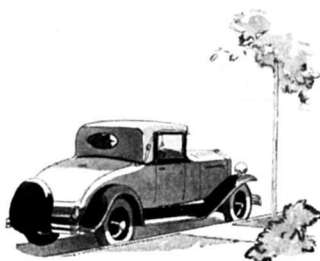




A
His Company
Script...

A NEW HOPE



A Musical
by
David S. Lampel

Commissioned by
First Southern Baptist Church,
Porterville, California

Director's Version

Copyright © 2000 David S. Lampel. All rights reserved.
(Please see the last page of this script for important copyright information.)

Blank page inside Title Page

Page 2 reserved for TOC

DO NOT PHOTOCOPY THIS PAGE

**The next page in the stack should go on the first side of the
second sheet**

Table of Contents

<i>The Characters</i>	4
<i>When the Holy Ghost Shows Up</i>	5
<i>Loud Enough to Wake the Dead</i>	9
<i>I'll Put On a Crown</i>	10
<i>Then Came the Morning</i>	12
<i>Nothing is Impossible</i>	13
<i>Testify</i>	14
<i>Watch and See</i>	16
<i>Jesus is Coming Medley</i>	18
<i>Firmly Committed</i>	21
<i>Reach the World</i>	23
<i>Testify... reprise</i>	24

Music Ordering Information

This *His Company* script has been written to be used with the following music literature:

Testify: Songs for the Soul-Winning Church (WORD, 1998); compiled by Mike Speck; arranged by Mike Speck, Lari Goss, and Danny Zaloudik.

We strongly recommend that you contact your distributor or WORD MUSIC regarding the availability of choral books, Trax, or studio orchestration before deciding to produce this musical. At this writing, you may contact WORD at 1-888-483-0014.

You may, of course, use this script with music of your own choosing.

FDR's Speech

This musical uses as a dramatic element portions of Franklin Delano Roosevelt's 1933 inaugural speech. Our source for this speech is *F.D.R. Speaks: An authorized edition of speeches, 1933 to 1945* (Washington Records, Inc., 1960), a set of long-play records. Your local library may have this or another set of FDR's recorded speeches.

If you are unable to obtain a recording of this speech for your use, contact *His Company*, at the address found on the last page of this script, for a cassette copy. We do not charge for any of our resources, but...

Please note: We will not send this tape unless you include with the request your scheduled performance dates. Do not order this tape while you are still evaluating the script for your use.

The Characters

The Men of the Church (in order of appearance)	The Women of the Church (in order of appearance)
Albert	Inez
Henry	Betty
Merril	Sarah
Frank	Woman #1
Sam Richards	Woman #2
Man #1	Wife of Man #2
Man #2	
Others (in order of appearance)	
The Preacher	
County Sheriff (Reuben)	
Cousin Sadie	
Mary Granfield	
Delmar Granfield	
Brother Harold	

5 ***Time:** late morning on Saturday, March 4, 1933.*

***Place:** a county park in the rural Midwest. The occasion is the annual church picnic and outdoor worship service.*

10 *Program Note for Audience:*

 Once every year the good people of the *All Saint's Community Church* of Alden, Iowa celebrate the approach of spring by combining their weekly worship with a picnic, held in a small county park just outside of town. Ever mindful of the Midwest's intemperate, and unpredictable climate, the townsfolk rally quickly to

15 take advantage of good weather—no matter where in the week it may occur. That is why this year finds them holding their worship and potluck picnic early on—and on a Saturday: The local radio station's weather forecaster had predicted freezing rain for the Sabbath and several inches of snow beyond, but sunshine and an unseasonable warmth for the day just before.

20 *Lights up on a park clearing—a picnic grove in the Hiram Jeeter Memorial Park, just two miles past the Iowa River dam bridge—which marks the town limits of Alden, Iowa. There are several small picnic tables, well weathered and dark with age, surrounded by a number of gnarled old oak trees, still devoid of leaves.*

25 *Near the edge of the clearing stands a light pole, representing the only source of electricity in the rural park. About waist-high up the pole is an all-weather (covered) outlet.*

The cast enters, in family groups, from all directions—but mostly through the audience: down all the aisles in the auditorium. One young man (Henry) carries a

30 *large, wooden radio.*

Director: A good source for costume authenticity is the movie *Places in the Heart*. Note, however, that the setting for this musical would require warmer clothing—at least jackets or sweaters.

35 *Since they will be sharing a common meal, they bring with them the “potluck” dishes they will be contributing. As most (if not all) of the people gather at the foot of the stage (still on the level with the audience) their pastor (the Preacher) steps Center, as if to welcome them into the park.*

***Cue Trax.** They sing the first 8 bars from the floor, facing Upstage, with their backs to the audience. Some raise their hands. The picture from the audience standpoint is that they are beseeching the Lord’s blessings before entering the picnic area to fellowship.*

40 *At m9, beat 1, the people move upstage into the set, singing to each other; there is general “how-do” activity, organizing the food that has been brought, etc.*

At m62, on crescendoing 7-beat note, all cast members face out to audience till song cutoff.

45

Director: Make at least some of the food real—and hot, so that the aromas can be smelled by the audience, thus adding to the realism of the church gathering.

Director: This isn’t a Sunday morning processional. Everyone should enter excitedly, looking forward to the picnic and good fellowship, chattering with each other along the way...

When the Holy Ghost Shows Up

Page 16

:14 / 3:29

after... When the Holy Ghost Shows Up

50

General commotion after song. As things settle down, the older women mostly congregate around the food tables, the youth huddle in their groups, and some of the men congregate around Henry Jones—who is plugging in the radio he brought with him.

55

Albert

(good-naturedly)

Henry, why'd you bring that fool thing out here?

Henry

(excitedly)

60 Don't you know, Albert? They're swearin' in the new President today.

Albert

That today?

Henry

That's right. Didn't want to miss it. Everyone has high hopes for FDR.

65

As more of the men gather around him, Henry turns on the radio. He fiddles with the tuning knob as the light behind the dial slowly glows into life. The broadcast we hear is of the Oath of Office being recited by Franklin Delano Roosevelt for his first term.

70 *As Henry finds the station and the Oath begins, the men around him gesture that he's found it. He shushes them.*

[FDR] "I, Franklin Delano Roosevelt, do solemnly swear..."

As the crowd in Washington applauds and cheers...

Frank

75 *(from the back of the group huddled around the radio)*

Turn it up, Henry. We can't hear it back here.

Henry turns up the volume as the speech continues.

[FDR] "...industrial enterprise..."

80 *The men listen intently, soberly nodding in agreement as FDR describes the present dismal conditions in the country.*

[FDR] "...only a foolish optimist can deny the dark realities of the moment."

Director: This script has been written in the dialect of the good country folk of the Midwest.

As to the actual sound, while a banker in Des Moines might have a more neutral, universal dialect, and use proper grammar, the typical farmer or citizen of a small rural town will often have more of a southern twang to his or her speech—and use rather atrocious grammar.

Some of this rural-Iowa speech has been incorporated into the dialogue of this musical. In some cases, what may seem to be a typographical error on the printed page is, in truth, the way these people actually speak.

Don't take it too far, however: These people as a rule are not hillbillies—just common folk who've spent more time with cattle and pigs than with book-learnin'. They are the direct descendants of the sturdy pioneer stock that settled this land.

Director: The men gathered around the radio must really *listen* and *react* to the speech by FDR—especially when he refers to the hard times they are living through.

85 *Sound: fade out, then pause tape*

While the men continue to listen to the radio, our attention moves to the women as they arrange food upon the picnic tables.

90 **Inez**

Betty, did you bring another of your raspberry pies this year? Land sakes, you must have put up a lot last year?

Betty

(cheerfully)

95 The good Lord fills my bushes, Inez, so I gotta pick 'em.

Inez

How many years now with Jim gone?

Betty

Since '29.

100 **Inez**

(with a shudder)

And how we'd like to forget that year!

Sarah

Say, where's the Harlan family today?

105 **Inez**

Didn't you hear, Sarah? They're home packing.

(as if there'd been a death in the family)

Lost the farm last week.

Sarah

110 No!

Sound: release tape to resume FDR speech

The women shake their heads sadly as the sound of the radio comes back up.

115 [FDR] "...frankly and boldly..."

[FDR] "...have to fear is fear itself. Nameless, unreasoning..." (speech slowly fades out)

Sound: stop tape

120 *Henry switches off the radio.*

Albert

Well, do you think he'll pull it off?

Frank

125 Who?

Merril

God?

Albert

No, silly. Roosevelt.

130

Merril

Same thing.

Frank

He can't work miracles.

Henry

135

(to Frank and all)

Listen, Frank, if anyone can get this country back onto its feet, it's FDR.

Merril

Don't be so sure. I say it's a long way from Hyde Park to us poor dirt farmers.

Henry

140 Just have a little faith.

Merril

What, in a politician?!

Henry

No, in our President!

145

Preacher

(scolding good-naturedly)

Gentlemen! Not today. Not at our picnic.

Albert

What do you say, Pastor? Will the 'New Deal' really work?

150

Merril

Or will we just keep on building 'Hoovervilles'?

Director: The Preacher shouldn't come off sounding like someone super-pious or wise; just another guy with maybe a little more calm common sense than the others.

Preacher

God gives us our leaders, too. We'll have to trust His judgment.

155

Albert

Well, I say those leaders haven't been doing so well lately. The country's in a terrible mess. Couldn't get any worse!

Preacher

Albert, God's still here with us.

160

Albert

These days I think I'd rather go up and be with Him, 'stead of Him bein' down here with us.

Henry

Sure, when things are rough, that's when we want Jesus to return. ☹

165

Preacher

(chuckling)

But when things are smooth, we'd just as soon he take His time about it.

Albert

I don't care. He can take me outta here any time!

170

Sound: Cue Trax at icon (☹) in text above.

Loud Enough to Wake the Dead

175

Page 63**:10 / 3:05**

Director: It would work well—and be perfectly in character—for the character Albert to sing the first verse of this song, with all coming in at p65, m15.

after... Loud Enough to Wake the Dead

180

Sound: after an 8 count (shorter, if no audience reaction), cue Trax (Ⓢ) for next song

185

Henry*(kidding)*

You're sure it's gonna be better up there, Albert.

Albert*(laughing)*

190

Brother, my feet are already on their way!

Director: Henry's line should come around m4 or m5 of intro.

I'll Put On a Crown

Page 52**:14 / 3:22**

Director: Though it could be sung by anyone, the solo on p52, m11 (2nd time) could also be sung by the character Albert.

195

after... I'll Put On a Crown

Much laughter and slapping of backs as everyone settles back into their groups.
 200 Meanwhile, the County Sheriff enters—his sober countenance in marked contrast to
 the laughter and easy conversation around him.

Preacher

(happily; still energized by the previous song)

Well Sheriff! It's good to see you out here! Where's Annabelle?

205

Sheriff

*(trying to be friendly, but by the sober expression on his face, clearly has more serious
 things on his mind; acknowledging the preacher, but speaking to all)*

Preacher. Is Sam Richards here today?

(he and everybody looks around)

210

Got somethin' for him.

Sam

(with uneasy humor, knowing already what the Sheriff has for him)

You finally decide to join the church, Sheriff?

Sheriff

215

(they're friends, but trying to be official about it)

I'm real sorry, Sam. It pains me—but I gotta do it.

(holds out the folded papers)

I gotta serve these papers on ya.

Grumbling from the people.

220

Sheriff

(acknowledging the sentiments of the people)

Yeah, I know. I've been puttin' it off long as I can. But the bank says it can't
 wait any longer.

(sadly)

225

It's the law. It's just the way it is.

Preacher

(to the Sheriff)

But not at our picnic, Reuben!

Director: Remember that these people are all part of a small community. They know each other, see each other every day. They grumble about the weather to each other, and the men swap exaggerated war stories at the barber shop.

So the Sheriff is one of them, a friend being forced by the weight of law and his office to perform an unpleasant obligation.

(quickly reaching for something from one of the tables)

230 Here, have a sandwich—some cookies, a piece of cake...

Sheriff

I hate it as much as you, Preacher. But it's gotta be done.

(handing the papers to Sam)

235 They're givin' you three days, Sam—to come up with the mortgage or vacate the premises.

Sam stares down at the paper in his hand; the Sheriff turns to go, but then turns back.

Sheriff

Real sorry, Sam. ☹️

240 *(pause)*

C'mon, I'll give you a lift into town.

Sam

(to the Preacher)

What am I going to tell Myla?

245 *The preacher comforts Sam and they exit together as intro plays.*

Then Came the Morning

Page 88 **:19 / 5:25**

250 *The Preacher reenters at some point during song (depending on whether he sings or not).*

after... Then Came the Morning

Even after the positive declaration of the previous song, there is a marked change in the mood of the event once the song has ended. The atmosphere has been changed by Sam Richards' sad departure—as if all the vitality and joy of the day have been drawn away with his leaving. Companions are loathe to look each other in the face; some of the men just sit and stare into space, imagining the same thing happening to them and their families. Even the pastor doesn't quite know what to say.

Cousin Sadie, a slightly-past-middle-aged woman of robust girth stands in the middle of the forlorn crowd, looking around at her friends disbelievingly.

Cousin Sadie

(with vigor)

Now, c'mon folks. Sure we got hard times. No argument there. And I know heaven starts lookin' real sweet when things are lookin' bad down here. But listen folks, there's no reason in the world to be thinkin' all's lost. You think the Lord don't see what's goin' on down here? You think His hand ain't in it? Why, I remember the old days when things were really tough.

(those listening raise their eyes: 'here we go again')

My stars, we were lucky to even get supper before bed. We'd have to trudge a good fifty mile through snow up to here just to get to school. Why, this is nothin'.

(more seriously)

Now listen, don't you go lookin' for no easy excuse to stop singin' His praise. The Lord's still on our side. He's still here with us. ☹️ So when those blues start gettin' to ya, you just think of Jesus lookin' down from above. He's still takin' care of us—and if we only trust in Him, He'll get us through anything comes our way.

Nothing is Impossible

280 **Page 81** :14 / 3:58

Director: Ideally Cousin Sadie would sing the first verse of this song as a solo (to p82, m12, with the choir joining on pickups to m13. Or have someone else sing solo—or have choir begin in unison.

after... Nothing is Impossible

Everyone remains quiet as Cousin Sadie continues.

285

Cousin Sadie

Sure, we've all been there, haven't we.

(looking around)

Tom, remember when your barn caught fire and the whole town turned out
 290 to save it? You found friends you never knew you had. And Sarah, when
 your little Jimmy was late in coming and Frank was over in France fightin' the
 Kaiser . . . why, you had more midwives than you could handle. Even
 Pastor—when he first showed up, had no place to stay. We couldn't pay him
 a lick. I shouldn't, but I tell you, that man was down.

295 *(The pastor nods his head, admitting that she's speaking the truth)*

Friends, Jesus was right there in all of it. And He's still here, workin' through
 every one of us—through every bit of our troubles.

(pause, looking around)

Y'know what we haven't had enough of lately? We haven't had near enough
 300 of testifyin'. That's right. We ain't had enough of tellin' what the Lord is doin'
 in our sorry lives.

(looking around; glaring intimidatingly)

So who's gonna start 'er off? ☹️

(she sits down with a dramatic plop)

305

Sound: Cue Trax immediately Cousin Sadie is finished (☹️).

Testify

Page 97

:08 / 3:33

Director: Don't forget to assign someone in the choir to be 'Tom.' No lines, but Sadie needs someone to refer to.

310

after... Testify

315 *As the audience and cast are settling down after the song, their spirits improved, before we even hear their words we see Mary and Delmar Granfield arguing with each other. When they can be heard, we hear...*

Mary

Go on, Del. You can do it.

Delmar

320 Leave me be, woman!

Mary

You said you were going to.

Delmar

That was yesterday.

325 **Mary**

Go on. Speak your peace before I speak it for you.

Delmar

(embarrassed that everyone's attention is on him by now anyway; reluctantly)
It's really no big deal. I just had somethin' I wanted to say, that's all.

330 *(chickening out; turning back to his wife)*

But I don't think so.

(Mary turns him back around)

Well, you see, I just got this letter from my cousin—in South Dakota. He says grain there is cheaper than coal—so they're burnin' it in their furnace.

335 Burned it all winter, they did. The county elevator listed corn at minus three cents. Minus three cents a bushel, can you believe it! You gotta pay that there elevator man three cents a bushel just to take it off your hands. Say it don't pay for them to handle it.

(pause, scratching his head)

340 Well, it got me to thinkin'. Minus three cents is pretty bankrupt. You're
scrapin' bottom when things get so bad that you gotta pay some guy to take
your crop off your hands. Yessir, that's pretty bankrupt.

(pause; this sort of thing—speaking in public—is really new to him; haltingly)
Just like we're bankrupt when we come to the Lord. We got nothin' else. We
345 come to Him with our pockets turned inside out—nothin' to offer. That's how
anybody ever came to Him. Nobody ever had nothin' to give to Him. ☹

(pause; shaking his head)
Minus three cents a bushel. We're plumb broke. And just look what He did
for us anyway.

350

Watch and See

Page 28 :10 / 3:35

Director:
Recommended, if
possible, that the
character Delmar sing
this solo.

355 **after... Watch and See**

Sarah steps out and moves toward old Brother Harold—an elderly, cantankerous, retired preacher.

360

Sarah

Brother Harold! Haven't you got anything to say about all this?

Harold

I got plenty to say. But no one asked.

Preacher

365 That's never stopped you before.

Harold

When a man of God retires God don't turn off his brain.

Preacher

(for instance)

370 Well, what do you think of our new president?

Harold

(pondering before he answers)

When all's said and done, I bet you he puts his pants on one leg at a time, just like me.

375

(pause for reaction)

But I'll say this for him: he ain't afraid to speak his mind.

Albert

But, will he get us out of this depression?

Harold

380 Well now, he just might. But it won't be his doin'. Roosevelt's just hangin' around down here like us. I'm with Cousin Sadie; we aren't in charge down here. The great God in heaven's gonna pull us outta this fix we're in—and it's Him that's gonna decide when.

(pause)

385 Nobody's lookin' forward to those streets of gold more than this ol' preacher.
But for the moment, we're here. And we're to be singin' His glory and doin'
His work while we are.

Inez

What you gonna be doin' up there in heaven, Harold?

390

Harold

Now we all know I've overstayed my welcome. The good Lord's gettin' ready
to call me home any day now. And you know what I'm lookin' forward to?
I've been talkin' to Jesus from way down here all these years. ☹ Yeah, I
know He's heard every word I've said. But still, it's gonna be glorious talking
395 to Him in person—lookin' into His eyes, telling Him face to face how much I
love Him. And I'll never get tired of doin' it.

Sound: Cue Trax at icon (☹) in text above.

400

Jesus is Coming Medley

Page 41

:18 / 5:00

Director: Ideally
Brother Harold would
sing lick at p46, m73.
Second choice would
be the Preacher.

405 **after... Jesus is Coming Medley**

Inez

Well, you're not dead yet, Brother Harold! But you have been around awhile.
Weren't you one of the original members of our church?

410 **Harold**

Set the front door in place myself, back in '89.

Inez

My, and how we've grown since!

Preacher

415 It's easy to forget how our church has bound us all together—not the
building, mind you, but us. We're the church.

Woman #1

(nostalgically)

Why, I remember the day our little Amy was baptized—

420 **Woman #2**

—and the day the outhouse caught fire!

Man #1

(grinning)

Remember Pastor Sam and his talking mule?

425 **Man #2**

I helped put the bell up in the belfry . . .

his Wife

(aside)

Yeah, and the bats have been there ever since!

430

*Everyone laughs loudly, as if preparing to add more recollections, but the Preacher
steps forward and interrupts.*

435

Preacher

(coming before the people; slightly more formal—his speech should be liberally peppered with ‘amens’ and agreement from the people—especially near the end)

Now folks, we’ve gathered here today—even as winter’s still with us—to
 440 welcome the new season with worship and good fellowship. We’re tired of
 the winter cold, and we’re ready to get this year’s crop into the ground—

(to Delmar)

—no matter what we get for it.

(Delmar acknowledges, agreeing; the Preacher continues)

445 And I for one can’t wait to get at Sister Edna’s bean casserole!

(more soberly)

We’re a stubborn folk that don’t like gettin’ pushed around—no matter who’s
 doin’ the pushin’. We pray today for this country’s new leader; may he always
 give a-listen to the ways of the Lord—and may he use all the powers at hand
 450 to get us outta this fix we’re in.

(pause)

But brothers and sisters, we’re here—together—under only one Lord. We
 may pledge our allegiance to the flag of this land—but we pledge our lives to
 Jesus Christ the Lord! He’s the one we answer to—and He’s the one who’ll
 455 get us through the hard times.

Yes, we’re a stubborn folk—and that can be a good thing.

(with determination; crescendoing in intensity)

We’re stubborn about helpin’ our neighbors when they need it. We’re
 stubborn about the line drawn between right and wrong.

460 *(lifting high his well-worn Bible)*

We’re stubborn about this good Book, and the voice of God it holds. Brothers
 and sisters, we’re especially stubborn about our love for the Lord. ☺ We rise
 up proudly to declare that we belong to Him—and no one else! We’re a
 stubborn people who stand for God in a dark and troubled world.

465

Sound: Cue Trax at icon (☺) in text above.

Director: You needn’t be surprised at this. Farmers plant and harvest crops—it’s what they do. It’s in their blood. So even when you have a year like 1999 when the bottom dropped out of the market, and farmers were losing money on their crops and livestock—when asked if this would in any way change their plans for the next season, the answer would be a firm, “Nope.”

Farmers plant crops; they know nothing else.

Firmly Committed
Page 73 :14 / 3:22

470

Director:
Recommended: First two bars as solo (*not* the Preacher), with individuals steadily joining until all are singing.

Beginning on p78, physical (visual) emphasis on beat 1 of measures 36, 38, 40, 43, 46.

On p80, m49 all should be forward and standing; these 3 measures are the visual and audible climax of the musical.

after... Firmly Committed

475

Frank*(to the Preacher and all)*

So what are we to do then?

480

Henry

Roosevelt painted a pretty grim picture.

Frank

How should we live, Pastor, when everything's crumbling around us?

Sarah

485 The Harlans lost their farm last week—Sam Richards is packin' right now.

Frank

How are we to live with all this goin' on?

Pastor*(after a beat; kindly, but with firm conviction)*

490 We're to live knowin' that God's not surprised by any of it. We're to live with humility, knowin' that we come to him as bankrupt as a newborn babe.

We're to live our lives comfortable with His decisions, realizin' that He's still in control—as He always will be. And we're to live every day down here remembering what lies before us. With Jesus Christ in our hearts, we're no

495 longer tied to this place. We're citizens of a new land, a new future, a new hope.

Brothers and sisters, just live each day trusting in the one who gives you breath. Live out the gospel without fear or shame.

(more pointedly)

500 And when your neighbors come by, lookin' for that same hope that keeps your head above the water—you tell 'em. You tell 'em about your Lord. ☹️ You tell 'em about how He's the one got you through those hard times. You

tell 'em that after everything else has been taken away—you still have your Lord. You still have Jesus by your side.

505

Sound: Cue Trax at icon (Ⓢ) in text above.

Reach the World

510

Page 108 **:14 / 3:51**

Director:
Recommended: First four bars as solo (by the Preacher), with the rest of the men joining at pickups to m9.
Alternately, have some other man begin song as solo—or have the men begin in unison.
By p114, m46 all should be spread across the stage, facing the audience—all with expressions of strong determination across their faces.

after... Reach the World

515

After the song, the choir and dramatic personnel remain in place while the pastor (the real one) mounts the stage and speaks to the audience of salvation in Christ. He keys off the previous song, of being firmly committed to Christ in everything we do—through good times and hard. He brings into his remarks what the Christian has to look forward to in the hereafter.

520

If the pastor extends a formal Invitation, have the pianist vamp quietly on “Firmly Committed.”

525

The pastor should close his remarks by describing how the Christian life comes full circle, in that once we come to Christ, we are called to tell others about His saving grace.

Pastor ends with prayer.

Optional...

530

Sound: Cue Trax as pastor leaves the stage.

Testify... reprise

Page 104, pickup to m93

Last Page...

His Company Scripts - Use & Copyright Notice

Permission is hereby granted for copies to be made of this *His Company* script so long as the following conditions are met:

1. All copies will include the script title page with copyright notice.
2. The total number of copies per script will not exceed number of characters, plus director, plus any necessary technical personnel.
3. Copies will not be made for, nor distributed to, other churches; have them visit the *His Company* web site—or contact *His Company* and we will happily supply their needs.
4. The script, or copies thereof, will not be sold or rented to others.

His Company scripts, while distributed at no charge, are copyrighted. We appreciate your cooperation in following these guidelines.

If you have any questions regarding the use of this or other His Company scripts, please contact David S. Lampel at 2444 195th Trail, Winterset, IA 50273-8172, call at 515-462-1971, or send a message to dlampel@aol.com.

We would sincerely like to hear from you when performances of this *His Company* script have been scheduled, so that we can

- be lifting you and your production up to the throne in prayer
- possibly share your production methods with others
- know where this play has been performed
- offer up praise to the Lord for the work He is doing in your life.

Send as much information as you can about your production to Dave & Linda Lampel at either of the addresses above — and may the Lord use this resource for His glory.