

The International Spy Academy drama is a major part of the VBS program and is presented during the closing assembly each day. It is a continuing story with each day's installment designed to entertain and touch upon the theme of the day.

Why Live Drama?

At a time when kids are so accustomed to watching videos, live drama can be a treat. Not only do kids love to watch it, but chances are there are teens and adults in your church who love to act and are looking for opportunities to use their gifts. Just try it and see if it isn't one of the best things about your VBS program and one of the main reasons why kids want to come back the next day!

For those who are unable to pull off a live drama, *International Treasure* (available on DVD 11-2-058) features the experienced drama team of a VBS test church performing the daily dramas before a live audience.

Setting

The drama takes place in the present, in a fictional European country named International City.

Cast of Characters

JESS TURNER

- ISA Special Agent and leader of the Truth Force
- Brave and competent
- A mature follower of Christ

CASEY MCDONALD

- British ISA Special Agent and member of the Truth Force
- Intelligent and experienced
- A mature follower of Christ

DRESDEN KOHL (VOICE ONLY)

- ISA Special Agent and member of the Truth Force
- A technical specialist
- A mature follower of Christ

FLORA ("FLO") POTTS

- Flower shop owner
- A "Southern Belle" (citizen of International City, but born and raised in Alabama)

- A follower of Christ

INSPECTOR NOCLUE

- A member of the International City police force
- Incompetent and prone to mishaps
- Believes himself to be an asset to the department

CHANCELLOR MAX DEVLIN

- Corrupt, 3-term head of state
- A VENOM operative
- A key participant in the plot to seize control of International City and transform it into a secular state

BAELOCH

- A member of the Evil Villain Network
- Highly intelligent and a master of disguises
- A key participant in the plot to seize control of International City and transform it into a secular state

FRANCOIS PARFAIT

- BAELOCH disguised as a French artist and sculptor
- Extremely arrogant

COMMISSIONER ALEX FRANKLIN (DAY 5 ONLY)

- International City Police Commissioner

Synopsis

International City, a European city-state with a strong Christian heritage, has been infiltrated by members of a secret order, called VENOM. The ultimate goal of this evil organization is to take over the world, one country at a time, and remove all references to the one true God.

When the International City Archives building burns to the ground and their Constitution is lost, it is all a part of VENOM'S diabolical plan to force the writing of a new document—one that will give them complete control. But hope remains in that many years ago, a man named Simon Dettwiler became suspicious of certain government officials and hid one of the originals of the Constitution to keep it safe. The only problem is that no one remains who knew where it was hidden.

It's against this backdrop that the International Spy Academy gets involved by sending in the Truth Force. Their mission is to locate and recover the only remaining original

Overview

Constitution before the Chancellor, a VENOM underling, can ram through a new one by the end of the week.

While the Chancellor tries to maintain his sanity dealing with the incompetence of Inspector Noclue, the Truth Force finds aid in Flora Potts, the flower shop owner. Not only is she a Christian, but she's also a long time member of the Historical Society. Her timely assistance helps lead them to the right clues and, ultimately, the saving of International City.

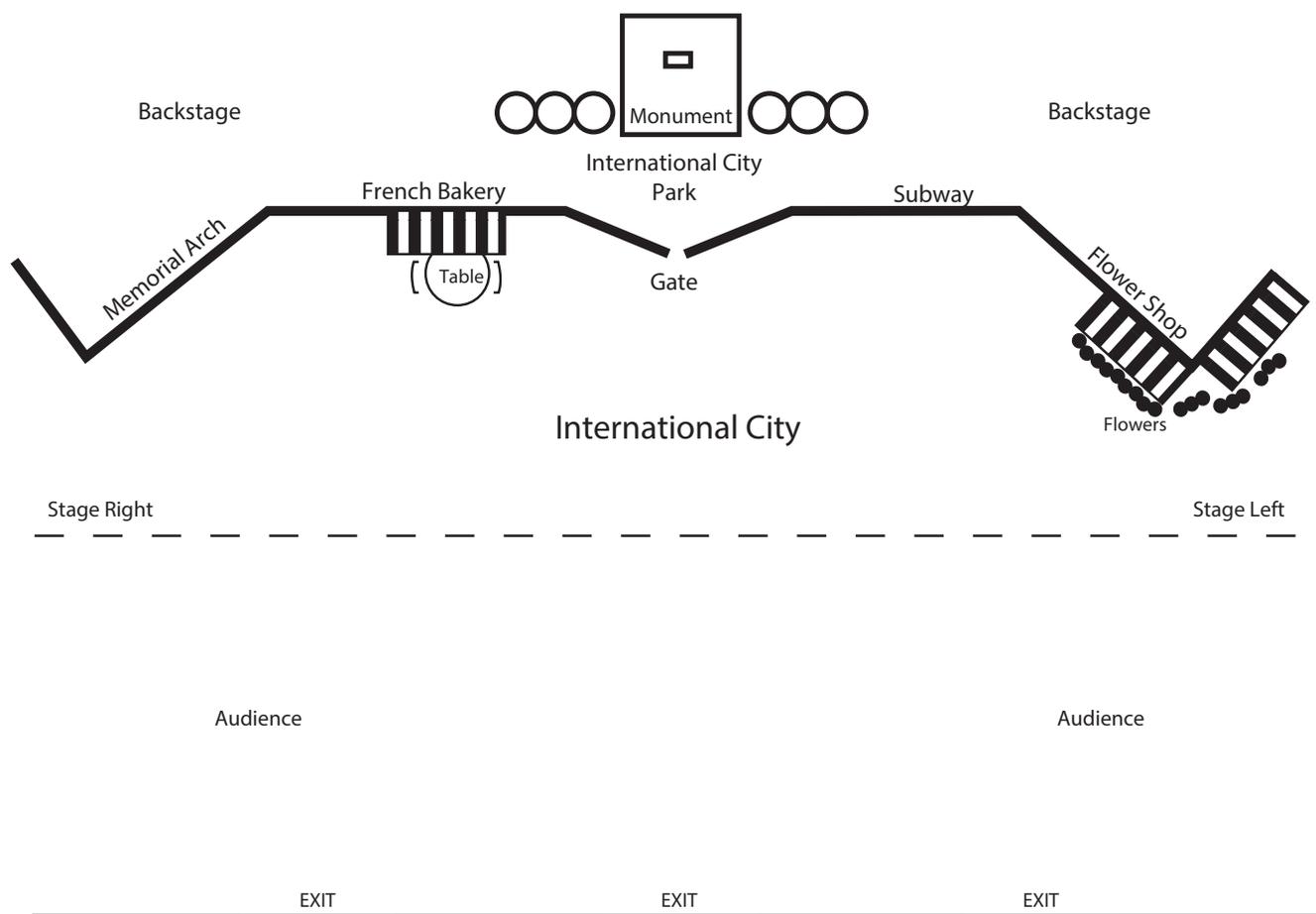
Theme Tie-In

The spiritual theme of International Spy Academy is the one (and only) true God. On Day 1, we'll be confronted with the fact that among all the supposed "gods" out there, there's really only one true God. On Day 2, we'll discover that our

God is three-in-one—Father, Son, and Holy Spirit. On Day 3, we'll be introduced to a few of God's limitless attributes. On Day 4, we'll learn how to become children of God. And, finally, on Day 5, we'll be challenged to love God with everything we've got. To help reinforce some of what has been taught each day, the dramas will briefly touch upon these things.

Venue Diagram

The following diagram gives an aerial view of a typical venue (church sanctuary or auditorium) with the location of the set and certain aspects of the story in relation to the stage, the audience, and the exits. You may need to adapt the stage directions to your particular setting.



DRAMA

Production Notes

As the drama director, you will be producing and directing the drama. A well-performed production is very rewarding and will bring energy and excitement to your VBS program. It can also leave the children with a desire to return the next day and bring their friends!

The Role of Prayer

“Unless the Lord builds the house, they labor in vain who build it; unless the Lord guards the city, the watchman stays awake in vain” (Psalm 127:1).

The importance of prayer in relation to every aspect of your VBS program cannot be over emphasized. Even if you, your cast, and crew are exceptionally talented or experienced, your dramas will have little eternal impact upon those in the audience unless God blesses it. Pray for yourself, your actors, and your crew regularly. Pray for each meeting and rehearsal. Pray for the effectiveness of your dramas and for the children and adults who will watch them. When you encounter problems or challenges of any kind, pray and watch God do amazing things as you trust Him. Finally, and most importantly, pray that God would be glorified and that He would save people as a result of your VBS!

First Steps

Become very familiar with the drama scripts by reading each day’s script several times. Get to know each of the characters before you cast the parts and schedule your first rehearsal. Also, because each facility is unique, it may be necessary to adapt the script and stage directions somewhat to your particular situation.

Casting

The drama is written with six main parts and one small, last day only, part (Commissioner Franklin). In addition, there is a voice-only, two line bit part (Dresden Kohl) on Day 4. The

largest roles are Jess Turner, Casey MacDonald, and Flora Potts. Three of the parts are preferably male and one preferably female; however, the scripts can be adapted depending upon the gender of the actors available.

MAIN AND SUPPORTING CHARACTERS:

All parts are five-day appearances unless indicated otherwise.

Jess Turner – Male or Female

Casey McDonald – Male or Female

Flora Potts - Female

Inspector Noclue – Male

Chancellor Max Devlin (Days 1, 3, 4, and 5) – Male

Baeloch / Francois Parfait (Days 2, 3, and 5) – Male

MINOR PARTS:

Commissioner Franklin (Day 5 only) – Male or Female

Dresden Kohl (Day 4 voice only) - Male or Female

Because the drama is so important, take great care in choosing your actors. Choose teens or adults who not only have some dramatic ability but also are dependable and work well with other people. This will make your job easier and more enjoyable. Make sure the actors understand the level of commitment required before they agree to volunteer.

Extended Script Option

Depending on the number of available actors you have for your VBS drama and their drama experience, you may want to consider the extended script option that is provided on the Resource DVD-ROM. This version of the drama has two additional characters; and, as a result, the scripts are a minute or two longer. Along with the extended scripts, extended version character descriptions, costume suggestions, and props lists are also provided.

Rehearsal and Production Schedule

The following schedule should be used as a guide and should not be considered a comprehensive list of “to do” items. You will need to add to or adapt the schedule depending upon your own particular situation.

Eight Weeks before VBS

- Host an orientation meeting with your entire cast.
- Distribute the daily scripts.
- Introduce the drama premise and the characters.
- Read through one or two of the scripts to acquaint the actors with the drama.
- Establish a rehearsal schedule. (Make sure cast members bring their calendars with them.) Begin weekly rehearsals immediately and twice weekly rehearsals four weeks before VBS. In addition, an extended dress rehearsal (3–4 hours) of all five scripts on stage should be scheduled for the weekend just before VBS begins.
- Communicate expectations regarding attendance at rehearsals and behavior during each rehearsal.
- Exchange cell phone numbers and email addresses. An email loop is very helpful to pass along important information in a hurry, but be sure everyone checks his/her email on a regular basis before you decide to use this method.
- Encourage the actors to read the scripts daily to become familiar with the storyline and the characters.

Seven Weeks before VBS

- Conduct a read-through of each day’s script with the entire cast.
- Encourage actors to read the scripts daily.

Six Weeks before VBS

- Conduct a read-through of each day’s script with the entire cast.
- Encourage actors to read scripts daily and begin to learn their lines.
- Meet with set design and construction crew to discuss set design.

Five Weeks before VBS

- Focusing on one script (or two) per rehearsal, begin to block scenes (movement and positioning of characters).

- Encourage actors to read scripts daily and learn their lines.
- Remind actors that starting next week, rehearsals will be held twice each week.

Four Weeks before VBS

- Focusing on one script (or two) per rehearsal, continue to block scenes.
- Encourage actors to learn their lines.
- Purchase/collect set materials.

Three Weeks before VBS

- Focusing on one script (or two) per rehearsal, continue to block scenes.
- Begin to limit the use of scripts by the actors.
- Discuss costume needs and assign collection of props.
- Create set pieces.

Two Weeks before VBS

- Continue with blocking rehearsals. (Limit use of scripts.)
- Discuss rehearsal schedule for next week (the most important week of rehearsals!) reminding the cast of the extended dress rehearsal of all five scripts on stage. (Allow 3–4 hours.)
- Discuss progress regarding costumes and props.
- Meet with sound and lighting crew to discuss microphones, music, sound effects, and lighting.
- Continue work on set pieces.

One Week before VBS

- Conduct rehearsals with no scripts.
- Make sure all costumes are assembled and all props are collected.
- Install set early in the week for dress rehearsal on the weekend.
- Conduct an extended dress rehearsal of all five scripts on stage with sound and lighting.

During VBS

- Conduct run-through rehearsals on stage before each day's drama. Schedule auditorium to be "closed" between the opening and closing assemblies for this purpose.

Tip Corner

- To help motivate actors to learn their lines, set deadlines to memorize each day's script.

- A complete read-through of all five scripts recorded on CD can be a handy tool to aid the actors in the learning of their lines.
- Resist the tendency to neglect rehearsing the Day 5 script because it's later in the VBS week. Your drama should end on a high note, instead of a weaker performance.

A Word About Drama for Children

Blocking

The movement and positioning of characters is a vital part of a successful drama. Well-designed movements bring life to the scripts and keep things from stagnating. Given the fact that your audience is primarily children, it is necessary to be conscious of pace and energy. When things stagnate, children begin to lose interest, become fidgety, and start talking to their neighbors. Encourage your actors to learn their lines as quickly as possible so that more time can be devoted to developing good blocking.

Voices, Gestures, and Facial Expressions

To further enhance the effectiveness of your dramas, be sure to use dramatic voices, gestures, and facial expressions (where reasonable and appropriate, of course). Even adding a funny quirk or mannerism to one of the characters is a

good way to liven things up. Children respond favorably to characters who are very dramatic.

Foreign Accents

Accents can also make a character more interesting to listen to. If you have actors that can do them well, consider using this device with one or two of the characters, but don't overdo it. Check Internet sites for help with accents.

The parts of Inspector Noclue and Francois Parfait work especially well with a French accent, and a British accent is appropriate for the part of Casey MacDonald.

Volume and Clarity

Children will quickly lose interest if they cannot adequately hear what your actors are saying. Therefore, continually remind your actors to speak loudly and clearly at all times. If possible, it is ideal for every actor to have a wireless microphone (with fresh batteries daily!).

Support Crew

You, as the drama director, will need assistance in the following areas:

Set Design and Construction

This may require a team of people to design (using *the International Spy Academy* set concept), purchase materials for, paint, and assemble the set.

Sound and Lighting

In addition to your normal sound technician, you'll need someone to play the drama music and sound effects at the designated times throughout the week. Someone will also be needed to handle the lighting cues.

Costumes and Props

For the most part, the actors can be responsible for their own costumes and props; however, it is helpful to have someone oversee and manage the collecting (or making), use, and return of costumes and props.

Rehearsal Assistant

It is helpful to have another set of eyes and ears during each rehearsal. This person can take notes, offer suggestions, and when the time comes to limit the use of scripts, the assistant can feed lines to the actors as necessary.

Costume Descriptions

The following costume descriptions are suggestions only. Costume stores and thrift shops are good sources for clothing and accessories. Volunteers willing to sew can make costume items from fabric store patterns. When a particular item cannot be found inexpensively or made easily, simply make an appropriate substitution.

Tip Corner:

- Check high school drama departments for costumes and accessories.
- Check the Internet for costume ideas.

JESS TURNER

- Black Truth Force t-shirt, black pants, black shoes, wristwatch

CASEY MACDONALD

- Black Truth Force t-shirt, black pants, black shoes, wristwatch, backpack

FLORA POTTS

- Colorful, flowery top, pants, apron

CHANCELLOR MAX DEVLIN

- Dark suit, white shirt, brightly-colored tie, dress shoes, wristwatch

INSPECTOR NOCLUE

- (French police summer uniform) Light blue, short-sleeve collared shirt (with shoulder bars, if possible), dark blue pants, dark blue belt with gold clasp, black shoes, wristwatch, gold police badge, French police hat, thin mustache

BAELOCH

- White, long-sleeve collared shirt, black pants, black dress shoes, black hooded cloak

FRANCOIS PARFAIT

- (French artist costume) Long-sleeve striped shirt, dark pants, red scarf, vest, beret, glasses, facial hair

COMMISSIONER ALEX FRANKLIN

- Suit and tie, dress shoes, long trench coat

Daily Props List

Day 1

- Envelope with communication device (for Jess)
- 2 Sensor pens (black stick pens)
- 2 Earpieces (or can just pretend because of their small size)
- Chancellor's cell phone
- Flowers (lots of them!)
- Flora's broom
- Inspector's ID
- Flora's planter (to be "broken")
- Shelf of flowers (to be knocked over)
- Inspector's calling card
- Flora's trash can

Day 2

- Casey's backpack
- 2 Sensor pens
- "Diaries" (optional, as they will be inside Casey's backpack)
- Truth Force Memory Eraser device (anything techy and cool looking)
- Donut box with donuts
- Flora's tote bag

Day 3

- Podium (lightweight)
- 2 Folding chairs
- International City's 200th Birthday decorations (see NOTES)
- Casey's disguise (jacket, scarf, and sunglasses)
- Casey's smartphone
- Casey's sensor pen
- Envelope (w/ blank slip of paper inside)
- Truth Force Scope (small tube painted black)
- Parfait's small bouquet of flowers
- Parfait's money
- Chancellor's cell phone
- Chancellor's speech notes
- Duct tape, rope, and step stool

Day 4

- Casey's watch/transmitter
- Chancellor's bouquet of flowers
- "Bug" (or can just pretend because of its small size)
- Jess's note (with clue)
- Bag of chips, can of pop
- Podium (lightweight)
- Inspector's speech notes
- Chancellor's cell phone
- Chancellor's flashlight
- Inspector's donut
- Large cloth sack and duct tape

Day 5

- Casey's Chancellor disguise (see NOTES)
- Jess's handcuffs
- Chancellor's disguise—trench coat & hat
- Inspector's handcuffs

- Jess's tube with "Constitution" inside (see NOTES)
- Flower shop address number "stone" (see NOTES)
- Jess's cell phone

NOTES:

INTERNATIONAL CITY'S 200TH BIRTHDAY DECORATIONS

Two or more colorful balloon bouquets are all that is needed to decorate the set for Day 3. If you use helium, mylar balloons are suggested. Also, a 2-ft. section of trim from the monument base should be lying on the ground in front of the base [see Set Design and Construction]. This was caused by the mysterious monument thieves and will help set the stage for the Cross scene at the end of Day 5.

CASEY'S CHANCELLOR DISGUISE

To disguise herself as the Chancellor, Casey should wear a trench coat and fedora and use a newspaper to hide her face from the audience. Also, if possible, she should use any full head mask that can be pulled off as she drops the newspaper. To disguise her voice, the person playing the Chancellor will be saying Casey's lines from back stage until the point where she reveals her true identity.

JESS'S TUBE WITH "CONSTITUTION" INSIDE

Use a standard mailer tube painted black. To add a strap, drill a hole near the top and bottom then thread a rope through and tie the ends. Use a piece of roll paper for the "Constitution."

FLOWER SHOP ADDRESS STONE

Use a piece of cardboard for the address stone. Add the number "379" and then attach with one screw so it will swing open to reveal the cavity behind the stone. For the cavity, simply paint a black circle or square. From a distance, no one will know that it's not a real hole.

Media & Sound Effects List

Daily

- Theme Music

Day 1

- ISA Commander Video Segment
- Screen Message: "Secret checkpoint, International City, Late at night"
- Transition Music
- Screen Message: "The next morning"

Day 2

- Transition Music
- Screen Message: "Two hours later"
- Villain Music
- Transition Music
- Screen Message: "Later that evening"
- "Gong" sfx

Day 3

- Transition Music
- International City 200th Birthday Celebration slide
- Announcer Audio Segment
- "Crowd Noise" sfx
- "Applause" sfx

Day 4

- "Walkie-Talkie Voice" effect (see NOTES)
- Baeloch Audio Segment (see NOTES)
- Transition Music

- Screen Message: "Two hours later"
- Transition Music
- Screen Message: "Later that evening"
- "Hits & Punches" sfx

Day 5

- Villain Music
- "Cell Phone Ring" sfx

NOTES

"WALKIE-TALKIE VOICE" EFFECT

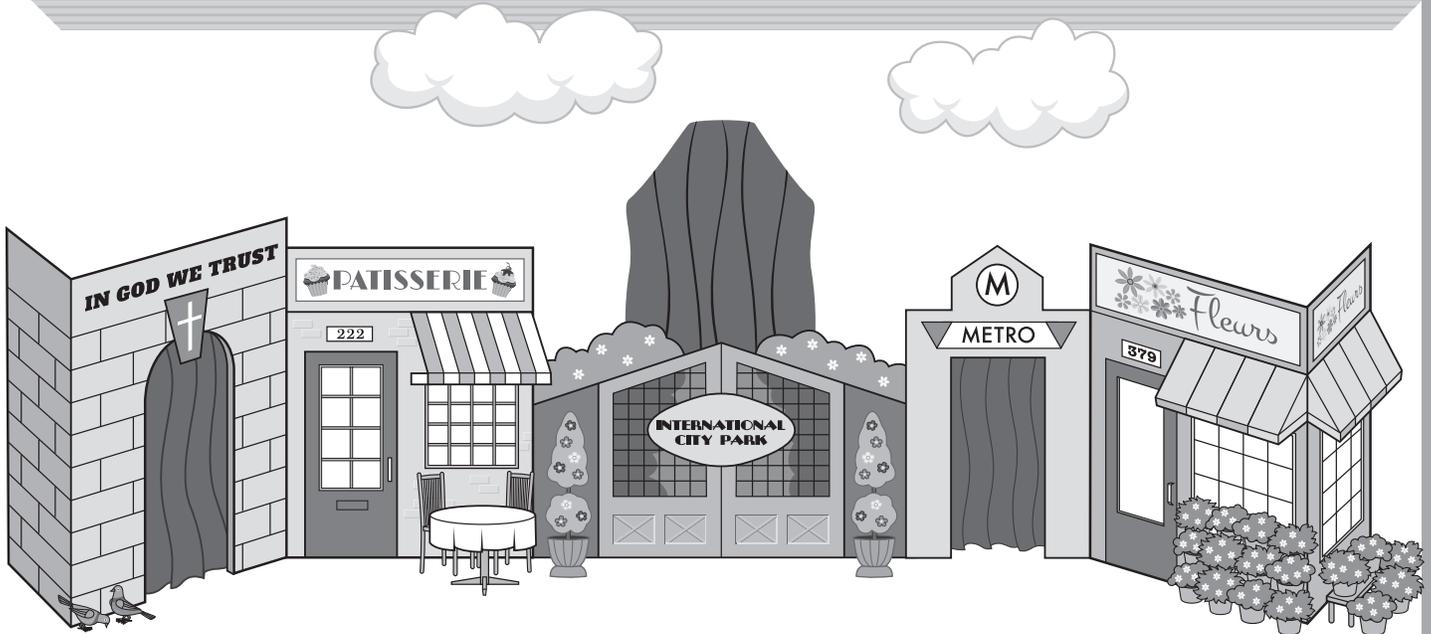
This effect can be achieved at the sound board. Temporarily remove (EQ) all the low frequencies and some of the highs from the channels that Jess and Dresden are using as they read their lines from backstage. Just experiment until you get the sound you want.

BAELOCH AUDIO SEGMENT

This piece can either be a recording or a live reading by your Baeloch character.

DRAMA

Set Design & Construction



The set for your VBS is very important. It not only creates a setting for the drama but also helps establish the mood for the entire VBS. A well-crafted set will excite the children's imagination, creating energy and enthusiasm.

The suggested design for your VBS set is shown above. It's called International City and is designed to resemble a

European city street with a French influence. Use it as a guide and, when necessary, adapt it to your particular setting and circumstance. You may need to make size and design adjustments if your stage will not accommodate the set as shown.

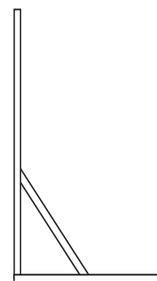
Step 1: Construct Your Set Pieces

The buildings in the International City set consist primarily of 4'x8' panels placed side-by-side and horizontal panels on top. The only exception to this is the Metro station entrance which is just wide enough to accommodate an entryway. Your panels should be constructed using rigid materials, such as: corrugated cardboard, polystyrene insulation, luan plywood, or a combination of these materials. For best results, consider making "flats" (panels attached to lightweight wooden frames) and "jacks" (wooden supports) to prop them up. For basic instructional videos on building stage flats and jack construction, please visit [YouTube.com/AnswersVBS](https://www.youtube.com/AnswersVBS).

All four buildings have entryways. The Memorial Arch and the Metro station entrance each use black drape while the

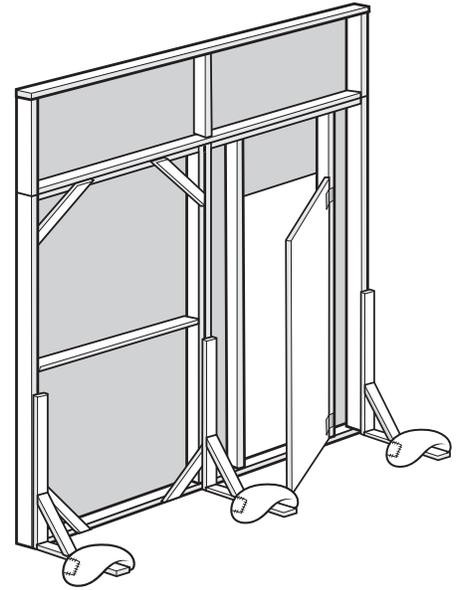
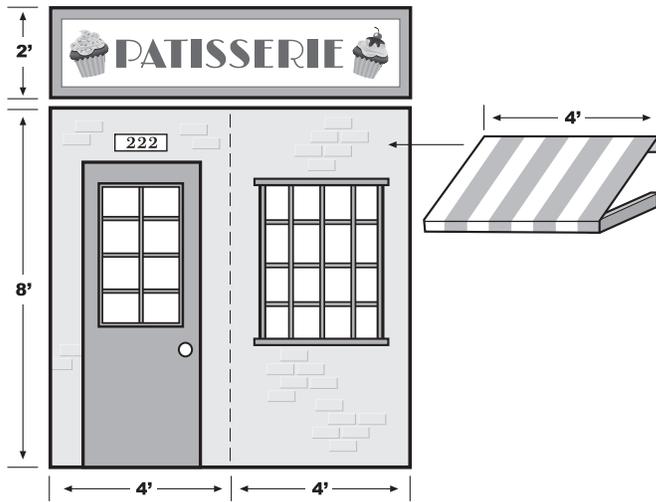


BASIC "FLAT" CONSTRUCTION



BASIC "JACK" CONSTRUCTION

DRAMA

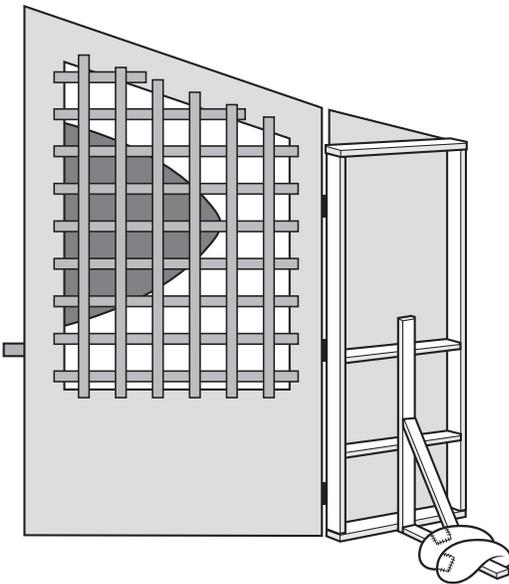


pastry café and the flower shop have actual doorways. Construct the doorways with wood framing and inexpensive, unfinished hollow core doors.

The pastry café and the flower shop have striped awnings. These are made from pieces of corrugated cardboard and propped up with a small board on each side

International City Park Gate

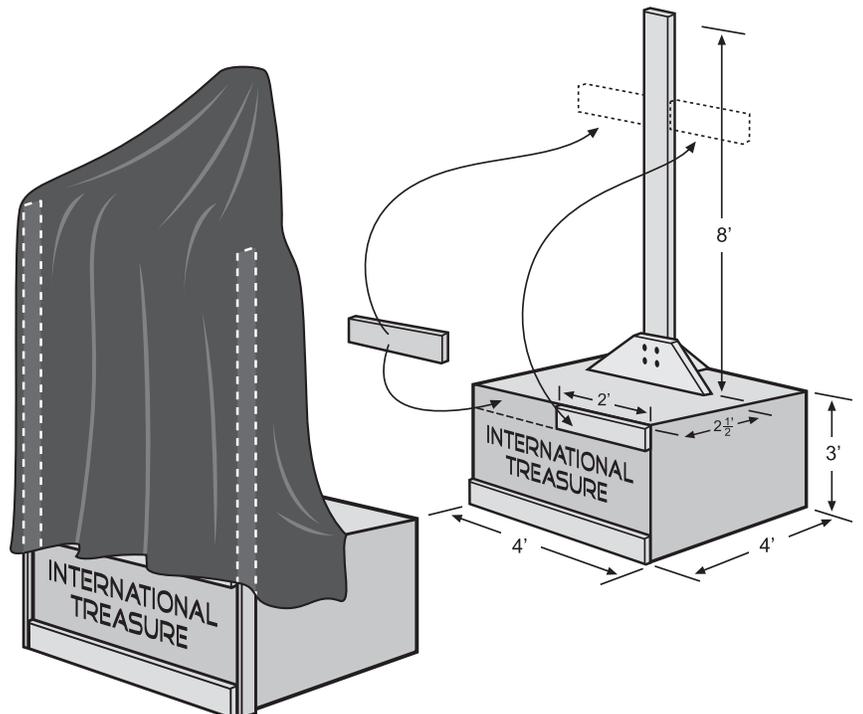
The double gate in the center of the set consists of two 4'x7' doors made from 4'x8' sheets of plywood. To dress them up, cut out the centers and cover with lattice. The tops can be straight, arched, or angled as shown. The doors should hinge on either side from narrow flats that are well-anchored.



Monument

The mysteriously shrouded structure behind the gate is a monument. However, when it's unveiled during the drama on Day 3, the statue is gone (stolen!), and all that remains is the base, a vertical support, and a tied and gagged Inspector Noclue sitting on a stool! For purposes of the drama, then, you will need a sturdy monument base (with the suggested dimensions) and an 8-foot high, 2x6 board for the vertical support. For a shroud, use a large piece of black fabric held up by the vertical support and two additional boards, temporarily affixed to the sides of the base with Velcro. The two additional boards should be removed with the shroud when the monument is unveiled.

On the front of the base should be the words, "International Treasure" in large letters with 6' wide trim pieces above and below. The trim should be made from polystyrene foam (available at hardware stores and home centers).



IMPORTANT: The top trim piece is divided into two equal sections that will be used to form a cross during the last day of the drama. Therefore, the sections should be attached to the base with Velcro so they can be removed easily. (The

bottom trim piece can be permanently attached, however.) You will also need to apply Velcro to the appropriate ends of the sections and the spots where they will attach to the 2x6 vertical support to make the cross.

Step 2: Paint Your Set Pieces

When it comes to painting your buildings, you may feel a realistic look with lots of tans and grays is the way to go. Remember, however, that kids like color, so don't be afraid to "think outside the box" a little, when it comes to selecting your paint colors. Bright blues, reds, oranges, golden yellows, lime and kelly greens, hot pinks, and purples can all be excellent choices. Be careful, however, with some colors like bright yellow, that work well in small doses but can be too intense over large areas. See the Resource DVD-ROM for a couple suggested color schemes.

Also included on the DVD-ROM are clip art images including flowers, topiaries, pigeons, address numbers, and letterings for the various signs. Use an overhead projector to enlarge and transfer the images directly onto the set panels or make as separate pieces to be added later. As an alternative to painting individual letters and numbers, you can simply print them and cut them out. See below for directions on how to enlarge and transfer clip art and how to make large letters for signs without painting.

SPECIAL NOTES:

- To paint the block pattern for the Memorial Arch, consider using the method described below.
- To add a brick pattern to any of the buildings, use a rectangular sponge to "stamp" small groupings of bricks in random locations over the base color instead of stamping bricks over the entire surface. For variety and texture, use lighter and darker shades for the bricks.
- The vertical support rising from the monument base and the foam trim pieces on the front of the base must be the same color, like golden yellow or white.

- Make large foliage pieces for both sides of the monument to serve as screens so that backstage is not visible when the gate is open.
- The address number for the pastry shop ("222") can be painted directly onto the set panel, but the number for the flower shop ("379") must be painted onto a separate piece.
- For corrugated cardboard, apply one coat of paint to the back of each piece, otherwise it will tend to curl with only one side painted.

HOW TO PAINT A STONE BLOCK WALL

There are a number of ways to paint a faux stone wall pattern. Here is just one method.

Step 1: Paint the entire surface a medium color (gray or tan) and let dry completely.

Step 2: Mark horizontal lines, as needed, to create straight rows. You can use a chalk line or a pencil.

Step 3: Take a large rectangular sponge, dip it in a light color and carefully "stamp" a block pattern over the entire surface, leaving a ½-inch space between "blocks" for the mortar lines.

Step 4: (This step is optional; however, the more you do, the more realistic your wall will look.) After the "blocks" have dried, finish with some variations, highlights, and shadows. Along the bottom and right sides of each block, paint a thin dark line and along the top and left sides, paint a thin white line. A few dabs of a darker shade, here and there, onto the block faces will add some additional texture.

Check www.mrmcgroovys.com and other websites for additional ideas.

Step 3: Make Your Backdrop

A backdrop is an important part of the overall set. Not only does it help to cover the back wall of your platform, but it also gives some depth to the look of your set. So before you install your set, drape the back wall with sky blue fabric and add some clouds. Or you can go further and add some famous international landmarks like Big Ben, the Leaning Tower of Pisa, or the Eiffel Tower. See the Resource DVD-ROM for clip art images.

HOW TO ENLARGE AND TRANSFER CLIP ART

1. Photocopy the clip art onto transparencies.
2. Place panels against a wall.
3. Using an overhead projector to enlarge the clip art, shine the image onto the panels, adjusting, as necessary, for the desired size.
4. Trace the image outlines onto the panels.
5. Paint the image.

HOW TO MAKE LARGE COLORED LETTERS FOR SIGNS WITHOUT PAINTING

1. In MS Word, choose WordArt from the Insert menu.
 2. Choose a style and font.
 3. Determine what size letters you need and then type as many as will fit on one page. For very large letters, you may only be able to fit one letter per page.
 4. Choose a light to medium shade of gray for the color.
 5. Flip the letter(s) horizontally.
 6. Print onto colored cardstock.
 7. Repeat with any remaining letters.
 8. Cut the letters out and glue stick in place.
- NOTE: This method is for colored letters ONLY, not black. For black letters, simply print onto white cardstock and cut out.

Step 4: Install Your Set Pieces

After your backdrop is finished, it's time to install your set. Begin by centering the monument base near the back wall. Then, approximately three feet in front of that, set up your gate. From there, assemble your buildings one-by-one in a line on either side

of the gate. The memorial arch and the flower shop should be angled inward just a bit. Make sure all your set panels are adequately braced from behind with jacks and weighted down with bags of sand or rock salt.

Step 5: Add Props and Finishing Touches

Now, add stage lighting, signage, topiaries, birds, street lights (if available for rent from a theater prop source) and other things to make your set come alive. The pastry café will need a café table with two chairs, and the flower shop will need an abundance of flowers. And, finally, don't forget the address numbers for the

pastry café and flower shop and to shroud the monument before the kids arrive!

Congratulations! You have successfully created your own International City set!

DAY 1 DRAMA

Characters: Jess Turner, Casey McDonald, Chancellor Max Devlin, Inspector Noclue, Flora Potts

(The scene begins as Truth Force Leader, JESS TURNER, enters from the rear of the auditorium and walks down the center aisle, stopping short of the stage where he retrieves a manila envelope. He quickly opens the envelope, finds a small communication device, and proceeds to watch an important message from the ISA COMMANDER.)

BEGINNING OF PRE-RECORDED VIDEO SEGMENT

ISA COMMANDER: Good morning, Jess. I know you've just returned from Prague, but truth and the knowledge of God is under attack again, so there's no time to relax.

This time you'll be going to International City—a European city-state with a strong Christian heritage. The government of this small country has been infiltrated by members of a secret order, called VENOM, whose ultimate goal is to take over the world and remove all references to the one true God—and they're doing it one country at a time. Now, you know how important a constitution is—it forms the very foundation for national law and order. Well, tragedy struck eleven months ago, when the International City Archives building burned to the ground, and all the original founding documents, including their Constitution, were lost. Our intel suggests that VENOM operatives were responsible.

After the fire, VENOM flooded the market with counterfeit copies of the Constitution to create confusion and force the writing of a new document—one that'll give them complete control, no doubt.

The good news, however, is that many years ago, a man named Simon Dettwiler became suspicious of certain government officials and hid one of the originals of the Constitution to keep it safe. The bad news is that no one remains who knew where it was hidden. Nevertheless . . . we believe certain clues were left behind.

Jess, your mission will be to locate and recover the only remaining original Constitution before the Chancellor, a VENOM underling, can ram through a new one by the end of the week. So, as usual, you won't have much time.

For your team, we've selected Dresden Kohl—an experienced technical specialist and Casey McDonald—a veteran agent with our European Command. You'll be meeting them at the checkpoint shortly after you arrive in International City. Your flight leaves today at 1200 hours.

Godspeed, Jess. And remember . . . the Enemy never sleeps.

Because of the top secret nature of this information, this message will self-destruct in 5—4—3—2—1 (*message destructs*).

END OF PRE-RECORDED VIDEO SEGMENT

(As the message self-destructs, JESS exits quickly toward the rear of the auditorium.)

(Theme Music)

(It's late Monday night in International City [house lights low] as the Screen Message appears.)

SCREEN MESSAGE:

"Secret checkpoint, International City, Late at night"

(CASEY enters the stage and takes a position near the pastry cafe. Then, after a moment or two, JESS comes along and stands near CASEY.)

JESS: *(secret phrase to CASEY)* Nice evening isn't it?

CASEY: *(secret reply)* Yes . . . it is. But I hear it's supposed to get much colder.

JESS: Really? Then I'm glad I packed some warm clothes. *(looks to see if anyone is around)* Isaiah 45:5 . . .

CASEY: "I am the LORD, and there is no other; there is no God besides me."

JESS: *(now assured of her identity)* Amen to that! Welcome to International City. *(sees café table and chairs close by)* Would you care to sit down?

CASEY: Thank you. *(sits down)*

JESS: Casey . . . I'm glad to have you with us on this mission, because it's an important one. As usual, it's going

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to require all of our skills and experience, not to mention our total dependence upon God and His Word.

CASEY: Hey, that's how we like it, right?

JESS: We're also under some serious time pressure. The Chancellor has already begun work on a new constitution, so if we don't find the original ASAP, it'll be too late.

CASEY: Does VENOM know about the document?

JESS: We don't think so. And we have to keep it that way. If they find out that an original Constitution exists somewhere, they'll do anything they can to destroy it.

CASEY: And us, too!

JESS: That's right . . . but God is our refuge and strength.

CASEY: So, what's the plan?

JESS: *(slight pause)* Okay. Tomorrow morning at 1100 hours, go to the park gate and stand. I'll come over to where you are after I check the area for bugs. You never know who VENOM might consider suspicious. *(hands CASEY a "sensor pen")* Here . . . you'll need one of these too. It'll expose any listening or recording devices within 100 feet.

CASEY: *(smiles)* Cool . . . I love toys. Especially very expensive ones!

JESS: I've already met up with Dresden and dispatched her to the safe house. She'll set up and monitor things from there.

CASEY: That works.

JESS: Okay . . . let's test our receivers . . . *(gets up and walks a few steps away then speaks softly)* . . . Comm check?

(They make adjustments to their earpieces.)

JESS: Again. Comm check?

CASEY: Copy.

JESS: *(as he returns to CASEY)* Okay, well . . . you know what time it is.

CASEY: Time to pray. May I?

JESS: By all means.

CASEY: Let's pray. Father in heaven . . . we love You . . . and more than anything we want to serve You because You're the one and only true God. And now, Lord, we ask for wisdom and protection as we carry out this mission in Your name. Amen.

JESS: That's it for now. Try to get some sleep. The next couple days are going to be long ones.

(As Transition Music [sfx] plays, JESS and CASEY leave the area stealthily and in different directions. Then night becomes day [house lights up] as the Screen Message appears.)

SCREEN MESSAGE:
"The next morning"

(Scene begins as the CHANCELLOR enters from the rear of the auditorium and proceeds toward the stage. When he arrives on stage, he looks over the town square, where the International City 200th birthday celebration will be held and where he'll be delivering a message for the big event.)

CHANCELLOR: *(happy, talking to himself)* Excellent. Everything is working out splendidly! It won't be long now. *(looking at the shrouded monument)* Hmm . . . *(pause)* It would probably be a good idea to put police protection on this. I think I'll call headquarters *(pulls out his cell phone and punches in the numbers)* . . . I want to make sure nothing happens before the big event. *(pause while phone rings)* Uh, yes . . . this is Max. Get me the Commissioner . . . *(pause)* . . . What? *(irritated)* An important meeting? Seriously? Listen, honey, what could be more important than a call from the Chancellor? . . . *(pause)* . . . That's more like it . . . *(then she puts him "on hold")* The nerve of some people . . . *(then the Commissioner answers the phone)* . . . Hey, Alex, I'm over here at the park, where the monument is, and I'm thinking that we need some security *(pause)* u-huh . . . right . . . so you'll send someone right over? *(pause)* Excellent . . .

(Meanwhile, INSPECTOR NOCLUE enters the stage from nearby, walks up behind the CHANCELLOR, and holds a salute.)

CHANCELLOR: *(still holding the phone)* Oh . . . but, please . . . whatever you do, don't send me that incompetent Inspector *(pause, phone call cut off)* . . . Hello? . . . Hello!! *(to himself as he closes his phone)* Hope he heard me . . . that's all we'd need. How Noclue got to be an inspector, I'll never know.

INSPECTOR: *(clears throat to get the CHANCELLOR'S attention)* Ahem . . .

CHANCELLOR: What? *(as he turns around to see the INSPECTOR saluting him)* Oh, brother . . . I can't believe this.

INSPECTOR: Monsieur Chancellor . . . I am at your service.

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CHANCELLOR: (*annoyed, sarcastic*) Okay, Noclue. Do you think it's possible you can actually handle an assignment this time?

INSPECTOR: (*extremely confident*) There is absolutely no doubt in my mind. My extensive training and experience will guide me as always.

CHANCELLOR: That's what I'm afraid of.

INSPECTOR: Now, what would you like me to do?

CHANCELLOR: How 'bout take a long walk off a short pier!

INSPECTOR: (*confused*) Monsieur?

CHANCELLOR: What I want you to do is guard this monument. We're planning to unveil it tomorrow, and in the meantime, I don't want anything to happen to it. Do you understand?

INSPECTOR: Yes . . . you would like me to guard the monument so that nothing will happen to it.

CHANCELLOR: Exactly. Do you think you can do that?

INSPECTOR: You can count on me, Monsieur Chancellor . . . I am confident that you will be proud of my work.

CHANCELLOR: (*sarcastic*) Yeah? Well, surprise me.

(*As the CHANCELLOR leaves, the INSPECTOR surveys the area. As soon as he notices the flower shop, however, he is distracted from his work. He looks around to see if anyone is watching him, then proceeds to smell the flowers. After a few moments, FLORA emerges with a broom. She begins to sweep the sidewalk until she notices the INSPECTOR with his face "buried" in a bouquet.*)

FLORA: May I help you, Officer?

INSPECTOR: (*startled, embarrassed*) Oh . . . well . . . no. (*pause*) I mean . . . no, thank you . . . (*takes a step back from the shop*) I am . . . just looking.

FLORA: (*kidding*) I see . . . well, honey . . . did you get a close enough look?

INSPECTOR: Uh . . . yes . . . I think so. (*quickly tries to change the subject*) It is a beautiful day, don't you think??

FLORA: Are you sure you wouldn't like to buy some flowers? As you already know, we've got some beautiful bouquets!

INSPECTOR: Oh, uh . . . no, I cannot . . . I mean . . . I would like to . . . but, uh . . . (*looks around, then lowers his voice*) I am on duty.

FLORA: Really?

INSPECTOR: Shhhhhh!

FLORA: (*loud whisper*) On duty for what?

INSPECTOR: (*leans toward FLORA; loud whisper*) I am guarding the . . . (*motions with his head*) . . . the you-know-what. (*as FLORA doesn't understand, he rolls his eyes*) . . . must I spell it out for you? The monument!

FLORA: (*loud whisper*) Oh . . . right. (*pause*) What monument?

INSPECTOR: What monument?! The one behind that . . . (*pointing, can't think what it's called*) . . . you know . . . that thingy there.

FLORA: Oh, right . . . that thingamajig over yonder. It's part of the celebration, isn't it? Well, don't let me bother you or anything. I'm sure you're very busy.

INSPECTOR: Well . . . yes, of course. I am an inspector, you know. (*proudly flashes his police ID*)

FLORA: Really? (*as she reads the ID*) What's your name? NO-CLUE?

INSPECTOR: (*correcting her—"Naw-clew"*) Noclue . . . Inspector Noclue. It is a short "o," you see.

FLORA: Well, I'm sure glad to know you . . . Inspector Naw-clew.

(*As the INSPECTOR puts his ID away, he knocks over a planter.*)

INSPECTOR: Oops.

FLORA: (*shocked*) Oh, no! My vase . . . it's broken!

INSPECTOR: (*quickly tries to justify himself*) Well . . . what is one little vase when it comes to official police business!

FLORA: (*as she tries in vain to piece it together*) But it's a priceless antique!!

INSPECTOR: Uh . . . you mean, it WAS a priceless antique. Here . . . let me help you.

(*As the INSPECTOR tries to help, he knocks over an entire shelf.*)

FLORA: Inspector! Please! I appreciate your help . . . but, really . . . I think I can manage much better by myself.

INSPECTOR: But, are you sure?

FLORA: Yes. I'm quite sure. Besides . . . aren't you supposed to be guarding the monument?

INSPECTOR: What monument? Oh yes . . . the monument.

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FLORA: Please don't worry about me. I'll be just fine.

INSPECTOR: Well . . . if you insist. But, if you should ever need my assistance with anything else, here is my card
(as he hands her his calling card).

FLORA: *(with sarcasm)* Oh . . . thank you. I know just where to put this.

INSPECTOR: Good-bye.

(As soon as the INSPECTOR turns to leave, FLORA drops it in her trash can.)

FLORA: *(as she watches him go)* Hmm . . . as daddy would say, "That boy's about two sandwiches shy of a picnic."

(Theme music)