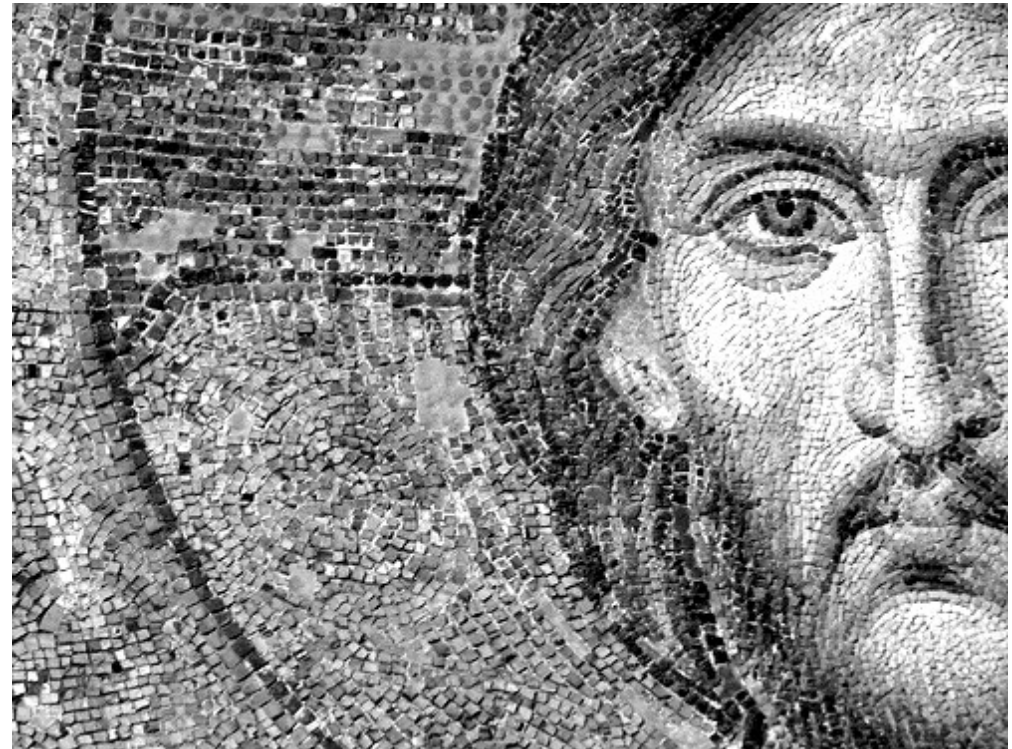


Down In the River to Pray

Allan Hall & Jason Kyle

Words are in the print version.

*“Who do you say
that I am?”*



We celebrate the Lord's Supper weekly—and in a circle, at the end of worship. A word of direction is given, and with this everyone stands and moves to the walls. The cup is passed in two forms: in a chalice and then in small individual cups. You are free to choose.

And as this is the Supper of the Lord Christ, please listen to the instructions we give as to what qualifies a visitor to participate. **But whether you intend to take communion or not, please join us in the circle.**

Cover Art: detail of *Deesis* from the Hagia Sophia museum in Istanbul, Turkey.

Song: “Down In the River to Pray” by Allan Hall & Jason Kyle © 2003 Curb Songs/Littleberace Music/Jason Kyle Songs. CCLI 188763. [in print bulletin]

Old Orchard Church

September 9, 2012

10:15 to 11:50 a.m.

Celebrating Peter's Great Confession: Jesus, the Son of God

The Church is the company of all who believe,
Together with their children.
Yet singly we come,
One by one we bow
And confess with our own lips,
Believe in our own mind,
Trust with our own heart:

"You are the Christ, the Son of the living God!"

The church corporate, filled with the Spirit of God,
Is mighty in its prayers,
Awesome in its witness to Jesus Christ.
Praise the Lord that he gathers us together!
Praise God for the privilege of spurring each other on
To love and good deeds and faith!

But in the end, the power of the church,
The power of the many
In the hand of God,
Is nothing but the multiplied power of one—
That one who humbly says,
"Lord, I believe! Help my unbelief!"



Scripture Readings

Old Testament Lesson: Jeremiah 33:14-18

New Testament Lesson: Matthew 16:13-20

Christianity in Ephesus, Christianity in St. Louis Series

Sermon

"Giving Ourselves Whole-heartedly to the Counter-Cultural Kingdom:
The Social Outworking of the 'New Humanity' in Christ"

Ephesians 2:11-3:6

Ron Lutjens, pastor, preaching

Jesus—In A Slice of American Life

The Jesus movement emerged from the underground in 1971, when Jesus Freaks caught the attention of *Time* and other mainstream media. On New Year's Day 1971, Billy Graham, "the Pope of American Protestantism" discovered the power of the Jesus movement while serving as the grand marshal of the Tournament of Roses Parade in Pasadena, California. As he made his way along the parade route, he found himself surrounded by young people pointing their index fingers to heaven and screaming for their Savior. Zen, Scientology, Krishna consciousness, even Satanism had been offered to them, but they had chosen Jesus. While...peaceniks made the peace sign, Jesus Freaks did the "One Way" salute....

Later that year, *Look*, *Newsweek*, *Life*, *Rolling Stone*, and *U.S. News & World Report* also discovered the Jesus movement. *Christian Century* declared Jesus "in," and proclaimed 1971 the year of Jesus....

Jesus' status as a pop icon was confirmed when two rock musicals—*Jesus Christ Superstar* and *Godspell*—opened in 1971. *Jesus Christ Superstar* came first, but it was too controversial for the theater so a record album was released in 1970 as a trial balloon....Despite (because of?) protests that this "anti-Bible" opera preached a "fake Christ," the record sold more than 3 million copies in its first year, making a Broadway production a foregone conclusion and leading *Time* to feature Jesus on its cover for the second time in a year....

Godspell opened off Broadway in 1971 a few months before *Jesus Christ Superstar*, and sold out there for five years. It moved to Broadway in 1976, and ran for over 500 performances before closing a year later. Because it showed the resurrection (*Superstar* did not), seemed to affirm the divinity of Jesus, and did not implicate Judaism in deicide, *Godspell* did not raise the hackles of Jews and conservative Christians....

Inspired by the Gospel of Matthew and a chapter on "Christ the Harlequin" in Harvey Cox's *The Feast of Fools* (1969), *Godspell* portrays Jesus as a jester and his followers as flower children....

If *Godspell* is more upbeat than *Superstar*, it is also more reverent. John-Michael Tebelak, who wrote the script, was raised an Episcopalian. He reportedly got the idea for the musical after attending a dour Easter service at the Episcopal cathedral in Pittsburgh, where he was both bored (by the liturgy) and accosted (for his long hair and ragged appearance). "I left with the feeling that, rather than rolling the rock away from the tomb, they were piling more on," Tebelak said. So he went home and wrote *Godspell*. His intention was to inject some joy and hope into the Jesus story, and the show does just that. It also injects some old-fashioned theology. While *Superstar* seems to glory in decimating traditional Christian creeds, *Godspell* weaves old-fashioned doctrines into its book and libretto. Many of the songs, including the hit "Day by Day," are based on Episcopal hymns hand-picked by Tebelak. They affirm, among other things, the divinity of Jesus and the truth of the resurrection....

After considering the merits of both *Godspell* and *Jesus Christ Superstar*, *Christian Century* [magazine] wondered "whether the Holy Spirit might be using the commercial stage to rescue Jesus from the church."

—Stephen Prothero, *American Jesus: How the Son of God Became a National Icon* (2003).