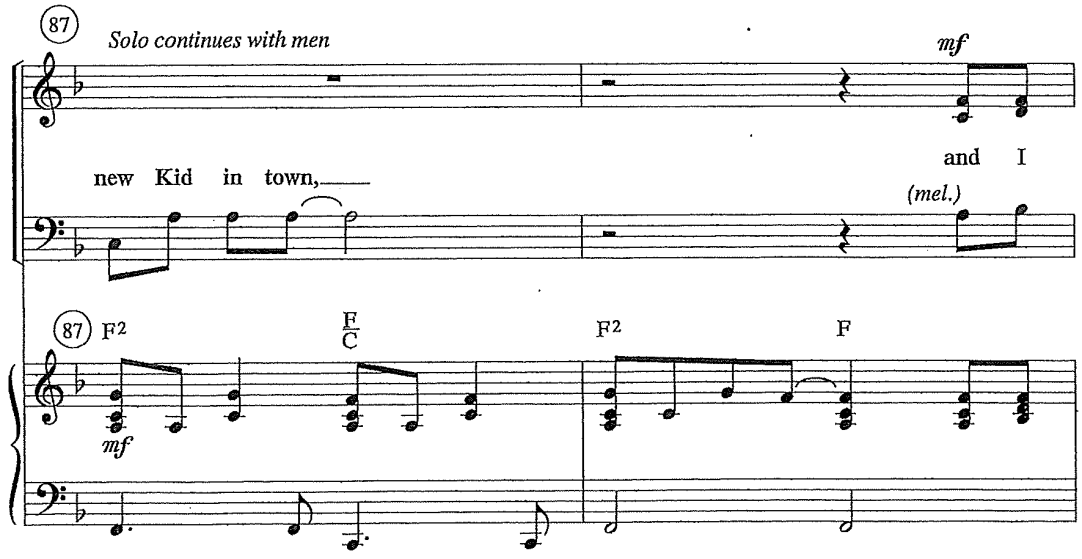
PETE Sometimes we fail to consider the human side of this story. The star that led the wise men brought them first to the city of Jerusalem. It's not surprising that these learned men went through official channels in their search for the Messiah. They questioned Herod, the governor of Judea, as to the whereabouts of this new King. He had to consult the chief priests and scribes to learn that the ancient scrolls had prophesied Bethlehem, a small village just five miles from Jerusalem, as the place where Christ, the Messiah would be born. I can imagine as these men entered this town of prophecy, they probably stopped someone and inquired where the King might be found... Yet those who lived within the very town did not know the Son of God was in their midst.
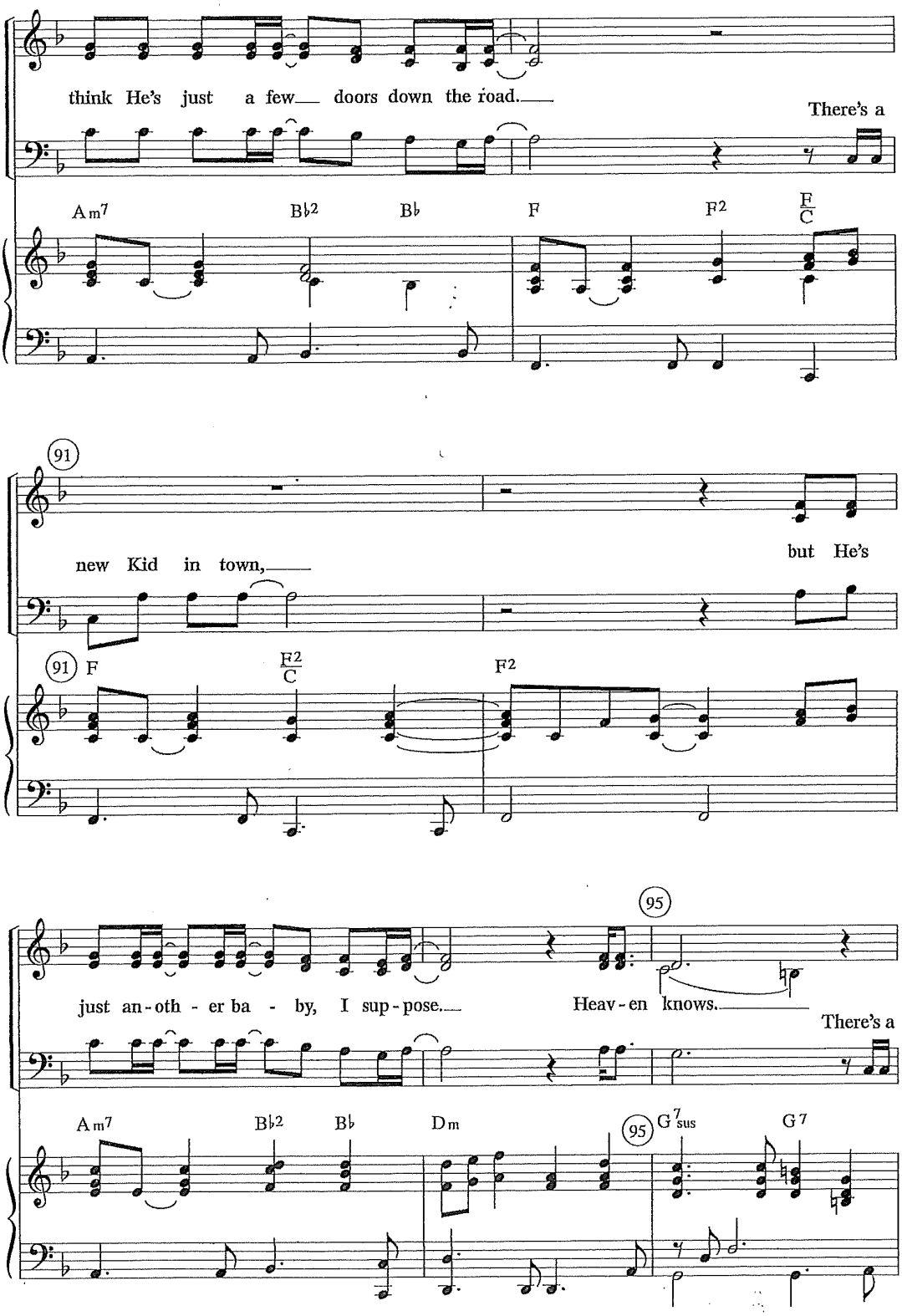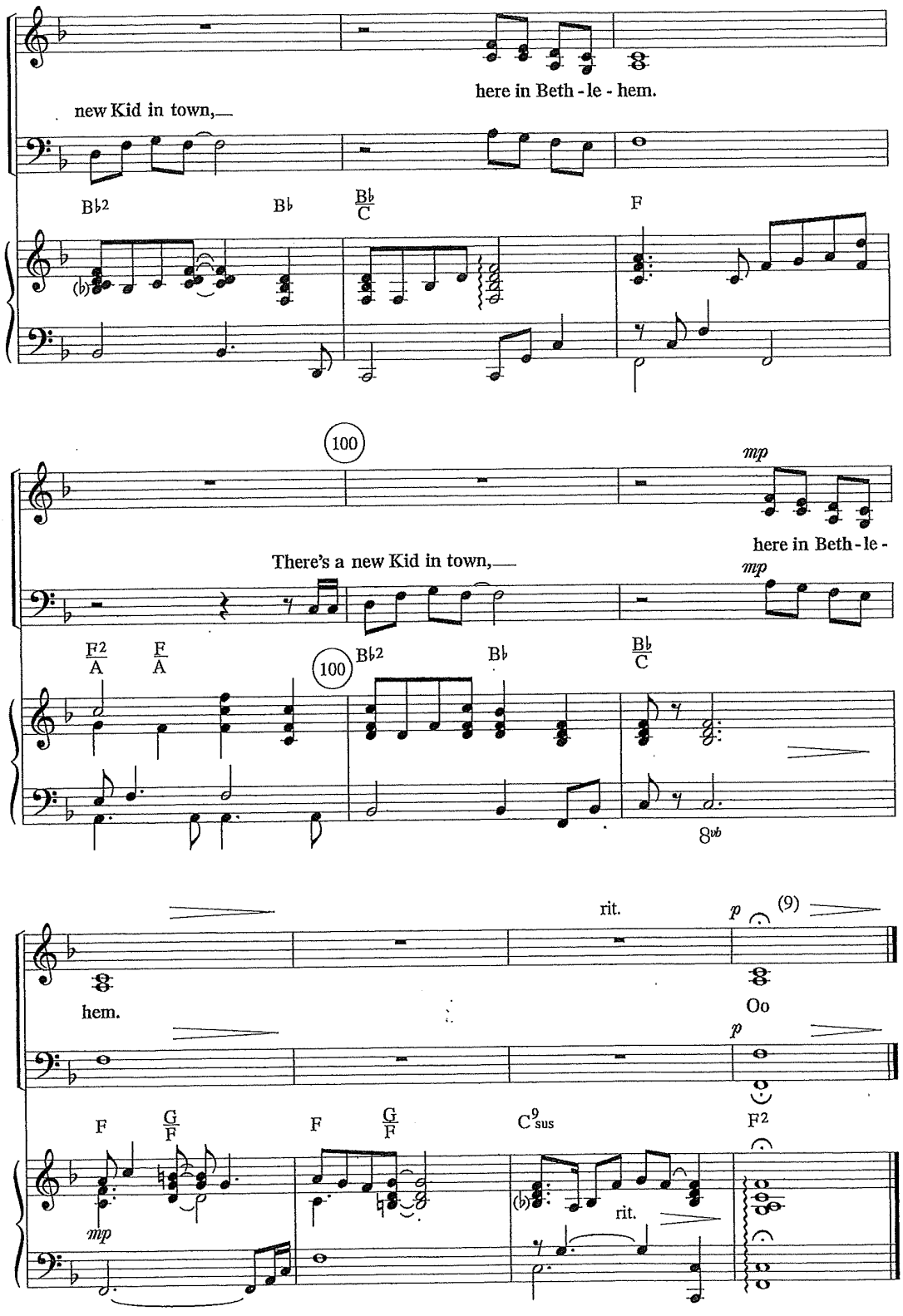



Gm7
C
67
Dm
F/C
B♭
B♭6
F/A
Gm7
C
71
F
G/F
CD: 38
Solo mf
You
F
G/F
F
G/F
F
G/F
75
say you've trav-eled far,
bear - ing trea - sure.
F2
F2/C
F2
B♭
F
mp


79
You say these gifts are for
F F2 Fsus/C F2 F2/C
CD: 39
the new King's plea - sure.
F2 B♭2 B♭ F C2 C
83
I've heard that a King might come,
Choir
mp
Oo
mp
83 Dm FM7/C B♭2 B♭ FM7/A


but un - til now there has - n't been one. But there's a
cresc.
Ah
cresc.
There's a
mf
Gm7
Dm
C
C


87
Solo continues with men
mf
new Kid in town,
and I
(mel.)
87
F2
F
C
F2
F
mf


think He's just a few doors down the road.
There's a
Am7
B♭2
B♭
F
F2
F/C
91
new Kid in town,
but He's
91
F
F2/C
F2
95
just an-oth-er ba-by, I sup-pose.
Heav-en knows.
There's a
Am7
B♭2
B♭
Dm
95
G7sus
G7


here in Beth - le - hem.
new Kid in town,
B♭2
B♭
B♭/C
F
100
mp
here in Beth - le -
There's a new Kid in town,
mp
F2/A
F/A
100
B♭2
B♭
B♭/C
8vb
rit.
p
(9)
hem.
Oo
p
F
G/F
F
G/F
C9sus
F2
mp
rit.

HANK

I did not realize the wise men went through all those channels to get to the baby Jesus.

PETE

My wife says they must have been wise men because they stopped to ask for directions.

Hank laughs. It is a genuine laugh, small but real.

PETE

But seriously, they knew this child would change the world. And they were right.

HANK

What if they had quit?

PETE

Then they would have missed Him.

HANK

I do not want to miss Him.

Pete hears the shift in Hank. He does not push. He simply smiles.

PETE

That is the most hopeful thing you have said all night.

HANK

Maybe God has been closer than I thought.

PETE

Maybe He has.

LX-15: Warm amber act close. Soft reprise of Emmanuel may underscore.

ACT III - THE CHOICE

Central Question: Will I come home?

Act III moves from wonder to decision. Hank stops asking where God was and begins asking whether God could forgive him.

Scene 1 - The Real Battle

LX-16: Warm amber train station special. Station nearly empty.

SFX-10: Quiet train station ambience, distant whistle, ticking clock.

Pete and Hank sit in silence. The Christmas story has been told. The station is quieter now.

PETE

You have been awfully quiet.

HANK

Thinking.

PETE

That can be dangerous.

HANK

You ever wish you could go back? One moment. One day. One decision.

PETE

Every veteran has that moment.

HANK

I keep replaying it. The explosion. The smoke. Tommy calling my name. Sometimes I think if I had moved faster, if I had seen something sooner, if I had done anything different, maybe he would still be alive.

PETE

And if that is true?

HANK

Then Annie has a father. His wife has a husband. Tommy gets Christmas morning.

PETE

Anything else?

HANK

I do not know.

PETE

Yes, you do.

Long pause.

HANK

(quietly) It should have been me.

Silence. No music. Let the line land.

LX-17: Tight special on Hank.

HANK

Tommy had everything. A wife. A daughter. A future. And me? I am just the guy who came home. The wrong man came home.

PETE

Look at me. Hank. Look at me.

Hank finally looks at Pete.

PETE

Do you think Tommy would agree with that?

HANK

No.

PETE

Do you think Annie would want that?

HANK

No.

PETE

Then why are you carrying it?

HANK

Because somebody has to.

PETE

No, son. That is the lie. You have been carrying something God never asked you to carry.

HANK

Then what do I do with it?

PETE

You give it to the One who carried the cross.

HANK

What if God could not forgive somebody like me?

PETE

Now we are getting somewhere.

Scene 2 - For God So Loved The World

LX-18: Warm Bible special.

Pete opens his Bible slowly.

PETE

There is a verse I think Tommy would have wanted you to hear. Listen carefully.

PETE

For God so loved the world, that he gave his only begotten Son, that whosoever believeth in him should not perish, but have everlasting life.

Silence.

PETE

Do you know what is amazing about that verse? It starts with love. Not judgment. Not condemnation. Love.

HANK

I have heard that verse before.

PETE

Most people have. The problem is we hear it so often we stop listening to it. Do you believe God loves the world?

HANK

Sure.

PETE

Do you believe He loved Mary? Joseph? The shepherds? The wise men? Tommy?

HANK

Definitely Tommy.

PETE

Then why is it so hard to believe He loves you?

HANK

Because Tommy was a good man. I am not.

PETE

The shepherds were not perfect. The wise men were not perfect. Joseph was not perfect. Mary was not perfect. Tommy was not perfect. And Pete Jenkins sure is not perfect. That is why Christmas happened.

Christmas is for Everyone!

HANK

Even me?

Pete closes the Bible slightly and looks directly at Hank.

PETE

Especially you.

This is one of the most important lines in the production. Do not rush it.

PETE

Whosoever means anybody. Everybody. Anyone willing to come. The rich. The poor. The shepherd. The soldier. The doubter. The broken. The guilty. The Hank.

HANK

You really think God would take somebody like me?

PETE

I know He would. Because He took somebody like me.

HANK

And then what?

PETE

Everlasting life. Not just living forever. A new life. A forgiven life. A life free from carrying burdens you were never meant to carry.

HANK

I do not know how to let it go.

PETE

You do not have to carry it anymore.

HANK

What if I do not know how?

PETE

Then let Jesus teach you. The manger was not the end of the story. It led to a cross. And that cross led to an empty tomb. Jesus came for people carrying things they could not carry themselves. People like me. People like Tommy. People like you.

Scene 3 - Tommy's Last Gift

SFX-11: Soft memory underscore. Tommy's voice should be warm, familiar, and real - never ghost-like.

TOMMY VOICEOVER

I would rather go through life believing somebody is listening than believing nobody is.

Hank closes his eyes. For the first time, he smiles. Not because the pain is gone, but because hope is winning.

HANK

I think Tommy was right.

PETE

I think so too.

HANK

He always believed God was doing something. I used to think he was crazy.

PETE

And now?

HANK

Now I am not so sure.

LX-19: Memory special. Tommy may appear in a soft light, not as a ghost, but as a remembered moment.

TOMMY MEMORY

You know what I think, Hank? I think God loves us a whole lot more than we realize. And one day we are going to understand things we do not understand right now. Do not waste your life. Do not spend so much time looking backward that you miss what is ahead.

LX-20: Memory fades back to station.

PETE

You know, Hank...

There comes a moment in every person's life when they have to make a decision.

Not whether life has been easy...

Not whether they've escaped pain...

Not whether every question has been answered...

But whether they'll trust the One who has been with them through it all.

You've spent this journey asking where God was.

Where was He in the foxhole?

Where was He when Tommy gave his life?

Where was He when your heart was filled with fear, grief, and questions?

But Christmas reminds us of a truth that changes everything.

God didn't stay distant.

He stepped into our broken world and became **Emmanuel—God with us.**

He was with you in the valley.

He was with you in the battle.

He was with you on every mile that brought you home.

And He's here today.

The same Jesus who came as a child in Bethlehem would one day give His life on the cross so that we could know forgiveness, peace, and eternal life. He conquered death, rose again, and still invites people to follow Him.

Hank...

The question is no longer, "*Where was God?*"

The question is...

What will you do with Jesus?

Because following Him doesn't mean you'll never face another battle.

It means you'll never face one alone.

HANK

Pete, I think he was right. About God. About Christmas. About all of it.

PETE

So what is stopping you?

MUSIC STARTS

Silence.

HANK

Nothing.

PETE

Then maybe it is time.

HANK

Time for what?

PETE

To come home.

(Pause)

HANK

I've made my decision.

I have decided to follow Jesus...

Scene 4 - I Have Decided

MUS-9: I Have Decided, soft introduction underneath.

Piano-Vocal
(SATB)
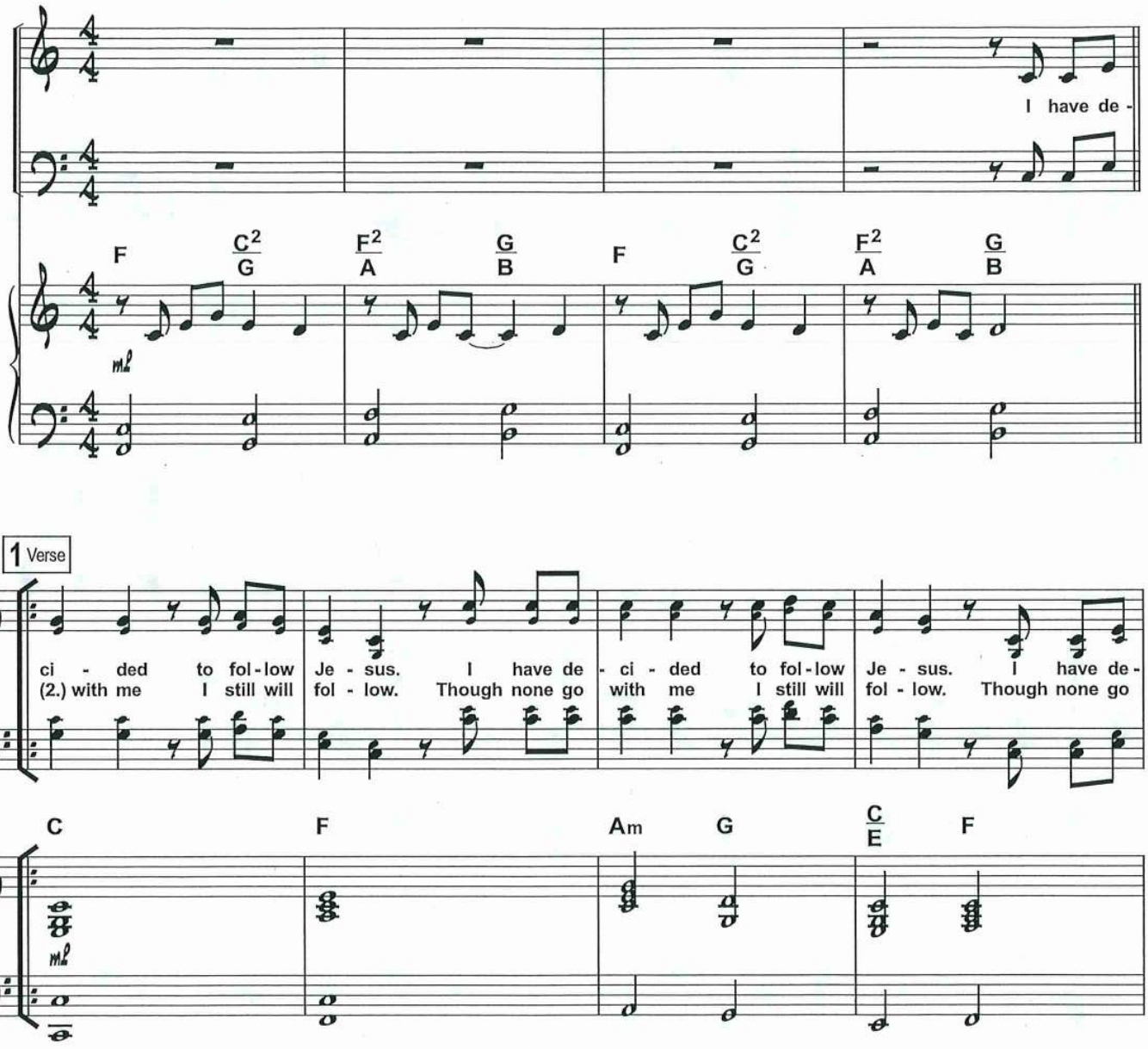
Key: C

I Have Decided

(based on the recording from the Elevation Worship album "Nothing Is Wasted")
www.praisecharts.com/23575
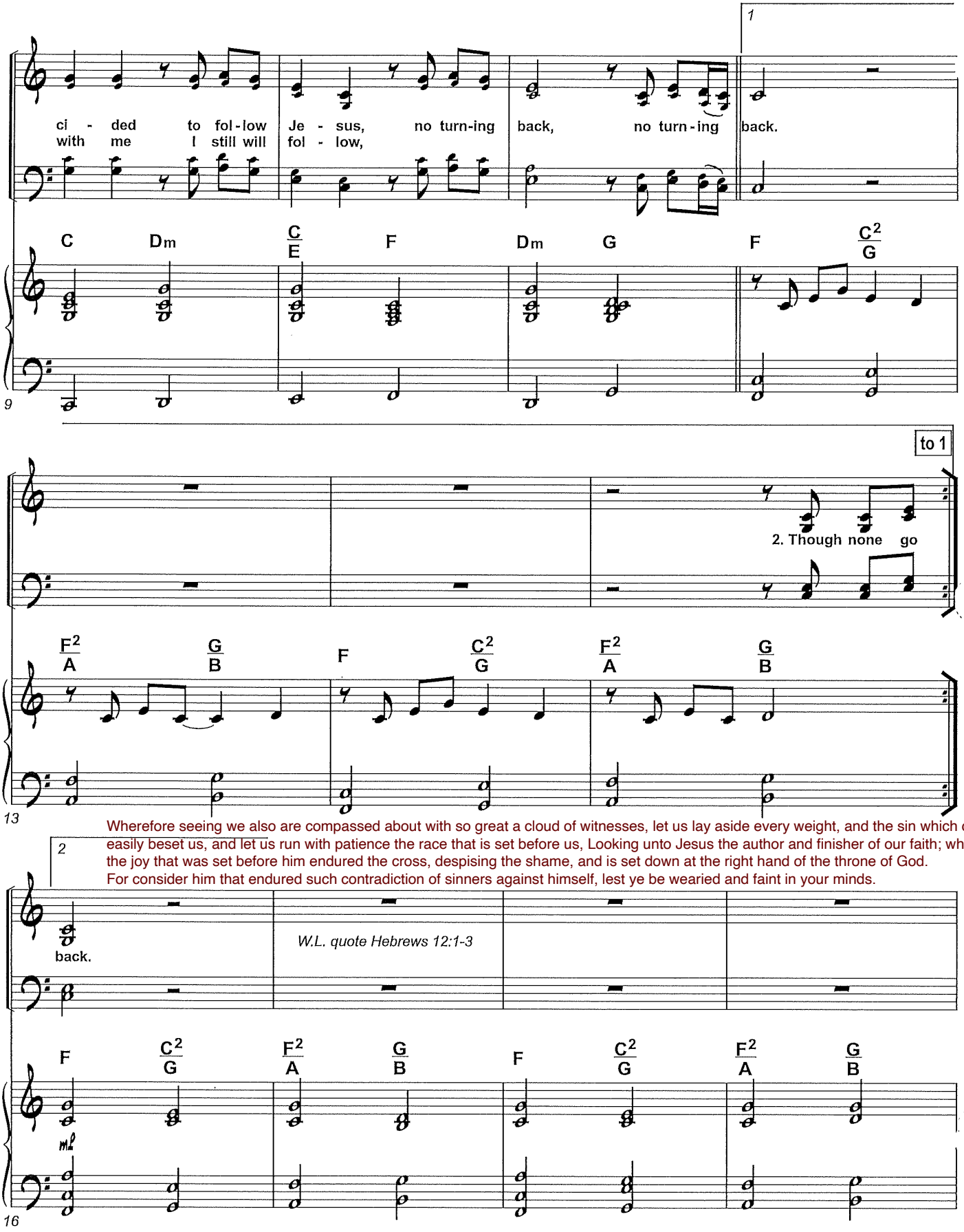
Chris Brown, Mack Brock, Wade Joye
Arr. by Dan Galbraith

Thoughtfully ♩ = 57
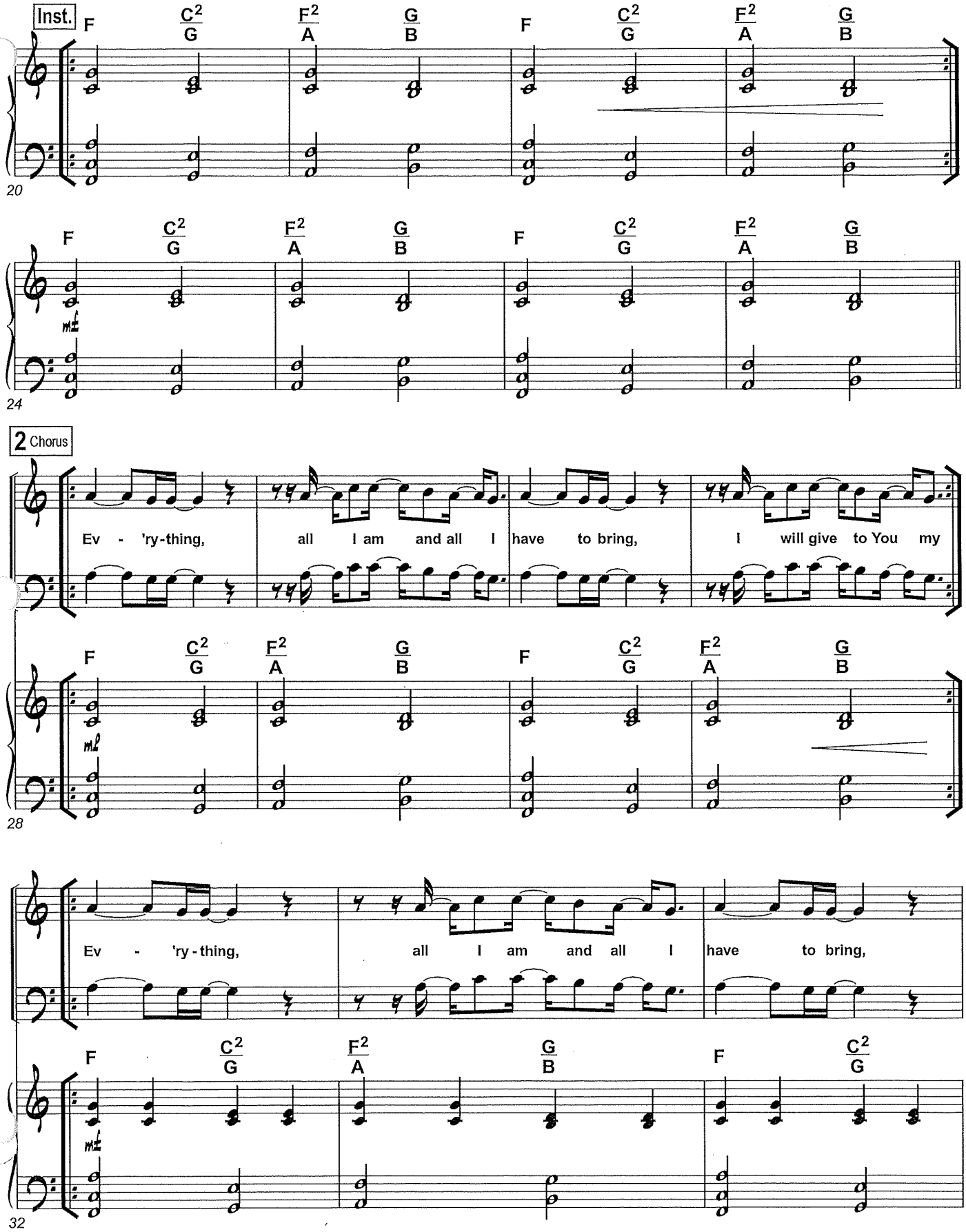


praisecharts
DOWNLOAD • PRINT • PLAY

© Copyright 2012 Elevation Worship Publishing (Admin Sony ATV)
All rights reserved. Used by permission. CCLI #6446976
Duplication of this music is not allowed except under the terms outlined at www.praisecharts.com/copyright.



Wherefore seeing we also are compassed about with so great a cloud of witnesses, let us lay aside every weight, and the sin which doth so easily beset us, and let us run with patience the race that is set before us, Looking unto Jesus the author and finisher of our faith; who for the joy that was set before him endured the cross, despising the shame, and is set down at the right hand of the throne of God.
For consider him that endured such contradiction of sinners against himself, lest ye be wearied and faint in your minds.


Inst.
F
C2/G
F2/A
G/B
20
24
2 Chorus
Ev - 'ry-thing, all I am and all I have to bring, I will give to You my
28
Ev - 'ry-thing, all I am and all I have to bring,
32

2a Chorus

GROUP 1 - Prime unison

I will give to You my And I will fol - low, my heart sur - ren - der,

GROUP 2 (octaves)

my life in Your hands,

Ev - 'ry - thing, all I am and all I

F2/A G/B F C2/G F2/A G/B

35

my Je - sus I am Yours. And I will fol - low,

have to bring, I will give to You my Ev - 'ry - thing,

F C2/G F2/A G/B F C2/G

38
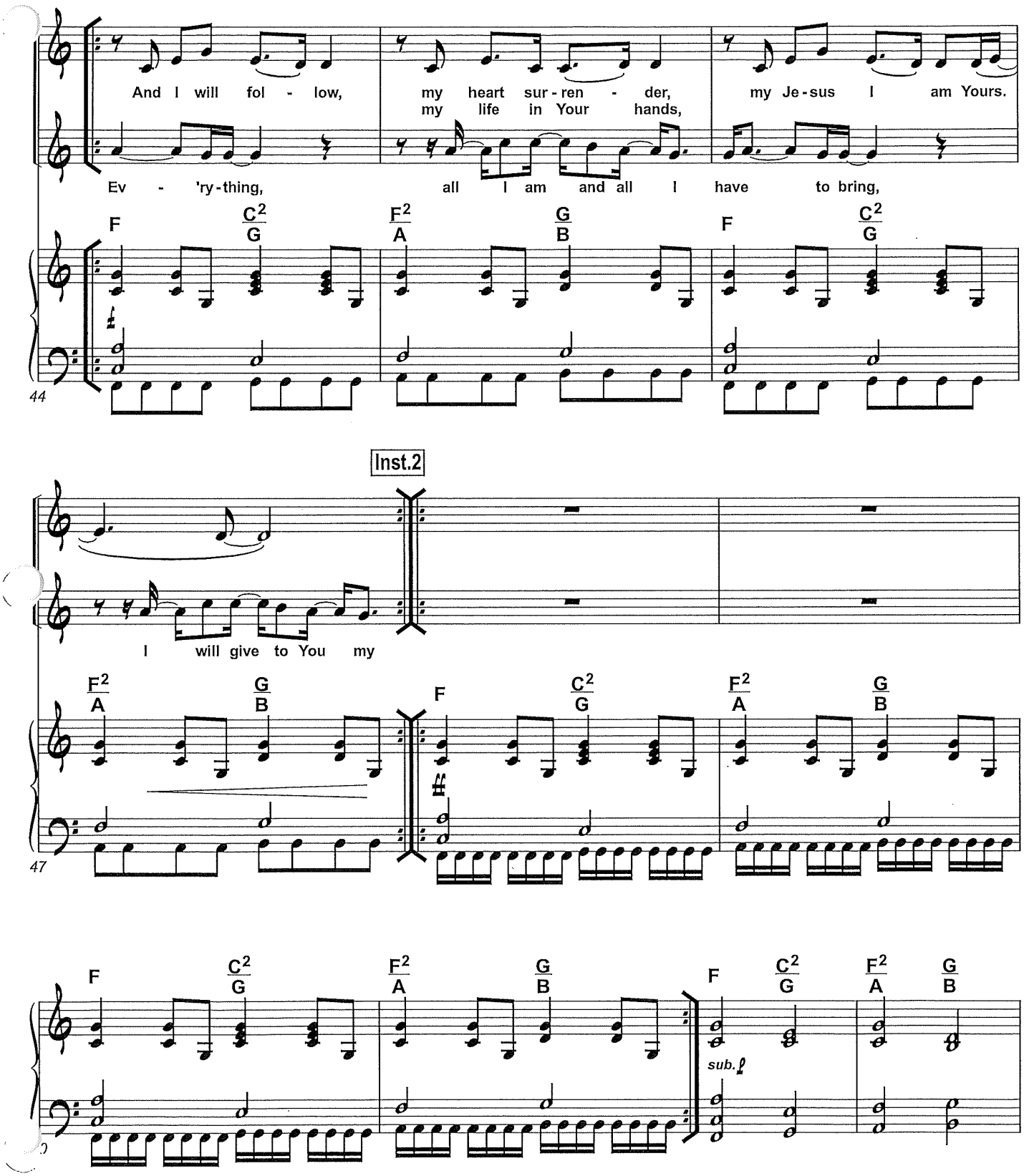
my heart sur - ren - der, my Je - sus I am Yours.

my life in Your hands,
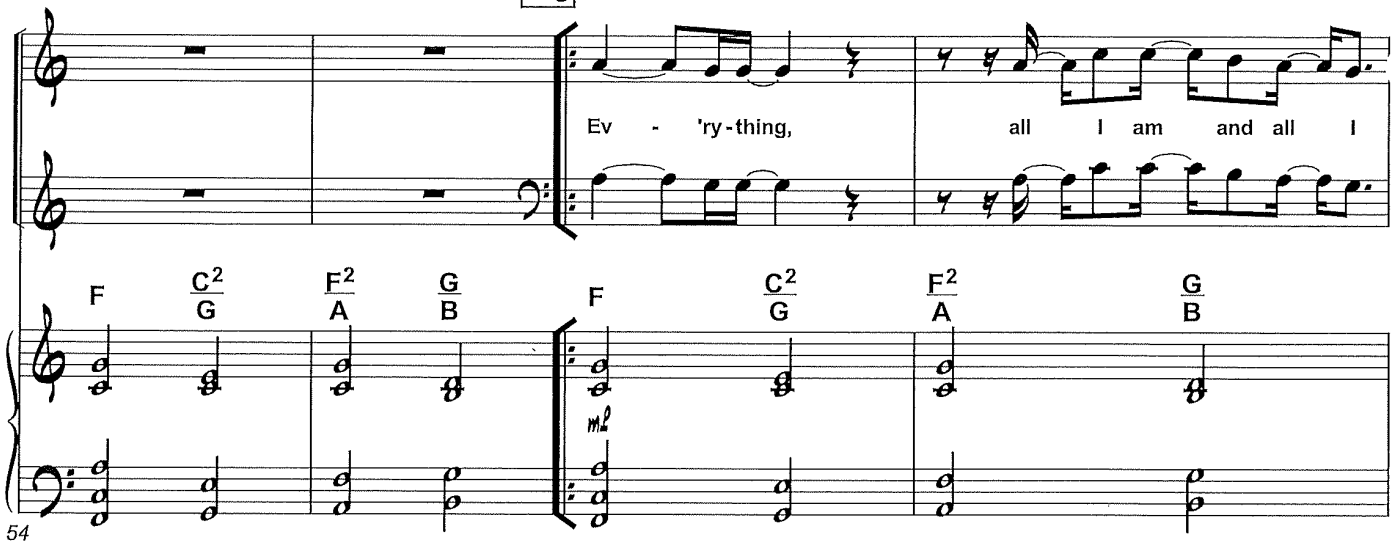
all I am and all I have to bring, I will give to You my

F2/A G/B F C2/G F2/A G/B

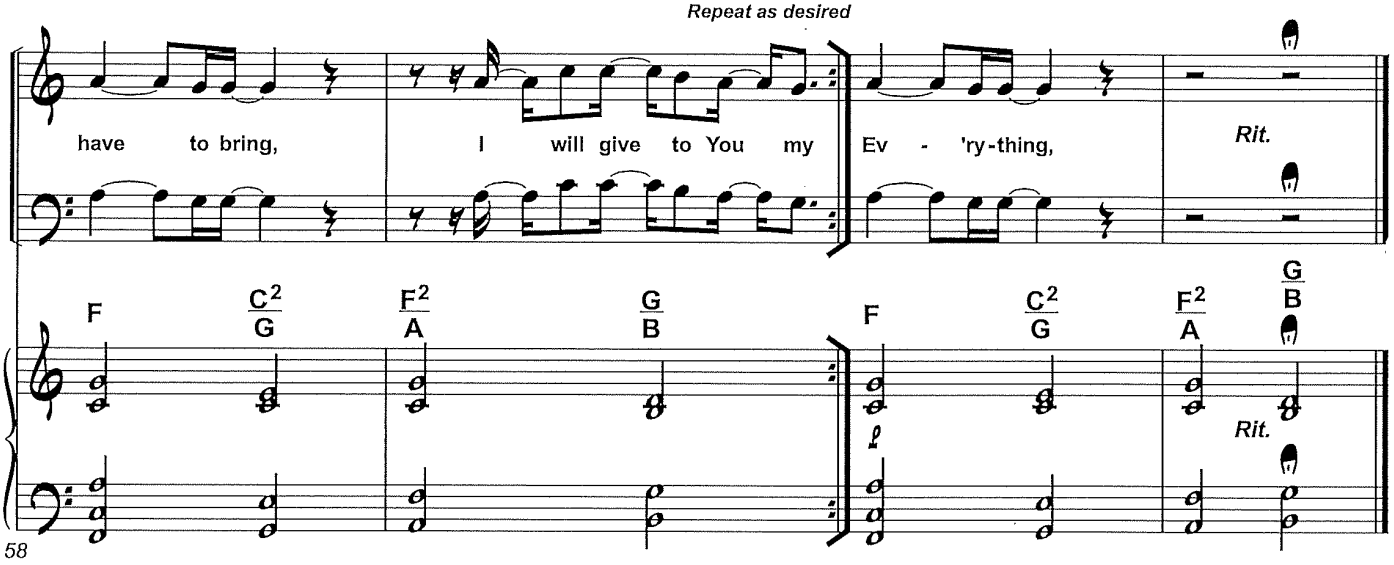
41


And I will fol - low, my heart sur - ren - der, my Je - sus I am Yours.
my life in Your hands,
Ev - 'ry - thing, all I am and all I have to bring,
F C2/G F2/A G/B F C2/G
44
Inst.2
I will give to You my
F2/A G/B F C2/G F2/A G/B
47
F C2/G F2/A G/B F C2/G F2/A G/B
sub. p

Tag



Repeat as desired



MUS-9 swells: I Have Decided.

LX-21: Full warm Christmas glow.

PETE

Welcome home, son.

HANK

For the first time since Germany, I can breathe.

PETE

That is what grace feels like.

SFX-12: Train whistle, warm and inviting.

STATION ANNOUNCER

Final boarding now underway. All passengers please proceed to platform one.

Scene 5 - The Journey Home

Passengers begin boarding. Pete and Hank stand.

HANK

Pete, thank you. For staying. For listening. For telling me the truth.

PETE

Tommy would have done the same thing.

HANK

Yeah. He would have.

Hank shakes Pete's hand, then unexpectedly pulls him into a hug.

PETE

Take care of yourself. And Hank? Do not waste your life.

HANK

I will not.

PETE

Merry Christmas, son.

HANK

Merry Christmas, Pete.

PROJ-1: Moving train sequence, snow and small towns passing by.

MUS-10: Soft Emmanuel reprise or instrumental Christmas underscore.

HANK

(softly) Tommy, I wish you could see Annie. I wish you could see your wife. I wish you could see Christmas morning. But I think you would be all right. You were right. About God. About faith. About Christmas. About all of it.

SFX-13: Tommy memory voiceover.

TOMMY VOICEOVER

Christmas dinner, Hank. You are invited.

HANK

I know. And this time, I am coming.

Scene 6 - Christmas Morning

LX-22: Warm Christmas morning glow. Tree lights illuminated.

SFX-14: Fireplace, faint church bells, family atmosphere.

The Thomas home is revealed. Mother stands near the window. Father tries to appear calm. Younger Brother paces.

SUSAN THOMAS

How much longer?

FATHER

You have asked that seven times.

BARBARA THOMAS

Because it is taking forever.

MOTHER

He will be here.

FATHER

How do you know?

MOTHER

Because I prayed.

FATHER

Hard to argue with that.

SFX-15: Distant train whistle.

Everyone freezes.

MOTHER

He is here.

Hank appears upstage, carrying his duffel bag. He takes in the sight of home.

HANK

(Softly) Home, I am Home

MOTHER

Hank.

HANK

Hey Mom.

Mother embraces him. Father joins. The family holds the embrace for several seconds.

MOTHER

You are really here.

HANK

I am really here.

MOTHER

I prayed every day.

HANK

I know.

MOTHER

And God brought you home.

HANK

Yes ma'am. He did.

SUSAN THOMAS

Can we open presents now?

BARBARA THOMAS

Please! Please! Please!

Laughter.

HANK

Could we do something before presents? Could we pray?

Mother is deeply moved. The family joins hands.

HANK

Lord, thank You for bringing me home. Thank You for never giving up on me. And thank You for Tommy. Help me live the life You gave me. In Jesus' name. Amen.

FAMILY

Amen.

Mother smiles through tears.

MOTHER

You are home.

Everything slows. Hank looks at his family, the Bible, then upward.

HANK

Yes ma'am I am finally

(softly) Home. I am home.

He knocks. The family freezes. Mother moves to the door and opens it. Hank stands there.

LX-23: Final home cue. Do not move immediately. Let the line land.

Invitation Bridge

Family tableau remains visible. PETE steps downstage or narrator position. Pastor Daron prepares to enter.

PETE

You know, the most spectacular thing about Christmas is not the angels. It is not the star. It is not even the journey. The most spectacular thing about Christmas is that God came looking for us. And just like Hank, every one of us must decide what we will do with Jesus. Pastor.

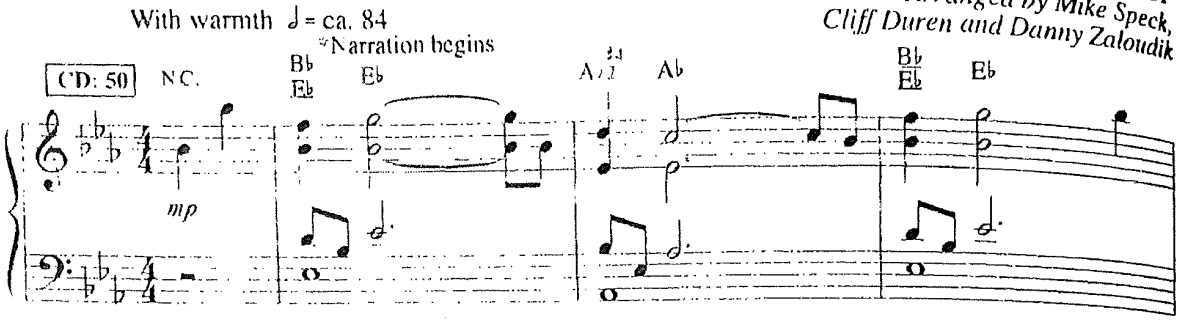
LX-24: Invitation lighting. Warm and welcoming.

Pastor Daron enters. The invitation should feel like the natural conclusion of the story, not a separate program element.
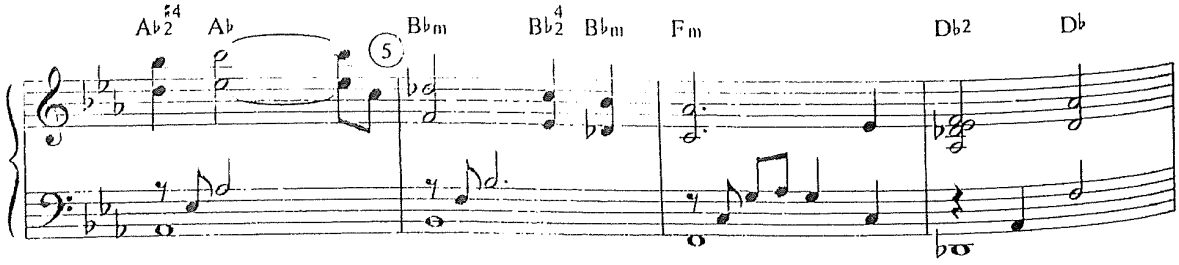
MUS-10: The Heart of Christmas - Pastor singing / invitation moment as planned.

The Heart of Christmas

Words and Music by
MIKE SPECK, CLIFF DUREN, LARI GOSS,
CAROLYN CROSS and NILES BOROP
Arranged by Mike Speck,
Cliff Duren and Danny Zaloudik
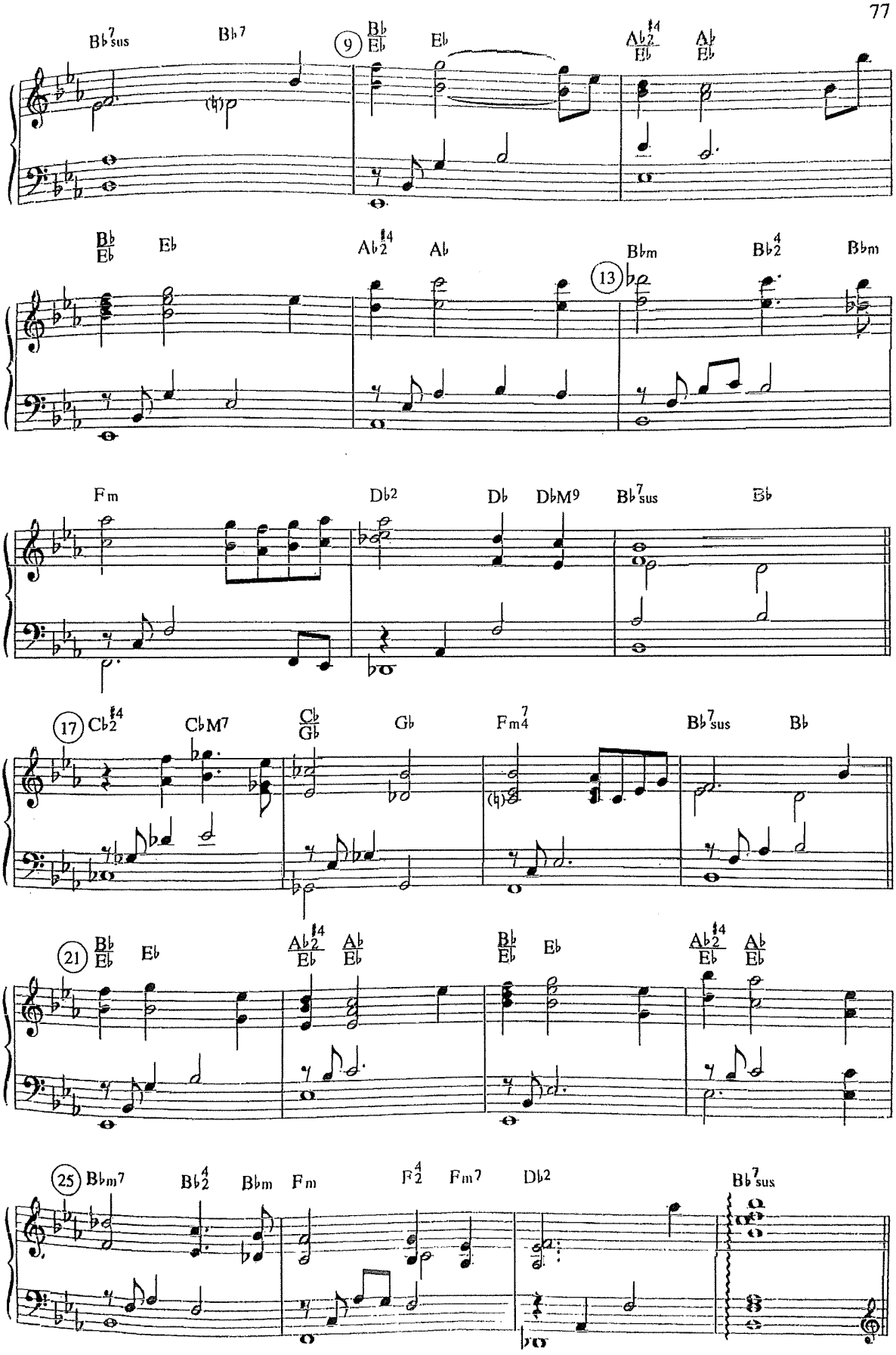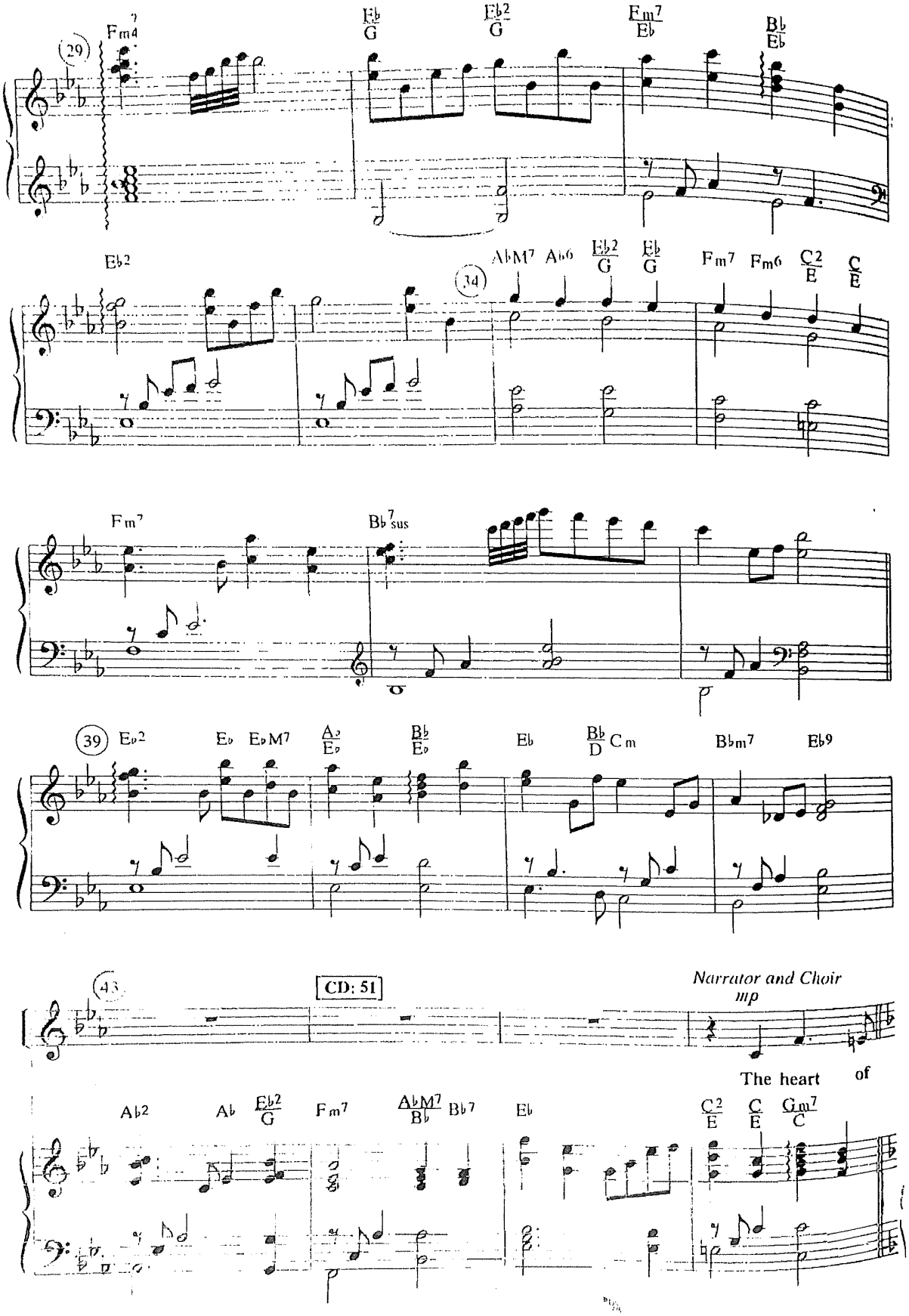


For the next few days, all around the world, people will celebrate this holiday season in some form or fashion. Many of them not really understanding why this time of year is so...alive...so anticipated...why it touches our emotions. What is Christmas? What is at the heart of it all? Let me ask you...what is the most memorable Christmas that comes to your mind? As a child, what was the best gift you ever received? Was it a certain baby doll or maybe a brand new bicycle or a wagon...some toy or favorite game? For you adults, was it something sparkly that went on your finger? Maybe it was in the driveway, with a big bow on the windshield. There are some of you older folks that remember when families weren't as financially blessed as they are today. It was a treat to get an apple, a couple of oranges...maybe some walnuts or pecans. Others of you would say the best Christmas you can ever remember was when the family was all together...in the same house...under the same roof...and life was simple. How easy it is in the day we live to miss the heart of Christmas. All the collected memories, the celebrating, the feasting...our most precious and favorite gifts cannot compare to the gift that laid in a manger on Christmas morn. You see, the heart of Christmas is Jesus... God's gift...the gift that is beyond what you and I could ever comprehend...the greatest gift of all time...for it is the gift of eternal life. The heart of Christmas is the heart of God Himself...God reaching down from heaven to love...to redeem mankind...For God so loved the world that He gave His Son that we would not perish but have everlasting life.
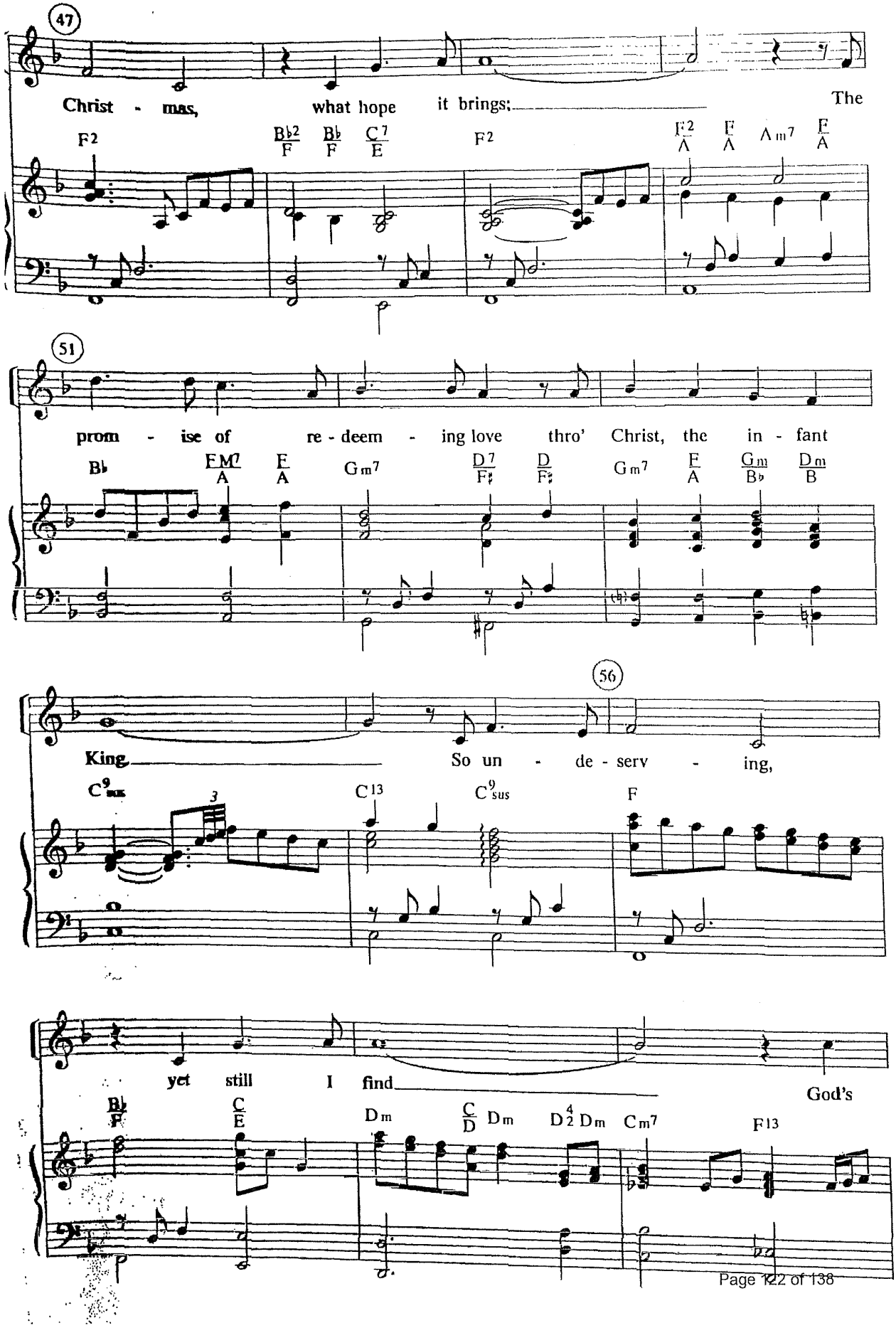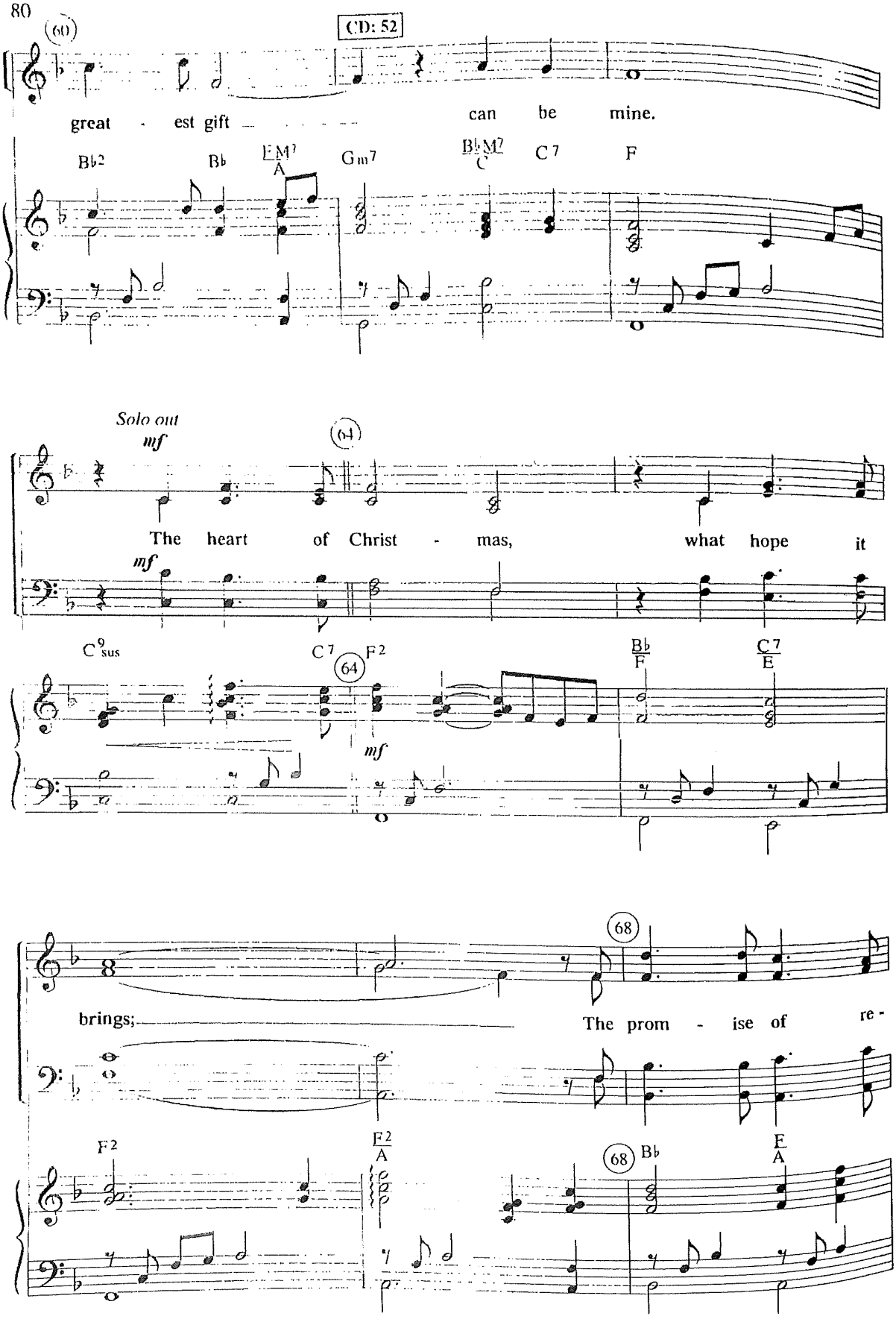


© Copyright 2005 Niles Borop Music (BMI)/Centergy Music (BMI)/N.B. Music (ASCAP)/
Lari Goss Music (BMI) (all admin. by ICG)/Thomas Peck Music (PO Box 190, Spring Hill, TN 37174) (BMI).
All rights reserved. Used by permission.
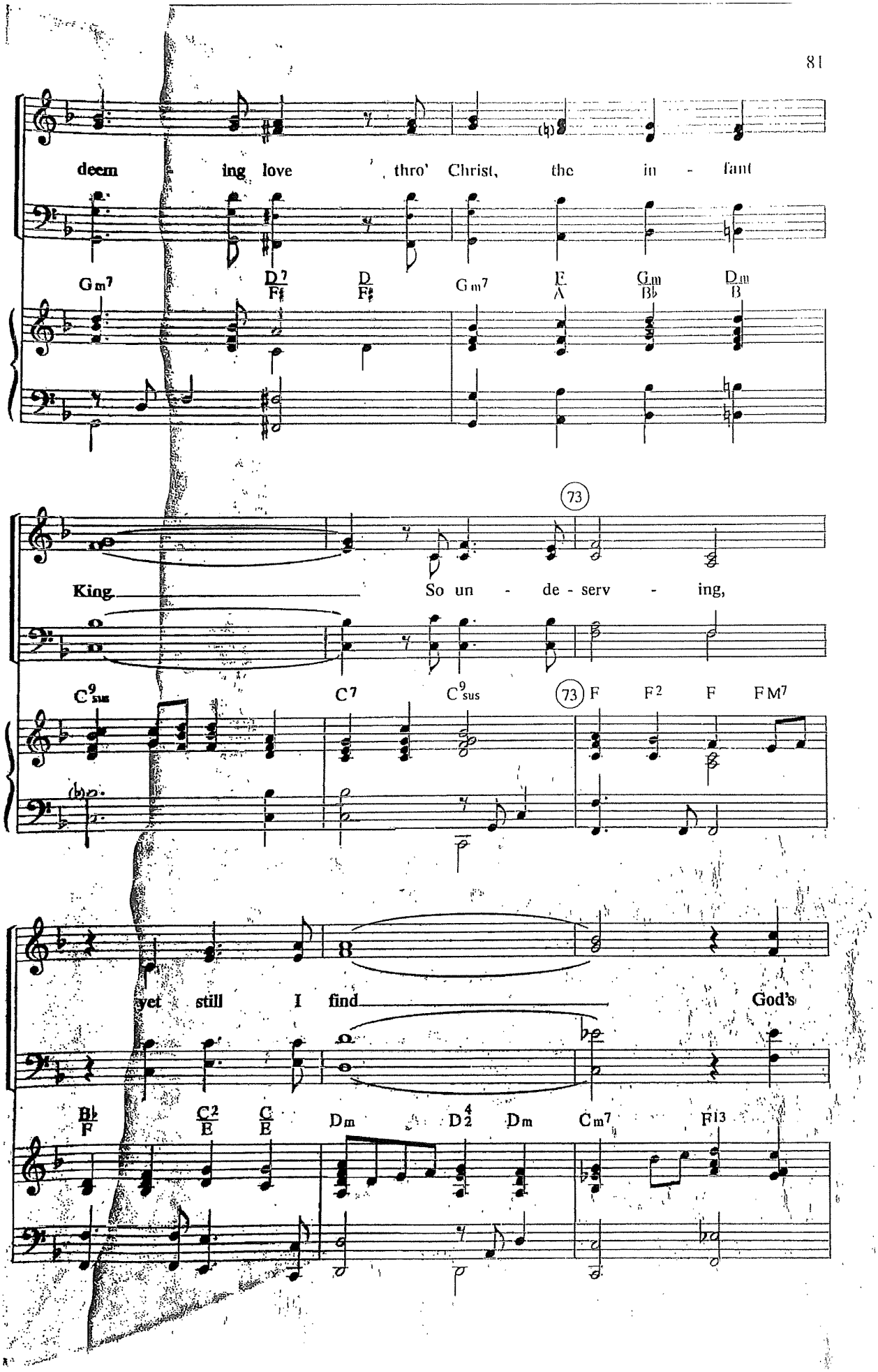
PLEASE NOTE: Copying of this product is NOT covered by CCLI licenses. For CCLI information call 1-800-234-2446.
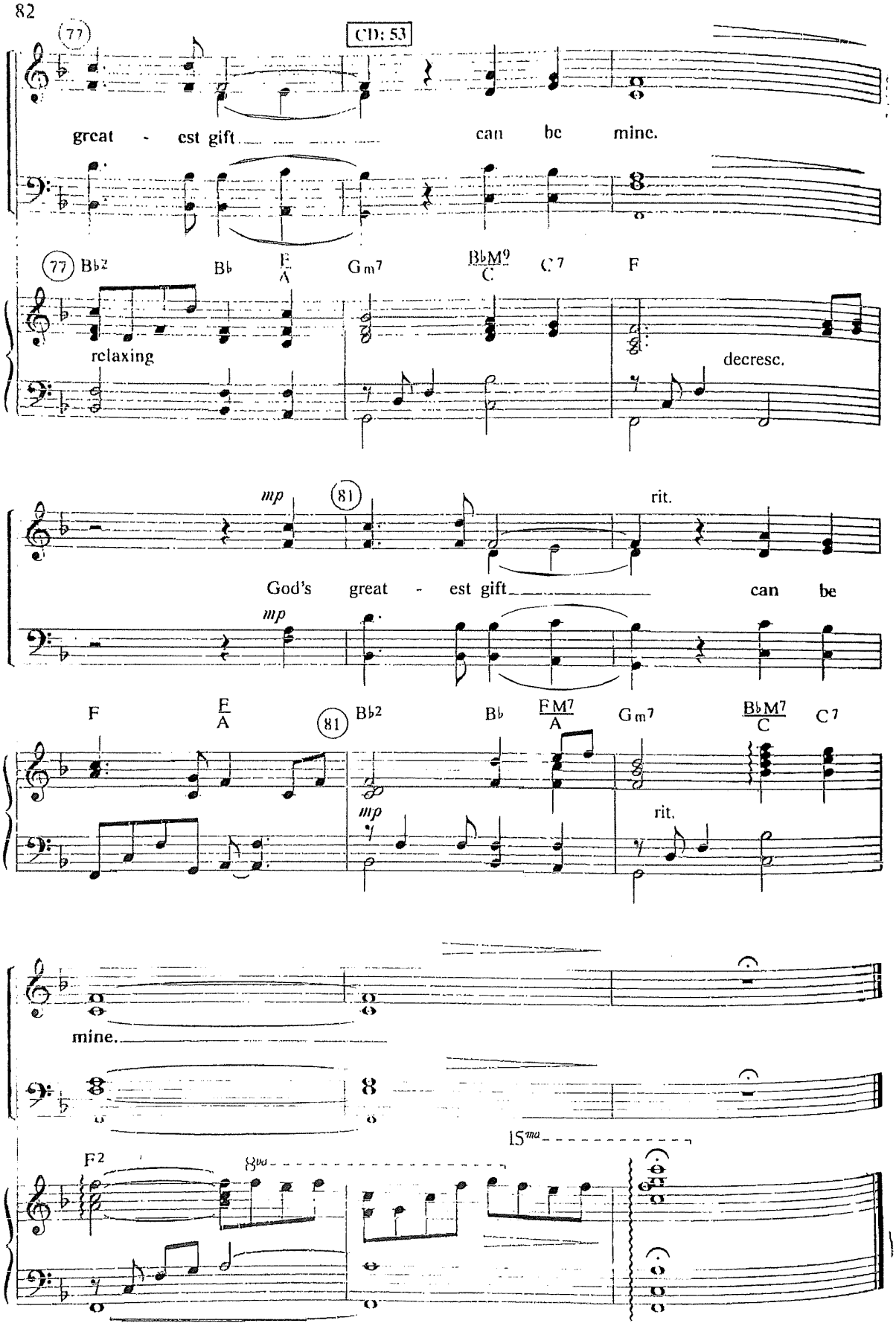

Bb7sus
Bb7
9
Bb/Eb
Eb
Ab2#4/Eb
Ab/Eb
Bb/Eb
Eb
Ab2#4
Ab
13
Bbm
Bb24
Bbm
Fm
Db2
Db
DbM9
Bb7sus
Bb
17
Cb2#4
CbM7
Cb/Gb
Gb
Fm47
Bb7sus
Bb
21
Bb/Eb
Eb
Ab2#4/Eb
Ab/Eb
Bb/Eb
Eb
Ab2#4/Eb
Ab/Eb
25
Bbm7
Bb24
Bbm
Fm
F24
Fm7
Db2
Bb7sus


29
Fm4
Eb/G
Eb2/G
Fm7/Eb
Bb/Eb
Eb2
34
AbM7
Ab6
Eb2/G
Eb/G
Fm7
Fm6
C2/E
C/E
Fm7
Bb7sus
39
Eb2
Eb
EbM7
Ab/Eb
Bb/Eb
Eb
Bb/D
Cm
Bbm7
Eb9
43
CD: 51
Narrator and Choir
mp
The heart
of
Ab2
Ab
Eb2/G
Fm7
AbM7/Bb
Bb7
Eb
C2/E
C/E
Gm7/C


47
Christ - mas, what hope it brings; The
F2
B♭2/F B♭/F C7/E
F2
F2/A F/A Am7 F/A
51
prom - ise of re - deem - ing love thro' Christ, the in - fant
B♭ FM7/A F/A Gm7 D7/F♯ D/F♯ Gm7 F/A Gm/B♭ Dm/B
56
King So un - de - serv - ing,
C9sus C13 C9sus F
yet still I find God's
B♭/F C/E Dm C/D Dm D4/2 Dm Cm7 F13


(60)
CD: 52
great - est gift can be mine.
B♭2 B♭ E M7 A G m7 B♭M7 C C 7 F
Solo out
mf
(64)
The heart of Christ - mas, what hope it
mf
C 9 sus C 7 F 2 (64) B♭ F C 7 E
mf
(68)
brings; The prom - ise of re -
F 2 F 2 A (68) B♭ E A


deem ing love thro' Christ, the in - fant
Gm7 D7/F♯ D/F♯ Gm7 E/A Gm/B♭ Dm/B
King So un - de - serv - ing,
C9sus C7 C9sus 73 F F2 F FM7
yet still I find God's
B♭/F C2/E C/E Dm D4/2 Dm Cm7 F13


77
CD: 53
great - est gift can be mine.
77 B♭2 B♭ E/A Gm7 B♭M9/C C7 F
relaxing
decresc.
mp
81
rit.
God's great - est gift can be
mp
F E/A 81 B♭2 B♭ FM7/A Gm7 B♭M7/C C7
mp
rit.
mine.
F2
8va
15ma

Finale

MUS-11: Call Him Jesus / Jesus What a Wonderful Child.

Full cast and choir return. Lighting grows bright and celebratory. Snow effect may be used during the final chorus. Projection: EMMANUEL - GOD WITH US.

LX-25: Full cast celebration and spectacular finish.
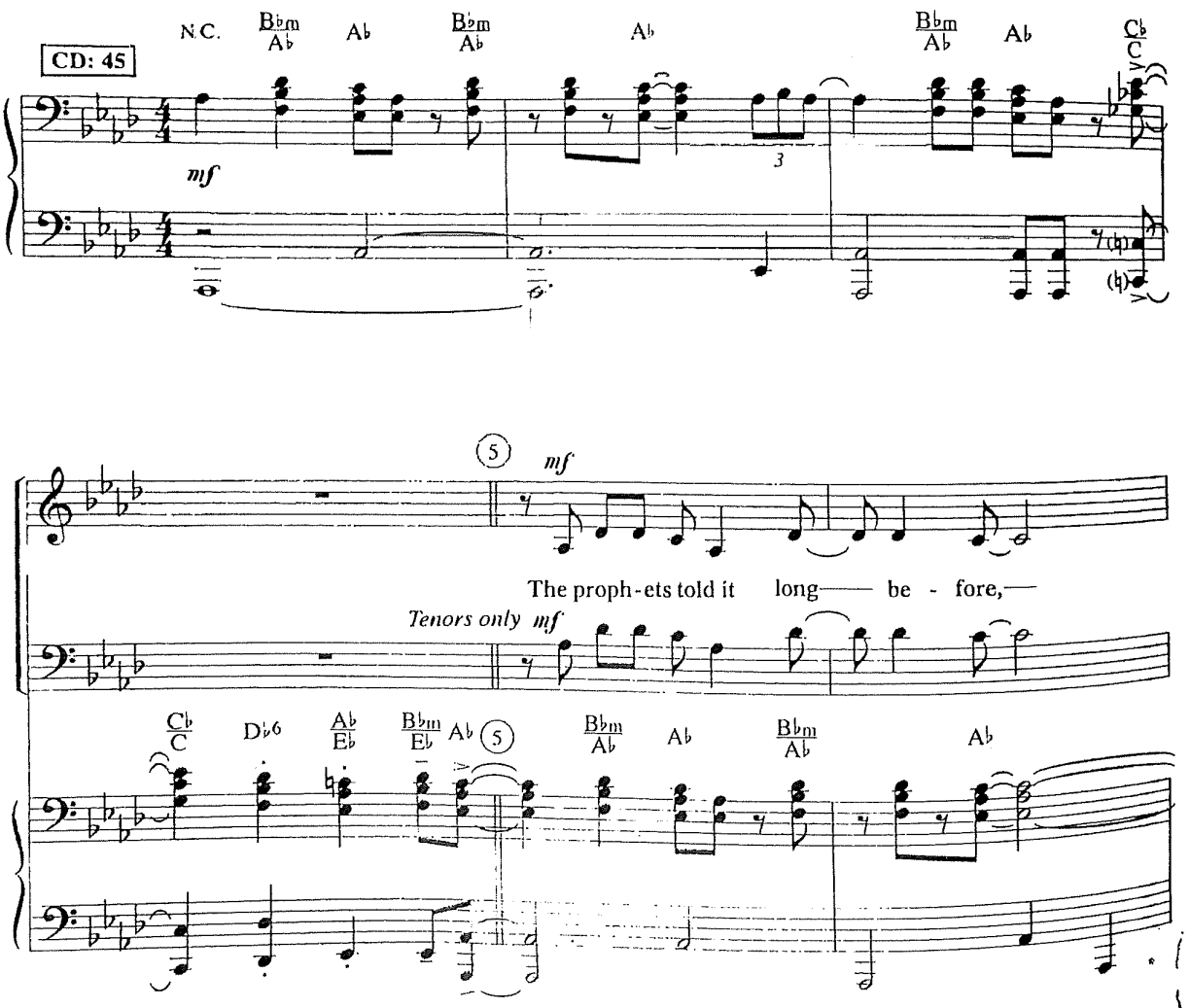
NARRATOR: *(without music)* The love that came gently that night in Bethlehem changed the world forever. This One who was prophesied by the ancients, proclaimed by the angels, praised by the shepherds and pursued by wise men, He is Savior, Redeemer, Lord and King... and the angel told Mary *(music begins)* to call His name Jesus.

Call Him Jesus

with
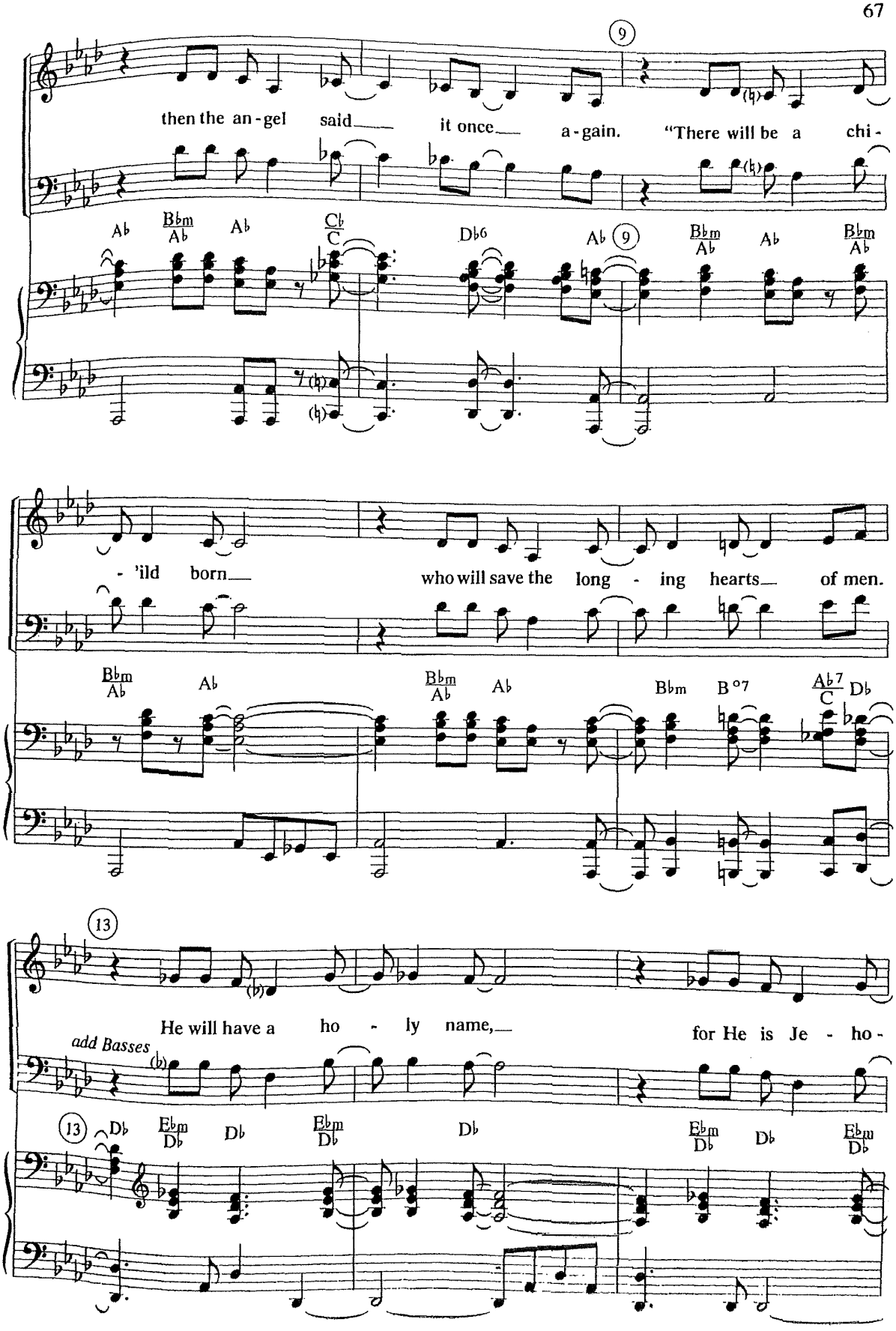
Jesus, O What a Wonderful Child

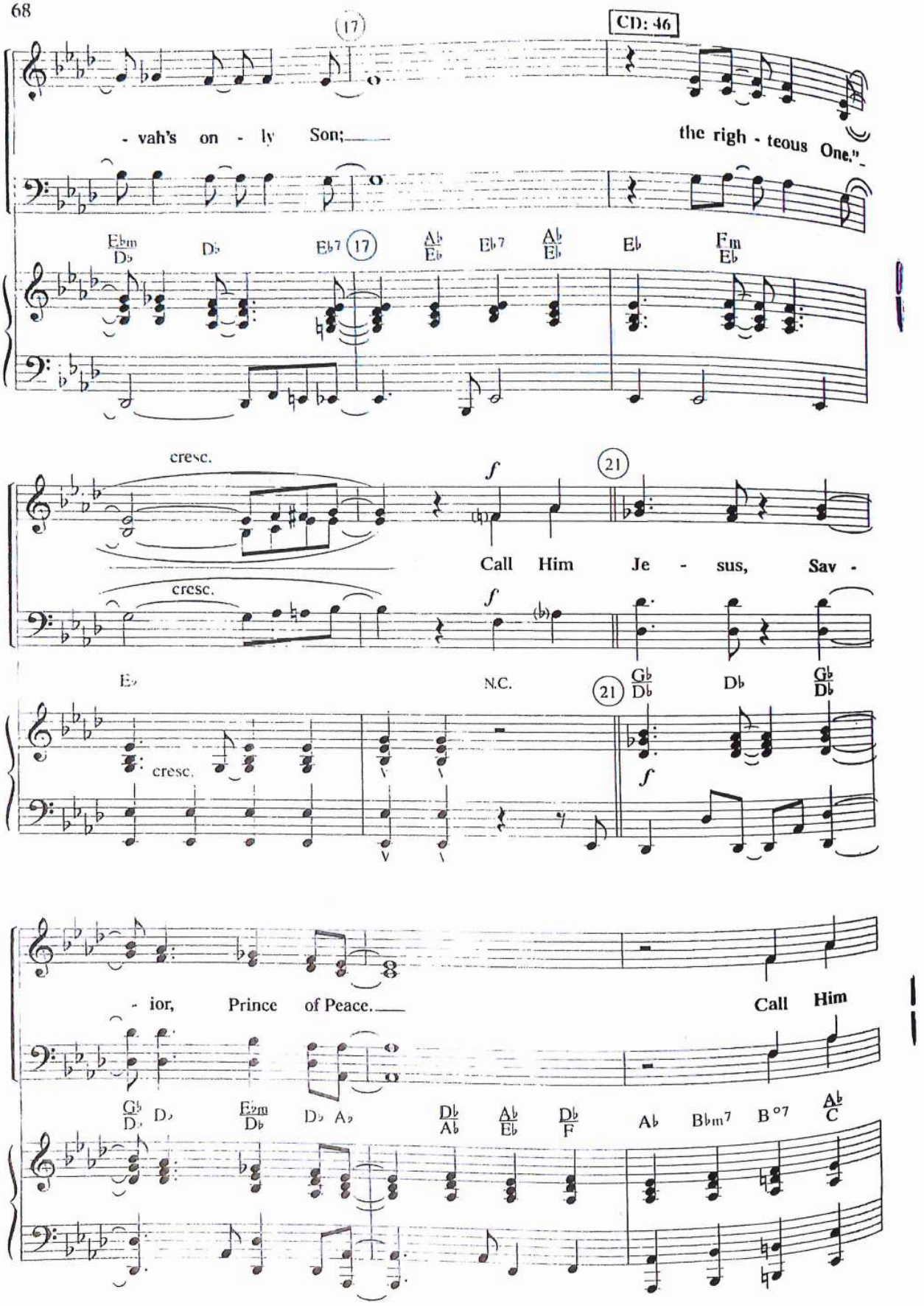
Words and Music by
REBECCA PECK
Arranged by Mike Speck, Cliff Duren and Danny Zaloudik
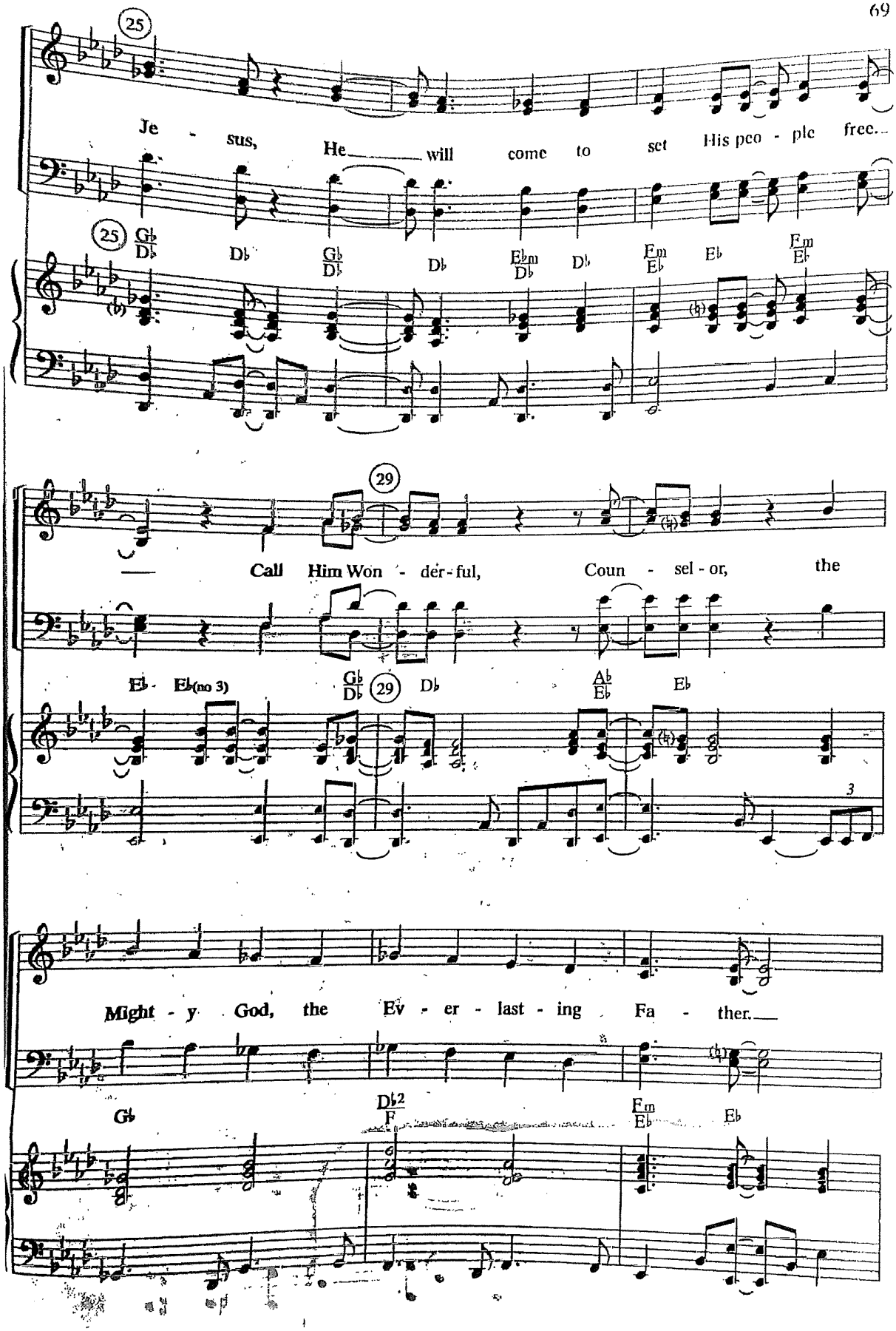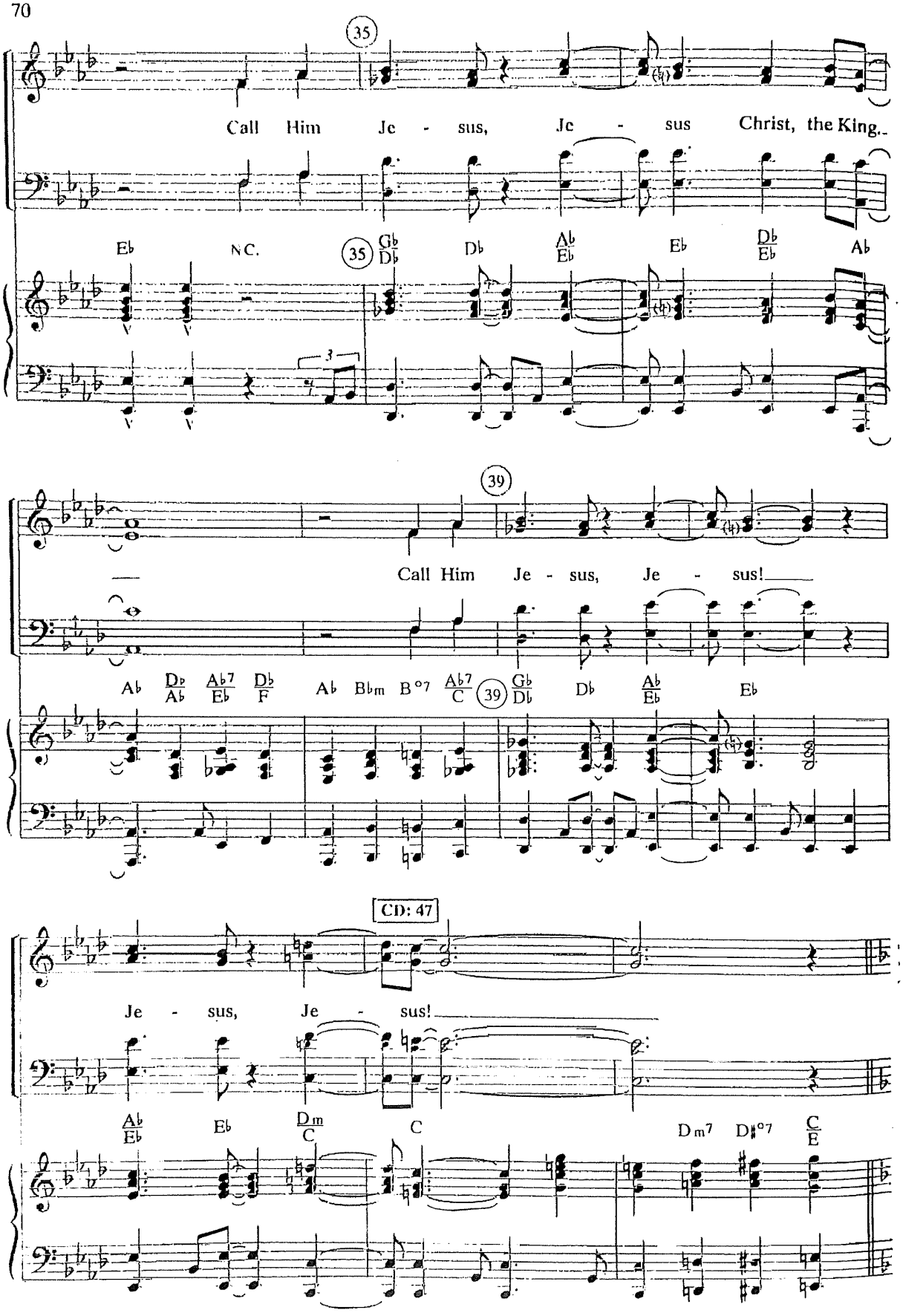


© 2004 Centergy Music (BMI) (admin. by ICG).
All rights reserved. Used by permission.
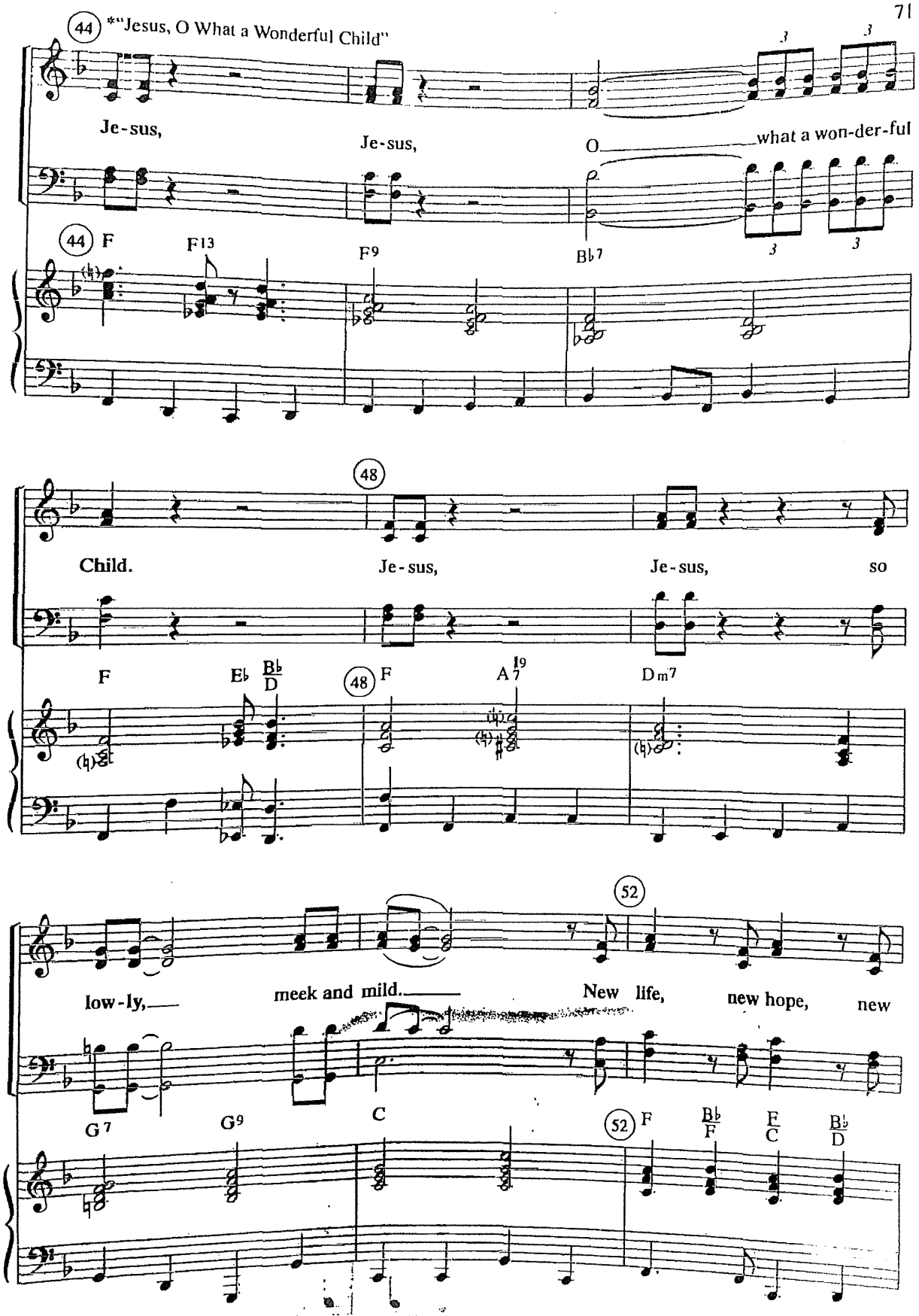
PLEASE NOTE: Copying of this product is NOT covered by CCLI licenses. For CCLI information call 1-800-234-2446.


9
then the an - gel said it once a - gain. "There will be a chi -
Ab Bbm/Ab Ab Cb/C Db6 Ab 9 Bbm/Ab Ab Bbm/Ab
- 'ild born who will save the long - ing hearts of men.
Bbm/Ab Ab Bbm/Ab Ab Bbm B°7 Ab7/C Db
13
He will have a ho - ly name, for He is Je - ho -
add Basses
13 Db Ebm/Db Db Ebm/Db Db Ebm/Db Db Ebm/Db
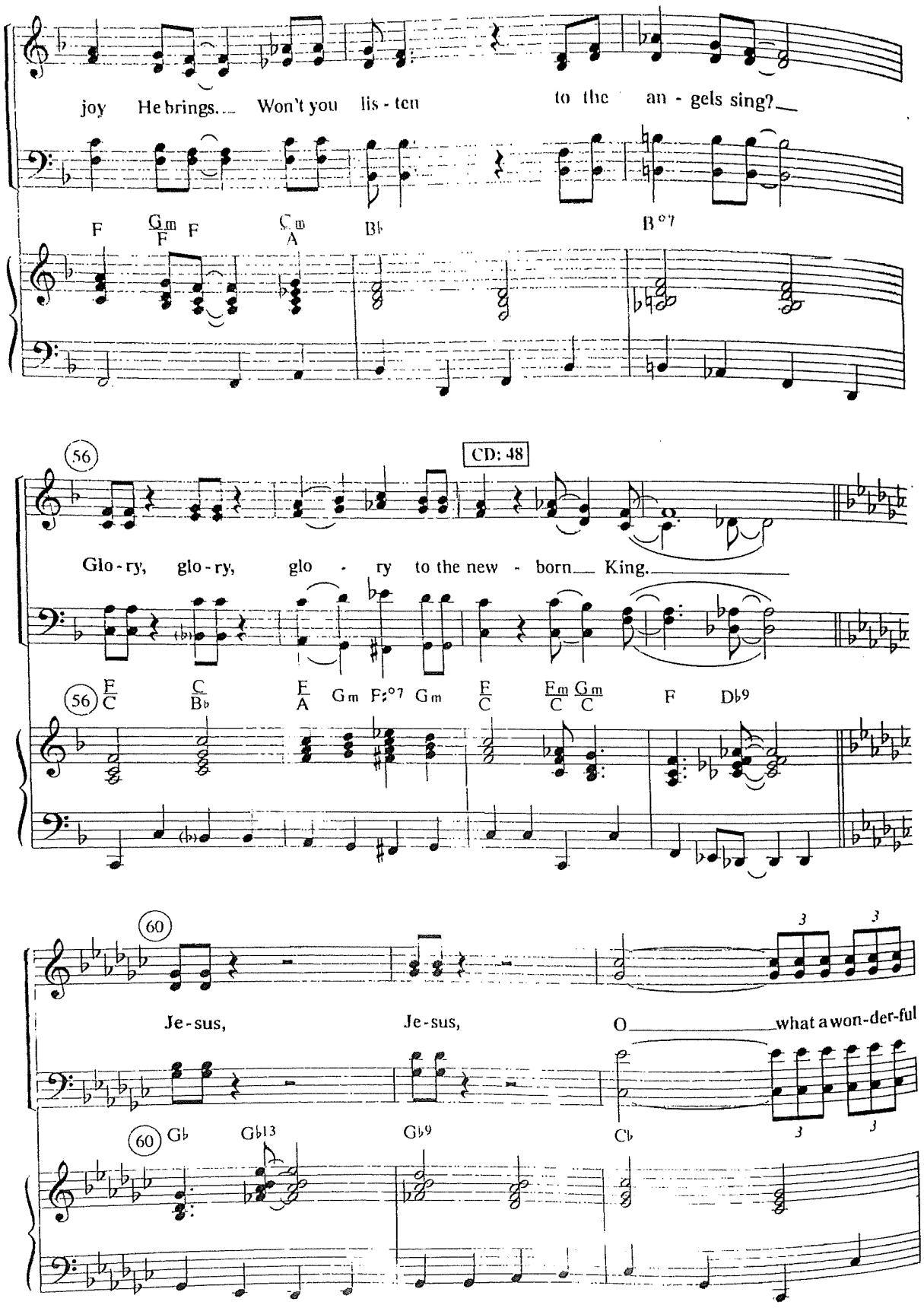

CD: 46
17
- vah's on - ly Son;
the righ - teous One."
Ebm/Db Db Eb7 17 Ab/Eb Eb7 Ab/Eb Eb Fm/Eb
cresc.
f
21
Call Him Je - sus, Sav -
cresc.
f
Eb N.C. 21 Gb/Db Db Gb/Db
cresc.
f
- ior, Prince of Peace.
Call Him
Gb/Db Db Ebm/Db Db Ab Db/Ab Ab/Eb Db/F Ab Bbm7 B°7 Ab/C
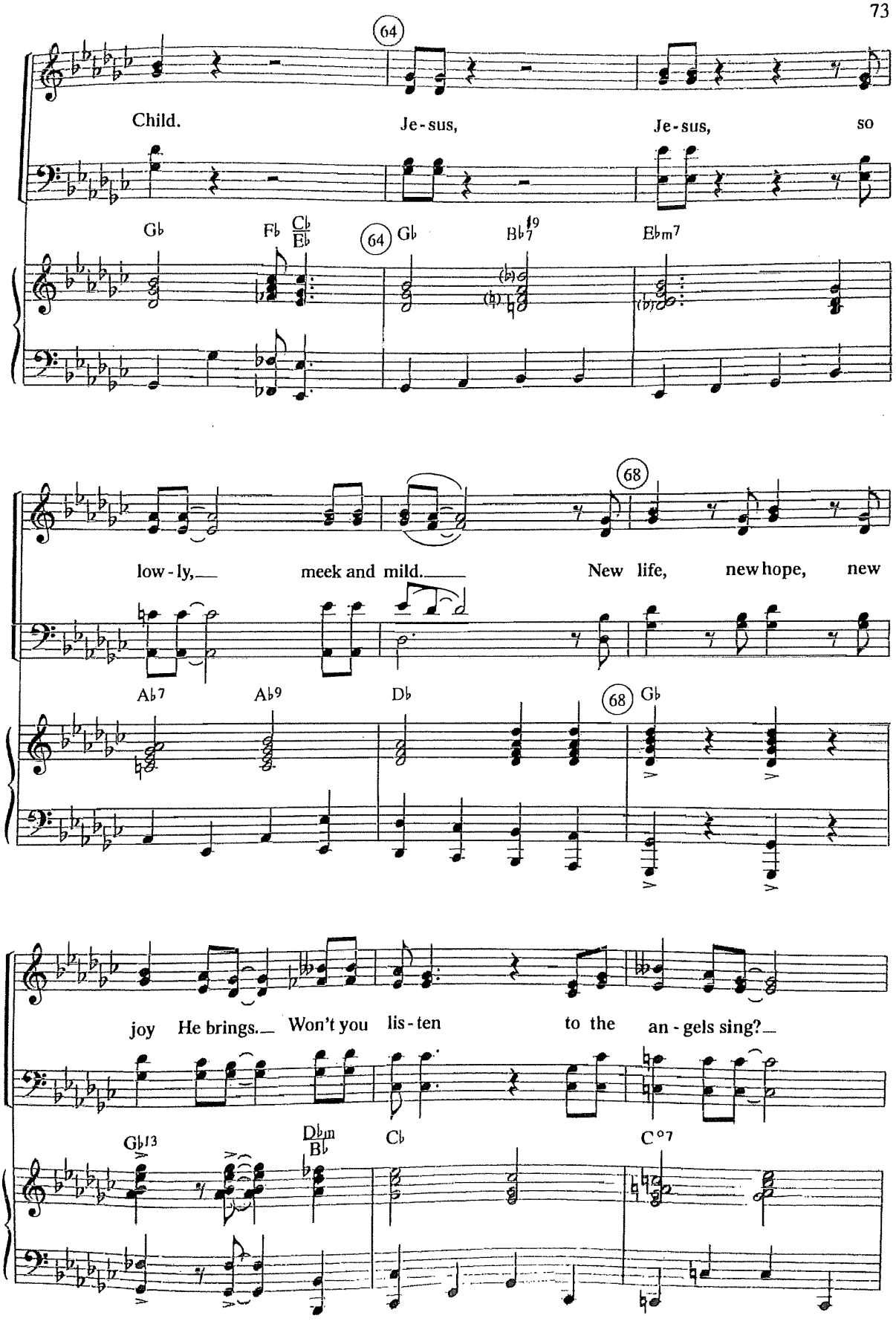

25
Je - sus, He will come to set His peo - ple free...
25 Gb Db Db Gb Db Db Ebm Db Db Fm Eb Eb Fm Eb
29
Call Him Won - der - ful, Coun - sel - or, the
Eb Eb(no 3) Gb Db 29 Db Ab Eb Eb
3
Might - y God, the Ev - er - last - ing Fa - ther.
Gb Db2 F Fm Eb Eb
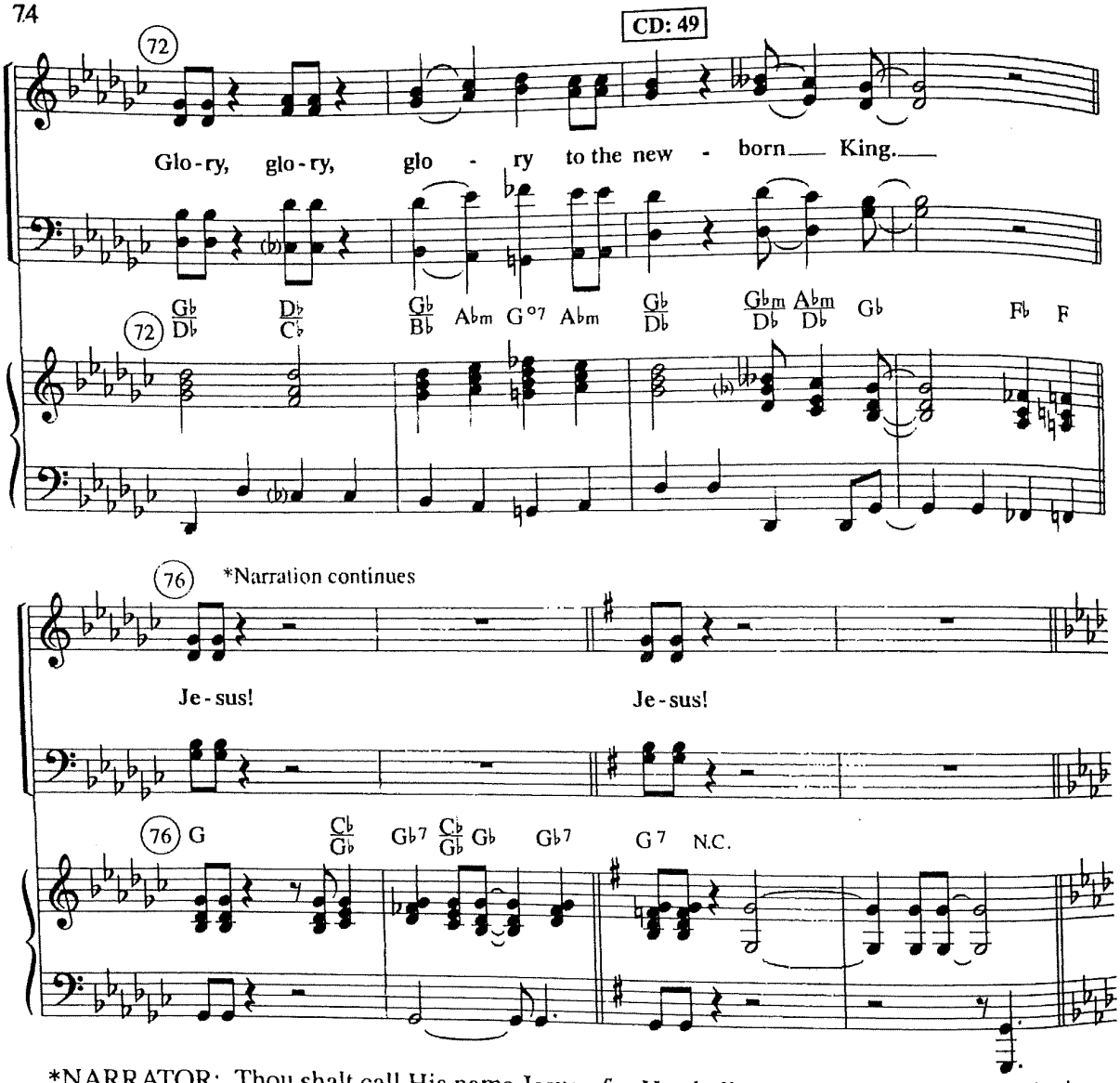

35
Call Him Je - sus, Je - sus Christ, the King.
Eb N.C.
35 Gb/Db Db Ab/Eb Eb Db/Eb Ab
39
Call Him Je - sus, Je - sus!
Ab Db/Ab Ab7/Eb Db/F Ab Bbm B°7 Ab7/C 39 Gb/Db Db Ab/Eb Eb
CD: 47
Je - sus, Je - sus!
Ab/Eb Eb Dm/C C Dm7 D#°7 C/E
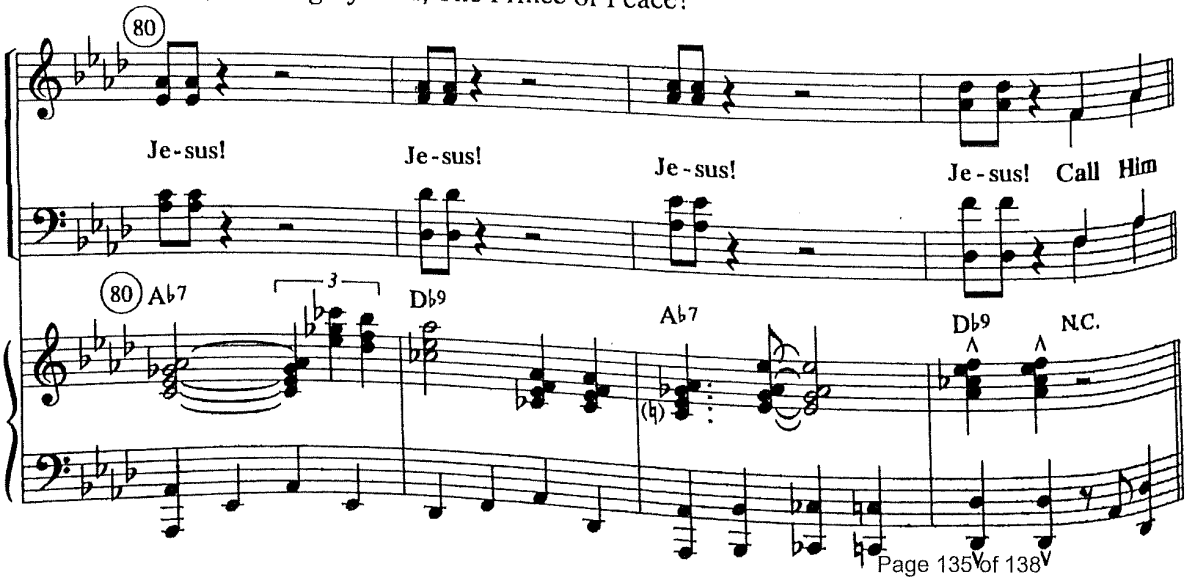


*Words: Traditional; Music: African American Spiritual. Arr. © 2005 by PsalmSinger Music (BMI) and Pilot Point Music (ASCAP). All rights reserved. Administered by The Copyright Company, 1025 16th Ave. South, Ste. 204, Nashville, TN 37212.
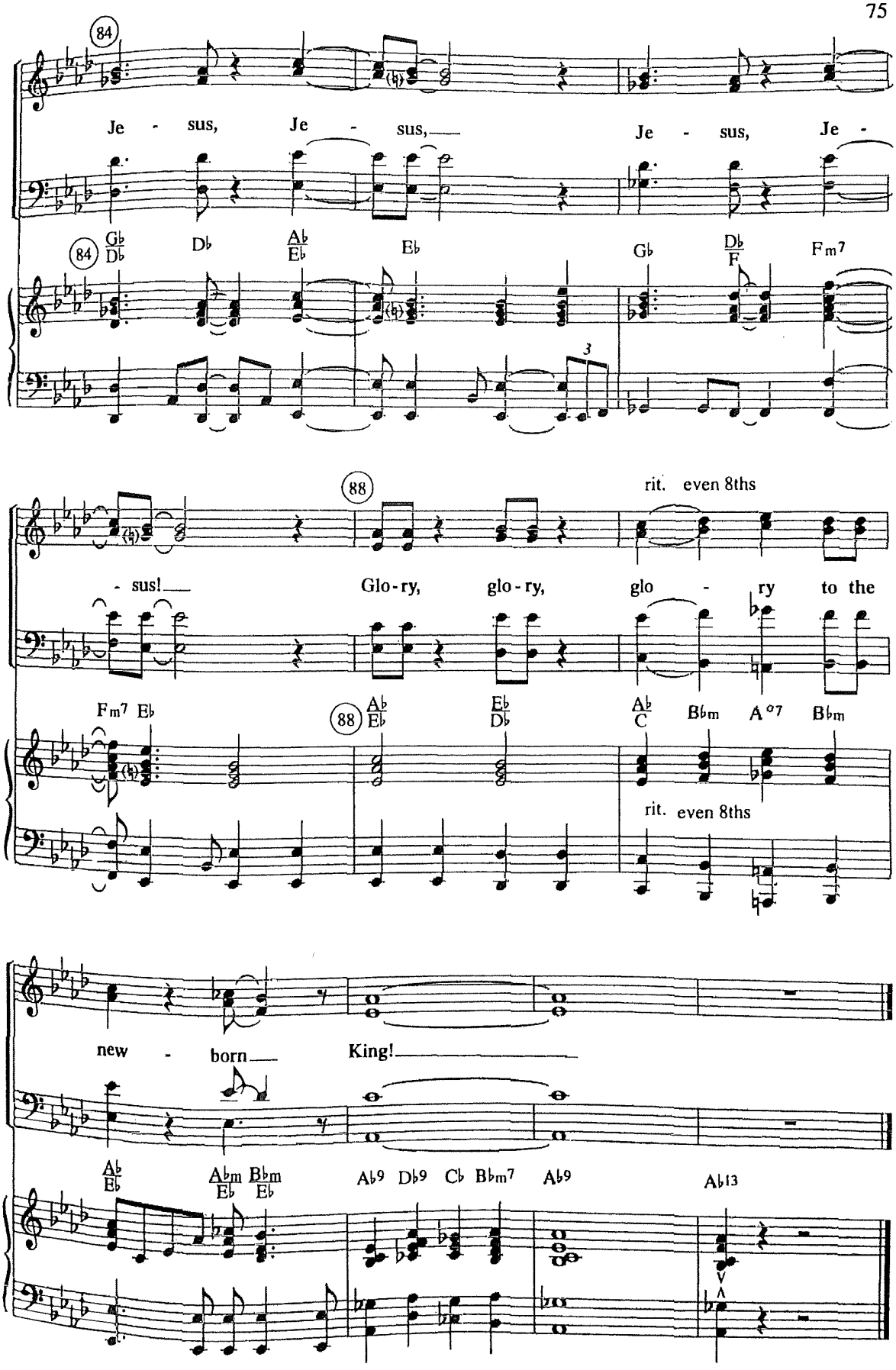

joy He brings. Won't you lis - ten to the an - gels sing?
F Gm F Cm Bb B°7
56
CD: 48
Glo - ry, glo - ry, glo - ry to the new - born King.
56 F C C Bb F A Gm F:°7 Gm F C Fm C Gm C F Db9
60
Je - sus, Je - sus, O what a won-der-ful
60 Gb Gb13 Gb9 Cb


64
Child.
Je-sus,
Je-sus,
so
Gb
Fb
Cb/Eb
64 Gb
Bb7 19
Ebm7
68
low-ly,
meek and mild.
New life,
new hope,
new
Ab7
Ab9
Db
68 Gb
joy
He brings.
Won't you
lis-ten
to the
an-gels sing?
Gb13
Dbm/Bb
Cb
C°7



*NARRATOR: Thou shalt call His name Jesus...for He shall save His people from their sins... He shall be great and of His kingdom there shall be no end...He shall be called Wonderful, Counselor, The Mighty God, The Prince of Peace!




84
Je - sus, Je - sus, Je - sus, Je -
Gb Db
Db
Ab Eb
Eb
Gb
Db F
Fm7
88
rit. even 8ths
- sus! Glo-ry, glo-ry, glo - ry to the
Fm7 Eb
Ab Eb
Eb Db
Ab C
Bbm
A°7
Bbm
rit. even 8ths
new - born King!
Ab Eb
Abm Bbm Eb Eb
Ab9 Db9 Cb Bbm7
Ab9
Ab13

Technical Appendix

Lighting Cue Summary

- LX-1 - Cold blue battlefield wash
- LX-2 - Explosion flash and blackout
- LX-3 - Battlefield to train station transition
- LX-4 - Children center-stage special
- LX-5 - Pete and Hank bench special
- LX-6 - Thomas / Walker home scenes
- LX-7 - Return to bench
- LX-8 - Mary reveal
- LX-9 - Angel to Mary
- LX-10 - Joseph reveal
- LX-11 - Angel to Joseph
- LX-12 - Angel burst / shepherds
- LX-13 - Manger transition
- LX-14 - Wise Men journey
- LX-15 - Act II hope close
- LX-16 - Act III station intimacy
- LX-17 - Hank confession special
- LX-18 - Bible special
- LX-19 - Tommy memory
- LX-20 - Memory fade
- LX-21 - Grace wash / salvation
- LX-22 - Christmas morning reveal
- LX-23 - I am finally home
- LX-24 - Invitation lighting
- LX-25 - Finale celebration

Sound Cue Summary

- SFX-1 - Battlefield wind and artillery
- SFX-2 - Incoming shell
- SFX-3 - Artillery intensifies
- SFX-4 - Massive explosion
- SFX-5 - Haunting train whistle
- SFX-6 - Train station ambience
- SFX-7 - Train whistle after children
- SFX-8 - Tommy memory: Christmas dinner
- SFX-9 - Tommy memory: Somebody listening
- SFX-10 - Quiet station ambience
- SFX-11 - Memory underscore
- SFX-12 - Warm final boarding whistle
- SFX-13 - Tommy journey-home memory
- SFX-14 - Christmas morning ambience
- SFX-15 - Distant homecoming train whistle

Song and Music Cue List

- MUS-1 - Emmanuel - Train station opening and central theme.
- MUS-2 - Gloria! Jesus Is Born in Bethlehem - Children's pageant rehearsal.
- MUS-3 - Til We Remember - Family memory and sacrifice scene.
- MUS-4 - King of Eternity - Pete's Emmanuel testimony and Christmas story transition.
- MUS-5 - I Will Be Your Servant - Mary and Joseph feature.
- MUS-6 - So Much God / Glory To God in the Highest - Shepherd and angel sequence.
- MUS-7 - Love Came Gently - Manger worship scene.
- MUS-8 - New Kid in Town - Wise Men journey.
- MUS-9 - I Have Decided - Hank's response and salvation scene.
- MUS-10 - The Heart of Christmas - Pastor Daron / invitation transition.
- MUS-11 - Call Him Jesus / Jesus What a Wonderful Child - Finale.

Director Notes

Every scene should answer this question: What is Hank feeling right now?

Pete should never feel like he is winning an argument. He should feel like a grandfather, mentor, and fellow veteran gently walking Hank toward hope.

Tommy should not feel like a plot device. The audience must love him before he dies, and his voice should feel like a memory, not a ghost.

The invitation does not begin after the play. The invitation has been happening all night. When Pastor Daron steps forward, he is not changing gears. He is finishing the story.

Stage Manager Golden Rule

If something goes wrong, protect the Gospel, Hank's journey, Tommy's death, John 3:16, Hank's prayer, "I am finally home," and the invitation. Everything else can recover.

Prayer and Invitation Notes

The invitation should flow directly out of the story. Pastor Daron should not need to re-explain the entire plot. The bridge line has already established the theme: the most spectacular thing about Christmas is that God came looking for us. The invitation can now ask the audience the same question Hank had to answer: What will you do with Jesus?

		Act 1							Act 2					Act 3							Microphone										
Character	**Actor**	**Pro**	**Sc. 1**	**Song Solo**	**Sc. 2**	**Sc. 3**	**Sc. 4**	**Sc. 5**	**Sc. 1**	**Sc. 2**	**Sc. 3**	**Sc. 4**	**Sc. 5**	**Sc. 1**	**Sc. 2**	**Sc. 3**	**Sc. 4**	**Sc. 5**	**Sc. 6**	**Inv.**	**H1**	**H2**	**H3**	**H4**	**H5**	**H6**	**H7**	**H8**	**W1**	**M1**	**E1**
Hank Thomas	Kristian Davis	☑	☐	☐	☑	☑	☑	☑	☑	☑	☐	☑	☑	☑	☑	☑	☑	☑	☑	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☑	☐
Pete Jenkins	Jay Hutchins	☐	☐	☐	☐	☑	☑	☑	☑	☑	☑	☑	☑	☑	☑	☑	☐	☑	☐	☑	☐	☐	☐	☐	☐	☑	☐	☐	☐	☐	☐
Tommy Walker	Mark Georger	☑	☐	☐	☐	☐	XX	☐	☐	☐	☐	XX	☐	☐	☐	XX	☐	XX	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Annie Walker	Ellie Hemmings	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Carol Walker	Jordan Hemmings	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Linda Thomas	Lyn Merritt	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☑	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
John Thomas	Dan Williams	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☑	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Barbara Thomas	Madi Pope	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☑	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Susan Thomas	Reagan Coggiola	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☑	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Teacher	Lexi Jett	☐	☐	☐	☑	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Shirley	Samantha Georger	☐	☐	☐	☑	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Mary	Abby Vestal	☐	☐	☐	☐	☐	☐	☐	☑	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Joseph	Matt Pope	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Angel	Allie Weaver	☐	☐	☐	☐	☐	☐	☐	☑	☐	☑	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Shepherd 1	Josh Coggiola	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Shepherd 2	Will Pryor	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Shepherd 3	Colt Hutchins	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Shepherd 4	Noah Wiles	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Wiseman 1	Ken Carpenter	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Wiseman 2	Andrew Ashby	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐
Wiseman 3	Bryon Self	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐	☐

Microphone assignments

HOME FOR CHRISTMAS | PROPOSED - inventory and rehearsal verification required

Keep Hank on M1 and Pete on H7 for the entire production. Pastor uses a different unit: H6 in this proposed plot. Physical unit availability still requires audio-team confirmation. The supplied cast/mic matrix is preserved immediately before this guide as book page 146 (A1). Its labels do not define equipment type or compatibility.

Mic	Wearer or sharing order	Coverage
M1	Hank Thomas - Kristian Davis	FIXED. Dialogue and I Have Decided. Never transfer.
H7	Pete Jenkins - Jay Hutchins	FIXED. Dialogue, King of Eternity and invitation bridge. Never transfer.
H1	Tommy Walker - Mark Georger	Prologue and live memory cues through the final voiceover on p119. No family-scene handoff.
H2	Linda Thomas - Lyn Merritt	Ready before Til We Remember, p29. Retain for Christmas morning, pp119-122.
H3	Carol Walker - Jordan Hemmings Joseph - Matt Pope John Thomas - Dan Williams	Carol for Til We Remember; Joseph ready by Act II, p59; John ready before the family reveal, p119.
H4	Teacher - Lexi Jett Mary - Abby Vestal Barbara Thomas - Madi Pope	Teacher through Scene 2 exit, p28; Mary for Act II through confirmed exit after p104; Barbara before p119.
H5	Shirley - Samantha Georger Angel - Allie Weaver Susan Thomas - Reagan Coggiola	Shirley through confirmed Scene 2 exit; Angel ready before p59 and held through p86 exit; Susan before p119.
H6	Pastor Daron - Daron Osborne	RESERVED FOR PASTOR. H7 stays with Pete. Pre-fit and check H6 before invitation p122; confirm H6 is available and suitable.
H8	Spare	Keep available and checked; use only after audio lead and stage manager approve a revised assignment.
W1 / E1	Unallocated	Labels appear in the source matrix; types, suitability and availability are not defined.

Capacity: 8 proposed working units (H1-H7 plus M1), 1 spare (H8); W1/E1 uncommitted. Six is only a theoretical lower bound: two fixed leads plus four Thomas-family roles. It is not a safe six-mic plot: Tommy's last live memory immediately precedes the family reveal. Keeping Tommy separate and pre-fitting Pastor provides the practical margin. H6 is unassigned in the source matrix, so no early-role reuse is forced.

Packet references below use the original script pages 1-145.

Microphone handoff sheet

HOME FOR CHRISTMAS | PROPOSED - inventory and rehearsal verification required

One trained backstage mic runner should track each unit. **Release only after the final assigned sound AND the actual offstage exit.** A change of spotlight, last spoken line or silence is not permission to remove a mic from someone still in a tableau.

Order	Mic	Current wearer	Release gate	Next wearer	Ready deadline
1	H4	Teacher Lexi Jett	Teacher exits with children, p28.	Mary Abby Vestal	Before Mary reveal, p59.
2	H5	Shirley Samantha Georger	After her last Scene 2 cue and confirmed offstage clear; exact exit is not written.	Angel Allie Weaver	Before Angel entrance, p59.
3	H3	Carol Walker Jordan Hemmings	After Til We Remember and home appearance finish; use p47/LX-7 plus actual exit.	Joseph Matt Pope	Preset by Act II p59; essential before p65 entrance / p66 solo.
4	H5	Angel Allie Weaver	After final Angel speech and LX-13 blackout / angels exit, p86.	Susan Thomas Reagan Coggiola	Before family reveal, p119.
5	H3	Joseph Matt Pope	After confirmed nativity exit at Act II close, p104. Not after his song.	John Thomas Dan Williams	Before family reveal, p119.
6	H4	Mary Abby Vestal	After confirmed nativity exit at Act II close, p104. Not after her song.	Barbara Thomas Madi Pope	Before family reveal, p119.

Every transfer uses the same check

Audio operator mutes the outgoing unit. Runner receives it offstage, fits it to the named next wearer and confirms the label. Audio team checks fit, connection, battery/power and gain as appropriate to that equipment. Runner reports **ready** to stage management. Unmute only at the performer's scheduled cue.

If the handoff cannot be completed: do not rush a visible change or take M1/H7. Hold the cue if agreed in rehearsal, or use compatible H8 only under a logged revision. There are no measured change durations in the source; all windows require a timed dress-rehearsal test.

Packet references below use the original script pages 1-145.

Cue coverage and hold rules

These are expected dialogue/solo channels, **not instructions to leave every listed mic open**. Follow the actual line or musical entrance. Retained units stay with their wearers while muted whenever they are not needed.

Packet cue	Expected channels	Hold or conflict guard
Prologue, pp6-10	M1 Hank; H1 Tommy	Both ready before opening. Tommy keeps H1 for later live memories.
Pageant, pp20-28	H4 Teacher; H5 Shirley; M1 Hank as cued	Shirley is a checked speaking role in the matrix. Do not give Teacher and Shirley the same unit.
Til We Remember, pp29-47	H2 Linda; H3 Carol; H1 memory p47 M1 / H7 for surrounding dialogue	Start readiness at MUS-3 p29, not the Scene 4 heading p47. Linda and Carol require separate solo channels.
King of Eternity, pp49-58	H7 Pete	Pete retains H7; pre-fit Mary, Joseph and Angel for Act II.
Mary / Joseph, pp59-71	H4 Mary; H3 Joseph; H5 Angel M1 / H7 for dialogue	Joseph enters before the printed Scene 2 heading. Mary and Joseph duet pp67-71; never share.
Shepherds / angels, pp73-86	H5 Angel; H7 / M1 as cued	No individual shepherd channels scheduled. Release Angel only after p86 exit.
Manger / Wise Men, pp86-104	H7 / M1; H1 memory p92	Mary and Joseph retain H4/H3 through their staged tableau. No early removal during silence.
Act III choice, pp105-117	M1 Hank; H7 Pete; H1 memory pp108-109	After confirmed Act II exit, fit John and Barbara. Hank sings I Have Decided on M1.
Journey home, pp118-119	M1 Hank; H7 Pete; H1 final memory p119	Station Announcer coverage is unresolved. Tommy is NOT the donor for a family mic.
Christmas morning, pp119-122	M1 Hank; H2 Linda; H3 John; H4 Barbara; H5 Susan	All four family units ready before reveal. Pete retains muted H7 until his bridge.
Invitation, pp122-129	H7 Pete; H6 Pastor Daron	Pastor uses H6; Pete retains H7. Fit H6 beforehand; do not remove a family mic during the visible tableau.
Finale, pp130-140	Confirmed leads only; narration unresolved	Full cast returns, but shared units remain with last wearers. Choir/ensemble pickup is a separate audio plan.

Cue labels alone are insufficient: MUS-10 is used for both journey underscore and the invitation. Always call the named event plus packet page. Any added solo, ad-lib or finale narration requires a fresh overlap check.

Confirmations before rehearsal signoff

What the mic matrix does and does not assign

The matrix is the authority for named speaking roles. Separate solo needs are taken from the cast/soloist assignments on packet p4. Blank dialogue boxes do not mean a soloist can be left without a mic.

Item	Source-grounded treatment
No individual dialogue mic scheduled	Annie Walker - Ellie Hemmings; Shepherd 1 - Josh Coggiola; Shepherd 2 - Will Pryor; Shepherd 3 - Colt Hutchins; Shepherd 4 - Noah Wiles; Wise Man 1 - Ken Carpenter; Wise Man 2 - Andrew Ashby; Wise Man 3 - Bryon Self.
Singing despite no dialogue check	Carol Walker - Jordan Hemmings: Til We Remember. Joseph - Matt Pope: I Will Be Your Servant. Both are included in the unit plot.
Shirley clarification	Matrix marks Shirley speaking in Act I Scene 2. Her exact lines and offstage exit are not identified. Do not assume Shirley is the Little Girl on p28.
Unmatched script cues	Little Girl p28; Station Announcer p118; finale Narrator pp131/139 are not separate assigned speakers in the matrix. Director must resolve whether a listed performer covers them, they are playback, or they are omitted. No extra allocation is invented.
Staging only	Townsperson p92 has no separate spoken lines. Baby Jesus / young child is staging, not an assigned individual mic. The Younger Brother cue p119 remains a script/matrix mismatch.
Live versus playback	Tommy's XX marks are not defined. This plan treats all memory cues as live and keeps H1 through p119; confirmed recordings may free capacity, but do not change the plot without review.

Audio lead and stage manager checklist

Confirm all labeled units exist and are usable; define H/W/M/E and receiver/channel labels. Confirm H6 availability and suitability for Pastor, H8 as a compatible spare, and choir/ensemble pickup. Rehearse all six transfers in costume, time each against the actual cue window, and confirm the Act II exit path. H6 avoids an additional late handoff: Tommy still uses H1 on p119, and the family remains visible during the p122 invitation bridge. Resolve unmatched speaking/narration cues and any finale solos before approving the plot.

Release standard: every wearer, exit, next entrance and tested transfer is signed off; no new lines or staging changes have been added without rechecking overlaps. Until then this remains a proposal, not a guaranteed show-ready routing plan.

Sources: supplied cast/mic matrix (book p146); original packet cast/soloist roster p4; script cues pp20, 28-29, 47, 59-71, 86, 92, 104, 118-122, 130-139. Original packet pages retain their existing 1-145 footer numbering.