

Follow That Star!

A one-act play

By Tracy Wells

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- 2 -

DEDICATION

To the Great Acts Theater Company

STORY OF THE PLAY

Sam Nazareth is a bumbling, down-on-his-luck private eye who will be out on the streets if he doesn't get a case soon. Enter Delilah, a mysterious young woman whose boss wants to know why a certain bright star has suddenly appeared in the sky and where it leads. In this film noir-style tale with plenty of humor Sam (including his inner voice) and friends agree to help Delilah solve the mystery. Following that bright star, they take the audience on a journey across the desert to Bethlehem where we meet two silly shepherds, a no-nonsense census taker, and an innkeeper and his wife. Finally, they arrive at a stable where they, with shepherds and wise men, find the Messiah. The star appeared and shone so bright so that all who seek to worship the Son of God would know where to find Him. About 60 minutes.

In addition to the play itself, a promotional skit involving several of the characters and opportunities for improvisation, is included at the end of the script.

PREMIERE PERFORMANCE

December 8, 2019, at King of Kings Lutheran Church in Shelby Township, MI. Original cast and crew is as follows:

SAM NAZARETH, P.I.: Becca Witkowski, DELILAH: Emmersyn LaPrise, BENJAMIN: Tyler Girand, KING HEROD: Aidan LaPrise, HANNAH: Anna Curro, INNER VOICE: Jazlyn Wooten, JASPER: Daniel Olah, PAUL: Connor Wells, CALEB: Caden Taubitz, 1st SERVANT: Kenley Simon, 2nd SERVANT: Olivia Kupke, SARA: Skyler Swanson, JOSHUA: Ryan Asuncion, 2nd MAN: Brady Taubitz, SHEEP: Natalie Wells, BALTHASAR: Anabelle Bagos, MELCHIOR: Ella Simon, GASPAR: Owen Parker, ANGEL GABRIEL: Gabriella Wooten, 1st MAN: Brysen Bourdage, MARY: Cailey Tippet, JOSEPH: Colton Bourdage, 2nd WOMAN: Peyton Witkowski, 1st CHILD: Collin Smith, 2nd CHILD: Aubrey Sauer, 3rd CHILD: Naomi Wooten, 1st ANGEL: Olivia Milici, 2nd ANGEL: Kayla Griswold, 1st WOMAN: Brooke Kupke, 3rd MAN: Danny Kelly, 3rd WOMAN: Rosaleigh Milliard, PIG: Faith Wooten, COW: Elliott Parker, DONKEY: Adam Asuncion, DIRECTOR: Eric Wells, STAGE MANAGERS: Emily Taubitz, Michelle Kupke, SET ARCHITECT: Scott Taubitz, TECHNICAL DIRECTOR: Wayne LaPrise, COSTUMES/PROPS: Alexis Kelly, Jenna Smith, TECH TEAM: Hayden Tirpack, Megan Simon, Erik Simon, Nicole Tippet, Ken Tippet, Kevin Witkowski, Allison Smith

CAST OF CHARACTERS

(10 m, 6 w, 11 flexible, 3 children, extras, doubling possible)

SAM NAZARETH, P.I.: Bumbling detective. (Male or Female)

INNER VOICE: Sam's inner voice. (Male or Female)

HANNAH: Sam's girl Friday. (Female)

DELILAH: Mysterious woman who hires Sam. (Female)

BENJAMIN: Sam's right-hand man. (Male)

KING HEROD: (Male)

SERVANT 1: (Male or Female)

SERVANT 2: (Male or Female)

GABRIEL: Angel. (Male or Female)

PAUL: Shepherd. (Male)

CALEB: Shepherd. (Male)

SHEEP: Belongs to Paul and Caleb (Male or Female)

BALTHASAR: Wise Man. (Male or Female)

MELCHIOR: Wise Man. (Male or Female)

GASPAR: Wise Man. (Male or Female)

JASPER: Census taker. (Male)

SARA: Innkeeper. (Female.)

JOSHUA: Innkeeper. (Male)

MARY: Mother of baby Jesus. (Female)

JOSEPH: Father of baby Jesus. (Male)

ANGELS: (2+) (Male or Female)

MEN: (3+)

WOMEN: (2+)

CHILDREN: (2+) (Male and female)

***EXTRAS:** Angels, Men, Women, Children, Servants, and Barn Animals (including Sheep and Donkey).

**Optional children's choir: If you would like to include your church choir and songs in this play, you can add them during scene changes, as angels, and barn animals.*

Follow That Star!

- 4 -

TIME

At the time of Jesus's birth.

SET

This is a simple set but can be as elaborate as the director chooses. Individual set pieces can just be moved on and off or can be representational.

SR is Sam's office: A desk with lamp (*or candle if you want to be period specific*), 2 chairs, coat/hat rack, optional wall with cutout window and a door with frosted glass and the words "Sam Nazareth, P.I." written in reverse.

SL is Herod's palace: A throne, two plants with large palm-like fronds in gold pots, and other opulent decorative items to indicate a palace.

CS is a general playing area with a backdrop of a bright star. Optional bright/twinkling light for the star, optional darkening light or blue light for mood/night. A table and stool are moved on for the census taker as well as an optional doorway for the inn. For the nativity scene there should be a small manger.

SOUND

Noir style jazz music can be played during crucial scenes or scene changes for mood. If possible, an angelic sound effect can be used when Gabriel enters and speaks to the shepherds.

PROPS

Cup, scarf, pink eviction notice, pouch of coins, coat rack with coats and hat, shepherds hooks, badge, palm fronds, green grapes, red grapes, bowl or plate, long scroll, quill, goblet and pitcher, "no vacancy" sign, baby doll in blanket, box, bottle, jar, map, small piece of paper that says, "I Quit!"

NOTE

This play is a spoof on "film noir." Everything that is not specific to the time period was chosen deliberately to give the noir feel. Most audiences would enjoy the humor of our hero donning the classic fedora and trench coat. If you would prefer to remain true to styles of clothing and furniture of the time of Jesus's birth, feel free to make changes based on the needs of your community.

Scene 1

(AT RISE: SAM is seated at his desk, looking bored. Outside his window, a bright star can be seen in the sky. Offstage or off to one side, INNER VOICE begins our tale.)

INNER VOICE: *(To audience.)* It was a dark and stormy night... It had been another one of those days—you know the kind—days where the minutes seemed to drag into hours. *(SAM picks up small cup from desk and looks inside.)* Not much call for a private investigator lately. I hadn't had a case in weeks—not so much as a knock on my door. The coffers were empty, as they say. *(SAM turns cup upside down shakes his head, discouraged, and starts to put the cup down, but almost drops it. He recovers and sets it down gently.)* If I didn't get a case soon, I worried I might go belly up. That may have worked out alright in the end for young Joseph and his coat of many colors, but this old gumshoe just ain't fit for a life of indentured servitude. *(SAM stands and crosses to the window, looking outside. He puts a hand up to shield his eyes.)* Man, the stars sure are bright tonight. *(SAM squints and looks hard at the star.)* One star in particular. That's odd. I wonder why it's so—

(HANNAH enters, in a rush.)

HANNAH: Sorry to interrupt, Mr. Nazareth.

SAM: That's alright, Hannah. What is it?

HANNAH: There's a client waiting to see you.

SAM: *(Confused.)* A what?

HANNAH: A client, sir.

SAM: *(Still confused.)* I'm sorry, Hannah, I must've misheard you. I could've sworn you said there's a client waiting for me.

HANNAH: *(With a smile.)* That's what I said, alright.

SAM: *(Suddenly excited, rushing over to his desk and sitting down.)* Well, send him in already.

HANNAH: *(Crosses quickly to the door, then stops.)* There's just one thing, Mr. Nazareth.

SAM: *(Impatiently.)* Out with it, then. Don't you know we have a client? We can't keep him waiting all day!

HANNAH: That's just the thing, Mr. Nazareth—our client ain't a *he*—our client is a *she*.

(Opens door. DELILAH enters with a flourish.)

DELILAH: Sam Nazareth, I presume?

INNER VOICE: She walked through my door like she owned the place. And if I couldn't pay my rent soon, maybe she would.

(SAM stands and crosses around his desk to shake DELILAH'S hand. He nearly trips as he does. Delilah smirks as he recovers.)

SAM: That's me. Sam Nazareth, the best private investigator in all of Galilee. *(Indicating chair.)* Won't you have a seat?

DELILAH: Don't mind if I do. *(SHE takes off her scarf and puts it on the desk, then sits.)*

SAM: *(To HANNAH, waving her off, without looking at her.)* That'll be all, Hannah.

HANNAH: Are you sure, Mr. Nazareth? I could stay and take notes.

SAM: *(Smiling at DELILAH.)* That won't be necessary. I'm sure Miss— *(Looks at DELILAH.)*

DELILAH: Delilah.

SAM: I'm sure Miss Delilah and I will be just fine. *(HE leans against the front corner of his desk.)*

HANNAH: *(Unsure, crosses to door, then looks back over her shoulder.)* If you say so. *(Exits.)*

SAM: Now tell me—what brings a dame like you into my office on such a stormy night? *(Starts to lean back but realizes he's not in his chair. Tries to recover smoothly by going around to sit at his desk.)*

DELILAH: My boss sent me.

SAM: *(Sitting up straight, intrigued.)* Your boss, eh? Who's your boss?

DELILAH: *(Turning away.)* I'd rather not say.

End of Freeview

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