

## ***SAVIOR OF THE WORLD: His Birth and Resurrection***

### **Introduction to Production Materials**

The production *Savior of the World: His Birth and Resurrection* is a powerful testimony of the Savior Jesus Christ. Through music and drama, the production recounts the historical events leading up to the birth of the Messiah and the events following His glorious Resurrection. Because of its scriptural basis, the production provides opportunities for the Spirit to testify that Jesus is the Christ. Consequently, inviting the Spirit into all aspects of the production is a vital part of preparing for a performance in which the Spirit can testify to both audience and participants.

#### **Planning the Production**

##### **Plan to meet priesthood purposes.**

If *Savior of the World* is presented as a Church activity, production decisions should be based on spiritual purposes identified by the priesthood leaders responsible for the production. These may include the purposes of Church activities listed in the *Church Handbook of Instructions, Book 2*, page 271, such as strengthening the family, building testimonies, developing talents, creating unity, and reaching out to less-active members and friends of other faiths. Keep the specific purposes of your priesthood leaders in mind while planning all aspects of the production and consult with them often to ensure that their inspired vision is achieved. A priesthood representative may wish to attend planning meetings and rehearsals.

##### **Select an appropriate type of production.**

Select a format based on the purposes and resources designated by your priesthood leaders. *Savior of the World: His Birth and Resurrection* can be produced in its entirety as a fully staged production, or the two acts can stand alone as individual presentations: Act I for Christmas and Act II for Easter. (See [Casting](#) for additional notes and suggestions.) The production can also be adapted to other formats, such as a readers' theater or a musical fireside with narration. Prayerful consideration will help you use or adapt the production to fulfill priesthood purposes and utilize available talents and resources. Under the direction of priesthood leaders, several wards or stakes may choose to combine efforts.

##### **Prepare well in advance.**

Depending on format, preparation will require from 3 to 18 months. Planning well in advance will help ensure that priesthood purposes are met and that rehearsals do not put undue hardships on families.

##### **Seek inspiration from the Spirit.**

Seek the guidance of the Spirit to meet the unique challenges you will encounter in the process of preparing your presentation.

## ***SAVIOR OF THE WORLD: His Birth and Resurrection***

### ***Producing Savior of the World as a Staged Production***

The following guidelines are primarily intended to assist those planning, directing, and producing *Savior of the World: His Birth and Resurrection* as a staged theatrical performance. These principles may also assist those adapting the production to other formats.

#### **Prayerfully select a director and needed production staff.**

The type of production chosen will determine to what extent production leaders need a background in theater and whether additional production staff members are necessary. If it is your responsibility to recommend people to fill these positions, prayerfully consider Church members with strong testimonies of the gospel. Counsel with priesthood leaders, and follow their direction.

#### **Prayerfully select cast members.**

Prayerfully select cast members from those who have strong testimonies of the Savior, who live in accordance with gospel principles, and who are able and willing to make the necessary time commitment. Where possible, involve families so that bonds are strengthened as family members share experiences. Usually children ages eight years and older are better able to concentrate during rehearsals. Plan for supervision and/or activities for children in the cast as needed. Always follow the guidelines for safeguarding children and youth in Church activities, especially in Church buildings where there are many rooms into which children and youth may wander off or find themselves alone with adults. Guiding children in appropriate behavior backstage as well as onstage will help invite the Spirit into the rehearsal process.

#### **Approach acting from a spiritual perspective.**

Fully realizing the spiritual potential of *Savior of the World* requires a unique approach to working with participants. Directors of traditional productions tend to focus primarily on telling the story of the play, the portrayal of characters, the artistry of theatrical elements, etc. Leaders of Church productions should focus primarily on helping members and families spiritually prepare to share the gospel. Therefore, leaders should ensure that all aspects of rehearsals and performances are based on gospel principles of leadership, service, and brotherly love, and should include regular opportunities for gospel teaching and learning, the bearing of testimonies, and expressions of encouragement, support, and appreciation (see *Create opportunities for spiritual experiences* below). The entire production effort should be a demonstration of the gospel in action, encouraging members to strive to “bear one another’s burdens” (Mosiah 18:8) and be “of one heart and one mind” (Moses 7:18).

As leaders plan and execute the production with the spiritual preparation of members and families in mind, the performance will carry the power of the Spirit of the Lord. Inviting this Spirit is essential to achieve the priesthood purposes of the production, for “when a man speaketh by the power of the Holy Ghost the power of the Holy Ghost carrieth it unto the hearts of the children of men” (2 Nephi 33:1).

Production leaders should also help participants “think of [their] brethren like unto [them]selves” (Jacob 2:17) and avoid the worldly tendency to view some roles as more important than others. Privileges for prominent roles, such as separate dressing rooms, should be avoided. Participants with large speaking parts should be strongly encouraged to reach out to and serve all members of the cast.

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Producing *Savior of the World* as a Staged Production

**Plan effective rehearsals.**

Respect participants' sacrifices by planning effective rehearsals. Schedule rehearsals to best utilize the time of those involved and to minimize hardships for families, especially those travelling longer distances to participate. Wherever possible, family members in the production should have similar rehearsal schedules. Consider organizing several simultaneous activities during rehearsal so that everyone present is involved.

**Create opportunities for spiritual experiences.**

Throughout the rehearsal process, there will be occasions to discuss gospel doctrines found in the production. At appropriate times production leaders may wish to testify of the events and concepts presented in the script. He or she may feel to invite the cast to ponder, study, and pray about the events depicted and their respective roles. In doing so, all involved may deepen their spiritual understanding.

At times, production leaders may wish to teach specific doctrines concerning the Savior to all participants. Devotionals may be held at rehearsals and performances for this purpose. The responsibility of preparing devotionals may also be given to other members of the production. The script, scriptures, or other appropriate resources may be used to invite the Spirit into the rehearsal or performance. Devotionals should be short, so they do not unduly lengthen rehearsals or become a burden to prepare.

**Present sacred material with sensitivity.**

Special care should be taken so that sacred moments, such as angelic visitations and appearances of the resurrected Savior, are depicted with appropriate respect and reverence. In addition, portions of the *Savior of the World* script are based very literally on scriptural references and should be presented as written. The director should review Church guidelines on the portrayal of Deity (see *Church Handbook of Instructions, Book 2*, page 279). Additional suggestions are included under Portraying the Savior and Angelic Messengers and Casting. Seeking the guidance of the Spirit will assist the director in staging sacred material.

**Utilize missionary opportunities.**

Under the guidance of priesthood leaders, you may wish to plan ways to take advantage of missionary opportunities created by the production. In addition to inviting less-active members and friends of other faiths to attend performances, consider involving specific individuals in the production itself, as appropriate. Inspiration and creativity will help you find the best ways to utilize their abilities, including such avenues as acting, stage management, set design, publicity, costuming, helping with children, and so forth.

## ***SAVIOR OF THE WORLD: His Birth and Resurrection*** **Historical and Cultural Background**

The following notes give limited explanations about specific Jewish customs mentioned or depicted in the script. These notes may assist the director and others in understanding the production but are not definitive. Additional research may be helpful.

### **Serving in the Jewish Temple**

The most solemn part of the Jewish daily temple service was the incense offering, its rising smoke symbolizing Israel's prayers. Priests in a state of ritual cleanliness and worthiness were selected by lot to perform the offering. Because of the great number of priests, the lot could fall to a priest only once in his lifetime, and many never enjoyed this privilege.<sup>1</sup>

### **Ancient Jewish Betrothal and Marriage Customs**

In biblical Jewish culture, marriage was regarded as a sacred covenant symbolic of God's relationship with His chosen people, Israel. Parents were responsible for choosing appropriate spouses for their children, and the young man and woman were expected to accept their parents' arrangements. Betrothal was similar to engagement as we now know it, but it was much more binding. Once betrothed a couple was considered legally married, even though the marriage was not yet consummated. Thus Luke refers to Mary as Joseph's "espoused wife."<sup>2</sup> Betrothal was dissolved only under extreme circumstances, with severe consequences.<sup>3</sup>

#### **Betrothal**

The process of betrothal began when the prospective groom and his father or a close male relative (in the production *Savior of the World*, Joseph's uncle Micham) came to the bride's house to meet with her father and determine the conditions of the marriage contract.<sup>4</sup> Once the terms of the marriage were agreed upon, the groom could formally "propose" to his prospective bride. He would present her with a *ketubah*, a beautifully decorated formal document that specified the marriage terms and stated his intent to consecrate himself to his bride-to-be.<sup>5</sup> The groom then offered her a gift of value, a possession symbolic of his esteem for her and his willingness to sacrifice in her behalf. Often this gift was a gold ring because the circle symbolized eternity.<sup>6</sup>

Then the groom made a ritual statement, such as the one found in Hosea 2:19–20, formally consecrating himself to his bride. The use of *five* virtues in this particular statement—"in righteous, in judgment, and in lovingkindness, and in mercies, . . . in faithfulness"—symbolized God and invited Him into the covenant being made.<sup>7</sup>



Betrothal Ceremony in Act I

The groom then poured a cup of wine for the prospective bride. Because Jewish law stated that a woman could not be forced to marry a man distasteful to her, the bride was ultimately allowed to choose whether to accept or reject the groom's proposal. If she drank the cup he offered, they were betrothed. The groom would formally accept his bride with another ritual statement, often "Thou art set apart (or

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### Historical and Cultural Background

consecrated) for me according to the law of Moses and Israel.” Interestingly, the same word for “set apart” was also used to describe a dedicated temple; the bride was considered a temple now set apart for her husband. From this point on, the bride would wear a veil over her hair in public to indicate her status as a betrothed or married woman.<sup>8</sup>

#### Building a Home

During the betrothal, the groom was exempt from obligations such as military service so he could fully devote himself to building a home for his bride and establishing a new household in Israel.<sup>9</sup> This period often lasted from one to two years, and during this time the bride and groom did not visit each other. Only after the groom’s father had approved the new home and its workmanship could the groom return to claim his bride.

#### Swaddling Bands

While the groom built their new home, the bride also made preparations, including the embroidery of the swaddling bands with which the couple’s hands would be wrapped under the wedding canopy. Later these bands would also be used to secure blankets or swaddling clothes around the couple’s infant children. The symbols on the bands often indicated family history.<sup>10</sup> Mary was from the tribe of Judah, so she may have used symbols common to that lineage such as a lion, a lamb, or a tree of life. As a descendant of David, she was also entitled to use the royal colors of blue and white. The symbolic significance of swaddling bands was so important that the embroidery on each side of the swaddling bands had to match exactly, with “right” and “wrong” sides indistinguishable. This symbolized the complete harmony of inner and outward life.<sup>11</sup>

#### Wedding

As the probable time of the wedding approached, the bride and her sisters, cousins, and friends would wait together each evening in anticipation of the groom’s arrival. It was customary for the groom to arrive suddenly, often late at night.<sup>12</sup> The groom and his friends would carry the bride through the streets to her new home in a jubilant procession accompanied by music, torches, and well-wishers.<sup>13</sup> At the wedding house, the bride and groom would each be dressed in white wedding garments, the color denoting purity.<sup>14</sup> Then they would meet under the wedding canopy, which symbolized God’s presence blessing their union.

There are no complete descriptions of weddings in the Bible, but traditional sources indicate such elements as the wrapping of the couple’s hands in swaddling bands, sharing a goblet of wine symbolizing the sharing of their lives together, the reading of the *ketubah* or marriage contract, and the recitation of the *Sheva Berachot*, or seven bridal blessings.<sup>15</sup> Once the marriage was complete, a week-long feast of celebration began.<sup>16</sup>



Joseph and Mary’s Wedding in Act I

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## Resurrection

Before the Resurrection of Christ, opinions were sharply divided concerning the meaning of *resurrection*. Many thought it was simply a metaphor for political, social, or spiritual renewal. Others believed that the dead would be raised literally but only at the end of the world. Even Jesus's disciples found it difficult to conceive of the possibility that He would be resurrected. Before He was crucified, Jesus prepared them to understand that He would literally overcome death, and that they would indeed see Him again—and soon.<sup>17</sup>

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<sup>1</sup> See Alfred Edersheim, *The Temple: Its Ministry and Services* (n.d.), 148-50.

<sup>2</sup> Luke 2:5, emphasis added.

<sup>3</sup> See Edersheim, *The Life and Times of Jesus the Messiah*, 8th ed., 2 vols. (1899), 1:150, 154.

<sup>4</sup> See Donna B. Nielsen, *Beloved Bridegroom* (1999), 19.

<sup>5</sup> See Nielsen, 26.

<sup>6</sup> See Nielsen, 28.

<sup>7</sup> See Nielsen, 29.

<sup>8</sup> See Nielsen, 29–31.

<sup>9</sup> See Deuteronomy 20:7; 24:5.

<sup>10</sup> See Nielsen, 35–36.

<sup>11</sup> See Nielsen, 35.

<sup>12</sup> See Nielsen, 39.

<sup>13</sup> See Nielsen, 42–44.

<sup>14</sup> See Nielsen, 52–53.

<sup>15</sup> See Nielsen, 56.

<sup>16</sup> See Nielsen, 67.

<sup>17</sup> See Mark 10:32-34.

## ***SAVIOR OF THE WORD: His Birth and Resurrection***

### **Portraying the Savior and Angelic Messengers**

Much of the production *Savior of the World* emphasizes the eternal significance of the events surrounding Christ's birth and resurrection. Throughout the presentation, heavenly beings and their involvement in the lives of God's children on earth are depicted through the chorus witnessing the action from the colonnade and through the visitations of angelic messengers such as Gabriel (see also Use of the Chorus in Casting Notes). Most importantly, appearances of the resurrected Savior to His faithful disciples are presented in the second act. Special care should be taken so that these moments are depicted with appropriate respect and reverence.

Angelic messengers—Gabriel, the angel to Nephi, the angel to Joseph, the angel to the shepherds, the angels at Christ's tomb, and the ascension angels—should be portrayed by worthy brethren of appropriate ages (see Cast of Characters in Casting Notes). In these roles they should conduct themselves with the dignity befitting a heavenly minister on an errand from the Lord. Out of reverence for the sanctity of the temple, angelic messengers should wear theatrical costumes rather than modern white clothing which may suggest temple attire. It may also be helpful to distinguish angelic messengers from chorus members with slightly more elaborate costumes (see also costume notes regarding Gabriel and Angelic Messengers).



Gabriel appears to Mary

When the Savior is portrayed on stage by a live actor, “it must be done with the utmost reverence and dignity” (*Church Handbook of Instructions, Book 2*, p. 279, “Portrayal of Deity”).



Appearance in Upper Room

Only a faithful, temple worthy brother of wholesome personal character should be considered for the role. The dialogue spoken by the actor portraying the Savior is taken directly from scripture and should not be modified. It is recommended that on stage the actor representing the Savior not turn to the audience directly and that his face remain mostly hidden (see also Depicting the Savior on Stage in costume notes). The actor should not wear the costume publicly either before or after the performance, nor should he participate in a curtain call in that costume.

Sensitivity to the Spirit will aid directors and costumers in staging these sacred moments.

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### **Casting Notes**

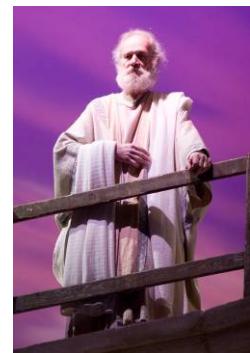
The following notes explain the function of specific groups of characters in the production. This information will assist directors and production staff in making informed casting, staging, costuming, and design choices.

#### **Fictional Characters**

In creating a story from the scriptural and historical records, several fictional characters have been added to *Savior of the World* to assist in moving the plot forward. These fictional characters include Ezra, Benjamin, Micham, Aaron, Joshua, and Rebekah. Other characters, who are unnamed in scripture but mentioned in the historical record, have been given names in the production in order to clarify references to them. These include Mary’s family and the shepherds. Additional unnamed fictional characters such as Mary’s cousins and Micham’s nephews serve to fill in and add interest to certain scenes.

#### **Prophets**

In order to incorporate important messianic prophecies into the *Savior of the World* production, the script includes several instances in which prophets speak from the colonnade. These scriptural commentaries clarify the eternal significance of the action below and are drawn directly from the Bible and Book of Mormon. Prophetic utterances should be treated with reverence and respect. In each instance, the onstage dialogue pauses briefly, though appropriate stage business may continue, as Malachi, Abinadi, Micah, Luke, or Samuel the Lamanite speaks.



Prophet on the colonnade

In most cases, prophets can be costumed simply with the addition of a white or cream drape over their basic robe. In the Conference Center Theater production, Nephi—who appears both in the temple scene and later when Mary visits Elisabeth—was given a specific costume inspired by Arnold Friberg’s paintings. (For more information, see Costumes.)

#### **The Chorus**

As the production *Savior of the World* was developed, it was important to place the earthly events surrounding Christ’s birth and resurrection in the greater context of eternity. In order to suggest this connection between heaven and earth, the production team designed the colonnade with its railed walkway above the stage (for more information, see Staging and Set Design). From the colonnade—which represents heavenly space—prophets, angels, and the heavenly hosts observe mortal events taking place on the earthly sphere, the stage floor.



“Come, Lord Jesus—Wedding Song”

Consequently, the chorus of *Savior of the World* functions in two major roles. First and most often, the ensemble represents heavenly beings who witness the action from above as a reminder of heaven’s great interest in the lives of those on earth. Through musical numbers, the chorus offers a heavenly perspective on the events below: “Come, Lord Jesus—Opening Act I,” “Come, Lord Jesus—Wedding Song,” “Come, Lord Jesus—End of Act I,” and “Come, Lord Jesus—

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Opening Act II.” At other times, select members of the chorus share in the joys and sorrows of those onstage by joining the soloists: “Look on Me This Day,” “Where Is He This Morn?” and “Alleluia.” In order to keep this heavenly perspective from becoming static and meaningless, the entire ensemble should not remain on the colonnade. After each choral number, the colonnade should gradually clear, leaving only a few individuals and small groups to observe the action below.

The chorus functions in a second role when appearing on the stage floor. Here the chorus serves as additional townspeople, Israelites, soldiers, and other mortals when needed. For instance, small groups of ensemble members may gather on stage to listen to the Roman statesman’s proclamation. Individual chorus members may also be used as specific minor characters, such as prophets, apostles, Roman soldiers, Mary’s aunt and cousins, and so forth.

As a group, the entire ensemble only appears on the stage floor twice. In Act I, Scene 1.2, the chorus serves as faithful Israelites worshiping outside the temple as Zacharias burns the incense, and in Act II, Scene 3.2–3.3, the chorus gathers as the Apostles teach Christ’s gospel. The entire cast then unites in anticipation of the Savior’s millennial return.

In the Conference Center Theater production, chorus members wore drapes—long rectangular pieces of fabric—over their basic costumes while participating in scenes on the stage floor. Then, as heavenly beings on the colonnade, they remove their drapes and wore an angel robe over their basic costume. (For additional information, see Costumes.) While many costume approaches are possible, white clothing suggestive of temple attire should not be worn by the ensemble when representing heavenly hosts.

To help maintain the distinction between heavenly and earthly space, directors may choose to have the chorus enter and exit the colonnade out of sight of the audience. However, angelic messengers such as Gabriel, the angel to Joseph, and the angel to the shepherds may descend directly from the colonnade to the stage floor to emphasize their divine role in bringing God’s word from the heavens to the earth. In two specific instances, members of the ensemble also represent heavenly beings on the stage floor. In Act I, Scene 3.5, select ensemble members surround Mary and Joseph at the nativity. Later in Act II, Scene 1.3, small groups of angels enter the stage in fulfillment of Samuel the Lamanite’s prophecy that many would be resurrected with Christ.



Act I, Scene 3.5 – the Nativity

Because of the dual nature of the chorus, the *Savior of the World* cast can be flexibly adapted to needs and availability. The ensemble can be as small as the cast of characters, with those not in a particular scene serving as heavenly beings witnessing from the colonnade. Or it can be expanded by including others whose only role is to participate in the chorus. Whatever its size, the chorus serves to bear testimony of the true importance of the mortal events surrounding the Savior’s birth and resurrection—events of great significance through which God’s plan of redemption has been unfolded for all His children.

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**Description of Characters in Order of Appearance**  
**Act 1**

Character	Description	Vocal Range
Zacharias	Hebrew priest in his late 60s	Baritone
Elisabeth	Wife of Zacharias, in her 60s	Mezzo
Ezra	Boy, age 8-12, helper to Zacharias	
Nathan	Shepherd, son of Eli, age 8-13	Boy soprano
Eli	Shepherd, father of Nathan, early 30s to late 40s	Tenor
Asa	Shepherd, father of Eli, early 50s to late 60s	Baritone
Temple Boys	Boys who help in the temple, ages 8-14	
Temple Priests	11 men who serve as priests and draw the lot, mid 20s-late 60s	
Nephi	Book of Mormon prophet, age 18-30	
Malachi	Old Testament prophet, age 30s to 60s	
Gabriel	Heavenly messenger, a regal young man, age 20s to 30s	
Benjamin	Boy, age 12-14, helper to Zacharias	
Beggar	Boy, age 8-10, impoverished and disheveled	
Micham	Joseph's uncle, age 40-50	Baritone
Joseph	Carpenter, idealistic young man of character, age 23-30	Tenor
Mary's Brother	Boy, age 10-12	
Mary's Mother	Age 35-50	Alto
Mary's Father	Age 40-55	
Mary	Act I: pure unaffected young woman, age 18-22 Act II: Same young woman aged to early 50s	Soprano
Anna	Mary's sister, age 8-10	
Mary's Aunt	Age 30-45	Soprano/Alto
Mary's Cousins	3-5 young women, ages 16-25	Soprano/Alto
Micham's Nephews+	3 boys, ages 9-14	
Angel to Nephi*	Heavenly escort of Nephi, male, age 20s to 30s	
Abinadi	Book of Mormon prophet, age 30s to 60s	
Angel to Joseph*	Heavenly messenger, male, age 20s to 30s	
Roman Statesman	Foreboding personality, age 25-60	
Roman Soldiers	4 men, ages 20-35	
Micah	Old Testament prophet, age early 30s to late 60s	
Reuben	Shepherd, relative of Eli and Asa, early 20s to late 30s	Tenor
Jeshua	Shepherd, relative of Eli and Asa, early 20s to late 30s	Tenor
Amon	Shepherd, relative of Eli and Asa, age 12-18	Tenor
Angel to Shepherds*	Heavenly messenger, male, early 20s to late 30s	
Luke	New Testament prophet, mid 20s to late 60s	
Chorus	Boys, girls, men and women of all ages. The chorus portrays angels who silently observe from the colonnade, choruses of angels who sing, Israelites who attend the temple, townspeople traveling on the road, and so forth. Only the actors portraying the Savior, Mary, and Gabriel do not participate in the chorus in addition to their roles.	Unison to SSSAAA TTTBBB

+ Micham's Nephews are not mentioned in the script. In the Conference Center production, these boys help build Joseph's house and carry the canopy with Mary's Brother.

***SAVIOR OF THE WORLD: His Birth and Resurrection***  
**Description of Characters in Order of Appearance**  
**Act II**

<b>Character</b>	<b>Description</b>	<b>Vocal Range</b>
James	One of the Twelve Apostles, late 20s to mid 40s	Baritone
Thomas	One of the Twelve Apostles, mid 20s to mid 30s	Baritone
Mary Magdalene	Follower of Jesus, mid 20s to mid 30s	Soprano/Alto
Mary Mother of James (Mary MOJ)	Follower of Jesus, mid 30s to early 40s	Soprano/Alto
Salome	Follower of Jesus, mid 20s to mid 30s	Soprano/Alto
Joanna	Follower of Jesus, mid 20s to mid 30s	Soprano/Alto
Joseph of Arimathea	Wealthy Jew, a believer, mid 30s to early 60s	
Nicodemus	Wealthy Jew, a believer, mid 30s to early 60s	
Aaron	Son of John, age 12-16	
John	One of the Twelve Apostles, mid 20s to late 30s	Baritone
Peter	Chief Apostle, mid 30s to mid 50s	Tenor/Bass
Tomb Angel 1*	Heavenly messenger, male, early 20s to early 30s	
Tomb Angel 2*	Heavenly messenger, male, early 20s to early 30s	
Cleopas	Follower of Jesus, late 20s to late 40s	Tenor
Disciple	Follower of Jesus, early 20s to late 30s	Tenor
The Savior	Represented by a man in his 30s	
Samuel the Lamanite	Book of Mormon prophet, late 30s to late 60s	
Mary	Same actress as Act I, except aged to appear mid 50s to 60s	Soprano
Hannah, Suzanna, Tirzah, and Miriam	Optional women, mid 20s to 50s, that may be added on-stage to "Alleluia" (Scene 2.1)	Soprano/Alto
Andrew	One of the Twelve Apostles, brother to Peter, mid 20s to late 40s	Tenor/Bass
Matthew	One of the Twelve Apostles, early 20s to late 50s	Tenor/Bass
Thaddeus	One of the Twelve Apostles, early 20s to late 50s	Tenor/Bass
Phillip	One of the Twelve Apostles, early 20s to late 50s	Tenor/Bass
James Alphaeus	One of the Twelve Apostles, early 20s to late 50s	Tenor/Bass
Simon Zelotes	One of the Twelve Apostles, early 20s to late 50s	Tenor/Bass
Nathanael	One of the Twelve Apostles, early 20s to late 50s	Tenor/Bass
Disciple 1	Additional witness at Christ's first upper room appearance	
Disciple 2	Additional witness at Christ's first upper room appearance	
Disciple 3	Additional witness at Christ's first upper room appearance	
Joshua	Young man, age 12-16	
Rebekah	Daughter of Joanna, age 8-12	
Ascension Angel 1*	Heavenly messenger, male, early 20s to early 30s	
Ascension Angel 2*	Heavenly messenger, male, early 20s to early 30s	
Chorus	Boys, girls, men and women of all ages. The chorus portrays angels who silently observe from the colonnade, choruses of angels who sing, Israelites who attend the temple, townspeople traveling on the road, and so forth. Only the actors portraying the Savior, Mary, and Gabriel do not participate in the chorus in addition to their roles.	Unison to SSAATTBB

\* Angel roles, except for Gabriel, can be played by as many as seven different actors or can be combined to as few as two.

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**Cast of Characters By Scene**

**Act I**

Character	Scene Segment														
	1.1	1.2	1.3	1.4	2.1	2.2	2.3	2.4	2.5	2.6	3.1	3.2	3.3	3.4	3.5
Zacharias	X	X		X					X						
Elisabeth	X			X			X		X						
Ezra	X	X		X			X	X							
Nathan		X									X		X	X	
Eli		X									X		X	X	
Asa		X									X		X		
Temple Boys		X													
Temple Priests		X													
Nephi		X						X							
Malachi		X													
Gabriel		X				X									
Benjamin		X		X											
Beggar			X												
Micham			X		X					X					
Joseph			X		X				X	X	X		X		X
Mary's Brother			X		X					X					
Mary's Mother			X		X					X					
Mary's Father			X		X					X					
Mary*			X		X	X	X	X	X	X	X		X		X
Anna			X		X	X				X					
Mary's Aunt					X										
Mary's Cousins					X										
Micham's Nephews‡					X					X					
Angel to Nephi								X							
Abinadi								X							
Angel to Joseph									X						
Roman Statesman											X				
Roman Soldiers											X				
Micah											X				
Reuben												X		X	X
Jeshua												X		X	X
Amon												X		X	X
Angel to Shepherds													X		
Luke															X
Chorus	X	X					+			X	X			X	X

‡ Micham's nephews are not mentioned in the script. In the Conference Center production, these boys help build Joseph's house and carry the wedding canopy with Mary's brother.

+ Only women of the Chorus are involved in Act I segment 2.3 and Act II segment 2.1

# ***SAVIOR OF THE WORLD: His Birth and Resurrection***

## **Cast of Characters By Scene**

### **Act II**

<b>Character</b>	<b>Scene Segment</b>									
	1.1	1.2	1.3	2.1	2.2	2.3	2.4	2.5	3.1	3.2
James	X			X		X		X	X	X
Thomas	X			X			X	X	X	X
Mary Magdalene	X		X	X			X			
Mary Mother of James	X			X			X			
Salome	X			X			X			
Joanna	X			X			X			
Joseph of Arimathea	X									
Nicodemus	X									
Aaron	X								X	
John	X			X		X	X	X	X	X
Peter	X			X		X	X	X	X	X
Tomb Angel 1	X									
Tomb Angel 2	X									
Cleopas		X			X	X	X			
Disciple		X			X	X	X			
The Savior		§			X		X		§	
Samuel the Lamanite			X							
Mary*				X			X			
Hannah, Suzanna, Tirzah, and Miriam†				X						
Andrew					X		X	X	X	
Matthew					X		X	X	X	
Thaddeus					X		X	X	X	
Phillip					X		X	X	X	
James Alphaeus					X		X	X	X	
Simon Zelotes					X		X	X	X	
Nathanael					X		X	X	X	
Disciple 1					X					
Disciple 2					X					
Disciple 3					X					
Joshua						X				
Rebekah						X				
Ascension Angel 1										X
Ascension Angel 2										X
Chorus	X	X	+					X	X	

\* Mary is the only character who continues from Act I. However, she is aged. (See costume notes.)

+ Only women of the Chorus are involved in Act I segment 2.3 and Act II segment 2.1

§ In Act II Scenes 1.3 and 3.1, an actor representing the Savior is not present on stage. Instead the Savior's presence is indicated by light and a voice-over quoting His words from scripture.

† Hannah, Suzanna, Tirzah, and Miriam are optional additions to the ensemble singing "Alleluia."

***SAVIOR OF THE WORLD: His Birth and Resurrection***  
**Musical Requirements**

**Act I**

<b>Scene Segment</b>	<b>Title and Piano-Vocal Score Number</b>	<b>Solo Voices</b>	<b>Chorus</b>
1.1	No. 1: Come, Lord Jesus—Opening	—	Unison
1.1	No. 2: I'll Give God Forever	Zacharias—baritone Elisabeth—mezzo	—
1.2	No. 3: Come, Deliver Us	Nathan—boy soprano	SSAATTBB
1.3	No. 4: Do His Will	Mary=s Mother—alto	—
2.1	No. 6: There Are Rules	Micham—baritone Joseph—tenor Mary's Mother—alto	Six women (unison)
2.2	No. 8: Look on Me This Day	Mary—soprano	Women unison
2.5	No. 11: There Are Rules—Reprise	Joseph—tenor	—
2.5	No. 12: Look on Me This Day—Duet	Mary—soprano Joseph—tenor	—
2.6	No. 13: Come, Lord Jesus—Wedding Song	—	SSAATTBB
3.2	No. 17: The Lord Is My Shepherd	Nathan—boy soprano Eli—tenor Asa—baritone Amon, Reuben, and Jeshua—tenors	SATB
3.4	No. 19: Glory to God in the Highest	—	SSSAAATTBBB
3.5	No. 22: Come, Lord Jesus—End of Act I	Mary—soprano Joseph—tenor	Unison

**Instrumental Underscores:**

No. 5 (I'll Give God Forever—Reprise), No. 7 (Jesus Once of Humble Birth), No. 9 (Look on Me This Day—Reprise 1), No. 10 (Look on Me This Day—Reprise 2), No. 14 (Heraldic Trumpets), No. 15 (Roman Soldiers), No. 16 (Scene Change to Shepherd's Hill), No. 18 (Feed Thy Sheep—Reprise), No. 20 (Glory to God—Reprise), and No. 21 (Scene Change to Bethlehem)

***SAVIOR OF THE WORLD: His Birth and Resurrection***  
**Musical Requirements**

**Act II**

<b>Scene Segment</b>	<b>Piano-Vocal Score Number and Title</b>	<b>Solo Voices</b>	<b>Chorus</b>
1.1	No. 24: Come, Lord Jesus— Opening of Act II	—	SSAATTBB
1.3	No. 25: Where Is He This Morn?	Mary Magdalene— mezzo	SSA
1.3	No. 26: He Is Risen	—	SSAATTBB
2.1	No. 27: Alleluia	Mary (older), Mary Magdalene, Joanna, Salome, Mary Mother of James—mezzo sopranos (Chorus Women*)	SSA
2.2 & 2.3	No. 28: Did Not Our Hearts Burn?	Cleopas—tenor Disciple —tenor	—
2.4	No. 30: Do His Will—Reprise	Mary (older), Mary Magdalene, Mary MOJ, Salome, Joanna—mezzo sopranos	—
2.4	No. 31: Except I Shall See—Part A	Thomas—baritone	—
2.4	No. 33: Except I Shall See—Part B	Thomas—baritone	—
2.5	No. 34: He Is Risen/Except I Shall See— Part C	Thomas—baritone	—
3.2 & 3.3	No. 36: Feed Thy Sheep	John, James, Thomas, all Apostles—TTBB	SSATTBB
3.3	No. 37: Come, Lord Jesus—Finale	—	Unison

**Instrumental Underscores:**

No. 23 (Entr'acte), No. 29 (I Stand All Amazed), No. 32 (Peter's Witness), No. 35 (Did Not Our Hearts Burn?—Reprise), and No. 38 (Come, Lord Jesus—Curtain Call)

\* Chorus women sing as angels from the colonnade, but other women may be added to “mortal” ensemble on the main stage. In the script Hannah, Suzanna, Tirzah, and Miriam are listed, but more or fewer women can be used based on the capabilities of the cast.

## ***SAVIOR OF THE WORLD: His Birth and Resurrection*** **Costumes**

The following costume description is based on the production as shown at the Conference Center Theater in Salt Lake City, Utah. Please adapt the information to fit the needs of your production. Simplicity in costuming will enhance the spirit of the production by allowing the characters to take prominence.

### **OVERALL DESIGN**

Costuming for *Savior of the World* was inspired by the paintings of Carl Bloch (see “[The Life of Christ: Painted by Carl Bloch \(1834-90\)](#)” article in the *Ensign*, January 1991, 30–50; see also pictures 200, 217, 222, 224, 225, 229, and 231 in the Gospel Art Kit, available from Church Distribution Services). The desired look was the flow and folds of fabrics that Bloch captured in his paintings.

Costumes also helped create a marked difference between the representation of earth and heaven. The feel of earthly costumes was one of encumbrance, being weighed down and entangled by earthly matters—basic robes layered with drapes and other articles. In contrast, the angel costumes were simple and flowing, without encumbrance or entanglement.

#### Color Palette

Colors for Act I were soft and pastel, a spring palette. The colors used for lead roles in Act II were deeper and slightly darker. The chorus wore the same costume in both acts. Nearly every robe in the show was dyed with color then over dyed with tan or taupe to create a soft, worn look.

#### Adapting Costuming

Each costume director will create a basic approach that fits the needs and resources of their individual production. Many different approaches are possible. Simple biblical costumes give a sense of timelessness and can be easily created in a variety of ways. If modern white clothing is used for chorus members or angels, sensitivity to the guidance of the Spirit will assist costume directors in avoiding anything suggestive of temple attire.

### **BASIC COSTUMING**

Every cast member had four basic costume pieces: a robe, a drape, a belt, and sandals. The majority of the cast members also had an angel robe worn over their basic costume for chorus scenes in which they represent heavenly beings.

#### Robes

The basic robe was a modified T-shaped garment made from rustic materials. Some fabrics that worked well were monk’s cloth, linen or linen looks, raw silks, textured cottons and rough woolen looks. Robes were worn about ankle length. Sleeve length was at or slightly above the wrist.



Youth in Basic Costume

## *SAVIOR OF THE WORLD: His Birth and Resurrection* Costumes

### Drapes

Drapes were rectangular lengths of fabric, about 2 1/2 to 4 1/2 yards long, wrapped around the body over the basic robe. Fabrics used included rayon, upholstery (without backings), wool, linen, antique satins, and chiffons. Carl Bloch's paintings greatly influenced the design and use of drapes. The way a drape wraps around the body helps create the feeling of encumbrance in mortality. Therefore, actors and directors should pay special attention to the use of drapes and how they are worn.

### Belts

Belts were made mostly from rope, fabric scraps and gimp (upholstery) trims. Many belts used combinations of these elements braided together.

### Sandals

Sandals resembled Jewish styles of the period. Some modern styles, such as thick soles, are not appropriate. Sources for the sandals were found through research on the Internet.



Examples of Head Coverings

### Beards and Head Coverings

If the men in the cast had time and it did not interfere with school or employment, they grew out their beards and hair. Head coverings were used to give variety to scenes and to cover short or blonde hair on both men and women (see picture).



Boy in Angel Robe

### Angel Robes

Cast members representing the heavenly hosts wore a second robe over their basic robe. Drapes were not worn with the angel robe. Angel robes were made in a variety of styles and from more refined looking fabrics, such as lightweight drapery, chiffon, dupioni, and crepes. Colors used included light tans, creams and pale yellows. These colors appear white in stage lighting, whereas pure white becomes brilliant and reflective under stage lights and therefore was reserved for depicting angelic messengers and the Savior on stage (see Gabriel and Angelic Messengers and Depicting the Savior on Stage below). If considering other approaches to costuming angels, please see note above about Adapting Costuming.

### Gabriel and Angelic Messengers

Angelic messengers who descend from the colonnade to the stage floor, such as the angels to Joseph and the shepherds, the angels at the tomb, and the ascension angels, were given specific costumes to distinguish them from the chorus members in angel robes. These costumes were more tailored than a basic robe and included a large belt around the waist and a cowled neckline.

*SAVIOR OF THE WORLD: His Birth and Resurrection*  
Costumes



Angel to Shepherds



Gabriel appears to Mary

Gabriel wore the most fitted costume. His robe had set-in sleeves and was floor length. The drape had pleats across the shoulders that started in the belt at the waistline and spread out in a V shape to the shoulders. The belt gathered at the waist and fell in soft folds over the hips. It looked as if it were tied in the front with ties hanging nearly to the floor. Because he only appeared on the colonnade, the angel to Nephi simply wore an angel robe over his basic costume.

Mary in Act I

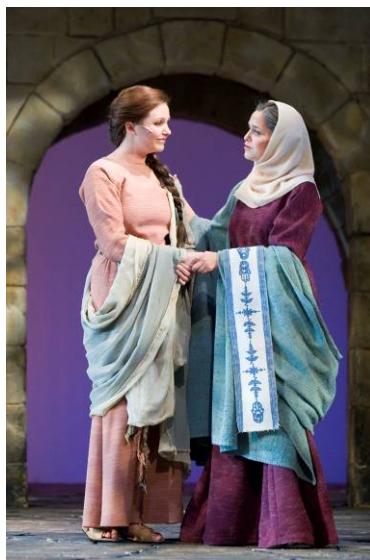
Inspiration for Mary's costume was taken directly from Carl Bloch's painting *Mary and the Angel* (see "[The Life of Christ: Painted by Carl Bloch \(1834-90\)](#)" article in the *Ensign*, January 1991, 30–50). Her costume had the most vivid color: her robe was a cranberry red and her drape an evening blue. The fabrics for both pieces were soft and flowed well. Mary's robe was hemmed long so that the robe could puddle slightly on the floor. The costume colors for the members of Mary's family complimented and blended with hers.

Mary in Act II

To look older, Mary wore a different costume in the second act. Her robe and drape for the second act were of similar colors but in grayed tones, and the fabrics were heavier with more body. Mary also wore a wimple to cover her head and shoulders. Her hair that was exposed was grayed, and she wore aged makeup.



Young Mary in Act I



Mary Magdalene (left) with  
Older Mary in Act II

## SAVIOR OF THE WORLD: His Birth and Resurrection Costumes

### Nephi

Unlike the rest of the prophets who were generally cast as mature men, Nephi was portrayed by a young man. He was also given a unique costume, inspired by Arnold Friberg's painting *Nephi Subdues His Rebellious Brothers*. Nephi wore an off-white, knee-length, short-sleeved robe with a cowl neckline. Over his robe he wore a leather-like sheath. He also wore a headband, gauntlets, a large belt similar to the one in the Friberg painting, and sandals that laced up his legs.



Nephi Costume

### Pregnancy Pads

Pregnancy pads are used by Elisabeth and Mary in Act I Scenes 2.3 and 3.3. These pieces were worn underneath their regular costumes and must be easy to get into and out of as there is little time for the actresses to add them between scenes.

### Priests and Temple Boys



Temple Priests

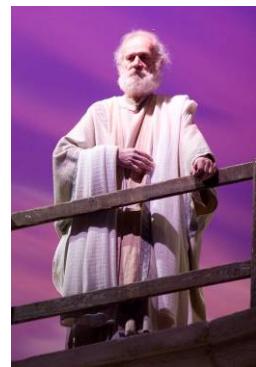
Priests wore a tabard-like drape over the left shoulder. The drape was pleated at the shoulder line and was held in place by a sash tied around the waist. Both drapes and sashes were made from tightly woven, smooth surfaced fabric in a muted grape color. Sashes were also trimmed with gold. Sashes were tied by placing the center on the belly button, crossing the ends behind the back, and bringing the ends forward to be tied in a square knot.

Head coverings were made from 1-yard squares of fabric folded diagonally. The bias fold was placed across the forehead with the ends twisted and knotted in back. The tails from the knot were twisted, crossed, and brought to the front of the head and secured. The remaining corners on the back of the head were separated, twisted, and tacked onto the knot on the back.

Temple boy's tabards and belts were made from the same fabric. The tabards were rectangular pieces of fabric with a hole cut in the center for the boy's head. Temple boys also wore sashes at the waist to hold their tabards in place.

### Prophets

To distinguish prophets who speak from the colonnade—Malachi, Abinadi, Micah, Luke, and Samuel the Lamanite—from the ensemble, prophets wore off-white drapes over the basic robes, rather than wearing an angel robe. Costuming all prophets except Nephi (see note above) in this way unified their appearance, while the flexibility of how each drape was used still created individuality among them.



Prophet on Colonnade

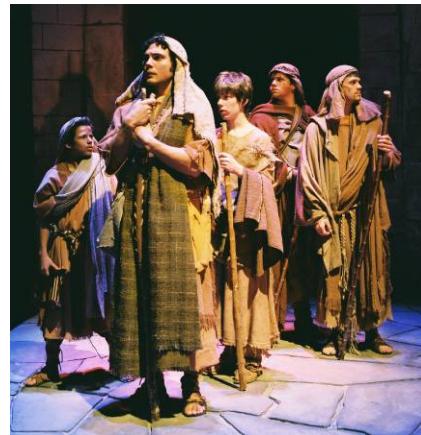
## *SAVIOR OF THE WORLD: His Birth and Resurrection* Costumes



Roman Statesman

### Roman Statesman and Soldiers

The Roman statesman wore a robe with a jumper over it, then a large drape around the body, and a drape over his shoulders that matched the soldiers. Roman soldiers wore knee-length robes with elbow-length sleeves. Their drapes were a cranberry red and were worn with cowl-like folds of drape in the front, while the ends of the drape fell from the shoulders down their backs. They also wore distinctive belts.



Shepherds

### Shepherds

Shepherd costumes were created mostly in browns and greens. Robes and drapes were very rough, worn and frayed. Shepherd robes were shorter, from mid calf to below the knee. Pants were worn under the robe, laced to the lower legs with rope, shoelaces, or leather strips.

### Wedding Scene

In the wedding scene Mary's mother and Anna replace Mary's light blue drape with an off-white drape and place a veil on her head. Prayer shawls—rectangles of off-white fabric with tassels on the corners—were worn by the adult men in the scene. The four boys who carry the canopy had smaller shawls of similar color but without tassels. Wedding wraps and prayer shawls are also noted on the props list because these items were added to the actors' basic costumes while on stage.

### **DEPICTING THE SAVIOR ON STAGE**

Costuming for the man representing the Savior was the only instance in which bright white colors were used deliberately to reflect the stage lighting. The actor wore a long white robe, hemmed long to puddle slightly on the floor. The sleeves were hemmed at the wrist so that the hands would be visible. He also wore a belt over the robe. Over this he wore a sleeveless coat with a lightweight fabric drape attached horizontally across the neckline. This drape was pulled over the head as a hood, and the ends fell freely down the front. A second rectangular drape was attached to one shoulder on the bias so that the drape hung diagonally across the body in front and back, falling to about the knees.



Appearance in Upper Room

In the Conference Center production, the entrances and exits of the man representing the Savior were disguised so that his appearances were unexpected. Cape-

*SAVIOR OF THE WORLD: His Birth and Resurrection*  
Costumes



Front View of Costume

like disguise cloaks were used to cover his costume so that he could walk in with the other Apostles at the beginning of the scene segment. The actor would hide behind a pillar until time for his entrance. He would then drop the cloak and walk onto stage. When he left the stage, he walked behind another pillar and put on a second cape that had been preset. Three disguise cloaks were required to make the two entrances and exits. The cloaks were made out the same fabrics as the Apostles' robes so as to blend in with the other actors in the scene. Each cape had a drape attached at the neckline that was used to hide the face.

For more information about casting and direction when depicting the Savior on stage, see [Portraying the Savior and Angelic Messengers](#) under Production Helps.

## ***SAVIOR OF THE WORLD: His Birth and Resurrection*** **Instructions for Creating Basic Costumes**

The following instructions explain how to create basic costume robes similar to those used in the Conference Center Theater production of *Savior of the World*. These garments are a modified T-shape with the slope of the shoulder cut into the garment (a regular T-shape garment does not include the shoulder slope). Because the directions below use measurements as the cutting guide, the resulting robe will be customized to a specific individual. If preferred, basic sizes like small, medium, large, and extra-large could be established and patterns created from the following guidelines so that robes could be constructed by size.

### **Key to Figures:**

In the following illustrations, dotted lines are guide lines. Fabric is cut on the solid lines.

### **Measurements**

Constructing a customized robe requires the following measurements:

- Circumference of head
- Circumference of neck at base
- Shoulder width between base of neck at shoulder and top of shoulder above the arm
- Chest or Bust circumference
- Waist circumference
- Hip circumference (if hips are of extreme proportion to waist)
- Shoulder to floor
- Length of arm from shoulder to wrist

### **Fabric Requirements**

Using 45- to 60-inch wide fabric, each robe will need two times the shoulder-to-floor measurement plus 4 to 6 inches. Depending upon the width of the fabric, extra yardage may also be needed for sleeves and neckline facings.

### **Prewashing**

Prewashing the fabric eliminates potential shrinkage problems and adds to the warm, worn look of the costumes. If desired, fabric can also be over-dyed with tan, taupe, or cream to further enhance this softer appearance. Dyeing can also be done after the garment is constructed.

### **Layout of Fabric**

Fold fabric lengthwise matching selvage edges. Then fold the fabric in quarters matching fold lines and selvages. This will enable you to cut both front and back pieces simultaneously. Before cutting, you will need to determine whether the sleeves are cut separately—Style A (see Figure A)—or as part of the basic robe—Style B (see Figure B). You may also wish to measure and mark all guide lines before actually cutting the fabric.

*SAVIOR OF THE WORLD: His Birth and Resurrection*

Instructions for Creating Basic Costumes

Figure A

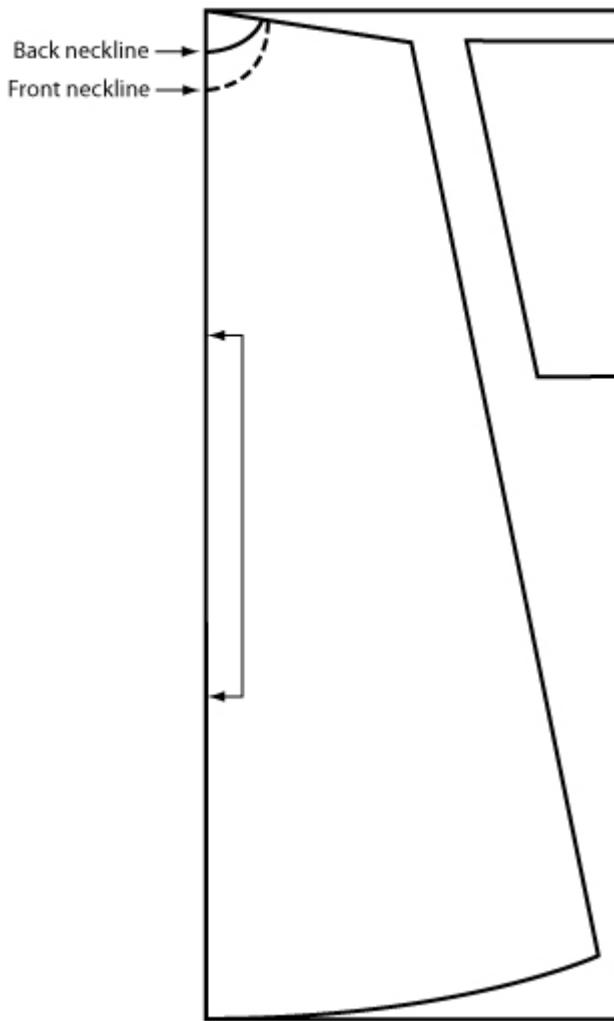
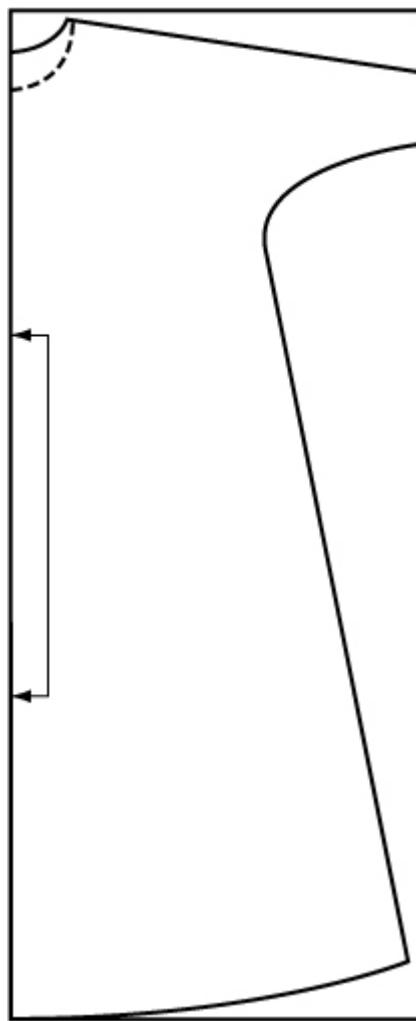


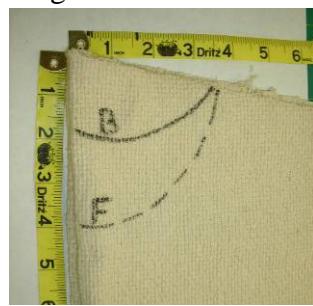
Figure B



### Shoulder and Neckline

The shoulder slope is cut from the center fold of the fabric quarters on a diagonal that drops down 4 inches at the selvage edge (see Figure A1). If the sleeves are set into the robe as in Style B, you can simply cut this entire line from center fold to selvage. If the sleeves are separate pieces (Style A), you should mark the shoulder slope but wait to cut it until you have determined the side seam diagonal. Then, when cutting the shoulder, be sure that the length from neckline to side seam is at least the individual's shoulder width measurement plus seam allowances. You may also choose to cut the shoulder longer to create a dropped shoulder seam.

After cutting the shoulder, cut the neck openings, beginning with the back neckline—the higher neckline. Make sure the opening is wide enough to go over the individual's head. Then separate the two pieces of fabric, and cut *only one* lower, front neckline (see picture).



Necklines of Robe

*SAVIOR OF THE WORLD: His Birth and Resurrection*  
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Figure A1

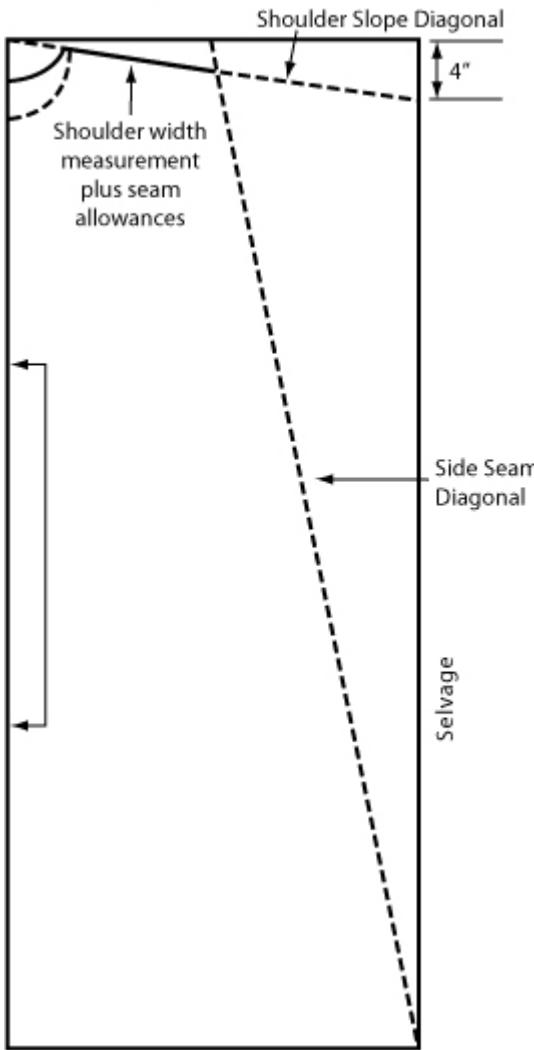
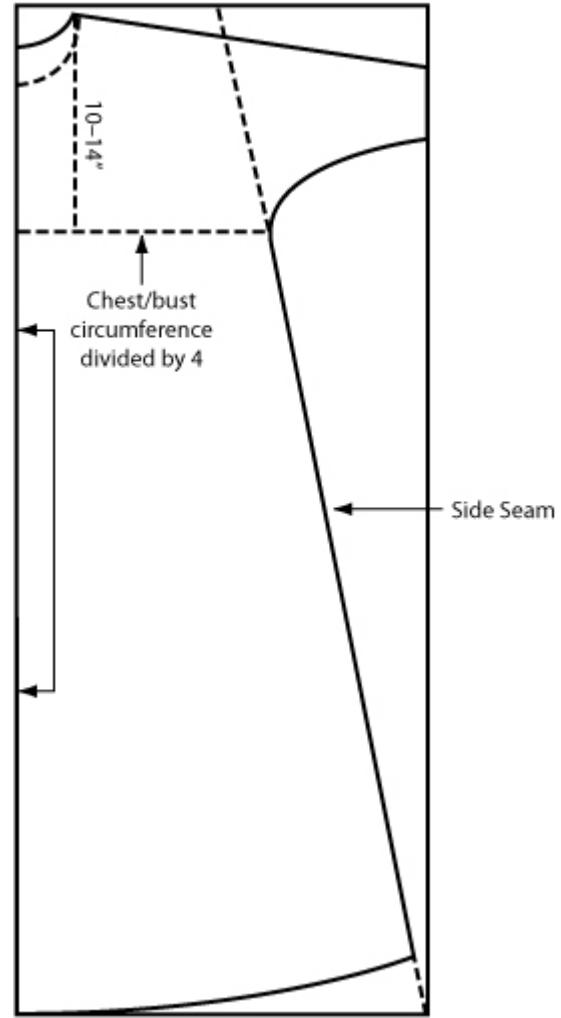


Figure B1



### Side Seam

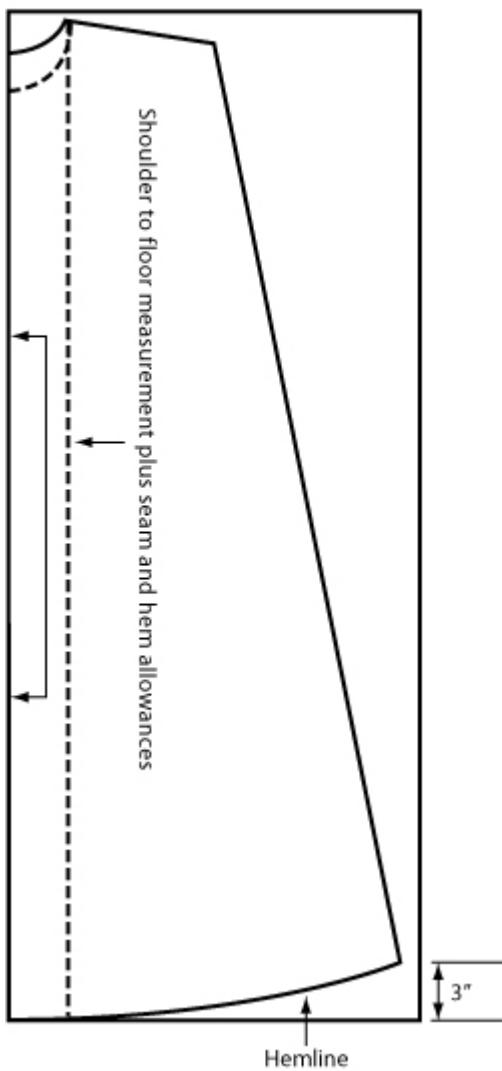
The side seam is cut on a diagonal from the shoulder to the full width of the fabric at the hemline (see Figure A1). Before cutting, make certain there is enough width to cover the fullest part of the chest/bust. To do this, measure from the fold across the chest/bust area to the side seam diagonal. (On most adults, the fullest part of the chest/bust falls 10–14 inches below the shoulder point, where the shoulder meets the base of the neck. An average of 12 inches works well as a guide. If you are working with a particularly large or small person, it may be helpful to take this measurement.) From the fold to the side seam diagonal should be *at least 2 inches larger* than the individual's chest/bust circumference divided by 4 (see Figure B1). This provides for seam allowances and additional ease in the robe. If necessary, adjust the side seam diagonal outward to accommodate. Usually if there is enough width for the chest, the diagonal will also accommodate the stomach and hips. If working with an extremely small or large individual, you may also wish to check the hip measurement against the diagonal in the same manner.

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**Length**

To determine length of the robe, take the individual's shoulder to floor measurement and add shoulder seam and hem allowances. Measure this length parallel to the fold from the high point of the shoulder. At the appropriate length, draw a straight line perpendicular from the fold to the selvage. Then mark a point on the selvage 3" above this baseline and draw a gradual curve from baseline to selvage. This creates the curve at the hem line (see Figure A2).

**Figure A2**



**Sleeves**

Style A uses a flat sleeve that is set in, while the sleeve in Style B is cut as part of the robe. The choice of fabric, its weave, and any shrinkage may necessitate adaptations in how the sleeves are cut and constructed.

**Style A**

The set-in sleeve is cut as shown in Figure A. The sleeve's length is determined by the individual's length of arm measurement plus seam allowances. Sleeve width should allow plenty of ease through the upper arm and is tapered from the armhole to the wrist, with enough room for the hand to fit through the opening plus seam allowances. If the sleeve is cut as laid out in Figure A, you will need to seam the sleeve along the selvage edge and therefore should also include a seam allowance for the selvage edge in the width. This same sleeve could be cut out on a fold where it would not require additional fabric for that seam allowance.

**Style B**

If the fabric is wide enough, you can easily cut the sleeve right into the body of the robe, as in Figure B. This is done by continuing the shoulder slope diagonal out to the selvage edge. This line creates the top of the sleeve. The underarm of the sleeve should start at the chest/bust measurement or slightly above (see Figure B2). Allow enough ease for the upper arm and taper toward the selvage edge, leaving enough room for the hand to fit through the wrist opening. Depending upon the size of the person, you may need to add a sleeve extension to provide extra length.

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Figure B2

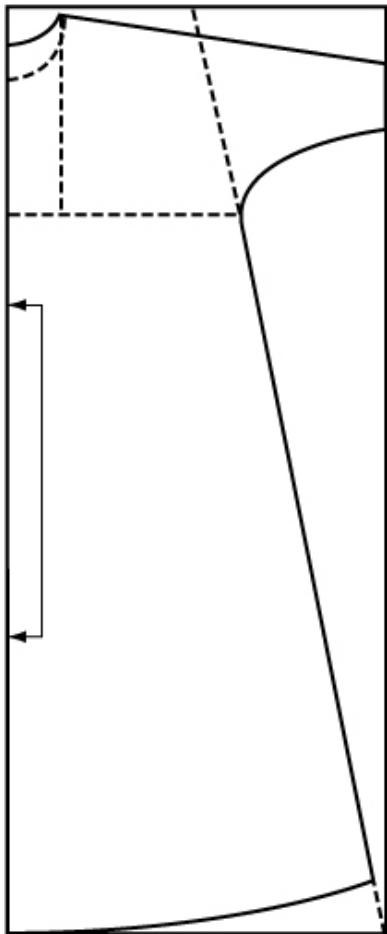
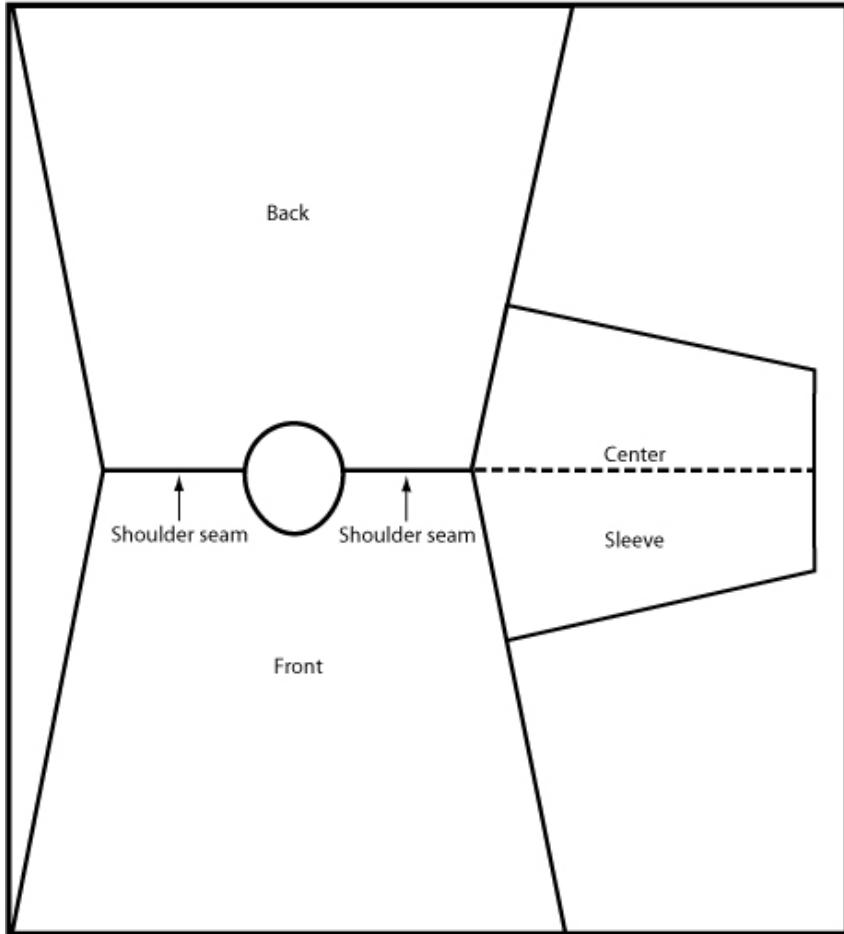


Figure A3



### Sewing the Robe

Once the fabric is cut, sewing the robe is simple. For Style A, sew back to front at shoulder seams. If sleeves were cut as in Figure A, seam the top of each sleeve. Then set the sleeves, matching the shoulder seam with the center of the sleeve cap (see Figure A3). Sew underarm and side seams as one continuous seam. For Style B, sew back to front at the shoulder seams (which includes top of sleeves) and side seams (which includes underarm seams). For both styles, hem the sleeves and bottom of robe to fit the individual, and finish the neckline as desired.

### Finishing the Neck

The neck can be finished in many ways. The easiest way is with a bias strip. Facings can also be used and can be made in all sorts of shapes and sizes. Facings may be turned to the inside or lie on the outside of the garment with a decorative finishing stitch. If the neck opening is not large enough, a slit can be made down the center of the front or back of the garment to allow it to be pulled over the head. These slits can be finished with bias or a facing. They can be laced closed, or snaps or other fasteners can be used. All necklines can easily be finished and/or filled in so

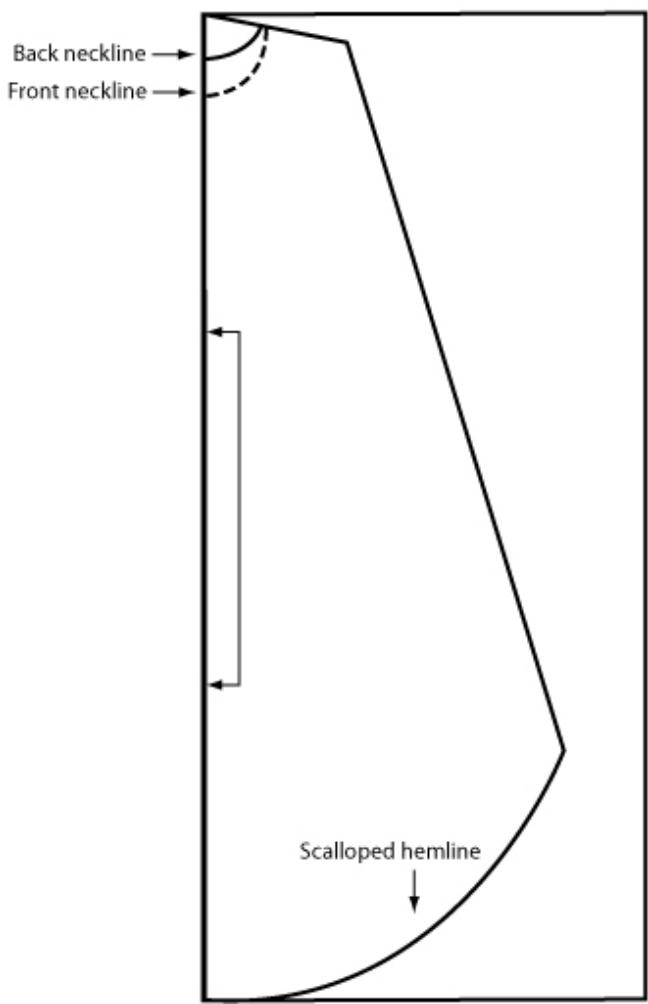
**SAVIOR OF THE WORLD: His Birth and Resurrection**  
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that temple garments can be worn underneath the costume. Creativity and detailing will add to the individualism of each costume (see pictures below).



Examples of Finishing Details

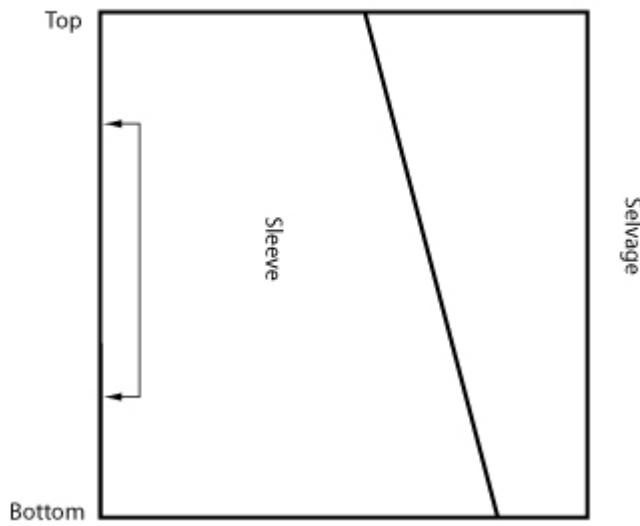
**Figure C**



**Angel Robes**

For the Conference Center Theater production, angel robes were constructed in a manner similar to that of basic robes with three differences. First, they were most often cut shorter than robes. Sometimes they were cut with a deep scallop on the hem line (see Figure C). Second, the sleeves were cut in a bell shape. Rather than tapering to a narrow wrist as in the basic robe, the sleeves on angel robes were wider at the wrist (see Figure D). Finally, all necklines were finished with a bias and were kept very neat.

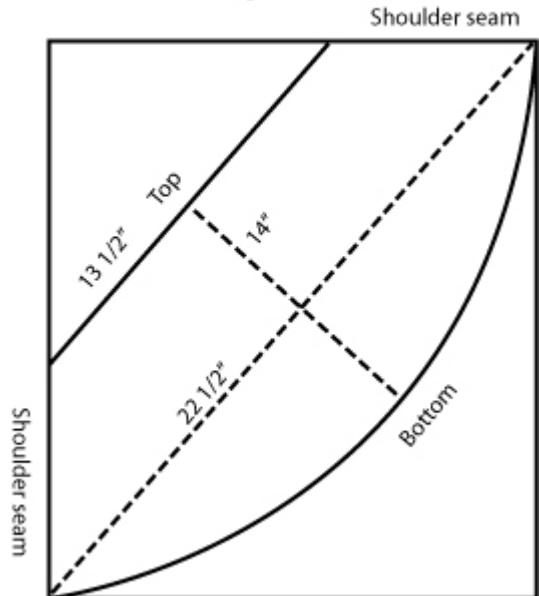
**Figure D**



*SAVIOR OF THE WORLD: His Birth and Resurrection*  
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To create greater individuality, additional details such as cowls and streamers were added to some of the angel robes. Cowls were made from strips of fabric cut on the bias (see Figure E, dimensions are approximate). The two pieces were hemmed or serged on top and bottom and then pleated into the shoulder seams of the robe. Some angel robes had cowls in front and back.

**Figure E**



Examples of Cowls on Angel Robes



Other robes had streamers that fell from the shoulders down the back. These were made by using bias strips about 12–14 inches wide and 3–4 feet long. The strips were hemmed on three sides, leaving one short side to be pleated into the shoulder seam. The longest streamers were used on the tomb and ascension angels' costumes (see picture below).



Act II Scene 1.1 - two angels roll the stone away from the tomb entrance

## ***SAVIOR OF THE WORLD: His Birth and Resurrection***

### **Set Design**

The staging for *Savior of the World* should be kept simple so that the sacred story of the Savior can be presented without distraction. Thus, the set can be adapted to available resources and still meet the needs of the production. Scenes flow seamlessly from one to another with minimal changes in staging. Except for the opening and closing of acts, the stage curtain is never drawn, and blackouts occur only at the five instances marked in the script. Actors can make all setting changes within each act by carrying props and moving set elements as part of their action.

The description of the original set included below may assist directors and designers in understanding the intent and spirit of the original production. However, any set with multiple levels and easy stage access for the performers can provide the flexible space needed for the production. Limited resources should not be viewed as limiting creativity. The spiritual message of *Savior of the World* is conveyed through the testimonies of the performers without the need for elaborate scenery or sets.

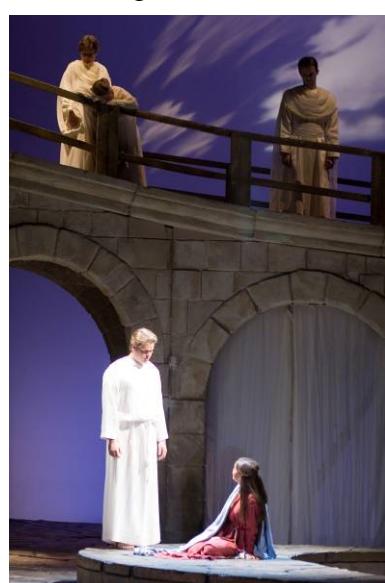
#### **ORIGINAL SET DESIGN**

The original set for *Savior of the World* consisted of a semicircular stone colonnade with a railed balcony and an oval-shaped, mosaic-like stone floor.

#### **The Colonnade**

The colonnade represents the heavens and provides visual and spatial distinction between the heavens and the earth. Atop the colonnade, prophets view the action on the stage floor as if in vision and speak familiar

scriptural prophecies. Descending from the colonnade, angels visit the earth to deliver heavenly messages. And in almost every scene, chorus members as angelic hosts gather on the colonnade to witness the events below as a poignant reminder of heaven's interest in the lives of all God's children.



Gabriel appears to Mary as chorus members observe from the colonnade



Conference Center Theater Set  
Act I Finale – the Nativity

The colonnade needs to be a raised area large enough for the entire Chorus. It also needs to have easy access to the stage for angelic messengers, as well as offstage access for chorus members to enter and exit without being seen. In the Conference Center production, this was accomplished by offstage stairwells downstage left and right that led up to the walkway atop the colonnade. The walkway was about six feet wide with rails on both sides. The walkway was supported by arched portals upstage and downstage, creating a covered breezeway surrounding the open stage floor. For angelic visitations from the colonnade, two descending ladders were built into the floor of the walkway. These ladders were lowered only as needed and raised after the angel(s) returned to the colonnade.

*SAVIOR OF THE WORLD: His Birth and Resurrection*  
Set Design

### The Portals

The use of specific portals created different settings for the action of the play. The same portal could represent multiple settings depending on how it was filled. In Act I Zacharias and Elisabeth's house was represented by a small bench stage right and a curtain drawn across a specific downstage portal. Similarly, Mary's house was represented by another curtain in a different downstage portal. Veils drawn across portals also camouflaged the ladders by which angelic messengers descended from the colonnade (see picture above). In Act I scene 2.1 the canopy representing Joseph's house was lashed together and secured to the front of a portal. In Act I scene 3.5, curtains represented the houses in Bethlehem and the stable door, which was represented by the most ragged curtain. As the shepherds boost Nathan to look inside the stable, light behind a sheer curtain in the adjacent portal revealed Mary and Joseph with the baby and manger, as described by Nathan.



The shepherds at the stable door

In the second act, stone plugs in multiple portals represented the Savior's tomb. The center plug included a doorway through which Peter and John exit the tomb. Angels who roll the stone away enter this doorway and then exit the stage. The upstage portal behind the tomb opening was also plugged. In addition, a gate depicting the garden entrance was hung in the downstage portal stage left of the tomb plugs. These plugs and the gate were later removed at the end of Act II scene 1.3. As the scene transitions to the upper room just before Act II scene 2.3, wooden doors in the upstage portals were used to represent the upper room.



Mary Magdalene sings in front of the garden tomb

### The Stage Floor and Lifts

The action of the play takes place on the stage floor. In the Conference Center production, the stage floor was equipped with multiple elevator lifts in the pattern shown (see picture). In the first act, the outer lifts were raised to represent Mary's home and Joseph's house on opposite sides of the stage. The lifts were also used to create the shepherds' hill outside Bethlehem. The center elliptical lift was hinged in the middle, and the hinged section was flipped up to create the diagonal slope of the hill. In the second act, the outer lifts were dropped to create the Sea of Galilee as the apostles fished from the center lift. Later the center lift was raised to its full height with the other lifts forming a stair-like pattern around it to create the Mount of Olives climbed by the Apostles and Chorus in the finale.



Stage floor as seen from the colonnade

*SAVIOR OF THE WORLD: His Birth and Resurrection*  
Set Design

The Backdrop

Instead of traditional scenery, the backdrop was created by lighting. At the opening of the production, an expanse of deep blue sky and bright stars was projected above the colonnade. As the play progressed, lighting changes suggested the rising and setting of the sun with clouds moving across the horizon and the expanse of the night sky including the star seen by the shepherds.

ALTERNATE SET POSSIBILITIES

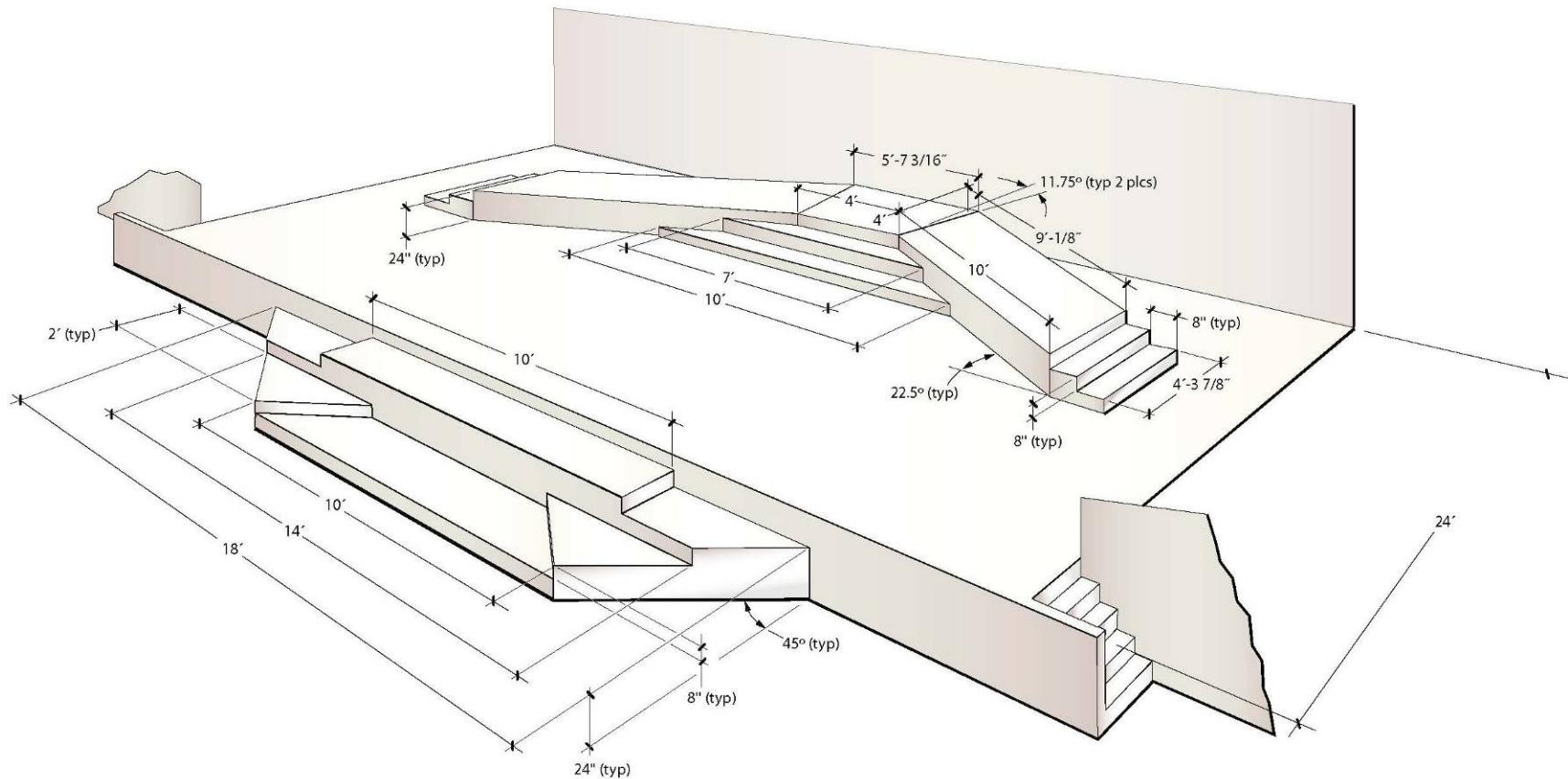
*Savior of the World* can easily be adapted simply to a variety of facilities, including stake and ward buildings, and community, school, or professional theaters. Choices regarding set design will depend primarily on the choice of performance location. The suggestions given below may assist in creating a simple set.

The colonnade can be represented by platforms at the back of the stage. Or the stage itself may serve as the colonnade with a lower thrust stage in front of the main stage serving as the stage floor. Or a combination of platforms on stage and a thrust stage in front can create additional levels that may help to bring tighter focus to intimate scenes (see Example 1). For buildings that do not have a stage, portable staging can be used (see Example 2).

*Savior of the World* might also be adapted for a theater-in-the-round production. The center of the room with various levels of portable staging could serve as the main staging area, while risers surrounding the stage could serve for seating. Other areas off-center of the main staging area could serve as auxiliary stages for angels, prophets, and other messengers (see Example 3).

*SAVIOR OF THE WORLD: His Birth and Resurrection*  
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Example 1: Using platforms with an existing stage to create a colonnade and a thrust



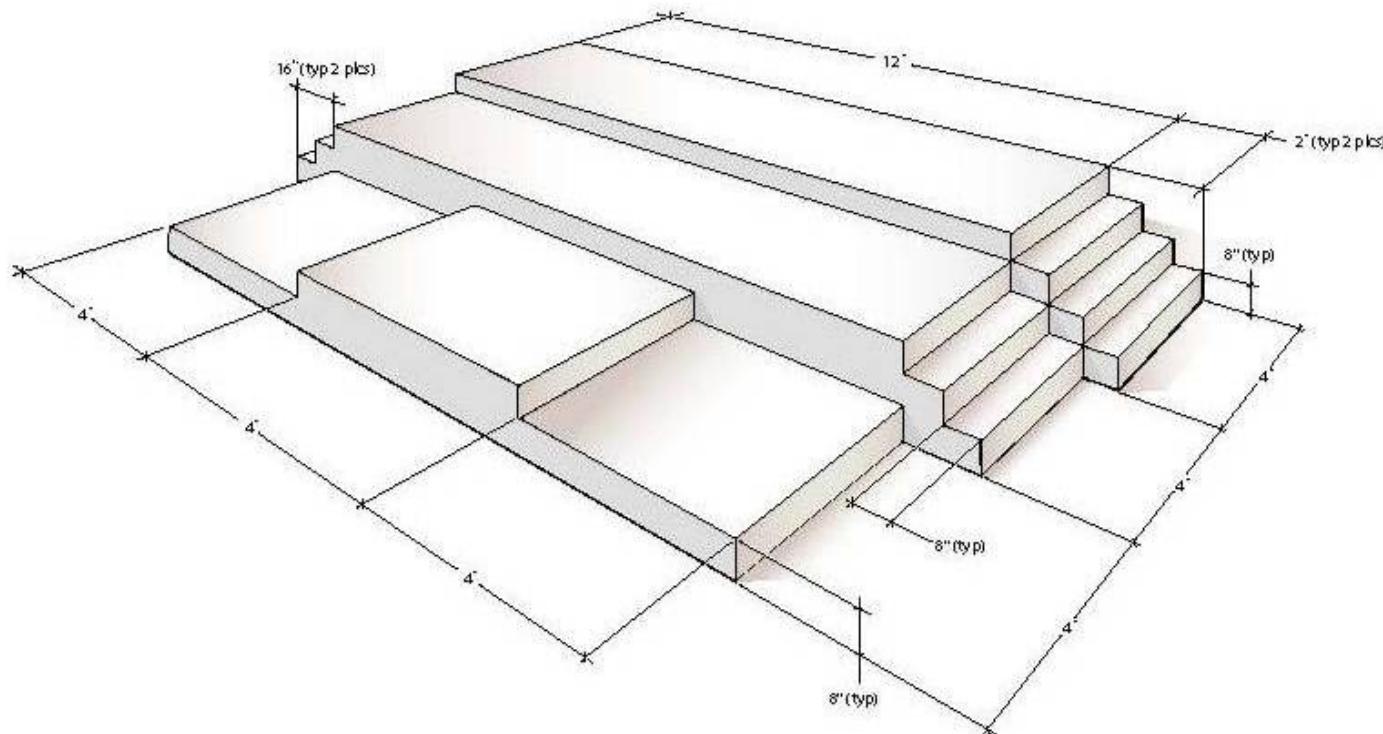
Scale: 1/4" = 1'

Note: All dimensions shown  
as approximate

Stage Platform 1

*SAVIOR OF THE WORLD: His Birth and Resurrection*  
Set Design

Example 2: Using platforms to create a multi-level stage



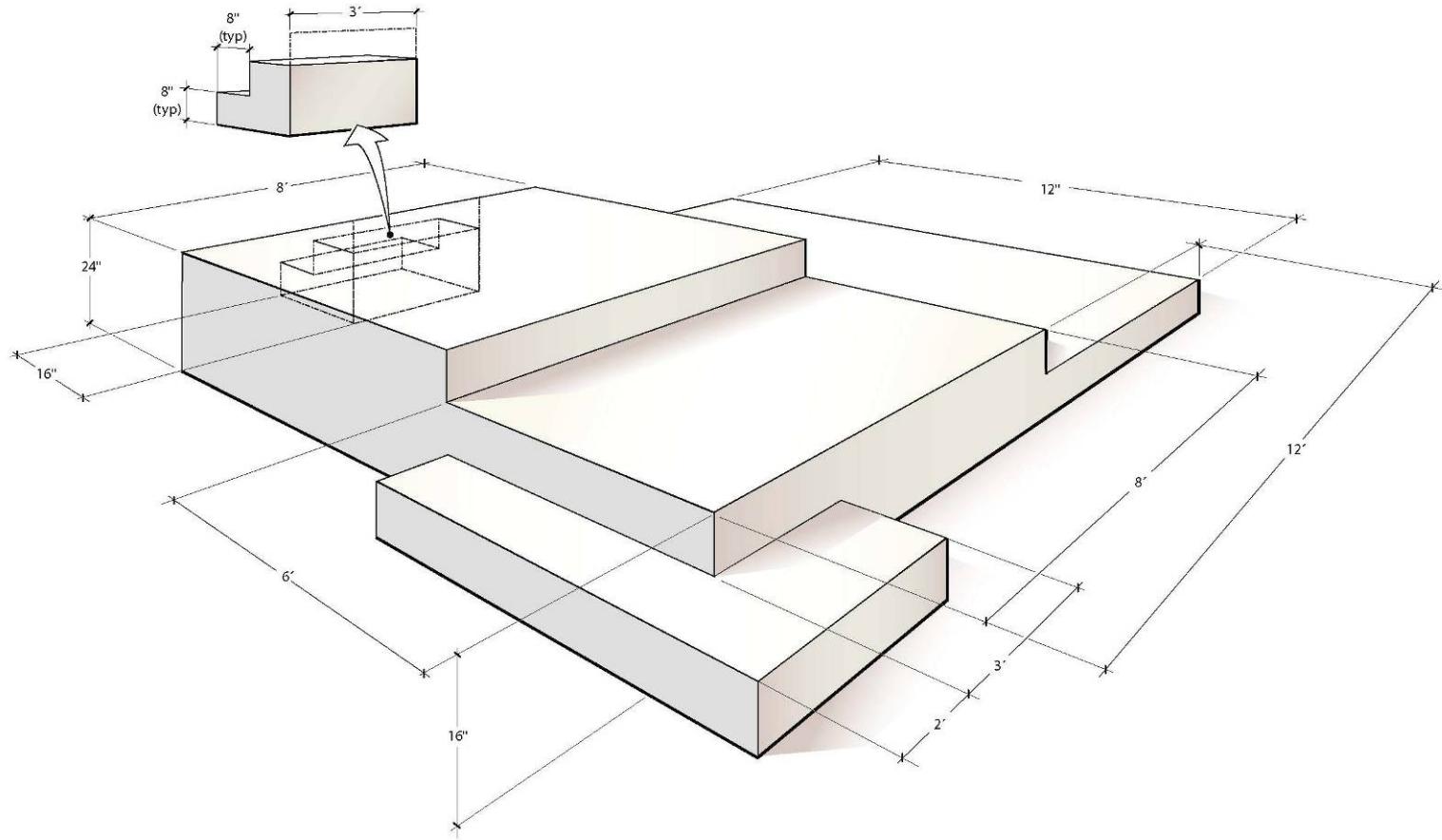
Scale: 3/8" = 1"

Note: All dimensions shown  
as approximate

Stage Platform 2

*SAVIOR OF THE WORLD: His Birth and Resurrection*  
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Example 3: Using platforms to create a theater-in-the-round stage



Scale: 3/8" = 1"

Note: All dimensions shown  
as approximate

Stage Platform 3a

## ***SAVIOR OF THE WORLD: His Birth and Resurrection*** **Stage Properties**

Because the most important element of the production *Savior of the World* is its message and testimony of Christ, the technical elements have been purposely kept simple. All stage props should be used to help set a mood, establish various locations, or assist the actors in portraying their roles. Few props are truly essential for the production. Listed below are props mentioned in the script itself. Fewer or additional props can be used as desired and available; however, all props should augment the production without detracting from its message.

### ACT I

#### **Scene**

<u>1.1</u> – Bench	small, simple wooden bench barely big enough for two people; this bench represents Zacharias and Elisabeth's home.
Traveling bag	fabric, messenger-style bag with shoulder strap for Zacharias that Zacharias and Elisabeth pack for his journey; possible objects to pack in the bag include temple robes (pieces of fabric similar to Zacharias' priest costume), food items (such as an apple and pita bread), etc.
<u>1.2</u> – Lamb puppet 12 lots Incense vial Temple altar	Nathan carries a lamb to the temple 11 long, for priests; 1 short, for Zacharias brought to Zacharias by one of the priests stone altar with a golden grillwork on top
<u>1.3</u> – Coin Clay cup	for Joseph to give the beggar a small, plain cup without a handle that Mary brings for Micham
<u>2.1</u> – Ring Betrothal cup and vessel Tool aprons Canopy	plain gold band for Mary's right index finger a ceremonial pitcher and cup, typically of brass or bronze  leather and rope aprons with tools for Joseph and Micham poles lashed into a frame on which fabric is draped; used to designate Joseph's house and later used as the wedding canopy
<u>2.2</u> – Comb	Mary combs Anna's hair
<u>2.3</u> – Basket of food	Filled as described in the script, brought by Ezra to Elisabeth
<u>2.4</u> – Pregnancy pad Swaddling bands	for Elisabeth; see costume notes unfinished bands that Mary is embroidering while visiting Elisabeth
<u>2.6</u> – Swaddling bands  Wedding wraps Prayer shawls  Baby John doll	finished bands that Mary's Father wraps around the couple's hands; these are also used to wrap the baby Jesus doll in segment 3.5 Ceremonial drape and veil for Mary; see costume notes Ceremonial head coverings worn by the adult men in the wedding scene; see costume notes carried by Elisabeth and Zacharias

*SAVIOR OF THE WORLD: His Birth and Resurrection*  
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<u>3.1</u> – Pregnancy pad	for Mary; see costume notes
<u>3.2</u> – Shepherd harp	small lyre-style harp for Nathan
Shepherd bread	Edible bread for shepherds to eat—whole grain, round or unformed; probably carried in a traveling bag similar in style to Zacharias's
Shepherd staffs	a wooden staff carried by each shepherd
<u>3.3</u> – Lamp	small clay oil lamp carried by Joseph
<u>3.5</u> – Water vessel	simple earthen vessel for Joseph to get water when shepherds enter
Manger	straw-filled manger
Baby Jesus doll	wrapped in the swaddling bands

**ACT II**

<u>1.1</u> – Oil lamps	2 small lamps similar to Joseph's in Act I 3.3, carried out of the tomb by Peter and John
<u>1.2</u> – Travel bags	2 messenger-style bags with shoulder straps for Cleopas and Disciple to pack for their journey
Robe	given by Cleopas to Disciple to pack in his bag; any appropriate prop for a journey could be used
<u>2.2</u> – Well vessel and rope	Large earthen or wooden vessel to draw water from a well (or Cleopas and Disciple could simply drink from a water bag)
<u>2.3</u> – Basket of food	basket with fish and honeycomb that Peter offers
<u>2.4</u> – Tree with fruit	a lush, leafy, green tree with colorful fruit that is picked by the women and children and placed in baskets. The tree may be portable and carried on and off the stage for this scene.
<u>3.1</u> – Empy fishing nets	used by the Apostles while fishing on the sea of Galilee
Full fishing net	a matching net full of fish
Fire and spit	small cooking fire with fish on a spit; edible unleavened bread could also be used for the Apostles to eat around the fire