

FIVE WOMEN, BEAUTIFUL WITHIN

by Janet Litherland



CHRISTIANPUBLISHERS

Copyright Notice

CAUTION: Professionals and amateurs are hereby warned that this Work is subject to a royalty. This Work is fully protected under the copyright laws of the United States of America and all countries with which the United States has reciprocal copyright relations, whether through bilateral or multilateral treaties or otherwise, and including, but not limited to, all countries covered by the Pan-American Copyright Convention, the Universal Copyright Convention and the Berne Convention.

RIGHTS RESERVED: All rights to this Work are strictly reserved, including professional and amateur stage performance rights. Also reserved are: motion picture, recitation, lecturing, public reading, radio broadcasting, television, video or sound recording, all forms of mechanical or electronic reproduction, such as CD-ROM, CD-I, DVD, information and storage retrieval systems and photocopying, and the rights of translation into non-English languages.

PERFORMANCE RIGHTS AND ROYALTY PAYMENTS: All amateur and stock performance rights to this Work are controlled exclusively by Christian Publishers. No amateur or stock production groups or individuals may perform this play without securing license and royalty arrangements in advance from Christian Publishers. Questions concerning other rights should be addressed to Christian Publishers. Royalty fees are subject to change without notice. Professional and stock fees will be set upon application in accordance with your producing circumstances. Any licensing requests and inquiries relating to amateur and stock (professional) performance rights should be addressed to Christian Publishers.

Royalty of the required amount must be paid, whether the play is presented for charity or profit and whether or not admission is charged.

AUTHOR CREDIT: All groups or individuals receiving permission to produce this play must give the author(s) credit in any and all advertisement and publicity relating to the production of this play. The author's billing must appear directly below the title on a separate line where no other written matter appears. The name of the author(s) must be at least 50% as large as the title of the play. No person or entity may receive larger or more prominent credit than that which is given to the author(s).

PUBLISHER CREDIT: Whenever this play is produced, all programs, advertisements, flyers or other printed material must include the following notice: ***Produced by special arrangement with Christian Publishers.***

COPYING: Any unauthorized copying of this Work or excerpts from this Work is strictly forbidden by law. No part of this Work may be reproduced, stored in a retrieval system, or transmitted in any form, by any means now known or yet to be invented, including photocopying or scanning, without prior permission from Christian Publishers.

Five Women, Beautiful Within

by Janet Litherland

CONTENTS

- 1. The Better Choice**
- 2. A Fulfilled Life**
- 3. A Victory for Love**
- 4. Not Famous, but Special**
- 5. God Chose a Teenager**

Bibliography

The Better Choice

(A monolog about Martha and Mary)

SCRIPTURE REFERENCE: Luke 10:38-42

SETTING: Martha's kitchen. Includes tables and chairs.

COSTUME: A long dress and apron.

PROPS: None.

APPROXIMATE TIME: 6 minutes.

(MARTHA enters left and moves Downstage Center, addressing the audience.) I am Martha, sister to Mary and Lazarus. We have a house here in Bethany where Jesus visited often and where he felt very much at home, especially during his last days on earth. He liked our hospitality, Mary's and mine, and Lazarus' friendly conversation. Our home is large and comfortable and Lazarus keeps it looking nice with his many flower beds. Jesus enjoyed all of this and, I must say, my cooking, too! No one enjoyed my cooking more than he. But, you know, no matter how tired and weary or hungry he was, he never lost sight of the basic lessons he felt must be taught. One evening he taught me a very special lesson, and this is what I want to share with you. Come with me if you will. *(She starts Upstage toward the kitchen.)* My brother Lazarus has just brought news from Jerusalem: Jesus is coming to dinner! *(She moves on Upstage and addresses Lazarus, who is seated at the table.)* Oh, mercy, I've so much to do! Will the disciples be with him, Lazarus? Will there be a crowd of guests? Lazarus, you are unhappy. What is it? *(Pause)* They what? They stoned him again? How can people be so cruel and vicious, especially to one who is kind and loving? I just don't understand it! I could not stone an animal, much less the Master! I know I am tender-hearted, Lazarus, dear, but so are you, and so are all who love him and believe in his teaching. And miracles — he performs a miracle every time he escapes from those treacherous mobs! *(Pause)* Yes, he will be tired. And hungry. Oh, Lazarus — the dinner! I

1 **must get started.** (*Calls Off Left through an interior door to Mary.*)
 2 **Mary! Mary! Where are you? The Master is on his way and**
 3 **there is much to be done.** (*MARTHA returns Down Center and*
 4 *speaks to the audience.*) **Well, Mary followed Lazarus outside and**
 5 **stayed for what seemed to me like an eternity, never lifting a**
 6 **finger to help me, just talking about the Master and his love**
 7 **and his patience. Goodness knows, I was running out of both.**
 8 **I had prepared fish and roast lamb, and rice with cabbage.**
 9 **There were beans and lentils, melons and olives, and I was**
 10 **working on my special dessert — sweet dried figs boiled in**
 11 **grape molasses. With all that, the table wasn't ready yet. No**
 12 **cloth or plates. And still no help from Mary. I decided to call**
 13 **her again, more sternly this time.** (*She returns to kitchen and*
 14 *calls Off Right, through an outside door.*) **Mary! Mary, come in**
 15 **and —** (*Speaks aloud to herself.*) **The Master! He's arrived! But**
 16 **Mary is sitting out there talking with the men! It isn't proper**
 17 **for a woman to sit and talk with the men! Oh, what is he**
 18 **saying? If only I could hear more clearly.** (*She listens at the door,*
 19 *and then slowly repeats what she hears.*) **"I am the good shepherd,**
 20 **and know my sheep, and am known of mine. As the Father**
 21 **knoweth me, even so know I the Father: And I lay down my**
 22 **life for the sheep."** (*She is frustrated.*) **Oh, dear, I missed**
 23 **that . . . "And there shall be one fold and one shepherd."**
 24 (*MARTHA jealously stomps her foot.*) **I wish I were free to listen,**
 25 **too!** (*Calls loudly out the door.*) **Mary! Mary!** (*Calls to Jesus.*) **Lord?**
 26 **Is it right that my sister should sit out there and let me do all**
 27 **the work? We've many hungry guests to feed and there is still**
 28 **much to be done. Tell her to come in and help me.** (*She listens*
 29 *to his rebuke and is more subdued as she answers.*) **Yes . . .** (*She smiles*
 30 *as she understands his lesson and the love with which he offers it.*)
 31 **Yes, of course, Master.** (*MARTHA returns Downstage Center, and*
 32 *once again addresses the audience. Her face bears a kind and*
 33 *understanding smile.*) **It was a gentle reproof. What he said was,**
 34 **"Martha, Martha, you are busy and anxious over many**
 35 **things — details — and you have lost sight of the one thing**

1 that is needful. Mary has discovered it. Don't take it away
2 from her." And he smiled at me. He wasn't annoyed with me.
3 He was teaching me a lesson of love. Which is more important?
4 Feeding the spirit or feeding the stomach? My sister Mary had
5 made the better choice. Also, he was giving me a chance to
6 look at myself, to examine my motives. Was I really seeing to
7 the comfort of my guests, or was I trying to impress them?
8 How many of us work diligently and sincerely preparing for
9 guests who say afterward, much to our joy, "What a feast she
10 prepared! Such a good cook! And so elegant!" How much better
11 to hear, "It was good, and she made me feel comfortable. I
12 hope she invites me back again." We often plan too lavish an
13 entertainment when simple hospitality would suffice. *(Pause)*
14 Only one thing is needful. "Man shall not live by bread alone,
15 but by every word that proceedeth out of the mouth of God."
16 Now, I grant you, a little work is necessary, and advance
17 planning helps, but must we bustle so? And when we become
18 tired and weary, must we complain as I did in there just now?
19 Don't we enjoy serving the Lord? He doesn't ask for much —
20 just our whole selves, our love, our attention. And this is the
21 lesson he taught me that evening: Martha, be still, and know
22 that I am God. Seek my kingdom first. Then put other things
23 in their proper places. Martha, make the better choice. *(Exits.)*

A Fulfilled Life

(A monolog of Miriam, sister of Moses)

SCRIPTURE REFERENCE: Exodus 2:1-11, Exodus 15:19-21, Numbers 12.

SETTING: Miriam's home. Includes floor pillows.

COSTUME: A loose, ankle-length wrap, tied at the waist with a long, colorful piece of cloth. A mantle covers the head and shoulders. Thong sandals.

PROPS: A tambourine, lying Down Center on the floor.

OPTIONAL: Chorded accompaniment to Miriam's song, using piano, guitar or autoharp.

APPROXIMATE TIME: 8 minutes.

(MIRIAM enters Up Center, moves straight Downstage, and addresses the audience.) **Many great men of history have acknowledged that their greatness was due in large part to the love, dedication, and assistance given them by their wives. But there was one man whose sister is remembered as the great woman in his life. I am not sure that that is an honor deserved; nevertheless, that is how history records it. That man was Moses, my brother.** (She walks slowly right during next few lines.) **Yes, I am Miriam — the child who guided the basket through the bulrushes; the young woman who sang and danced at the crossing of the Red Sea; the bitter, jealous career woman whom God struck with leprosy; and the grateful, thankful one who he healed and restored to himself. How full my life has been! And yet, I never married, or bore children. It wasn't that I was such an ugly duckling that I was passed over; no, I simply had no time for marriage. I was wrapped up in a "cause" — a creative and completely fulfilling career. But I'm getting ahead of myself. Let's go back to my childhood, to the time when my baby brother was born. Imagine — and I realize this may be difficult — that I am seven years old.** (Removes mantle from her head and folds it over her arm.) **I am pleading with**

1 Jochebed, my mother. (*MIRIAM steps out of her thong sandals and*
**2 crosses Up Center to home setting. She kneels on the floor and speaks
3 to her mother, who is seated on a floor pillow.) Mother, please don't
4 cry. We'll find a way to save the baby. I am very grown up for
5 my age and I can help you. I want to help. I know about
6 Pharaoh. I know that he is angry, and he has ruled that all
7 Hebrew boy babies must be killed. (*MIRIAM rises and turns her*
8 head away.) I'm sorry, Mother. I overheard you and Father
9 talking. I know I should have covered my ears, but I could
10 not. (*She faces her mother.*) **I love you, Mother, and I love the**
11 baby, too. Can't we just go on hiding him here in the storage
12 room as we have been doing? (*Pause*) **Oh, I see. Well, do you**
13 have a plan? (*Pause*) **What is it? Please let me help.** (*Pause*) **A**
14 basket in the river Nile? Oh, Mother, what a splendid idea!
15 God will protect our baby — I know he will! I can hide nearby
16 and watch that no harm comes to him, and we will pray that
17 God will guide the basket into loving hands. (*Pause*) **Oh, yes,**
18 Mother, I know how to make the basket — just like the one I
19 made for your sewing, only better. I shall weave it of papyrus
20 reeds and waterproof it with tar, and — oh! A thought has
21 come to me. (*Pause*) **Yes, I know I'm excited. I can't help it . . .**
22 (Still excited) All right, I'll sit down. (*Sits down on one of the floor*
23 pillows.) Listen, Mother. Let's float the basket toward the place
24 where Pharaoh's daughter takes her daily bath. She has a soft
25 heart and a way with her father. What safer place could there
26 possibly be for our baby? (*MIRIAM returns Down Center, raising*
**27 the mantle over her head. She steps into her sandals as she speaks
28 once again to the audience.) My mother agreed, and we took the
29 baby, three months old, to the river. Mother then went home
30 and I settled down in the tall grass to watch and wait. I felt
31 so grown-up — a little important, and a little afraid. But I had
32 hope, and in my child-like way I prayed quietly for God's help.
33 It wasn't long before the princess discovered the basket, and
34 I knew immediately that we had done the right thing. There
35 was love in her eyes for the Hebrew baby. Then, with a sudden****

1 idea, I ran from my hiding place, splashing through the water
 2 toward the princess. I called to her: *(Calls Down Left over heads*
 3 *of audience.)* Princess! I see you have rescued a baby. Would
 4 you like me to find a Hebrew nurse for it? *(Returns attention to*
 5 *audience.)* I knew she would say yes, for it was the natural
 6 thing to do. Egyptians, you see, did not nurse Hebrew babies.
 7 So, of course, you know whom I took to the princess as the
 8 nurse — my mother. The baby's own mother! Not only did we
 9 take the baby home to care for him, but the princess paid
 10 wages as well. Ah! There is much to be said for humble
 11 beginnings. So many great people were raised in poverty, born
 12 in log cabins, or discovered in baskets, and yet, somehow they
 13 managed to break through and become heroes. In the case of
 14 my brother, it was God's direct answer to prayer. I suppose
 15 it was shortly after the incident of the bulrushes and the
 16 prayer that I decided upon my career. Though I was young,
 17 I felt a definite need to work toward the freedom of my people.
 18 They were so oppressed under Egyptian rule! And in my heart,
 19 I knew that my little brother, protected and saved in the
 20 basket of reeds, was the key to God's will in the matter.
 21 *(MIRIAM stoops and picks up the tambourine.)* I have been called
 22 a "prophetess." Perhaps I am. I am also a patriot. I worked
 23 hard teaching and preaching freedom, helping Moses and my
 24 other brother, Aaron. *(She starts moving left.)* And when at last
 25 God led us across the Red Sea on that glorious day and I
 26 looked back *(Turns, looking Off Right)* and saw the raging waters
 27 closing over Pharaoh's troops, I danced, *(Twirls once around)* I
 28 played on my tambourine, *(Shakes tambourine once, strongly)* and
 29 I led my people in their first national anthem. *(The musical*
 30 *score on the following page is optional. If desired, the text may be read,*
 31 *accompanied only by the tambourine.)*
 32
 33
 34
 35

1 "Song of Miriam" excerpt.

2

3

4 (tambourine) x ~~~~~ x ~~~~~

5 Cm 3 Cm Ab G

6 Sing to the Lord! For He has tri-umphed glo-rious-ly:

7

8

9 ~~~~~ x ~~~~~ // (tambourine silent) x ~~~~~

10 Cm Cm Ab Ab Cm

11 The horse and ri-der have been drown-----, in the sea.

12

13

14 (Spoken to audience) We were free! One would think that was

15 the end of my story, but it was not. (She puts tambourine back

16 on the floor.) Like every one of us, I was, and still am, full of

17 human faults and weaknesses. And when Moses married a

18 foreigner, a nonbeliever, all of my jealousy and bitterness

19 came pouring out. We needed Moses — all of us. Here I had

20 given up marriage and children in order to devote all of my

21 time and energies to my beloved country. I expected Moses

22 to do the same. He was supposed to be special. And so I spoke

23 out against Moses, my own brother, God's chosen one. People

24 listened to me because I was a leader. Even my brother, Aaron,

25 was influenced by my bitterness. (Faces left, speaking to Aaron.)

26 You understand, don't you, Aaron? Moses has turned his back

27 on his calling. He has betrayed us. We need a new leader!

28 (Again, addresses the audience.) You see, I lost sight of the reason

29 for my political activity. My career up to that point had been

30 God-centered and God-directed. Now it was "Miriam-

31 centered" and "Miriam-directed" and, thankfully, God soon

32 put a stop to it. He was angry and told me so, face to face.

33 (Speaks softer.) As further evidence of his wrath, he — he left

34 me white with leprosy. I heard Moses intervene: (Closes eyes

35 as she speaks Moses' words.) "Heal her, I beg of you, oh, God. Heal

1 **my sister!”** (*Eyes open again as she speaks to audience.*) **He cried**
2 **out to God and in seven days I was well. Moses had**
3 **remembered the part I played in his life and in the lives of**
4 **his people, and he still loved me with all of my human failings,**
5 **as God did.** (*Walks slowly right on next line and pauses.*) **It has**
6 **been a good life, a full life. And would you believe, my**
7 **“downfall,” if I may call it that, or my “encounter” with**
8 **bitterness and forgiveness put more zeal in my service to God**
9 **and to my people? If anything, my life was even more exciting**
10 **after that experience.** (*Reflects.*) **Yes, I am happy with my life**
11 **in general, content with the choices that I made, grateful for**
12 **God’s unfailing love and guidance. And of being Moses’**
13 **cherished sister? If God will allow me — just a tiny bit proud.**
14 (*Smiles and exits right.*)

15
16
17 **NOTE:** Text from the *Song of Miriam* is taken from *The Living Bible*,
18 **copyright © 1971 by Tyndale House Publisher, Wheaton, IL. Used**
19 **by permission.**

A Victory for Love

(A monolog about Naomi, Ruth and Orpah)

SCRIPTURE REFERENCE: Ruth 1:1-18.

SETTING: On the road to Israel.

COSTUME: A plain, ankle-length tunic. A mantle draped about head and shoulders, reaching to the bottom edge of the tunic. Thong sandals.

PROPS: A bench by the side of the road, center.

APPROXIMATE TIME: 6½ minutes.

(NAOMI enters, walking slowly. It is time to part with Ruth and Orpah, her daughters-in-law, who have accompanied her part of the way on her journey back to Bethlehem, according to their custom. She stops, Right Center, and speaks to the girls. Orpah is on NAOMI's right, Ruth on her left.) **From this point on, I must go alone. It hurts me to leave you, Ruth, Orpah. You have been more than daughters-in-law to me. You have been true daughters — as true as if you had been born of my body.** (She turns slightly right, and points Down Right over heads of audience.) **Look back there, the way we have come. Your land of Moab is prosperous and happy and your people are there waiting for you. It is time to say good-bye.** (Pause) **Now there, dry your tears, both of you. I can only guess how much you must hurt, being widowed so soon after marriage, but you are both young and have long lives ahead of you. There will be other husbands and, hopefully, children — many children.** (Pause) **It's not that? Then what is it, Orpah? Why are you crying so?** (Tries to cheer her.) **You are much too pretty for swollen eyes and a red nose! You — you touch my heart deeply, dear Orpah, but I cannot go back with you. I am a foreigner. I belong in Israel now that my husband is dead. Yes, Ruth?** (Pause) **But the famine is past, Ruth. Remember, the travelers said that the Lord has blessed Israel with good crops again. I must go home. You both have made the first part of my journey very pleasant, and not nearly**

1 as lonely as it might have been. Now, off with both of you, and
 2 God go with you. *(Pause)* My darlings, that is out of the
 3 question! You cannot go on with me to Israel. You have been
 4 faithful to my sons, your husbands, and faithful to me; and
 5 surely the Lord will bless you for that. But you must return
 6 to your people as I must return to mine. *(To Ruth, left)* Please.
 7 *(To Orpah, right)* Orpah . . . *(NAOMI reaches out her hand to touch*
 8 *Orpah's cheek and then returns it to her own mouth to cover her sudden*
 9 *emotion. Orpah is running back toward Moab.)* Good-bye, Orpah!
 10 God bless you! *(NAOMI then turns to Ruth and takes her by the*
 11 *shoulders, holding her at arm's length.)* Your sister-in-law has
 12 gone, Ruth. She is wise. You realize, of course, that you should
 13 do the same. *(Pause)* You insist on going with me? My, what
 14 strong language! *(She smiles.)* Are you sure, Ruth — sure that
 15 this is what you want? Israel is no place for fancies and false
 16 dreams. You would be leaving your people and your gods. Oh,
 17 Ruth, how can I help but love you — you precious, disobedient
 18 child! *(Pause)* Very well then. *(She points left.)* Look, on down
 19 the road there is a small house. See if you may bring me a
 20 drink of water. I shall sit on this bench and wait. I am old and
 21 tired — you girls have worn me out! *(Ruth goes and NAOMI*
 22 *moves slowly to bench, center. She sits and suddenly bursts into silent*
 23 *weeping. When she has recovered, she addresses the audience.)* Ruth
 24 is going on with me to Israel. Her words were, "Wherever you
 25 go, I will go. Wherever you live, I will live. Your people shall
 26 be my people, and your God shall be my God." How could I
 27 say no to that? We could romanticize all day on the depth of
 28 Ruth's devotion. She is a good child. She perceives the
 29 loneliness of this old woman, and perhaps, in the back of her
 30 mind, she feels that caring for me is her duty. Nevertheless,
 31 her love is genuine. Does it surprise you that such a
 32 relationship can exist between a young woman and her
 33 mother-in-law? *(Smiles. NAOMI points left — the direction Ruth*
 34 *has gone.)* You won't hear any hostile mother-in-law jokes
 35 coming from those lips! No, she is an unselfish girl who saddles

1 herself willingly with a useless old lady. And perhaps the key
 2 to “why” lies in her statement, “Your God shall be my God.”
 3 The God of Israel has opened the heart of a pagan girl and
 4 filled it with himself. Praise the Lord! (*NAOMI rises and moves*
 5 *further Down Center, still speaking to the audience.*) Now then, we
 6 must remember Orpah who returned to her people. She did
 7 do as she was told, you know. She loved me enough to obey
 8 me and to accept my counsel — which, you must admit, was
 9 sensible. Orpah loved and obeyed. Ruth loved and disobeyed.
 10 So where lies the virtue? (*Pause*) No, we must not think the
 11 less of Orpah. I can see her yet as she whispered good-bye to
 12 me, tears spilling down her cheeks, the sun shining on her
 13 thick, black hair. There was grief in that beautiful face — true,
 14 loving grief. (*Sighs.*) Oh! I shall miss her. (*Glances Off Left.*) I
 15 see Ruth is coming now. I must get back to my bench. (*Returns*
 16 *to bench and sits. NAOMI then decides to communicate one last*
 17 *thought to the audience. She places her right hand to the left side of*
 18 *her mouth, palm out, and speaks in stage whisper.*) I admit she is
 19 a welcome sight — in spite of all my protests. I am glad she is
 20 going with me! (*She sits quietly for a few seconds as Ruth approaches.*
 21 *She accepts the imaginary dipper of water.*) Thank you, my dear.
 22 (*She drinks, and then hands the dipper back to Ruth.*) You are so
 23 good to me! I feel much better now and quite rested. Should
 24 you rest a moment, too? (*Pause*) No? Well, then, we shall be on
 25 our way. (*She rises and starts walking slowly left. Crossing in front*
 26 *of the imaginary Ruth.*) There are at least one hundred dusty
 27 miles ahead of us . . . (*She pauses, looking at Ruth, who is now on*
 28 *her right*) . . . but thanks to you and to God above, the journey
 29 will seem short and beautiful. Come, child. (*Exits left.*)

Not Famous, but Special

(The story of Phoebe)

SCRIPTURE: Romans 16:1-2.

SETTING: Bare stage.

COSTUME: Modern day clothing — tasteful and comfortable.

PROPS: A tall stool, center.

APPROXIMATE TIME: 5½ minutes.

NOTE: This is a third person monolog containing statements spoken by more than one character. These are indicated by quotes. Always aim these dialog statements in the same direction to designate placement of characters. For example, when Phoebe speaks, look slightly up and right of center; for Paul, look toward the left and slightly down. Pinpoint a “spot” for each character and always return to that spot when speaking for that character. The narrative passages are directed to the audience. Phoebe is pronounced, Fee-bee.

(NARRATOR enters left, crosses center to stool, sits upon it and addresses the audience.) **You are about to hear the story of a very special lady of Bible times — a lady named Phoebe. Granted, this story is speculation; nevertheless, there is strong support for the possibility that it happened in just this way. What was special about Phoebe? “Never heard of her. We know what was special about Mary, about Ruth, about Jezebel, about Eve, and Sarah — so who was Phoebe?”** *(Pause)* **If it weren’t for Phoebe, you might never have heard the words, “For all who have sinned and come short of the glory of God.” There might never have been a song entitled, “Behold, I Stand at the Door and Knock;” you might never have known that “The wages of sin is death,” or that “there is none righteous, no, not one.”** *(Pause)* **Are you putting it together? Do you recognize Paul’s letter to the Romans? It was into Phoebe’s loving and trustworthy hands that Paul placed his precious epistle for delivery from Corinth to Rome. Picture her, if you will: A**

1 dependable woman in a plain, long, cotton dress, traveling by
 2 camel and donkey over the dusty miles through Achaia and
 3 Macedonia, then journeying on by boat into the Roman
 4 Empire, determined to carry the Word of God to its
 5 destination. Travel was difficult and dangerous in those days.
 6 There were no super highways, or airplanes, or protective
 7 policemen. There was no porter to carry her luggage, nor could
 8 she play shuffleboard while crossing the Sea of Adria. Paul
 9 was worried about her. "I trust you completely for this
 10 mission, Phoebe, but I am concerned for your safety." "My
 11 safety! Paul, I live in a seaport. Corinth is full of wickedness.
 12 If God were not caring for me, my life would already have
 13 ended. I have ministered to drunken sailors, degenerate
 14 women, escaped murderers, and many other types of people —
 15 not to mention you, coming here all tired and ill from those
 16 travels of yours. I can certainly manage the journey to Rome!"
 17 *(Paul smiles.)* "Yes, I believe you can . . . and you shall. The Lord
 18 cares for you in a mighty way, Phoebe. He will see you safely
 19 through. Oh, I will also send a note of introduction to the
 20 Christians in Rome, that they might extend to you the warmest
 21 of welcomes . . . a welcome befitting a saint." *(Pause)* "Thank
 22 you, Paul." Phoebe was Paul's friend. She was a deaconess of
 23 the Cenchrea (*sen'krē-a*) church, port of Corinth, where Paul
 24 wrote his letter to the Romans at the end of his third journey.
 25 Her life was filled with acts of charity, hospitality and
 26 friendship. She was a missionary in the most difficult of
 27 places — her home town. It seems that Phoebe was so busy
 28 caring for the needs of others that she had no time for selfish
 29 thoughts. Just imagine the scope of possibilities for God's will
 30 in such a committed life! Did Phoebe hesitate when Paul
 31 suggested that she might deliver the letter to Rome? Not one
 32 minute! She recognized God's hand and she responded in
 33 absolute faith. Even in the face of a difficult journey, Phoebe
 34 was at peace. When Paul recognized this, he, too, was at peace.
 35 No panic — just peace. "Rest in the Lord." David said that,



Thank you for reading this free excerpt from:

FIVE WOMEN, BEAUTIFUL WITHIN

by Janet Litherland.

For performance rights and/or a complete copy of the script,

please contact us at:

CHRISTIAN PUBLISHERS

P.O. Box 248 - Cedar Rapids, Iowa 52406

Toll Free: 1-844-841-6387 - Fax (319) 368-8011

customerservice@christianpub.com