

# THE DIRECTOR'S Role



So, you've been assigned to direct the church production. You were in a high school play, attended the community playhouse, saw an off-Broadway tour, always had a knack for acting and now the church is looking for a director for their youth drama, Easter program, and guess who was volunteered. Or maybe you are a music director and were assigned the arduous project of the Easter Program. Regardless of the position you hold, you are faced with a dilemma—what now?

In my experience with church programs, I found the first step for most music directors who are thrust into the show director role is to find a script. For the musically trained, music minister, that usually means a music score from one of the church music publishing companies with acting sequences thrown in to tell an Easter, Christmas or moving testimonial. Looks simple, until you try to put it together. I mean, how hard can it be to get a bunch of choir members to memorize lines and act out a few scenes?

Right? Well maybe...

Like anything done well, directing the acting, lighting and sound for any program looks much easier than it is. We have all sat through programs that don't seem to have it together. Can't always put our finger on what is wrong. So where do we begin?

All right directors and future directors of church musical drama's fasten your seat belts and I will attempt to give you the run down on understanding the dynamics of the role of a drama/creative/music director in the church.