

Jesus Theater

Kites 2.0

Cast of 5

Written By: Katie Luse



Director's Manual

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*Written by: Katie Luse
Stage Manager: Erin Morgan*



Special thanks to The Salvation Army Eastern Territory, USA.

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Letter to Directors

Dear Director,

It is with great excitement that I share this material with you! I honor you as one who is investing time and energy into advancing the Kingdom of God through Creative Arts. Before you get started with directing this piece, I want to provide some context for this material and ministry.

The **Jesus Theater** is a Creative Arts presentation of the gospel of Jesus Christ, originally created for camp ministries. It is designed for an audience of children/youth and is forty-five minutes in length. The production includes theater and visual art as mediums through which God’s story is shared. It is appropriate for a range of ages, including adults.

The Apostle Paul writes, “**For the Kingdom of God is not a matter of talk but of power**” (1 Cor. 4:20). It is my conviction that whenever the Gospel is preached, it comes with a demonstration of power. The Jesus Theater experience is one wherein the cast members encounter the power of God’s story in the rehearsal process. They then become living testimonies on stage through which the power of God is demonstrated with an authentic invitation for others to meet Jesus in similar ways.

This mode of Performing Arts Ministry is dependent on real life testimonies, experiences with Jesus, during the rehearsal process and throughout performances. We call this “**Testimony Art.**” These living, acting, dancing testimonies become the art through which God moves with power to bring others to Himself. The Presence of God is key in this ministry, as He is the one to draw people to Himself.

One of the best ways to “catch” this mode of performing arts ministry is to attend a **Jesus Theater Workshop** which is designed specifically to train Directors in leading this ministry in their own context. I highly recommend this training for those who plan to utilize this material. When this training is not an option, these materials can be used directly. I advise you to do so with care to protect the importance of an authentic process with the Gospel of Jesus for those involved.

Over the last few years, we have documented thousands of people who made salvation commitments and re-commitments to Jesus through the Jesus Theater ministry. It is my hope that together we will **continue to preach the Gospel** and see tens of thousands more come home to Jesus. Let's be harvesters together for our Lord, so that He can have the reward of His suffering!

I encourage you to utilize the **stats sheet** at the end of this booklet to keep track of what God is doing and share it with our team. We want to celebrate together and encourage one another through the testimonies that are experienced in each location.

May you and all who touch this ministry encounter Jesus in a fresh and living way. May renewal come to you and your cast as you dive into this story, and may more happen than you could ask, imagine or dream!

Be blessed!

For Jesus,

Katie Luse

Workshop Overview

PURPOSE

The purpose of this workshop is to help individuals effectively communicate the Gospel in a creative way--specifically, by equipping people to direct a Jesus Theater at their divisional camp and other ministries. Camps that have included the Jesus Theater in their programming have seen an increase in number of children making first time commitments to Jesus Christ.

THE WORKSHOP

The workshop will include rehearsal times (learning portions of the production), practical teaching about producing a performance, as well as times of discipleship (learning how to share the Gospel through this art form). Participants will receive resources for directing this production in their context.

ATTENDEES

Leaders who desire to utilize the Jesus Theater for any variety of ministry locations are encouraged to designate a potential “Director” and “Assistant Director” who are capable and interested in overseeing this ministry in their setting. Previous experience in teaching, discipleship and/or creative arts is encouraged. At least one of the two leaders should be committed to camp (or other ministry context) for the duration of time that the piece will run.

SECTION 1: Kites 2.0

Overview of Kites 2.0

JESUS THEATER **Kites!**

OVERVIEW: This Jesus Theater production is titled “Kites 2.0.” It is a second edition of a piece that was written for a larger cast, now condensed and edited for a smaller cast. It utilizes the imagery of kites and trash bags to share The Gospel through basic movement, silent acting, and a basic narration. This piece presents The Gospel through a story about a King who created a family and gifted them with kites to soar.

USE OF MATERIALS: This Jesus Theater manual is to be used primarily as a point of reference as your cast walks through the creative process together. As with any Jesus Theater cast, each has its own unique journey and ultimately, prayerfully, its own holy experience that, over time, becomes deeply personal – and will only then become a true ministry opportunity to reach outward in to the souls of others for the Kingdom.

MAIN SCRIPTURES:

Those who hope in the Lord will renew their strength. They will soar on wings like eagles; they will run and not grow weary; they will walk and not faint. Isaiah 40:31

For the Son of Man came to seek and save that which was lost. Luke 19:10

CAST: This piece is designed for a cast of 5 strong, focused individuals. It can be altered for various cast sizes as needed. Main characters include:

- **The King** – *fatherly disposition, able to relate to people on stage authentically, spiritual and emotional maturity, able to have fun, stabilizing presence*
- **The Enemy** – *An aloof and yet cunning disposition. Needs to have presence. Able to be in command and have fun.*
- **3 more** - *strong, focused individuals*

SET

- 1 8ft. Ladder
- 3 black stage boxes

Scene Outline

Note: This a draft outline of the piece. Use video resource for specifics.

Part 1: Taking Flight

- 1.1 The King's Sound (Music: Gabriel's Oboe)
- 1.2 Taking Flight (Music: Discovery)
- 1.3 Life in Flight (Music: Amandla)
- 1.4 The Gift of Freedom (Music: Watermark/VO)
- 1.5 Setting Out (Music: Voyager Tagoloa)

Part 2: Taken Captive

- 2.1 Deceived (Music: Cups (When I'm Gone))
- 2.2 The Breakdown (Music: Wanderlust/VO)
- 2.3 Attempt to Fix It (Music: Sail)
- 2.4 Reset (Music: All Is Not Lost)

Part 3: Pursued for Rescue

- 3.1 Enter Messiah (Music: I Live You/VO)
- 3.2 Ministry of Jesus (Music: Sails)
- 3.3 Crucifixion (Music: Rescue)

Part 4: Decision to Soar (Invitation)

- 4.1 Burial (Music: Gabriel's Oboe)
- 4.2 Resurrection (Music: Come Alive!)
- 4.3 Invitation (Music: Where You Are)
- 4.4 Altar Call (Music: Where You Are)

Music List

The piece is to be underscored entirely with music. The list below is a suggested music list. ****Songs must be purchased for individual use.**

- **Gabriel's Oboe** (2016 Version, Ennio Morricone & The Czech National Symphony Orchestra – Morricone 60)
- **Discovery** (AK-Discovery – EP)
- **Amandla** (Amandla)
- **Watermark** (Enya – The Very Best of Enya)
- **Voyager Tagaloa** (Mark Mancina & Opeteia Foa'I – Moana (Original Motion Picture Soundtrack (Deluxe Edition)
- **Cups (When I'm Gone)** (Sam Tsui, Kina Grannis, Alex G & Kurt Schneider – Cups (When I'm Gone) – Single)
- **Wanderlust** (AK – Discovery)
- **Sail** (Awolnation – Megalithic Symphony)
- **All is Not Lost** (The Brilliance – All is Not Lost)
- **I Live You** (Chillstep Mix – Kevin Ciardo – Chillout Summer Session – Vol 9)
- **Sails** (Patt Barrett - feat. Steffany Fetzinger & Amanda Cook)
- **Rescue** (Lauren Daigle – Look Up Child)
- **Gabriel's Oboe** (2016 Version, Ennio Morricone & The Czech National Symphony Orchestra – Morricone 60)
- **Come Alive** (Hillsong Worship – Awake)
- **Where You Are** (Leeland – Christ Be All Around Me – Live)

Note: Two music lists will be provided (1. Music with Narration (2. Music Only (for live narration and translation projects)

Narration

VOICE OVER #1 (Music: Discovery)

(0:12)

Light
Beauty
Wind
Waves
Height
Depth
Shape
Color
Dimension
Speed
Stillness
Softness
Intensity
Passion
Purpose
Vision

Movement
Song
Laughter
Tears
Words
Faith
Hope
Love

Sound

(1:13)

Breathe
Feel
Expand
Reach
See
Hear
Sense
Stand

Run
Race
Climb
Embrace
Rest

(1:40)

In the beginning, there was a great King, with a great sound, a great heart, and great dream to create a family of his own who would love well and belong together.

He created them to be powerful, beautiful, creative, and unique. He fashioned them to carry aspects of His Own Spirit; purposeful, significant, and strong. To Belong.

Gathered into His home, He put His breath into them. The breath of the King became the wind in their sails, and they flew.

(3:05)

Awake
Alert
Affectionate
Alive
Abba

Voice Over #2 (Music: Watermark)

(0:05)

The King loved his family. Each piece of his creation displayed a part of His nature. Some were wild, others tame. Some were loud, others soft. Some were free-spirited, others intensely focused. They were all different – each one.

Even though they were very diverse, they all had something in common. They were created by the sound of the King's voice, and so each carried a great dignity and piece of His beauty.

(0:55)

The King had a decision to make about what kind of ruler He would be. He could be harsh and make everything subject to his control. He could be apathetic, and let his creation self-destruct. He could be over-bearing, or uninterested, half-present, or absent, mildly invested or checked-out. ...

(1:25)

But the King's heart was too good for any of those routes. He didn't want servants. He wanted friends. Friends get to choose for themselves where their loyalty lies.

(1:47)

The King made a decision to preserve the experience of mutual love and friendship through giving His created ones a gift, freedom.

Freedom was granted.
The choice is yours.

Voice Over #3 (Music: Wanderlust)

(0:10)

The father of lies came and sowed seeds of doubt about the dignity of the Created Ones, causing them to question their loyalty to the King. They were left with these shadows, lies, that tempted them to cover their identity with shame, and fall under the influence of darkness.

(0:43)

You – have made too many mistakes.
You – are not enough.
You – should be ashamed.
You – are at fault.

You – are afraid.
You – are too much.
You – have no purpose.

You – will not amount to anything.
You are unloved.
You are all alone.

(2:11)

Lies.
Shadows.
Doubts.

Fears.
Sin.
Separation.
Tangled.
Caught.
Enslaved.
Enslaved.
Enslaved.

Voice Over #3 (Music: I Live You)

(0:24)

The King took off his Kingly robes.
He set aside his crown.
He humbled himself, and became a servant.
He took on flesh, stepped into our world.

Out of heaven, He came to seek and save those who were lost.
He came as a baby, wrapped in a cloth.

Wise men.

Shepherds.

A dark night.

A star.

He landed in the hands of unlikely parents – with a promise – a prophecy - a word –
Immanual, God with us.

(1:08)

He grew in stature and wisdom,
In favor with God and man.
Brothers. Sisters. Parents. Work.
A craftsman. A man.
In an unlikely business, in an unlikely town.
This King, disguised as a servant, made a home.

(1:38)

Then, the time came.
The time was ripe.
The time was now.
The time is – now.
For a Savior.

A Father
A Friend.
Abba.
The Messiah.

Light in the darkness.
One light.
One solitary light.
Exploding with color
Salvation
Healing
Forgiveness
Redemption
For the whole wide world.
Come!

Voice Over #4 (Music: Where You Are)

(0:03)

The King returned to heaven, but He had made a way for anyone who wants to belong in His family to come home. He is still looking for new friends.

This is eternal life, to know King Jesus.

Prop List

Main Props:

- Solid Color Kites** (2 per/cast member)
- Black Trash Bags** (2 per/cast member)
- King's Crown**
- King's Recorder** (orange)
- White Fabric** (1 piece, 8 yards)
- Director's Megaphone**
- Plastic Cups** (4 total)

Supporting Prop Materials:

- Black Duct Tape**
- Wooden Dowels** (½ inch x 36 inch, 2 per cast member)

Costume List:

- Cast in black pants with black t-shirt
- King/Jesus character in black pants/white t-shirt
- Enemy in black pants and red t-shirt

Set:

- 8 ft. Ladder
- 3 black boxes (see construction plans in Appendix if you don't have any)

Prop Construction Notes

Below are instructions on how to build the kites and create adjustments for the props used. These can be used as much as is helpful to guide the process. Alternate ideas and solutions are encouraged where needed!

Kites:

1. Assemble kites following instructions
2. Cut white string off of the kite
3. Reinforce corners with duct tape to help keep the boning in the kite
4. Spray paint wooden dowels black
5. Attach wooden dowels to kite with black duct tape.
6. Cut kite tail to be a little longer than the wooden dowel

Megaphone:

1. Attach handle
2. Hole punch 4 holes on the bottom
3. Pull rubber bands thru to make an x shape
4. Stuff with trash bags

King Flute:

1. Using some of a kite string, thread it thru the highest holes in the flute
2. Tie in a knot so the King can wear it around his neck

White Fabric:

1. Cut fabric into 4 Pieces 3 yards each

Materials & Vendor List

ITEM	DESCRIPTION	VENDOR	LINK	#	UNIT PRICE	TOTAL
Kite	30in diamond kite (various colors)	Amazon	https://www.amazon.com/gp/product/B007E90HL2/ref=ppx_yo_dt_b_asin_title_o02_s00?ie=UTF8&psc=1	10	\$12.39	\$123.90
Extra Strong Trash Bags	33-gallon size extra strong trash bag	Amazon	https://www.amazon.com/Hefty-Strong-Large-Trash-Gallon/dp/B00M8ZEALK/ref=sr_1_5?crid=2RXH56B3W18RA&keywords=33%2Bgallon%2Btrash%2Bbags&qid=1551997704&s=gateway&sprefix=33%2Bgallon%2B%2Caps%2C139&sr=8-5&th=1&psc=1	1	\$12.14	\$12.14
Golden Crown for King	Men's one size crown	Amazon	https://www.amazon.com/gp/product/B00ZRTTRU8/ref=ppx_yo_dt_b_asin_title_o02_s02?ie=UTF8&psc=1	1	\$39.99	\$39.99
Recorder	8-hole soprano recorder (transparent orange)	Amazon	https://www.amazon.com/gp/product/B0796V7G7D/ref=ppx_yo_dt_b_asin_title_o02_s03?ie=UTF8&psc=1	1	\$8.25	\$8.25
Director's Megaphone	13" Director's megaphone	Amazon	https://www.amazon.com/gp/product/B00C6UABBK/ref=ppx_yo_dt_b_asin_title_o02_s03?ie=UTF8&psc=1	1	\$9.37	\$9.37
Black Duct Tape	Black duct tape- 3-pack Used to attach kites to dowels	Amazon	https://www.amazon.com/Duck-Brand-285636-3-Pack-Inches/dp/B071JGM8P9/ref=sr_1_7?keywords=black+duct+tape&qid=1551928485&s=hi&sr=1-7	1	\$16.02	\$16.02
White Fabric	Cut into 4 pieces, 2.25 yards each	Joann Fabric	https://www.joann.com/knit-solids-stretch-crepe-fabric-white/16386104.html	9yd	\$10.49/ yd	\$94.41
Wooden Dowels	½ inch x 36 inch 1 for each cast member	Amazon	https://www.amazon.com/Wooden-Dowel-Rods-Unfinished-Woodpecker/dp/B01BG90SDM/ref=sr_1_3_sspa?crid=DV8XTYL258T&keywords=wooden+dowel+rods&qid=1551998655&s=gateway&sprefix=wooden+dow%2Caps%2C143&sr=8-3-spons&psc=1	1	\$10.75	\$10.75
Plastic Cups	4 plastic cups	Kitchen		4	\$0.00	\$0.00

Scene Notes & Time Codes

*Note: Below are estimated time codes for the scenes to support the rehearsal video. **These will change based on your cast size and personal rehearsal process.** These are intended to support your rehearsal process, and do not need to be followed exactly.*

Code for blocking:

x- black cube on long side

X- black cube tall side

L- ladder

Y- kite

F- fabric

K- The King

E- Enemy

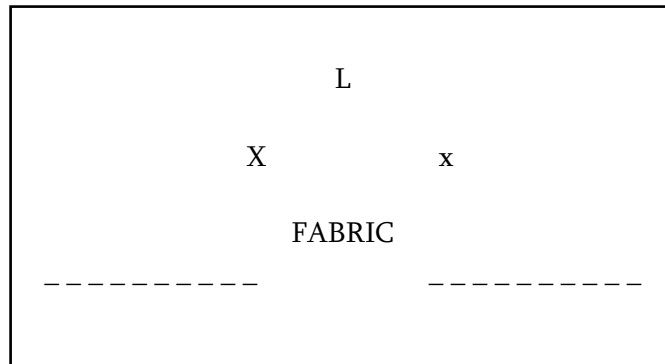
C- cast

Preset 4 cups behind SL box

Trash bags inside of the director megaphone off SL

PART 1 - Taking Flight

1.1 The King's Sound (Music: Gabriel's Oboe) (2:05)



- King starts off SR, Fabric with cast members start off SR & SL
- 0.10- Music starts- King enters and stands DSR takes a deep breath and begins to play the flute
Move to sit on SR box and begins to play the flute
- 0.26- King move around the stage going around the ladder, go to SL cube and pause, CSR cube & pause
- 0.45- King center, matches the music hitting a high note
- 0.48- When he plays a high note, white fabric enters onstage & lifts & lower

- 0.57- w/ music fabric lifts & lowers 3x all fabric runs to surround K, keep fabric moving. Lean R, L, R w/ music
- 1.18- White fabric circles Kites enter hidden by white fabric, fabric circles.
- 1.30- K plays long note on ladder, kites lift up center, one at a time
- 1.50- Kites get placed under the ladder, all white fabric lays over Ladder
Cast surrounds ladder facing various directions. K on SL cube

1.2 Taking Flight (Music: Discovery) (3:31)

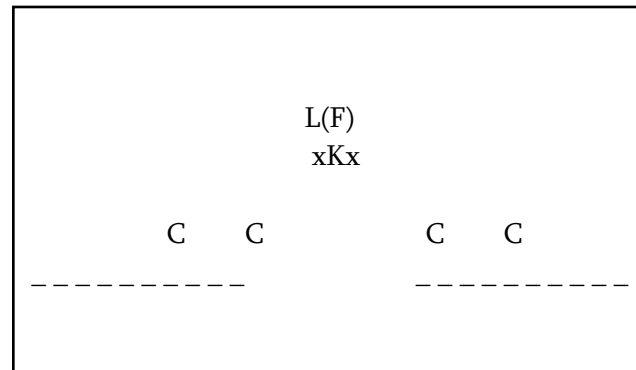
- King crosses upstage to stand on cube SR
Cast in clump around SL cube
- 0.00 set fabric on ladder, kites away under ladder
- 0.12- 8 words- cast turns one at a time to change position (look forward, return). King motions towards group
- 0.24- *“dimension”* move out one step out
“speed” as if to run
“stillness” stand 2 feet together
“Softness” melt
“intensity” go back to starting position
“Passion”
“Purpose” reach a hand (outside arm) to audience (catch someone’s eye)
“vision” R arm to eyes
“movement” drop & roll
“song” roll
“laughter” laugh back & forward
“tears” sway holding arm
- 0.43- *“Words”* circle ladder windblown, King moves CS
“Faith”
“Hope”
“Love”
- 0.49- *“Sound”* King hops up on SRC cube all move step away looking at King
Cast all get a kite, King motions up and over 8 counts, R to left, then reverse kites follow
- 1.14- Move together K SR cube playing flute
“breathe” kites lower
“feel” kites lift
“expand” slow motion expand kites
“reach”
“See” one turns to king
“Hear” one turns to king
“Sense” one turns to king
“Stand” last turns to king, all stomp L foot
- 1.26- *“run”* shake kites
“race”
“climb” kites lift up R
“embrace”
“rest” King “shh” cast slowly spread out and lower to floor

- 1.40- *“in beginning”* King move center sit on CL cube take off crown and put it back on.
“family of his own”- cast move into clump around King
“powerful, beautiful, creative” King motions to 3 cast members
“fashioned them to carry” all pick up kites
“purposeful, significant, strong” groups of cast lift kite on each word
“belong” all look in at King
- 2.17- *“gathered into home”* King steps downstage offering breath, directs kites to start swaying low to high
- 2.28- *“flew”* King lifts arms, all cast starts to fly kites
- Kites fly moving into the house
- 2:45- King leads kites back onto the stage
- “awake”* King sits on CSL cube, kites sway R, L, R, L,
“Abba” kites hit floor 8x looking in at the King

1.3 Life in Flight (Music: Amandla) (5.12)

- 0.00- CAST engage w/ kite
- 0.09- w/ voices- King Motions “watch me” CAST nod head 5x & consider
- 0.18- King roll up sleeves, CAST nod head 5x & consider
- 0.26- King one hand up & talk, the other hand up & talk.
- 0.35- 2 kites join into the talking
- 0.45- All join into the talking
- 1.00- King motions “watch me” then handshake motion (2 hits, hold, slide apart & snap)
- 1.10- 2 Kites repeat handshake
- 1.18- All join into kite handshake 2x (one cast member could go to a kid in the audience) King crosses to SL box
- 1.30- King offers one cast member a platform to stand on. He/she steps onto cube, all cast cheers w/kites.
Repeat with one of the cast members offering the platform (SRC cube), King gets kid to stand on chair, kites cheer 2x
- 2.02- King big step R step out 4 steps L step out 4 steps
- 2.11- King lead kite parade circling the stage (going under ladder if possible!)
- 2.54- King gets DSL turns around and plays his flute, it blows kites down the line into flying

1.4 The Gift of Freedom (Music: Watermark/VO) (2:26)



- 0.00 King moves center and moves two center cubes to be next to each other standing on them
Kites sway until “nature”
- 0.09- *“loved his family”* - all into a line across stage
“Some were wild”- two people turn around stepping forward
“tame”- two people step back
“loud”- two people shake kites and lift them up
“soft”- same two people lower kites
“free spirited”- two people fly kites out and come back to standing
“focused”- two people cover faces with kites and then peek out
“all different”- all hold
- 0.33- All move together into clump center kites move forward on “sound” & up and then spread out
- 0.58- all move around center cubes
“harsh” King steps forward on R foot with one fist up, cast hide
“apathetic” King shrugs, look at King put inside hand on head and lean back
“overbearing or uninterested” King grab R, L fists, cast cringe at the same time,
“half present” King turn around to face upstage, cast reach out to him.
“fully absent”
- 1.25- *“the Kings heart was too good”* King holding heart turn to face downstage
“didn’t want servants” cast pound floor 3x King stop them
“he wanted friends” King reaches out to them
“friends get to choose for themselves where their loyalty lies” all cast takes hands
- 1.49- *“The king made a decision”* All cast get kite, sticks go into King, his hands go around them.
“the gift of freedom” King lifts top hand and under the sticks to give kites
“freedom is granted” cast into a line downstage
“the choice is yours” offer kites to audience

1.5 Setting Out (Music: Voyager Tagoloa) (0:57)

- 0.00- Bounce w/kite, King (standing on center boxes)

0.08- show everyone the world, all look L, R, L, R,

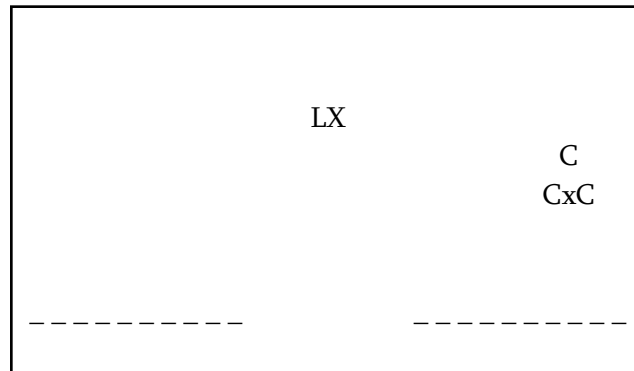
0.17- Put kite over shoulder like bag, march looking in at King

0.27- King play flute to send people out All but one exit stage in various directions. Start to walk but then fly kites. One stays on stage flying kite back & forth

PART 2 - Taken Captive

2.1 Deceived (Music: Cups (When I'm Gone)) (2.07)

- 0.00- One cast member starts playing cups, 3 enter SL cast sit around SL cube playing cups
 Enemy enters SR to change stage. Lays the ladder down puts it center, cube goes inside
 ladder on tall side w/ megaphone on top



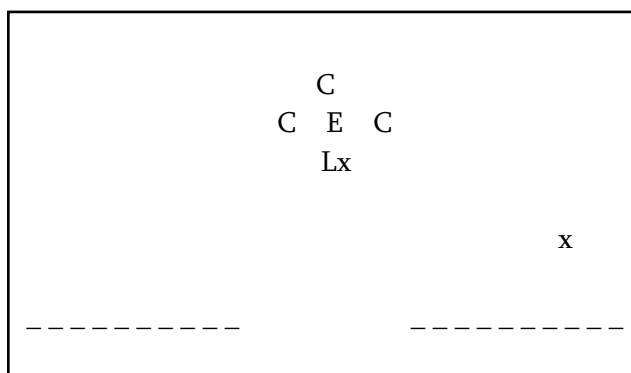
- 0.38- Music cuts out and enemy does the cups routine with the megaphone
- 0.42- Enemy starts to sing into megaphone kites lift to fly, hops on beat slow 1, 2, 1,2,3 Shiver-
 kites shake
- 0.57 One cast member goes to enemy to play megaphone, exchange for kite.
- 1.13- cast member does cups crazy on megaphone invites other cast to join, cast spreads out
- 1.20 One cast on SL box, slowly breaks down from enemy taunting breaking her down, she
 drops kite and joins group at ladder.
- 1.34 SR alone flying kite, all laugh at her. She lays kite down and joins everyone around
 ladder center. One cast member lays box down in ladder so enemy can stand on it
- 1.48- SR cast drops kite and goes to enemy, they all take trash bags out of megaphone and
 trash the stage. Enemy exit USL

2.2 The Breakdown (Music: Wanderlust) (3.52)

- 0.00- scatter on stage
- 0.11- *“the Father of lies came... causing them to question...”* cast hides behind ladder. Then
 get a bag. Try to get bags to fly. Pick up a kite w/ trash bag in one hand
- 0.43- *“You made too many mistakes”* all cast step forward on “you” lean L listening to trash kite
 overhead kite down on mistakes
“You are not enough” stand up shaking kite
“You should be ashamed” lean downstage listening
“You are at fault” throw kite down

- 1.10- Enemy holds one trash bag and offers it to SR cast member, helps cover kite
“you are afraid”
“you are too much”
“you have no purpose.....”
“you are all alone”
- 1.28- one cast member comes forward like a secret to cover kite. Stands center with kite high for a moment.
- 2.00- last cast member gets help to cover kite
- 2.13 kites go forward, lift, expand, weigh down to ground
“enslaved” kites become a weight
- 2.34- music fades out

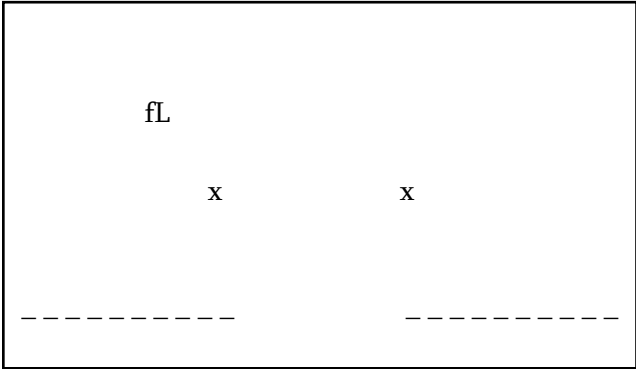
2.3 Attempt to Fix It (Music: SAIL) (2.11)



- 0.00- All move with the beat of the music
- 0.17- center cast member tries to get help getting bag off of kite
- 0.33- cast member from SL drags kite center tries to lift it and can't
- 0.51 SR cast member comes center tries to shake bag off, but can't
- 1.05 Enemy leads a circle around the stage ending SL scares cast back
- 1.21 4 steps forward lifting back 4 steps walk forward 4 lifting, back 4
- 1.37- throw kites to try to get them to fly 2x. angry kites 2x and then hurt all exit SR.

2.4 Reset (Music: All Is Not Lost) (0.46)

- 0.00- Jesus reset stage moving the ladder USR, fabric gets hung on ladder. 1 cube off center stage R, 1 cube SL downstage, extra trash bag goes offstage



PART 3 – Pursued for Rescue

3.1 Enter Messiah (Music: I Live You/VO) (3.18)

- 0.05- *“the king took off”* King climb ladder and put crown on top. Walk under ladder and step back
- 0.20- *“out of heaven”* Mary and Joseph enter and pick up fabric under ladder as a baby kneeling near cube. Look at crown on “star”
- 0.41 *“Emmanuel”* King come to kneel, Mary stands near ladder, hanging fabric on ladder
- 0.49- *“He grew”* Handshake with Joseph & king
- 1.00- *“craftsman”* Joseph hammer, King hammer.
- 1.05- *“unlikely business...”* King sit on cube with Mary & Joseph behind him, family photo
- 1.18- *“Then the time came, the time was right the time is now”* cast look out expectantly, say with the recording “now?”
“the time is now” King stand up on cube

“Abba” close eyes breathing in, all say *“Messiah”*
“Light” Mary & Joseph exit SR to get black kites. 4 enter with black kites
- 1.47- All say *“Come!”* Face downstage holding black kites up. King exit SL

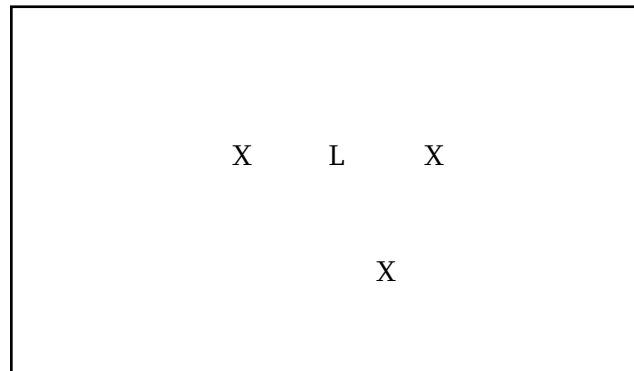
3.2 Ministry of Jesus (Music: Sails) (5.24)

- 0.00- SR group spreads out and reaches up 8 counts
- 0.10- Center group spreads out and reaches up 8 sounds
- 0.21- SL group spreads out and reaches up 8 counts
King crosses SR to SL
- 0.33- All break hold and move stage/exit



- 1.03- Two behind ladder with black kites, enemy speaking, kites making noise one inside ladder struggling. Hides under ladder King enters knocks on ladder, and sets her free she flies kite & exit SR

- 1.46- Set for jail scene one takes all fabric to SR and sets boxes

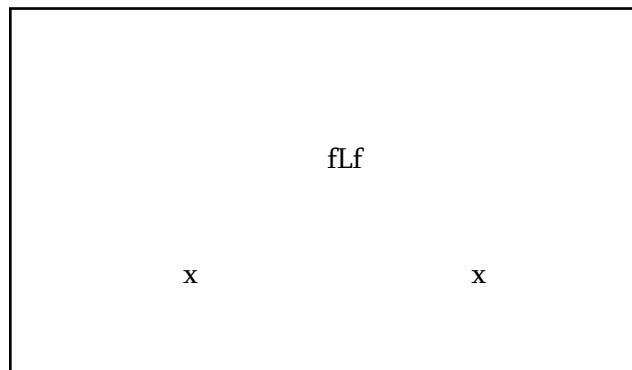


- 2.07- Someone inside of the ladder like a jail reaching out. Some of cast crosses stage ignoring her. King enters, lifts the ladder from underneath and sets her free, she flies her kite

- 3.10- Set for the boat, two sitting on cubes with kites for oars, one climbs ladder to hold sails, two holding second sail. Boat cast members have kites with them on the ground

- 3.10- Set for the boat, King in back, one cast on cube with kites for oars, one climbs ladder to hold sail. King falls asleep.

- 3.55- Remaining cast enters to create storm with black kites



- 4.03- King steps up onto tall cube motions “shhh” to calm the storm black kites lower

- 4.14- They stay in the boat a little longer.

- 4.27- King resets the stage while 2 cast fly kites around the stage. They exit SL. King exits SL

3.3 Crucifixion (Music: Rescue) (3.36)

- 0.00- Enemy enters and stands on SR box calls 1 cast member from SR and two from SL accusing them, enter sitting in line downstage

- 0.28- Enemy yells out “Guilty” 4x on the beat as he calls out, King crosses to SR and stands in front of the accused
- 0.48- *“I will”* cast looks up to see what King is doing, as he stands between enemy and cast. *“Night it’s true”* enemy facing SR, King facing SL both lift their flute/megaphone, lower, lift & hold
- 1.06 King goes center, cast stands and fills stage, kites are heavy
- 1.27 cast yells *“Guilty”* 4x
cast gives kites to Jesus one at a time, cast goes into house on side aisles
- 2.04- *“Crucify”* 4x as King walks into the house down center aisle, turns to face the stage and returns
Cast follows King in center aisle (King goes onto stage & cast stays in the aisle on the floor)
- 2.24- King falls under weight of kites, cast frozen in center aisle
King turns around and makes eye contact with one cast member deciding He will go on
- 2.43- King turns back to ladder and walks to it stepping, cast circles around the ladder w/low movement
- 3.02- all cast outside *“Crucify”* 4x
- 3.12- *“fight it’s true I will rescue you”* all cast outside arm moves to nail hands to cross 3x and hold
- 3.21- *“I will rescue you”* everyone freeze. When King bows head, all exit slowly to either side.
Enemy remains on DSR box

PART FOUR – Decision to Soar

4.1 Burial (Music: Gabriel's Oboe) (1.14)

0.00 2 cast member enter one from each side and help the King off of the ladder and offstage
L. 2 cast members enter and reset the stage. 1 cast member exits SR one SL.

4.2 Resurrection (Music: Come Alive) (2.39)

0.17 “Awake” King enters from under ladder.
0.25 one cast member enters from SR and looks in the tomb. Exit SR.
0.30 One enters from SL checks tomb and exits SR
0.34 One enters from SR starts to adjust fabric and notices the King is gone. Exit SL
0.56 King enters from SR and stands center, one cast member on each end of the fabric
1.04 fabric goes up and down and then up downstage, up again to go back upstage, one more up and down. King playing flute and dancing around
1.23 King stands SL reaching to SR as one cast member enters with black kite. She considers giving him the kite, and then does it. She celebrates with the King. Fabric small waves
1.31 Fabric lifts on “Holy Ghost is ready in the room”
1.41 One cast member enters SL and stands on low SL cube with black kite overhead. King stands on the second cube, low, and reaches towards him. Cast member slowly lifts kite overhead and gives it to him.
2 remaining cast members come onstage to outsides without kites.
2.00 Kite in R hand. Reach up, drop, reach, drop
2.05 dance around for 4 counts to the left, 4 counts to the right.
2.09 Reach arms & kite upward 8 counts, hold kite up as left arm drops quickly.
2.17 Hop around 4 times
2.19 King blows flute SL, SR as kites fly in response. Fabric lifts & lowers in the background

4.3 Come Home (Music: Where You Are) (8.42)

0.00 “the king returned to heaven” King climb ladder, 2 free cast members on 2 cubes w/kites
0.16 “he is still looking for new friends” enemy enters with megaphone SR. one cast member enters with black kite.
0.27 Create final picture. Enemy USR, black kite person kneeling, looks at King he offers kite to cast member and then to audience. Freeze picture.

Cast comes forward to the edge of the stage for the altar call. Cast begins to worship ...

SECTION 2: SUPPORTING RESOURCES

Pastoring Your Cast

Below are a few practical tips on mentoring your cast.

1. Allow people time to get comfortable.

I recommend placing a few scenes before you try to mine your cast emotionally and spiritually for connection with the story. A few hours of rehearsal will enable them to become comfortable with you, one another, and the stage/rehearsal space. After you make some technical progress, you can sit them down and begin asking questions about how they connect with the story.

2. Set the vulnerability bar yourself.

Transparency in groups generally comes through one courageous person who is willing to be vulnerable. After this vulnerability bar is set, it is much easier for the rest of the group to enter into trust with one another. I recommend that you, as the leader, consider being that person and share honestly with your group about your life, your story, and how it connects to the story you are telling in this piece.

3. Find “Holy-Spirit” moments.

As you are teaching, you will find that there are certain moments in the piece that are primed for processing matters of the heart. This can include anything from a decision point on stage, to a response from Father God, a gesture of Jesus, a picture that sits with a weight of meaning, etc. When you recognize a moment of potential depth, stop the rehearsal. Ask people what they sense, feel, or see about this moment.

4. Ask Questions.

Questions will help draw out what is inside of your cast. Here are some helpful questions you can use both within rehearsal and to give to your cast as homework between rehearsals. Make them specific to moments in the piece.

- What is one moment in this piece that is personal to you?
- What do you think is significant about this moment?
- Is this moment real for you? Do you know it in experience?
- What do you need to let go of?
- What does this gesture mean to you?
- How do you think Jesus feels in this moment?
- What motivates people to run from God?
- What motivates people to run towards God?

5. Prayer.

Spend time praying together as a group. More information about this can be found below in the “Intercessory Prayer” section of this manual.

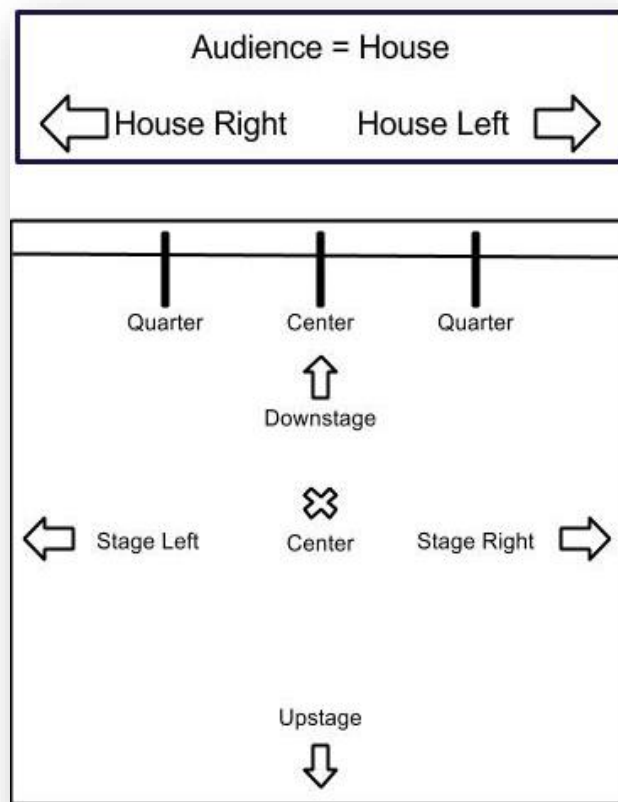
Notes on Casting:

- **Prayerfully choose** who will play what role for this piece. Often people will end up in a role that is suited to something God is doing or challenging them in during this season of their lives. Roles can become quite personal in this ministry.
- It can be helpful to **double cast** the main roles, especially that of the enemy. This will relieve someone from having to play a dark role all the time and will give them the opportunity to be in a redemptive role for certain performances.

Basics of the Stage, Rehearsal, & Casting

Use simple stage directions to avoid confusion.

- **Stage Right:** Facing the audience, actor's right
- **Stage Left:** Facing the audience, actor's left
- **Downstage:** Front of the stage (older theaters the stage would be slanted down towards the audience)
- **Upstage:** Back of the stage
- **Center:** Center of the stage
- **Quarter:** Halfway between the center and the side end of the stage
- **House Right:** Audience's right
- **House Left:** Audience's left



Rule of Thumb

- Never turn your back to the audience, unless it is a clear choice.
- When interacting with another actor profile, keep slightly open to audience, they should always feel included and welcomed in what's happening on stage.
- If you can see the audience, they can see you.
- Don't stand too close to the edge of the stage. The audience should be focused on the story rather than wondering if the actor will fall.

Backstage Etiquette

- It's helpful to create a backstage area so that actors have a place to be while not performing on stage, it also defines the performing space. If you don't have a built-in backstage area consider using material (pipe and drape).
- Backstage is part of the stage. Conversation should wait until after the show.
- Keep backstage props confined to designated space. (Props should be easily accessible and organized to avoid confusion)
- Be aware of other actor's entrances and exits to avoid collision.

Rehearsal Techniques

- Get to rehearsal space early to set up.
 - Setup music
 - Make sure furniture is not in your way
 - Have props ready for scenes that will be worked on
- Set specific goals for each rehearsal. Share your goals with your cast at the start of rehearsal, "The goal for this rehearsal time is to finish the opening scene and begin..." But keep in mind that some things will change as rehearsal progresses; be open to changing your goals.
- Your cast will reflect what you, the director projects. If you are tired and worn out you will very quickly see your cast go from excited and energized to lethargic and unfocused. Prepare yourself physically and mentally for rehearsals. Rehearsal time requires more from the director than it does from the cast. Be prepared!
- Consider having closed rehearsals. Having people watching rehearsal creates extra noise and distraction that will quickly eat up your time. Don't be afraid to tell people that they can come back and watch during a final run-through.
- Consider your cast size. Too many people can create confusion and make focused rehearsal time harder to achieve.
- Include prayer in every rehearsal. Times of prayer help people stay focused on the mission of the project as well as aware of God's empowering presence.

Casting

- Consider teaching one of the movement sections and one of the speaking sections from the piece to everyone at the beginning of your rehearsal process so that you can gauge your cast's abilities. It's ok if they don't all end up performing what you've taught. This is an easy way for you to figure out casting without holding an audition, which creates unnecessary pressure.

Altar Call Training

Giving an effective Altar Call after the Jesus Theater involves:

- (1. Understanding the message and imagery of the piece
- (2. Translating that message into a personal invitation
- (3. Partnering with Holy Spirit

Choosing the Right Person

Consider choosing someone for this role who is gifted in partnering with Holy Spirit to communicate well and introduce people to Jesus. It also helps if this person is well acquainted with the Jesus Theater piece and carries authority as a spiritual leader.

Giving the Altar Call

During the last scene of the piece, start praying for wisdom and insight on what God is doing during this presentation, and how to partner with Him. At the close of the piece, move to the microphone and begin the invitation.

- (1. Share that this moment is an invitation for people to give their lives to Jesus, just like the closing scene.
- (2. Recap the story briefly using the imagery from the piece that the children have just seen. Link the story to a personal application for their lives explaining what the symbolism of the piece means.
- (3. Give the invitation by inviting those who want to receive Jesus as Lord of their life to stand up and come forward.

Prayer Time

Use your cast as the prayer ministry team along with a few other spiritual leaders on camp. (Note: See “Jesus Theater Prayer Team” below).

- (1. Once the children have come forward and settled, do a repeat after me salvation prayer with everyone who has responded to the altar call.

Example Salvation Prayer: Dear Jesus, I believe that you are the Son of God. I believe that You died on the cross for my sins. I am a sinner and I ask for Your forgiveness. I want you to be the leader of my life and my best friend. I invite You to come into my heart right now and become Lord of my life.

Jesus, I choose to give my life to you today. Help me to always live my life for You. Amen.

(2. Invite the ministry team members to pray over the children near them.

Prayer Ministry team members can ask children if they can pray for them, and then: (1. Bless & agree with what God is doing in the children's lives for salvation and (2. Offer to pray for them for the baptism of the Holy Spirit.

(3. Direct people to return to their seats and/or linger in what God is doing. Dismiss the audience and/or hand the meeting over to whoever is there to direct the people to their next activity.

Follow-Up

That evening: It is recommended that the Cabin Devotions after the Jesus Theater are an intentional time of debriefing the children's experience. Some ideas include:

- Do they understand the story they saw? (Explain if needed)
- Were there any moments of the piece that stood out to them?
- What did they experience/feel from God?
- Did anyone give his or her life to Jesus for the first time?
- Document the testimonies.

Following Day: Consider making reference the next day to what happened in the children's lives at the Jesus Theater the night before.

Ongoing: Partner with camp staff and/or corps to provide follow-up.

Suggestions for Logistics:

- Develop a "Jesus Theater Prayer Team," who will help pray for kids at the Altar as well as intercede during the piece.
- Assign 4-6 other people ahead of time to help direct traffic at the Altar. They can send a few kids to each ministry team member.

Suggestions for Altar Call Process & Flowing with Holy Spirit:

- Learn to pause/wait during the invitation, as you feel led. Holy Spirit is breath, and you can learn to breath with Him allowing those in your care to enter into the divine moments that are presented.
- Feel free to make multiple invitations if you feel that God is still working in the room among the audience.
- Don't try to do the Holy Spirit's job. Manipulation or control of any kind are not necessary and can be harmful.

- Keep the people in the room engaged in what is happening by encouraging them to stay quiet or pray to respect what God is doing.
- For the repeat after me prayer, you can tell the children that you are going to lead them in a prayer to surrender their lives to Jesus. But that salvation is not in the words of the prayer but in the position of their hearts before God.

Intercessory Prayer

Notes on the Role of Prayer in the Jesus Theater Ministry

We believe that the effectiveness of the Jesus Theater is connected to the anointing of the Holy Spirit to draw people to Jesus. **Prayer has a vital role** in preparing the hearts of the cast, the audience and the environment in which the ministry will take place. **We recommend praying/worshipping together as a cast prior to each performance.**

It is also important that the cast members **maintain personal integrity before God** and one another. An environment of open sharing about personal needs and spiritual growth will prove helpful in stewarding the cast to be noble vessels for God's use in this ministry.

Below are **biblical prayers that can be used to strengthen the prayer culture** of your group. These have proved fruitful when prayed in earnest by those who are hungry for God to move in a greater way. Consider choosing one or two to focus on as a cast and or write your own prayer that can be shared with your group.

The Holy Spirit loves to promote Jesus. He is excited about your heart for this ministry. He will back you up as long as you keep your focus on Jesus. One of the best ways to do this is to prioritize time for worship and prayer. Be assured that when this was written, you were also prayed for!

Enjoy the Presence of God as you share in this ministry. You can personally get filled up by taking time to experience God before, during and after a Jesus Theater performance. Remember, God cares for the laborers too. He is present for you.

Learn to love and make time for connecting with the Living God as you share His story! **Make room for prayer in your Jesus Theater Ministry.** It will make a difference for you, your cast, and your audience.

Biblical Prayers

Adapted from Key Apostolic Prayers, Mike Bickle, International House of Prayer

- **Ephesians 1:17-19** – 17That the Father of glory, may give to you the spirit of wisdom and revelation in the knowledge of Him, 18the eyes of your understanding being enlightened; that you may KNOW [experience] what is the hope of His calling [assurance/clarity of God's call for our life], what are the riches of the glory of His inheritance in the saints [our destiny as Jesus' inheritance], 19and what is the exceeding greatness of His power toward us who believe, according to the working of His mighty power...

- **Ephesians 3:16-19** – 16 THAT He would grant you, according to the riches of His glory, to be strengthened with might through His Spirit in the inner man, 17 THAT Christ may dwell [manifest His presence] in your hearts through faith; THAT you, being rooted and grounded in love, 18 may be able to comprehend [experience] with all the saints what is the width and length and depth and height—19 to know the love of Christ which passes knowledge; THAT you may be filled with all the fullness of God.
- **Philippians 1:9-11** – 9 That your love may abound still more and more in knowledge [of God] and all discernment, 10 that you may approve [rejoice in] the things that are excellent, that you may be sincere [no compromise] and without offense till the day of Christ, 11 being filled with the fruits of righteousness...
- **Colossians 1:9-11** – 9 That you may be filled with the knowledge of His will in all wisdom and spiritual understanding; 10 that you may have a walk worthy of the Lord, fully pleasing Him, being fruitful in every good work and increasing in the knowledge of God; 11 strengthened with all might, according to His glorious power, for all patience and long suffering with joy...
- **Romans 15:5-6, 13** – 5 May the God of patience and comfort grant you to be like-minded toward one another... 6 that you may with one mind and one mouth glorify the... Father... 13 May the God of hope fill you with all joy and peace in believing, that you may abound in hope by the power of the Holy Spirit.
- **1 Corinthians 1:5-8** – 5 That you were enriched in everything by Him in all utterance and all knowledge, 6 even as the testimony of Christ was confirmed in you [by miracles], 7 so that you come short in no gift, eagerly waiting for the revelation of... Jesus Christ, 8 who will also confirm you to the end, that you may be blameless in the day of our Lord Jesus Christ.
- **1 Thessalonians 3:10-13** – 10 Praying exceedingly that... [God will release His Spirit and grace to] perfect what is lacking in your faith... 12 And may the Lord make you increase and abound in love to one another and to all... 13 that He may establish your hearts blameless in holiness before our God and Father.
- **2 Thessalonians 1:11-12** – 11 We pray always for you that God would count you worthy of [prepare us for] this calling, and fulfill all the good pleasure of His goodness [plans for us] and the work of faith with power, 12 that the name of... Jesus may be glorified in you, and you in Him, according to the grace of our God.
- **2 Thessalonians 3:1-5** – 1 Pray for us, that the word of the Lord may run swiftly [rapidly increase its influence] and be glorified, just as it is with you...

3 The Lord is faithful, who will establish you and guard you from the evil one...
5 May the Lord direct your hearts into the love of God and into the patience [perseverance or endurance] of Christ.

- **Acts 4:29-31** – 29Lord... grant to Your servants that with all boldness they may speak Your word, 30by stretching out Your hand to heal, and that signs and wonders may be done through the name of Your holy Servant Jesus. 31And when they had prayed, the place where they were assembled together was shaken; and they were all filled with the Holy Spirit, and they spoke the word of God with boldness.
- **Luke 24:49-50** – 49Behold, I send the Promise of My Father upon you; but tarry in the city of Jerusalem until you are endued with power from on high. 50...He lifted up His hands and blessed them...
- **Acts 2:17-21** – 17In the last days, says God, that I will pour out of My Spirit on all flesh; your sons and your daughters shall prophesy, Your young men shall see visions, your old men shall dream dreams. 18On My menservants and on My maidservants I will pour out My Spirit in those days; and they shall prophesy. 19I will show wonders in heaven above and signs in the earth beneath: blood, fire and vapor of smoke. 20The sun shall be turned into darkness, and the moon into blood, BEFORE the coming of the great and awesome day of the Lord. 21Whoever calls on the name of the LORD shall be saved.

SECTION 3: NOTES

Rehearsal Notes

*This space is for the director to prepare notes for rehearsal. Jot down specifics that will help you to teach others.

Scene:				
Music	Script	Set Note	Time	Overview of Scene

Scene:

Music	Script	Set Note	Time	Overview of Scene

Scene:

Music	Script	Set Note	Time	Overview of Scene

Scene:

Music	Script	Set Note	Time	Overview of Scene

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Music	Script	Set Note	Time	Overview of Scene

Scene:

Music	Script	Set Note	Time	Overview of Scene

Notes

Notes

Notes

Appx. A: Jesus Theater Altar Calls

By Captain Jason Knaggs, Territorial Youth Secretary

INTRODUCTION

We believe firmly that the program that we are running at our camp is singular: Christian Education. All of the expressions of activities, skill building, education, and challenges are based on the fact that we have a summer camp that leads children to the Lord. The staff we choose are prayed for and they are recruited and interviewed through an expectation of a love for God and love for children. Each staff member that works directly with the kids is told about these specific goals of camp: to make Jr. Soldiers, to encourage a relationship with the Lord for the rest of their lives, and to help them become a part of the fellowship of believers at The Salvation Army. The whole family, from babies to Grandparents to Aunts and Uncles, can become a part of the ministry of telling the world about the life changing love of Christ.

The Jesus Theater has played a critical role in the pursuit of these goals. My role in Jesus Theater as Camp Director is to provide leadership to the ministry experience. This involves pastoring the camp as a whole to embrace and support the Jesus Theater ministry through strategic support before, during, and after the piece is presented. When the Jesus Theater is presented, I have the privilege of facilitating the altar call, salvation appeal, prayer time and follow up plan. These are essential parts of the Jesus Theater Ministry.

In the following pages, I outline my experience with the Jesus Theater Ministry. It is not perfect, nor is it the only way to do it, but it is what I have learned over the years. I pray that as you read these pages, you will see that the Lord is still in the business of changing lives. He has chosen to include us in His amazing gift of salvation. I believe that good planning and preparation create the best opportunity for impact. Take a moment to imagine if every person who saw the Jesus Theater made a decision to follow Christ. My life has been changed by this ministry and yours will be as well!

PRACTICE & STAFF GO FIRST

During Orientation (Staff training) we explain the format for the Morning Devotions for campers and how they will lead up to the Jesus Theater experience. Jesus Theater is first presented to the staff as a premiere presentation. They experience the Jesus Theater with an opportunity to respond for themselves. Then I walk them through how we as a staff are going to participate and help pray with the kids. This time helps staff to understand how important this moment is, and to practice what they will be doing with campers during the Jesus Theater performances.

We want this to be an opportunity for the staff to respond personally. We go through the steps of the response time challenging each staff member to recommit themselves to the Lord. Then we have a special time of prayer focused on all the kids who will see the Jesus Theater throughout the summer. We also help them to see need to focus on the kids. We encourage them to be praying through the entire Jesus Theater for the cast, the campers, and the time of response.

BEFORE THE JESUS THEATER

Each day we have two specific times of reflection on the Bible. We start the day off with worship every day, we call this Morning Discovery. This is a structured meeting with emphasis on fun-filled worship, specific stories designed to reach kids, and a take away – we call the Bible point. We do a tech-sheet for each meeting and have assigned seating for all the cabins so that everyone knows the plan. The rest of the day is designed to emphasize God’s interaction with people and how the Bible focus for the day resounds throughout camp. Then we end the day with cabin devotions. These are prepared for each day well in advance of the summer. This process is explained in detail to the counselors during orientation. They need to understand the purpose of our program and how to prepare for the campers.

The Jesus Theater is presented as the last evening program of the session. We start the night with the theme song like we start Morning Discovery each day. This song is always upbeat and has the potential to get stuck in your head and to deposit the biblical truth in your heart. Throughout the day you can hear the song being sung by campers and staff, even with the motions. We also recap each day’s Bible Point, memory verse, and then we watch all of the daily videos we made throughout the session. After we recapped the week, the cast appears on the edge of the stage.

EDGE OF THE STAGE

Usually a member of the leadership team introduces the Jesus Theater, and gives a basic overview of the story at the start. They explain some of the objects in the piece and give basic instruction and theater etiquette. We encourage the kids to enjoy themselves but not to applaud at the end of each scene. We explain that they do not want to miss any moment of the Jesus Theater and instead should listen to the whole story with their ears and their hearts. Staff are interspersed among the campers so that they can help the kids stay focused and be in place for the altar call at the end. This segment always ends with a prayer for the Jesus Theater.

Then it starts. I always watch the piece, either from the side of the stage or from the floor. I’m praying fervently for the campers and staff and will often get overcome with emotion. As I pray, I can feel the prayers of parents being answered, prayers for someone to love their kids and lead them to the Lord. Throughout the piece there are tears, and a lot of me saying to myself, “you can do this.” Then it ends and the prayer time begins.

TRANSITION

As the piece ends, be sensitive to the energy of the room and do your best to transition it into a prayer meeting. Pray about these transitions before the first camper presentation. In preparation, watch the rehearsals multiple times and pray, seriously pray, that the Lord will inhabit this space and that every kid that comes to camp will know the Lord and will choose to live for Him. This is the best thing about my job! The Holy Spirit still has the power to change a life. It will change you. Praise the Lord!

MUSIC

The music should be playing before you go on stage. Choose a song or two that will play at the end of the piece for at least 15 minutes, and that will foster an environment of prayer. Choose the song carefully and make sure it is something that you connect with. I prefer a recorded track but, live musicians are a great idea. The music should be long, smooth chords, and the words should focus on making a decision for Christ.

WALK TO THE CENTER OF THE STAGE

Make sure the lights are dimmed in the room and there is light focused on the center of the stage. Have the cast bring some of the objects from the piece to the center of the stage so that you can use them during the “Words” section below. Practice how to have the objects handed to you, and when to reach for them. The more you practice these parts, the more comfortable you and the staff will be during the presentation.

EYE CONTACT

Before you even begin speaking, make eye contact with the audience. Do not be in a rush. This is a big moment and the Holy Spirit is clearly working. You are not in control of what is happening right now, but you are prepared to tell the kids about Jesus. Look through the room and lock eyes with as many people as you can. Look for those who are crying and reassure them of the great love the Father has for them. Look at your leaders and make sure they know that they need to be ready for the audience’s response.

WORDS

The words that you say in this time may change from week to week. I like to incorporate the ideas of the Jesus Theater with some the things we have been learning all week. I try to recap the story using the props from the Jesus Theater. This will highlight different areas of the piece that will help them understand the different pieces of the story. Then explain how they are involved in Jesus’ story. Tell them that they are loved. Tell them that they can become a child of God.

SCRIPTURE

Hold the Bible in your hand. Tell them that this is a true story that can be found in our Bibles. At our camp we give campers a Bible on the first day for them to use with nightly devotions. I use that Bible. That's the one they are taking home with them, and they need that connection.

All of these scriptures are laid out in the camper Bible. While talking about these specific topics, I do my best to keep connecting the kids to the story of the Jesus Theater. Using the imagery from the Jesus Theater helps them understand the story and how they are a part of it. It also provides a good model for the counselors and staff while praying for the kids. They can reiterate the ideas and help make connections in the presentation to the individual campers.

First, we talk about sin – Romans 3:23 “For everyone has sinned; we all fall short of God’s glorious standard.”

God has a gift for you – Romans 6:23 “For the wages of sin is death, but the free gift of God is eternal life through Christ Jesus our Lord.”

God loves you! – Romans 5:8 – “But God showed His great love for us by sending Christ to die for us while we were still sinners.”

You can become a child of God! – John 1:12 “But to all who believed Him and accepted Him, He gave the right to become children of God.”

Jesus is alive today, and He wants you to accept Him in your life!

RESPONSE

I firmly believe that the kids have to respond by leaving their seats. At our camp, the kids fill the stage and the area in front of the seats. Ensure that your room layout and seating design have space for the entire room to come forward.

Then you invite them to come up to the front if they would like to become a child of God and be prayed for by a member of the cast or staff. This moment is amazing. It feels like the start of a marathon. The invitation is given, and they all move at once. Praise the Lord! I usually move towards the back of the stage to make room for the kids and staff. Instruct the children to move slowly and to gather with staff. Some of the kids will be most comfortable sitting in small circles facing each other. Instruct the kids and staff to get grouped together. The size of the group depends on the comfort of the campers and staff.

One of the powerful things about the Jesus Theater is that the entire camp is present. The kids can pray with anyone they would like. The lifeguards or dining

room staff who have made connections throughout the week are pursued by the campers. This reinforces the ministry focus to all the staff on camp. The program of camp includes all the staff. Each person can make a difference, and they need to see the power of making connections and putting the needs of the campers first.

Some campers will not come forward. Staff are instructed during orientation to gather around those kids and take the opportunity to ask them questions and pray with them. I also ask the staff and visitors who are in the room to start praying for the kids who have come forward.

After a moment ask the kids if they still need a staff member to pray with them and then help the available staff move toward them. I then ask all the children to look at me. With the Bible still in their view, I tell them that if they want to become children of God that they can pray and that they can repeat after me. The music should be low enough that you can hear all of the little voices praying along with you.

REPEAT AFTER ME

Dear God,

I am sorry for all the sin in my life. Please forgive me.

I believe that Jesus is God's only Son and that He died on a cross for me. I know that He now lives and wants a relationship with me.

I accept you Jesus into my life. Please help me to live for You.

In Jesus' name,

Amen

Romans 10:9 – “If you openly declare that Jesus is Lord and believe in your heart that God raised Him from the dead, you will be saved.”

James 4:8 – “Come close to God and He will come close to you.”

PRAYER CIRCLES

Then ask the counselors and staff to pray for each kid. I will often say, “No one leaves this place without being prayed for.” Be sensitive to the room and the leading of the Holy Spirit. Give the counselors a chance to get each kid's name and pray for them by name. Kids will cry and staff will cry. The really good staff will put their arms around the kids and cover them with prayers of hope and protection. Have tissues available. This is a very emotional end to a long week. Some kids will need one-on-one attention, and will need to be surrounded by the counselors that have the ability to comfort and listen to the kids.

Once people begin wrapping up their prayer time and the room noise increases, I will often tell the campers to be sensitive to the others in the room praying. Then

once the majority of the room is still and waiting, I will get their attention and have them look at me.

Holding the Bible up with one hand, I ask the campers to raise their hand if they prayed the repeat after me prayer. The sea of hands that go up are really encouraging to the cast members and staff who have worked so hard to put the week together. Then I show them the cover of the Bible that I am holding. They will recognize them from the night devotions. Then I show them the first two pages of the Bible where the prayer they prayed tonight with me is located, and where the scriptures that I read can be found.

CHALLENGE

I tell them that if they prayed that prayer that they now have a job to do when they get home. I tell them to bring their Bibles home and show at least one person in their house their Bible and the prayer that they prayed at camp. I tell them to ask that person if they want to pray that same prayer with them. Then, after I encourage them to show one person on their block and then one person at their school. I think that all believers need to tell the story. A kid has been given a gift that night, a gift of salvation and a gift to share with other people. Why wait?

The first time I did this, it came to me in the moment. I hadn't planned to share it, but the challenge to share this prayer with their family just came out of my mouth. Three days after, we got a call from a Sender who had just talked to a parent who was crying on the phone. She said that her son came back from a great week at camp and that he showed her his new Bible. He turned to the first couple pages and then asked his Mom if she wanted to pray the prayer with him. He said it line-by-line like I did. And that day, he led his mother back to the Lord. I mean, come on. That's incredible. After hearing that story, I have done the same challenge each week with the kids.

BACK TO THEIR SEATS

Once we have finished the response, I ask the kids to slowly move back to their seats, and for the cast to return to edge of the stage. At this point, kids can be very emotional. You need to be sensitive to kids crying and hugging the staff. We have tried multiple ways to come out of the response time. Each location will need to figure what works best.

While they are walking back to their seats, I take the opportunity to make a shift in focus. This will help the kids who are dealing with their emotions and fatigue (it has been a full week), and will also help the kids who have already moved to the next thing mentally.

THANK YOU

I will draw attention to the cast. I thank them for all of the hard work and prayer that they put into the Jesus Theater. The kids and staff always clap and scream for them. I then thank the director of the piece and make sure they feel the encouraged. These “thank yous” are essential to the staff and director.

THEME SONG

Then we sing the loud theme song for the week again, ending in an attitude of celebration. This helps change the mood of the walk back to the cabin. At our camp, that can be as far as a mile back to the cabins. Helping the kids calm their emotions can make or break the walk back to the cabin. Some staff have been critical of ending the Jesus Theater on a high note or high energy. We tried it a few different ways and landed on this progression because the kids need to get back to their cabins and high emotions do not help that functional part of the night. I feel that the entire night is a celebration. Ending the evening with the whole camp worshipping and dancing seems like a fitting end to a great week.

LATER THAT NIGHT

The counselors will do some more processing of the Jesus Theater with the kids during their evening devotion times. We have crafted a devotional for the last night to help the campers process. This helps answer some questions and gives the opportunity for the cabin to share their experiences. We also have all the counselors write a personal note in the Bible for each kid. Nothing gets the parents more excited than the personalized notes.

SEEKER FOLLOW UP

We also have a process of Seeker follow up. We always inform parents about the decisions for Christ their children made while at camp. We break it down into three categories: New decision for Christ, Recommitment to Christ, and Not at this time. The staff fill out a seeker form on the last night of camp for the entire cabin. We then enter the information in the digital records of each camper. From that we generate an email home to each parent about their individual children and the decisions they made at camp. In the email, we provide a page on our website that is searchable by zip code so that they can find the closest Salvation Army. The following day we send home a paper copy of all the decisions with the lead Chaperone. This gives the Officers, staff, and volunteers a chance to talk with the kids in the van or bus ride home. It also helps connect with the parents when they pick their kids up, creating a better opportunity to invite them to be a part of the Corps family. Make Jr. Soldiers!

STAFF WORSHIP NIGHT

Before the next session, we always have a worship service with the staff. During this worship service we tell the staff how many commitments we saw last week. We always challenge them to pray for the kids they had contact with from the week prior by name. Week after week the number grows. In the past, we have also created an art piece that we hang in the dining hall. For each decision, we put paper cut out (hand shape, kid cut out, stars, etc. you can buy these pre-cut from a teacher supply store or on Amazon) with the first name of every camper who made a decision. And then we place them on the large board so everyone can see the work of the Lord. Over the course of the summer the staff are reminded of the way that God moves, and the kids ask questions about it. By the end of the summer, it is overwhelming to see all the names and the amount of kids that have been impacted by the camp ministry. We leave this piece up the entire rest of the year so that whenever someone walks in the room, they see what we think is most important. This encourages our divisional family and encourages our leadership too. That encouragement gives a specific example of the work the Lord and of the importance of the camp program.

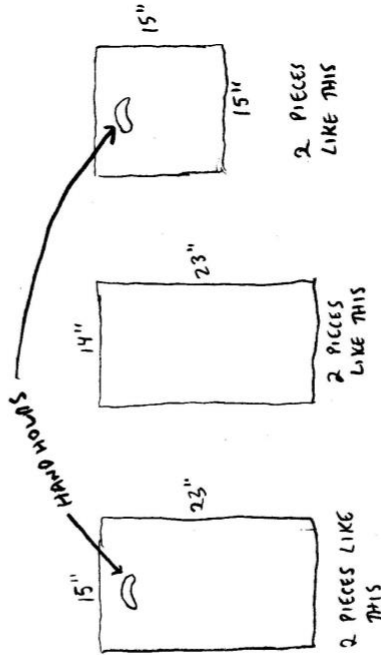
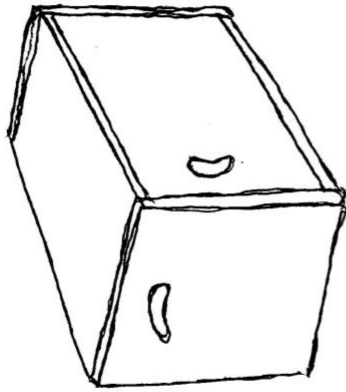
FINAL THOUGHTS

A few years back when I was a staff member, Becky Philips brought the Jesus Theater to my camp. I was really struggling with the Lord, but all the lifeguards had to be a part of this new ministry thing (it wasn't called the Jesus Theater at that point). As we rehearsed the Lord started to soften my heart. During one of the first altar calls that summer, I gave my life completely over to Christ. I was made new. The sins that weighed me down had been released and I was a new man. I still remember the moment like it happened this week. I felt the Spirit of God overwhelm me and I felt the overflow of His love. It was hard to breathe, and tears kept running down my face. And now I have the privilege to lead the response time at the same camp.

Over the past 8 summers as a DYS at two different camps, our team has seen over 10,000 children make a commitment to Christ. Every time we have a response time, I wonder who in this room will be the one to take my place at the end of the Jesus Theater. It maybe you. Trust the Lord. He is faithful.

Appendix B: Cube-Building Blueprint

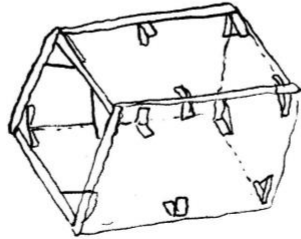
USE $\frac{1}{2}$ " PLYWOOD - NOT ORDINARY
 CONSTRUCTION PLYWOOD, BUT
 OAK OR CHERRY - TOP QUALITY
 HARDWOOD



FOUR $1\frac{1}{2}$ " L SHAPED
 BRACKETS

EIGHT 3" CORNER
 BRACKETS

INSIDE THE BLOCK, PUT
 ONE CORNER BRACKET
 AT EACH CORNER AND
 ONE L-SHAPED BRACKET
 IN THE MIDDLE OF
 EACH SIDE.



GLUE THE PLYWOOD
 TOGETHER (AS WELL AS
 USING THE BRACKETS
 TO HOLD IT)

ATTACH THE 45" X 15" LIDS
 LAST TO SQUARE UP THE
 BLOCK. ONE LID YOU
 MAY HAVE TO BOLT ON
 AND/OR GLUE RATHER
 THAN SCREW

SAND EDGES AND CORNERS - ROUND THEM
 TO PREVENT SPLINTERING. STAIN
 AND POLYURETHANE TO FINISH.

Appendix C: Commitment Mural

Written by Laura Crowell

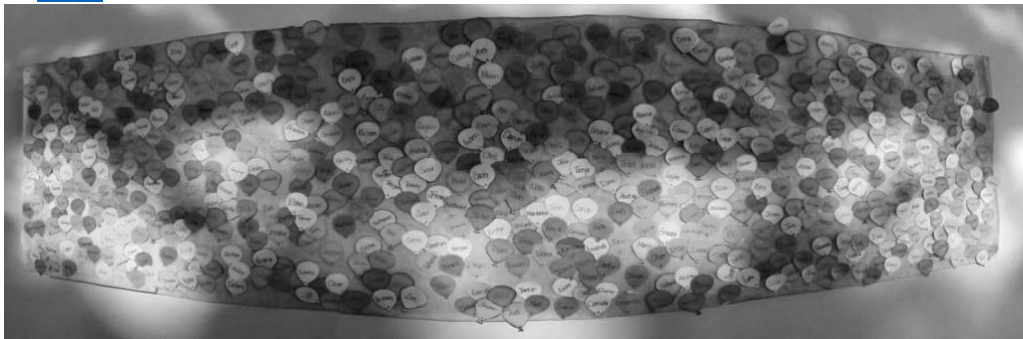
Many lives have been changed through Jesus Theater ministry and we want to celebrate that. Tracking the number of commitments made through Jesus Theater is an important piece of this ministry. At Camp Sebago in the Northern New England USA division, we have created an art piece to show how many commitments were made at our camp.

After we compile the number of commitments made, we form an idea for our mural. We start by using the main prop of the Jesus Theater to represent each commitment made. For example, in the piece *Balloons*, we made paper cutouts of balloons and wrote each camper's name on a balloon and attached it to butcher paper painted to look like the sky. After each performance and altar call, more balloons were added, and our staff was able to see our mural being filled and the impact Jesus Theater was making.

We have also used this as a prayer service with our staff. Each staff member was able to take a few prop pieces, **pray over the kid whose name was on the prop** and add it to the mural. It was a very special time for our staff to pray that commitments would be sealed in the hearts of their campers.

I think **for this Jesus Theater**, a similar mural to the balloon picture below would be great. You can paint butcher paper like a sky and add kite cut-outs to represent commitments made after your altar calls. Sizes of the mural and cut-outs can vary depending on the size of your ministry. Below is a link for simple kite cut-outs.

- **Kite Large Assorted Color Creative Cut-Outs** (Amazon):
https://www.amazon.com/Large-Assorted-Color-Creative-Cut-Outs/dp/B00N41EXCI/ref=pd_bxgy_img_3/144-5298017-0720832?encoding=UTF8&pd_rd_i=B00N41EXCI&pd_rd_r=01f527a8-4130-11e9-982f-6fea4be7bb3a&pd_rd_w=GBXyI&pd_rd_wg=l8kUL&pf_rd_p=6725dbd6-9917-451d-beba-16af7874e407&pf_rd_r=K0A22YG0W7VBZ379SAND&pvc=1&refRID=K0A22YG0W7VBZ379SAND



Camp Sebago Commitment Mural 2015, Created by Laura Crowell and Ryan Livingston

Appendix D: Statistics Form

(Please Return)

To Directors: Jesus Theater is an expanding team of people who are passionate about sharing the Gospel of Jesus Christ through this form of performing art. We are thankful for your role in this community and are honored to be doing ministry together from various geographical locations. We would like to stay connected with you!

- **We invite you to join the Facebook Group called “Jesus Theater”** for connection with others as well as a place where you can ask questions as you take this creative journey.
- **We also invite you to share your statistics with us** so that we can include your investment in the overall tracking of the ministry.

Below is an example stat sheet for your reference. Please fill in this sheet each time the Jesus Theater is performed to track both performances and salvation commitments. These stat sheets can be submitted through a photograph and e-mailed to: jusustheater@gmail.com. ***We encourage you to also share these stat sheets with leaders in your context!***

EXAMPLE STAT SHEET

Jesus Theater Title	The Way
Group/Organization	The Salvation Army
Cast	Camp Sebago
Director	Andre Limes
Director E-mail	Andrelimes287@gmail.com

<u>Date</u>	<u>Location</u>	<u># of 1st Time Commitments</u>	<u># of Re-dedication</u>
June 24, 2018	Camp Sebago, Sebago, ME	42	16

Jesus Theater Stat Sheet

Please fill this out and return a photo or copy to: jesustheater@gmail.com

Jesus Theater Title	
Group/Organization	
Cast	
Director	
Director E-mail	

	Date	Location	# of Estimated Audience	# of 1 st Time Commitments	# of Re-dedication
1					
2					
3					
4					
5					
6					
7					
8					

Please feel free to add to your e-mail any further notes, feedback or testimonies that you would like to share! We value your input as we continue to grow this ministry together. Thank you!

Jesus Theater Stat Sheet

Please fill this out and return a photo or copy to: jesustheater@gmail.com

Jesus Theater Title	
Group/Organization	
Cast	
Director	
Director E-mail	

	Date	Location	# of Estimated Audience	# of 1 st Time Commitments	# of Re-dedication
1					
2					
3					
4					
5					
6					
7					
8					

Please feel free to add to your e-mail any further notes, feedback or testimonies that you would like to share! We value your input as we continue to grow this ministry together. Thank you!

