

# Jesus Theater

## *Umbrellas*

Written By: Katie Luse

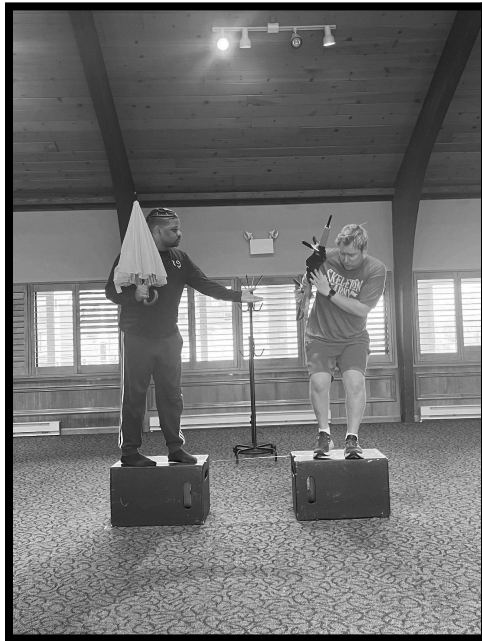


*Director's Manual*



# Jesus Theater

## *Umbrellas*



## Director's Manual

*Written by: Katie Luse*

*Special thanks to the Jesus Theater Pre-Cast 2024,  
Hosted by The Salvation Army Eastern Territory*

© Copyright 2024 Katie Luse  
[katieluse.com](http://katieluse.com)



# Table of Contents

<a href="#">LETTER TO THE DIRECTORS</a>	.....
<a href="#">WORKSHOP OVERVIEW</a>	.....
<b><a href="#">SECTION 1: UMBRELLAS</a></b>	.....
<a href="#">OVERVIEW OF THE PIECE</a>	.....
<a href="#">SCENE OUTLINE</a>	.....
<a href="#">MUSIC LIST</a>	.....
<a href="#">NARRATION</a>	.....
<a href="#">PROP LIST</a>	.....
<a href="#">PROP CONSTRUCTION</a>	.....
<a href="#">MATERIALS &amp; VENDOR LIST</a>	.....
<a href="#">SCENE NOTES &amp; TIME CODES</a>	.....
<b><a href="#">SECTION 2: SUPPORTING RESOURCES</a></b>	.....
<a href="#">JESUS THEATER DEBRIEF – GUIDE</a>	.....
<a href="#">LEADING A CHILD TO CHRIST</a>	.....
<a href="#">PASTORING YOUR CAST</a>	.....
<a href="#">BASICS OF THE STAGE, REHEARSAL, &amp; CASTING</a>	.....
<a href="#">ALTAR CALL TRAINING</a>	.....
<a href="#">INTERCESSORY PRAYER</a>	.....
<b><a href="#">SECTION 3: NOTES</a></b>	.....
<a href="#">REHEARSAL NOTES</a>	.....
<a href="#">GENERAL NOTES</a>	.....
<a href="#">APPX. A: JESUS THEATER ALTAR CALLS, BY CAPT. JASON KNAGGS</a>	.....
<a href="#">APPX. B: CUBE-BUILDING BLUEPRINT</a>	.....
<a href="#">APPX. C: COMMITMENT MURAL</a>	.....



## Letter to the Directors

Dear Director,

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 or youth and is around 25 minutes in length. The production shares God’s story through the mediums of theater and visual art. It is appropriate for a wide range of ages, including adults.

The Apostle Paul wrote, **“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. In the Jesus Theater experience, the cast members encounter the power of God’s story in the rehearsal process. They then become living testimonies on stage, demonstrating the power of God with an authentic invitation for others to meet Jesus in similar ways. We call this **“Testimony Art.”** These living, acting, and dancing testimonies become the art through which the Holy Spirit powerfully moves to bring others to Himself. The Presence of God is key in this ministry, as He is the One that draws 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 to train Directors to lead this ministry in their own context. I highly recommend the workshop for those who plan to utilize this material. When this training is not an option, these materials can be used with care in conjunction with the video resources provided.

Over the last few years, we have documented thousands of people who made salvation 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 labor in the harvest together for our Lord, so that He can have the reward of His suffering!

May you and all who touch this ministry encounter Jesus in a fresh and living way. **May revival 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 by equipping people to direct a Jesus Theater. Ministries that have included the Jesus Theater in their programming have seen an increase in number of first-time commitments to Jesus Christ.

**THE WORKSHOP:** The workshop will include rehearsal times (to learn portions of the production), practical teaching about production of 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. It is beneficial if at least one of the two leaders are committed to the ministry context where the piece will be directed and utilized.





# **SECTION 1:**

## **Umbrellas**



## Overview of the Piece

### JESUS THEATER

### *Umbrellas*

**OVERVIEW:** This Jesus Theater production is titled “Umbrellas.” It utilizes the imagery of umbrellas to share the Gospel of Jesus Christ. In this piece, the King has a large white umbrella. The King’s umbrella signifies the safe place of His presence. The King entrusts people with their own umbrellas, signifying the gift of life. Through poor choices, the people’s umbrellas get tied up and clipped. The King then sets aside His own big perfect white umbrella to rescue all the hurting umbrellas, and make a way for them to be safe again under His white umbrella if they choose to come home.

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

#### **MAIN SCRIPTURES:**

- Psalm 91:1-2 - Whoever dwells in the shelter of the Most High will rest in the shadow of the Almighty. I will say of the Lord, “He is my refuge and my fortress, my God, in whom I trust.”
- Luke 19:10 - For the Son of Man came to seek and save the lost.

#### **LENGTH:**

- 26 Minutes

**CAST:** This piece is designed for a cast of 6 strong, focused individuals. It can be adjusted for various cast sizes as needed. Main characters include:

- **The King** – *fatherly and joyful 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, and manage props on and off stage*
- **4 more** - *strong, focused individuals*

#### **SET:**

1. One (1) Large Outdoor Umbrella + Base
2. One (1) Coat Rack w/Storm Cloud
3. Four (4) Black Stage Blocks
4. Props (As listed below)

## **Scene Outline**

### **Part 1: The King's Umbrella**

1. The King's Umbrella (Music: A New Light with Voice-Over)
2. Happy Umbrellas (Music: Feel Good)

### **Part 2: The Storms of Life**

3. Umbrellas Face Storms (Music: We are Saved)
4. Umbrellas Grieve (Music: Clown)
5. The King's Pursuit (Music: Storm with Voice-Over)

### **Part 3: The King's Rescue Plan**

6. The Ministry of Jesus (Music: Brighter Days)
7. The King's Rescue Plan (Music: The Blessing with Voice-Over)
8. The Crucifixion (Music: The Blessing)

### **Part 4: The Invitation**

9. The Resurrection (Music: Lease on Life)
10. The Invitation (Music: Walden Pond with Voice-Over)

### **Altar Call**

## Music List

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

1. A New Light (The Dawning – EP, Ross Christopher & Eddy Ruyter, 2023)

2. Feel Good (My Tribe, Blessing Offor, 2022)

3. We are Saved (We are Saved, Borrtex, 2018)

Edit: Big Storm, Rain and Close Lightnings (Thunder Stories – EP, Vedhman Sounds, 2021)

4. Clown (Our Version of Events, Emeli Sande, 2012)

Edit: Big Storm, Rain and Close Lightnings (Thunder Stories – EP, Vedhman Sounds, 2021)

5. Brighter Days (Brighter Days, Radio Version, Blessing Offor, 2022)

6. The Blessing (Graves into Gardens (Deluxe) [Live], Elevation Worship, Kari Jobe & Cody Carnes, 2020)

Edit: Big Storm, Rain and Close Lightnings (Thunder Stories – EP, Vedhman Sounds, 2021)

7. Lease on Life (Lease on Life, Andy Grammer, 2021)

8. Walden Pond (Blessings, David Tolk, 2021)

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

## Narration

### VOICE OVER 1 (Scene 1)

*Music: A New Light (The Dawning – EP, Ross Christopher & Eddy Ruyter, 2023)*

**0:14**

There once was a great King,  
With an enormous umbrella.

Some people could see the umbrella, and some could not.  
Whether or not you could see it, it was always there –  
A massive covering over His head,  
An extension of His being,  
A tangible, you can touch-it-feel-it-smell-it-embrace-it –  
Presence of the King.

The Presence of the King, His umbrella, was stunning;  
Like the best smell in the world,  
The shiniest object you've ever seen,  
The softest sense in the air.

**1:00**

In the beginning, the King put up His umbrella and began to create things.

He made light, sea, sky, land, the sun, moon, and stars, animals, grass, flowers, trees.

**1:35**

He was an expert craftsman. It was all so good.

**1:50**

The thing that made the King's creations so very special was that everything He made under the umbrella -

Looked like  
Smelled like



Acted like  
And moved like –

Him.

Soon the King's land was populated with glorious umbrellas.

**1:50**

Next, the King made the crown of His creation, male and female, He formed them. He decided to give each their own umbrella... to keep. This was not something they would play with and give back, or babysit, or pick up and then leave off somewhere. This was their very own life to live and to pass on to their children and grandchildren.

**2:26**

The King drew a boundary line for the umbrellas, and told them not to go past that line. There were storms over there that the umbrellas were not prepared to weather.

They understood, and their life began.  
Their life began with rest.

**VOICE OVER 2 (Scene 3)**

*Music: We are Saved (We are Saved, Borrtext, 2018)*

When the umbrellas got into trouble,  
They ran away from the King and tried to hide.

Where are you? Why are you hiding?  
Where are you? Why are you hiding?  
Where are you? Why are you hiding?

The umbrellas were then separated from the King because of their choices. At that point, they kept running further and further away from home, and hiding.

Soon they were far from the King's safe place,  
They had to fend for themselves.  
The storms they faced were too much for their little umbrellas.  
In time, they lost everything.

**1:04**

The umbrellas became full of anxiety.  
The King had told them not to worry,  
But now – all they could do was worry  
– all the time.

**1:23**

Fear gripped their existence,  
Pain filled their hearts,  
Loneliness overwhelmed them –  
The feeling of safety they once had –  
Was gone.

---

**VOICE OVER 3 (Scene 5)**

*Music: Big Storm, Rain and Close Lightnings (Thunder Stories – EP,  
Vedhman Sounds, 2021)*

**0:28**

The King loved people so much that He decided to put a rescue plan in place. He would deny Himself the benefits of being under His own umbrella to go find the hurting umbrellas and show them the way back home.

Have you seen them?  
Do you know where they are hiding?

If you see one of the missing umbrellas, please tell him – tell her, the King is coming to rescue you!

**VOICE OVER 4 (Scene 7)**

*Music: The Blessing (Graves into Gardens (Deluxe) [Live], Elevation Worship, Kari Jobe & Cody Carnes, 2020)*

Whenever the King touched an umbrella, it got healed.

There was a problem, though.

There were still a lot of lost, hurting, umbrellas.

Hundreds, thousands, millions of other umbrellas that were hurting, broken, and lost.

The storms of life were breaking them down, and some of them were not surviving it.

The King wanted to make a way for every umbrella –  
To find their way home.

This is when His great rescue plan for the whole world – burst wide open.

The King knew that if He was willing to give away His own giant perfect umbrella, He could give it in exchange for all the hurting umbrellas. Then, He could set them free.

It was a big cost.  
He chose to pay it.

**1:04** – Fade Out

**VOICE OVER 5 (Scene 10)**

*Music: Walden Pond (Blessings, David Tolk, 2021)*

The King liberated all the umbrellas back so that any umbrella that wants to come home to the King's Presence, is now free to come.

Then, He re-opened His umbrella in His world where it will exist forever. Then, He extended His umbrella into our world by pouring out His Spirit, a massive extension of His presence. Now, any umbrella that

wants to come under the King's covering and live there – can! ... at any moment from anywhere in the world.

It doesn't matter how broken, old, young, tied up, hopeless, mistake-filled, shame-covered, or dirty any umbrella is. Any umbrella can come, and the King will set that umbrella free!

**2:00**

The King's umbrella is a forever safe place.

It is stronger than any storm.

It never blows away.

It never gets a hole.

It never turns inside out.

It never wears out.

It never breaks.

The feeling under the King's umbrella is... hard to describe.

Imagine the calmest place in the world.

With the deepest belly laughter possible.

And the highest call to adventure.

That's what it feels like under the King's umbrella.

Oh, and it's the absolute best place for singing and dancing.

## **Prop List**

### **Set:**

- 4 Black Stage Cubes (see construction plans in Appendix, if needed)
- 1 Coat Rack + Storm Cloud/Lightning
- 1 Large Umbrella Base

### **Cast Props:**

- 1 Large White Umbrella (for King)
- 1 Black Shoulder Bag (for Enemy)
- 1.5 Yards of Sequined Fabric (for Enemy)
- Umbrellas (1 per cast member + 2 Reds)

### **Supporting Prop Materials:**

- 1 Package of Black Packing Tape (6 Rolls)
- 1 Package of Carabiners (12 Clips)
- Materials for Storm Cloud
  - o Foam Core
  - o Pencil
  - o Xacto Knife
  - o Yellow Spray Paint
  - o Black Spray Paint
  - o Black Duct Tape

### **Costume List:**

- Cast in black pants with black t-shirt
- Father in black pants/white t-shirt
- Enemy in black pants and gray t-shirt + optional headdress or gloves

## Prop Construction

*Below are instructions on how to build the props. They can be used as much as is helpful to guide the process. Alternate ideas and solutions are encouraged as needed!*

### **To make the Storm Prop**

- Using one foam core piece, draw a cartoon cloud with a pencil. Try to have around 4 cloud curves and a flat bottom.
- Repeat this on another foam core board so you have two clouds in total
- Next, using another foam core board, draw a thick cartoon lightning bolt with around 4 zig-zags, using the full length of the foam core piece.
- Once you have your three drawings on your three different foam core boards, use the Xacto knife to cut each piece out.
- Take the three foam pieces outside and spray paint the lightning bolt yellow, and spray paint the clouds black, acknowledging what direction you want to arranged them on the coat rack.
- Spray paint 2 coats for both colors, and let them dry overnight
- Duct tape the clouds in the way you want to arrange them
- Next, duct tape the lightning bolt onto the back of the cloud pieces, centered to the middle of the cloud. This ensures the lighting is coming down the coat rack pole.
- Lastly, duct tape the entire piece to the coat rack several times until it is stuck in place, ensuring that it is sturdy during dancing and movement!

### **To make the storm tape extensions**

- Cut 8 long pieces of black packing tape (7-9 feet each)
- Pair them up by sticking each piece of tape to another piece of tape, sticky sides inside, shiny sides outside. You will then have 4 long strips of non-sticky packing tape.
- Tie the strips to the loop inside of a clamp, and then clamp the strips to the coat rack/storm cloud.

Congratulations you have a storm prop!! 😊

## Materials & Vendor List

*Total Cost Estimate: \$495.62*

<u>ITEM</u>	<u>DESCRIPTION</u>	<u>VENDOR</u>	<u>LINK</u>	<u>#</u>	<u>UNIT PRICE</u>	<u>TOTAL COST</u>
1 Umbrella Base	Sunnyglade 18inch, 30.2 lb Heavy Duty Round Antiqued Umbrella Base for Patio	Amazon	<a href="#">Umbrella Base</a>	1	\$49.99	\$49.99
1 Large White Umbrella	9ft Sunnyglade Patio Umbrella	Amazon	<a href="#">Large White Umbrella</a>	1	\$52.99	\$52.99
1 Coat Rack	Simple Houseware Standing Coat & Hat Hanger Organizer Rack, Bronze	Amazon	<a href="#">Coat Rack</a>	1	\$24.87	\$24.87
Umbrellas	Royal Walk Windproof Large Umbrella for Rain 54inch (2 Red, Green, Orange, Purple, Light Blue, Yellow)	Amazon	<a href="#">Umbrellas</a>	7	\$29.99	\$209.93
Black Packing Tape	Black Packing Tape, Moving Tape, 2 inch x 110 Yards, Pack of 6	Amazon	<a href="#">Black Packing Tape</a>	1	\$34.99	\$34.99
Clamps	12 Pack – 6inch Spring Clamp Large Super Heavy Duty Spring Metal Black – 3 inch Jaw	Amazon	<a href="#">Clamps</a>	1	\$24.99	\$24.99
Sequined Fabric	Giant Whistle Necklace for Kids, Effective Speech Therapy Toy and Speech Therapy Game in BLUE.	Amazon	<a href="#">Sequined Fabric (Amazon)</a>	2	\$15.97	\$15.97
Xacto Knife		Amazon	<a href="#">Xacto Knife</a>	1	\$11.99	\$11.99
Hazard Tape	Black & Yellow Safety Tape – 2 inch x 108	Amazon	<a href="#">Hazard Tape</a>	1	\$9.99	\$9.99

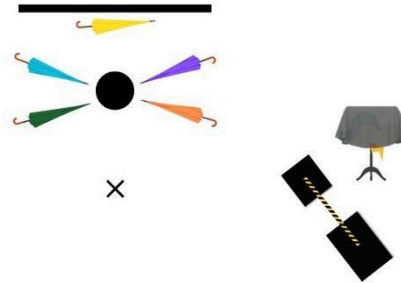
<u>ITEM</u>	<u>DESCRIPTION</u>	<u>VENDOR</u>	<u>LINK</u>	<u>#</u>	<u>UNIT PRICE</u>	<u>TOTAL COST</u>
	Feet – Warning & Hazard Tape					
Foam Board	UCreate Foam Board, White, 22x28, 5 Sheets	Amazon	<a href="#">Foam Board</a>	1	\$30.94	\$30.94
Black Duct Tape	Black Duct Tape Heavy Duty – 1.88inch x 50 yards, Waterproof	Amazon	<a href="#">Black Duct Tape</a>	1	\$14.99	\$14.99
Black Spray Paint	Rust-Oleum Painter's Touch 2X Ultra Cover Spray Paint, 12 oz, Flat Black	Amazon	<a href="#">Black Spray Paint</a>	1	\$6.99	\$6.99
Yellow Spray Paint	Rust-Oleum Painter's Touch 2X Ultra Cover Spray Paint, 12 oz, Gloss Sun Yellow	Amazon	<a href="#">Yellow Spray Paint</a>	1	\$6.99	\$6.99
					<b>Total:</b>	<b>\$495.62</b>



## Scene Notes & Time Codes

*Scene Notes, by Natalia Cruz*

### **Preset:**



### **Scene Plot 1**

OFFSTAGE R: 2 red umbrellas, 1 stage cube, Male, Cast

OFFSTAGE L: black strips w/clips, 1 stage cube, Female, Cast

K = King/ J = Jesus

M = Male

F = Female

E = Enemy

C = Cast

S = Storm

### **1. The King's Umbrella (Music: A New Light w/Voice Over)**

**0:00**

King is at the back of the house with his white umbrella. The rest of the cast is also offstage.

**0:14 - "There once was a great king..."**

King walks towards the center stage, pulsing umbrella open and close slowly. Once in front of the umbrella base, open umbrella fully.

*“The presence of this King”* – K turns around towards audience, smiling and turning the umbrella slowly, over his head.

*“Like the best smell in the world”* – Closes umbrella slowly over his head.

*“The shiniest object you’ve ever seen”* – Opens full umbrella slowly.

*“The softest sense in the air”* – Closes umbrella slowly over his head.

**1:00 - “In the beginning, the King put up His umbrella...”**

K stands behind umbrella base and puts umbrella into the stand and reels umbrella open.

\*Tip: don’t click umbrella fully into stand for later.

**1:35 - “He was an expert craftsman. It was all so good.”**

K picks up front SL umbrella and pops it open on “good”

**1:50 - “The thing that made the King’s creations so very special...”**

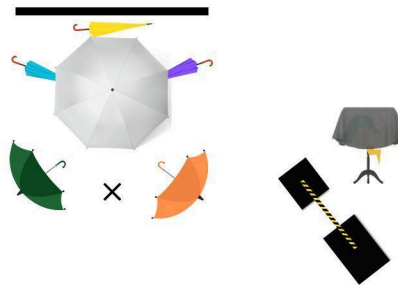
Sets open umbrella down SL on a slight outward diagonal. K walks over to front SR umbrella and picks it up.

*“Looked like”* – pulse umbrella downstage

*“Smelled like”* – pulse umbrella downstage

*“Acted like”* – pulse umbrella downstage

*“And moved like Him”* – pop open over his head and place on floor SR on a slight outward diagonal.



## Scene Plot 2

**“Soon the King’s land was populated glorious umbrellas”**

K picks up 2 umbrellas for the Male and Female and walks CS.

**1:50 - “Next, the King made the crown of His creation...”**

K places umbrellas on the ground.

*“Male”* – K extends right arm; Male comes in SR facing K.

*“and Female”* – K extends left arm; Female comes in SL facing K.

*“He formed them”* – K inhales, bringing hands close to chest; exhales extending His hands towards M/F. M/F turn to audience on the exhale.

**“Then, He decided to give them their very own umbrella to keep”**

M/F stand with hand extended forward with their eyes closed, like kids excited to receive a surprise.

K picks up umbrellas and hands one to M and one to F. M/F open their eyes in amazement when they receive and admire it.

**“This was their very own life to live”**

M/F slowly open their umbrellas towards the audience and pop open over their head on *“LIFE”*.

*“Pass one to their children”* – F twirls umbrella left.

*“and grandchildren”* – M twirls umbrella right.

**2:26 - “The King drew a boundary line for the umbrellas...”**

K walks over to SR and draws a line on the tape on the cubes *“Not to go”*, crossing his arms no.

M/F walk over to SL and look at K

*“There were storms over there that the umbrellas were not prepared to weather”* – M/F flutter their umbrellas open/close, scared.

*“They understood,”* – M/F nod and bow to show they understood.

**“Their life began with rest.”**

K walks back to His big umbrella. M/F close umbrellas and sit into rest under King’s umbrella.

K reels His umbrella close.

## **2. Happy Umbrellas (Music: Feel Good)**

**0:00 - Intro**

K snaps awake and reels umbrella open and close in rhythm, energetically and happy

M/F slowly wake up, yawning and stretching happily.

**0:08 - Verse 1**

K keeps opening/closing his umbrellas every 4 counts with the music.

*“I’m by your side”* – F pops open umbrella

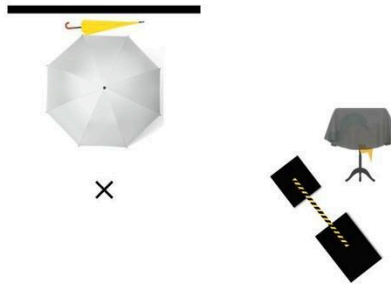
*“I never left you”* – M pops open umbrella

*“All through the night,”* – F pops open umbrella

*"We made it together"* – M pops open umbrella

*"Your hand in mine, up to the stars now"* – M/F close their umbrellas and stand.  
K walks up to M/F and extends his hands to them.  
M/F link hands together with K.

*"Troubles behind, tomorrow is ours now"* – They all walk upstage, and the rest of the Cast enters from both sides of the stage and each grabs an umbrella. They all form a horizontal line along the back of the stage, beside the K's umbrella.



### Scene Plot 3

**0:25 – “I’m feeling’ the love, I’m feeling it in my soul, I’m feeling the rush, I’m feeling like let’s just go...”**

K signals each Cast member to cross downstage with his hands, alternating sides, starting with F/M. When each person reaches their position, they pop their umbrella open over head.

They form two horizontal lines, staggered. Front row facing SR; Back row facing SL.

*"The drums and the beat are right, the songs in the key of life"* – Umbrella up 2 counts, tip over to right hand 2 counts (2X)

*"And we gon’ be alright, so why don’t we"* – C twirls/freestyles with umbrellas to get into line for chorus.

**0:42 – Chorus 1**

*"Hands up to the ceiling"* – K and C bring umbrellas up high

*"Dance off for no reason"* – K lowers umbrella to base; C topples umbrellas forward, place it upside down on ground and give it a spin.

*"It’s just what we been needing"* – R leg stomp, clap. Grab umbrella handle with R hand

*“Bring the beat in, yeah, yeah”* – Pick up umbrella stem with L hand, bringing it in front of stomach. Toss umbrella up of L hand and grab it back when it falls.

*“Get lost in the dreaming”* – Place open umbrella on left shoulder for 2 counts. Close umbrella halfway for 2 counts.

*“Get found in the freedom”* – Pivot L with R leg to the back. Pivot L with R leg to the front.

*“Yeah, that love we believe in”* – Pop open umbrella. Switch to R shoulder. Switch to L shoulder.

*“It give me that feel good”* – Bring umbrella over head and in front.

### **1:11 – “Feel good feeling” 4X**

C spin umbrella head and travel SR for 8 counts. K swings His umbrella R.

C spin umbrella head and travel SL for 8 counts. K swings His umbrella L.

C spin umbrella head and travel around K’s umbrella for 8 counts. K spins umbrella high.

C returns to their lines and throw umbrella up in the air on *“Heeeey”*.

### **1:22 – Verse 2 “Baby, it’s time show me your best moves”**

C gets into a single file line SR with their umbrellas closed.

K leaves big umbrella on stand and goes slightly off-center DSL.

First person on the line opens/twirls umbrella. K gives them a high-five.

Second person twirls umbrella upside down. K gives them a high-five.

### **1:30 – “I’m feelin’ the love, I’m feeling it in my soul, I’m feeling the rush, I’m feeling like let’s just go”**

The remaining C skips forward down the line, opens umbrella and high-fives K.

K goes back to go to two staggered lines from before.

*“The drums and the beat are right, the songs in the key of life”* – Umbrella up 2 counts, tip over to right hand 2 counts (2X)

*“And we gon’ be alright, so why don’t we”* – C twirls/freestyles with umbrellas to get into line for chorus.

### **1:48 – Chorus 2**

*“Hands up to the ceiling”* – K and C bring umbrellas up high

*“Dance off for no reason”* – K lowers umbrella to base; C topples umbrellas forward, place it upside down on ground and give it a spin.

*“It’s just what we been needing”* – R leg stomp, clap. Grab umbrella handle with R hand

*“Bring the beat in, yeah, yeah”* – Pick up umbrella stem with L hand, bringing it in front of stomach. Toss umbrella up of L hand and grab it back when it falls.

*“Get lost in the dreaming”* – Place open umbrella on left shoulder for 2 counts. Close umbrella halfway for 2 counts.

*“Get found in the freedom”* – Pivot L with R leg to the back. Pivot L with R leg to the front.

*“Yeah, that love we believe in”* – Pop open umbrella. Switch to R shoulder. Switch to L shoulder.

*“It give me that feel good”* – Bring umbrella over head and in front.

**2:04 – “Feel good feeling” 4X**

C spin umbrella head and travel SR for 8 counts. K swings His umbrella R.

C spin umbrella head and travel SL for 8 counts. K swings His umbrella L.

C spin umbrella head and travel around K’s umbrella for 8 counts. K spins umbrella high.

C walks to their position on SR and face SR diagonal with umbrellas over their shoulders. M/F in front; F on the inside of stage.

**2:23 – Bridge “Got no time to be uptight”**

Enemy enters SL dancing with the Storm.

Walks over to F and graces the Storm onto her umbrella

F looks over, E shakes sparkly S and dances back over to the boundary line.

F closes umbrella and follows curiously.

E stands on outer cube and presents S with both hands.

F sees boundary line and shakes her hands and head with a strong No. F walks back.

**2:41 – “Got no time to be uptight” 2<sup>nd</sup> time**

Frustrated, E attempts to lure F again and dances over to her waving the sparkly Storm in front of her.

F follows E to the boundary line. E steps on cube and presents S again.

F wants to cross over, but E stops her.

E points at F’s umbrella and signs for her to hand it over to E in order to cross.

**2:58 – Chorus 3**

F hesitates, but then hands over her umbrella to E and crosses over boundary line and dances with S.

F extends arm, inviting M.

M runs to the boundary line, but it E stops him from crossing over.

E points at his umbrella, M hands it over and steps over boundary line without hesitation and dances and jumping with S.

E steps down of cube, hold umbrellas up high in an X, and then clips each umbrella.

On the last *“Yeah, that love we believe in...”*, E steps up on downstage cube.

**3:33 – End “Feel good!”**

E pulls off sparkly cover, revealing the Storm. Exits SL

M/F look at the S stunned, confused.

### **3. Umbrellas Face Storms (Music: We are Saved w/Voice Over)**

#### **0:00 – Rain**

M/F look up at the rain and try to cover themselves with their hands.  
The other umbrellas step downstage and diminish the size of their umbrellas, covering their faces.  
M/F run to their umbrellas and try use them for cover but can't.

#### **0:12 – “When the umbrellas got into trouble...”**

K walks over to M/F  
*“They ran away, and they tried to hide”* – M/F run SR and hide behind outer umbrella.  
\*Tip – Once the attention is on SR, the person playing the Enemy takes the storm offstage L and clips the strips of the coatrack.

#### **0:23 – “Where are you?”**

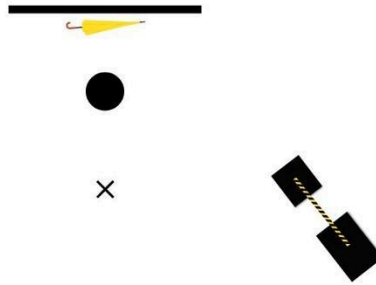
*“Where are you? Where are you hiding?”* – M/F hiding behind outer R umbrella.  
Pop open umbrella.  
*“Where are you? Where are you hiding?” 2<sup>nd</sup>* – M/F hide behind inner R umbrella.  
Pop open umbrella.  
*“Where are you? Where are you hiding?” 3<sup>rd</sup>* – K walks towards umbrellas with his R hand extended to them.

#### **0:38 – “The Umbrellas were then separated from the King...”**

K walks back to His umbrella.  
C flutter their umbrellas scared, crossing to USL.

#### **0:48 – “At that point, they kept running further and further away from home.”**

C takes a beat, look back at K and run into the House Right fluttering their umbrellas, weaving their way into the crowd to House Left.  
*“From Home”* – K lifts big umbrella off stand and walks off SR slowly twirling umbrella in front of him.



#### Scene Plot 4

**1:11 - “The storms they began to face...”**

C moves back on SR, and spread out throughout stage.

**1:19 - “In time, they lost everything.”**

Close umbrella, holding horizontally with both hands and drop on “everything”.  
Look down on umbrella.

**1:22 - Rain**

C looks up slowly and terrified.

Try to cover head up from the rain frantically while clumping together around the umbrella base.

E enters USL, cross over to SR.

C reaches to the right, asking the E for help.

E points at them and points at their umbrellas on the floor

**1:38 - “The umbrellas became full of anxiety”**

E exits the SL behind C.

Cast picks up their umbrellas.

C walks back upstage center.

*“But now - all they could do was worry. All. The. Time.”* - Cast members in the front kneel on ground and flutter umbrellas desperately.

Cast members in the back remain standing, holding umbrella with both hands horizontally and waving over their heads in circles.

All C freeze when phrase ends.

**1:54 - One C member at a time responding to each phrase**

*“Fear gripped their existence,”* - Toss umbrella and catch; then freeze.

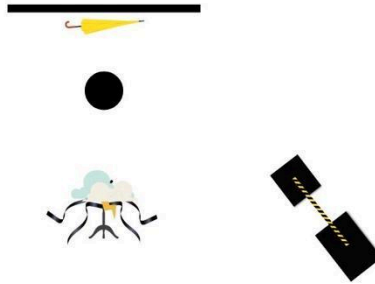
*“Pain filled their hearts,”* - arrow umbrella under opposite arm and curl up; then freeze.



*“Loneliness overwhelmed them”* – swing over head and unto shoulders behind head and face backwards; then freeze.

*“The feeling of safety they once had-”* – slowly begin to open umbrella in hope, but not fully

*“Was gone.”* – close umbrella shut.



#### Scene Plot 5

##### **2:11 – Heavy Rainstorm**

C looks up and try to cover themselves with their closed umbrellas.

E walks in from SL with Storm and black strips clipped on it.

E sets S on center stage, then walks behind C and pushes them closer to the storm.

C are thrown into the storm and start rolling up and tangling their umbrellas on the strips until they’re stuck and hung on the coatrack. Cast are left looking defeated.

E exits SL.

#### **4. Umbrellas Grieve (Music: Clown w/Voice Over)**

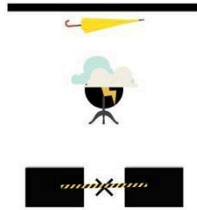
**0:00**

*“I guess it’s funnier...”* – 1 cast member, front SL, unhooks their umbrella from the storm and wraps black strip around it while walking DSL.

*“Cause from over here I missed...”* – 2<sup>nd</sup> cast member, from SR front, unhooks their umbrella from the storm and wraps black strip around it, while walking DSR.

*“clear the way for my crashlanding”* – Rest of the cast resets stage.

Remaining cast picks up their umbrellas from Storm and wrap black strip around it.



### Scene Plot 6

**0:31**

*"I'd be smiling..."* – 1<sup>st</sup> and 2<sup>nd</sup> C members get up on cubes. 1<sup>st</sup> C member hands their umbrella to 2<sup>nd</sup> C member in need of help. 2<sup>nd</sup> C takes umbrella, knee kicks it and throws it back to 1<sup>st</sup> C. 2<sup>nd</sup> C steps down and goes to original position.

*"I'd be patient..."* – 3<sup>rd</sup> C member steps on cube, 1<sup>st</sup> C tries to hand them their umbrella for help. 3<sup>rd</sup> C refuses to even touch it, in disgust, and steps down from cube.

*"I could stop and answer..."* – 4<sup>th</sup> C member steps on cube, 1<sup>st</sup> C holds up their umbrella in need of help. 4<sup>th</sup> C swings their own umbrella and hits 1<sup>st</sup> C's umbrella. Angry 1<sup>st</sup> C, swings back to hit 4<sup>th</sup> C's umbrella. 4<sup>th</sup> C flinches and steps down from cube.

1<sup>st</sup> C steps down from cube.

**0:58 – Chorus**

All C together

*"I'll be you clown"* – Hold umbrella horizontally with both hands, looking down at it. 4 steps forward, lifting umbrella up and forward, following with sight.

*"Behind the glass"* – Bring down umbrella in front of face, like a glass window

*"Go 'head and laugh"* – Toss and catch umbrella with R hand

*"I would too"* – Hold umbrella and pet, observe damage

*"I'll be your clown"* – Hold umbrella horizontally with both hands, looking down at it. 4 steps backwards, lifting umbrella up and forward, following with sight.

*“On your favorite channel”* – Bring down umbrella in front of face, like a glass window

*“My life’s a circus, circus”* – 2 umbrella windmills to R, tumbling towards SR.

*“Round in circles”* – 2 umbrella windmills to L, tumbling towards SL.

*I’m selling out tonight”* – Hold umbrella vertically in front of chest, spiraling around yourself.

## 5. The King’s Pursuit (Storm w/Voice Over)

### 1:32 – Rain

C looks up at rain, tries to cover themselves with closed umbrellas, run out to House and hide between audience.

Jesus walks in SR with big umbrella over head, looking around while walking downstage.

### 1:51 – **“The King loved people so much...”**

J holds big umbrella up high and looking up at it

*“He would deny himself the benefits”* – J steps back while closing His big umbrella.

*“To go find the hurting umbrellas and show them the way back home.”* – J leaves big umbrella upstage, behind the base, and swaps it for yellow umbrella.



## Scene Plot 7

### 2:08 – **“Have you seen them?”**

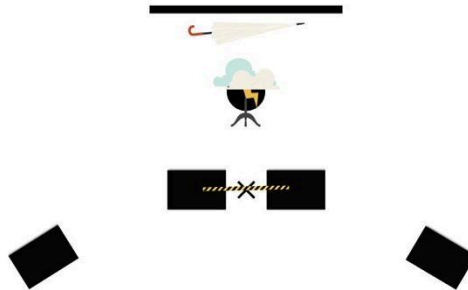
J runs and steps up SR cube. Hand over eyes, looking around for umbrellas.

J walks DSL, hand over eyes, searching for umbrellas.

Steps out over to House, search for umbrellas  
Walk out SR, searching for umbrellas.

## 6. The Ministry of Jesus (Music: Brighter Days)

**Preset:**



### Scene Plot 8

#### **0:00 – Intro**

2 C members slide in 1 cube from DSR and 1 cube from DSL.  
M walks in SL hiding behind his umbrella.

#### **0:05 – Chorus 1 “I know there’s gonna be some brighter days”**

M runs and hides behind S.

*“I swear that love will find you...”* – M hides behind outer DSL cube.  
J enters SR with yellow umbrella.

*“I feel it in me...”* – M runs and steps up on inner SL cube,  
J looks over at M; M covers face behind umbrella.

*“I know there’s gonna be some brighter days” 1* – J walks closer to him and extends his L hand. M hides behind umbrella.

*“I know there’s gonna be some brighter days” 2* – J steps on inner SR cube and extends his L hand again. M peeks over a bit but hides behind umbrella and looks away.

#### **0:33 – Verse 1**

J slowly lifts and pops open His umbrella. M peeks over.  
J brings His umbrella over M's head to cover him.  
M holds K's umbrella. J takes M's damaged umbrella

*"If you find it hard to breathe..."* – J and M take a deep breath.  
*"in the dark."* – M lifts umbrella up high over his head, hands it back to J.

**0:55 – Chorus 2 (adulterous woman reference scene)**

J leads M off cubes and leaves his damaged umbrella on ground. J closes umbrella.

1 C enters USR running behind base to SL, being chased by another C from SR. The rest of the C and E enter from SL and begin to chase the running C member to center stage. Running C falls to the ground DSC.

C and E step on SR cubes and point at the runner one by one, in accusation. Then turn the point into fists.

Running C waves umbrella in circles over head in distress.

J walks around to SL.

*"I feel it in me..."* – Running C brings down umbrella over face and curls down over it.

J steps on SL cube with authority, and shushes the angry C. Their angry fists fall. They lower their heads and freeze.

J steps down cube towards running C and pops open umbrella over their head.

**1:23 – Verse 2**

Running C slowly looks up at J.

J reaches for the damaged umbrella and running C hands over their damaged umbrella.

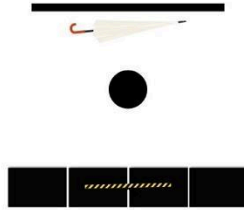
Running C takes His yellow umbrella and lifts it up high with hope; hands it back.

J signal C to follow Him upstage. J takes 2<sup>nd</sup> damaged umbrella behind cube.

*Reset*

C pull cubes together to form the boat.

E takes S offstage R.



### Scene Plot 9

#### 1:45 – Chorus 3 (Jesus calms the storm reference scene)

All C and J get behind boat. 1 C member standing on SR cube, the rest sitting on boat.

J closes umbrella and sleeps.

Cast rows 4X facing SR.

E enters SR shaking the Storm close to the boat.

C begin to notice and act scared. 1 C shakes J to wake up.

J stands on cube and shushes the Storm away with authority.

E trembles scared and leaves SR.

J helps C step out and over boat towards downstage.

#### 2:13 – Bridge

*“Ooooooh” 1* – J opens his umbrella forward. Runs and twirls umbrella SR.

*“Ooooooh” 2* – C looks at J hopeful and follow him SR.

*“Ooooooh” 3* – J runs and twirls umbrella SL. 1 C member exits SR.

*“Brighter days”* – C follows J SL.

C follow J USL.

1 C member enters SR with the Storm over their shoulders, heavy, and steps on SR cube.

E enters behind them, controlling their moves like a puppet master.

C and J look at them. C gets scared and runs to USR corner.

C w/Storm flings S with both hands in a threatening, angry way.

#### 2:35 – Chorus 4

J walks towards the C w/S.

C w/S is triggered and flings the storm towards J.

*“I feel it in me like the beating of life in my veins”* – J holds up His umbrella. Pops open umbrella on *“veins”*.

Cast member stops.

J points at E and then the S.

E, scared and frustrated, takes storm off C's hands and leaves SR.

\*Offstage – E hangs red umbrellas onto coat rack.

J steps on cube and covers C with his umbrella.

C member looks up in relief.

"...beating of life in my veins" – J and C member take a deep breath.

J lifts up umbrella.

Other C go USL and for diagonal line towards the center, looking at J.

Person at the end of the line, weaves through the C to the front of the line and reaches hand out to J, barely touching him.

J looks at the person and covers them with his umbrella. Hold image.

## **7. The King's Rescue Plan (Music: The Blessing w/VO)**

**0:00**

Person takes J's umbrella, holds it over head, walks to front of cubes.

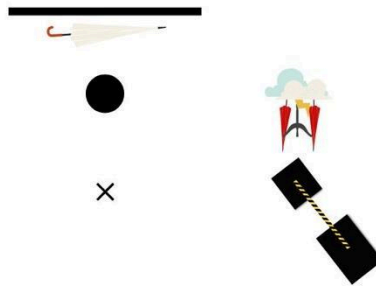
"It got healed" – Person w/J's umbrella looks at hands, happy to be healed.

"There was problem, though" – J steps down forward from cube and meets w/person. Person hands back J his umbrella.

*Reset*

E walks out SR and brings in S.

J walks from DSL to DSR twirling his umbrella.



### **Scene Plot 10**

**0:34 – "The King wanted to make a way"**

C gets behind boxes. E tapes boundary line, trapping the C.

"For every umbrella" – J lifts umbrella up high with R hand.

*"To find its way home"* – C reaches R hand out to J. E leans angrily towards C. C turns away 2X

J walks back upstage, swap yellow umbrella for big umbrella.

*"Burst wide open"* – J swings open his big umbrella. C reaches out to him w/R hand (hold).

**0:52 – "The King knew..."**

J walks downstage w/big umbrella over his head.

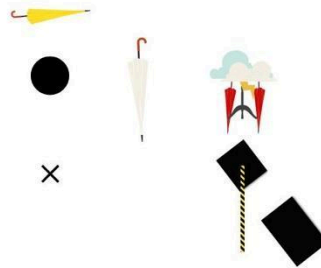
E is looking at him.

*"...To give away his own giant perfect umbrella"* – J closes his umbrella, holds it and looks at it.

*"He could give it in exchange for all the hurting umbrellas."* – J looks at C. E presents them with L hand

*"He could set them free"* – J lifts up closed umbrella w/ both hands.

*"He chose to pay it."* – E and J meet in center stage. J hands over big umbrella to E. E stands out of the way, walking back and admiring the big umbrella.



## Scene Plot 11

### 8. The Crucifixion (Music: The Blessing)

**1:30 – Chorus 1**

*"Amen, amen, amen."* 1 – J removes boundary line tape to set C free.

C run out and form a diagonal line facing USR, looking up and open arms, umbrella on L hand like a cane.

J walks downstage with open arms and looking up.

*"Amen, amen, amen."* 2 – J kneels down in front inside cube and prays.

E stands umbrella on ground and admires it.



**1:57 – Verse 2**

E picks up black strip upstage and starts wrapping the big umbrella with it. C one by one meet J in the center and give up damaged umbrella and exit to House. Each umbrella is progressively heavier on J.

1. C threatens to cross-check with umbrella. J get closer slowly and lays his R hand on shoulder and extends left hand to receive umbrella. C gives it up.
2. C curls heavy umbrella up, before throwing it into J's arms.
  - a. *Takes 2 stage cubes offstage.*
3. C stabs J and then throws it unto J.
4. C is carrying heavy umbrella over shoulders, almost falling. J scoops it up from their shoulders.

**2:27 – Chorus 2**

*“Amen, amen, amen.” 1* – J struggles with the weight of umbrellas.

J (SR) and E (SL) split center. E brings His big umbrella – now wrapped – and throws it unto his arms.

*“Amen, amen, amen.” 2* – E exits SL.

Cast shout “Jesus” 8X.

J walks downstage center into House, heavy steps, struggling.

Then J walks upstage and lays umbrellas in front of umbrella base.

**3:22 – RAIN**

E enters SL and places Storm behind umbrella base.

J places closed big umbrella on base.



×

**Scene Plot 12**

**3:35 – “May His favor...”**

C shout “CRUCIFY!”, pumping fist in the air from House. 8X

J hangs all umbrellas from handles on both arms.  
J turns forward and stretches arms wide, like a cross.

**3:48 – “May His presence”**

C enter stage through center House. Closest Cast members on either side of J pick up red umbrellas from coatrack.

*“In the morning, in the evening”* – SR C swing down, over and nail. J responds in pain.

*“In your coming, and your going”* – SL C swing down, over and nail. J responds in pain.

*In your weeping, and rejoicing, He is for you...”* – All C swing down, over and nail.  
2X

**4:16 – “He is for you” 8X**

C w/red umbrellas hand them over to J, handle side.

J pops open red umbrellas one at a time.

**4:32 – Storm**

J slowly brings two red umbrellas together in front of him, covering his body.

J kneels on the ground behind the two red umbrellas.



**Scene Plot 13**

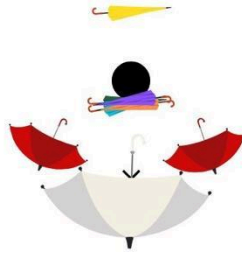
**Silence**

E enters SL towards big umbrella and pushes down the black strip around it.  
E unclips umbrella from base, opens it and places it in front of red umbrellas on the ground.

E walks SR and pushes in. J slides SR red umbrella out.

E walks SL and pushes in. J slides SL red umbrella out.

E takes the storm and walks off SR.



### Scene Plot 14

## 9. The Resurrection (Music: Lease On Life)

**0:05**

*"Like a sunrise..."* – J roll umbrella L

*"Like a rescue..."* – J roll umbrella R

*"Yeah, you save me..."* – Pulse umbrella slowly close to ground 2X

**0:15**

*"Like a heartbeat..."* – J pulse umbrella bigger while standing up 2X

Open umbrella over head, swing/twirl SL

Swing/twirl DSR

Walk off USR

**0:38 – Chorus**

*"Everything's gonna be alright"* – 1<sup>st</sup> C runs in SL. Looks for J behind SL red umbrella. Look back at audience surprised.

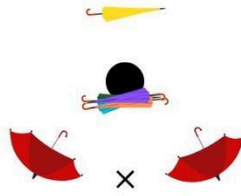
*"Got a brand new"* – 2<sup>nd</sup> C runs in SR. Looks for J behind SR red umbrella. Looks at audience surprised.

*2<sup>nd</sup> Chorus repetition* – J walks in SR with half-closed umbrella over head.

1<sup>st</sup> C point w/R hand excited. 2<sup>nd</sup> C looks over at J scared. Hides behind 1<sup>st</sup> C.

J open umbrella over head smiling. Turns around and exits SR.

1<sup>st</sup> C grabs 2<sup>nd</sup> C's hand and runs behind J, both excited and happy.



### Scene Plot 15

#### **10. The Invitation (Music: Walden Pond w/Voice Over)**

**0:00 – “The King liberated...”**

C come in from both sides and pick up their umbrellas from ground, get into positions facing upstage.

J walks in SR with big umbrella closed over his R shoulder. Stands in front of umbrella base.

**“Then, he re-opened his umbrella in His world”** – J opens his umbrella up and high

**“Then, He extended His umbrella into our world by pouring out His Spirit”**

C turns around and face audience, place umbrellas on the ground in front of them.

C extend their hands forward waiting to receive with eyes closed.

J passes besides each of them, covering each one with his big umbrella.

Each time J covers a C with their umbrella, C look up and come to life.

**“At any moment from anywhere in the world.”** – J walks back to base and puts umbrella on stand. Reel it open.

C pick up their umbrellas from floor.

**“It doesn’t matter how broken, old, ... or dirty any umbrella is.”**

Each C walks to through red umbrellas to center with their damaged umbrella showing their condition:

1. Knee kicks umbrella
2. Tries to nag on black strips on umbrella
3. Walking heavily with umbrella over shoulders.
4. Holds umbrella w/R hand and pets/dusts of umbrella w/L hand.

**“And the King will see that umbrella free”**

J walks up through red umbrellas to downstage center and call in USL Cast member to come with him.

J offers to take C’s damaged umbrella. C hands it over.

J unravels black stirp from umbrella and petting it clean. Hands it back C.

C and J embrace. Break out of hug and look at each other.

C then pops their umbrella up high. They smile together.

**2:00 – “The King’s umbrella is a forever safe place”**

J and all C gather under big umbrella. J moves big umbrella downstage. All sleep peacefully, resting head on umbrella on L side.

E enters SR shaking Storm close to big umbrella.

*“Never gets a hole”* – C/J form circle around big umbrella, facing inward

*“Never turns inside out”* – C/J turn around, facing outward

*“Never wears out”* – C/J look up, deep inhale

*“Never breaks”* – C/J deep exhale/sigh

**“The feeling under the King’s umbrella is ... hard to describe.”**

All C/J turn in towards each other, smiling.

*“Imagine the calmest place...”* – J begins to reel umbrella close over them. All C come close together, cozy up.

*“With the deepest belly laughter possible”* – J reels open umbrella energetically and comically. All C burst out laughing.

*“And the highest call to adventure”* – J reels umbrella slightly close. C peek out of umbrella like adventurers.

*“That’s what it feels like under the King’s umbrella.”* – J reels it open. E is getting more and more tired of shaking storm.

*“Oh!”* – All C step out of umbrella

*“And it’s the absolute best place for singing and dancing.”* – C hands up high and dance around it. J walks downstage center.

**2:51**

C1 skips close to E on SR and stops in their tracks. J reaches out to them.

E walks into them shaking the storm. C1 looks at J, J reaches out his hands to C1.

C1 thinks about handing over their damaged umbrella, but looks back at E.

C1 brings damaged umbrella close to their chest and hides behind E and the Storm.

J reaches R hand to C1. J walks back to center.

C w/healed umbrella pops open umbrella and holds it high DSL.

C2 walks to J, SR side.

C2 kneels in front of J and offers damaged umbrella w/ both hands.

J takes umbrella, unravels the black strips and wipes it clean.

C2 looks at J smiling, takes healed umbrella, walks DSL and pops it open high.

C3 walks up to J, SR side holding umbrella horizontally with both hands.

C3 is looking down at their damaged umbrella.

J reaches out his R hand to C3. E bring the Storm closer to C3 on the other side.

C3 looks R at the Enemy

Looks L at Jesus

Looks down at umbrella and brings it forward.

All hold final position.

**SECTION 2:**  
**Supporting Resources**





## **Jesus Theater Debrief – Guide**

Process with the viewer what they just experienced, processing the story, imagery used, and their experience with the Presence of God during the story and Altar Ministry. Affirm and encourage the viewer in a commitment made to Jesus, reviewing what that means using the guide below.

### **PROCESSING TOGETHER:**

- (1. What did you experience?)
- (2. What moment stood out to you in the story?)
- (3. Do you understand what Jesus did for you?)

### **SCENE RECAP with IMAGERY CALLBACK**

#### **Part 1: The King's Umbrella**

1. The King's Umbrella (The King's big white umbrella!)
2. Happy Umbrellas (The umbrellas are open and dancing with the King.)

#### **Part 2: The Storms of Life**

3. Umbrellas Face Storms (The umbrellas cross the boundary they were told not to cross, and a storm begins.)
4. Umbrellas Grieve (The storms are too much for the little umbrellas, and they run further away from the King getting tied up and clipped shut.)
5. The King Pursuit (The King sets out to find the hurting umbrellas.)

#### **Part 3: The King's Rescue Plan**

6. The Ministry of Jesus (The King helps the umbrellas through healing their pain, calming their storms, and being their friend.)
7. The King's Rescue Plan (The King decides to give up his big white umbrella to set the hurting umbrellas free.)
8. The Crucifixion (The King gives his live to save all the umbrellas, for all time.)

#### **Part 4: The Invitation**

9. The Resurrection (The King raises from the dead.)
10. The Invitation (The King invites any umbrella that wants to come home to His presence to come.)

**LEADING A CHILD TO CHRIST:** Use the guide below to review with the viewers about their decision, what it means, and offer to pray with those who are still considering their decision. Celebrate with those who are starting a friendship with Jesus, and share it with someone who can follow-up with them for ongoing discipleship.

## Leading a Child to Christ

### Meet Jesus

*We all get dirty/deflated/hurt*

Romans 3:23

**“For everyone has sinned; we all fall short of God’s glorious standard.”**

Everyone sins! Sin is what we do (and don’t do) that doesn’t please God.

*God has a free 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.”**

Sin separates us from God. But God doesn’t want to be far from you, so He sent His Son, Jesus to pay the price of sin. His gift to you is to live life with Him forever, and not allow sin to get in the way.

*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.”**

Nothing you have done can make God love you any less! God’s only Son, Jesus died on a cross for you. Now you can have a relationship with God.

*Will you be his child?*

John 1:12

**“But to all who believe in 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! Do you believe in Him? Will you accept Him? Then pray this prayer:

*Prayer*

**Dear God,**

*(Confess)* **I am sorry for all the sin in my life. Please forgive me.**

*(Believe)* **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.**

*(Accept)* **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.”**

## **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 or 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 as homework for your cast between rehearsals. Make the questions specific to moments in the piece.

- 1. What is one moment in this piece that is personal to you?*
- 2. What do you think is significant about this moment?*
- 3. Is this moment real for you? Do you know it in experience?*
- 4. What do you need to let go of?*
- 5. What does this gesture mean to you?*
- 6. How do you think Jesus feels in this moment?*
- 7. What motivates people to run from God?*
- 8. What motivates people to run toward 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.

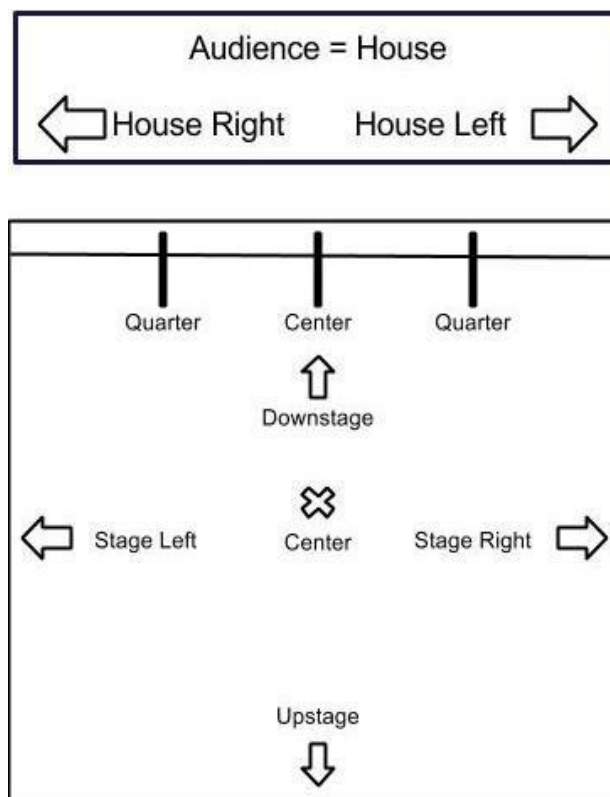
### Notes on Casting:

- 2 **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.
- 3 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 times the stage would be slanted down toward 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, and
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**

- **Ephesians 1:17-19** – 17 That the Father of glory, may give to you the spirit of wisdom and revelation in the knowledge of Him, 18 the 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], 19 and 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 longsuffering 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** – 29 Lord... grant to Your servants that with all boldness they may speak Your word, 30 by stretching out Your hand to heal, and that signs and wonders may be done through the name of Your holy Servant Jesus. 31 And 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** – 49 Behold, 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** – 17 In 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. 18 On My menservants and on My maidservants I will pour out My Spirit in those days; and they shall prophesy. 19 I will show wonders in heaven above and signs in the earth beneath: blood, fire and vapor of smoke. 20 The sun shall be turned into darkness, and the moon into blood, BEFORE the coming of the great and awesome day of the Lord. 21 Whoever 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.

<b>Scene:</b>				
<b>Music</b>	<b>Script</b>	<b>Set Note</b>	<b>Time</b>	<b>Overview of Scene</b>

**Scene:**

<b>Music</b>	<b>Script</b>	<b>Set Note</b>	<b>Time</b>	<b>Overview of Scene</b>



**Scene:**

<b>Music</b>	<b>Script</b>	<b>Set Note</b>	<b>Time</b>	<b>Overview of Scene</b>

**Scene:**

<b>Music</b>	<b>Script</b>	<b>Set Note</b>	<b>Time</b>	<b>Overview of Scene</b>

**Scene:**

<b>Music</b>	<b>Script</b>	<b>Set Note</b>	<b>Time</b>	<b>Overview of Scene</b>

**Scene:**

<b>Music</b>	<b>Script</b>	<b>Set Note</b>	<b>Time</b>	<b>Overview of Scene</b>

**Scene:**

<b>Music</b>	<b>Script</b>	<b>Set Note</b>	<b>Time</b>	<b>Overview of Scene</b>

**Scene:**

<b>Music</b>	<b>Script</b>	<b>Set Note</b>	<b>Time</b>	<b>Overview of Scene</b>

**Scene:**

<b>Music</b>	<b>Script</b>	<b>Set Note</b>	<b>Time</b>	<b>Overview of Scene</b>

**Scene:**

<b>Music</b>	<b>Script</b>	<b>Set Note</b>	<b>Time</b>	<b>Overview of Scene</b>



**Scene:**

<b>Music</b>	<b>Script</b>	<b>Set Note</b>	<b>Time</b>	<b>Overview of Scene</b>

**Scene:**

<b>Music</b>	<b>Script</b>	<b>Set Note</b>	<b>Time</b>	<b>Overview of Scene</b>

**Scene:**

<b>Music</b>	<b>Script</b>	<b>Set Note</b>	<b>Time</b>	<b>Overview of Scene</b>

**Scene:**

<b>Music</b>	<b>Script</b>	<b>Set Note</b>	<b>Time</b>	<b>Overview of Scene</b>



## **General Notes**

## **General Notes**

## **General Notes**



## **General Notes**

## **Appx. A: Jesus Theater Altar Calls, by Capt. Jason Knaggs**

### **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 worshiping 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.

## **Appx. B: Cube-Building Blueprint**

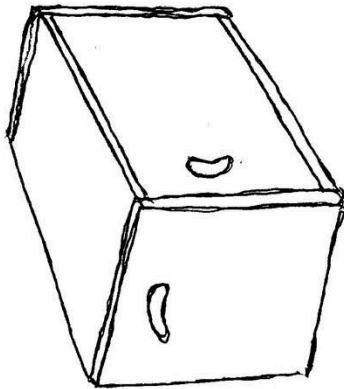
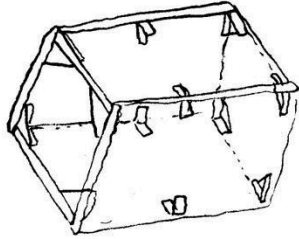
USE  $\frac{1}{2}$ " PLYWOOD - NOT ORDINARY  
CONSTRUCTION PLYWOOD, BUT  
OAK OR CHERRY - TOP QUALITY  
HARDWOOD

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

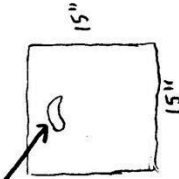
GLUE THE PLYWOOD  
TOGETHER (AS WELL AS  
USING THE BRACKETS  
TO HOLD IT)

ATTACH THE  $4\frac{1}{2}$ " X  $1\frac{1}{2}$ " LIDS  
LAST TO SQUARE UP THE  
BLOCK. ONE LID YOU  
MAY HAVE TO BOLT ON  
AND/OR GLUE RATHER  
THAN SCREW

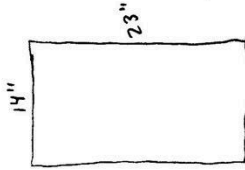
SAND EDGES AND CORNERS - ROUND THEM  
TO PREVENT SPLINTERING. STAIN  
AND POLYURETHANE TO FINISH.



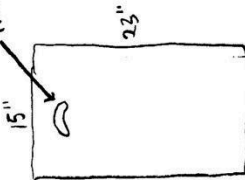
HAND HANDS



2 PIECES  
LIKE THIS



2 PIECES  
LIKE THIS



2 PIECES LIKE  
THIS



EIGHT  $3$ " CORNER  
BRACKETS



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



## Appx. 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.



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



**For More Information:**

Katie Luse, [katieluse.com/jesustheater](http://katieluse.com/jesustheater)

