

# Countdown

to



# EntertainUp



A guide to orderly planning, rehearsing and performing Christian drama  
written for the novice or experienced director

**complete with Director's Diary!**



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to



# CurtainUp



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## Countdown to CurtainUp

Likely very few activities anywhere in the church receive less planning than Christian drama. It's a something that "just kinda happens".

Example: It's Friday afternoon, Pastor Lastminut contacts Nina Goodfellow, the drama coordinator. The pastor wants a 4-minute sermon starter; he asks if it can "happen". Nina is so shocked to be asked for something outside of Christmas and Easter that she is beside herself with anticipation. She excitedly asks, "And when do you want this drama to happen?" "Well, on Sunday, in the sermon, when would you expect it would be?" is the answer.

Now Nina has a problem. If she agrees to "make it happen" she will have actors and all others involved in the drama ministry upset with her last minute preparations. If, (as she is tempted to do to prove a point), she refuses to do the drama she knows she will likely not have another opportunity for another year. (The fact that the performance will be wooden and inadequate is seldom even taken into account).

So, what does Nina do?

There is simply no way to get the drama ministry members going at this late date. So Nina does what every resourceful drama coordinator does. She calls up EZ Tuconvince, the youth group leader and says she needs a "favor". "This one time." "Something quick and easy in the service." "You kids will get a real charge outta this one!"

Why does Nina contact the youth group, you ask?

Everyone knows that youth will allow themselves to be talked into anything. They tend to be a little more outgoing, less intimidated with the idea of "doing skits". Hey, buy them a pizza and they will do most anything!

Unfortunately Nina forgot that the youth group were away at a youth retreat in the mountains this weekend. Now what?

Only one choice left – Nina does a monologue. Herself. Again. Seems like Nina does the last minute monologue shuffle quite a lot. And next time Pastor Lastminut sees Nina in church he thanks her profusely "for the fine skit", but suggests that perhaps Nina "oughta be looking around for others to fill in from time to time" cause "we wouldn't want you burning out from always doing the work yourself, Nina!"

Nope, all too seldom is there a whole lot of planning going into putting together and staging a Christian drama performance. And we wonder why people involved feel as if they are simply struggling through a performance, as opposed to giving "our utmost for His highest".

In conducting DramaShare workshops around the world one of the most common problems which surfaces is that of the lack planning the performances to maximize the ministry potential of Christian drama. Many people in our workshops



agree that more planning is required but are at a loss as to how one can actually plot out a plan and a timetable when using amateur volunteers.

It was to try to assist in these problems that this manual has been created. We appreciate the involvement of our DramaShare members around the world, the participants in our DramaShare workshops and seminars and the subscribers to the DramaShare “Christian-Drama-Forum” email list who are a constant source of information and ideas for us.

We trust that this manual will provide the framework for an improved preparation and rehearsal schedule in your church.

The purpose behind this manual is, as the title infers, “Countdown to CurtainUp”, a step by step look at what goes into creating a drama which is not only successful, not only well accepted by the congregation, not only pleasant and motivating to the cast and crew, but is also God-honoring, a good and righteous offering to our God.



Recently we posed the question to our subscribers on Christian-Drama-Forum: “When do you begin preparations for a major presentation such as Christmas or Easter?” The answers were very interesting.

A friend and fellow Christian dramatist and organizer, Elaine Morrison in Edmonton, Alberta, who is in charge of the Christmas presentation, answered, “January”. So, 52 weeks prior to the performance huh?

From this response came the subtitle of this manual:

**“52 Weeks to an Awesome 2 Minute Sermon Starter”**

Hey! Wait a minute. So maybe some eager beavers like Elaine might get off the mark really early on a really major presentation, but, hey, hold on here! A sermon starter? Since when do we need this advance planning thingie for a sermon starter?

The fact is that every Christian drama performance, whether a multi-act extravaganza or a two minute sermon starter, (and all performances in between), follow the same planning regimen, requiring the same “to-do” checklist and the very same attention to detail. The activities and the time frame may be reduced but the need for a procedure remains, (and in some cases may become more crucial for short-term projects).

Therefore this manual is not in any way exclusively intended for use in staging major performances, but rather as a systematic, thorough, detailed and comprehensive method for establishing procedure for ALL Christian drama projects, whether major or minor. We deserve to give our best efforts regardless of the project.

So this means we have a one year planning cycle for our sermon starters?

No, this is likely unrealistic, (although it is quite amazing to think what God might be able to do through us if we gave this kind of preparation to our ministry). But we have set



this manual up on a 52 step procedure format, allowing the user to adapt the actual lead-time allotted into the available time-frame. So, as an example, if you are planning to stage a drama in two months time, the 52 weekly steps become compressed into (roughly) 52 days. And in most cases, all that would have been done in a one week period now must be completed in a day. (Scary thought, huh?)



In using this manual we suggest that you guard against the thought, “this doesn’t apply to us in our situation”. While there may be items such as promotion or costumes which may not be totally applicable, the fact is that these functions still must be dealt with in one manner or another, even if it comes down to, “Freddie, you will wear a white shirt and black slacks for this part” or, “this is what we need in the church bulletin for Sunday”. So make a conscious effort to treat every activity as important, regardless of the type or length of drama to be presented. Secondly, remember that one of the perceived hallmarks of Christian drama is “disorganization”. Things aren’t done, or are done in a rather sloppy manner, “after all, we are all volunteers”. But the fact is that nowhere is there a greater need for good, basic organization than in a volunteer organization. We need to bear in mind that volunteers, unlike paid professionals, donate their after hours time, their discretionary time if you will, time which could have been spent with family, friends, or, working in another ministry. So, plan now to organize! Let the countdown begin!

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### Planning For Drama - When is the “Right Time” To Start?

We asked this question of a handful of our friends on DramaShare’s Christian-Drama-Forum eMail list. Their answers were interesting:

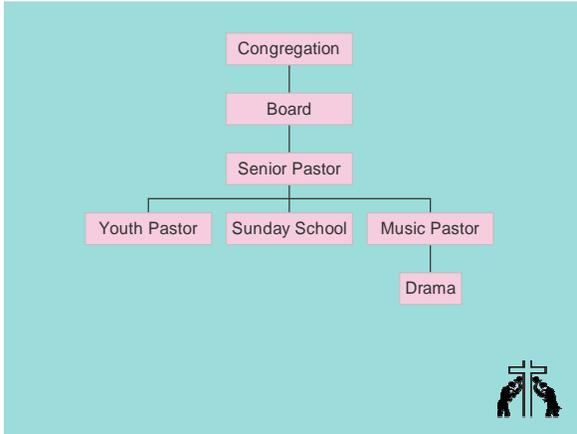
Well, I like to start (for Christmas) about July. I like to pull my Production team together and discuss the staging, lighting, special effects, costumes, etc. If I hold any auditions, that is when I like to do them - that gives the costume director time to get everyone measured and costumed. Of course, that is the ideal. HOWEVER - if my Minister of Music & Drama can't make a decision (and it isn't the year for drama only, which is MY decision) then most likely, I'd get a script in September and have to do it all then! Aghrrrrrrr!!!!

In His service,  
Ane Mulligan  
The Seed Company  
Suwanee, GA

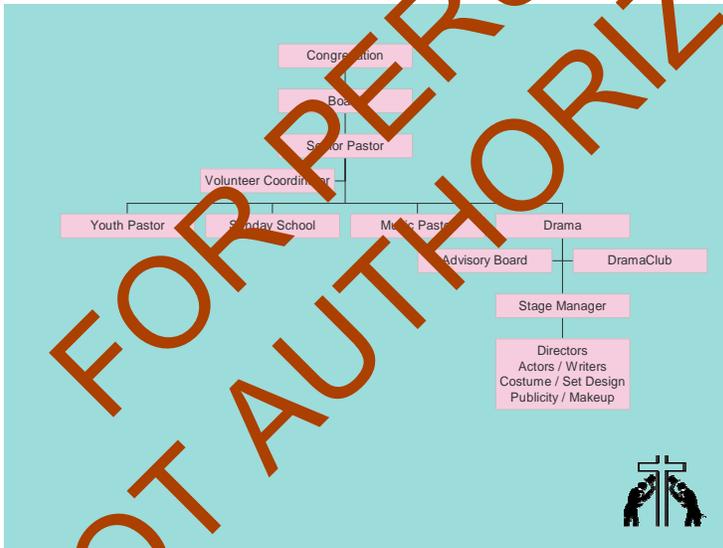
## The Distribution of Duties and Responsibilities

### The Church

It is the duty of the church, through the Board of Elders, through to the Senior Pastor, (possibly to another delegated superior), to appoint a Drama Coordinator, (who may or may not also carry along other duties such as Director).



Above is an example of the structure of a dramatic arts ministry in many churches. The unfortunate fact is that this structure may limit the involvement of non-musical people in your congregation since it may be perceived as a musical ministry. We prefer the format below:



In this format there is greater opportunity for wider participation throughout the church, and also this structure will be perceived to offer greater flexibility. For additional information on organizational structure see DramaShare Organizational Manual 3.0

## Planning and Conducting High Quality Rehearsals

Only one thing will be more fruitful than good quality rehearsals, and that's prayer. Since we expect that you are already fully aware of the importance, and the methodology of prayer, we will concentrate our comments toward quality rehearsals. Effective drama demands consistent high quality rehearsals.

1. Conduct planned purposeful rehearsals
  - a. clearly identify the purpose and plan for the individual rehearsal
  - b. take care that the plans set out for the rehearsal are "doable" within the time allotted. Too often we set out to accomplish four hours material in two hours, resulting in poor coverage. Better a thorough coverage of a small subject area than skimming too much material.
  - c. communicate this purpose to all involved
  - d. provide leadership and direction which is energetic and focused
  - e. create an eager expectation for excellence in your ministry and this will transmit through into your rehearsals
  - f. provide an example through your own involvement and commitment
  - g. have fun but don't let rehearsals become social gathering times
  - h. set the tone for a happy, pleasant yet focused atmosphere in the very first rehearsal and this will follow through all of the rehearsal schedule.
2. Preparation and Vision for the Drama ministry
  - a. Establish long term plans for the coming year
    - i. Highlight major productions and events upcoming
    - ii. Select the scripts and the people to be involved
    - iii. Don't over-commit people, have a ministry group sufficiently large that you can give all people a rest from time to time. Set a maximum number of performances for all actors, directors and off-stage personnel
    - iv. Have a supervisory team and Prayer Support Committee in place
  - b. Within the framework of the long-term plans, establish plans for each individual performance
3. The Rehearsal Process
  - a. As earlier mentioned, ensure that there is a plan for what will transpire in each rehearsal. Use the forms in the Director's Diary to establish major and minor themes.
    1. The 80/20 rule is definitely true for rehearsals, a 20% increase in effort and planning will result in an 80% increase in the overall performance and effectiveness, plus the more focused the rehearsal, the more motivated and productive the cast and crew.
  - c. ensure that trained and capable Stage Managers and assistants are in place. Nowhere does there need to be more unity of purpose than within the organizer/director/stage manager/assistant group. Actors and crew will very quickly sense whether the management/supervisory group are on the same page, and will respond with purpose or confusion based on what they see happening. Spend extra time to ensure unity at the top.

## Sets

- start off with flats
- ensure strength / safety
- easily moved / stored
  
- develop artists
- stage blocks
- “poor man’s scrim”



The most useful set piece is a flat as they can be used in so many ways, repaired, reworked, re-used. While a standard size is advisable, remember to check to ensure that they can be moved through doorways and also that there is somewhere to store them between performances. Not much use in a flat that is the prescribed size but needs to be stored in the church hallway.

Another very useful addition is a system of “stage blocks” small 4’ x 4’ portions of stage which, when moved together, form an easily moved and stored, excellent and very adaptable stage in any number of configurations. This works far better than a large one-piece movable stage.

For plans for flats and stage blocks see the DramaShare Organizational Manual 3.0

Another very useful addition to your set is scrim fabric which is hung at center stage, allowing you to add another dimension to your scene. Light projected from the front of the stage will show the scrim as a backdrop, obscuring all that is behind. However lights placed behind the scrim will allow you to have scenes or people behind the scrim visible by the audience when the lights in front of the scrim are dimmed and the lights behind the scrim raised. We have used this in many of our dramas, including “A Portrait of Mary”. While commercial scrim is available, the cost is fairly substantial. We use sheer curtains purchased used from the local Goodwill Store for our scrim. The effect is excellent.

## Costumes

- easy wearing
- serviceable
- good quality
  
- garage sales
- thrift shops
- custom built
- costumers



**Throughout history  
God has worked  
with, and through,  
ordinary people  
He still does**



**God doesn't call  
the equipped**

**He equips  
the called**



**Don't ever be guilty  
of diminishing the  
ministry of one  
whom God has  
called!**



We need to ensure that those we work with are prepared to give their very best, that they work hard to learn and grow in the ministry. Occasionally we will run across team members who do not seem to have the talent or abilities to be effective in dramatic arts ministry. It is our responsibility to ensure that we have done all we can to motivate, equip, orient and train those who are under our supervision. And if the problem seems to be one of lack of dedication we need to address that very honestly, providing censure where necessary.

But we need to be very careful not to give up on any willing worker for reasons of perceived lack of ability. We have many personal experiences where we had almost given up on someone who appeared hopeless, only to find later on after much work and effort that all that was needed was some extra developmental time. If we believe that God does indeed call people to ministry we need to beware the consequences of turning away the called.

## Rehearsal Mime Exercises

Mime is such an integral part of characterization that we need to use it as part of our training program. The following are some exercises we use to improve the actor's abilities:



This is a very useful exercise since it can be used to combine several actions and concepts on stage. It can be used for one actor at a time, or the entire group can do this exercise. "Show" what level the crate is at in its opening position, (on the floor or on a table), and indicate the location to which the crate is to be moved.

Indicate:

- the composition of the crate, (hard wood, sponge rubber, etc.)
- are there handles on the crate
- what weight is the crate and contents
- what is the physical size of the crate, (length, width, height)

Invite the actor(s) to come forward and give any or all of these situations;

- the crate (2 feet square by 1 foot in height), is made of hard wood with no handles weighing 40 pounds, it is presently on a table at waist height and is to be placed on a shelf at eye level.
  - ❖ in this situation watch for the sizing of the box, is the miming consistent with the specified size, and more importantly does it remain a constant size throughout? One of the most difficult parts of this exercise is the natural tendency for the size to become smaller as the crate is lifted higher, (particularly when above the shoulders – work on keeping the size consistent at all times). Another common problem is the hands need to be either underneath the crate, (and make sure the movements are realistic as the crate is lifted sufficiently high to get hands underneath), or the hands are flat against the flat sides of the crate. Often the fingers will curl in while lifting, this could not happen with a hard wooden box. Also the 40 pound weight will require only average effort to lift.



Memorization, as mentioned earlier, is made more difficult when we add the need for role evaluation and characterization. But there are a few elements of memorization to keep in mind.

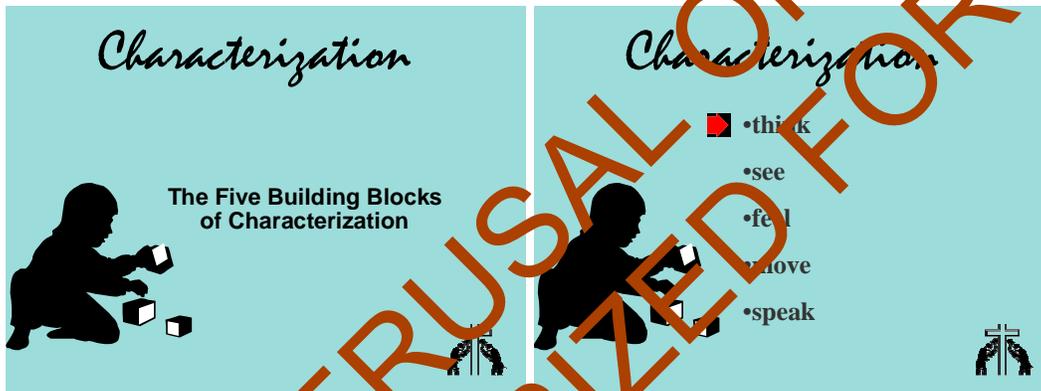
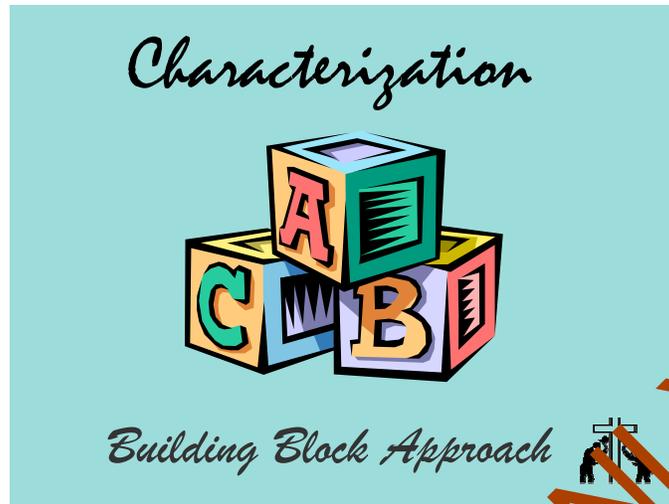
The need for a “word-perfect” memorization will be dependant on whether this is a one part (monologue) or multi-part drama. In a monologue the actor is, to varying degrees, free to improvise or “wander”, providing this is not simply a lazy attitude to memorization. In a multi-part drama the aim for all lines has to be perfection, since to do otherwise will throw the other actors.

It is crucial that those working with amateurs realize memorization should begin with “thought processes” rather than words. The director, (and later the individual actor for their own role), must study through the entire drama and put into written words, (for both the drama as a whole, as well as for each role), the path which the entire “journey” takes:

- ❖ startoff point
- ❖ intermediate point
- ❖ final destination
- ❖ where “going
- ❖ what thinking
- ❖ any problems or difficulties (conflicts) encountered
- ❖ overall nature of the character
- ❖ effect of outside forces or influences

Additional considerations to enhance good memorization are:

- ❖ discard script books early in the rehearsal process. Assign a prompter and work with that person in the considerable skills of knowing how and when to “throw” a line to an actor who is struggling on-stage in the early rehearsal process.
- ❖ if at all possible, begin early rehearsals on the stage where the drama will be performed, with the sets as they will be, using the actual props and costumes. Although not always possible, there is just no question that this is a huge advantage for the actors and director, and will greatly improve the memorization process. When the stage on which the drama will be presented is not available early on, try to do all you can to recreate as closely as possible the actual staging area, by mapping out the area at the exact size, marking in the large props such as chairs, having actors hold articles which are roughly the same size, weight and feel as will be the final prop.



In our program, and in our workshops, we systematically go through what we call the “Building Block Approach” of characterization training. This program is fully covered in our DramaClub Manual.

What we recommend is that individual components of this program are highlighted and taught in the weekly rehearsals, using the script and roles as the basis for the examples in the program.

In this manual we have laid out a possible progression for using the Building Blocks. Obviously the manner in which we laid out the program will not work for all, this due to time restraints, (numbers of rehearsals scheduled), needs of the participants, etc. But following a prescribed program such as this can be a great assistance to the director as everything is laid out in advance, ready to be utilized.

You may find that in a single rehearsal series you will not have time to cover all of the five Building Blocks in depth as we have laid it out in the Weekly Outline. In these cases (unless there is an urgent need for a certain skill or ability), we suggest that you begin with the first building block and cover each Building Block in somewhat less detail than what we have suggested. This won't give the same opportunity for in-depth application but will ensure that the individual actor receives sufficient information to see themselves through, (and perhaps provide the motivation for the individual to seek out additional information).

## Countdown to CurtainUp

### Developing a Time Line

Since working in Christian drama ministry means working with unpaid volunteers, there is always the potential for lack of commitment and lack of follow through on these voluntary duties. As Christians claiming to be presenting a drama ministry to the glory of God, we must ensure

that we do all we can to avoid disagreements, harsh words and hard feelings. At DramaShare we believe that the best way to avoid these pitfalls is to, as much as is possible, have the duties, the responsibilities and also the deadlines understood by everyone in advance. Deadlines can best be controlled through the early preparation of, and consistent use of, a "Time Line".

A Time Line sets out, at the beginning of each drama project, the critical dates at which time all of the individual sub-projects must be started and completed, and how this dovetails with other sub-projects. We recommend that when all department heads meet at the first meeting of a project that the first order of business be to establish a Time Line. The critical dates at which the individual sub-projects must be at a certain stage and at which dates the sub-project must be totally completed are critical components of a Time Line. These deadlines must be sufficiently generous as to ensure that if there is a slight delay that the total project will not be jeopardized. At the same time there must be the definite expectation that all personnel take their duties seriously since just one area being behind schedule will impact all other areas in a domino-like manner.

Lets suppose that on January 15 we have decided that we will be staging a drama presentation on July 1st. The following might be a part of the details in the Time Line for this presentation:

- Jan 15 - program begins
- Jan 30 - final selection of the script by the director and advisory Board
- Feb 15 - final approval of the script by the pastoral staff or pastoral committee
- Feb 15 - selection of the technical staff
- Mar 1 - budget reports due
- Mar 15 - final budget meeting
- Mar 30 - booking of the facilities
- Mar 30 - final selection of the cast and understudies
- Apr 15 - rehearsal schedule



- ❖ set deadlines for acceptance or rejection of the role
- ❖ from the input of all actors, set out the best rehearsal schedule, print it out in a format that is easily read and understood, and that is “refrigerator door-ready”
- ❖ based on the rehearsal schedule, review with each participant whether they will be able to participate on the agreed-upon rehearsal dates. You may need to re-cast for certain roles if a compromise is not possible.
- ❖ draw up Commitment Contracts for each participant

### **Week 33 through 31: Meet with all actors to review their roles.**

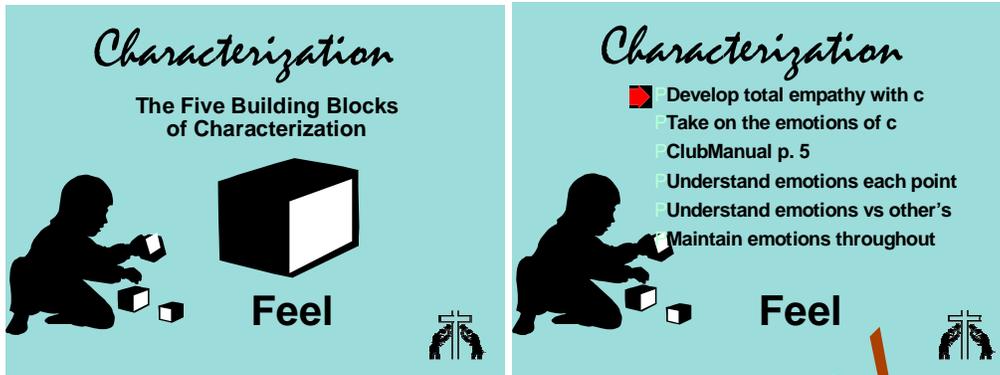
- ❖ hand out and discuss Commitment Contracts, both yourself and the actor will sign them
- ❖ hand out a copy of the Role Vision form which you have prepared, explain the non-negotiables in the character
- ❖ make them aware that, (with your assistance and input) it will be their responsibility to develop their own character. Explain how this is done and the advantage to the actor in approaching the role in this organized manner
- ❖ remind each person of the upcoming training workshop in Week 30, and sell them on the benefits of attending
- ❖ invite all off-stage people to attend the workshop

### **Week 30: Training workshop**

- ❖ ensure that all participants are actively involved in the workshop
- ❖ attend to their needs: snacks, air temperature, comfortable surroundings, good opportunity for discussion and putting theories into action
- ❖ inform all participants that this type of training will be on-going throughout the rehearsal schedule
- ❖ review rehearsal schedule with the participants

### **Week 29: Opening Rehearsal**

- ❖ review the overall plan of the drama with the group, identify how all characters relate to each other in the script
- ❖ explain that the rehearsals will be organized around the Building Blocks program from DramaShare, (it is important to the individual to recognize that they are part of an organized program, it improves motivation and commitment).
- ❖ reinforce the fact that this is ministry
- ❖ invite and answer all questions
- ❖ ask each person to introduce their character to the group, ask questions of the actor to assist in bringing this out more clearly
- ❖ identify and write down in Director’s Diary all needed changes



Due to the great amount of material in this section it should be spread over four rehearsals.

Developing empathy. Ask what empathy really is. Most will give answers which are much closer to an explanation of sympathy than empathy.

Likely the best way to explain empathy is to state that true empathy means if you cut yourself, I bleed.

We need to develop complete empathy with our character.

Can we always/ever do that?

Ask the group if they can develop total empathy if they were playing Judas. This brings on great discussion and learning but usually what develops is that every one of us can develop almost total empathy with Judas, the exception being his taking his own life. But as far as denying Jesus, selling out to the Sanhedrin, turning our back on Jesus, we have all done this. Therefore working at an exercise of empathizing with Judas can be very productive in rehearsal.

Is there anyone with whom we can not empathize?

Perhaps the only one would be Satan for he is without redeeming features including love.

It is an interesting and useful exercise to work at taking on the emotions of the character.

Using your current script, have each actor discuss the emotions of their character. How do these emotions change over the period of the drama? What do we need to do to properly reflect the changing emotions at each stage?

It is important to understand the emotional changes that will happen to your character over the course of the drama, and to work at ensuring that the audience will clearly see and understand these changes, but that the changes happen in a gradual and logical fashion. This requires special handling from the actor.

Example: A character is sad at the opening then ends up happy. Subtle changes may go right by the audience without registering. Therefore, if your sad character is going to change to happy, you may have to be very sad at the opening then move gradually to very happy, otherwise your slight change may go unnoticed.

It is also very important to understand the impact of your character's emotions on other characters, and vice versa. Your character may be the one which makes another character's emotions evident to the audience. Work through this process with each actor, using their scripted situation.

Very crucial is the importance of maintaining emotion throughout the drama. Often an actor will fall out of his emotion after each line is spoken, then suddenly "re-

- ❖ identify and write down in Director's Diary all needed changes
  - identify those changes which can be made immediately
  - identify those changes which can be made for next rehearsal
  - identify those changes which need to be considered for an upcoming presentation

### **Week 11 rehearsal**

- ❖ actors off book, using prompters
- ❖ use the characterization games shown in this manual to provide training and also to ease tensions
- ❖ identify and write down in Director's Diary all needed changes
  - identify those changes which can be made immediately
  - identify those changes which can be made for next rehearsal
  - identify those changes which need to be considered for an upcoming presentation
- ❖ press release, request newspaper interview
- ❖ pictures taken for advertising and promotion

### **Week 10 rehearsal – FINAL CHARACTERIZATION TUNING**

- ❖ many groups seem to find no problem in making changes right up to the very last rehearsal, even just before performance. Realize that this last minute change will have a great impact on the amateur actor as they will, in effect, be memorizing all over again. Keep in mind that the changes will almost without exception create some degree of a problem, so ensure that any changes made after this date have great benefit, for they will be sure to come at great cost to the flow of the drama since the actor must "un-learn", "un-memorize" what has been learned and memorized up to that point.
- ❖ use this rehearsal to work through the situation between director and cast, identify any changes or tweaking and make these changes tonight, after tonight the piece should largely be "cast in stone".
- ❖ identify and write down in Director's Diary all needed changes
  - identify those changes which can be made immediately
  - identify those changes which can be made for next rehearsal
  - identify those changes which need to be considered for an upcoming presentation
- ❖ actors off book, using prompters
- ❖ use the characterization games shown in this manual to provide training and also to ease tensions
- ❖ prepare posters and bulletins for printing
- ❖ announce a social get-together for ministry personnel, (on and off-stage), and families, for Week 9

# *The Director's Diary*

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NOT AUTHORIZED FOR USE



A systematic approach  
to the Christian drama rehearsal process





# Character Checklist \_\_\_\_\_

Script \_\_\_\_\_

Director \_\_\_\_\_



**3 most important aspects of the character:**

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**Important characteristics to watch for in auditions or first run-through**

1. \_\_\_\_\_
2. \_\_\_\_\_
3. \_\_\_\_\_
4. \_\_\_\_\_
5. \_\_\_\_\_
6. \_\_\_\_\_
7. \_\_\_\_\_
8. \_\_\_\_\_
9. \_\_\_\_\_
10. \_\_\_\_\_

**Voice considerations:**

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**Does this role require substantial memorization?** \_\_\_\_\_

**Is there need for a certain physical presence on the part of the actor, identify**

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**Does the character require a wide range of emotions?**

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**Other:**

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# Actor's Self-Appraisal \_\_\_\_\_

Script \_\_\_\_\_

Director \_\_\_\_\_



**The 3 greatest areas I portray well in this character, (talents I bring):**

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**3 areas in which I want my characterization or portrayal to improve**

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**Voice, any changes/improvements I need to make:**

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**How well have I mastered memorization?**

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**Am I carefully portraying physical component of the actor, identify needs**

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**How well am I giving the character necessary emotion?**

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**Other:**

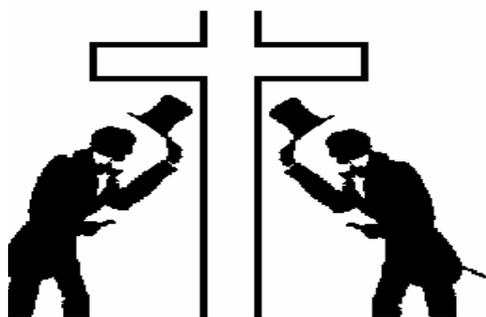
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eMail [contactus@dramashare.org](mailto:contactus@dramashare.org)

WWW - <http://www.dramashare.org>