

Miracle at Christmas Camp

By Gregory Banks

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MIRACLE AT CHRISTMAS CAMP

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THE STORY OF THE PLAY

Some ten years earlier a dying little boy taught B.J. Grant, a skeptical teenager, about Christ ("To See Christ at Christmas"). Now B.J., grown up and a Youth Minister, gets a chance to do the same. This time instead of a hospital setting, the testament of faith happens at a rustic church camp. Normally used only in the summer, B.J. has arranged for his family and other church members to hold a special Christmas celebration there for Mae, the camp director who does not have long to live unless a compatible bone marrow donor can be found. Also invited is Gary, a lonely foster boy with a broken leg and heart. It is there, at a camp as simple and sheltering as a stable was some 2,000 years ago, that Gary and his father find love in the family of Christ, Mae finds the courage to go on, and everyone is reminded that at Christmas, God gave His best. A director's optional Christmas program, based on your available talent, enhances Scene 4.

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CHARACTERS

B.J. GRANT: Late 20's, Youth Minister who helps in more ways than one.

DARRYL GRANT: B.J.'s younger sister; a nurse.

DR. SWAIN: Hospital administrator.

ANGELA SWAIN: Director of hospital public relations, Dr. Swain's wife.

CHERYL MAYS: B.J.'s older sister, hospital volunteer.

CANDY MAYS: Cheryl's daughter, about 13.

ELLIE GRANT: B.J.'s youngest sister, about 18.

PETE: Young hospital orderly.

MANDY: A nurse.

MRS. WATSON: Social worker caring for Gary.

GARY DUNN: Teen who needs his family and faith.

AL DUNN: Gary's dad; needs another chance.

BILL and MAE MATHIS: Husband and wife directors of church camp. Mae does not have long to live.

JILL: Young girl at camp, about 13.

ANNIE: Another.

BOBBY: Young boy at camp, also 13.

EXTRAS: Adults and kids attending the camp.

Playing Time: About 40 minutes. *(Or longer depending on your choice of Christmas material used in Scene 4.)*

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SYNOPSIS

Scene 1 - An early fall day at the church camp.

Scene 2 - An afternoon, about two weeks before Christmas, at a busy hospital.

Scene 3 - Night before Christmas Eve at camp.

Scene 4 - Christmas Eve, camp banquet.

SETTING

A large, rustic but comfortable dining room serves as the main meeting area of the camp. USR is a big stone fireplace and DSR is a door to the kitchen. A door DSL leads to the outside. Wooden tables and chairs fill the center of the room. USC is a piano on a raised platform and a phone is nearby. There is a large window behind the piano showing first a fall scene; then a snowy winter one. The hospital nurses' station is played before curtain. A moveable counter is placed CS with hallways SR and SL.

PROPS

Scene 1: Two rakes.

Scene 2: Phone, papers, charts, pen for nursing station; clipboard for Angela; potted plant for Cheryl; wheelchair for Gary; school books for Ellie and Candy; briefcase and business card for Mrs. Watson.

Scene 3: Crutches for Gary; coffee mugs for adults; cookies for Jill and Annie; prayer rock for Candy.

Scene 4: Table settings for banquet; pager which beeps for Doc. In addition, any music or Bible scripture necessary for your optional Christmas program in Scene 4.

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COSTUMES

Scene 1: Bill and Mae wear clothes appropriate for working in the woods on a fall day such as plaid jackets and jeans.

Scene 2: Nurse uniforms for Darryl and Mandy; sweater and slacks for B.J.; volunteer uniform for Cheryl; orderly uniform for Pete; pj's and cast for Gary; business suits for Angela, Mrs. Watson and Doc; school clothes for Ellie and Candy. In addition, all wear winter coats, etc. when appropriate.

Scenes 3 and 4: Warm casual clothes in Scene 3 and a bit more dressy clothes in Scene 4.

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Scene 1

(AT RISE: We see an empty camp dining room. Outside the window USC, behind the piano, we see a beautiful fall day with brightly colored leaves on the tall trees. After two beats, BILL and MAE, carrying rakes, enter. He assists her to a chair. Although they tease, you can clearly see the love between them.)

BILL: Now Mae, you've done it again. You've gone and gotten yourself worn out. Sit down here now and rest. Catch your breath. *(Pulls out a chair and SHE sits heavily. HE puts rakes on floor.)*

MAE: I've got to help you.

BILL: Who says?

MAE: There's too much work out there for one person - especially an old codger like you.

BILL: Who are you calling old? Anyway, I don't need your help. I say if the good Lord lets the leaves fall, why should we worry about raking 'em all up?

MAE: Now Bill, you know this camp is getting to be too much for us to run alone.

BILL: With God's help we've run it for 20 years by ourselves. I don't see why we can't run it for another 20. This camp is pretty special.

MAE: *(Reflective.)* We've tried to do a lot of God's will through years, haven't we? *(Gesturing.)* Right here in this room and outside in the beautiful woods.

BILL: You bet. Anyway, I don't need you helping me when you're not feeling good. *(Taking HER hand in HIS.)* Now that the summer church retreats are over you can relax. You've worked hard. Maybe with a little rest you'll start feeling good again.

MAE: I hope so. I'm just so tired all the time.

BILL: I'm sure glad you saw the doctor the other day. He hasn't called yet about the results of those tests, has he?

MAE: *(Taking HER hand from HIS, unbuttoning her jacket - a gesture more from nerves than comfort.)* No, no. I'm sure he'll call as soon as he gets them.

End of Freeview

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