

## ***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”). Only a faithful, temple worthy brother of



Appearance in Upper Room

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.