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WHITHER GOING?

*A Drama for
Sunday School Anniversaries*

C. T. F. GOY

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EWING DRAMAS — No. 3

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WHITHER GOING?

A Drama
suitable for production

at

SUNDAY SCHOOL ANNIVERSARIES,

by

Rev. C. T. F. GOY.

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"Whither Going?"

Theme:

Six young pilgrims on life's highway come to the crossroads, where the "personifications" of Wealth, Pleasure, Pride and Power on the one hand, and Unselfishness, Service, Humility and Love on the other, vie with one another to secure the allegiance of the travellers. One road leads to Life and the other to Death. Each of these "personifications" robed in an appropriate colour, presents an attractive case by dramatically showing an apt example from the ancient Bible stories. The Man at the Crossroads stands by to see fair play, but the final decision rests, of course, with the pilgrims themselves. A spectacular effect is secured by a pair of arches labelled respectively "Life" and "Death," situated one on either side, and by a draw curtain in the centre, behind which each of the Bible stories is silently prepared, ready to be presented in their respective orders. The spontaneous rising and singing of the last line of the "Hallelujah Chorus" by the choir when the pilgrims finally choose the way of Life, makes a brilliant climax to the whole presentation.

Cast of Characters:

Six Pilgrims - - - The Man at the Crossroads.

Woman in Gold

(Avarice) - - - The Rich Man and his Overseer.
The Man in Black.

Woman in Silver

(Unselfishness) - The Poor Widow and her Son.
Two Rich Visitors to the Temple.

Woman in Green

(Pleasure) - - - Queen Jezebel, two Servants and
Dancing Girls; Prophet Elijah.

Woman in Blue
(Service) - - - - Dorcas and two Companions.

Woman in Purple
(Pride) - - - - - The Pharisee and the Publican.

Woman in Mauve
(Humility) - - - - - Guests at the Feast, including
Pharisee and Publican—The Lord
of the Feast.

Woman in Red
(Power) - - - - - King Herod and his Chancellor.

Woman in White
(Love) - - - - - Our Lord (symbolised), Two
Disciples.
Many little Children and their
Guardians.

Choir and Hidden Voice.

Costumes:

Pilgrims in modern walking dress, with bundles and
staves.

Man at the Crossroads—White tunic with silver collar
and girdle and headband, carrying a scroll.

“Personifications” in long coloured frocks.

Remainder of characters in Biblical costumes.

Opening Song (Organ interlude as Pilgrims enter.
Singing by choir will begin as pilgrims are halfway
down aisles. Music No. 103 Carey Bonner Sunday
School Hymnary).

Verse 1.

Solo (Soprano) Whither, Pilgrims, are you going,
Going each with staff in hand?

Pilgrims We are going on a journey
Starting out at Life's command.

Solo (Baritone) Over hills, and plains and valleys
You must go upon your journey.

Choir May you find the way victorious,
May you find the way of life,
May you find the way victorious,
May you find the way of life.

Verse 2.

Solo (Baritone) When you gather at the crossroads,
Will you know the way to choose?

Pilgrims We are hoping One will show us
So our way we do not lose.

Solo (Soprano) May your Leader walk beside you,
He will guard and He will guide you,

Choir May you dwell with God for ever
In that bright, that better land.
(Repeat last two lines).

(Organ continues as Pilgrims go up to platform—a
gong is sounded—they stop. Man at the Crossroads
has entered during last chorus from side aisle—stands
centre.)

✕ MAN AT CROSSROADS: Stay—I am the man who
stands at the crossroads. Pray tell me—whither are
you going?

PILGRIMS: We are starting out on Life's Highway.

✕ MAN: Then let me inform you that you have reached
the parting of the ways. There are two roads before
you—which one will you choose?

1st BOY PILGRIM: Can you give us directions?

1st GIRL PILGRIM: Yes. Please tell us the way to go.

X MAN: I can describe these ways for you, but I cannot decide which one you will take—the choice rests with yourself. It is a decision every pilgrim on Life's Highway must sooner or later make.

2nd BOY PILGRIM: Does it matter very much which way we go?

2nd GIRL PILGRIM: And do both roads finish in the same place?

MAN: It matters tremendously, and the ends of these two roads are totally different.

WOMAN IN GOLD: suddenly appears through Archway of Death. Organ music to suit theme as she advances to front, when music ceases.

X → "Come with me, my young friends. My name is Gold. Without me you will not get very far. I open every door—I am the most powerful thing in the world. I will give you prestige, luxury and happiness. Take my hand and come with me into a glittering, dazzling world of wealth and possessions."

(She holds out her hand.)

3rd BOY PILGRIM: I would like to know more about you.

3rd GIRL PILGRIM: Yes. I would like to meet some of your friends.

MAN: Then you shall. Pray be seated. Look yonder and see for yourselves.

(Pilgrims sit on low chairs as Man at Crossroads opens curtains and stands on one side.)

SCENE 1. "THE RICH FOOL."

Handsomely clad in rich Eastern attire, and attended by slaves, the rich man sits at the table fondling his bags of gold.

Wendy Brown
Ross Smith
RICH MAN: I am a rich man (I am wealthy indeed.)
I have schemed and toiled for many years. ^{worked} I have ^{play} sacrificed pleasure, and rest, and recreation, for the hours of work have been long. But my effort has been worth while. Look at my gold! Think of all my property! I have much land and many servants. (Handles bags.) Gold! Gold! Gold! How I love thee!

(Enter Overseer.)

John Lynch
OVERSEER (bowing): My Lord, this year's harvest is greater than ever. Your barns will not contain it. What shall we do?

RICH MAN (loudly): Then pull them down. Get the men to build bigger and better barns. Let nothing be wasted. We must all slave and toil as never before to make this year's result the greatest ever.

OVERSEER: My lord, it shall be done, but may I presume to remind you that this is what you say year after year.

RICH MAN: Yes! However, this is really the last time. When the season is over I shall retire. I shall begin to enjoy myself (With my hard won fortune I can buy everything I wish. I shall ~~take my ease~~, and eat, drink and be merry. My friend, that is what gold can do—it can do anything! (Handles bags again.) Gold! Gold! Gold! How I love thee!

(Curtain is closed.)

WOMAN IN GOLD: You see what I mean, my clever young friends. I am the secret to success. Do not hesitate—come my way—come with me. (She takes their hands and is about to lead them off. MAN hastens forward.)

MAN AT CROSSROADS: Hold! Do not decide yet. I promised fair play, and you did not see the end of that story. Wait until you do. (Opens curtain. As story proceeds, Woman in Gold slowly exits through arch.)

Eric Greer
1st BOY: I propose that we wait.

Neil Sharmain
2nd BOY: Then let us sit down and see the end of this story.

Sandra Wellesman
RICH MAN (soliloquising): Just a little more—one more harvest . . .

(Enter Man in Black. Rich Man jumps up startled.)

Sandra Wellesman
MAN IN BLACK: Behold, I come to take you hence. This day is thy soul required of thee.

RICH MAN: No! I cannot come. No! I tell you. I have my biggest harvest yet to gather—and I have to seek some pleasure when that is done. No! No! No!

MAN IN BLACK: You cannot stay. No man can stay when I appear. My summons must be obeyed.

RICH MAN (grabbing armful of bags): Yes, I know you are right, I must come. But let me bring my gold with me—I cannot part with it.

MAN IN BLACK: Thou fool. Where thou art going thou canst take nothing. Drop it, I say, and come. (Two or three loud crashing chords as Rich Man drops bags—groans, and staggers out after Man in Black. Curtain closed.)

John
MAN AT CROSSROADS (moving to front centre): Having seen the end of that story, it is but fair that you should meet one who comes from the other road.

PILGRIMS: We would like to.
(Enter Woman in Silver from Archway of Life. Organ music plays her on.)

Pilgrims stand.

WOMAN IN SILVER: My name is Unselfishness. I am sometimes called the Spirit of Sacrifice. I am the very opposite to the Spirit of ~~Avarice~~ and Greed found in the Woman in Gold. My heart is the generous heart, and my motto is: "It is more blessed to give than to receive."

3rd BOY: I would like to hear more on this subject.

1st GIRL: You say, "It is more blessed to give than to receive." What do you mean by that?

3rd GIRL: And I would like to ask, Do people really go your way?

WOMAN IN SILVER: Of course they do. Let me show you one who chose to follow my way many years ago.

(Curtain opened—Pilgrims sit.)

SCENE 2. THE POOR WIDOW.

Temple collection box on table. Behind table stand widow and her son.

Christine Fenner
SON: Mother, have you brought your offering for the Temple of God?

Heather Kane
WIDOW: Yes, my son, indeed I have.

SON: ~~Mother~~, how much did you bring?

WIDOW: Must I tell you? It is little enough, I know, but it was all that was left in our chest.

SON: How shall we live without money?

WIDOW: Have faith, my son—the Lord will provide. It makes me feel so happy and at peace to know that we have some little gift to present to God.

(Enter two rich men—they make a parade of noisily casting their handfuls of gold into the treasury.)

1st RICH MAN: Ah! Here is the Temple treasury. We must attend to this.

2nd RICH MAN: Yes! The Temple funds need such as we to help them along.

1st RICH MAN: I should say my offering of ten shekels of gold will take beating to-day. (He counts 2, 4, 6, 8, 10 as he drops them in ostentatiously.)

2nd RICH MAN: Then I shall better it—here is fifteen shekels. (Drops them in, counting them, 5, 10, 15.) Between us we have done well, my friend.

(They stand aside as Widow advances to the box with her offering.)

SON: Mother, you had better put in your gift now.

WIDOW: Yes, my son. (Drops in offering.) O Lord, only two mites—forgive my small offering, but it is all that I have.

HIDDEN VOICE (over microphone): Of a truth I say unto you that this poor widow hath cast in more than they all, for all these of their abundance hath cast in unto the offerings of God—but she of her penury hath cast in all the living that she had.

(Curtain is closed by Man at Crossroads.)

WOMAN IN SILVER: Well, you have seen one at least who followed me. There are some lovely words once spoken by the greatest person who ever trod Life's highway. Listen to them!

HIDDEN VOICE: Lay not up for yourselves treasures on earth, where moths corrupt and thieves break through and steal, but lay up for yourselves treasures in heaven, for where your treasure is, there shall your heart be also. Ye cannot serve God and Mammon.

(Woman in Silver retires to organ music back through Archway of Life.)

(Pilgrims stand.)

1st BOY: There's a lot in what the Woman in Gold said. Personally, I don't think one gets very far without money.

3rd BOY: That may be so—yet I feel somehow that the Woman in Silver was telling the truth. Too much money does make people selfish.

2nd GIRL: But isn't it possible to have a lot of money and not be selfish about it?

1st GIRL: I think it is, but that depends upon what you do with it. However, I cannot yet make up my mind what to do.

(Enter Woman in Green—from Arch of Death—to organ music.)

WOMAN IN GREEN: Oh, dear, how sad you children look. I have certainly come at the right time. My name is Pleasure. Do not take the road of the sombre and dull-hearted. Life is meant to be gay and full of laughter, and you are so young. Come with me, and fill your glasses of fun and frolic to the full. My way is the way of passionate pleasure. My way is the way of excitement and boisterous care-free living. There is never a dull moment with me. Come with me, I pray you—come and be happy.

1st GIRL: You sound so bright and attractive.

1st BOY: Yes, you do indeed. Can we learn more about you?

OTHER PILGRIMS: Please let us know more.

MAN AT CROSSROADS: Yes, you shall. Let me draw aside the curtain on a scene of 2500 years ago.

(Curtain is opened. Pilgrims sit.)

SCENE 3—JEZEBEL'S COURT.

Queen Jezebel, fabulously dressed—slaves fanning her—table laden with fruit, flagons and gold and silver dishes. Dancing girls swaying at rear. Musical instruments. Queen plays with dice.)

JEZEBEL (to servants): What is my programme for to-day?

1st SERVANT: Queen Jezebel, this afternoon there are the games—then at the fourth hour cometh the jugglers from Syria. After that is the King's banquet, and at the ninth hour, if your Majesty is able, your moonlight chariot ride.

JEZEBEL: A promising day indeed! And what of to-morrow?

2nd SERVANT: Your Majesty, it is the Dancing Festival. It starts at noon and goes on through the day and night.

JEZEBEL: A good programme indeed! Let me drink to a happy day! (raises flagon). This wine is like nectar, the music is sweet, the dancing rouses my emotions. This is the life for me. Fill the passing hours with pleasure. Girls, do you hear me?

GIRLS: Yes, your noble Majesty.

JEZEBEL: Have I not changed the sad, sombre life of these Hebrew people into a happy, carefree one?

GIRLS: Yes, your Majesty, you have.

JEZEBEL: Have I not weaned them away from their terrible god Jehovah, and taught them to worship at the feet of the goddess of pleasure?

GIRLS: Your Majesty, you have done all that.

JEZEBEL: Yes! I have changed this people and changed this land. It is a land of wine and song and merry laughter and dancing. To this end were we poor mortals born—to enjoy life, to fill every minute with pleasure. A short life and a merry one for me (laughs). Am I right, girls?

GIRLS: Yes, your Majesty, you are. (All laugh together as curtain is drawn.)

WOMAN IN GREEN: That was Jezebel. She knew the secret of happy living. She knew how to overcome the tears and sorrows and monotony of life. My young people, that is the life for you. Come then with me.

MAN AT CROSSROADS: Stay! You have not seen the conclusion of this story, neither have you met the Lady in Blue. Watch then as we return to Jezebel.

(Opens curtains, slaves and dancers are bowed, contents of table tipped over. Jezebel crouches in chair with hands before her. Prophet Elijah pointing his finger at her.)

ELIJAH: The judgment of the Lord is upon thee. Thou hast brought evil and abomination upon the nation. Thy lust for pleasure hath eaten into their bones. For this thou shalt surely die.

JEZEBEL (rising defiantly). Thou insolent Prophet of Jehovah! Let Baal destroy thee!

ELIJAH: The prophet of the Lord whom thou hast spurned hath spoken. Baal can never save thee. Before sundown the dogs will lick thy blood in the streets—thus saith the Lord.

(Jezebel cringes before him. Curtain is closed.) Loud organ music—then modulates to soft theme as Woman in Blue appears through Arch of Life. Woman in Green remains at side during playing of next scene.

WOMAN IN BLUE: (Pilgrims again rise.)

My name is Service. Blue, the colour I wear, *represents* ~~is emblematic of~~ the spirit of Service, the opposite to indolence. Instead of selfish pleasure, I will give you the way of true service. Maybe you will tread the roadway of sacrifice. Sometimes it will be hard and difficult to help others on life's way. But in my way alone can you find perfect peace and contentment.

2nd GIRL: Your way sounds very exacting.

1st BOY: It seems to me to be very difficult.

2nd BOY: Is it possible that some make you their choice?

WOMAN IN BLUE: Ask the Man at the Crossroads to show you.

MAN AT CROSSROADS: That I will readily do.
(Pilgrims sit as he draws curtain.)

SCENE 4.—DORCAS.

Three women seated engaged in sewing. Table is littered with freshly made garments and materials.

1st WOMAN (catching hold of garment in hands of Dorcas): Dorcas, you do such beautiful sewing. Who is this for?

DORCAS: It is for Miriam, the widow of Benjamin the vine-dresser. It is years since she wore a decent garment, poor soul. She has such a struggle since her husband died.

2nd WOMAN: Why do you take so much trouble for people like that? And look at that lovely little dress you made yesterday for the orphan child Deborah.

DORCAS: Yes, I am rather proud of that one. It is such a sweet little frock.

1st WOMAN: Has it occurred to you, Dorcas, that you are probably the finest seamstress in all the land. You could be famous—you could make much

money and all the richest in the country would seek your patronage. And you could have such pleasure, for the doors of mirth and excitement would be open to you.

2nd WOMAN: Yes, Dorcas, you could blossom out into a new world instead of always sewing for others. Do think about it.

DORCAS: I have no wish to think about it. I know in my heart that this way I have chosen is the only way to find real and lasting happiness. I am never more content than when I am making these so urgently needed clothes for the poor and penniless. (She rises.) Besides, I can still hear the voice of the Master when He said—

HIDDEN VOICE: Inasmuch as ye did it unto one of these my little ones, ye did it unto Me.

DORCAS: Are not those lovely words?

1st WOMAN: Indeed they are. I feel ashamed that I spoke as I did. Depend upon it, I will stay with you in your good work.

2nd WOMAN: I, too, will follow your way.

DORCAS: Thank you, my friends, and may the Lord bless you.

(Curtain is closed. Pilgrims rise.)

WOMAN IN GREEN: Children, listen not to the pleadings of those who would make your life a misery. Come with me, with laughter and song . . .

WOMAN IN BLUE: Nay, let me entreat you to . . .

MAN AT CROSSROADS (interrupting): Do not yet decide. There is more to see before you make your choice. (Women in Green and Blue retire through respective archways. Organ plays these two out, and Woman in Purple enters from Arch of Death. Music ceases.)

X WOMAN IN PURPLE: My name is Pride, my ambition is Fame. I come to tell you that the only successful path is that of self-glorification. Think well of yourself—think how superior you are to others. Think how you can lord it over the rest of your fellowmen. There is no place on Life's way for weak and lowly people, who are the playthings of the strong—the slaves and servants of others. Aim for the high positions of Power and Authority. Scorn the weaklings and let Pride rule your way and direct your steps.

MAN AT CROSSROADS: For example, look at this man.

(Opens curtain. Pilgrims sit.)

SCENE 5—PHARISEE AND PUBLICAN.

HIDDEN VOICE: And two men went into the Temple to pray.

(Enter Pharisee up front. Publican stands at rear.)

PHARISEE: I thank ~~you~~ you, God, that I am not like other men—extortioners, unjust, adulterers, or even as this Publican. Think of all I do. I fast twice a

week, and I give tithes of all I possess. I keep the Sabbath Day and I never break the Law.

Phillip
Besencake PUBLICAN (smiting his chest): O God. Forgive me. Pardon my transgressions. God be merciful to me, a sinner.

(Curtain drawn.)

WOMAN IN PURPLE: See what I mean. What a grand figure that Pharisee looks beside that cringing little publican. What confidence, what self-assurance, what dignity. Like him, hold your heads high and come my way.

(Loud organ interrupts, and then softens as Woman in Mauve appears through Arch of Life.)

WOMAN IN MAUVE: My young friends, do not heed the Woman in Purple, I pray you. Pride always comes before a fall. Those who seek to lord it over their fellows bring much pain and suffering into the world. Listen to me, for I am called Humility. It is one of the loveliest qualities. Did you see the Publican? Did you notice how sincere and how humble he was? Have you heard what the Prophet of Nazareth said about him?

HIDDEN VOICE: I tell you, this man went down to his house justified rather than the other; for everyone that exalteth himself shall be abased, and he that humbleth himself shall be exalted.

WOMAN IN MAUVE: Let me show you something that demonstrates the truth of these words.

(Opens curtain. Organ music.)

SCENE 6.—THE RICH MAN'S FEAST.

Group of men seated at table. Two vacant places.
Enter first guest and goes to top chair.

(First guest is Pharisee, second guest is Publican.)
(Publican enters and takes lowest seat.)

Buzz of conversation which ceases as Pharisee enters
and speaks—

Alam C.
PHARISEE: What, no one in the top place. It must
be for me.

(He sits in top seat. Enter Lord of the Feast.)
(More buzz of conversation, which ceases on entry
of Host.)

Elaine P.
LORD OF THE FEAST (to Pharisee): Sorry, Marcus,
you are in the wrong seat. It is reserved for my
chief guest. You had better go lower.

(Pharisee reluctantly moves and all others jeer and
laugh.)

LORD OF FEAST (to Publican, who is seated in
lowest seat): Oh, Tertius, what made you sit down
there?

PUBLICAN: My Lord, I always take the lowest seat.

LORD OF THE FEAST: But you are my chief guest.
Come higher and take the place of honour.

(All guests rise and bow to him as he passes to
chief seat.)

HIDDEN VOICE: Yea, verily, he that humbleth him-
self shall be exalted. Blessed are the meek, for they
shall inherit the earth.

(Curtain is drawn—organ as both women retire
through respective archways.)

Pilgrims stand and gather into group to talk.

2nd GIRL: The Pharisee was humiliated, wasn't he?

2nd BOY: Perhaps he was, but I still think one has to
keep a good opinion of oneself.

3rd GIRL: Quite so! I do not intend to let people
make me look small.

1st BOY: Yet I feel somehow that the Lady who called
herself Humility was right. I think she was very
beautiful, too. But who is coming now?

(Martial organ music as Woman in Red comes
boldly in through Arch of Death.)

WOMAN IN RED: Young people, I am called Power.
Along my road are to be found fame and a name
to be feared. I rule by might and the sword. The
people cringe before me, they run to do my bidding.
I control the people with an iron hand, they fear
before me. Mine is the path you should take, the
path that thrills to the glory of power. Let me show
you one who took my road—his name is famous
still.

(Opens curtain.)

SCENE 7—HEROD'S PALACE.

King Herod on throne. Chancellor stands before
him, surrounded by retinue, soldiers, slaves with
palm branches, etc. . . .

Annette Beaumont HEROD: Three months have passed. Those Wise Men of the East have avoided me, curses upon them. They promised to let me know where the newly born king was to be found. I told them I wanted to give the young brat a welcome. A welcome— (laughs sardonically). Yes, a welcome with a sword! Who dares to cross me, dies! Denario, my brave Chancellor, hast any news of the new king? Speak up, man. Speak up!

AK, tip Bes. CHANCELLOR: Your Majesty, that he was born in Bethlehem is now well established, but he is well hidden. Your Majesty's soldiers have searched for weeks. There are plenty of new babes in Bethlehem, but which one is he none can tell.

HEROD: Denario, you are a fool, you have failed. I've half a mind to have you beheaded. But no, wait, I have it! (Laughs and laughs.) You can't find the right baby, eh? I'll find him. Why didn't I think of it before? (Laughs again.) Take orders at once. Send down a company of my most trusted warriors, and command them to kill every male child under two years of age. I'll find him! I'll find him! I, Herod the King, I'll show them. Denario, what a thing it is to have power and authority. Sometimes I find this royal post a most interesting and fascinating position. (Laughs again.) Power! Power! There's nothing like it. (Laughs again.) (Curtain drawn. Organ to introduce Woman in White from Arch of Life. Suitable theme (suggest "King of Love").

WOMAN IN WHITE: My dear young friends, listen not to the Woman in Red. She has brought nothing

but bloodshed and untold misery to millions. Her real name is Despotism, her weapons are war, her cry is destruction, her rule is slavery. My name is Love. It is the greatest thing on earth—greater even than faith and hope. See what happened to these dear little children of long, long ago.

(Draws curtain.)

SCENE 8—"SUFFER LITTLE CHILDREN TO COME UNTO ME."

Large chair with back to people draped so that arms only of man in Eastern attire can be seen sitting in it. Enter Kindergarten children and teachers in Eastern dress. Enter two disciples and commence to drive them out.

1st DISCIPLE: Begone, all of you, begone!

2nd DISCIPLE: Yes, you must not disturb the Master this way.

HIDDEN VOICE: Stay! Stay your hands, I say! Suffer the little children to come unto Me and forbid them not, for of such is the Kingdom of God.

(Children crowd round chair, figure takes up two or three on to his knee and places hands on heads of others.)

Children sing "If I come to Jesus" (two verses, and then children retire.) Curtain is drawn.

WOMAN IN WHITE: See, my young friends, love casteth out all fear, love never faileth.

(Organ plays softly as Bible characters enter down aisle and up road of Life, named as they come by the Woman in White. They stand near Archway.)

Along my road there cometh the poor widow, Elijah, and Dorcas and the Publican. And all these little ones who are the children of light and love. See, they go the way that I go.

WOMAN IN PURPLE: But wait! See the famous people who come my way.

(Enter down aisle the second group, named by Woman in Purple.)

The Rich Man and his companions, and Jezebel, and the Proud Pharisee, and the all powerful King Herod. What a splendid company for you to join!

(These take up places near Archway of Death.)

FINALE.

Women in Gold, Green and Red enter from Archway of Death and take up their position with Woman in Purple.

At the same time Women in Silver, Blue and Mauve enter from Archway of Life and stand with Woman in White.

Six Pilgrims stand on one side of centre. They are attracted to side of—

“A” Group (Death)—Gold, Green, Purple and Red—then attracted back to

“B” Group (Life)—Silver, Blue, Mauve and White, as each Group beckons and calls to them.

Six white crosses are pushed through curtains to rest near edge of dais, unseen by audience.

“A” GROUP: Come with us—Gold, Pleasure, Pride, Power—come with us.

“B” Group: Come with us—Unselfishness, Service, Humility, Love—come with us.

Man at Crossroads interrupts this see-saw movement.

MAN AT CROSSROADS: Hold, let them decide for themselves. But first let me tell them one thing more. The greatest and most wonderful person who ever trod the earth stood once where you stand—at the crossroads of life. (Points to road of Life.) This is the road that He chose. It is the way of the Cross, it is the way of victory, it is the way that leads to Life.

HIDDEN VOICE: I am the way, the truth and the life. No one cometh unto the Father but by me. If anyone would come after me, let him deny himself, take up his cross and follow me. In Me is life everlasting.

MAN AT CROSSROADS: Now, young Pilgrims, which road will you choose?

1st GIRL: I have decided. That is the way I shall go. (Takes up one of the crosses, holds it up, and goes down road of Life, pausing near Archway.)

1st BOY: Yes! I, too, will go that way. (He acts similarly.)

2nd BOY and GIRL hesitate, then follow suit, saying nothing.

3rd GIRL (more hesitation) finally goes after others.

3rd BOY: (climax here). "A" Group furiously beckon and cry "Come with us." He goes right over to them, pauses, and looks back. "B" Group beckon and cry, "Come with us." Fellow pilgrims hold up their crosses, he looks from one to another, back and forth, then, straightening up slowly moves forward, picks up cross and holds it high, then turns after fellow pilgrims as organ and choir burst into last bars of "Hallelujah Chorus," and all pilgrims move slowly through Doorway of Life.

MAN AT CROSSROADS: At the end of the road these young pilgrims will find life eternal and hear the glad welcome—

HIDDEN VOICE: Well done, good and faithful servant. Enter thou into the joy of thy Lord.
Closing Hymn—"Jesus, I my Cross have taken."

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by

Rev. C. T. F. GOY.

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