

MANUAL

ON

HOW TO WRITE CTTW DRAMAS

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Christ to the World[™]
M I N I S T R I E S

“Go and make disciples of all nations.”
Mt. 28:19

“I have become all things to all men so that by all possible means I might save some.”

1 Cor. 9:22

dra-ma—a story usually involving conflicts and emotions through action and dialogue

Merriam Webster’s Collegiate Dictionary

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INTRODUCTION

*Tell me the story of Jesus,
Write on my heart every word;
Tell me the story most precious,
Sweetest that ever was heard.*

Fanny Crosby

This manual draws from all of our work as a team during the last nine years. It is basically a compilation of principles, ideas, techniques, and examples from all of us.

The purpose of the manual is to help us craft dramas that tell the story of Jesus in a way that listeners from around the world can understand and respond to.

We communicate the good news about Jesus Christ through storytelling.

Our basic approach in CTTW dramas is that of the Bible story.

Everyone loves stories. Jesus did not follow the sermonic model most preachers, and many teachers, use today. Rather, He told stories. And the people listened. They loved them. And they remembered the stories He told. Mark tells us that one day Jesus “*got into a boat and sat in it out on the lake, while all the people were along the shore at the water’s edge. He taught them many things by parables*” (Mark 4:1-2). He told the parables of the sower, the lamp, seed growing, and the mustard seed. Mark concludes the paragraph: “*With many similar parables Jesus spoke the word to them, as much as they could understand. He did not say anything to them without using a parable*” (Mark 4:33-34).

Oral cultures in many parts of the world rely almost exclusively on stories in communicating and teaching. Missionaries have rediscovered the effectiveness of using Bible stories. Conveying the truths of Scripture in story form makes a lasting impression upon the reader/hearer. Bible stories

are easy to remember. And they are a great aid when the person wants to share the truths he/she has learned with someone else.

Tom Steffan, former missionary to the Philippines, tells of his own experience in recognizing the value of teaching the truths of Scripture through stories:

I thought that I had finally learned enough of the Ifugao language and culture (Philippines) to allow me to do some public evangelism. I developed some Bible lessons that followed the topical outline we received in pre-field training: the Bible, God, Satan, humanity, sin, judgment, and Jesus Christ. I began by introducing my Ifugao listeners to the authority-base (the Bible.). Then I quickly moved on to the second part of the outline (God), and so forth, culminating with Jesus Christ. I presented the lessons in a topical, systematic format. My goal was not only to communicate the gospel, but to communicate it in such a way that the Ifugao could effectively articulate it to others.

But as I taught, I soon realized that the Ifugao found it difficult to follow the topical presentations, and found it even harder to explain the content to others. I was astonished and perplexed.

Something needed to change, so I added a number of stories from the Old Testament to illustrate the abstract (theoretical) concepts in the lessons through pictorial (concrete) characters and objects. I told stories about creation, the fall, Cain and Abel, the flood, the escape from Egypt, the giving of the Ten Commandments, the Tabernacle, Elijah and Baal, all of which would provide foundation for Jesus' story. Their response was phenomenal. Not only did the evangelistic sessions come alive, the recipients became instant evangelists, telling the stories to friends enthusiastically and effectively. From then on I integrated stories in all my evangelistic efforts.

(Ralph Winter, ed. **Perspectives on the World Christian Movement**, 1999, pp. 404-407)

Stephan (**Ibid.**) points out that there are a number of “hollow myths” about storytelling: “(1) stories are for children; (2) stories are for entertainment; (3) adults prefer sophisticated, objective, propositional thinking; (4) character derives from dogmas, creeds, and theology; (5) storytelling is a waste of time in that it fails to get to the more meaty issues.”

Stephan (**Ibid.**) then discusses seven reasons why we should use storytelling in communicating the truths of the Bible. These are:

- (1) Storytelling is a universal form of communication.
- (2) More than half of the world's population prefers the concrete mode of learning.
- (3) Stories connect with our imagination and emotions.
- (4) Every major religion uses stories to socialize its young, convert potential followers and indoctrinate members.
- (5) Approximately 75 percent of the Bible is story.
- (6) Stories create instant evangelists.
- (7) Jesus taught theology through stories.

The following eight steps can be helpful in writing effective dramas.

1. Study the Bible story.

Read the Bible passage many times until it becomes a part of your very being.

Read what others have said about the passage.

Our Bible study should be saturated with prayer.

Three words used for **prophet** in the Old Testament help us understand our task as writers.

Two of these words, **ro'eh** and **hozeh** mean basically “**to see.**” Our word **seer** comes from these words. When the words are used of a prophet, they carry the idea of “seeing clearly, seeing sharply.”

Another word for prophet is **nabhi'**. This is the main word used for prophet in the Old Testament. It means basically “**to speak.**” Some scholars find the etymology of **nabhi'** in a word that means “to bubble up.” This gives the picture of the Word of God bubbling up within the prophet and him speaking that word with boldness.

(Leon J. Wood, **The Prophets of Israel**, 1979, pp. 16-18, 57-65)

The concept behind the word **nabhi'** is seen when Jeremiah was persecuted. The prophet felt forsaken and said he would not speak of God any more. But then he added: *His word is in my heart like a fire, a fire shut up in my bones. I am weary of holding it in; indeed, I cannot* (Jer. 20:9).

Applied to us as CTTW writers, we need to “see” very clearly the Bible story and then write as the story “bubbles up” inside us. We are not prophets, but may **ro'eh**, **hozeh**, and **nabhi'** be good names for us as we write!

We need to write from an overflow.

We write, not because we have to write something, but because we have something to write.

2. Determine the central truth of the Bible story/passage.

Reading various translations is helpful at this point.

This central truth/main teaching of the Bible story or passage will be your guiding “north star” as you write and especially as you bring closure in your conclusion at the end.

Think of the central truth/teaching as a garment. You take the drama—the characters, the plot, the action, the conflict, tension, resolution, all of it—and clothe it with the garment, the central truth.

For example, in the record about evil Jezebel, in 1 Kings 16:29-34; 17-22; 2 Kings 9, the central truth of this long passage is that **evil is present in the world, good people often get trampled, but the wages of sin is death.**

This central truth can be seen throughout the story: in the account of the introduction of Baal worship into the land, the encounter on Carmel, the brutal murder of Naboth, the confrontation of Elijah with Ahab, the death of Ahab in battle, and the dramatic death of Jezebel at the hands of Jehu.

A conclusion to a drama based on this story could be as follows:

Evil abounds in this world. The followers of God are subject to the harm of evil men and women. Evil is real. But, in God's time, it is temporary. God will ultimately triumph over evil. Followers of Jesus should resist evil and practice what is good. We should remain faithful to God in the face of persecution. We should ask God for guidance.

3. Think of different ways you could develop your drama.

Think of different scenarios that could be used.

Use your imagination in visualizing how your drama could be developed.

James Martin points out that our imagination is a gift from God and is very much a part of who we are. Just as our intellect, our memory, and our emotions are a gift from God, so is our imagination. And we can use it for His glory.

(James Martin. **Why Joy, Humor, and Laughter Are at the Heart of the Spiritual Life**, 2012, pp. 232-233)

Think of all the possible directions your drama could take.

Learn to brainstorm with yourself. Don't evaluate and prejudge your germinal ideas. "*Criticizing your initial idea is a negative habit that will put you in a deadly frozen state, stopping the flow of creative impulses.*" (Louis E. Catron, **The Elements of Playwriting**, 1993, p. 54)

4. Then select the basic direction your drama will take.

For her drama on **The Lost Sheep** (Luke 15:1-7) in the series **Parables of the Lost and Found**, Freda Tell writes about a wine distributor from Galilee and his young employee carrying a load of merchandise to Jerusalem. They find a lost sheep on a lonely road and then meet the shepherd who is searching for the sheep. The shepherd is a devout follower of God (the merchant and his employee are not), and in the course of the conversation, centered upon the lost sheep, both the merchant and his employee come to faith in God. Tension, suspense, conflict, and uncertainty are involved when a passing Roman soldier almost takes the sheep for his supper.

Diana Derringer wrote a series on **Knowing the One True God**. This series is quite different from most of our series in that it is not built around stories from the Bible. Rather it consists of eight propositional truths about God (God is Spirit; God is all powerful; God knows everything; God is everywhere present; God is love, etc.) Diana chose a modern setting for the direction her drama would take. Zach, a believer, is a friend of Justin, a skeptic. They meet every week to talk about God. Several times in each drama, there is a flash-back to a biblical scene that illustrates the point Zach is making with Justin.

5. Plan the drama.

a. Limit the number of characters to no more than four or five if at all possible.

Listeners have a difficult time identifying and keeping up with more than five characters in a story that is broadcast.

b. Make your characters believable.

Get to know your characters. Get “inside their skin” and understand them. You might want to jot down a description of each one. Who is he? How old is she? Etc. Some writers use a Storyboard to help in doing this. Each character is described on a note card and placed on the Storyboard.

c. Who is the protagonist, the main character?

The listener must be able to identify with the main character.

d. Who is/are the antagonist(s)?

An antagonist can be anyone or anything that opposes the protagonist and creates conflict in the drama. It does not have to be a person.

Goliath is an excellent antagonist! He is larger and stronger and mightier than the much smaller protagonist. It appears that everything is in his favor. The odds are stacked against David. It appears that there could be no way the little shepherd boy could win. But he did!

Who is/are the antagonist(s) in Mark 5:35-20?

e. How many scenes will be in your drama?

Some writers simply denote the passing of time with music and do not have scenes labeled as such.

Bill Flowers actually labels **Scene 1**, **Scene 2**, etc. throughout his dramas. He also uses music to transition from one scene to the next. Within one scene he might have one or more interludes separated with the passing of time, denoted by music.

Again, the Storyboard might be useful at this point. You could briefly describe each scene on note cards and place them on your Storyboard.

f. Is it okay to have “made-up” scenes in the drama that are not found in the Bible?

This is perfectly okay.

For example, the first 11 chapters of Genesis encompass thousands of years. Many things took place during this long time period that are not recorded in Scripture. In fact, the Bible is very selective in choosing a limited number of things to tell about. The drama writer has the liberty to make up events that could have taken place during this time period.

Examples of this abound in biblical novels. The mysterious person Melchizedek is only briefly mentioned around 11 times in the Bible. Very little is known about him. Ellen Gunderson Traylor wrote a 178 page novel about Melchizedek (**Melchizedek: King of Jerusalem**) filled with logical events that are plausible and could possibly have happened. Her sequel novel, **Jerusalem: The City of God**, also devotes the first 39 pages to Melchizedek.

The point has been raised by some that non-literate and semi-literate listeners around the world have no Bible or cannot read a Bible, and they may think that everything in our dramas is found in the Bible. We must make clear that what we write are dramas and are based on Bible stories “as they may have happened.” We must always try to depict what may have actually happened.

Here are seven insights or guidelines that can help as we use made-up scenes in our dramas:

- (1) **In the Introduction, the program host can begin by saying:**
“*Welcome to the Story Within.*” (This is our brand name; more about this later.)

Whereas this statement alone does not explicitly state that the program contains some “made-up” events, it does indicate that what follows is a drama or story based on the Bible.

(2) Other remarks in the Introduction by the program host can indicate that what the listener is about to hear is a drama or story based on a Bible story.

Here are examples of introductory remarks by the program host in some of our dramas:

“Today’s story is inspired by events recorded in the books of Mark, Luke and First Corinthians of the Bible.” **(Peter Meets Jesus)**

*“Welcome to **Turning to the One True God**, a story inspired by the account of a young boy name Josiah, as recorded in God’s Word, 2 Kings chapters 22 and 23 and 2 Chronicles chapters 34 and 35.*

“This story is inspired by a secretive, night-time meeting between Jesus and Nicodemus, as recorded in John, chapter 3, verses 1-17 of the Holy Bible.” **(Nicodemus)**

“Today’s story, inspired by events recorded in the Holy Bible, in the books of Acts, chapters 15 and 16, is about the adventures of Silas and the Apostle Paul in Philippi, a city in ancient Greece.” **(Bleeding Because of Love: Silas and Paul in Philippi)**

“Welcome back to the story of Joshua, a man born a slave in Egypt, freed by God, and led by Moses through the desert. **(Joshua: Warrior of the Faith)**

“Today’s story tells of a trial of unbelievable suffering that came to a man and his wife.” **(Job: The Man Who Sat in the Ashes and Challenged God)**

“Today’s story is inspired by events recorded in God’s Word, the book of Acts, chapter 15, and verses 36 through 40. We will see demonstrated in this drama how John Mark’s decision to leave the ministry . . .” **(A Return to Faith)**

All of the above statements indicate to the listener that the program is a drama or story based on the Bible. At the end of the Introduction, the program host could also say: *Listen now to the story of _____*

“as it may have happened.”

(3) A made-up event should not contradict anything in the Bible.

For example, John 2:11 tells us that Jesus’ first miracle was at the wedding in Cana of Galilee. This truth would rule out any scene in a drama where Jesus is performing a miracle before this time.

(4) A made-up event should be something that possibly could have taken place.

(5) A made-up event should be plausible, or worthy of belief.

(6) The flip side of no. 5 above, a made-up event should not be too incredible, or too extraordinary and improbable to be believed.

(7) A made-up event should help to convey the central truth of the Bible passage/story.

Let’s apply the above guidelines to some examples of made-up scenes.

Fulton Oursler in **The Greatest Story Ever Told** has Mary leaving her home in Nazareth in the middle of the night after the angel Gabriel appears to her. She leaves her mother a note and sets out alone down the long road to Elizabeth’s house. Later, when Joseph and Mary go to Bethlehem to register for the census, Mary’s mother and father go with them.

Very early in the book we meet Samuel, one of Joseph’s best friends. Samuel hates Rome and longs to see its power overthrown. After a long absence, Samuel appears at Joseph’s house one night in disguise. He tells Joseph:

I am going away from Nazareth and you will know me never again. My old self dies tonight. I shall haunt the caravan roads, pounce and rob and plunder—and slay when I have to; I shall stop at nothing to finance a new rebellion. My old name is forgotten; Samuel is no more.

Knowing he could not stop his friend, Joseph asked:

Your new name? Have you chosen it? What will it be?

Samuel replies:

I have chosen it. Only you may know—because I can trust you. My new name is Bar-Abbas!

A moment later Samuel adds:

And, Joseph,—kiss the little Son for me. Tell Him I have also taken His name. Hereafter I shall be known as Jesus Bar-Abbas!

- Would Mary leaving the night Gabriel appeared to her be acceptable in a CTTW drama?
- Would Mary's parents accompanying Mary and Joseph to Bethlehem to be registered be acceptable in a CTTW drama?
- What about the close friend of Joseph being Bar-Abbas? Would this be acceptable in a CTTW drama?

In the best-selling novel **The Messiah**, Marjorie Holmes has Jesus and His mother Mary walking toward Cana to help celebrate the wedding of a cousin. A flock of sheep goes by, followed by an old woman shepherd. Suddenly Jesus turned white. Mary tensed, knowing what was going through Jesus' mind. *For it was here among these hills that he had found his first and only love, the shepherd girl Tamara.*

- Would the above scene be acceptable in a CTTW drama?
- Refer back to Freda Tell's scenario about the lost sheep (page 11). Does it meet the guidelines for acceptance as a CTTW drama?

Beth Henderson wrote the seven-drama series on **The Life and Ministry of John Mark**. Beth tells us all the way through the first six dramas from time to time that Mark was busy taking notes and writing down what took place. During his years helping Peter and serving as his interpreter on occasion, Mark was faithful to record all the sermons he heard Peter deliver. None of this is actually stated in the Bible, but it is very plausible. Then when Beth gets to the final drama, John Mark is an old man in Alexandria. He has with him all of the notes he has kept through the years. God leads him to write the first story of the life and ministry of Jesus Christ, Savior of the world. This is a moving and beautiful ending to the series, and is entirely plausible.

g. How will you write tension/suspense/conflict/struggle/resolution into your drama?

Conflict is what "hooks" the listener and keeps him listening.

James Cameron, the filmmaker who did **Titanic**, **Terminator**, and **Avatar**, was asked: “Do you have a formula for creating a blockbuster film?”

Cameron answered:

“I have principles, not a formula. You create interesting characters. You put them in a story that has a number of dilemmas. Once you have the audience on the character’s side, you challenge that character. You try to create one or more emotional, epiphanous moments within a film.”

“10 Questions for James Cameron,” **Time**, (March 4, 2010).

It is good to introduce conflict into your drama as early as possible. The listener needs to be drawn into the drama immediately. To begin with a crisis is very good.

In the Western movies of our youth, the stagecoach or train had barely left the station until robbers appeared on the hillside with their horses and guns. Conflict began immediately.

You may have one large conflict that overshadows the entire drama, with a number of smaller conflicts.

6. Write the drama.

I had the urge at this point to write: “You’re on your own now!” (so I just did!)

There comes a time when you must stop planning and begin the actual writing of the drama.

“I only write when I am inspired. Fortunately I am inspired at 9 o’clock every morning.”

William Faulkner (<http://www.goodreads.com/quotes>)

a. Write like people talk.

This means that you need to write in a conversational style, not how you were taught in high school English III.

It's okay to use a few contractions, but don't overdo them. Most languages around the world do not have any contractions at all. We are assuming that our overseas translators know how to translate the contractions we use into a colloquial style in their language and culture. (**I'd** is a no-no.)

It's okay to use incomplete sentences sometimes.

It's okay to use interruptions.

It's okay to use just one word.

b. Help the listener know the characters.

Use names when a new person enters the scene so the listener will know who it is.

For example:

Judah: Reuben. Look—here he comes.

Reuben: (panting from his work) Who, Judah?

Judah: Our spoiled little brother . . .

(The Brother: From the Pit to the Palace)

Philip: Nathanael, I would like to introduce you to Artemis. . . .

Nathanael: Hello Artemis. So you are from Caesarea Philippi?

(Peter's Great Confession)

Casia: Blastus, are you certain you have done nothing to offend the emperor?

Blastus: Yes, Casia, I am completely confident. I have done nothing to cause Caligula to be angry with me. Stop worrying and straighten the back of my cloak please.

(Politically Correct, Personally Fatal)

Rita: (excited) Oh look Tez, what a lovely little lamb! Just look at those eyes. Awwwww.

Tez: (agitated) Don't touch that filthy animal Rita! Keep it away from me.

(A Woman Cried Out to Jesus)

Tabitha: Would you like to try them on Portia?

Portia: (giggling) Oh Tabitha! They are so beautiful.

(The Story of Onesimus, the Runaway Slave)

But don't overuse names when persons are talking. This would be unnatural and sound odd.

c. Be sure to include tension/suspense/conflict.

Here is how Cal and Joyce Robertson introduced conflict into their drama from Acts 12 called **Politically Correct, Personally Fatal** in a series on **Persecution of the Followers of Jesus**. Blastus is the personal assistant of King Herod Agrippa. They are trying to find a way to appease the high priest and leaders in Jerusalem.

Agrippa: . . . What do these people want?

Blastus: I am convinced that they expect you to rid Jerusalem, and all of Judea, of the followers of the teacher named Jesus of Nazareth.

Agrippa: Are you serious? Pilate crucified Jesus years ago. Certainly there cannot be many of them still loyal to Him by now.

Blastus: Sir, their numbers are growing every day.

Agrippa: What do you suggest I do?

Blastus: It has been some time since any of their leaders have been arrested. I suggest you demonstrate your authority, and your concern for peace and the wishes of the people.

Agrippa: And just how should I accomplish this Blastus?

Blastus: By rounding up as many of Jesus' followers as the dungeon in this castle will hold.

(Blastus continues telling the story)

Within a week, Agrippa gave the order to arrest every follower of Jesus that could be found, men and women and children alike. The effect on the leaders of the city was immediate. Agrippa was hailed as a brave and courageous king. But just imprisoning Jesus' followers

did not satisfy the high priest; he called for Agrippa to permanently quiet the voices of their leaders. Against my counsel, the king ordered the beheading of the apostle James, the brother of John, which made Agrippa the hero of the day, and set his fragile ego aflame, and with me deep remorse.

(Music: Swells to indicate change; then fades to soft underscoring)

Blastus: You sent for me Sir?

Agrippa: (spoken with giddy pride) Blastus, our plan is a success! Here, have some wine and celebrate with me! Because of your suggestion, and my decisive leadership, I am accomplishing what no one before me was able to accomplish.

Blastus: Sir. By saying “accomplishing,” do you mean that you are going to arrest more of the followers of Jesus?

Agrippa: I am only beginning. I have learned that a man named Peter is the most influential of this foolish group. He is now sitting in a prison cell, chained to his guards. His trial is in three days.

....

d. Some ways to maintain interest:

- Use both male and female characters whenever possible.
- Use various ages of characters whenever possible. (child, young person, mature person, old person)
- A noisy sequence followed by a quiet sequence is good.
- Contrast can be achieved by using an outdoor setting and then an indoor setting.
- A character thinking aloud is a good technique.
- The use of silence in a drama can be very effective. Pauses and silence can add suspense, anxiety, or a feeling of peace.

However, be very careful about using intervals of silence. Listening to a radio drama is very different from viewing a play or movie. Silence for more than a very few seconds will make the listener move on. Use silence as a device, but make it very brief.

- Help the listener to have an emotional response to the drama. (In education, this is called emphasizing the affective domain of learning rather than the cognitive domain.)

“How can you write if you can’t cry?”

Ring Lardner (Catron, **The Elements of Playwriting**, p. 16)

- Create lots of twists and turns in your drama.
- Surprise the listener.
- It’s effective to use yelling and screaming in a drama when appropriate.

In the series, **God’ Story**, drama no. 2 on **The Fall**, Bill Flowers wrote the following. Adam and Eve have just eaten the forbidden fruit.

Eve: Well? What do you think?

Adam: (with his mouth full) Mm! You were right! This is delicious!

Eve: You see? God was holding out on us. I wonder what else He is . . .

Adam: (shocked) Eve!

Eve: (surprised by his tone) What?

Adam: You are naked!

Eve: I am? I . . . **(agitated)** turn around, turn around!

Adam: (also agitated) What is going on? Why are you naked?

Eve: (yelling) Quit staring at me!

Adam: (yelling) I am not staring!

Eve: (yelling) Get out! Get out!

Adam: What? Why should I be the one who has to . . .

Eve: (screaming) Get out!

Adam: All right, all right! I am going!

Eve: And do not come back until you have covered yourself.

- It’s very effective to use both **whispering** and **screaming** together in a drama.

In **God's Story**, drama no. 4, **A Tower to Heaven**, Bill wrote the following. In this drama, Bill assumed that Nimrod was the builder of the tower. In this scene he approaches the foreman of the building project.

Nimrod: Trouble, Seba?

Seba: N . . . no, Mighty Hunter, it is just . . .

Nimrod: I see that the foundation is still not set.

Seba: I assure you, Mighty Hunter, that it will be finished by the end of . . .

Nimrod: (in a sudden rage) Silence! You have been promising me for a week now that the foundation would be finished by the end of the day! It is again the end of the day! Is the foundation finished, Seba?

Seba: No, Mighty . . .

Nimrod: (roaring in anger) Why not?

Seba: (beginning to whine) These workers . . . they do not . . .

Nimrod: (roaring in anger) Do not blame the workers! When will the foundation be set?

Seba: (with more resolve) It will be finished before morning light, Mighty Hunter. I swear it.

Nimrod: (lowering his voice to a menacing whisper) And what will happen if it is not finished?

Seba: (sputtering) We . . . we will d . . . double the number of . . .

Nimrod: (roaring in anger) I will tell you what will happen if it is not finished by morning light, Seba! You will never see another sunrise; I will strangle you with my own hands and stuff your dead body under the stones!

Seba: (turning to the workers and yelling in panic) Get up! Get up!
Now!

e. The use of humor in our dramas

Humor is very appropriate in our dramas. But use it with discretion and don't overdo it. Just a little now and then. And be aware that our Western culture type of humor may not translate, especially when idiomatic expressions are used.

In the **God's Story** series, drama no. 1, **Creation**, Bill Flowers has God and Adam walking together in the garden, enjoying the fruit and the animals.

Adam: (talking with mouth full) Mm! This is wonderful! I love the pear.

God: I am glad.

Adam: Does goat eat the pear?

God: Goat eats anything. . . .

In the **Parables of the Lost and Found** series, drama no. 1, **The Lost Sheep**, Freda Tell has the following dialogue. The shepherd is looking for his lost sheep and encounters Thaddeus, the wine distributor, and Silas, his employee. They have just learned that the name of the lost sheep is Zipper.

Thaddeus: (laughing) Its name is Zipper? Good name. My name is Thaddeus and this young, dusty fellow is Silas. Watch your sisters around him. **(laughing)** We are on our way to Jerusalem. Took a short cut and your sheep just wandered in our path.

Shepherd: I see. Real glad to meet you both. Thanks for watching out for Zipper. My name is Nathan and I left Mark, my nephew, back with the rest of the flock while I came looking for this rascal. In fact, Mark should be along shortly.

Silas: Glad to meet you Nathan. **(grumbling)** Not true about the sisters.

INSERT: (Sound effects: The single sheep is bleating)

Nathan: (laughing) I am sure he was just teasing you. Out here on the hills alone one needs some humor now and then, right Thaddeus?

Thaddeus: Absolutely. I could not ask for a better partner than Silas.

In the series **Coworkers with the Apostle Paul**, drama no. 2, **Bleeding Because of Love**, Graylon Criscoe created a scene where Paul and his party enter Philippi on his second missionary journey.

Silas: Finally we arrive at Philippi, Paul. I'm exhausted. It's a long hard road we've traveled today.

Paul: I'm tired too, Silas. Every muscle in my body aches. Thank the Lord He granted us favorable weather. We've arrived well before nightfall. Timothy, I think the growl of your stomach is telling us that we should find a meal soon.

Timothy: I am famished, Paul. The fruit we ate for breakfast is only a distant memory to my stomach. I think I could eat a whole goat by myself.

Later, an earthquake shakes the prison where Silas and Paul are held. The following dialogue takes place:

Silas: (excited) Look, Paul! All the cell doors are open and everyone's chains are loosened! Hurry, before the guards gather their senses and come to check on us! The Lord has delivered us from prison!

Paul: (shouting) No! Everyone! Stay where you are!

Silas: Paul! Did a stone strike your head? What are you thinking? . . .

In the series **Women Who Trusted God**, drama no. 2, **Jochebed: As A Lioness Guards Her Cub**, Ruth Scoggins created a scene where Egyptian soldiers almost discover baby Moses (before he was named by the princess).

INSERT: (Sound effects: outside daytime sounds, goats, chickens, a small fire. Several soldiers are arriving in the distance.)

Jochebed: (alarmed) Quick Miriam! Go inside; stay with the baby. Keep him quiet.

Miriam: (afraid) Yes Mother.

INSERT: (Sound effects: Miriam runs inside the house and closes the door. Soldiers draw near and stop.)

Soldier: Woman, do you live here? Where is your husband?

Jochebed: Only for a short time. We are waiting for my husband to return from the brick yards.

Aaron: Do you want to see what I have? I have a new . . .

INSERT: (Sound effects: Jochebed gives Aaron a hard slap; the child starts crying)

Jochebed: Quiet! You know you are not to speak. **(strained, to the soldiers)** Forgive him; he is young and misses his father.

Miriam: (singing loudly from inside the house)

“Sing O birds of the night.

Sing O birds with all your might.

Let your song ring out.”

INSERT: (Sound effects: Miriam begins shaking a tambourine and continues singing loudly; Aaron continues crying)

Soldier: (loud, to be heard) Your daughter sings well, but she could wake all the dead of the land.

Jochebed: (loud, over the singing) Sometimes she doesn't realize how very loud she is; I will speak to her.

Miriam: (continues singing very loudly, and tambourine is also very loud)

“Let your song ring out.

Doesn't matter what about,

Just sing O birds, just sing.

Mount your voices, let them ring.”

Soldier: (loud over singing) Woman, you need control of your children. You must take charge when your husband is away. **(to the other soldiers)** Forward march! We have a distance to go.

INSERT: (Sound effects: The soldiers march away. Aaron continues to cry. Miriam continues to sing inside the house.

Jochebed leads Aaron inside the house and closes the door.)

Jochebed: (loudly) Miriam! Miriam, what are you doing?

Miriam: (afraid) He started to cry and I tried to cover the sound. I didn't know what else to do.

INSERT: (Sound effects: Aaron continues crying. Jochebed picks the baby up, adjusts her clothing, and begins nursing him.)

Jochebed: (shaken) You did right, Miriam. You saved him from the soldiers. **(angry toward Aaron)** Aaron, I told you that if you told anyone about the baby I would throw you into the river and crocodiles would eat you.

INSERT: (Sound effects: Miriam walks to Aaron and picks him up)

Miriam: (with calming voice) There now, it's alright; don't cry.

Aaron: (whimpering) I was going to show him my frog. I wanted him to see my frog.

In **The Life and Ministry of Simon Peter**, drama no. 8, **Peter Denies Jesus**, Maria Devine has Peter denying that he ever knew Jesus. When the servant girls and some of the men keep insisting that Peter was with Jesus, Peter continues denying with a curse. He then walks away. One of the men says: *“What a grouch!”*

f. The use of Scripture in our dramas

Many times a character will speak in words of Scripture. This is good. When we quote Scripture in a drama, we use the NIV (1974 edition),

Freda Tell used Scripture in a unique way in a series of dramas on parables. Note how Scripture is used in **Parables of Lost and Found**, drama no. 3, **A Lost Son Restored**:

Narrator: *There was a man who had two sons* (Luke 15:11).
Simon owned a large successful vineyard a few miles from Jerusalem
...
(Music: swells to indicate change; then fades to soft underscoring)
Narrator: *The younger one said to his father, "Father, give me my share of the estate* (Luke 15:12a).
(Music: swells to indicate change; then fades to soft underscoring)
....
Jacob: I'll just be direct then. Well, I have had enough of life here at home. I think it is time I exercise some independence. You know, get out on my own. Do my own thing
(Music: swells to indicate change; then fades to soft underscoring)
Narrator: *So he divided his property between them* (Luke 15:12b).
(Music: swells to indicate change; then fades to soft underscoring)
INSERT: (Sound effects: Jacob knocks on door of his friend's house; then enters and closes the door)
Jacob: Hey Akkub. Listen . . . I've got great news!
Akkub: (excited voice) You got it? Did you? Come on!
Jacob: Sure did. Did I not tell you I could get around my father? I'll meet you Wednesday morning at the crossroads. With any luck, we can make Joppa by Friday and book passage on a ship for Alexandria.
(Music: swells to indicate change; then fades to soft underscoring)
Narrator: *Not long after that, the younger son got together all he had, set off for a distant country* (Luke 15:13a).
...

There is an entire scene after the reading of each Scripture passage. This continues to the end of the drama.

g. The use of prayer in our dramas

In many of our dramas, different characters pray when natural and appropriate. This is very good. It helps the listener to understand something

about the nature of prayer. Many times it also gives the listener a model for his/her own prayers.

In the series, **Boys and Girls of the Bible**, drama no. 3: **When God Speaks (Samuel)**, Jennifer Slattery has Hannah praying the following prayer:

Hannah: (praying) Oh, Lord Almighty, have mercy on me, Your servant! The shame of barrenness is more than I can bear. How I long to give Elkanah, my beloved husband, a son! If You will only look upon Your servant's misery and remember me, and not forget Your servant but give her a son, then I will give him to the Lord all the days of his life. As a sign of my son's commitment to You, no razor will ever be used on his head.

All the way through **The Story of Jonah** series, Ann Knowles has Jonah talking to God. The following is from drama no. 1, **Jonah: The Man Who Ran from God**:

Jonah: (muttering softly, talking to God) I just do not understand, God. Why are You doing this to me? I don't want to go to Nineveh! Those people do not deserve to be saved from destruction. You are the God of Israel and You know they are our enemies. If You help them, You will be hurting Israel. Please do not send me there; I just cannot go to Nineveh to preach. . .

In the series, **The Life and Ministry of Simon Peter**, drama no. 8: **Peter Denies Jesus**, Maria Devine has the following prayer. On the night of Jesus' arrest in the garden, Peter has just denied knowing Jesus.

(Peter continues his story): All I wanted to do was leave, but as I turned, I saw Jesus being led by the guards across the courtyard to Caiaphas' palace quarters. When He looked at me, I could see the sadness and compassion in His loving eyes. My heart began pounding wildly and I could hardly breathe. Suddenly, all the things Jesus had said began rushing back into my mind: "Before the cock crows twice, you will deny Me three times." What had I done?

I ran out into the darkness of the night weeping uncontrollably. I didn't stop until I got back to the Garden of Gethsemane. I fell down on my knees.

(Music: swells to indicate change; then fades to soft underscoring)

Peter: (sobbing, with feeling) Father in heaven, be gracious to me and hear my cry. **(pause)** Forgive me; please forgive me. I am so ashamed. My heart is broken and my spirit is crushed because of my great sin. Father, forgive me for denying my Lord, my best Friend **(continues crying)** According to the greatness of Your loving kindness and compassion, please blot out my sin. I cannot bear it. You are my only refuge. Save me, God. Save me from myself.

We always include a prayer in the incremental ending to each drama.

h. The use of sound effects.

Good sound effects help to bring your drama to life.

Use your imagination and specify whatever sounds are appropriate to the story and lend authenticity and realism to it.

In writing the sound effects, it is better to specify who is doing what rather than just specifying the sounds needed. For example, instead of writing "slamming of a door," it is better to write, "Jabin slammed the door." Instead of writing "footsteps approaching," it is better to write, "Elijah approaches." In other words, write **who is doing what**. This will be helpful to the producers.

i. The use of music

As writers of CTTW dramas, we have three tools at our disposal: **talk**, **sound effects**, and **music**.

Music is most often used to indicate the passing of time or the change of scenes.

Our overseas partners select the music to use.

j. What about flash-backs and flash-forwards in our dramas?

Be very careful about using these. We have used them in some of our dramas, and our overseas partners told us that listeners have a very difficult time understanding them. They have a problem following the action. In fact, some of our overseas partners requested that we not use them at all.

However, there can be a place for them at times. The series **Knowing the One True God** by Diana Derringer is a good example. The story moves from today back to a biblical story and then back to modern times. The flow of the drama and the action are clearly understood.

k. What about sex scenes in a drama?

Ruth Scoggins has dealt with this subject in a very skillful and sensitive manner. The following examples are from dramas she wrote.

Here's an excerpt from **The Promise of A Son (The Life of Abraham series)**:

INSERT: (Sound effects: Abram and Sarai are hugging and kissing)

Sarai: (lightly, breaking the mood with a soft laugh) Now, off with you, old man, and allow me to greet the day before I start to believe you.

Abram: (amused) You must believe me when I say “the most beautiful woman a man could have.” **(serious)** For my love, truly you are the most wonderful wife a man could ever be blessed with.

Sarai: (amused) I'm glad you think so, because you are stuck with me. And living with me will certainly be easier if you have good thoughts.

Abram: (laughing) Well they are true, and my precious one, you are stuck with me too. I think I have the better bargain. **(serious)** Do you not miss the long nights when our love was shared?

Sarai: (lovingly) I have put them out of my thoughts and so should you; some things have passed. We have had many years together, and time has taken its normal course.

....

Abram: (longing) Oh my darling, how I wish I could take you in my arms and make sweet love as before.

Sarai: (tenderly) My dear husband, you hold me close and tell me the words a woman wants to hear; please believe me, it is enough. I yearn only for you and not your youth.

Abram: (sorrowful) All I have now are memories, wonderful, blissful memories.

Here's an excerpt from **God Fulfils His Promise of a Son (The Life of Abraham series)**:

Sarah: (excited) Abraham, I have the most astonishing news! But first tell if all is well. . . . Sit and I will attend you as I tell my news, for I cannot wait. For your return, I have roast lamb and all the side dishes you most favor. Hot water and a clean garment wait for you. Remove your cloak and I will bathe you.

Abraham: (surprised) It must be wonderful. I have not seen smiles and happiness like this in a long time. No wait; let me look at you; allow me the delight of seeing such joy. . . I can't remember the last time I saw a radiant glow upon your face. **(softer)** You are still the most beautiful woman . . .

Sarah: (gushing) I am a woman again! My womb was dead but is alive and I . . . I will bear a son to you in my old age. Kiss me as in the past; hold me close and feel that I am again full of life.

INSERT: (Sound effects: Abraham and Sarah hug and kiss a long time, moaning softly)

Abraham: (slowly) Sarah . . . I feel . . . I feel . . . emotions long passed and . . . and . . . my manhood is returning!

Sarah: (excited) God has restored our youth! We will have the promised son. To us Abraham, you and I, together, we will have a son.

INSERT: (Sound effects: Abraham and Sarah hug and laugh excitedly)

Abraham: We will . . . indeed we will! The stars, dust and sand take on an even greater meaning. Our children, our descendants . . .

INSERT: (Sound effects: Abraham and Sarah hug and laugh and cry with joy; he swings her around)

Here is a excerpt from **Delilah: The Woman Who Used Sex for Money (Women Who Lived Without God series)**:

Delilah (teasing) You have been most strange. I am all yours for tonight. You have my full attention as long as you desire.

Samson: Oh! I did not know. What is your price? May I stay until morning?

Delilah (laughs softly) No dear one, you do not understand. I am not for hire; I choose who spends time with me. I am a businesswoman, but not that kind of business.

.....

Delilah: (alluringly) Admittedly I have taken a few lessons and can work magic on men. It is often helpful.

Samson: Magic? What kind of magic? Your beauty and grace of movement are enough to captivate any man.

Delilah: (sweetly) May I show you?

INSERT: (Sound effects: Delilah walks toward Samson)

Delilah: (sweetly) Lie on your back. No, no, don't take hold of me. Just relax. Let me touch you. First let me run my fingers along your face, touch your lips lightly, a small kiss . . .

INSERT: (Sound effects: Delilah kisses Samson softly)

Delilah: . . . and a tongue across your lower lip, and now a hand down your neck and across your shoulder. **(amused, a little louder)** See, I told you I could work magic.

Samson: Delilah, you are the most desirable woman I have known. A yearning and fire have been set within me. I crave the very sight of you, the touch of you, and to hear your soft liquid words; they are as music in my ears. You are an oasis of loveliness, one I beg to partake of.

Here's an excerpt from **Potiphar's Wife: The Beautiful Woman Who Could Not Seduce a Slave (Women Who Lived Without God series):**

Mistress: (sensually) Joseph, come to me during the noon rest . . . and we can make life less boring. I will be waiting for you.

Joseph: No Mistress, I cannot.

Mistress: (pleading) Do not disappoint me. You will be well rewarded. . . **(softly)** Come to me just this once. One time will hurt no one. I will be waiting. . . .

(Mistress continues her story)

Joseph proved to be more of a challenge than any of the others. . . . I wanted him more and more each day. I could not believe it myself the first time I begged for his company. I could not control my urges; they were like demons inside me; they were driving me mad with desire.

. . . .

Mistress: (pleading) Joseph, Joseph come to me. You want me. You want to hold me, to kiss me, to have me as I want you. We can make each other happy; what harm is that? Come to bed with me now; no one is here; no one will know.

Joseph: The master has granted me everything in his house but you. How can I sin against him and God? I will not. Please let go. **(voice lowered)** Ptah is waiting for me.

Mistress: (demanding) No, Joseph, not this time. We are alone. I will not withdraw my hand until you give in to me.

Joseph: Never. I cannot.

. . . .

Here's an excerpt from **Hannah: The Woman Who Bargained with God** (**Great Trials of Men and Women of the Bible** series):

Elkanah: (happy) Come, come with me! Hurry Hannah!

Hannah: But Elkanah . . . but I have . . .

Elkanah: Leave it, and come with me; I want to show you something.

INSERT: (Sound effects: Outside daytime sounds as Elkanah and Hannah run together, laughing as they go)

Hannah: Where are you taking me?

Elkanah: I want to show you a place I went to as a child. I had almost forgotten about it. Today, I passed it and remembered the good times I had there and want to show it to you.

Hannah: (breathing hard) Elkanah, it is the heat of the day; please slow down. We are going to collapse.

Elkanah: (laughing) It's only a bit more. You are strong; run harder. Do you see the overhanging tree, there by the rock? That's where we are going.

Hannah: Good, I don't think I can run much farther.

Elkanah: In there, under the branches. That is where my brothers and I used to play. It was our secret hiding place.

INSERT: (Sound effects: Elkanah and Hannah continue running, then stop. Breathing hard, they pull some tree boughs)

Hannah: It is shady; the moss is soft, and it is the perfect place to hide out.

INSERT: (Sound effects: They lie down on the moss, laughing and hugging and kissing)

Hannah: Elkanah, someone might see or hear! **(soft laughter)** Stop that!

Elkanah: No one can see us; we are well away from everyone.

INSERT: (Sound effects: Hannah giggles; they hug and kiss, removing their clothes. Their kissing turns more passionate)

.....

Here's an excerpt from **The Woman Whose Lips Dripped Honey (Proverbs 2:12-19; 5:1-23; 6:20-35; 7:1-27) (Women Who Lived Without God series):**

(Eyal continues his story)

The party was very lively. There were music, dancing girls, plenty of food and wine. I was enjoying it immensely. The most beautiful woman I have ever seen was there. Every eye in the room was on her. Jada's voice was low and husky. She had the deepest green eyes that drew you to her. Her movement was as graceful as a deer's. Charm flowed from her just as did her perfume. I could not keep my eyes off of her. When she sat next to me, my whole body went limp. I struggled to speak to her without sounding like a common farmer and herder. I wanted to impress her, but really did not know how. Jada . . . Jada—the sound of her name was magic to my ears and as appealing as she was. Married to an older government official that traveled much of the year, she needed friends to fill her lonely nights. My mouth watered to the point of almost drooling when she took my hand, leaned over, her full breasts pressing against my arm, and whispered in my ear. My heart almost stopped beating. I was completely caught off guard and could only nod my head yes to her invitation to dinner the following evening.

.....

Jada: Come in Eyal; I have been waiting for you.

Eyal: When your maid told me to come to your bedroom, I thought perhaps you were ill.

Jada: (seductively) No, Eyal, just waiting for you. Come to my bed; sit with me. We will eat later, if you don't mind, that is?

Eyal: I'm . . . I'm not hungry. I . . . I . . .

Jada: (amused) Eyal, you will please me so. **(soft laughter)** Come to me.

INSERT: (Sound effects: Eyal walks across the room)

Eyal: You are the most desirable creature on this earth. **(sitting on bed)** Perhaps it would be best if I stayed here.

Jada: (amused) Well it's too late for that; you are already here. Hold me; tell me again how desirable I am.

Eyal: Jada, oh Jada! You are the dream of every man. I can't think of why you want me.

INSERT: (Sound effects: They hug and kiss, soft moans)

. . . .

l. Write the conclusion to the drama.

The conclusion may take several forms. You may tie up all the loose ends. It's also okay to leave some loose ends dangling. The formula of "and they lived happily ever after" does not have to be followed in every drama. The drama may end with a cliff-hanger, filled with suspense that points toward the following drama in the series.

"Our Response to God" is where the program host brings closure to the broadcast. This is where application of the story is made to the listener.

There are four important points to keep in mind:

- Briefly summarize/recap the drama, making certain to clearly express the central truth of the Bible passage or of the drama itself.
- Relate the truth to the listener.
- Provide a clearly expressed desire action. For example, "Today you can experience God's love."
- Then use the prepared incremental ending for the drama.

m. Revisit your Introduction and add a recap of previous dramas in the series if needed.

It may seem odd to put this point near the end of the drama writing, but this is where it belongs. After you have written the drama, introduction and all, go back and revisit the introduction. If the series has continuity from one drama to the next (The Life of Moses, The Life of Joshua, The Story of Ruth, etc.), you need to put a brief "recap" in the introduction to bring the listener up-to-date on what happened in the previous dramas. The listener

may not have heard the earlier dramas. Also, the recap reinforces learning for the listener who may have heard all the previous broadcasts. This brief recap brings both the new listeners and the regular listeners up-to-date with what has gone on before.

An example of this is seen in a recent comic strip. In **Pickles** (my favorite!), the cartoonist had a continuing series of two strips that ran on two successive days. In the first strip the grandson Nelson told his Grampa that one of his Gramma's eyes fell out. Grampa jumps up to go find Gramma and Nelson says to himself: "I meant to say it wasn't exactly her eye, but one of the lenses in her eyeglasses, but I forgot." The next day the comic strip begins with the following information in a box before the first cartoon: "Nelson told Earl that one of Gramma's eyes fell out." Then the comic strip continues with Earl and Opal talking.

What was done in **Pickles** is what we need to do in a series that builds one drama upon the other.

Note: Some series are made up of stand alone dramas that don't need a recap at the beginning. For example, **Women Who Lived Without God; Brides of the Bible; Great Trials of Men and Women in the Bible.**

Here is how Carole Towriss put a recap at the beginning of the third drama in the series **The Story of Joshua:**

Welcome back to the story of Joshua. Joshua was born a slave in Egypt with his people, the Israelites. Through Moses, God led the Israelites to freedom and to the land God promised them—the land of Canaan. During their journey, they faced many hardships, but God provided for them every time. When the Amalekites attacked, Joshua led the new Israelite army to defeat them. At Mt. Sinai, God gave the Israelites His rules for righteous living, and Joshua became Moses' assistant.

When the Israelites reached Canaan, before conquering the land, the people insisted spies be sent in. Joshua was one of the 12 sent. Out of all the spies, only Joshua and Caleb believed God would help them possess the land. The others remained fearful. Because of their unbelief, Israel wandered the desert for 40 years.

Today, we join Joshua and the Israelites at the end of the 40 years, as they are ready to enter Canaan.

Here's Bill Flowers' recap at the beginning of the story of Joseph in **The Brother (From the Pit to the Palace)** in the **God's Story** series:

Narrator: God chose a man named Abraham to be a channel of blessing to the entire world. How that came to fulfillment is a long and winding story. Abraham had a son named Isaac. Then Isaac had a son named Jacob. Jacob stole his brother Esau's inheritance and then deceived their father to receive the family blessing. He then had to flee to escape the wrath of his brother. He journeyed many miles to the homeland of his mother Rebekah. He settled there and worked many years for his uncle Laban.

Jacob eventually returned to his homeland, a changed man with a large family, and even larger responsibilities. Settling in the place where God had appeared to him as he was fleeing from Esau, he named his new home Beth-El, or "House of God." Here he erected an altar and led his family in worship of the one true God, who had been with him everywhere he had gone. As they were worshipping there at Beth-El, God appeared once again to Jacob.

n. Use "The Story Within" brand in the Introduction.

This can be done with a simple welcome at the beginning of the Introduction: **Welcome to "The Story Within."**

We want to brand our CTTW dramas with "The Story Within" name to identify the programs and help to build a listening base in each broadcast area.

Examples of "brands" in radio broadcasts include:

Hour of Decision

Insight for Living

Unshackled

Adventures in Odyssey

In Touch

Love Worth Finding

Focus on the Family

Songs in the Night

o. Near the middle of each drama, put an Intermission, or “recap” of the events in the first part of the drama.

In the western radio programs of years ago, after a commercial or station break, the announcer would often give a brief recap of the program before it resumed.

This recap near the middle of the drama helps the listener who tuned in late to catch up, and it also reinforces learning for the listener who began at the beginning.

Please begin your Intermission with the following two sentences: **Thank you for tuning in to “The Story Within.” Our story will continue in a moment.** Then give a very brief summary of what has happened in the drama up to that point.

In the series, **They Met the Master**, Diana Derringer has this Intermission in her drama on “Nicodemus: The Man Who Got Born Again”:

Program Host: Thank you for listening to “The Story Within.” Our story will continue in a moment. Nicodemus, a religious leader in Israel, had heard many things about Jesus. He heard about His teachings and about how He had healed many that were sick. Determined to find out more about Jesus, Nicodemus came on night to talk with Him. What he heard came as a surprise. Let us continue as Nicodemus explains what happened.

In another drama from the same series, “The Man Who Lived in the Tombs,” Diana has this Intermission:

Program Host: Thank you for listening to “The Story Within.” Our story will continue in a moment. Seth, a demon-possessed man, dwelled among the Gerasene tombs. Roaming about unclothed, screaming, and cutting himself with sharp stones, he terrified everyone and could be controlled by no one. Family and friends tried to help, to no avail. Listen as Seth’s story continues.

In the series **The Story of Jesus**, Emily Filipi has this Intermission in one of her dramas:

Program Host: Thank you for tuning in to “The Story Within.” Our story will continue in a moment. Jesus took every opportunity to train His disciples. In today’s story, Jesus and John are having a one-to-one conversation. Let us return to our story as we find John, by Jesus’ side, learning important lessons.

p. Give your drama a title that can help “hook” the listener and make her want to listen.

Some examples:

Through the Roof (Mark 2)

Bleeding Because of Love (Acts 16)

The Girl Who Forgot to Open the Door (Rhoda, Acts 12)

Hagar: A Woman Who Found God in the Desert

Ruth: A Woman Who Found Romance in a Barley Field

A Meal Hosted by Ravens (1 Kings 17)

A Breakfast from Heaven (Ex. 16)

The Switch: Smelling Like Esau But Talking Like Jacob

You may want to use a subtitle to let our overseas partners know exactly what the drama is about.

7. Time the drama to make sure it fits the time frame of 20-25 minutes.

The only way you can accurately measure the time is to read the drama aloud with the proper pauses, etc., much as actors in a recording studio would read it.

I have found that around 4,000 words are 20 minutes. This is from the title page through the last page of the drama.

8. At the end of each drama, we will have a number of Questions and Answers.

These Questions are typical questions that listeners might ask about the drama. The Answers are given by the Program Host. We provide both Questions and Answers to our overseas partners. They use these questions to fill up the broadcast time. Sometimes they will use three minutes of Q. and A.; sometimes seven minutes of Q. and A., etc.

The following information is put before the Questions and Answers:

Questions and Answers

The Questions and Answers below are designed to be used following the broadcast of the drama. They are questions a typical listener might have after listening to the drama. The number of questions used will of course depend upon the amount of air time available at the conclusion of the drama. It may not be necessary to use all of the questions provided. Voices used for the questions should include: male and female; young and old; believers and non-believers. The Program Host should give all the answers to the questions.

Try to make both questions and answers conversational in nature.

The questions should be asked in a forthright manner. Persons asking the questions should reflect different attitudes and positions. Most of the questioners should reflect an openness and honest desire for the truth; some should reflect deep concern; some should reflect anxiety; some could reflect sarcasm or unbelief; some could even reflect anger. Occasionally a voice antagonistic to Christ and the Gospel could ask one of the questions.

The Program Host should use warm and friendly language and tone of voice. He should never talk down to a questioner in a demeaning fashion regardless of the question asked. He should never express shock or surprise at the question asked. He should speak in a manner that puts the questioner at ease. Some producers might want to use names. For example, a question might begin with: "My name is _____. Could you explain" or "My name is _____. Here is my question: . . ." The Program Host could

use the person's name in answering the question. The use of names is at the producer's option.

The Questions and Answers could begin by the Program Host saying:
“Thank you for listening to this drama. Now let us go to some questions that listeners like yourself have about what we have heard.”

9. Send the drama on its way with a prayer that God will use it to bless many persons and help them to trust Jesus as Savior and follow Him.