Use: General

Topics: New life in God, sin, freedom from sin

Scripture: Hosea 1:2-3, 3:1-5

Related Scriptures: Deuteronomy 4:29-31; Psalm 51; Isaiah 55:1-7; Luke 15; 2 Corinthians 5:17; James 4:8-10

Theme: God’s ability to make us new, and our honesty about needing it

Cast:
GOMER

Running Time: 5 minutes

Production Note: Gomer is not a street prostitute but more of a high class call-girl. She can afford to pursue only the relationships that will “benefit” her. In the long run, of course, they do not. Do not play her in stereotypical street walker costume (even if you could in your church!), but give her class. Expensive-looking jewelry and dress can be effective, especially if she touches and looks at them in her last two paragraphs as if to say, “This is it?” She stands in a motel room, trying to convince herself she likes her life. She alternates between leaning toward her husband and rejecting him and his message. This contrast of tone should appear clearly as she changes mood. You will need a mirror for the end.

(Putting on discarded wedding ring and looking at it) I told him not to marry me. Told him what I was. What I’d always be. “I’m a whore, Hosea!” Not much delicate small talk there, huh? He just said, “God commands it.” What a romantic proposal. “Yeah, Gomer, I’m sure I’ll hate it too, but duty calls . . .” He might as well have said that. But what woman with my reputation would argue with a little security? So I married him. Hosea the prophet of God and Gomer the prostitute. Match made in heaven, right?

I tried to do the respectable thing for a while. But you know, when a girl’s used to getting her enjoyment where she can, the same-old, same-old gets dull quick. And there were so many other things I still wanted . . .

Why did I have to be God’s little object lesson anyway? Why didn’t Hosea marry me and then leave me alone? I might’ve stayed with him and made a go
of it if he hadn’t had to change me. Kept telling me how God’s people were like prostitutes who wouldn’t stop running away from Him and doing wrong. So what was that supposed to say about me? I got the message. Hosea was out to change the world—and he wanted to start with me.

It’s not that he wasn’t good to me. He was, really. Very good, and kind, and . . . He tried to make me feel, well, different. Special. I mean, to be honest, I think he really wanted us to love each other. You know, he’s the only man who never called me a whore. Even when I told him I was one! He’d just say, “I choose to think of you as you can be.”

Well, I can’t be! I’m not special! I know what I am, but at least I’m not lying about it! I can’t change. I don’t want to change! So I’ve run away, over and over. And I’ll do it again, if he comes back for me. Let him find me one more time with someone else. Why does he keep coming for me, anyway? He could have gotten a divorce by now. Anyone else would have.

What kind of man would keep trying? Why does he keep forgiving? What can he possibly gain from buying back this well-used piece of goods? He talks about God so much. Who is this God of my husband’s? Is He anything like this man? Could there be a God like that?

I only know my father’s god. The god he taught us all to believe in was called “get what you can while you can.” He’d serve whatever god he thought would get him what he wanted. It didn’t matter which one it was on what day. Whatever worked best. I guess I come by prostitution naturally, at least. Isn’t that what my father always did? So I find whatever man can best serve me. What’s the difference between him and me? Is bed-hopping worse than god-hopping?

Hosea should go looking for another god. The One he’s got doesn’t seem to work too great for him. But he sticks with his God. Just like he sticks with me. Why does he keep coming? Why doesn’t he leave me alone?

(Looks at herself, her clothes, the room, turning to the mirror, obviously emotional) Alone? Does he know how I feel on a morning like this? When I’ve gotten my money, my perfume, whatever it was I went hunting for—and I’m alone? The times I’d die to see him coming after me again—but I’d never show it? Gomer, you say you’re honest, but you’re not. If you were, you’d admit there are more days like this than the others. More times when you know it wasn’t worth selling your soul.

He acts like he knows better than I do what I need. God, what do I need? Is this all there is to me? Will I really never be anything but Gomer, the town whore? “I choose to think of you as you can be.”* I don’t know what I can be. Hosea, would your God forgive like you do? Are you coming? Hosea . . . are you coming for me again?

*Start music here

**Director’s Tips:** Gomer is a troubled soul. She just can’t figure out what would make Hosea keep coming after her. Consequently, this polished call-girl must appear to have it together at times, and at other times, needs to seem as if she’s likely to crack. She knows how to pretend like everything is OK. She lives a life that demands that. Be sure your actress is contrasting her

---

“The Morning After” is taken from Making A Name for Myself. Copyright © 1998 by Jill M. Richardson. All print rights administered by Lillenas’ Publishing Co. All rights reserved. Printed in the United States.
behaviors in the beginning versus the end. She’s collected and cool to begin with, but the haunting question is “Why?”

Stay away from playing the lowest common denominator, and instead, direct Gomer as any other person with a great conflict in her life. This will allow the audience to identify with her and to keep them engaged. Depending on your audience, you may need to use the word “prostitute” instead of “whore.” A chair and small table are all that are needed for the set.

**Actor’s Tips:** Instead of trying to paint a picture of what Gomer should look like, I wore a simple black outfit. I did not have a lot of makeup or jewelry. For stage business, I touched up my makeup in a “mirror” towards the audience and brushed my hair. I played Gomer as a real person. She has the same longings as anyone else, but she’s taken the wrong road time and time again. She is so accustomed to lying to herself that moments of real clarity about her life are hard now. But Hosea’s persistence has made her question everything, and she is willing to at least toy with the possibility that life could be more.

Tips by Chad Schnarr & Kim Messer

*He Will Come and Save You* (AG-1148), Words & Music by Bob Fitts & Gary Sadler, Arranged by Richard Kingsmore

“The Morning After,” *Making A Name for Myself* (MP-810) by Jill M. Richardson

---

The purchase of this script entitles the purchaser to make photocopies of this material for use in their church or nonprofit organization. The sharing of this material with other churches or organizations not owned or controlled by the original purchaser is strictly prohibited. The contents of this script may not be changed or reproduced in any other form without written permission from the publisher. Please include the copyright statement found below on each copy made.

Questions? Please write, call, or E-mail:

Lillenas® Publishing Company
Drama Resources
P.O. Box 419527
Kansas City, MO 64141

Phone: 816-931-1900
Fax: 816-412-8390
E-mail: drama@lillenas.com
Web Site: www.lillenasdrama.com

---

The sketch collection *More Sketches for More Songs* (MP-854) is available for purchase from Lillenas® Drama or from your local Christian bookstore. For a full description of the rest of this collection, or to purchase other individual scripts, refer to www.lillenasdrama.com

“The Morning After” is taken from *Making A Name for Myself*. Copyright © 1998 by Jill M. Richardson. All print rights administered by Lillenas® Publishing Co. All rights reserved. Printed in the United States.