

# ODYSSEY #2

## A journey for now... and forever

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**Concept:** *A Christmas Space Odyssey #2; the end of the beginning* (generally referred to as *Odyssey #2*) is an ideal Christmas show for local churches or youth groups of all sizes to perform. It is the second in the *Christmas Space Odyssey* trilogy and continues the tale commenced in the first show. It has an engaging story line with plenty of humour and a deeply moving climax. The gospel is clearly portrayed in a non-threatening, inviting manner. The play is scripted in a unique fashion so that while the narrative is carried by the six main characters it is interspersed with song, dance and testimony by other performers, including children and young people. This makes it possible for almost everyone in the congregation to participate in the production if they choose. The performance involves carols, songs, dancing and testimonies blended together with the main narrative and video screen images. Some solos and duets may be sung by the actors but mostly they are selected so that other artists can perform them. The choice depends on the local talent.

*Odyssey #2* is the story of two scientists and their assistants from the distant planet of Idolotron who visited Earth years previously at Christmas time where they studied religious practices in Sydney, Australia. (See *2007: A Christmas Space Odyssey*.) In *Odyssey #2* Colonel Areopagus finds himself confronted by a tragic situation that no father should ever have to face—even God.

**Characters:** There are five actors, plus numerous singers, dancers and musicians.

- *Samaria Story* ('Sam') is a woman with a deep regret in her life who needs to find an answer. Her name is derived from John 4:7-26.
- *Philogian Areopagus* ('Phil') is an easy-going skeptic, rather like your average Aussie male. His first name is based on the Greek words for love and reason; his surname is found in Acts 17:16-21. His scepticism is overcome by a terrible choice with which he is confronted in the deeply emotional closing scenes.
- *Joshua* (Hebrew for 'Jesus'), Phil's sixteen-year-old son.
- *Agatha Ergon* ('Aggie'), whose name means 'good work' in Greek, a flight attendant. She is unsophisticated, but alert and sharp-witted.
- *Felix Hedon*, whose name derives from the Latin for 'happy' and the Greek for 'pleasure', flight attendant. He is happy-go-lucky, self-centred, but easy going.

**Aim:** To bring people to a point of response to the gospel by taking them step by step through the Gospel story.

**Venue:** The show is suitable for performance in a local church or a local hall where there are limited resources. Stage directions can be modified as needed according to the facilities.

**Props:** Because of the nature of the show, few props are needed. Again, this is helpful for local churches.

**Costumes:** All costume needs to be modest and appropriate. Costuming can be simple and inexpensive. Producers and designer should feel free to use their imagination, according to their budgets. The following are suggestions of costumes that should not be too costly. Of course, costumes can also be hired if preferred. Cosmetic facial treatment is advisable.

- *Samaria and Philogian:* smart tracksuits, preferably of shiny polyester or similar, with appropriate symbols of authority such as shoulder insignia, aiguillettes and/or lanyards. Perhaps also short capes. If preferred, gowns or kaftans could be worn.
- *Space crew:* smart tracksuits, preferably in shiny polyester or similar, with insignia of stars and/or other symbols large enough to be identified by the audience.
  - *Joshua:* Plain tracksuit or shirt and slacks.
  - *Singers:* Red and green t-shirts or polos shirts with black slacks.
  - *Children:* Red and/or green t-shirts, black pants and pixie hats.
  - *Dancers:* Whatever is comfortable for the relevant dance.

**Involvement:** There are opportunities for a range of people to take part, either behind-the-scenes or as performers, especially those who are not usually involved in up-front ministry. In this way, many people can be involved without having to commit themselves to major roles. This makes this performance ideal for a local church to produce. This lessens the load on the main performers. Some songs are allocated to actors but if they are not singers, and unless the songs are integrated directly with the script, other people can perform the songs.

**Presentation:** The performance is mainly live but also involves multi-media. This adds variety and contemporary relevance. The multi-media can be simple (words of carols on screen) or more complex (pictures, graphics etc), depending on available personnel and equipment. Stage directions can be modified according to the facilities.

**Music:** The instrumental music can be pre-recorded if preferred or performed live. Many of the songs are traditional carols, which are expected in a Christmas show, especially by non-churched people, most of whom will find them familiar. They also give people the opportunity to sing along if they wish. In some cases the choice of songs is left to the local team to choose. Note that copyright permissions may be needed for some songs. See copyright information at the end of the script.

**Timing:** The show runs for approximately two hours including a 25-minute interval.

**Response:** Response cards can be prepared beforehand, giving people the option of seeking further contact. Also congregation members should be encouraged beforehand to use the occasion for further discussion or to invite people to Christmas services. Leaflets can be made be available re the Christmas Day service etc.

**Acknowledgement:** Please include the following acknowledgement in your printed program and/or on the screen.

*The Christmas Space Odyssey musical plays were written by Australian author, pastor and teacher Dr Barry Chant for use in local churches. They involve adults, young people and children, with plenty of sing-along music, humour, drama, pathos and even romance. And through them all the gospel is clearly presented.*

*You may download and print as many copies as you need of the scripts and productions notes from [www.barrychant.com](http://www.barrychant.com). Bible Studies, stories, poems, devotional readings, essays and other items are also freely available on the website for general use.*

## A CHRISTMAS SPACE ODYSSEY #2

### A journey for now; a journey forever.

Venue: Idolotron.

**Characters:** Samantha Story, Philogian Areopagus, Joshua Areopagus, Agatha Ergon, Felix Hedon

Time	Script/item	Production notes
7.30	<p style="text-align: center;"><b>A CHRISTMAS SPACE ODYSSEY #2</b>  <b>A Journey for Now; a Journey Forever</b></p> <p>On the distant planet of Idolotron, Commander Samaria Story, Colonel Philogian Areopagus together with Flight Attendants Agatha Ergon and Felix Hedon look back on the Idolotron expedition to Earth to research Australian summer religious practices.</p> <p>Through smiles and tears and a tragic and heart-breaking event, they begin to understand better what Christmas really is all about...</p>	<p><i>These words appear on the screen superimposed on a background of the stars of outer space (c.f. Star Wars). This backdrop will be used as a default throughout. Singers can also be shown on the screen when performing.</i></p>
7.32	<p>Phil: You're very pensive today, Sam.            Sam: Mm.            P: What are you thinking about?            S: Nothing            P: No one thinks about nothing            S: Well, I do            P: Come on Sam, I know you.            S: I guess I was thinking about our trip to Earth a few years back.            P: Oh that? Yes, it was quite an adventure.            S: It was more than an adventure, Phil.            P: Well, for you maybe. You've never been the same since.            S: How could I be? He's changed everything.            P: Who? Not that Jesus person,            S: Phil, he's not just 'that Jesus person.' He's much more than that. I've found such peace and contentment since I learned to trust him.            P: Well, good for you.            S: It could be good for you, too, Phil. Miracles can happen, you know.            P: Not to me, Sam. Not to me... Anyway, I'm doing OK. It was a bit rough when my wife died, but I'm through that now. I'm doing fine... I'll tell you one thing, though. Some of those Christmas</p>	<p><i>Sam is seated at a console on which are some drinking vessels, Idolotron-type flowers and some electronic equipment (e.g. a computer or a computer keyboard.) Phil enters Stage Right (SR). They move to Stage Centre (SC) as they speak. Their movements should naturally reflect the topic. They may pick up a cup, stand, sit etc. Basically they retain these positions/movements throughout.</i></p>

	<p>songs they sang were not bad. Do you remember them?</p> <p>S: There's one I thought was really nice. Trouble is, I can only half remember it. It was something about the night Jesus was born...</p> <p>Sam begins to hum... half mouthing the words. Dum-de-dum night... Dum... Holy night... Er... Um m um...</p>	<p><i>The singers move quietly into position SR.</i></p> <p><i>Background music begins while Sam is speaking.</i></p>
7.34	<i>Singers: Silent night</i>	<i>Lyrics appear on screen preceded by the words, 'Audience please join in singing.' Spotlight on singers.</i>
7.37	<p>P: Well, I guess you're right about the song, Sam. It does have a certain appeal.</p> <p>S: It's not just the song, Phil. It's the story behind it. Don't you remember?</p> <p>P: Fair go, Sam. That was years ago. Do you expect me to remember it now? I know there was something about some space travellers scaring the living daylights out of a bunch of cowboys. Then there was that pair of vagrants dumping a baby in someone's backyard while everyone else was having a nosh-up in the pub.</p> <p>S: Come on, Phil. There's no need to be sarcastic.</p> <p>P: Well, I don't remember the details. It's too long ago.</p> <p>S: It's a simple enough story, Phil. <i>(to audience)</i> Jesus of Nazareth was born in Bethlehem, a small town in the country of Palestine. There were some unusual signs at his birth—a guiding star, angelic visitations, royal visitors bringing valuable gifts. He lived a faultless life and later was unlawfully executed...</p> <p>Wait a minute. There was another song that's just come back to me. I think it told the story pretty well, actually. Now how did it go?...</p>	<p><i>Sam and Phil move to SC. Spotlight on actors.</i></p> <p><i>Music begins while Sam is still talking. Phil and Sam exit SL.</i></p>
7.38	<i>Singers: While shepherds watched their flocks</i>	<i>Lyrics appear on screen preceded by the words, 'Audience please join in singing.' Spotlight on singers.</i>
7.41	Aggie: Ow! Watch where you're going, you clumsy lead-footed, moon-brained, star-gazing, addle-headed inferior imitation of a... of a...	<i>Spotlight on Aggie who is kneeling on the floor, SC, looking</i>

<p>second-hand robot!</p> <p>Felix: (<i>Sitting rubbing his head.</i>) Ooh, that hurt. Anyway, what were you doing kneeling there like that just where people want to walk?</p> <p>A: How was I to know you were going to blunder in like some wandering asteroid?</p> <p>F: Well, you could have put up a sign or something (<i>Stands.</i>)</p> <p>A: Like what? ‘Numbskulls beware. Woman kneeling on floor right in front of you.’</p> <p>F: Anyway, what <i>were</i> you doing there?</p> <p>A: I was looking for a key.</p> <p>F: Key? What sort of key?</p> <p>A: One that opens things. What do you think?</p> <p>F: Yes, but why in Space do you still use a key? No one uses keys any more.</p> <p>A: Yes they do. I do. Besides, it’s a special key.</p> <p>F (<i>Steps back and feels something under his foot</i>): Is this it?</p> <p>A: Yes. That’s it. It’s a memento of our trip to Earth. That’s why it’s special... Remember? Strange places, new faces, weird people...</p> <p>F: (<i>Confidentially to the audience</i>) We have enough weird people here.</p> <p>A: (<i>Stepping closer and looking intently at Felix</i>) Mm... true.</p> <p>F: Aggie, why did they take <i>you</i> on that expedition?</p> <p>A: ‘Cause they needed expert advice, of course!</p> <p>F: You? An expert? That’ll be the day.</p> <p>A: Felix, do you know how to isolate and identify the symptoms of an atrial fibrillation while navigating the tendrils of intersecting coordinates in an intergalactic forage into unidentified galaxies?</p> <p>F: Well...no.</p> <p>A: Neither do I... But I do know some other things.</p> <p>F: Such as?</p> <p>A: How to keep Commander Story on track. And how to get Colonel Areopagus to do what I want him to without him realizing.</p> <p>F: Huh. Well...I’m an expert too, you know. I know a really good meal when I see one.</p> <p>A: Eating! That’s all you think about, Felix.</p> <p>F: No it’s not. Sometimes I think about drinking as well.</p> <p>A: (<i>in disgust</i>) Men!</p> <p>F: (<i>with raised eyebrows and interest</i>) Women!! (<i>Chuckle</i>).</p>	<p><i>for something. Singers move off-stage. Felix walks in reading from a hand-held tablet and trips over her.</i></p> <p><i>Aggies and Felix move around as they talk.</i></p>
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	<p>A: Remember how we tried to find out something about their religious practices?  F: Why do they have to practise? Don't they know how to do it?  A: Ha, ha. Anyway, they had some nice songs.  F: <i>Religious</i> songs? And you thought they were <i>nice</i>?  A: Yeah. There was a sort of dreamy one about Christmas that I rather liked.  F: Dreamy? Which one?  A: This one.</p>	<p><i>Music begins in background.</i></p>
<p>7.43</p>	<p><i>Solo from Agatha:</i>  I'm dreaming of a brown Christmas  Just like the one we had last year  Where the wild snakes slither  The gum trees quiver  The hot sun warms up all the beer.  I'm dreaming of a brown Christmas  When all the relatives appear  And your house is turned upside-down...  So may all your Christmases be brown.</p> <p>I'm dreaming of a brown Christmas  With late night shopping in the mall  Where the dollars crumble  And parents grumble  And children drive them up the wall.  I'm dreaming of a brown Christmas  Of stress and paracetamol  May your smiles out-number your frowns...  And may all your Christmases be brown.</p> <p>A: Felix, what are you doing?  F: What does it look like, Aggie? I'm dancing.  A: You call that dancing?  F: It's the Moon Walk!  A: You could have fooled me...(goes on singing):  I'm dreaming of a brown Christmas  Of stress and paracetamol  May your smiles out-number your frowns...  And may all your Christmases be brown.</p>	<p><i>Aggie begins to sing with dramatic actions. Spotlight on her. Felix half-dances in an awkward manner while she sings. The original song was written by Irving Berlin in 1941.</i></p> <p><i>Music continues and Felix dances more vigorously – he thinks he is doing well but he is actually dancing badly. He stops as they talk.</i></p> <p><i>F demonstrates it while Aggie sings the</i></p>

		<i>second half of the second stanza.</i>
7.46	<p>F: Well, that wasn't very religious.  A: No, but it was about Christmas.  F: It must get pretty hot on Earth at Christmas time.  A: Yeah, but only in some places. In other parts they have snow...  F: Really?  A: Just like here on Idolotron. It's not the same climate everywhere.  F: I guess not.  A: So when it snows, they use a sleigh instead of a cart.  F: A sleigh?  A: A cart without wheels, dummy.  F: Who are you calling a dummy?  A: Look around you. Who else is there?  F: Well, now you mention it...Hey! Look who's here!</p>	<i>Suddenly a group of children come running on from stage left ringing hand bells followed by the music of Jingle Bells. Stage is lit.</i>
7.47	<p><i>Children singers:</i>  Dashing through the snow  In a one horse open sleigh  O'er the fields we go  Laughing all the way  Bells in bobtails ring  Making spirits bright  What fun it is to ride and sing  A sleighing song tonight  Jingle bells  Jingle bells  Jingle all the way  Oh what fun it is to ride  In a one horse open sleigh  Jingle bells  Jingle bells  Jingle all the way  Oh what fun it is to ride  In a one horse open sleigh.</p>	<i>Lyrics appear on screen. The children dance and sing. Aggie and Felix join in the singing. A Santa figure may also join in. They all leave together.</i>
7.50	<p>S: Hi, Phil. Hello, Joshua. Wow! Look at you! You've certainly grown. You're almost a man now.  J: I <i>am</i> a man – well, nearly. I turned 16 last week.  P: (<i>arm around Joshua</i>) Time certainly flies. It seems only yesterday that Josh was a baby. And</p>	<i>Sam is seated at console. Phil and Joshua enter from SR, chatting and then to SC. Spotlight on them. Sam rises as</i>





	Remember? And he's alive today. And He means everything to me. In fact, sometimes, when I think about him, I am just overcome.	<i>Sam moves forward. Speaks to audience. Music begins.</i>
7.52	<i>Solo by Sam.</i> I just want to cry when I see Jesus, He's my friend to the end, I know he cares. He understands, his wounded hands Bear the stain of the pain that he shares.  I just want to cry when I see Jesus. He was scarred, he was marred And all for me. I was to blame, but Jesus came, Took my place, by his grace on Calvary. .	<i>Spotlight on Sam. Begins by speaking and then singing from the second line. (The score of this song is at the end of the script.)</i>
7.54	P: What do you mean, you were to blame? How could you be? S: Because of my sin, Phil. He died for me. It was my selfishness and ambition that led him to that cross. P: I still don't get it. He died two millennia ago for things you did a decade ago? S: Yes. Astonishing isn't it? P: And you believe it? S: Of course. P: So why cry when you think about him? I thought this new belief of yours cheered you up. S: Oh it does, Phil, it does. I'm not crying because I'm sad. I'm crying because...well, because, I'm just so, so very thankful that Jesus died for me. His love is so extraordinary. I can hardly express it. I... I... (Sam begins to sing again, softly at first) I just want to cry when I see Jesus. He was scarred, he was marred And all for me. I was to blame, but Jesus came, Took my place, by his grace on Calvary.	<i>Music continues in the background</i>  <i>Sam moves to front of SC.</i>  <i>Sam begins to sing again</i>
7.56	F: That was nice. But I don't know about this Jesus stuff... Hey, Aggie, do you believe in Jesus? A: Well, I suppose I do...sort of. F: Ah, what does it matter, anyway? You shouldn't take life so seriously. Just have fun—that's my motto! A: You're not serious are you? F: Ha, Ha... (Pause) Hey, Aggie, what about a little kiss? (Felix looks at audience with wicked	<i>Sam and Phil leave via Stage Left (SL) at the end of the song. Felix and Aggie enter from SR. Spotlight on them (SC).</i>

	<p><i>grin.</i>)  A: Why?  F: What do you mean, Why?  A: Just what I said. Why?  F: Well, because, well...  A: I'm waiting  F: Well, because you're...you're cute.  A: So's my cat. Why don't you kiss her?  F: Aggie! Come on... Just one little kiss.  A: Oh, all right. (<i>Offers her hand.</i>)  F: I don't want to kiss your hand!  A: Why not? What's wrong with it?  F: Well, nothing.  A: All right then.  F: <i>Felix reluctantly takes her hand and kisses it. He tries to work up her arm. Aggie steps back with a stamp of her foot in refusal...</i>  A: Happy now?  F: Well, I really wanted to kiss you—  A: On the cheek. Oh, all right, if you really must... (<i>Aggie holds her head forward with her cheek ready for a kiss.</i>)  F: <i>Loud kiss</i>  A: Well, now that's over, let's get back to work.  F: Aggie?  A: What now?  F: Actually, I really wanted to kiss you, well, you know, on the— (<i>points to lips which are obviously pouting.</i>)  A: Have you bitten your tongue or something? You look as though you are in pain.  F: No!  A: Toothache?  F: No! Aggie, let me kiss you on the lips!  A: On the lips? I don't think anyone's ever done that before? Why would you want to kiss me there? Wouldn't you get germs or something?  F: Aggie! Just let me try. Then you'll see what it's all about. (<i>He walks closer...</i>) Look, hold your hands behind your back, lean forward and close your eyes and then I'll –</p>	
8.00	<p><i>Dance item</i> – celebratory song and dance about Christmas to be selected and prepared by the local production team according to the local talent..</p>	<p><i>Young People suddenly appear running on stage from SR separating Aggie and Felix, shouting and laughing and begin their dance item. They grab Aggie and</i></p>

		<i>Felix, and whirl them around and force them to join in. Stage is lit.</i>
8.03	<p>S: Phil, do you ever think much about our Earth expedition?</p> <p>P: Mm, sometimes.</p> <p>S: What do you remember most?</p> <p>P: Most? Oh, I dunno. The beaches were nice. We don't have those on Idolotron.</p> <p>S: Yes, I've never seen sand so white or water so blue.</p> <p>P: And those religious practices. They were weird.</p> <p>S: Weird? Which ones?</p> <p>P: (<i>Stands</i>) O, you know, the big chap in the red suit, the anointing with oil, the ritual immersion in the sea and so on.</p> <p>S: Well, of course. But you remember that we soon discovered that wasn't what Christmas was really about.</p> <p>P: Yes, true. But that Jesus stuff. That was pretty way out, too.</p> <p>S: Maybe, Phil. Maybe not.</p> <p>P: But, Sam, you can't really blame people for not believing it. I mean it is a bit of a weird story.</p> <p>S: But it's true!</p> <p>P: Well, that's what you say.</p> <p>S: Phil, I know it's true. It's changed my life!</p> <p>P: But all that stuff about angels and peace on earth and a baby in a manger. I mean to say, Sam, it's just a myth.</p> <p>S: One day I hope you will think differently, Phil. Look, I can't explain it all. I'm just a new believer. But there are some things about it that I just know are true.</p>	<p><i>Dancers all leave. Phil is seated at the console. Sam enters SL. Spotlight on them.</i></p> <p><i>Christmas scene on screen.</i></p>
8.04	<p><i>Solo or duet:</i></p> <p>1/I cannot tell why He, whom angels worship, Should set His love upon the sons of men, Or why, as Shepherd, He should seek the wand'ers, To bring them back, they know not how or when. But this I know, that He was born of Mary, When Bethl'hem's manger was His only home, And that He lived at Nazareth and laboured, And so the Saviour, Saviour of the world, is come.</p> <p>2/I cannot tell how silently He suffered,</p>	<p><i>Solo (Sam?). Spotlight on singers The third stanza can be omitted if preferred.</i></p>

	<p>As with His peace He graced this place of tears,  Or how His heart upon the Cross was broken,  The crown of pain to three and thirty years.  But this I know, He heals the broken-hearted,  And stays our sin, and calms our lurking fear,  And lifts the burden from the heavy laden,  For yet the Saviour, Saviour of the world, is here.</p> <p>3/I cannot tell how He will win the nations,  How He will claim His earthly heritage,  How satisfy the needs and aspirations  Of east and west, of sinner and of sage.  But this I know, all flesh shall see His glory,  And He shall reap the harvest He has sown,  And some glad day His sun shall shine in  splendour  When He the Saviour, Saviour of the world, is  known.</p> <p>4/I cannot tell how all the lands shall worship,  When, at His bidding, every storm is stilled,  Or who can say how great the jubilation  When all the hearts of men with love are filled.  But this I know, the skies will thrill with rapture,  And myriad, myriad human voices sing,  And earth to heaven, and heaven to earth, will  answer:  At last the Saviour, Saviour of the world, is King.</p>	
8.07	<p>S: Phil, I know you are a scientist and you want more evidence than I can give. But because you are a scientist, you can't reject evidence, either. You've got to examine all the data.  P: I know, I know. But evidence has to be more than a fairy tale.  S: It's not just a fairy tale, Phil.  P: Well, I still need proof.  J: Proof of what, Dad?  P: Don't worry about it, son. This doesn't concern you.  J: But Dad—  P: Leave it! It's nothing to do with you!  J: But Dad, you've always encouraged me to solve problems. Why can't I help solve this one?  P: Because it's not that kind of problem,  J: Well, what kind of problem is it?  P: Enough! That's enough  J: Well,,oh,..I was only trying to help. (Walks off and kicks the floor as he goes).  A: Excuse me, sir, but if you were to take the time to read the Bible that Commander Story downloaded and see what Jesus had to say for</p>	<p><i>Sam, Phil enter SR., Aggie is arranging papers on the console with Joshua helping her. Spotlight on them.</i></p>

	<p>himself and what he actually did and how he worked miracles and gave prophecies and healed the sick and raised the dead and was crucified and then was buried and rose again and then ascended to heaven and –</p> <p>S: Aggie!</p> <p>A: Sorry, Commander, but I thought—</p> <p>P: That’s OK, Sam. I know Ms Agatha Ergon can get a bit carried away sometimes.</p> <p>A: Colonel, I found this—er testimonial on MeTube—er—that might be of interest... Maybe you’d like to see it?</p> <p>P: Aggie, I don’t have time for –</p> <p>A: Good, Sir, here it is.</p>	<p><i>Players watch the screen.</i></p>
8.09	<p><i>Testimony</i></p>	<p><i>Pre-recorded one or two minute testimony on screen from a previous sceptic, preferably someone known to at least some of the audience.</i></p>
8.11	<p>S: <i>(with a laugh)</i> Mm. That could be you one day, Phil!</p> <p>P: Okay. That’s it! You can listen to your loopy legends if you like but I have better things to do. <i>(Storms off.)</i></p> <p>S: I wonder if people have always been so antagonistic? What is it that makes them so angry? Why don’t they want to listen? It’s such a beautiful story of love.</p>	<p><i>Sam addresses the audience. Music begins.</i></p>
8.12	<p><i>Soloist or singers:</i></p> <p>How deep the Father’s love for us,  How vast beyond all measure,  That He should give His only Son  To make a wretch His treasure.  How great the pain of searing loss -  The Father turns His face away,  As wounds which mar the Chosen One  Bring many sons to glory.</p> <p>Behold the man upon a cross,  My sin upon His shoulders;  Ashamed, I hear my mocking voice  Call out among the scoffers.  It was my sin that held Him there</p>	<p><i>Solo (Sam?) and/or singers.</i></p>

	<p>Until it was accomplished; His dying breath has brought me life - I know that it is finished.</p> <p>I will not boast in anything, No gifts, no power, no wisdom; But I will boast in Jesus Christ, His death and resurrection. Why should I gain from His reward? I cannot give an answer; But this I know with all my heart - His wounds have paid my ransom.</p>	
8.15	<p>A: Felix, have you ever read the Bible? F: <i>(finishes phone call)</i> Why should I? A: Well, it might help you. F: To do what? A: Well, to become a better person. F: So what's wrong with me? A: <i>(Puts paper down.)</i> Would you really like to know? F: No, Aggie, not really. A: <i>(Stands)</i> That's good because there probably wouldn't be enough time left in the day to tell you, anyway. F: Thanks very much. A: You're welcome. So when are you going to read it? F: What? A: The Bible. F: Oh, I dunno. One day. Maybe. A: I'll read you some now if you like. F: What? A: Listen to this. 'He who finds a wife finds a good thing and obtains favour from the Lord.' F: So if I marry you, that's God doing me a <i>favour?</i> A: Yes, that's right. F: I thought you said the Bible contained good news. <i>(Turns as if to walk off.)</i> A: Here's another one, 'An excellent wife is the crown of her husband.' F: In other words, a husband can be crowned by his wife. A: Of course.</p> <p>F: Don't read me any more, please! <i>(Tries to leave again.)</i> A: So why did you want to kiss me, then? F: I didn't say I wanted to marry you!</p>	<p><i>Aggie is seated at console reading an Idolotron newspaper with headline page visible for the audience to read that says IDOLOTRON TIMES. Felix enters SR with his mobile phone to his ear.</i></p> <p><i>Possible wedding scene on screen.</i></p> <p><i>Aggie begins to walk off and almost runs</i></p>

	<p>A: There, that just proves what I said before. You do need to become a better person.</p> <p>S: Agatha, have we heard from Colonel Areopagus?</p> <p>A: Not that I know of, Commander.</p> <p>S: I hope everything is OK. It's unlike him not to report back... <i>(Sits)</i> I wonder if he will find God out there?</p> <p>F: How would he do that, Commander?</p> <p>S: Well, you never know. Maybe just being away from everyone and being more or less alone in space...maybe it will fill him with a sense of wonder...Perhaps even of worship...Felix, what do you think when you really stop and consider the universe?</p> <p>F: I can't remember when I ever did.</p> <p>S: That's the whole problem. <i>(Sam is frustrated.)</i> How can we really look at the stars and the planets and the galaxies and space itself for that matter, and not wonder how it all came into being?</p> <p>A: I guess we just take it for granted, Commander.</p> <p>S: I guess we do, Aggie. But where did it all come from? How could something so brilliantly constructed and put together with such superb design just <i>happen</i>? The stars, the rolling thunder, lofty mountains, trees, wild life... Even the concept of an infinite universe. I can't begin to comprehend that in my mind, let alone... I mean, it's just awesome. There has to be something or someone even more remarkable behind it. Nothing else makes sense.</p>	<p><i>into Sam entering from SL. Sam moves to SC. Felix moves quietly to console. Aggie remains standing at SL.</i></p> <p><i>Pix of planets on the screen?</i></p> <p><i>Singers move into position SR.</i></p> <p><i>Music begins.</i></p>
8.20	<p>O Lord my God, When I in awesome wonder, Consider all the worlds Thy Hands have made; I see the stars, I hear the rolling thunder, Thy power throughout the universe displayed.</p> <p><b>Refrain:</b> Then sings my soul, My Saviour God, to Thee, How great Thou art, How great Thou art. Then sings my soul, My Saviour God, to Thee, How great Thou art, How great Thou art!</p> <p>When through the woods, and forest glades I wander, And hear the birds sing sweetly in the trees. When I look down, from lofty mountain grandeur And see the brook, and feel the gentle breeze.</p> <p>And when I think, that God, His Son not sparing;</p>	<p><i>Solo (verses) and singers (chorus). Note: The soloist here needs a strong voice. Preferably Felix but another singer may be preferred. The audience may join in on the chorus, preferably spontaneously.</i></p>



	Sent Him to die, I scarce can take it in; That on the Cross, my burden gladly bearing, He bled and died to take away my sin.	
8.25	<b>INTERMISSION</b>  Thank you for being with us tonight for our presentation of Christmas Space Odyssey #2. We hope you are enjoying the show and invite you to complete the feedback card and hand it to one of the ushers before you leave.  Please join us for refreshments in the (name of room) during the Intermission.	<i>Screen notice with voiceover advising audience that there are refreshments, thanking them for being present and inviting them to complete a response card at the conclusion of the show.</i>
8.50	F: Aggie, I've been looking at that Bible you gave me. What's all this stuff about Bethlehem? A: Well, Felix, Bethlehem was a small village in Earth's Middle East where Jesus was born. He's the one Commander Story believes in. F: So what was special about it? A: Well, not much really. I mean it was foretold as the place of Jesus' birth. And it was amazing that he was born there since his parents lived about five days' journey away. F: Couldn't they find a maternity hospital where they lived? A: Very funny. For many people it is a special place. Do you know there's even a song about it? F: A song? Really? How does it go? A: Would you like me to sing it? F: Well, you're probably going to sing it whether I do or not. A: Of course.	<i>Music plays to enable audience to settle. Perhaps Londonderry air or a carol. Aggie enters SR and Felix enters SL. They talk in SC.  Singers move into position SR.  Aggie and Felix sit at the console.</i>
8.51	<i>Singers:</i> O little town of Bethlehem How still we see thee lie Above thy deep and dreamless sleep The silent stars go by Yet in thy dark streets shineth The everlasting Light The hopes and fears of all the years Are met in thee tonight  For Christ is born of Mary And gathered all above While mortals sleep, the angels keep	<i>Lyrics appear on screen preceded by the words, 'Audience please join in singing.' Aggie is joined by the singers</i>

	<p>Their watch of wondering love  O morning stars together  Proclaim the holy birth  And praises sing to God the King  And Peace to men on earth</p> <p>How silently, how silently  The wondrous gift is given!  So God imparts to human hearts  The blessings of His heaven.  No ear may his His coming,  But in this world of sin,  Where meek souls will receive him still,  The dear Christ enters in.</p>	
8.54	<p>F: So what's the big deal?  A: Well, Felix, they say that just as Jesus was born in Bethlehem in a natural sense, he can be born in our hearts in a spiritual sense.  F: Really? How?  A: By his Spirit. That's what Commander Story says happened to her.  F: So she's a kind of walking Bethlehem?  A: Not quite. But, well, maybe you're half right...</p>	<i>Exit SL.</i>
8.55	<i>Dance (optional depending on who is available).</i>	<i>Dancers to SC</i>
9.00	<i>Testimonies</i>	<i>Screen testimonies (very short) of people who have experienced new birth.</i>
9.03	<p>A: Well, Felix, what did you think of that?  F: Pretty impressive, I'd say, Aggie.  A: So what about it?  F: What about what?  A: What are you going to do about it?  F: Why me? What's wrong with you doing something about it?  A: Well, I don't need to.  F: And I suppose I do.  A: Well...  F: Hmph. If I'm going to do something I'll do it when I'm good and ready, not just when you want me to.  A: Okay, okay, keep your hair on.  F: Anyway, what about you? Are you going to be a walking Bethlehem, too?  A: Well, I don't know about that.</p>	<i>Aggie and Felix enter SL. During this scene there is plenty of moving around and expressive action.</i>

	<p>F: Na de na de na na. You're not such a saint yourself.</p> <p>A: Now who's a goody-goody? Anyway, what if I did?</p> <p>F: What?</p> <p>A: Become a walking Bethlehem.</p> <p>F: You could do worse things, I suppose.</p> <p>A: Yeah. Like marry you.</p> <p>F: Hmph, that wasn't very nice.</p> <p>A: Sor-ry.</p> <p>F: Well, if I were you I probably wouldn't marry me either... Tell you what, though. Maybe I should look into this Jesus story. To be honest, I haven't really given it any serious thought. Besides, who was Jesus anyway?</p>	<p><i>Singers enter SR.</i></p> <p><i>Music begins.</i></p>
9.05	<p>F: What child is this, who, laid to rest, On Mary's lap is sleeping? Whom angels greet with anthems sweet, While shepherds watch are keeping?</p> <p>A: This, this is Christ the King, Whom shepherds guard and angels sing: Haste, haste to bring Him laud, The babe, the son of Mary.</p> <p>F: Why lies He in such mean estate, Where ox and donkeys are feeding?</p> <p>A: Good Christians, fear, for sinners here The silent Word is pleading. Nails, spears shall pierce him through, the cross he bore for me, for you. Hail, hail the Word made flesh, the Babe, the Son of Mary.</p> <p>F: So bring him incense, gold, and myrrh, Come, peasant, king, to own him. The King of kings salvation brings, Let loving hearts enthrone him.</p> <p>A: Raise, raise a song on high, The virgin sings her lullaby Joy, joy for Christ is born, The babe, the Son of Mary.</p> <p>F and A: This, this is Christ the King, Whom shepherds guard and angels sing: Haste, haste to bring Him laud, The babe, the son of Mary.</p>	<p><i>Duet with Felix and Aggie (or other singers if preferred).</i></p>
9.08	<p>S: Phil, what happened? How could things go so</p>	<p><i>Phil seated on chair</i></p>

<p>terribly wrong?  P: I don't know, Sam. I don't know. I... I... just don't know.  S: In your report here you say that it was probably just a human maintenance error.  P: I guess we may never know, but it looks like it.  S: So...  P: Somehow or other, when he was out there, the locking mechanism...  S: Why don't you start at the beginning?  P: Well, we were just doing routine maintenance. There was nothing unusual about it. It was simply a matter of a short space walk, checking that everything outside was in order and then re-entering the space craft. So I let my son do it.  S: Joshua?  P: Yes, Joshua. I know he was only 16 and I probably should have sent someone more experienced, but he was keen to learn and to prove himself useful.  S: So...  P: Well, everything was smooth and trouble-free until he tried to re-enter the space craft. Somehow or other the port mechanism jammed. I couldn't believe it (<i>showing anger and pacing up and down.</i>) We had a ship full of state-of-the-art equipment and a door lock malfunctioned! Joshua was stranded outside. My heart felt like lead. We tried everything we knew. We spent hours working on it. I was frantic. But there was nothing we could do. (<i>Anger changes to grief.</i>) I'll never forget the sound of his voice as we chatted. He was trusting me to save him. It was heart-wrenching.  S: Couldn't you try drilling or...  P: Then the outer surface of the ship would have been damaged and it would have been impossible to return to Idolotron. Re-entry to the atmosphere would have incinerated us.  S: So what did you do?  P: Sam, what could I do? I was faced with a terrible choice. If I tried to save Joshua I would kill everyone else. But saving everyone else, meant...meant...losing him. What could I do? What choice could I make?  S: Couldn't you have waited for help?  P: There wasn't time. We were running low on fuel cells. We had to return before we all died anyway... (<i>Sits</i>) But the thing that cut me to the heart was what happened then.  S: It's O.K. Go on, Phil.</p>	<p><i>SC, with head in hands. Enter Sam SL, as if in a hurry, but stopping suddenly when she sees Phil. She is carrying a report. Outer space scene on the screen.</i></p> <p><i>Still picture on screen of an astronaut doing a space walk. The picture should not move as the focus here must be on Phil and his own story</i></p> <p><i>Phil alternately sits and stands... moves to stage centre front and addresses the audience. Light focuses on Phil. Sam stays behind him and he hears her but does not turn to her.</i></p>
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	<p>P: Joshua spoke to me through his intercom and there was a change in his tone. It was as though in half an hour he had grown into someone different. ‘Dad...,’ he said. ‘Dad, if you have to...’ (<i>Phil is unable to continue.</i>)</p> <p>S: It’s all right, Phil.</p> <p>P: He said, ‘Dad, if you have to cut me loose to save everyone else, then you’d better do it. Better me than them.’ I told him that was an insane idea and that obviously we would find a way to get him back in. I mean, he was my son! He was young. He had his whole life ahead of him. His prospects were excellent. But we were running out of time. We tried everything we could think of, but nothing worked... Eventually, I had to make the decision. No one else could decide. I was in charge.</p> <p>S: Oh, Phil. How terrible,</p> <p>P: Then I heard his voice again, ‘Do it, Dad!’ he said. ‘Just do it.’ And then he added, ‘I love you, Dad.’ How could I do it, Sam? How could I do it?’</p> <p>S: Only someone with extraordinary love could.</p> <p>P: It was up to me. There were twenty lives depending on my decision... And, Sam, I had to cut my own son loose! I had to watch my 16 year-old son, drifting away, doomed to die alone in the darkness. I had to watch him shrinking in size, tears streaming down my cheeks, until he was just a small dot in the blackness of space, while we turned away and headed for home. I will never forget the look on his young face as we abandoned him... Sam, did I do the right thing? Did I?</p> <p>S: I guess God must have asked himself the same question when he abandoned his Son Jesus.</p> <p>P: What? What are you talking about?</p> <p>S: It doesn’t matter, Phil. It was an insensitive comment.</p> <p>P: But you said something about your God abandoning his Son.</p> <p>S: Yes, he did. Like you, he allowed his Son to die so that others might live.</p> <p>P: Sam, that is such a terrible choice to have to make. And you say your God had to make it, too? Is it possible that he knows what I am going through?</p> <p>S: Oh, he does, Phil. He really does.</p>	
9.12	<p><i>Song:</i> As little children We would dream of Christmas morn</p>	<p><i>Solo/duet. Spotlight on singer/s. Exit Sam and Phil SL.</i></p>

	<p>Of all the gifts and toys  We knew we'd find  But we never realized  A baby born one blessed night  Gave us the greatest gift of our lives</p> <p>We were the reason  That He gave His life  We were the reason  That He suffered and died  To a world that was lost  He gave all He could give  To show us the reason to live</p> <p>As the years went by  We learned more about gifts  The giving of ourselves  And what that means  On a dark and cloudy day  A man hung crying in the rain  All because of love, all because of love</p> <p>I've finally found the reason for living  It's in giving every part of my heart to Him  In all that I do every word that I say  I'll be giving my all just for Him, for Him</p> <p>He is my reason to live</p>	<p><i>Lyrics by David Meece.</i></p>
<p>9.15</p>	<p>F: Did you hear about Joshua?  A: Yes, I did. What an awful thing to happen.  F: How could you sacrifice your own son like that?  I don't think I could.  A: You don't have a son.  F: True, but if I did I don't think I could.  A: Perhaps you should get married.  F: Who to?  A: Have a guess.  F (<i>trying to work out who Aggie means.</i>): Oh!...  (<i>Suddenly gets it.</i>) Yes. Ah, but Commander Story is already married.  A <i>Walking off in disgust</i>: You wouldn't know a bride if she was dressed in her wedding gown!</p> <p>S: Phil, I can't tell you how sorry I am about Joshua. I can't imagine how you feel. I went through so much pain when Shiner left but it was nothing compared to what you have gone through.  P: I can't say it's been easy, Sam. But you know something, I can't get out of my head what you</p>	<p><i>Enter Aggie SL and Felix SR. Spotlight on them.</i></p> <p><i>Enter Sam and Phil SR.</i></p>

	<p>said earlier—that God let his Son be killed, too.</p> <p>S: Yes, Phil. He did. Like you, he chose to sacrifice the one he loved most so that we could be saved.</p> <p>P: From what?</p> <p>S: From our sin. Our selfishness. Our wilfulness. Our loneliness. Our helplessness.</p> <p>P: Helplessness... I didn't think I was helpless till this happened. But now I don't know how I can cope.</p> <p>F: Colonel, what if Commander Story is right?</p> <p>S: Phil, when I took my eyes off myself and began to look at Jesus, things seemed different, somehow. <i>(To audience.)</i> As I thought about his becoming a human and then being executed in such a cruel, barbaric way, my heart began to break. Not for me, now, but for him. I realized that if he had done so much for me, I had no choice but to throw myself at his feet and offer everything I am and everything I have to him. <i>(To Phil.)</i> And when I did that, I felt my own pain easing. The relentless, pounding ache in my spirit quietly faded away. <i>(To audience.)</i> And the relief I experienced at the thought that my guilt could be removed—it was like a heavy load being lifted from my shoulders. My stubborn self-will, once so strong and impregnable, was crumbling at last. And I found in Jesus a sense of peace and acceptance that wrapped around me like a warm embrace. <i>(Pause.)</i> I had come home.</p> <p>P: Sam, I think I'm beginning to understand what you're talking about. Maybe I need to take a good long look at Jesus, myself. After all there does seem to be a lot in common between him and Joshua.</p> <p>S: Yes there is, Phil. More than you realise. Why don't you reach out to him now? Admit your own helplessness and sinfulness. Put your trust in him.</p> <p>P: Sam, maybe I will. Maybe I'll do just that.</p> <p>S: It's so simple, Phil. All you have to do is trust him.</p> <p>P: Shouldn't I do something? Pay something?</p> <p>S: Like what? What could you do? What could you pay? <i>(To audience.)</i> If you owned the whole universe, that would still not be enough. <i>(To Phil.)</i> You paid a terrible price to save your crew, Phil. <i>(To audience.)</i> How much money could ever make up for that? What value could you put on your own son? The only thing God wants is your life, Phil. I know. I've been there.</p>	<p><i>Sam steps forward evidently thinking as she does so</i></p> <p><i>Scenes of Christ crucified on screen.</i></p> <p><i>Sam rests her hand on Phil's shoulder in a consoling fashion.</i></p>
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	<p>P: Yes, Sam. I guess we both have now. And I'm beginning to understand what you mean. Where else can I turn? What else can I do?</p> <p>S: Look at the cross of Jesus, Phil. <i>(To audience.)</i> See him dying for you. And put your trust in him.</p>	<p><i>Singers enter SR. Music begins.</i></p>
9.18	<p><i>Phil solo:</i></p> <p>When I survey the wondrous cross On which the Prince of glory died, My richest gain I count but loss, And pour contempt on all my pride.</p> <p>Forbid it, Lord, that I should boast, Save in the death of Christ my God! All the vain things that charm me most, I sacrifice them to His blood.</p> <p>See from His head, His hands, His feet, Sorrow and love flow mingled down! Did e'er such love and sorrow meet, Or thorns compose so rich a crown?</p> <p>Were the whole realm of nature mine, That were a present far too small; Love so amazing, so divine, Demands my soul, my life, my all.</p>	<p><i>Solo by Phil (or another soloist) accompanied by singers.</i></p>
9.21	<p>A: <i>(to the audience)</i> If you have never realised how much God the Father loved you, we hope our story tonight has helped you to understand his love a little better.</p> <p>J: Christmas is a time when we remember that God loved the world so much that he gave his one and only Son that whoever believes in him should not perish but have everlasting life.</p> <p>F: And this is not just a fable—it really <i>did</i> happen!</p> <p>P: Like Phil, you may feel self-sufficient and self-reliant but there comes a time in everyone's life when we realise our need of a Saviour.</p> <p>S: Why don't you join us tonight by putting your faith in the Lord Jesus Christ and accepting his gift of love for you?</p> <p>A: It's really very simple. Just like accepting an offer of marriage, all you need to do is say, 'I do'.</p> <p>F: And then follow him every day of your life.</p> <p>J: Trust him to keep you, even when life is just too tough to handle</p> <p>S: And recognise that God has designed us for</p>	<p><i>Singers SL. Aggie steps to centre stage facing audience and addresses them.</i></p> <p><i>Felix steps forward next to Aggie who moves to the right. Phil steps forward next to Felix who moves to the left</i></p> <p><i>Sam steps forward next to Phil.</i></p>



	<p>himself and it's only as we love him that we find true contentment and peace.  P: So why not worship him with us now as we sing a favourite Christmas carol.</p>	
9.23	<p><i>Song: (Keyboard)</i>  O come let us adore him  O come let us adore him  O come let us adore him  Christ the Lord.</p> <p>For he alone is worthy  For he alone is worthy  For he alone is worthy  Christ the Lord.</p> <p>I'll worship him forever  I'll worship him forever  I'll worship him forever  Christ the Lord.</p>	<p><i>Words appear on the screen with an invitation to the audience to sing along. Tune: O Come All Ye Faithful (traditional). The song can be extended if appropriate for an inspiring time of worshiping.</i></p> <p><i>During the second stanza, spotlight on Sam as she walks slowly to SC where she kneels with head bowed, facing the audience. During the third stanza, the other four players kneel either side of Sam facing the audience with heads bowed.</i></p>
9.26	Closing comments	<p><i>Spotlight on Senior pastor as he leads people in a prayer of commitment and then invites people to complete the response card and to attend the Christmas Day service. Actors leave while he speaks.</i></p>
9.30	Thanks to Odyssey Team	<p><i>Senior Pastor draws attention to the names in the program. Audience invited to applaud.</i></p>
9.35	Singers Curtain Call – We wish you a merry Christmas	<p><i>Stage lighting on singers who sing</i></p>

		<p><i>joyfully. This is a traditional song (public domain). While the music continues, the performers step forward in groups joining hands, to bow and then step back in order as follows—</i></p> <p><i>Children</i>  <i>Youth</i>  <i>Dancers</i>  <i>Soloists and other singers</i>  <i>Joshua</i>  <i>Felix and Aggie</i>  <i>Sam and Phil</i></p> <p><i>All join hands in single line across the stage; bow twice; lift open hands towards tech team and then clap; lift hands heavenwards and clap with hands above heads; step down and shake hands with audience; house lights on.</i></p>
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## Odyssey songs copyright details

Most of the songs in the Odyssey trilogy are in the Public Domain and are free from copyright. Traditional melodies are also exempt from copyright restrictions. Unless a copyright has been renewed, it usually lapses after fifty years. If your church/fellowship has a CCLI licence, copyrights of most Christian songs should be covered. The original songs included in the trilogy may be used freely. Permission is commonly given freely for not-for-profit events. As copyright laws vary from country to country, where the © symbol appears below, it is probably wise to check. The following list gives relevant details of individual songs as at 2017, as far as could be ascertained at that time. If permission cannot be obtained for any particular song, feel free to choose an alternative.

ODYSSEY #1		
1. People need the Lord	1983 Greg Nelson and Phillip McHugh, © Power Oaks Music Co Shepherds Field Music.	Solo and singers
2. Mary's boy child	Jester Hairston © Group Publishing Inc.	Singers plus all
3. Away in a manger	Writer not known. Public Domain.	Children
4. Santa Claus is coming to town	John Coutts and Haven Gillepsie (1934). © EMI, 2016. (Note that there has been some dispute about the copyright.)	YP
5. Hark! The herald angels sing	Charles Wesley 1739. Music adapted from Felix Mendelssohn. Public Domain.	Singers plus all
6. Amazing Grace	John Newton 1773. Public Domain.	Sam plus singers and dancers
7. In Christ Alone	Keith Getty, Stuart Townend 2001. © Kingsway Thankyou Music.	Aggie or other soloist plus singers
8. Go tell it on the mountain	Public Domain	Singers
9. Joy to the world	Isaac Watts 1719. Public Domain.	Singers plus all
10. O holy night	Placide Clappeau 1847. Translated by John Dwight. Public Domain.	Sam or other soloist plus Singers
11. TBA	Dance item.	
12. Softly and tenderly	Will Thompson 1880. Public Domain.	Solo
13. O come let us adore him	Public Domain.	Singers plus all
14. We wish you a merry Christmas	Public Domain.	

<b>ODYSSEY #2</b>		
1. Silent night	Joseph Moir 1816. Public Domain.	Singers plus all
2. While shepherds watched their flocks	Nahum Tate 1700. Public Domain.	Singers plus all
3. I'm dreaming of a brown Christmas	Lyrics of I'm dreaming of a white Christmas © Irving Berlin 1941. Permission to use the lyrics in this production (Brown Christmas) is automatic. Copyright on the melody may need to be verified.	Solo (Aggie)
4. Jingle Bells	James Pierpont 1857. Public Domain.	Children plus all
5. When I see Jesus	© Barry Chant 1981. Permission is automatic.	Solo (Sam)
6. TBA	Dance item	
7. I cannot tell	W. Y. Fullerton 1920. © Carey Kingsgate Press Ltd. The melody Londonderry Air is in the Public Domain.	Solo (Sam?) plus singers
8. How deep the Father's love for us	Stuart Townend 1995. © Thankyou Music administered by Capitol/CMGP Publishing.	Singers plus all
9. How great thou art	Carl Boberg 1885. Tr by Stuart Hine. © Stuart Hine Trust 1953. Traditional melody (Public Domain).	Soloist (Felix?) plus singers plus all
10. O little town of Bethlehem	Phillips Brooks 1868. Public Domain.	Singers
11. Dance		TBA
12. What child is this?	William Dix 1865. Traditional melody (Greensleeves). Public Domain.	Singers
13. We were the reason	David Meece 1980. © New Heritage Foundation.	Solo
14. When I survey	Isaac Watts 1707. Public Domain.	Solo (Phil) plus singers
15. O come let us adore him	Public Domain.	All
16. We wish you a merry Christmas	Public Domain	
1.		
<b>ODYSSEY #3</b>		
1. God rest you merry, gentlemen	Traditional carol. Public Domain.	Singers
2. Because he lives	Gloria Gaither 1971. © William Gaither 1971.	Singers plus all.
3. Do you hear what I hear?	Noel Regney, Gloria Shane 1962. © Jewel Music Publishing Co.	Song and dance
4. My heart cries out	Fred Grice, 1982. Permission is automatic.	Solo (Phil)
5. It is no secret	Stuart Hamblen c.1950. © Hamblen Music Company	Country

	Inc.	Singers
6. Soon and very soon	Andrae Crouch 1976. © 1976 Bud John Songs Inc, Crouch Music/ASCAP.	Children song and dance
7. Come on ring those bells	Andrew Culverwell 1976. © Manna Music Inc, 1976, 2004.	YP
8. The Master has come OR The Servant King	Sarah Doudney (1871) to the tune The Ash Grove (Welsh Melody); or, The Servant King (Graham Kendrick, © 1983, Thankyou Music.)	Singers
9. Red River Valley	Traditional.	Josh and Shiner
10. Down from his glory	<i>Lyrics:</i> William E. Booth-Clibborn, 1921. <i>Music:</i> Arranged from O Sole Mio by Eduardo di Capua, 1898. The original was copyrighted in 1901. Some arrangements or performances have been copyrighted since but the original melody seems to be in the Public Domain. There is no known copyright on the lyrics.	Duet (Phil and Sam)
11. Joy to the world	Isaac Watts 1719. Public Domain.	Singers plus all
12. Jesus, name above all names/There's just something about that name	Naida Hearn 1978. © Scripture in Song administered by Maranatha Music. Gloria Gaither 1970. © by William Gaither 1970.	Singers plus all
13. O come let us adore him	Public Domain.	Singers plus all
14. We wish you a merry Christmas	Public Domain	

# When I See Jesus

B. Chant

B. Chant

♩ = 88

Ab

Roo: 1. I just want to  
2. I just want to

Ab7 Db Bbm

cry when I see Je - sus He's my  
cry when I see Je - sus He was

Eb Bbm7/Eb Eb Eb7 AbM7 A° Bbm Bbm7 Eb7

friend to the end, I know He cares  
scarred, He was marred, and all for me :

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