



The Original Stageplay

AGENTS OF CHRIST

CHRISTIAN PLAYWRIGHT

COPYRIGHT & LICENSE
(STANDARD PERFORMANCE LICENSE – UP TO 3 PERFORMANCES)

Copyright © 2017. Cleveland O. McLeish/HCP Book Publishing. All rights reserved.

This play script (the “Work”) is protected by copyright laws and international copyright treaties. Purchase of this Work does not transfer ownership of copyright.

The author/publisher retains all rights not expressly granted below.

License Grant (Non-Exclusive; Non-Transferable)

Upon purchase from christianplaywright.org, and subject to full payment, the purchaser (“Licensee”) is granted a limited, non-exclusive, non-transferable license to use the Work under the following terms:

1. Permitted Use

- Licensee may produce and present the Work in **up to three (3) live performances** during the license term.
- Performances are authorized only for the purchasing entity [**i.e. Organization/Church/School/Individual**].
- License term is 24 months from the date of purchase.
- Licensee is allowed to Record, film, livestream, broadcast, or distribute audio/video of performances (including online streaming and social media), **providing the playwright/publisher is notified**.

2. Rehearsal Copy Permission (Internal Use Only)

Licensee may reproduce and distribute copies of the Work **only as needed for internal production use** (e.g., cast, crew, director, stage manager). No copy may be sold, posted publicly, emailed beyond the production team, or uploaded to public/shared repositories.

3. Adaptation Permission (Limited)

Licensee may make reasonable cuts or minor adaptations **solely for the authorized production** (e.g., time, casting constraints, contextual references), provided that:

- The core storyline and message are not distorted in a way that harms the integrity of the Work; and
- Any adapted version may not be published, licensed to others, or performed beyond the scope of this license; and
- All derivative rights remain the sole property of the author/publisher.

4. Prohibited Uses (Without Written Permission)

Unless separately licensed in writing by HCP Book Publishing, Licensee may not:

- Post any portion of the Work online (including websites, Google Drive links, file-sharing platforms, or social media).
- Sell, sublicense, or distribute the script (or adapted script) to any third party.
- Use the Work (in whole or in part) to train AI systems, upload into public AI datasets, or publish substantial excerpts through automated tools in a way that enables reconstruction of the script.

5. Author Credit (Required)

All programs, posters, and publicity must include the credit line: **“Written by Cleveland O. McLeish. Used by permission of HCP Book Publishing.”** Website credit (optional but encouraged): christianplaywright.org

6. Performance Reporting

Within ten (10) days after the final performance, Licensee agrees to report performance dates and estimated attendance to info@hcpbookpublishing.com.

7. Breach & Termination

Any unauthorized reproduction, distribution, recording, posting, or performance constitutes infringement and immediately terminates this license. Upon termination, Licensee must cease all use and destroy/delete all copies not required to be retained by law.

For additional performances, additional venues, or large-scale/ticketed events, contact: HCP Book Publishing @ info@hcpbookpublishing.com or WhatsApp 876-352-2650.



Sample Script



ACT I - PROLOGUE

SFX: Knock, Knock, Knock.

A huge manila envelope slides under the door.

ALLAN appears offstage. He's a little groggy as he pulls a robe over his pyjamas.

He takes the envelope off the ground and walks over to a table. He drops the envelope on the table.

He goes to a refrigerator and takes out a half eaten sandwich and coke.

He sits at the table and finishes the sandwich, then drinks the coke. He wipes his mouth...looks at the envelope.....opens the envelope.

He goes through the contents of the file looking at pictures, reading notes, etc.

When he gets through the file...he reaches for a writing pad and a pen.

ALLAN: *(writes)* Dear God...(Pause)...Case # One...My First case....
(pause)...The Prodigal Daughter....

LIGHTS OUT

SCENE I

LIGHTS UP

KERRIAN appears onstage. Her husband walks out behind her. They are engaged in a heated argument....but the audience should only hear Allan as he speaks (this can either be recorded or Allan uses a mike offstage)

ALLAN'S VOICE: It seems a bit strange that I would be assigned to a woman. But it says in her file that she has no luck with women friends, so a man would have a better chance of getting close enough to help. *(pause)* I hope I am strong enough. *(pause)* Her name is Kerrian. She's just twenty-five years old, though her experiences have far surpassed that age. Abandoned by her mother at two, abused when she was thirteen. She has lived at seven different foster homes until eventually she got married to a man she met at church...the third church she had been a member. Her marriage only lasted a year as her husband turned out to be a pervert...or so they say...

Kerrian hits her husband chest a few times. He holds her hands. She is close to tears. Husband lets her go and exits.

Kerrian collapses on stage in tears.

ALLAN'S VOICE: Now she has no interest in either Church or You...God, I assume that this will be very difficult for me...but it's not about me. One of your daughters is hurting and as I approach this situation may you grant me solutions and strength and courage to help her overcome. I cannot do this without your help and...*(pause)*...neither can she.

Olivia enters.

OLIVIA: Hey girl...

Kerrian tries to conceal her tears without success.

OLIVIA: What's going on?

KERRIAN: Not now, Olivia.

OLIVIA: You ain't pushing me away this time, girl. *(goes to her side)* What's going on?

KERRIAN: We had a fight.

OLIVIA: Well that much is obvious. The man almost ran me over just now...says he won't be coming back.

KERRIAN: I really don't want to talk about this now.

OLIVIA: Listen, I know you and I know your husband....

KERRIAN: Yeah...did you know my husband has an obsessive crush on other women?

OLIVIA: What?

KERRIAN: Don't pretend, Olivia...I see you two whispering in each other's ear all the time. What do you talk about?

OLIVIA: Girl, I'm your best friend. What do you think we talk about? Don't go freaking out on me.

KERRIAN: Leave me alone...please.

OLIVIA: Oh, I'm gonna go...but if you decide on running again I would appreciate it if you paid me what you owe me first.

KERRIAN: What?

OLIVIA: That's why I came over here, Kerry...I need the money to do some business and I know you. Once life gets too tough for you, you up and disappear. I need my money.

KERRIAN: I can't believe you're doing this to me....now.

OLIVIA: I'm sorry, Kerry, and I feel your pain....but the fact still remains. I don't want you running off with my money.

KERRIAN: Get out.

OLIVIA: What?

KERRIAN: GET OUT!

Olivia backs off...then exits.

Kerrian throws a tantrum before exiting.

LIGHTS OUT

SCENE 2

LIGHTS UP

SFX: Knock, Knock.

LISA appears....she goes to the door and opens it.

ALLAN is standing on the other side.

ALLAN: Hey.

LISA: Hey...come on in.

Allan steps past her and she closes the door.

ALLAN: Nice place.

LISA: Yeah....

Awkward silence.

ALLAN: How is she?

LISA: Hard to say. She gets up every morning...goes jogging...hangs around the park for hours and hours....then comes back in the afternoon...takes a shower....goes to sleep...wake up in the night....watch television.....falls asleep on the couch.....then starts over again the next day.

ALLAN: Whew....sounds exhausting.

LISA: Yeah, well...sooner or later she'll need a reality check. Life goes on.

ALLAN: God has a way of working it out.

LISA: He better do it fast. I think something's going on upstairs (*touches side of head*) that we don't know about. And I'm very concerned.

ALLAN: Do you think she'll run away again?

LISA: That's how she deals with problems, Allan. This house...this neighbourhood will constantly remind her of the pain. Sooner or later, Kerrian is going to start running again.

ALLAN: Yeah...any word on your mother.

Lisa pulls a newspaper from under the couch and hands it to Allan pointing at a certain section.

LISA: I placed an ad in the paper, like you said...I got two calls claiming to be cousins. But I haven't followed up on that yet. I don't know if I should.

ALLAN: Why not?

LISA: Because I don't trust people...they are very deceitful.

ALLAN: Well, that's true...but these are leads. We should follow up. I still think her mother will be the key to her redemption.

LISA: Whatever you say.

ALLAN: You don't believe.

LISA: I'm willing to try anything once....just to see my sister smile again.

ALLAN: Well...that will have to do for now. In time...you'll believe.

LISA: We'll see. Anyway...I think she may have seen the ad...but I'm not sure yet.

ALLAN (*confused*): Your mother?

LISA: No, silly...Kerrian.

ALLAN (*relieved*): Oh.

LISA: I saw her staring at the paper for a while...then she threw it down. I hid it just in case she had second thoughts and wanted to see it again.

ALLAN: The ad is pretty clever. You said a whole lot without saying anything much.

LISA: I'm a journalist remember. I have my skills.

Allan takes out a cell phone and looks at it.

LISA: Nice cell phone.

ALLAN: Huh (*realizes*) Oh...yeah. But, this is not just a cell phone.

LISA: It looks like a cell phone.

ALLAN: Well, it does....but it can only make one call.

LISA: Really. To who?

ALLAN: That's classified information.

LISA: Oh, c'mon...tell me, please.

ALLAN: No.

LISA: Okay...what if I told you one of my secrets...would you tell me then?

Allan considers.

ALLAN: No.

LISA: Pleease.

Allan laughs.

LISA: You're really enjoying this aren't you?

ALLAN: Oh yeah.

LISA: Allan.

ALLAN: If I told you I would have to kill you.

LISA: Okay...no problem.

ALLAN: You're crazy. Anyway, when Agents get in trouble, they use this cell phone...they (*whispers*) 'make the call.'

LISA: What kind of trouble?

ALLAN: Sometimes we get in above our heads. Too much for one to handle so we call for help.

LISA: Who do you call?

ALLAN: HQ.

LISA: Who?

ALLAN: Headquarters.

LISA: Wow, cool.

ALLAN: The thing is...there are veteran agents who have been on dozens of cases and have never made the call. So, it's seen now as a cliché...a sign of failure.

LISA: I would expect that from men.

ALLAN: The agency has an equal number of men and women...in most cases, women are the ones who make the call.

LISA: And men get a full dose of ego.

ALLAN: Whatever.

The door opens and Kerrian and another man walks in. Lisa quickly hides the newspaper before Kerrian acknowledges them. Allan straightens himself. He breathes hard to calm himself... (he's nervous).

LISA: My favourite sister.

Lisa approaches her with hands open for a hug.

KERRIAN: No, no...no hug, no ...

Too late. Lisa has already wrapped her in a tight hug.

LISA: I missed you.

KERRIAN: I've only been gone a couple hours.

LISA: *(sarcastic)* Really. *(looks at the smiling gentleman standing modestly behind Kerrian)* I see you brought home something for a change.

KERRIAN *(sees Allan):* Likewise, I'm sure. Lisa this is Jason...I met him at the park a few days ago.

Jason shakes Lisa's hand. They exchange smiles.

KERRIAN: He keeps insisting that I take him home...he promised to leave me alone now.

LISA: Uhhh...charming...Kerry, this is Allan. From church. You remember that red and white chequered building down the road with the big cross at the top.

KERRIAN: Very funny, sis.

Kerrian shakes Allan's hand...she pulls her hand away quickly not really interested in making friends.

ALLAN: I've heard a lot about you.

KERRIAN: Yeah, well...my sister talks too much.

ALLAN: I agree.

Lisa jabs Allan in his side.

KERRIAN: So, you two dating or something?

ALLAN & LISA: No. No way.

Pause.

LISA: He's a good friend.

KERRIAN: I see. Allan, this is Jason.

Allan and Jason shake hands...Allan sees something in Jason's eyes that makes him uncomfortable.

JASON (*notices the stare*): What?

ALLAN: Nothing (*fake smile*).

KERRIAN: What's for dinner? I'm hungry.

LISA: Sorry, sis. I didn't get a chance to cook.

JASON: Let's order some chinese food. I have a friend who works at the restaurant two blocks from here.

KERRIAN: Great.

Kerrian goes for the phone...everyone else finds a seat.

LIGHTS FADE

Copyright © 2017 Cleveland O. McLeish / HCP Book Publishing. All rights reserved.
This Work is protected by copyright. Purchase does not transfer ownership.

Licensed Use (if purchased with performance rights or via subscription): The Licensee is granted a limited, non-exclusive, non-transferable license to produce this play under the selected license terms (including performance count and organization). Internal rehearsal copying is permitted for cast/crew only. Recording, livestreaming, broadcast, or public online distribution is allowed with proper notification.

Required credit: **“Written by Cleveland O. McLeish. Used by permission of HCP Book Publishing.”** Visit www.christianplaywright.org to purchase full script with/without performance rights.

Purchase / Licensing Options

Option 1 — Reading Script (Print on Amazon)

Reading Script (Print Book – Amazon)

- ✓ A print copy shipped by Amazon for reading and reference.
- ✓ Print book ordered and shipped through Amazon.
- ✓ Ideal for personal reading, study, or review.
- ✓ No performance rights included.

Performance, adaptation, reproduction, and distribution rights are not included with this option.

Option 2 — Digital Script (Reading Only)

Digital Script (PDF – Reading Only)

- ✓ A digital copy delivered by email for reading and reference.
- ✓ Delivered automatically by email after purchase.
- ✓ Ideal for personal reading, study, or review.
- ✓ No performance rights included.

No production, performance, adaptation, or distribution rights are included.

Option 3 — Digital Script + Standard Performance License (Up to 3 Performances)

Digital Script + Standard Performance License (Up to 3 Live Performances)

- ✓ Best for churches, schools, and theatre groups ready to produce the play.
- ✓ PDF script delivered by email
- ✓ Up to three (3) live performances for one organization
- ✓ Permission to share rehearsal copies internally with cast/crew.

- ✓ Limited adaptation permission for your production (cuts/edits as needed).
- ✓ Recording/streaming included.

Option 4 — All-Access Subscription (Monthly / Yearly)

- ✓ All-Access Subscription (Cancel Anytime). For organizations producing multiple plays per year.
- ✓ Access to the full script library while subscription is active.
- ✓ Performance, adaptation, and internal rehearsal distribution permitted during active subscription.
- ✓ Ongoing access to new releases added to the library.

Rights remain active only while the subscription is active; access and permissions end upon cancellation.

Option 5 — Performance Rights Upgrade (Already Own the Script)

- ✓ Performance Rights Upgrade (For Existing Script Owners). Upgrade if you already purchased a reading script and now want to stage the play.
- ✓ Up to three (3) live performances for one organization.
- ✓ Internal rehearsal copy permission included.
- ✓ Limited adaptation permission included.

Proof of script ownership may be requested (Amazon order receipt or purchase confirmation).

Need more than 3 performances, request a custom license @ info@hcpbookpublishing.com

FAQ

Licensing FAQ

1) Do reading scripts include performance rights?

No. Reading scripts (print or digital) are for reading and reference only.

2) What does “Up to 3 performances” mean?

You may stage the play up to three (3) times under one license for one producing organization.

3) Can we make rehearsal copies for cast and crew?

Yes, licensed productions may share copies internally with cast/crew for rehearsal and production use only.

4) Can we edit the script for our context?

Licensed productions may make reasonable cuts and minor adaptations for their specific production. Publishing or distributing an adapted script is not permitted.

5) Can we livestream or record the performance?

Yes, but please notify the publisher/playwright first.

6) Can we perform the play at multiple venues or campuses?

Multiple venues/campuses may require an expanded license. Contact us for a custom quote.

7) What if we want more than 3 performances?

You can purchase additional performance blocks or request an expanded license.

8) How do we receive the script?

Digital purchases are delivered automatically by email after checkout.