

CLOWN- GREGATION

*by David Luhs, Frances Townsend,
William Hanson, Irvin Dohner,
and Marion J. Blackshear*



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CLoWn- GReGaTioN

A through-the-year collection
of clown skits

by

David Suhs, Frances Townsend,
William Hanson, Irvin Dohner
and Marion S. Blackshear

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The Scripture marked GNB in “Once Upon a Tithe” is from the GOOD NEWS BIBLE (Today’s English Version: copyright © American Bible Society 1966, 1971, 1976.

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AUTHORS' NOTES AND ACKNOWLEDGMENTS

We do thank you for the purchase of this playkit of clown ministry skits and hope you enjoy performing these skits as much as we have. They have been presented to churches, schools and civic groups and have been a joy and blessing to share with children of all ages. We would like to express our sincere appreciation to Dr. Sidney Simon for allowing us to adapt his wonderful play, *The IALAC Story*. To address any inquiries about *The IALAC Story*, please see page 3. We would also like to thank Mary Lou Miller for her help in typing and editing this manuscript. Part of any royalties obtained through the publishing of these skits will be donated to the "Children in Harmony Program" in Myrtle Beach, South Carolina.

This collection of skits is dedicated to my father, Carl J. Suhs, a man who taught me to laugh.

In the Lord's Laughter,

David Suhs

Frances Townsend

William Hanson

Irvin Dohner

Marion S. Blackshear

SOURCES FOR RECOMMENDED MUSICAL SELECTIONS

(In order of appearance)

The following are sources for musical selections recommended for use with *Clown-gregation*. In most cases, with the exception of hammer dulcimer music, the selections may be ordered through a local distributor or Christian bookstore.

It is not required that any of this music be used. Appropriate selections from your own available music library may do just as well and save considerable extra expense.

“While Shepherds Watched Their Flocks.” Available in nearly every denomination’s hymnal, including *The Book of Hymns*, page 394. United Methodist Publishing House, Nashville.

“Surfin’ Safari” and “Surfin’ U.S.A.” *Endless Summer*. Artists: The Beach Boys. Capitol label.

“Reach Out and Touch Somebody’s Hand.” *Anthology*. Composers: Ashford & Simpson. Artist: Diana Ross. Motown label.

“The Entertainer.” *Scott Joplin’s Greatest Hits*. BMG label.

“I Am the Resurrection.” *Songs for Worship, Volume II*. Artist: John Michael Talbot. Sparrow label.

“Pachelbel’s Canon in D Major.” Available on a number of classical music recordings, including *Pachelbel’s Greatest Hits*. Artist: Paillard Chamber Orchestra with Jean-Francois Paillard, Conductor. R.C.A. label.

A good selection of hammer dulcimer music by a variety of musicians is available through The Dulcimer Shop at 740 Manitou Avenue, Manitou Springs, CO 80829, (719) 685-9655. Contact them for a catalog.

Somebody's Heart

This "skit" is adapted from *The IALAC (I Am Lovable and Capable) Story* by Merrill Harmin and Dr. Sidney B. Simon, founder of Sidney Simon Educational Materials & Workshops. For further information and a list of additional IALAC materials, please contact: Dr. Sidney B. Simon, 45 Old Mountain Road, Hadley, MA 01035, (413) 584-4382.

AUTHORS' NOTE: The purpose of this skit is to make both children and adults aware of how our words and actions communicate both positive and negative messages and that these messages can have an impact on our self-esteem or how we see and perceive ourselves. The skit also demonstrates the potential damage that continued negative verbal abuse can have on a child.

THEME: Self-esteem

AGE LEVEL: Children through Adults

CAST: Narrator and 4 or 5 clowns — Adam, a boy, or Amanda, a girl; Mother; Schoolmate; Sister; Teacher. The Sister and Teacher roles could be combined. Narrator may also be a clown if desired.

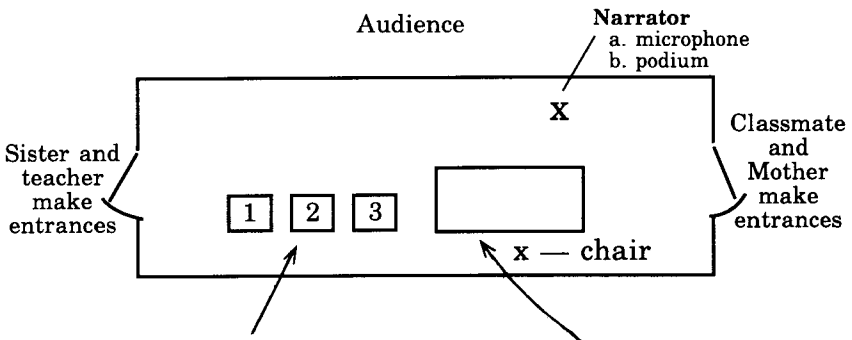
PROPS:

1. Small table
2. Three chairs
3. Two puzzle hearts (see instructions)
4. Alarm clock
5. Pillow
6. Large clown toothbrush
7. School books
8. Test papers, one with large "A," one with large "F"
9. Large spoon
10. Baseball bat (optional)
11. Toy telephone receiver
12. Blue prize ribbon
13. Baseball hat (optional)
14. Space Crackle-Os cereal box (optional — glue white paper to a cereal box and decorate; if desired)

PLAYING TIME: 25 minutes

PRODUCTION NOTES

1. In Scene 1, the child clown is sleeping on his "bed" — three chairs pushed together with a pillow on top — Center Stage. A small table is nearby. An alarm clock is on the table. Child clown, hereafter Adam, is wearing a puzzle heart hung around his neck. As Scene 1 progresses, Adam removes the pieces of his heart one by one and lays them, Velcro side up, on the heart pattern on the table.
2. In Scene 2, the set is the same as Scene 1 except that Adam is wearing a blank heart around his neck. As Scene 2 progresses, Adam rebuilds his puzzle heart by adding pieces from the pattern on the table. (The heart pattern, plus the white outlines of the pieces on Adam's heart, aid in smoothly reconstructing the heart.)
3. Narrator should add voice characterization to the different parts. He or she also wears a puzzle heart around the neck.
4. Stage should be arranged according to the diagram that follows.



3 Chairs

The chairs pushed together first serve as Adam's bed. They are then placed in a vertical row, like desks, for the school scene.

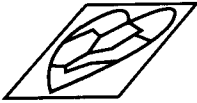
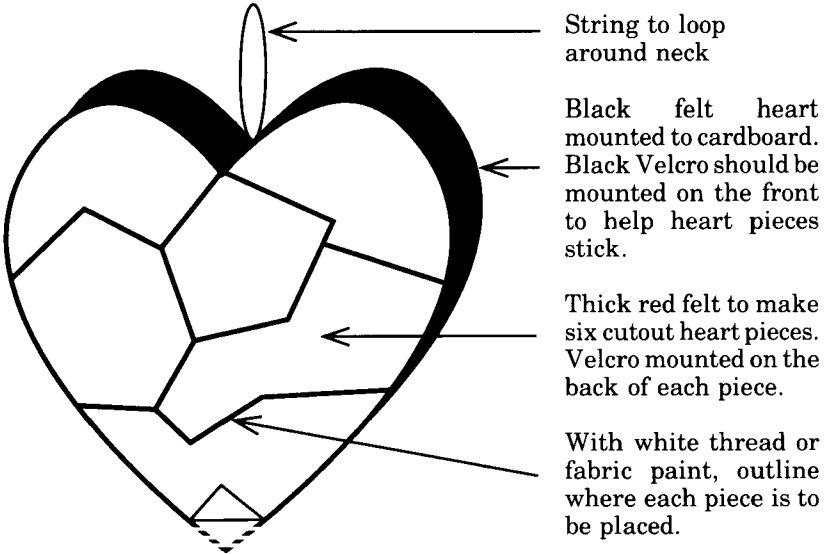
- a) pillow on top of chair 3
- b) bat, baseball cap, and school books underneath one of the chairs

Table

Holds props and serves as Adam's nightstand, kitchen table, and teacher's desk.

- a) Heart pattern for Adam to use when removing and replacing the pieces of his heart
- b) alarm clock
- c) toothbrush
- d) large spoon
- e) "A" and "F" test papers
- f) blue ribbon
- g) Space Crackle-Os cereal box (lying on side so it is out of the audience's view until it is used)

PUZZLE HEART INSTRUCTIONS



Make a pattern on a piece of paper to be placed on table. This makes the Scene 2 rebuilding of the heart much easier.

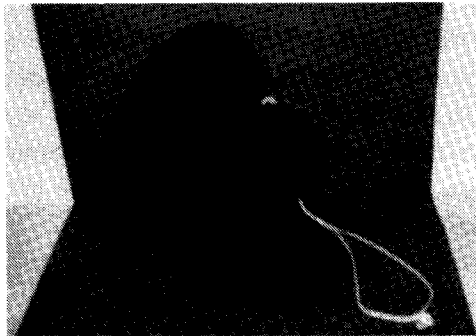


Photo of a break-away heart used in the "Somebody's Heart" skit. Note Velcro patches for pieces and white thread outlines of pieces on the black.

SCENE 1

The Tearing Down

AT RISE: Narrator stands Stage Right in front of microphone and podium, and Adam lies across the three chairs with his head on the pillow, as if he is asleep.

NARRATOR: *Each one of us is somebody. Each one of us is special. But sometimes we forget this because people tell us in many ways we are NOT special. Each time someone is nasty to us, a little bit of our heart is torn away. (NARRATOR demonstrates by tearing off a piece of a heart like the one Adam is wearing.) Once there was a boy named Adam (or a girl named Amanda). His days often went like this . . .*

Alarm clock goes off. (NARRATOR makes the sound of an alarm clock or actually sets off an alarm clock.) ADAM fumbles for the alarm clock, sits up in bed, blinks at alarm clock, hides it under his pillow, falls back asleep. Alarm clock rings second time. ADAM wakes up, sees a beautiful morning, gets up, stretches and smiles.

MOTHER clown steps from Backstage and pantomimes shouting up the stairs.

NARRATOR: (As MOTHER) *Adam! Get out of that bed, you lazy bones, or you will be late for school again!*

MOTHER clown steps Backstage again.

ADAM loses his smile, droops shoulders, and tears off a piece of his heart. He places the piece on the heart outline on the small table.

SISTER clown enters from other side of stage and mimes opening the bathroom door, entering, and then shutting and locking it. She is facing audience as she peers into an imaginary mirror and begins to primp and put on her make-up. (Mirror position can be established by miming a wall and cleaning off the mirror.)

1 **ADAM** knocks on bathroom door with his toothbrush
2 in hand.

3 **NARRATOR:** *Adam needs to brush his teeth, but his older*
4 *sister has already locked herself in the bathroom. She yells*
5 *through the door "Go away, you little pest!" (SISTER can*
6 *turn toward the imaginary door and wave ADAM away.)*

7 **ADAM** turns away and slowly tears another piece
8 off his heart and places it on the small table. **SISTER** exits.

9 **NARRATOR:** *Mother is in the kitchen fixing breakfast.*

10 **MOTHER** enters and goes to the table. She
11 pantomimes stirring something with a large spoon. **ADAM**
12 approaches and sees an imaginary doughnut and grabs
13 for it. **MOTHER** waves her spoon at him.

14 **NARRATOR:** *(As MOTHER) Don't eat those doughnuts! Those*
15 *are for your sister. You're too fat anyway!*

16 **ADAM** hangs his head and tears off another piece of
17 his heart and places it on the table. He walks away with
18 his shoulders drooped and kicks the ground. **MOTHER**
19 exits.

20 **NARRATOR:** *Those nasty words at home have made Adam*
21 *feel NOT so special. He has already lost part of his heart.*
22 *Now let's see what happens at school and on the*
23 *playground.*

24 **ADAM** turns from the table and takes his baseball
25 cap and books from underneath his "bed." **ADAM** mimes
26 walking to school with his books under his arm and his
27 baseball cap on his head. Enter **CLASSMATE** clown who
28 assists **ADAM** in turning the chairs of the "bed" into a
29 single-file row of classroom desk chairs. *(The pillow may be*
30 *placed under a chair.)* **ADAM** sits down in the front seat and
31 begins to talk to the **CLASSMATE** clown sitting behind
32 him.

33 **TEACHER** clown enters and begins lecturing in front
34 of **ADAM** and **CLASSMATE** clown. **ADAM** and **CLASS-**
35 **MATE** clown straighten up in their chairs. **TEACHER**

1 returns test papers, first to CLASSMATE clown. Pats him
2 on the head, indicating he has done well. She gives him
3 an "A" paper which he proudly displays to audience and
4 ADAM. TEACHER then approaches ADAM with a frown
5 and gives him an "F" paper. ADAM clutches the paper to
6 his chest and drops his head.

7 *NARRATOR: Adam has received another bad test score.*

8 TEACHER shakes head and points to ADAM's head.

9 *NARRATOR: (As TEACHER) Adam, is there ANYTHING*
10 *inside your head?*

11 ADAM stands up and walks over to the table and
12 tears off another piece of his heart. TEACHER picks up
13 the papers from ADAM and CLASSMATE and exits.

14 *NARRATOR: It's recess time, and Adam always seems to be*
15 *the last one picked for baseball.*

16 CLASSMATE clown reaches under desk and gets
17 baseball bat. He walks in front of desks and grabs bat
18 hand over hand to determine who has first pick. CLASS-
19 MATE clown points and waves at imaginary classmates
20 to join his team while ADAM jumps up and down and
21 waves his hands trying to be picked next. CLASSMATE
22 clown ignores him. ADAM turns his back on CLASSMATE
23 clown, drops shoulders, kicks the dirt. Finally,
24 CLASSMATE clown looks around and realizes there is no
25 one else to pick but ADAM, so reluctantly waves for ADAM
26 to join the team, but ADAM doesn't see. CLASSMATE
27 clown exits with his imaginary teammates. ADAM tears
28 off another piece of his heart and places it on the table.

29 *NARRATOR: Adam returns home to find his mother on the*
30 *telephone. He wants to tell her about his day.*

31 MOTHER clown enters with telephone and sits next
32 to the small table pantomiming chatting and laughing.
33 ADAM opens the back door and walks into the kitchen.
34 ADAM tries in many ways to get his mother's attention
35 (i.e., waving hands, jumping up and down, etc.). MOTHER

1 keeps turning her back to him and hushing him. Finally
 2 MOTHER slams down the telephone receiver and turns
 3 to ADAM.

4 **NARRATOR:** *(As MOTHER) Adam! Couldn't you tell that I was*
 5 *busy on the telephone? Boy, sometimes I wish you were*
 6 *never born!*

7 MOTHER storms Off-stage. ADAM tears off the final
 8 piece of his heart, places it on the table, begins to cry and
 9 runs Off-stage.

10

11

SCENE 2

12

The Building Up

13

14 *(In Scene 2, the child clown reenounters those same people in*
 15 *his daily routine, but this time they are more conscious of their*
 16 *actions and words. Through their actions and words, Adam*
 17 *(Amanda) reconstructs his heart as they affirm his personhood*
 18 *and build up his self-esteem.*

19

20 **AT RISE:** The scene is set the same way as in Scene 1, with Adam
 21 sleeping. He is wearing the blank heart around his neck.

22

23 **NARRATOR:** *Each one of us is somebody. Each one of us is*
 24 *special. We need to hear good things about ourselves so*
 25 *we will remember that we are special. Each time someone*
 26 *says something nice or helpful to us, our heart gets a little*
 27 *bigger. (NARRATOR again demonstrates by adding a piece to*
 28 *the blank space where the one piece has been removed from his/her*
 29 *heart in the introduction of Scene 1.) Once there was a boy*
 30 *named Adam. It would be better if his days began like*
 31 *this . . .*

32

33 *Alarm clock goes off. (NARRATOR makes the sound of*
 34 *an alarm clock or actually sets off an alarm clock as before.)*

35

ADAM fumbles for the alarm clock, sits up in bed, blinks
 at alarm clock, hides it under his pillow, falls back asleep.

1 Alarm clock rings second time. ADAM wakes up, sees a
2 beautiful morning, gets up, stretches and smiles.

3 MOTHER clown steps from Backstage and
4 pantomimes shouting up the stairs.

5 **NARRATOR:** *(As MOTHER)* Wake up, Adam. It's time to get
6 going, honey.

7 MOTHER returns to Backstage. ADAM smiles, jogs
8 a bit in place and gets a piece of his heart from the table
9 and places it on the blank heart hung around his neck.

10 SISTER clown enters from other side of stage and
11 mimes opening the bathroom door, entering, and then
12 shutting and locking it. She is facing audience as she peers
13 into the imaginary mirror and begins to primp and put on
14 her make-up.

15 ADAM knocks on bathroom door with his toothbrush
16 in hand. SISTER clown pokes her head out of the
17 imaginary door.

18 **NARRATOR:** *Adam needs to brush his teeth, but Sis says, "If*
19 *you wait a minute, I'll be right out. Oh, would you like to*
20 *go to the basketball game with my friends and me tonight?"*

21 ADAM jumps for joy and adds another piece to his
22 heart. SISTER exits.

23 MOTHER clown enters and goes to the table. She
24 mimes stirring something as ADAM approaches.

25 **NARRATOR:** *(As MOTHER)* Good morning, honey. What do
26 you want for breakfast? I bought your favorite cereal
27 yesterday — Space Crackle-Os!

28 MOTHER shows ADAM a prop box of cereal. ADAM
29 pantomimes eating cereal, then rubs his stomach and licks
30 his lips and adds another piece to his heart. He waves
31 good-bye to his mother and walks off to school. MOTHER
32 waves back, then exits.

33 **NARRATOR:** *Kind words at home have made Adam's day*
34 *start off well. His heart has already grown larger. Now*
35 *let's see what happens at school and on the playground.*

1 ADAM mimes walking to school with his books under
2 his arm and his baseball cap on his head. Enter
3 CLASSMATE clown who assists ADAM in turning the
4 chairs of the imaginary bed into a single file row of
5 classroom desk chairs. ADAM sits down in the front seat
6 and begins to talk to the CLASSMATE clown sitting
7 behind him.

8 TEACHER clown enters and begins lecturing in front
9 of ADAM and CLASSMATE clown. ADAM and CLASS-
10 MATE clown straighten up in their chairs. TEACHER
11 returns test papers, giving the "A" paper to CLASSMATE
12 clown and the "F" paper to ADAM, only this time
13 TEACHER clown does not show favoritism to CLASS-
14 MATE clown or frown at ADAM.

15 *NARRATOR: (As TEACHER) Adam, you really can do better*
16 *than this.*

17 ADAM looks sad.

18 *NARRATOR: (As TEACHER) Why don't you come and see me*
19 *after school? I'll help you.*

20 ADAM brightens and adds another piece to his heart.

21 *NARRATOR: Now it's recess time. Adam really isn't a very*
22 *good baseball player, but he is a very good runner.*

23 ADAM and his CLASSMATE mime a footrace in slow
24 motion where ADAM wins. The CLASSMATE congratulates
25 him, and the TEACHER clown gives him a blue ribbon.
26 ADAM stands very tall and smiles and adds another piece
27 to his heart. ADAM walks home. TEACHER and CLASS-
28 MATE exit.

29 MOTHER clown enters with telephone and sits next
30 to the small table pantomiming chatting and laughing.

31 *NARRATOR: Adam returns home to find his mother on the*
32 *telephone. He wants to tell her about his day. (As*
33 *MOTHER) Oh, Adam just came in from school, and I want*
34 *to hear about his day. I'll call you back later!*

35 MOTHER puts down the receiver. ADAM pantomimes

1 winning the race and shows MOTHER the blue ribbon.

2 MOTHER listens with interest and then hugs him.

3 NARRATOR: *(As MOTHER)* You are such a good boy! I am
4 so proud of you.

5 ADAM completes his heart. MOTHER and ADAM
6 walk off together with her arm around him.

7 NARRATOR: *The Bible says that we should treat others the*
8 *way we would like to be treated. This is called The Golden*
9 *Rule because it is so important. Have you torn away at*
10 *somebody's heart today, or have you added to somebody's*
11 *heart today? Think about it. (Optional statement by*
12 *NARRATOR after the skit) Does your day ever happen like*
13 *the one Adam had in the first scene? We hope not. Your*
14 *days should always be like the second scene. Each one of*
15 *you is someone very, very special. Some of you may have*
16 *bad times, and we encourage you to talk to someone —*
17 *your parent, your teacher, your minister, or your*
18 *counselor.*

The Flock by Night

(Luke 2:8-16, RSV)

THEME: Christmas

AGE LEVEL: Children through Adults

CAST: Narrator and 5 clowns — Benny, the second son; Ba, the sheep; Third Son/Cold Traveler; First Son/ Hungry Traveler; Father/Musician.

COSTUMES: Biblical shepherd costumes for Benny, Third Son, First Son and Father — long robes, sandals, headpieces of long, rectangular pieces of material tied to their heads with cords, and crooks. (Benny also needs a sheepskin scarf or cape.)

PROPS:

1. Artificial campfire (logs with red, orange or yellow cellophane “flames” attached)
2. Flute or recorder
3. Artificial dog bone
4. Lunch box with bread roll
5. Stuffed lamb

MUSIC: Flute version of “While Shepherds Watched Their Flock by Night” or other appropriate flute music.

PLAYING TIME: 20 minutes

PRODUCTION NOTES

1. Father clown should be tall. Benny should be a smaller clown.
2. Sheep clown makes own “Baa” sounds.
3. When the script calls for Benny to play his flute, he may pantomime to taped music if he doesn’t know how to actually play.
4. Note that the Father, First Son and Third Son have two roles and also play the parts of the Musician and Hungry and Cold Travelers. Clowns should change costumes slightly for each of their two parts.
5. The Angel is imaginary, but players should react as if Gabriel really does appear.

1 **AT RISE:** The scene opens with three shepherds (Father and First
2 and Third Sons) seated by a fire. Sheep (Ba) is off to one side.
3 Benny is standing on other side with his flute in his hand. All
4 stay frozen as Narrator speaks.

5
6 **NARRATOR:** *And in that region there were shepherds out in
7 the field, keeping watch over their flock by night.*

8 **SHEPHERDS** and **BENNY** come alive. **SHEPHERDS**
9 warm their hands over the fire while **BENNY** plays flute
10 (*one verse of "While Shepherds Watched Their Flock by Night"*).

11 **NARRATOR:** *And an angel of the Lord appeared to them,
12 and the glory of the Lord shone around them, and they
13 were filled with fear.*

14 **SHEPHERDS** jump up, all huddle together, shaking,
15 and look up in one direction while shading their eyes with
16 their hands. As **NARRATOR** reads the following paragraph,
17 they all kneel looking up as if at the angel with their hands
18 clasped. After the speech they bow low.

19 **NARRATOR:** *And the angel said to them, "Be not afraid; for
20 behold, I bring you good tidings of a great joy which will
21 come to all the people; for to you is born this day in the
22 City of David a Savior, who is Christ the Lord. And this
23 will be a sign for you: you will find a babe wrapped in
24 swaddling clothes and lying in a manger." The shepherds
25 huddled together to decide who would go to Bethlehem.*

26 **SHEPHERDS** are very excited. They jump up and
27 get into a football huddle with arms around each other.
28 **BA** tries to nose into the circle, but is pushed back by
29 **SHEPHERDS**. Finally, **FATHER** exaggeratedly points to
30 **FIRST** and **THIRD SONS**, excluding **BENNY**. He motions
31 to them, "Let's go!" The three rush off. **BENNY** hesitates
32 a moment, then runs after them. Off-stage **FATHER** collars
33 **BENNY** and brings him back On-stage. **FATHER** places
34 **BENNY** Center Stage. **FATHER** point to **BENNY**, then to
35 **BA**, then to floor. **FATHER** exits.

1 **NARRATOR:** *And the shepherds went with great haste to*
2 *Bethlehem to see the child. Benny was left holding the*
3 *Baa-ag. He had to tend little Ba and the rest of the flock.*
4 *Benny was sad because he had wanted to play his flute*
5 *for the child born in Bethlehem.*

6 BENNY looks at flute, drops shoulders, kicks the
7 ground, and punches the air.

8 BA approaches and rubs side against BENNY's leg.
9 Says "Baa." BENNY pats BA, but remains sad. BENNY
10 mimes playing the flute wistfully.

11 BA runs to get bone and drops it at BENNY's feet.
12 BENNY waves BA away. BA nudges him again. BENNY
13 reluctantly pays attention to BA. BENNY motions BA to
14 roll over. BA rolls over. BENNY claps and pats BA. BENNY
15 falls "dead," then gets up and motions for BA to play
16 "dead." BA rolls on his back with legs and arms straight
17 up. BA holds this pose briefly then returns to his feet, and
18 BENNY pats him and nods. BENNY throws bone across
19 stage and motions for BA to fetch. BA does a slow take to
20 bone, then the audience, then to BENNY. BENNY moves
21 bone half the distance closer. BA repeats slow take.
22 BENNY halves the distance again. BA shakes head slowly.
23 BENNY places bone below BA's nose. BA picks up bone
24 with his teeth and pats self on the head. BENNY picks up
25 flute again and begins to play. BA sits near BENNY.

26 COLD TRAVELER clown enters shivering, shaking
27 and rubbing arms.

28 **NARRATOR:** *And in that country there were others on their*
29 *way to Bethlehem. One was a poor man shivering with*
30 *cold.*

31 BENNY looks at the man, then at his own sheepskin
32 cloak. He removes his cloak and wraps it around COLD
33 TRAVELER clown's shoulder. COLD TRAVELER clown
34 bows to BENNY to show gratitude and then exits. BA
35 follows man a short way and says, "Ba, Ba."

1 **NARRATOR:** *Ba was sad to see his grandfather leave on the*
 2 *back of the stranger.*

3 Enter HUNGRY TRAVELER clown. He rubs stomach,
 4 then holds out his hand to BENNY as if begging. He falls
 5 to his knees from weakness.

6 **NARRATOR:** *Another man came by who had nothing to eat.*

7 BENNY opens his lunch box, puts his hand on the
 8 HUNGRY TRAVELER's shoulder, and hands him a roll.

9 **NARRATOR:** *The man was grateful, but wondered if Benny*
 10 *might have a LAMBCHOP to put in the roll.*

11 BA is horrified, says, "Baa?" and runs to hide behind
 12 BENNY. HUNGRY TRAVELER clown rises and goes on
 13 his way.

14 Enter MUSICIAN clown looking very sad, shoulders
 15 drooping, shaking his head dejectedly.

16 **NARRATOR:** *A traveling baa-soon player stopped by and*
 17 *said he was baa-soonless, for he had lost his baa-soon at*
 18 *the baa-gage claim at the camelport.*

19 BA fades Off-stage while BENNY is talking with the
 20 MUSICIAN.

21 BENNY puts one arm around the MUSICIAN.
 22 MUSICIAN shows dejection. BENNY points to his head
 23 as if having an idea — and offers the man his flute.
 24 MUSICIAN shows great joy and skips Off-stage with the
 25 flute in hand.

26 **NARRATOR:** *And the same night a baby lamb was born in*
 27 *the flock, and Ba was a very, very proud Papa Ba.*

28 BA enters with baby lamb across shoulders and
 29 brings it to BENNY. BENNY picks up the lamb and cuddles
 30 it and kisses it. BENNY kneels down and hugs BA.

31 **NARRATOR:** *And in that moment the angel reappeared to*
 32 *our lone shepherd, Benny.*

33 BENNY looks up in awe and kneels.

34 **NARRATOR:** *And the angel spoke: "My young shepherd, you*
 35 *were so sad tonight that you could not go to Bethlehem*

1 *and give your gift to the Christ child. But don't you know*
2 *that as you watched the flock tonight, you gave the Christ*
3 *child a most wonderful gift: Your love and caring? He felt*
4 *your gift and smiled from his crib. For when you helped*
5 *the hungry, the cold, and the unhappy, it was as if you*
6 *were doing it for him. As you witnessed the birth of a*
7 *lamb, your father and brothers witnessed the birth of*
8 *another lamb: The Lamb of God, the baby Jesus, who will*
9 *reach out to all the hungry, cold and unhappy people of*
10 *the world with love and caring."*

11 BENNY rises and carries the baby lamb Off-stage as
12 BA slowly follows.

Together We Rise

THEME: World Hunger (or cause of your choosing)

AGE LEVEL: Children through Adults

CAST: 8-13 clowns — 1 Lead clown
 1 Surfer clown
 2-4 Dancing clowns
 1 Sunbather clown
 2-4 Car clowns
 1-2 Eating clowns
 Narrator — Master of Ceremonies or another clown

PROPS:

1. 36-48" helium-filled balloon with 50 feet of string attached. Tied to the balloon are at least 20 lengths of curly paper ribbon of different colors, approximately 30 feet long (10 feet hanging and 20 feet bundled with a rubber band).
2. A sign will be attached to the balloon string like a pennant to promote the specific issue or cause of your choosing (i.e., world hunger, peace, homelessness, etc.).
3. Taped or live beach music (suggestions: "Surfin' Safari," "Surfin' U.S.A." or other Beach Boys tunes).
4. Surfboard.
5. Oversized sunglasses, bright towel, colorful beachbag containing large bottle labeled "Sunscreen 100."
6. Large popcorn box and pizza box with simulated pizza. Huge milkshake or drink with straw.
7. Two two-dimensional autos constructed from corrugated cardboard.
8. Oversized Bible hidden Off-stage.
9. Another sign that reads "Hunger Walk-a-thon" or event that this skit is being used to promote.
10. Tape of "Reach Out and Touch Somebody's Hand" by Diana Ross or any appropriate call-to-action "kick-off" music.

PLAYING TIME: 20 minutes

PRODUCTION NOTES

1. "Together We Rise" was originally written to target youth at a world hunger beach walk-a-thon. This skit may be adapted to any age group, cause or locale by changing the vignettes. It is primarily pantomime except for a few remarks by a narrator who may be the person who introduces the production.
2. The large balloon is secured to the ground at the center of the production area. You may need to adjust balloon securing depending on the amount of wind if performing outdoors.
3. Costumes: Surfer and Sunbather clowns could wear long johns under bathing suits. One suggestion is to sew a bikini to the long johns. The other clowns may wear their usual clown attire.
4. Simulated autos should be of a size that two clowns appear to be *in the same auto*. Handles attached to the inside of the autos will facilitate moving them about.

AT RISE: Scene opens with the large balloon aloft Center Stage about 25 feet above the production area with sign attached in easy view. Beach music begins.

SURFER CLOWN enters wearing loud colored swimsuit or jams and carrying surfboard. He ignores the balloon and sign. Pantomimes testing water with toe; shivers; shrugs shoulders; puts board on the ground; lies on top and paddles with hands. Slowly rises to feet and sways with surf action. Freezes Stage Left.

DANCING CLOWNS enter and move Stage Right. They ignore sign and balloon. They dance with exaggerated motions, then freeze.

Enter **SUNBATHER CLOWN**. Ignores balloon and sign. **SUNBATHER** looks for ideal location and angle to the sun. Licks finger to test wind direction. Lays out towel on left side of stage, encountering problems with wind, sand, etc. Finally sits and rubs on "Sunscreen 100" lotion. Strikes pose and freezes.

Enter several **CAR CLOWNS** carrying make-believe cars. They ignore balloon and sign. They mime "cruising" by waving, honking, etc. They park Stage Right, freeze.

Enter **EATING CLOWN(S)**. They ignore balloon and sign. They juggle containers of food; gulp and slurp and generally make pigs of themselves. Freeze, Stage Left.

Fade beach music out. Enter **LEAD CLOWN**, who spies balloon and sign. Does a visual take and displays anger — shakes fist, kicks ground, hits palm with fist and nods with determination. **LEAD CLOWN** goes to the balloon and tugs string, but can't pull it down.

LEAD CLOWN spots other clowns frozen in actions. **LEAD CLOWN** goes to each group and points at balloon trying to get them to help. Each group ignores him, waves him away or shakes heads saying "No" and refreezes in action pose.

1 **LEAD CLOWN** returns to Center Stage dejected. He
 2 points to head as if to get an idea. He runs to find hidden
 3 oversize Bible, opens it and reads. Shakes head “yes.”

4 **LEAD CLOWN** goes to each group pointing to
 5 Scripture passage in Bible. They nod in agreement. **LEAD**
 6 **CLOWN** waves for them to join him Center Stage. He and
 7 others grab the balloon string and try to pull it down. They
 8 manage to lower it partway, but can’t get it all the way
 9 down. All let go of the string.

10 All **CLOWNS** gather in circle showing dejection by
 11 hanging their heads. **LEAD CLOWN** leads group in unison
 12 motions of pointing at their heads to show they are thinking,
 13 then pointing up in the air for getting an idea simultaneously.

14 Group tries again to pull down balloon and succeeds
 15 in getting it down to where the paper ribbons are
 16 accessible. While **LEAD CLOWN** holds balloon down,
 17 other clowns individually unwrap bundled ribbons and
 18 take strands into audience for audience assistance.

19 **NARRATOR:** *Our clowns have asked for your help. So let’s*
 20 *all pull together on the count of three. Then “Together We*
 21 *Rise” to conquer world hunger (or whatever issue you are*
 22 *promoting). One, Two, Three . . .*

23 All pull on ribbons and string and lower the balloon.

24 **LEAD CLOWN** removes world hunger sign, rips it up
 25 and throws it to the ground. *(Pieces should be picked up later.)*

26 **NARRATOR** leads audience in cheering. **LEAD CLOWN**
 27 secures alternate sign to balloon or string announcing the
 28 hunger walk *(or other event you are promoting)*. **LEAD CLOWN**
 29 lets balloon rise again. *(Option: Balloon can be released*
 30 *according to local ordinances and environmental regulations.)*

31 **NARRATOR:** *Our hunger walk now begins! Your efforts are*
 32 *helping stamp out world hunger, so let’s all stamp on the*
 33 *hunger sign as we begin our walk!*

34 Start tape of “We Are the World” or other appropriate
 35 song.

Once Upon a Tithe

THEME: Stewardship

AGE LEVEL: Children through Adults

CAST: 3-5 clowns — 1 Narrator clown
1 Poor clown
3 Vendor clowns (may be one clown
if necessary)

PROPS:

1. Bench or two chairs
2. Bouquet of 10 balloons on sticks
3. Brightly colored hat or scarf
4. Ice-cream cone (real or prop)
5. Umbrella (shred the canopy of the umbrella to add humor)

PLAYING TIME: 10 minutes

PRODUCTION NOTES

1. This play would work well for a kick-off of a church's stewardship campaign, a Sunday school skit during the stewardship season, or a children's church experience.
2. Set up a bench or two chairs at Center Stage. A bouquet of 10 balloons should be placed in a far corner of the stage.
3. The skit could be ended with some comments by the minister or stewardship chairperson.
4. Some light, recorded, circusy music (suggestion: "The Entertainer" by Scott Joplin) could be used between narrated parts.

1 **NARRATOR:** *Once upon a tithe — or was that time? — there*
 2 *was a man who had nothing.*

3 Enter **POOR CLOWN**, kicking pavement and showing
 4 empty pockets. Freeze Center Stage.

5 **NARRATOR:** *God gave the poor man a beautiful bouquet of*
 6 *balloons, that he might trade three of them for clothing to*
 7 *keep him warm, three of them to trade for shelter from*
 8 *the rain and cold, and three of them to trade for food when*
 9 *he was hungry. The last balloon was given so the man*
 10 *would have something to give back to God in gratitude*
 11 *for the other nine.*

12 **POOR CLOWN** unfreezes and pantomimes the
 13 following action: Hears a voice by cupping hand to ear.
 14 Looks upward and mimes “Who me?,” points to self and
 15 looks around stage. He spies the balloon bouquet and does
 16 a double take. Shows excitement and joy and runs over
 17 to get balloons. **POOR CLOWN** returns to Center Stage.
 18 Counts balloons — three for **ME**, raises three fingers and
 19 points to self; pauses; three more for **ME**, raises three
 20 fingers and points to self again; pauses; and even three
 21 more for **ME**; same pause; and **ONE** for God. **POOR**
 22 **CLOWN** points upward and nods he understands. He then
 23 puts bouquet over his shoulder and walks jauntily in a
 24 circle, happily whistling. He returns to Center Stage.

25 **VENDOR CLOWN 1** enters wearing outrageous hat
 26 (or bright scarf). Meets **POOR CLOWN** Center Stage.
 27 **POOR CLOWN** spots **VENDOR 1** with the unusual hat.
 28 **POOR CLOWN** admires the hat by circling **VENDOR**
 29 **CLOWN 1** to view it. **POOR CLOWN** looks back and forth
 30 from balloons to hat. Gets an idea! Puts up three fingers
 31 and points to balloons and then at hat offering to trade.
 32 **VENDOR CLOWN 1** thinks for a moment, nods head OK,
 33 and removes his hat. **POOR CLOWN** picks out three
 34 balloons and offers them with a flourish. Takes the hat
 35 and sets it jauntily on his head. **VENDOR CLOWN 1** exits.

1 POOR CLOWN walks around in circle again, primping
2 hat to show it off. Returns to Center Stage.

3 VENDOR CLOWN 2 enters swinging a (closed)
4 umbrella. Meets POOR CLOWN Center Stage. POOR
5 CLOWN tips hat. Spies umbrella longingly. Waves free
6 hand in an arc over head to show shape of umbrella. Offers
7 to trade three balloons for the umbrella. VENDOR
8 CLOWN 2 agrees. POOR CLOWN picks out three balloons
9 and offers them with a flourish. POOR CLOWN receives
10 the umbrella and twirls it a few times proudly. VENDOR
11 CLOWN 2 exits. POOR CLOWN feels raindrops by holding
12 one hand up. Shows umbrella proudly. Tries to open it
13 while still holding his balloons; struggles, dropping both.
14 Finally POOR CLOWN is able to open the umbrella and
15 picks up the balloons. He huddles under umbrella,
16 protecting himself and the balloons. Sensing the rain has
17 stopped, he holds out his hand to test. He folds the
18 umbrella and freezes.

19 VENDOR CLOWN 3 enters and approaches POOR
20 CLOWN holding an ice-cream cone. POOR CLOWN sees
21 VENDOR CLOWN 3 and cone. Rubs tummy and licks lips.
22 POOR CLOWN offers three balloons for the cone.
23 VENDOR CLOWN 3 agrees and gives POOR CLOWN the
24 cone. POOR CLOWN's hands are full so he can't count the
25 balloons. Looking frustrated, he returns the cone to
26 VENDOR CLOWN 3. POOR CLOWN counts three balloons
27 and gets the cone in return. VENDOR CLOWN 3 exits.
28 POOR CLOWN sits down on the bench, then lays down
29 his umbrella and begins licking his cone with gusto. He
30 slowly notices he has but one balloon left and freezes.

31 *NARRATOR: And the man looked at the tenth balloon, and*
32 *it seemed better than all the others. He knew that God*
33 *had given him the tenth balloon so that it might be*
34 *returned back to him out of gratitude for the other nine.*
35 *But the tenth balloon looked bigger and brighter than the*

1 *rest, and he reasoned that God had all the balloons he*
 2 *needed, so the man kept the tenth balloon to play with.*

3 **POOR CLOWN** plays with balloon, bouncing,
 4 dancing, tossing, etc. He ends by hugging it tightly to
 5 himself. Balloon pops. *(To ensure that balloon will pop, carry*
 6 *a pin in glove or costume)* **POOR CLOWN** looks at the balloon
 7 in surprise, then examines it by picking at the rubber
 8 shreds. Shrugging his shoulders, **POOR CLOWN** then
 9 offers it up to God and freezes.

10 **NARRATOR:** . . . And the man gave God back only the stick.
 11 *(Pause)* **Proverbs 3:9** says, “Honor the Lord by making him
 12 an offering from **THE BEST** of all that your land produces.”
 13 *(GNB)* Don’t be like the clown, who should have given God
 14 his best, brightest balloon right away, but instead gave
 15 him the stick that was left. God supplies all our needs, and
 16 he even gives us a bit extra, so that we might give it back
 17 to him to show our gratitude.

The Lost Sheep

*(The Parable of the Lost Sheep
from Matthew 18:10-14 and Luke 15:3-7)*

THEME: Outreach

AGE LEVEL: All ages. Kindergarten-Elementary children
for performers

CAST: 2 or more Shepherd clowns
10 to 30 Sheep (kindergarten to 2nd grade children),
including one Lost Sheep.
1 to 5 Assistants for children
Narrator

PROPS: 1. Shepherd costumes for clowns: Long robes, sandals,
headpieces of long, rectangular pieces of material tied
to their heads with cords, and crooks.
2. Little lamb masks for children (see pattern attached)
3. Abacus
4. Small chalkboard
5. Hand calculator
6. Telephone receiver

NOTE: All props are optional with substitution of pantomime.

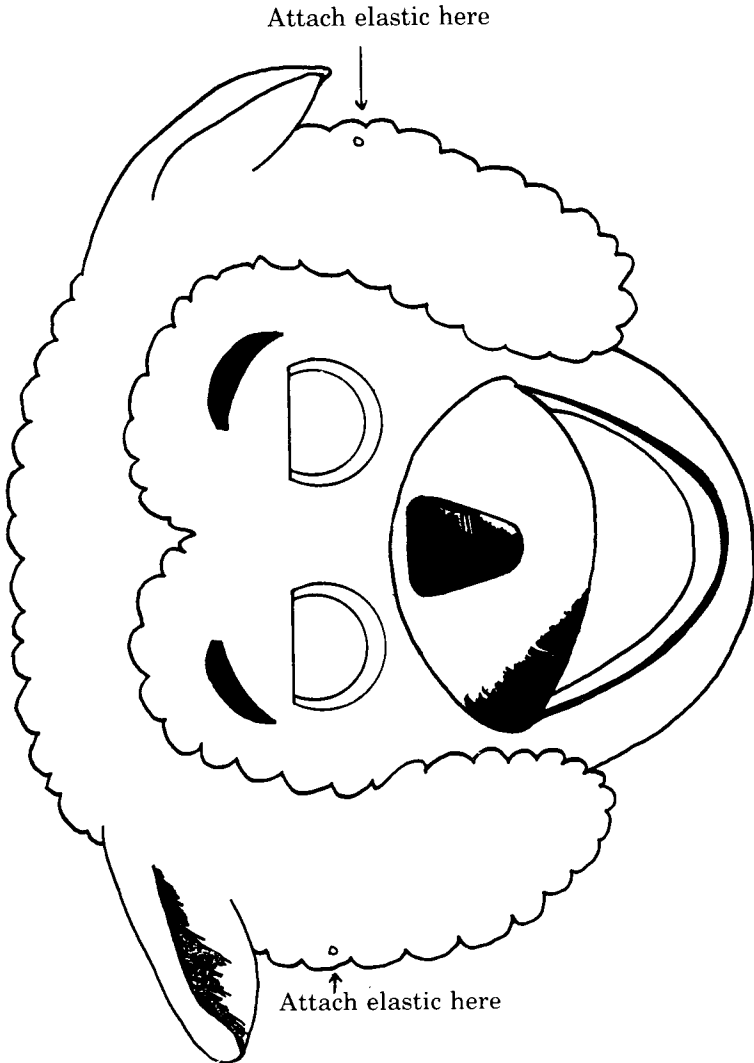
PLAYING TIME: 15-20 minutes

PRODUCTION NOTES

1. The week before performance, give masks to children to cut out, color and attach elastic.
2. Make sure the children can see through the eyeholes.
3. Teachers should rehearse the childrens' parts with younger children ahead of time.
4. If possible, children should sit on a riser or stage so they can be seen by the audience.
5. Children should wait in a hallway or outside the performance hall until Narrator starts "Once there were some shepherds . . ." line.
6. It helps if the Narrator can add some inflection or characterization to the reading.

LITTLE LAMB MASK

Enlarge to desired size on copier. Cut out around mask. Cut out eye and mouth slots. Attach elastic to corner edges.



NARRATOR: *One day long ago some priests and teachers came to listen to Jesus. They were angry at Jesus for speaking and even eating with people the priests thought were bad, such as tax collectors and poor people. Jesus told the priests and teachers a story, or parable, to show them that even people who had done wrong or some way seem lost are loved by God and through God can be found and change their ways. We would like to retell this story in a very special way.*

Once there were some shepherds who were bringing their sheep home for the night.

The SHEPHERD CLOWNS and SHEEP (*children in sheep masks*) move through the congregation or audience toward the stage. The children should make a “Baaa” sound as sheep and hold their hands in front of their chests as hooves. One child will drop out of the group at the rear of the audience. (*Assistants will facilitate in moving the children forward and helping the Lost Sheep child know where and when to “get lost” and when to “Baaa” later in the skit.*)

NARRATOR: *As the shepherds were bedding their sheep down for the night, they began to count their sheep to make sure they were all there.*

The SHEEP group together on the floor and slowly fall asleep. The SHEPHERDS begin counting the sheep. Then they individually fall asleep also and begin snoring.

NARRATOR: *And you know what happens when you start counting sheep. Our shepherds really began to cut some Zzzs.*

The SHEPHERDS awaken with a jerk.

NARRATOR: *Again, they began to count their sheep.*

The SHEPHERDS begin counting on their fingers, then turn to one another in shock.

NARRATOR: *There was one little sheep missing!*

The SHEPHERDS count again using a chalkboard and/or abacus.

1 **NARRATOR:** *They checked again. (Pause) But there was still*
 2 *one missing! They even double-checked with their*
 3 *shepherds' portable home and tent mini-computer.*

4 **SHEPHERDS** count using a pocket calculator.

5 **NARRATOR:** *But there was still one little lamb missing! Oh,*
 6 *no! What will our slightly simple shepherds of the Saharan*
 7 *sands do?*

8 **SHEPHERDS** shrug shoulders, tear hair, jump
 9 around frantically. All point in different directions.

10 **NARRATOR:** *They left their flock of 99, plus or minus a dozen*
 11 *or so, to search for the one that was lost.*

12 **SHEPHERDS** rush off and search through the
 13 audience for the LOST SHEEP.

14 **NARRATOR:** *They searched . . . (Pause) and they searched . . .*
 15 *(NARRATOR can repeat these lines, pausing between them,*
 16 *according to the size of the room and how much searching the*
 17 *SHEPHERD clowns do.)*

18 The **SHEPHERDS** meet in the front of the audience.
 19 They shrug their shoulders and throw up their hands in
 20 frustration over their futile search.

21 **NARRATOR:** *They looked everywhere! Well, almost*
 22 *everywhere, when they heard . . .*

23 The **SHEPHERDS** all of a sudden hear a "Baa" sound
 24 from the rear of the audience by the LOST SHEEP who
 25 had dropped out. They run to find their little lost lamb.

26 **NARRATOR:** *And they found their little lost sheep and were*
 27 *filled with joy and thanksgiving.*

28 **SHEPHERDS** hug each other and the LOST SHEEP,
 29 and then they carry the LOST SHEEP to the front stage
 30 area.

31 **NARRATOR:** *So they carried their lost sheep back to where*
 32 *they had left the flock of 99, plus or minus a dozen or so,*
 33 *and were very happy indeed! Then they called their friends*
 34 *and neighbors to tell them the good news.*

35 **SHEPHERDS** pantomime telling their friends over a

1 telephone receiver their good news.

2 **NARRATOR:** *"We are so happy that we have found our lost*
3 *sheep," they said to their friends. "Let's give thanks to*
4 *God and have a party!"*

5 **SHEPHERDS** raise hands to heaven and dance
6 around.

7 *(Optional ending/closing:)*

8 **NARRATOR:** *So in a story told nearly 2,000 years ago, we*
9 *have learned, like the shepherds, that even people who*
10 *do wrong and seem lost in their evil ways are loved by*
11 *God and can change their ways with God's help. Amen*
12 *and Amen!*

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