

Director's Book

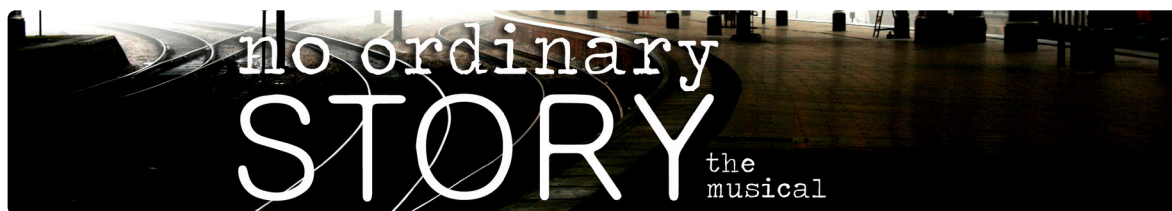
- Complete Script
- Direction for Cast and Crew
- Sound Effects (SFX)
- PowerPoint for Cast Only
- Stage and Props
- Script Prompting
- Music

SNEAK PEEK

No Ordinary
STORY

take a
journey
through
the Bible

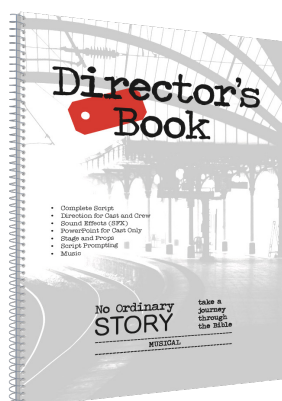
MUSICAL



THE DOWNLOAD PACKAGE — WHAT YOU GET

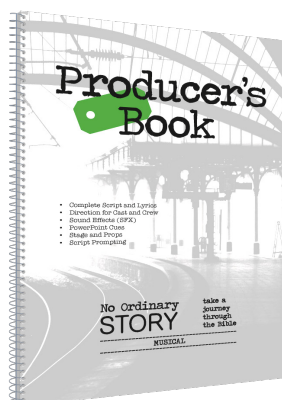
Included in the cost is the right to print any number of these books for your production, as long as it is performed by a single group.

Except for the Musician's Book, all the books are sized to be printed on 8.5" X 11" letter-size paper. They are however formatted to fit 6.875" X 10.25" with crop marks, a standard used in the music industry for such books. This will require a commercial paper cutter to reduce to this size if you wish.



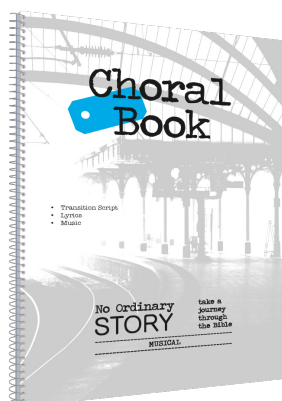
Director's Book

The Director's book is one of ten elements one needs to learn, conduct and promote the live performance. The Director's Book includes the lines and cues for actors; music to conduct choir and musicians; cues for some of the SFX, PowerPoint and more.



Producer's Book

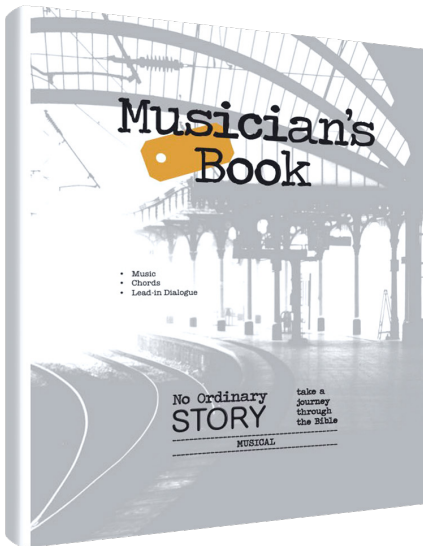
The Producer's Book includes the lines and cues for actors; lyrics to follow along with choir; cues for SFX and PowerPoint, necessary set changes and more. It is a critical book for all technicians and crew members.



Choral Book

The Choral Book is for soloists and ensembles. The Choral Book includes 4-part harmonies for all 17 songs, as well as basic timing cues for working with the acted portions of the presentation. Each singer will need a Choral Book.

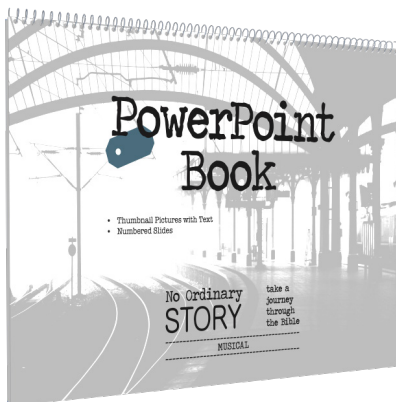
THE DOWNLOAD PACKAGE — continued



Musician's Book

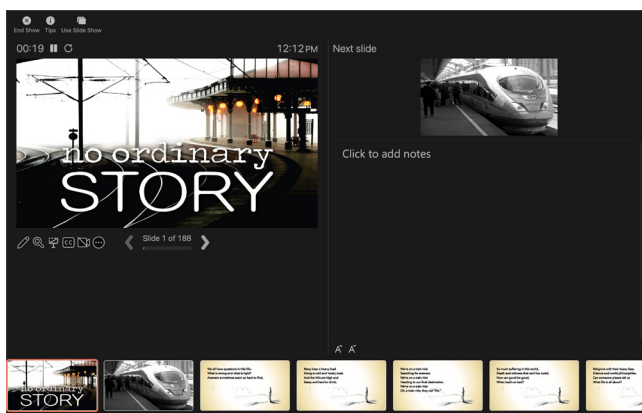
The Musician's Book includes piano accompaniment for all 17 songs, as well as basic timing cues for working with the drama portions of the presentation. This book is formatted to minimize page turning. (8.5" X 11")

...I love the music



PowerPoint Book

The PowerPoint book is one of the elements needed to conduct the live performance. The PowerPoint Book gives pictorial thumbnails for a technician to stay on track so the audience can view the lyrics on screen as they are sung by the choir. The technician will also need his/her own copy of the Producer's Book.



Presentation Slides

This download provides the PowerPoint slides for the audience to follow along with during the performance. The PowerPoint is a required element.



...very excited about the project, the quality of the project, the scope of the project...

Promotional Material

Fillable PDF Poster/flyers, card handouts can be printed—as many as you want. A one-page PowerPoint announcement is included for promoting the musical. A small gallery is part of the package.

DIGITAL ASSETS INCLUDED IN THE DOWNLOAD PACKAGE

- #01 Train Ride.mp3
- #02 Let me tell you what the Bible says.mp3
- #03 Let there be light.mp3
- #05 Life is good in the Garden of Eden.mp3
- #06 I Will.mp3
- #07 Trust my Word.mp3
- #08 All has changed.mp3
- #09 Trust Him.mp3
- #10 Come on and Celebrate (Favourite Lamb).mp3
- #11 Slaves to Sin.mp3
- #12 Come on and Celebrate (Baby Boy).mp3
- #13 A Story to Tell.mp3
- #14 Hung on a Cross.mp3
- #15 Favourite Lamb (All has Changed).mp3
- #16 Praise the Risen Lord.mp3
- #17 Trust Him - Reprise.mp3

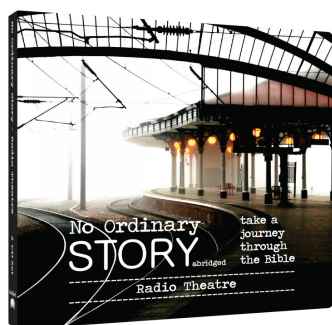
Musical Accompaniment

The Accompaniment Trax download provides the choir, both as a whole and individually, with the background music for practice sessions. It can also be used in lieu of live musicians.

- NOS-MU SFX 1 Outdoor Ambience.mp3
- NOS-MU SFX 2 Train Station Intro.mp3
- NOS-MU SFX 3 Train Station.mp3
- NOS-MU SFX 4 Train Loading.mp3
- NOS-MU SFX 5 Train Start and Underway.mp3
- NOS-MU SFX 6 Train Door Open-Close.mp3
- NOS-MU SFX 7 Train Arrive Station.mp3

SFX Trax

The SFX download is one of the elements needed to conduct the live performance. It provides the sound effects necessary to make your production sound realistic to the audience and also gives auditory cues to help your audience understand aspects of the story.



No Ordinary Story — Radio Theatre Download

This is the complete audio of the No Ordinary Story Radio Theatre. It is also available as a two-package CD.

PRINTED FOLLOW-UP CURRICULUM

No Ordinary Story

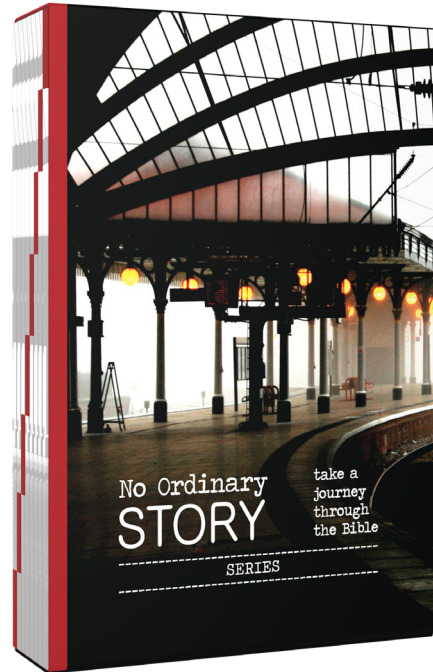
— THE SERIES

No Ordinary Story is a boxed series of eight booklets by John R. Cross. It takes the reader on a journey through the Bible, from creation to Christ, addressing the secular worldview with the uncompromising message of the gospel.

Two extra booklets help layer down what one has learned. Another booklet gives background to the uniqueness of the Bible.

Whether Gen Z, Millennial or Baby Boomer, the short chapters, small size and links to video clips make it easy for those who prefer to learn in small bites.

- For Teens and Adults
- Easy-to-understand, objective
- Assumes reader has little or no prior knowledge of the Bible.
- Available with Leader's Guide, WorkBook and Visual Aids



- Number of pages per book: 48



More information:

403-556-9955
goodseed.com



Director's Book

- Complete Script
- Direction for Cast and Crew
- Sound Effects (SFX)
- PowerPoint for Cast Only
- Stage and Props
- Script Prompting
- Music

SNEAK PEEK

No Ordinary
STORY

take a
journey
through
the Bible

MUSICAL

NO ORDINARY STORY

As a Musical Stage Play

For Actors, Soloists and Choir

Approximate Performance Time: 105 minutes

Director's Book

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Steve Walter and John R. Cross

Special thanks to Barrett Hileman
for his timely counsel and direction.

INTRODUCTION

The *No Ordinary Story* live theatrical production brings together three powerful elements of communication we find in Scripture:

1. In the book of Acts, we see how God used the **testimony** of Paul to impact lives. In the same way, this production tells the true stories of Rajiv, Julie and Richard, who are grappling with the message of the Bible. Everyone, whether from the East or the West, will be able to identify with some part of their stories.
2. On the road to Emmaus, Jesus carefully laid the Old Testament foundations for understanding his identity and work on the cross. *No Ordinary Story* retells **the creation-to-Christ story** without compromise.
3. The impact of **music** is woven throughout Scripture. *No Ordinary Story* brings the biblical storyline to life in 17 memorable songs—a whole hour’s worth of music—intertwined with the three testimonies and creation-to-Christ teaching. A PowerPoint makes sure you do not miss the content of the lyrics.

This theatrical version of *No Ordinary Story* presents a message of hope in the midst of despair, taught in an unforgettable fashion. It communicates in word and music the “big picture” of the Bible, a timeless message. It is written for those with little or no background in the Bible, but enjoyed by those who know much more.

With the above in mind, it is important to not remove or insert, change the sequencing, or adjust the content of either the dialogue or the songs. This product has been carefully assembled with “understanding the message” at the forefront of all decisions. It is designed to lead a listener to desire more information, either through a Bible study or information they can read or watch. With that being said, we wish the director to have liberty in the presentation and interpretation of the music. We can assist in instrumentation if needed.

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THE PURPOSE

It helps if those performing and crewing this production understand its purpose.

THE PROBLEM is twofold.

We often feel inadequate and fearful in sharing the Good News. What should we do?

To complicate things, humanity is full of complex belief systems called “worldviews.” Many people today define the word “God” much differently than the Bible does. Others are totally unaware of what the Bible actually teaches. Where should one start? What should we say?

THE VISION is global. We equip believers around the world with tools to clearly communicate the gospel of the Lord Jesus Christ. Each GoodSeed tool is tailored to a specific audience, whether in age, ability or worldview. In this case the tool is a live stage-play musical.

The musical is a tool in the chest of possible tools used in sharing the gospel. Please acquaint yourself with the full spectrum of tools available through GoodSeed and see how the musical can be a bridge to more comprehensive Bible studies focusing on the gospel.

And, oh yes, we are quite aware that people have opinions on music. Our vision was to have a wide variety of music. We called it a “musical buffet.” And yet we were quite aware that we could not please everyone. Please accept the musical as our best efforts to reach out to many.

THE SCRIPT

THE STRUCTURE of *No Ordinary Story* as a live theatrical production, brings together three powerful elements of communication we find in Scripture:

1. In the Book of Acts, we see how God used the **testimony** of Paul to impact lives. In the same way, this production tells the true stories of Rajiv, Julie and Richard, who are grappling with the message of the Bible. Everyone, whether from cultures in the East or the West, will be able to identify with some part of their story.
2. The gospel is contextualized by telling the **story** from creation to Christ—just as Jesus taught the disciples on the road to Emmaus. When the pieces of the Bible are put together in a meaningful way, the message makes incredible sense. An understood gospel is a powerful gospel. The creation-to-Christ storyline is the backbone of this musical.
3. The impact of **music** is woven throughout Scripture. *No Ordinary Story* brings the biblical storyline to life in 17 memorable songs—a whole hour’s worth of music—intertwined with the three testimonies and the creation-to-Christ teaching. A PowerPoint makes sure you do not miss the content of the lyrics.

Though it is written for those with little or no background in the Bible, it is enjoyed by those who know much more. With this in mind, we feel it is important to not remove or insert content, change sequencing, or adjust the content of either the message or the songs. This product has been carefully assembled with “understanding the message” at the forefront of all decisions. With that being said, we wish the director to have liberty in the stylistic interpretation of the music.

THE BRIDGE provided by the musical is significant. We cannot emphasize this enough.

At the end, every attendee is offered a Gospel of John. Additional GoodSeed tools can also be made available to be handed out or sold as you wish. We suggest an opportunity be provided for attendees to sign up for a deeper dive Bible study of the creation-to-Christ message. See this 6-minute video for other possibilities: vimeo.com/184083577

THE CAST

This story is not a documentary. However, it is based on the stories of actual people, primarily three individuals. It needs to be performed with respect for those who lived these events and allowed us to retell them. The following list is ordered based on the amount of text to be acted/spoken. The first three roles are the ones who have the most text by far.

1. RICHARD
2. RAJIV
3. JULIE as an adult
4. NARRATOR
5. NEIGHBOUR #2 (Bill)
6. NEIGHBOUR #1 (Henry)
7. JULIE'S MOTHER
8. JULIE'S FATHER
9. CONDUCTOR
10. RAJIV'S FATHER - voice only
11. WAITER
12. TRAIN PA - voice only
13. JULIE as a teenager (no speaking part)

CHARACTER: These are general concepts for guidance only. The below casting of the primary actors does not entirely follow the actual lives of those who lived the stories, but it does include significant elements of their lives.

- **RICHARD** is in his mid-60s. Scottish by birth, he was raised in a devout Christian home, where the Bible was often part of daily conversation. All his life he has been a student of the Bible. He has never lacked for opportunities to teach God's Word but still finds himself shy to include it in conversation unsolicited. Richard speaks with good expression and knows how to communicate/teach. A foreign accent is an asset, but it must be very clear to the audience.
- **RAJIV** is a foreign student in his late 20s who has decided to immigrate. His mother is European but grew up in India speaking Hindi as a second language. She converted to Hinduism when she married his father and would only speak Hindi in the home. Though the family has strong Indian roots, the family never lived in India. Before his birth Rajiv's parents moved to the Middle East to work. Rajiv grew up in one of the Gulf States. He speaks Hindi fluently and does well in Arabic. English is his third language which he speaks with a slight accent. Rajiv has a fiancée whom he met at work.

Rajiv studied engineering and has acquired a master's degree. He is deep in debt to an uncle who paid for much of his education. He has been unable to get a job in engineering and works two jobs at a hotel. He is often exhausted and feels strong family pressures. His visa says he must work in engineering, and he fears being deported.

- **JULIE** is in her 30's and married to a doctor. She has a local accent. She has achieved success in investing and those looking at her would consider her life an outstanding success. But once you get past that outer veneer, you find her life and relationships are in chaos. A falling down alcoholic by her mid-teens she is seeking answers for life, but doesn't know where to look. Julie is very outgoing and carries her side of the conversation well. She likes talking to people. She is naturally curious about those she meets in general.

THE PRESENTATION of the script leads you to two possibilities:

- Classical Theatre: All cast members memorize the full script. We believe this is the strongest method of communication as well as the best accepted.
- Reader's Theatre: The script is read by each cast member, using vocal drama to give it life and engage the audience.

RAJIV

When name is boldfaced, it is a monologue

This production includes many monologues, during which the cast member shares private thoughts not obvious to the audience or other cast members. This is called “breaking the fourth wall” or a “direct address”.¹

During a direct address, the cast member² turns and talks to the audience using an informal, “sharing an insight” voice. Avoid any vocal stiffness or formality during a direct address.

During the direct address monologue the other cast members “freeze.” This means they immediately stop where they are at (standing or sitting), and remain so in a normal relaxed position without looking around. They are not to look at the audience. “Freezing” does not mean standing in an awkward position or holding one's arms or head in a frozen angle.

JULIE

When name is normal font, it is part of a dialogue

During the dialogue, the cast members ignore the audience so as to not cause confusion when another cast member is giving a monologue.

1 *Breaking the fourth wall*: Think of the stage as a room. Three of the “walls” are on the left, the right and behind the actors. The fourth “wall” is where the audience sits. When the cast addresses the audience, they “break” that “wall”. In live theatre this is called an “aside” or “direct address.”

2 In certain situations, the director may prefer the actor to remain sitting at the train car table during a direct address. In others situations, the director may have a separate “mic” where the actor stands to give his or her direct address. All are at the director's prerogative and what seems the most natural for the scene and individual. The key is to not interrupt the flow of the story any more than necessary to deliver the monologue.

THE CHOIR/VOCAL ENSEMBLE

CONDUCTOR: The role of the conductor will vary depending on the staging concept, the size and nature of the vocal ensemble or choir, and the individual songs. Since this is a live theatrical production, the conductor should be visible to the audience as little as possible in order to allow the singers to communicate directly with the audience.

Singers should be carefully auditioned, keeping in mind the wide-ranging dramatic and vocal demands of the songs.

THE CHORAL VOICE: In live theatre, the singers play the role as a Greek Chorus. In Greek theatre, the chorus plays the role of a narrative intermediary, bridging the gap between the audience and the characters on stage, ensuring that the audience can follow and comprehend the unfolding events and themes of the play. The chorus is present throughout the entirety of a performance but does not interact with the main characters.

The chorus communicates directly with the audience as an independent voice. Its purpose is to provide a commentary on the action, expand on key concepts, reinforce dramatic action, add emotional depth, and evoke atmosphere and mood in ways that words alone cannot. Their songs provide time for the audience to process key ideas.

We would recommend that songs be memorized.

DIRECTOR NOTE #1 - “LET ME TELL YOU WHAT THE BIBLE SAYS”

We have two editions of Song #2

Song 2A: “LET ME TELL YOU WHAT THE BIBLE SAYS” (01:34) Abbreviated

Song 2B: “LET ME TELL YOU WHAT THE BIBLE SAYS” - Full Song

- What you hear on the Radio Theatre is the abbreviated edition of the song (page 37 to 46 in this book). We abbreviated the song as the producer felt that the song hammered the audience over and over again with a message that could turn off the listener. To say, “Let me tell you what the Bible says,” over and over again can begin to feel like a begging.
- However it was felt that in a live performance the feel could be quite different and to have too many songs too brief can ruin the balance of the musical. Also having a live performance would reduce that feel of hammering the audience with the same words. The full edition is found on pages 47 to 60.

In light of the above, we are leaving the decision to the producers to decide with best fits the audience you are reaching.

DIRECTOR NOTE #2 - “LOOK AND PONDER”

There follows two editions of song #4.

- Song 4A: “LOOK AND PONDER” (01:16) a cappella: This edition is similar to what you hear on the Radio Theatre.
- Song 4B: “LOOK AND PONDER” with accompaniment: This edition will be easier to sing for those struggling with the a cappella version.

SINGERS: The number of singers used can vary depending on staging concept, stage space and layout, singers ability, and resources. All vocal parts can technically be covered with three female and three male voices. This would generally be far from ideal since it would present significant challenges in creating the appropriate mood and character of the songs. These singers would need to be highly skilled as soloists and ensemble members.

We would suggest a larger group with a minimum of six female and six male voices. Soloists could be from within this group of twelve which would allow songs that require a soloist and SATB group to be performed. Some songs are more suited to an ensemble (*Let Me Tell You What the Bible Says*). Others will benefit from the emotion and drama that a large vocal ensemble/choir lends to songs such as *Praise the Risen Lord*, *Hung on a Cross*, *Come On and Celebrate*, *Let There Be Light*, and last verse of *A Story to Tell*.

It is important to keep the stylistic differences of the songs in mind when choosing the singers. Unless all the singers are highly skilled and adept in a wide range of performance styles, we would suggest forming smaller ensembles from the large group for certain songs. The best example of the need for a specific ensemble would be *Let Me Tell You What the Bible Says*.

Since the songs vary stylistically, thought should be given to their character role and singers chosen accordingly.

SOLOISTS: A certain voice part can sing all the solos for that voice part. For example, all tenor solos can be sung by the same soloist. However, using different soloists will enhance character development for the roles soloists play in the songs.

TENOR (Songs #10 and #13 could also be sung by a baritone.)

- Song #1 *Train Ride* - Story Teller
- Song #3 *Let there Be Light*
- Song #7 *Trust My Word* - Satan
- Song #10 *Come On and Celebrate (Favourite Lamb)* - Range is from A3 to F5. Because of the lower notes, this might be better suited to a baritone. In any case, the soloist needs to be comfortable in the full range.
- Song #13 *A Story to Tell* - Blind man - Could also be sung by a strong baritone since E5 is the highest note.
- Song #15 *Favourite Lamb/All Has Changed* - NT Solo

BASS/BARITONE

- Song #7 *Trust My Word* - God
- Song #9, 17 *Trust Him & Trust Him Reprise* - This solo could also be sung by an alto or mezzo-soprano.
- Song #15 *Favourite Lamb/All Has Changed* - OT Solo

SPOKEN MALE VOICE:

- Song #6, #8 *I Will* - Rapper

ALTO

- Song #8 *All Has Changed* - This solo could also be sung by a baritone.
- Song #13 *A Story to Tell* - Martha

MEZZO-SOPRANO

- Song #14 *Hung on a Cross* - This solo could also be sung by a baritone.

THE CREW

Some of the jobs below can be combined or split as the team sees fit.

1. Producer: Oversees all aspects of the production.
2. Drama Director: Oversees the cast and directs the drama.
 - i. Stage hands (2 to 3)
 - ii. Script Prompter
3. Music Director: The conductor, oversees all musicians.
4. Technical Director: Oversees all technicians.
 - i. Sound Board Technician
 - ii. SPX Technician
 - iii. Lighting Technician
 - iv. PowerPoint Technician
5. Ministry & Outreach Director
 - i. Ushers: Pass out Gospel of John at end of production.
 - ii. Bible Study Facilitators: Those willing to guide a course using the *No Ordinary Story* series. See Worldview Rethink: goodseed.com/worldview-rethink. For more information call 1-403-556-9955.

THE SFX

A bullet with a number indicates the specific SFX location on the track. Because this story occurs on a train, all SFX are train-orientated.

- ❶ NOS-MU SFX 1 Outdoor Ambience (Length 02:09)
- ❷ NOS-MU SFX 2 Train Station Intro (Length 00:30)
- ❸ NOS-MU SFX 3 Train Station (Length 02:02)
- ❹ NOS-MU SFX 4 Train Station (Length 01:20)
- ❺ NOS-MU SFX 5 Train Start and Underway: out/in (Length 02:03:43)

We suggest letting this track run without interruption in the background. You can bring it up and take it out as the dialogue and monologues occur without being concerned where on the track you might be. The other sound tracks ❷❸❹❺❻❼ can be brought in and out at their specific points. They can run on a track separate from track ❺.

- ❻ NOS-MU SFX 6 Train Door Open-Close (Length 00:45)
- ❼ NOS-MU SFX 7 Train Arrive Station (Length 01:13)

THE POWERPOINT/KEYNOTE

We view the *No Ordinary Story* PowerPoint as critical to communicating the message of the production. People can read along as the songs are sung.

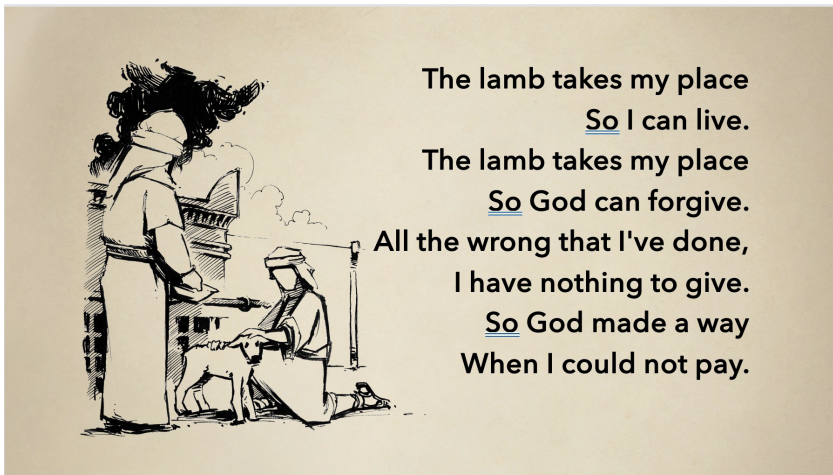
The PowerPoint comes in a 16:9 format, but upon request can be moved to a 4:3 format. We also can assist with Keynote formatted presentations.

Slides are advanced manually using the slide number keyed to the lyric in this book. Look for this numbered icon:

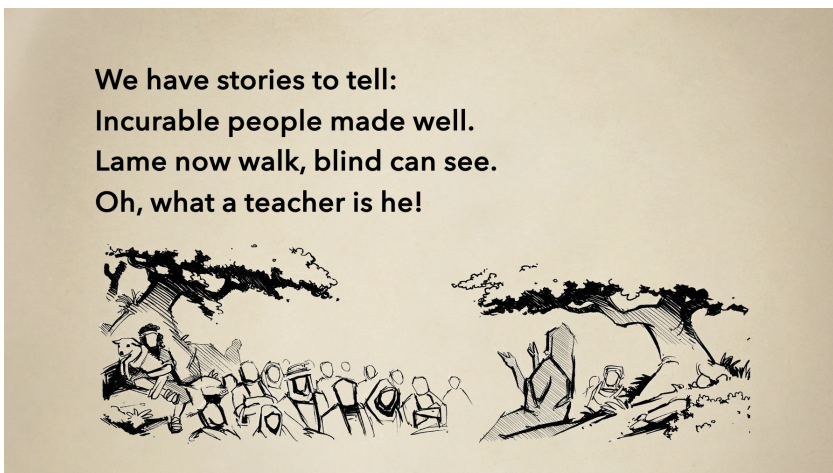
PPT019

NOTE: Not all the PowerPoint slides are indicated with an icon in the Director's book. The complete guide to PowerPoint slides is in the Producer's Book.

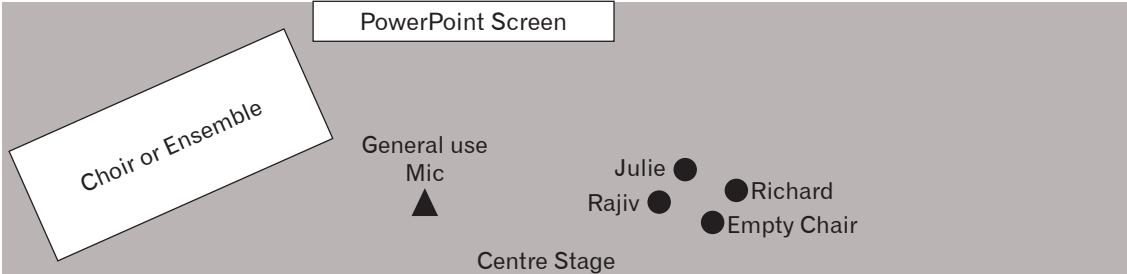
Sample 1



Sample 2



THE STAGE & SETS



Choir Director

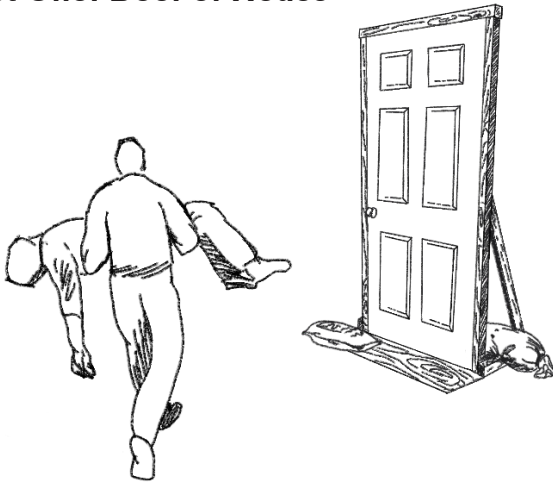
Script Prompter

Audience

Audience



Set One: Door of House



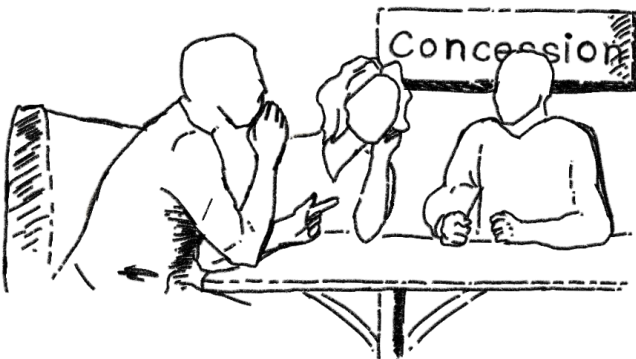
The sets associated with this production are quite simple. They would fall under the Black Box Theatre Style. Most of what is seen is left to the audience's imagination supported by the SFX.

Set Two: Train Passenger Carriage (or Car)



- Four chairs with backs well below the shoulder when cast is sitting.
- Traditional Bible with the words "Holy Bible" on it.
- Man's bag for Richard. Size used to carry computer and Bible.
- Small bottle of hand sanitizer.
- Small sealed plastic water bottle.
- Carry-on luggage for Rajiv and Julie that fit under chairs.

Set Three: Train Concession Car



The introduction of the Concession sign changes the set from TWO to THREE, a new location.

THE BUDGET

The costs associated with producing the musical are very reasonable. Here are some items to keep in mind as you make a budget.

Venue: If you have to rent a venue, that will of course, add to the cost.

Sound and PowerPoint Equipment: If your venue does not have sound, this equipment can be quite inexpensive to rent. I would not skimp on this part of the budget. A musical needs to have reliable equipment with good clear sound.

Stage Set: There is very little cost for props.

Books for choir, cast and crew. You can calculate the cost on our web store by looking at the required and optional materials in the list below.

Handouts of Gospel of John at the conclusion; any other giveaways.

THE COMPANION MATERIALS

REQUIRED:

1. Producer's Book: one for producer, each technician, script prompter, stage hand
2. **Director's Book:** one for music conductor and cast director
3. PowerPoint® Book: one for technician
4. *No Ordinary Story* PowerPoint®
5. Choral Books: one for each singer
6. Musician's Book: one for each musician
7. MP3 download of accompaniment
8. SFX Trax (Stereo)
9. *No Ordinary Story* – Radio Theatre CD or Download
10. Gospel of John: copy for each attendee

ALSO AVAILABLE:

1. *No Ordinary Story* – Radio Theatre CD
2. *No Ordinary Story* – Radio Theatre CD (10-pack)*
3. *No Ordinary Story* – Just the Music Download (no narration included)
4. Stem Mixes (available upon request)
5. Advertising Poster
6. Flyer for inviting friends
7. PowerPoint slide announcement
8. JPG gallery
9. *No Ordinary Story* Merchandise (CD, Booklet Set, etc.)
10. Worldview Rethink Curriculum - *No Ordinary Story* (Leader's Guides, Workbooks, Texts, Visual Aids). Call 403-556-9955 for questions.

THE TECH NEEDS

1. Three (3) wireless microphones, one for each cast member.
2. One (1) microphone on stand for narrator, director, pastor.
3. Microphones for choir or ensemble.
4. Multi-channel sound mixer with system.
5. Auditorium PowerPoint projector and screen.
6. Appropriate lighting that can be dimmed or shut off.

Production Starts Here

WELCOME

(House lights up full)

(Set #One is on stage)

PASTOR, NARRATOR OR DIRECTOR

Good evening.

My name is _____

As (pastor, narrator, director), I would like to welcome you to the live theatrical production of *No Ordinary Story*. Thank you for coming.

The entire story is around two hours in length and halfway through we will take a 15-minute intermission.

Now, please turn off your cell phones. Pictures are permitted, but please do not use a flash. We ask that you not clap or comment during the production.

And now, *No Ordinary Story*.

RADIO THEATRE - TRK #1 THE THREE STRANGERS

SCENE 1: JULIE RESCUED ON STREET — DIALOGUE

Dim lights in auditorium.

❶SFX: *Outdoor ambience - FADE IN (02:09).*

(In the entrance to the auditorium, you hear running and voices calling out to each other.)

HENRY: *(puffing)* **What is it?**

BILL: **She's breathing, barely. I, I...it's our neighbour girl. Here, give me a hand?**

HENRY: **Whew... she stinks of...!**

(HENRY walks in back of auditorum carrying teenage Julie. He proceeds down aisle to platform.)

HENRY: **I can carry her just fine. Go ahead and get her folks.**

(BILL hustles ahead. BILL knocks urgently, rings doorbell. JULIE groans as she is carried.)

HENRY: **Is this your girl?**

DAD: **What...what's happened?**

BILL: **Henry and I**

MOM: *(Interrupting, in distance)* **Honey?**

DAD **It's our daughter.**

BILL: **She blacked out in the middle....**

SCENE 2: JULIE'S FAMILY IN HOUSE — DIALOGUE

MOM: *(Interrupting, commanding voice)* **Call emergency...**

(HENRY steps aside, and starts call on phone to emergency services.)

BILL: **She's hardly breathing.**

MOM: **Put her down here. What happened? Julie, Julie! Can you hear us? What happened?**

BILL: She was just, just lying there. I think... I think... *(With finality)*
She smells of alcohol.

DAD: That's an understatement. She reeks of booze!

MOM: Julie!

①SFX: *Outdoor ambience - FADE OUT.*

SCENE 3: JULIE'S DIRECT ADDRESS — MONOLOGUE

(Cast freezes as adult JULIE, standing to one side, speaks to audience, as reflecting on her past.)

JULIE: I was only 14 years old *(indicating teenage Julie)* when I had my first brush with alcohol. I drank so much hard liquor that in modern terms, I had severe alcohol poisoning. It should have killed me.

Walking down the street, I blacked out and from that point on I remembered nothing. Our neighbour, he carried me home.

Unfortunately, that was only my first brush with alcohol. As a teenager my male relationships left me shattered, left me struggling.

Alcohol became my friend. I was a black out drinker and a full-blown alcoholic. On the outside I looked very much together, but on the inside, I was falling to pieces.

I was 26 years old when I first heard what you are about to hear. At the time, I felt very alone...very empty. In my mind...oh, I was in a dark, dark place.

On more than one occasion, I found myself in my bedroom, on my face, banging my fists on the floor, calling out, "God, if there is a God, show yourself to me." But, I received no answer.

(Adult JULIE steps off stage and stands to the side out of the light.) (Set #One Door removed)

SCENE 4: RAJIV'S HOUSE PHONE — DIALOGUE

RAJIV'S FATHER: *(Distant voice in background on phone)* Rajiv, Rajiv. It is time you give thought to marriage and moving back home to be with family here in India.

RAJIV: *(Talking at same time as father)* Father, if I move home, I won't... I won't be able to pay off my debt. Oh, a master's degree costs a lot of money and they don't pay engineers enough at home.

RAJIV'S FATHER: No, no... No, no, you could get a job here as an engineer, but if you stay there as an engineer, you need to think about the family as a whole. You know, family is important.

RAJIV: Yes, Yes. *(Pauses to listen)* Dad, dad, it's not that easy. Do you hear me? I have to get a job to maintain a work visa and I need a work visa to get a job. Dad... *(sigh)* Right now, I am facing being expelled from the country. Do you know what I am going through?

SCENE 5: RAJIV'S DIRECT ADDRESS — MONOLOGUE

(Cast freezes as RAJIV speaks to audience, reflecting on his present situation.)

RAJIV: Ugh! My everyday life? Um... let's say it was spinning out of control. My friends back home may have thought I was earning high wages as an engineer, but the truth was, I worked in a hotel. I worked two jobs and neither had anything to do with engineering. I was facing deportation because I wasn't employed as an engineer. With the constant work and stress, I was exhausted.

Now, as to religion, my fiancée had no strong opinions about her religion. I was proud of mine. I was determined any future children would be raised in my religion. But, to be honest, I did not even know what my religion taught, so we went to meet with some of my religious leaders.

I asked a lot of questions, but they couldn't answer any of them. I was very disappointed, very disillusioned, but I thought, enjoy my religion anyway. It is good! It is good!

Now... what you are about to hear... from the Bible... it took me completely by surprise. I had never heard anything like it before.

SCENE 6: TRAIN STATION & CONDUCTOR — DIALOGUE

②SFX: Train Station Intro - FADE IN (00:30)

CONDUCTOR: *(Indistinct)* It's in the next car, sir, halfway up, on the left.

RICHARD: *(Puffing)* Thank you. Excuse me. Thank you.

②SFX: Train Station Intro - FADE OUT.

SCENE 7: RICHARD'S DIRECT ADDRESS — MONOLOGUE

(Cast freezes as RICHARD speaks to audience while walking up the aisle.)

RICHARD: I'm not so young anymore. I'm in my mid-60s. All my life I have been a student of the Bible. I don't consider myself a theologian, but the Bible's message has often taken me on the road, teaching it in various places.

(RICHARD continues speaking to audience as he stands on or near the stage.)

Now whether on a plane or a train, I'm quite content to just sit in my seat and be quiet. I come from part of the world where you don't discuss religion. So, there's a natural resistance inside me to say anything about the Bible. But I really think there is more.

I guess deep down inside I fear disapproval. It... well...I just find it easier to sit and be quiet.

Now, I'm just being honest. It's the way I am inside. But then life happens, like just what you are about to hear.

(Cast freezes as NARRATOR speaks to audience.)

(Set Two put in place.)

RADIO THEATRE - TRK #2 THE MEETING

SCENE 8: NARRATOR

PPT001

NARRATOR: No Ordinary Story – the central message of the Bible in music and drama, from GoodSeed International.

③ *SFX: Train Station - FADE IN (02:02).*

The story you are about to hear involves three people who have randomly met on their separate journeys through life. Richard, Rajiv and Julie are real individuals and though we have changed their names and the setting, the rest of the story is very much real to what they experienced.

As they converse, you will hear each of them stop, and then share private thoughts as to what they were thinking at the time when this all happened.

PPT002

We begin with our travellers taking their seats on a train. At this point, they have no intention of entering into conversation, especially discussing anything personal, anything controversial. And yet, in spite of their intentions, something amazing happens, something that changes them forever.

Join them now, and listen in as they stumble into a conversation about the Holy Bible, and in the process find answers to the “big questions” in life.

SCENE 9: BOARDING TRAIN CAR — DIALOGUE

④SFX: Train Station - CROSS-FADE (01:20).

SONG 1 “TRAIN RIDE” COMES IN UNDER (0:38 INTRO)

JULIE:	(JULIE arrives, RICHARD slightly behind) I’m sorry to wake you. I’m in seat two. Ummm...you look like you could handle a cup of coffee.
RAJIV:	(Groggy) Oh, I’m sorry. Just, just had a rough night. Two jobs.
RICHARD:	(Arriving) Train is crowded today. Uh, well, I guess I’m sitting across from you both. I’m Richard.
JULIE:	And I’m Julie, and I think we need to let this man go back to sleep.
RAJIV:	No, no, that’s okay. I’m... I’m Rajiv.
RICHARD:	Good to meet you Rajiv. Good to meet you Julie.

⑤SFX: Train Start and Underway - CROSS-FADE IN (02:03:43).
Let this trak play until directed otherwise. Bring in and out as needed.

TRAIN PA:	Train doors closing; please stand clear.
-----------	--

⑤SFX: Train Start and Underway - SLOW FADE OUT.

SONG 1: “TRAIN RIDE” (01:57)

1 Train Ride

♩ = 90

Words and Music by
ALLAN ELLINGSGAARD

Vamp until ready

Soloists

Piano

Male Soloist

Solo

Pno.

Solo

Pno.

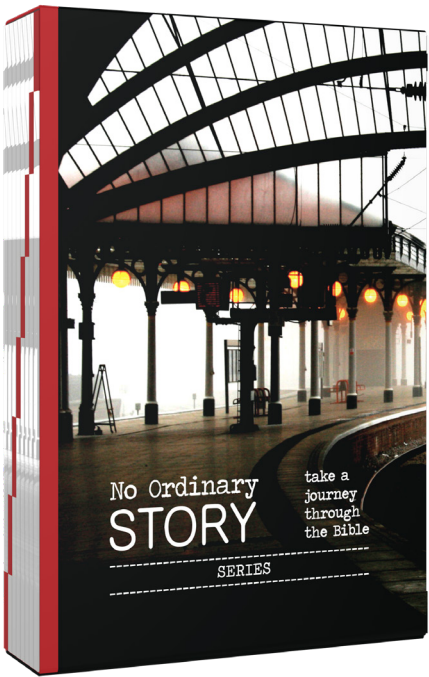
RESOURCES

No Ordinary Story
— THE SERIES

No Ordinary Story is a boxed series of eight booklets by John R. Cross. It takes the reader on a journey through the Bible, from creation to Christ, addressing the secular worldview with the uncompromising message of the gospel.

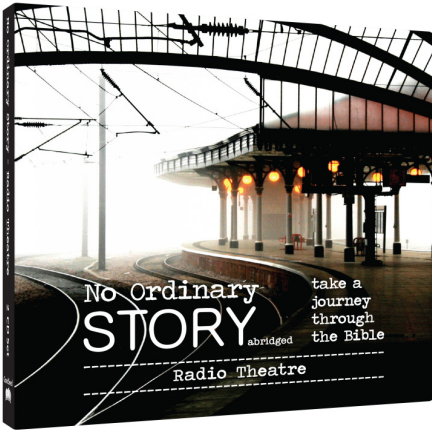
Two extra booklets help layer down what one has learned. Another booklet gives background to the uniqueness of the Bible.

Whether Gen Z, Millennial or Baby Boomer, the short chapters, small size and links to video clips, make it easy for those who prefer to learn in small bites.



- For Teens and Adults
 - Easy-to-understand, objective
 - Assumes reader has little or no prior knowledge of the Bible.
- Number of pages per book: 48





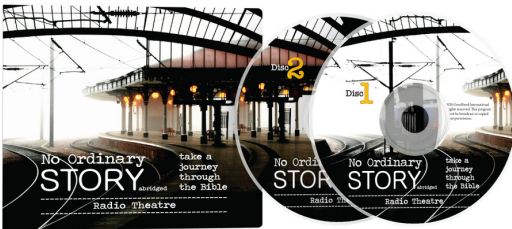
No Ordinary Story

— RADIO THEATRE

No Ordinary Story—Radio Theatre shares the Bible’s timeless message through story and song.

Features:

- **Dramatized audio theatre:** *No Ordinary Story* Radio Theatre shares an engaging story that digs into the heart of Scripture through the lives of three characters—Rajiv, Julie and Richard. Issues such as sin, death and judgment are talked about in a straightforward, yet compassionate, true-to-the-text manner.
- **Seventeen Original Songs:** Music is used to present the “big picture” of the Bible. The producers worked to have a “buffet” of styles, appealing to a broad spectrum of listeners.
- **Based upon true stories:** Rajiv, Julie and Richard are real people, and though we have changed their names and setting, the way in which they were taught the Bible is very much true to what they experienced.
- **Maintains chronological story:** Consistent with GoodSeed’s vision, the gospel is presented creation to Christ.
- **Objective:** The Bible is presented without arm-twisting, yet without compromise.



- For all ages
- Assumes listener has little to no knowledge of the Bible.
- Listening length: 107 minutes
- Available formats: 2-CD case or as a digital download

For prices, please see:

- **North America:** ca.goodseed.com
- **Australasia:** au.goodseed.com

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