

Overview



DRAMA

The Kingdom Chronicles drama is a major part of the VBS program and is presented during the closing assembly each day. It is a continuing story with each day's installment designed to entertain and touch upon the theme of the day.

Why Live Drama?

At a time when kids are so accustomed to watching videos, live drama can be a treat. Not only do kids love to watch it, but chances are there are teens and adults in your church who love to act and are looking for opportunities to use their gifts. Just try it and see if it isn't one of the best things about your VBS program and one of the main reasons why kids want to come back the next day!

For those who are unable to pull off a live drama, *A Tale of Two Kingdoms* (available on DVD 11-1-058), features the experienced drama team of a VBS test church performing the daily dramas before a live audience.

Setting

The drama takes place in the year 1451 in and around a medieval castle, called King's Manor.

Cast of Characters

KING CHRISTOPHER THE GREAT

King Christopher is great because he's good. And he's good because he fears God. He's been the king for over twenty-six years and a growing follower of Christ for longer than that. Under his rule, the kingdom has enjoyed peace for many years. However, he's continually burdened by the foolishness of his sons, Richard and Robert, and prays for them constantly.

PRINCE RICHARD AND PRINCE ROBERT

Richard and Robert are typical boys. They love to run and play and get dirty. But the problem is they're not seven and eight years old . . . they're twenty-one and twenty-two! Seriously, you'd be hard-pressed to find two brothers as irrespon-

sible and immature as the princes in this story. It's all fun and games with them. They just don't take anything seriously; and their father, the king, doesn't know what to do about it.

SIR GAVIN

Sir Gavin is the king's most trusted knight and a long-time friend as well. Not only is he trustworthy and an expert at swordplay, but he's also courteous, brave, honorable, loyal, and strong, which makes him one valiant warrior. He's a mature follower of Christ, which is why he's such a man of virtue. Perhaps his greatest challenge, though, is trying to mentor Prince Richard and Prince Robert.

IDA

Ida is the matron of the castle, which means she's in charge of domestic affairs. That's a fancy way of saying she has to cook, clean, do laundry, and keep the place looking spic and span. She's like a mother to the princes and cares for them deeply, but she gets frustrated with them, too . . . just like everyone else! She's likeable, hard-working, and competent, but tends to be a "wet blanket" (pessimist, party pooper) much of the time.

MORINDA

Morinda is one baaaaad lady. Better known as "The Evil Queen Morinda," she's the tyrannical (mean and nasty) ruler of a band of evil knights. Believe it or not, she's also the step-sister of King Christopher the Great! As the story goes, a long time ago, when King Christopher inherited the throne instead of her, she didn't like it one bit. In fact, she was so angry that she became wicked and had to be banished from the kingdom forever!

GWENDOLYN

Gwendolyn is Morinda's lady-in-waiting, so she pretty much does whatever she's told to do . . . or else! She's bad, too, for sure, but not nearly as wicked as Morinda. Her conscience hasn't been completely hardened. In fact, as the week goes on, we'll see a change take place in her heart.

FLAME (IMAGINARY)

Flame is King's Manor's own fire-breathing dragon. When he's not flying around the kingdom, he calls the dragon chamber his home (just kidding about him flying around). He actually sleeps most of the time, except when he's hungry or when wicked, tyrannical "queens" enter his quarters trying to steal the king's gold!

Synopsis

Although Prince Richard and Prince Robert are old enough to govern by now, King Christopher is distressed about their immaturity. So, the decision is made to give them a real-life test by putting them in charge of the kingdom while he takes an extended leave. The potential long-term benefit is worth the short-term risk. The princes are not left alone, however. The king has asked his most trusted knight, Sir Gavin, to keep watch over the castle and offer assistance, protection, and instruction, when necessary.

After the King's departure, nothing changes except for the fact that the king is not around. But Sir Gavin takes his directives seriously and attempts to mentor the princes as best he can. Then, the worst-case scenario happens—the king's wicked step-sister, Morinda, who was banished from the kingdom many years ago, returns to King's Manor.

When Morinda shows up at the castle, she introduces herself as Linda, Queen of the Paganites, but she's really not a queen at all. She is a wicked, tyrannical leader of a band of evil knights who reside in the Dark Forest. Still, the princes believe her story and invite her to stay for a while.

Then Morinda hatches a plot to get rid of the princes. They receive word that The Evil Queen Morinda has just been seen outside the city gate. Of course, they fall for it hook, line, and sinker and go galloping away to seize her and save King's Manor. What they don't realize is that her evil knights are waiting to ambush them.

Morinda is ecstatic with the success of her wicked scheme and starts to make plans to renovate the castle. But then something happens that she didn't foresee. Instead of her evil knights arriving to celebrate with her, it's the princes (and

Sir Gavin) who return to the castle, having vanquished their enemies.

Realizing her impending doom, she decides to escape. But rather than leave empty-handed, gullible (she actually believed Gwendolyn when she said the gold was hidden in the dragon chamber!) and greedy Morinda foolishly enters the dragon chamber to steal the king's treasury of gold. But her plan is foiled when Flame, the dragon, awakens and responds with a tremendous roar, sending a terrified Morinda out of the dragon chamber and out of the kingdom forever.

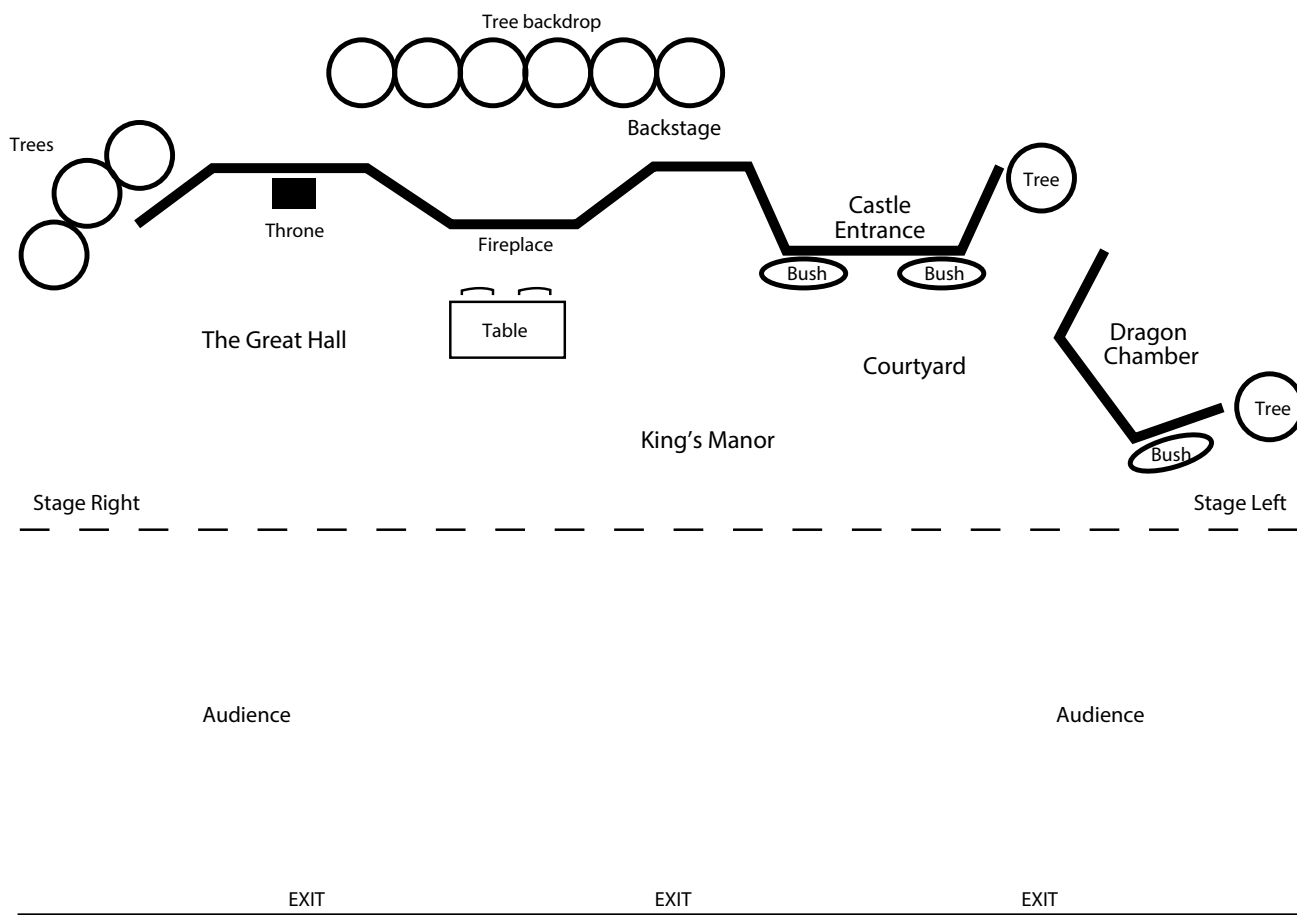
When King Christopher returns to King's Manor, he is amazed to find Prince Richard and Prince Robert transformed. God used the incident with the evil knights to cause them to finally wake up and take life more seriously. Then, after a short knighting ceremony, the story ends with a proud and thankful King Christopher, having received the desire of his heart—two sons who fear the Lord and want to do their best to serve Him.

Theme Tie-In

The spiritual theme of *The Kingdom Chronicles* is how to stand strong in the battle for truth using the armor of God. On Day 1, we'll be confronted with the fact that we're in a battle between two kingdoms. On Day 2, we'll learn how to become children of God and put on the belt of truth. On Day 3, we'll be challenged to put on the breastplate of righteousness and the shoes of peace. On Day 4, we'll see the importance of the shield of faith and the helmet of salvation. And, finally, on Day 5, we'll discover the importance of scripture memory and prayer in fighting the battle. To help reinforce some of what has been taught each day, the dramas will briefly touch upon these things.

Venue Diagram

The following diagram shows a typical venue (church sanctuary or auditorium) with the location of certain aspects of the story in relation to the stage, the audience, and the exits. You may need to adapt the stage directions to your particular setting.



Production Notes

As the drama director, you will be producing and directing the drama. A well-performed production is very rewarding and will bring energy and excitement to your VBS program. It can also leave the children with a desire to return the next day and bring their friends!

The Role of Prayer

“Unless the Lord builds the house, they labor in vain who build it; unless the Lord guards the city, the watchman stays awake in vain” (Psalm 127:1).

The importance of prayer in relation to every aspect of your VBS program cannot be over emphasized. Even if you, your cast, and crew are exceptionally talented or experienced, your dramas will have little eternal impact upon those in the audience unless God blesses it. Pray for yourself, your

actors, and your crew regularly. Pray for each meeting and rehearsal. Pray for the effectiveness of your dramas and for the children and adults who will watch them. When you encounter problems or challenges of any kind, pray and watch God do amazing things as you trust Him. Finally, and most importantly, pray that God would be glorified and that He would save people as a result of your VBS!

First Steps

Become very familiar with the drama scripts by reading each day’s script several times. Get to know each of the characters before you cast the parts and schedule your first rehearsal. Also, because each facility is unique, it may be necessary to adapt the script and stage directions somewhat to your particular situation.

Casting

The drama is written with four male parts and three female parts. In addition, there are three bit roles (three lines or less), which can be male or female. The scripts can be adapted depending upon the gender of the actors available.

All parts are five-day appearances unless indicated otherwise.

MAIN AND SUPPORTING CHARACTERS:

King Christopher (Days 1 and 5) – Male

Prince Richard and Prince Robert – Both Male

Sir Gavin – Male

Ida – Female

Morinda (Days 1–4) – Female

Gwendolyn – Female

BIT PARTS (3 LINES OR LESS):

Delivery Man (Day 2) – Male (preferably)

Evil Messenger 1 (Day 1) – Male or Female

Evil Messenger 2 (Day 3) – Male or Female

(These can be played by the same person.)

The lead roles are Prince Richard, Prince Robert, and Morinda. King Christopher is a lesser role and only appears on Days 1 and 5.

Because the drama is so important, take great care in choosing your actors. Choose teens or adults who not only have some dramatic ability but also are dependable and work well with other people. This will make your job easier and more enjoyable. Make sure the actors understand the level of commitment required before they agree to volunteer.

Pre-Recorded Audio Segments

Each of the drama scripts (except for Day 1) include a short segment of the king recording his thoughts in his journal. These pieces should be pre-recorded, using the voice of your King Christopher character, and then played during the dramas. For optional enhancements, see the Assembly Resource CD-ROM for thematic background music and a slide (still shot) of the king writing in his journal (or use your own photo).

As an alternative, you can create your own short video segments with a close-up shot in a dimly-lit room, showing only a small table, lit candle, paper, feather pen, and the arm of the king. (Check AnswersVBS.com for sample videos created by one of our test churches.)

Rehearsal and Production Schedule

The following schedule should be used as a guide and should not be considered a comprehensive list of “to do” items. You will need to add to or adapt the schedule depending upon your own particular situation.

Eight Weeks before VBS

- Host an orientation meeting with your entire cast.
- Distribute the daily scripts.
- Introduce the drama premise and the characters.
- Read through one or two of the scripts to acquaint the actors with the drama.
- Establish a rehearsal schedule. (Make sure cast members brings their calendars with them.) Begin weekly rehearsals immediately and twice weekly rehearsals four weeks before VBS. In addition, an extended dress rehearsal (3–4 hours) of all five scripts on stage should be scheduled for the weekend just before VBS begins.
- Communicate expectations regarding attendance at rehearsals and behavior during each rehearsal.

- Exchange phone numbers and email addresses. An email loop is very helpful to pass along important information in a hurry. Be sure everyone checks his email on a regular basis before you decide to use this method.
- Encourage the actors to read the scripts daily to become familiar with the storyline and the characters.

Seven Weeks before VBS

- Conduct a read-through of each day’s script with the entire cast.
- Encourage actors to read the scripts daily.

Six Weeks before VBS

- Conduct a read-through of each day’s script with the entire cast.
- Encourage actors to read scripts daily and begin to learn their lines.
- Meet with set design and construction crew to discuss set design.

Five Weeks before VBS

- Focusing on one script (or two) per rehearsal, begin to block scenes (movement and positioning of characters).
- Encourage actors to read scripts daily and learn their lines.
- Remind actors that starting next week, rehearsals will be held twice each week.

Four Weeks before VBS

- Focusing on one script (or two) per rehearsal, continue to block scenes.
- Encourage actors to learn their lines.
- Purchase/collect set materials.

Three Weeks before VBS

- Focusing on one script (or two) per rehearsal, continue to block scenes.
- Begin to limit the use of scripts by the actors.
- Discuss costume needs and assign collection of props.
- Create set pieces.

Two Weeks before VBS

- Continue with blocking rehearsals. (Limit use of scripts.)
- Discuss rehearsal schedule for next week (the most important week of rehearsals!) reminding the cast of the extended dress rehearsal of all five scripts on stage. (Allow 3–4 hours.)

- Discuss progress regarding costumes and props.
- Meet with sound and lighting crew to discuss microphones, music, sound effects, and lighting.
- Continue work on set pieces.

One Week before VBS

- Conduct rehearsals with no scripts.
- Make sure all costumes are assembled and all props are collected.
- Install set early in the week for dress rehearsal on the weekend.
- Conduct an extended dress rehearsal of all five scripts on stage with sound and lighting.

During VBS

- Conduct run-through rehearsals on stage before each day's drama. Schedule auditorium to be "closed" between the opening and closing assemblies for this purpose.

Tip Corner

- To help motivate actors to learn their lines, set deadlines to memorize each day's script.
- A complete read-through of all five scripts recorded on CD can be a handy tool to aid the actors in the learning of their lines.
- Resist the tendency to neglect rehearsing the Day 5 script because it's later in the VBS week. Your drama should end on a high note, instead of a weaker performance.

A Word about Drama for Children

Blocking

The movement and positioning of characters is a vital part of a successful drama. Well-designed movements bring life to the scripts and keep things from stagnating. Given the fact that your audience is primarily children, it is necessary to be conscious of pace and energy. When things stagnate, children begin to lose interest, become fidgety, and start talking to their neighbors. Encourage your actors to learn their lines as quickly as possible so that more time can be devoted to developing good blocking.

Voices, Gestures, and Facial Expressions

To further enhance the effectiveness of your dramas, be sure to use dramatic voices, gestures, and facial expressions

(where reasonable and appropriate, of course). Even adding a funny quirk or mannerism to one of the characters is a good way to liven things up. Children respond favorably to characters who are very dramatic.

Accents can also make a character more interesting to listen to. If you have actors who can do them well, consider using this device with one or two of the parts, but don't overdo it.

Volume and Clarity

Children will quickly lose interest if they cannot adequately hear what your actors are saying. Therefore, continually remind your actors to speak loudly and clearly at all times. If possible, it is ideal for every actor to have a wireless microphone (with fresh batteries daily!).

Support Crew

You, as the drama director, will need assistance in the following areas:

Set Design and Construction

This may require a team of people to design (using *The Kingdom Chronicles* set concept), purchase materials for, paint, and assemble the set.

Sound and Lighting

In addition to your normal sound technician, you'll need someone to play the drama music and sound effects at the designated times throughout the week. Someone will also be needed to handle the lighting cues.

Costumes and Props

For the most part, the actors can be responsible for their own costumes and props; however, it is helpful to have someone oversee and manage the collecting (or making), use, and return of costumes and props.

Rehearsal Assistant

It is helpful to have another set of eyes and ears during each rehearsal. This person can take notes, offer suggestions, and when the time comes to limit the use of scripts, the assistant can feed lines to the actors as necessary.

Costume Descriptions

The following costume descriptions are suggestions only. Costume stores and thrift shops are good sources for clothing and accessories. Volunteers willing to sew can make costume items from fabric store patterns. When a particular item cannot be found inexpensively or made easily, simply make an appropriate substitution.

TIP CORNER:

- Check high school drama departments for costumes and accessories.
- Because of the popularity of medieval and renaissance costumes, some people in your church may have costumes to lend.
- Tunics can be made easily (without sewing) from shiny fabric.
- Frilly shirts work well for medieval-style shirts for men.
- Check the Internet for a myriad of costume ideas.

KING CHRISTOPHER

Regal robe over tunic, gray or black long sleeve T-shirt, long black trousers, black shoes, sword, crown.

PRINCE RICHARD AND PRINCE ROBERT

Regal vest over a frilly white long-sleeve shirt, knickers, tights, black shoes.

SIR GAVIN

Tunic over a long-sleeve top (gray long underwear simulates chain mail rather well), wide black leather belt, dark trousers, black shoes, cape, sword.

IDA

Frilly long-sleeve blouse with vest, long skirt, apron.

MORINDA

Dark medieval-style long dress with a long black, hooded cloak, tiara.

GWENDOLYN

Medieval-style long dress (long cloak for Day 1 optional).

DELIVERY MAN

Solid navy polo shirt, navy shorts, navy socks, navy ball cap, black boots or sneakers, wristwatch, clipboard.

EVIL MESSENGER 1

Long, black hooded cloak (fully shrouded).

EVIL MESSENGER 2

Medieval-style shirt, khaki knickers or dark sweatpants, leather shoes (optional).

Daily Props List

Day 1

- Robert's bucket (see NOTES below)
- Richard's bucket with confetti (see NOTES below)
- Richard's towel
- Robert's jester hat and juggling balls
- Ida's basket and picked flowers
- Flame's dish (steel wash tub)
- Jug (or bucket) of water
- Long stick
- Dragon food (see NOTES below)
- Dragon mucus (see NOTES below)
- 3 towels for Richard
- Evil Messenger note

Day 2

- Ida's breakfast things (tray or cart with cereal bowls, spoons, cloth napkins, a jug of milk, and a large bowl of porridge with a ladle)
- Robert's large blanket
- Robert's teddy bear
- Plain cardboard box with 2 fancy water guns (fully loaded!)
- Delivery man's clipboard and coupon

Day 3

- 2 wooden practice swords (make simple swords from 1x2 boards)
- Ida's lunch things (soup bowls, spoons, chalices, cloth napkins, a jug, and a large bowl of soup with a ladle)
- Brom's thank you card
- Evil Messenger note

Day 4

- Key on chain (for Morinda)
- Robert's arm sling (a long strip or large triangle of white cotton fabric)
- Smelling salts
- Ida's tray of food for Morinda
- Morinda's wild hair effect (see NOTES below)

Day 5

- Ida's breakfast things (tray or cart with cereal bowls, spoons, cloth napkins, a jug of milk, and a large bowl of porridge with a ladle)
- Ida's broom
- King Christopher's cloak
- Ida's twig
- 2 capes and 2 Bibles (make simple capes from black knit fabric)
- Small scroll with oath (attach oath from script)
- King Christopher's sword

Notes:

ROBERT'S AND RICHARD'S BUCKETS

Plastic buckets are extremely common today; however, they didn't exist during the Middle Ages. Therefore, you may want to change their appearance to wood if you plan to use them. Simply start with a brown or tan bucket and some black paint. Then, using a medium-size brush, freehand paint a wide black band around the top and bottom of the bucket. Then, add vertical, evenly spaced lines to represent the seams between the wood planks. Finish, by adding three or four thin, short, vertical streaks to each plank face to simulate wood grain.

DRAGON FOOD

To make a large bag of "Dragon Chow," fill a large paper lawn and leaf bag half way with large pine bark mulch nuggets. Then slide the half-full lawn and leaf bag inside a burlap sack.

DRAGON MUCUS RECIPE

- 2 empty plastic whipped topping containers
- 1 cup white school glue
- 1¼ cups of warm water
- Neon green food coloring
- 2 teaspoons Borax
- In one whipped topping container add 1 cup of white school glue. Then add ¾ cup of warm water and several drops of neon green food coloring. Mix thoroughly.
- In the other whipped topping container pour ½ cup of warm water. Then add 2 teaspoons of borax. Mix until the borax powder is dissolved.
- Pour the glue mixture into the borax water and mix until all the water has been absorbed into the big glob of “mucus.”

How to use for the drama: Keep the dragon mucus sealed air tight in a zippered baggy until needed. Then, during the drama, have someone stationed inside the dragon chamber who can prepare two or three large, flat pieces of mucus and then quickly apply them to Richard’s head and shoulders at the proper time. Be sure to practice applying and removing the dragon mucus prior to VBS.

MORINDA’S WILD HAIR EFFECT

When Morinda bursts from the dragon chamber, she should bear the effects of coming face-to-face with an angry fire-breathing dragon. Have someone stationed inside the dragon chamber who can quickly help Morinda with her hair and face as soon as she enters. Use brushes and hairspray, as necessary, to achieve wild hair or have a wild wig prepared and ready to slip on. Then, quickly apply a few streaks of black make-up to her face. Be sure to practice this prior to VBS.

Media & Sound Effects List

Daily

- Theme music

Day 1

- Dragon Grunt 1
- Dragon Grunt 2
- Dragon Grunt 3
- Dragon Roar A
- Dragon Grunt 1
- Dragon Grunt 3
- Dragon Eating
- Dragon Sneeze
- Villain Entrance

Day 2

- Truck Arriving
- Castle Doorbell
- Truck Leaving
- Castle Doorbell
- Castle Doorbell

Day 3

- Villain Entrance
- Dragon Roar A

Day 4

- Door Pound 1
- Door Pound 2
- Door Pound 3
- Dragon Grunt 1
- Dragon Grunt 2
- Dragon Roar B

To enhance the effect of the tremendous roar sequence, add a smoke machine and amber lights that can be flashed.

Day 5

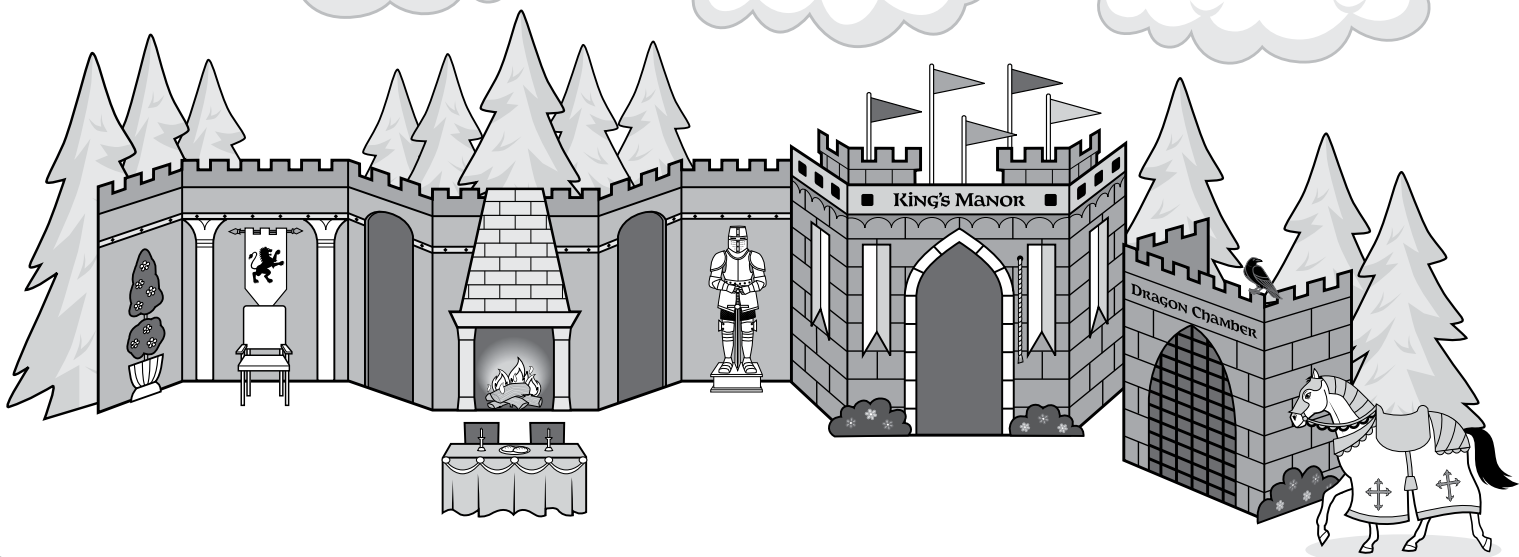
- Castle Doorbell
- Dragon Grunt 1
- Slide of Joshua 24:15

Optional:

- Slide (still shot) of king writing in his journal
- Thematic background music for king’s journal segments

Set Design and Construction

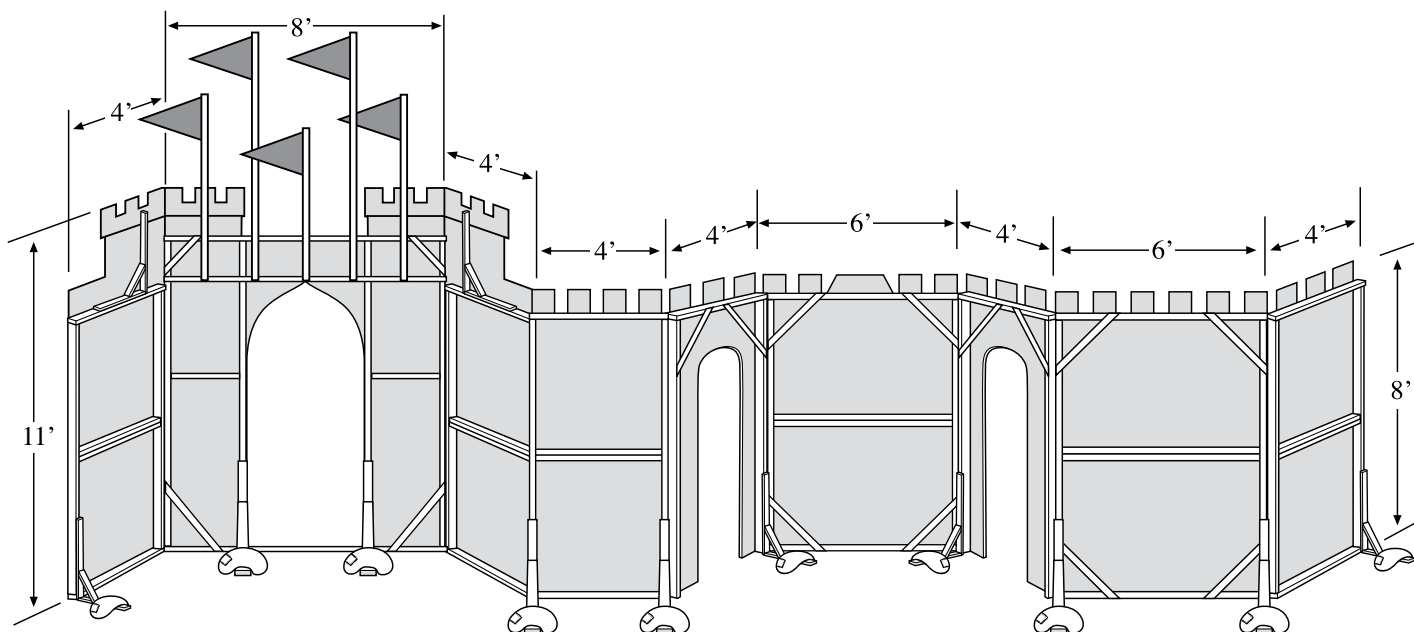
DRAMA



The set for your VBS is very important. It not only creates a setting for the drama but also helps establish the mood for the entire VBS. A well-crafted set will excite the children's imagination, creating energy and enthusiasm.

The suggested design for your *Kingdom Chronicles* set is shown above. Use it as a guide and adapt it to your particular

setting and circumstance. It's designed to resemble a medieval castle with an outside and an inside setting. The outside setting shows the front entrance of the castle, the dragon chamber, and the courtyard in between. The inside of the castle shows the Great Hall.



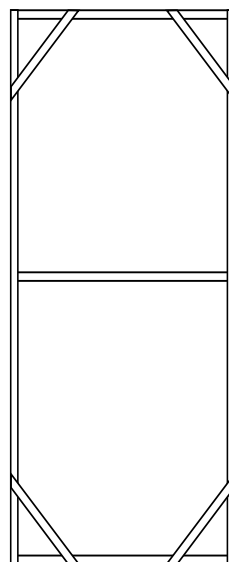
Step 1: Construct Your Panels

Your castle and dragon chamber consists primarily of panels. Between the two structures, there are eight 4' x 8' panels, three 6' x 8' panels, one 8' x 8' panel, and two irregular size panels for the castle entrance battlements. You may need to make size and design adjustments if your platform will not accommodate the set as shown. Your panels should be constructed using rigid materials, such as corrugated cardboard, polystyrene insulation, luan plywood, or a combination of these materials. For best results, consider making "flats," (panels attached to lightweight wooden frames) and "jacks" (wooden supports) to prop them up. When measuring, remember that the crenelations need to extend above the tops of your frames.

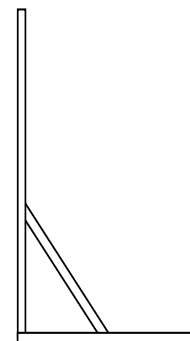
For basic instructional videos on building stage flats and jack construction, please visit [YouTube.com/AnswersVBS](https://www.youtube.com/AnswersVBS).

Dragon Chamber Door

The dragon chamber will need a working door on the front. The door should be a solid panel and a bit oversized, if possible. After all, there'll be a large dragon (imaginary) in there! To simulate metal grille, you can use lattice over plywood, wide black duct tape, or simply paint the lines onto the door.



BASIC "FLAT" CONSTRUCTION



BASIC "JACK" CONSTRUCTION

Step 2: Paint Your Panels

Remember that kids like color, so be sure to use lots of it in your set. Most will choose gray for the outside walls, but castles don't have to be gray in every case. Tans and other hues are a definite possibility. To paint the block wall pattern, use one of the methods described below. For your inside wall colors, there are no right or wrong choices (unless it's dull and boring!). We suggest that the crenelations along the top match the outside of the castle. From there, use bright and bold colors—bright blues and reds, oranges, golden yellows, kelly greens, hot pinks, and royal purples. Be careful, however, with some colors, like bright yellow, that work well in small

doses but can be too intense over larger areas. The thin horizontal band that's high on the wall allows you to use one color above and a different color below. See the Assembly Resource CD-ROM for suggested color schemes along with clip art images of fire, a fireplace, banners, flags, topiaries, a suit of armor, and letterings for "King's Manor" and "Dragon Chamber." The images can be painted directly onto the set panels or made as separate pieces and added later.

NOTE: If you are using corrugated cardboard, apply one coat of paint to the back of each piece, otherwise it will tend to curl with only one side painted.

How to Paint a Castle Wall

There are a number of ways to paint a faux brick or block wall pattern. Here are three methods.

Method 1

Step 1—Paint the entire surface a medium color (gray or tan) and let dry completely.

Step 2—Mark horizontal lines, as needed, to create straight rows. You can use a chalk line or a pencil.

Step 3—Take a large rectangular sponge, dip it in a light color and carefully "stamp" a block pattern over the entire surface, leaving a ½-inch space between "blocks" for the mortar lines.

Step 4—(This step is optional, however, the more you do, the more realistic your wall will look.) After the "blocks" have dried, finish with some variations, highlights, and shadows. Along the bottom and right sides of each block, paint a thin dark line and along the top and left sides, paint a thin white line. A few dabs of a darker shade, here and there, onto the block faces will add some additional texture.

Method 2:

Step 1—Using a large flat tray, pour some black paint on one side and white paint on the other.

Step 2—Load both colors onto a roller, being careful not to mix the colors too much.

Step 3—Roll the colors onto your surface in one consistent direction. To avoid creating a monotone gray surface, avoid rolling the same area too many times. You should see a textured, stone-like appearance with some areas whiter, blacker, and grayer. Add more paint to your roller as needed, remembering not to over mix the two colors in your tray.

Step 4—After the mottled base coat has dried completely, freehand some black mortar lines, here and there, with a small paintbrush.

Step 5—Finish with some variations, highlights, and shadows to individual blocks, as desired.

(Although we suggest using black and white, other color combinations, like brown and tan, are possible as well.)

Method 3 (A combination of Methods 1 & 2)

Step 1—Paint the base coat using the technique described in Method 2.

Step 2—Use a rectangular sponge to "stamp" small groupings of bricks in random locations instead of stamping bricks over the entire surface. For variety and texture, use lighter and darker shades for some of the bricks.

Check <http://mrmcgroovys.com/how-do-you-paint-that-cool-brick-pattern-on-the-castle/> and other websites for additional ideas.

Step 3: Make your Backdrop

A backdrop is an important part of the overall set. Not only does it help to cover the back wall of your platform, but it also gives some depth to the look of your set. So before you install your castle, add a backdrop of trees and clouds. We suggest that you start by draping the back wall with sky blue

fabric. Black fabric or even black plastic can also be a good choice. Then add clouds (if using sky blue) and then trees that will rise above and behind the castle. The trees can be made of cardboard or painted onto fabric. See the Assembly Resource CD-ROM for clip art images of trees.

Step 4: Install your Panels

After your backdrop is finished, it's time to install your castle and dragon chamber panels. The wall panel with the suit of armor on display is not only the rear most section (along with the throne panel) but also the approximate center of your set, so you may want to start with that piece. Wherever you choose to start, keep in mind the amount of

backstage area you need while maintaining as much clear stage as you can for the drama. In addition, make sure all your set panels are adequately braced from behind with jacks and weighted down with bags of sand or rock salt.

Step 5: Add Props and Finishing Touches

Now drape the three entryways with black drape and attach the door to the front of the dragon chamber. (IMPORTANT: For purposes of the drama, the inside of the dragon chamber must not be visible to the audience when the door is opened. You can accomplish this by making the door swing so that the opening is concealed as much as possible. In addition, hang some black drape inside for the actors to pass through when they enter.) Then place a dining table with two chairs in front of the fireplace and a high back armchair in front of the throne panel. Finish by adding a castle doorbell (rope pull), flags, pennants, bushes, birds, a war horse, and other things to make your set come alive. The Assembly Resource CD-ROM has numerous clip art images. Use an overhead projector to enlarge and transfer the images onto paper, poster board, or rigid materials such as corrugated cardboard or wood.

HOW TO ENLARGE AND TRANSFER CLIP ART

1. Photocopy the clip art onto transparencies.
2. Place roll paper or a rigid material against a wall.
3. Using an overhead projector to enlarge the clip art, shine the image onto the paper or rigid material, adjusting it as necessary for the size desired.
4. Trace the image outlines onto the paper or rigid material.
5. Paint the image and cut out.

Congratulations! You have successfully created your own Kingdom Chronicles set!