FOR ANY CHURCH PRODUCTION

The Final Six Weeks

Walk into opening night calm, with a cast that knows exactly what to do.

Fredrick & Moenike Custard

The Broadway Church Production & Dance System™

The plan we use for our own shows

START HERE

How many weeks until your show?

You don't need to read this whole kit first. Find your row. Start there.

WEEKS LEFT	START WITH	THEN
6 or more	Part 1, week 6	Follow the countdown one week at a time.
4 or 5	Part 2: the 15-minute triage	Go to your week in Part 1. Finish that lock list first.
2 or 3	Part 2: the 15-minute triage, tonight	Then Part 1, week 2. Send cast message 6 from Part 3.
1	Part 5: tech and dress rehearsal	Then Part 6: show day. Teach nothing new.

DO THIS TONIGHT · 15 MINUTES

Sort your show into three piles

1. Get a sheet of paper. List everything that isn't done yet.
2. Mark each thing **Keep**, **Make smaller**, or **Cut**. Part 2 shows you how.
3. Plan your next rehearsal around the Keep pile only.

That's it. You'll walk into your next rehearsal with a plan.

The Show Week Promise: use this kit for your show. If it doesn't make your show easier, email us at info@posmoe.com within 30 days after your show. We'll give you all your money back. And you can keep the kit.

Theater words like *blocking*, *cue* and *off book* are explained in "Words we use" at the back.

A NOTE FROM US

Your volunteers can do this

If you're reading this, your show is close. And it doesn't feel ready. That's normal. Almost every church show feels this way near the end.

We direct church productions. Right now we're counting down to CHOSEN, our show at The Faith Center in Sunrise, Florida. It opens December 20, 2026. This kit is the plan we're using for it. We wrote it down so you can use it too.

Six weeks out, our cast knew their lines. We were fixing where people stand and move. We were running Scenes 7 to 12 again and again so the changes between scenes got smooth.

The last six weeks are not for adding new things. They're for locking in what you have, in the right order.

Each week in Part 1 tells you what must be done and what can wait. When you're not sure, finish the lock list. Let the rest go.

We've seen what happens when a church does this well. At our DTG production in April 2026, the audience stood up at the end. And several people gave their lives to Christ. That's why we do this.

Your volunteers don't need to be stars. They need a clear plan and a calm leader. This kit is the plan.

Fredrick & Moenike

What's inside

Part 1	The six-week countdown
Part 2	The 15-minute triage: keep, make smaller, cut
Part 3	Messages for your cast, ready to send
Part 4	The show-night plan and cue sheet

Part 5	Tech and dress rehearsal checklist
Part 6	Show day, cast warm-up and prayer
Part 7	How to give notes without hurting feelings
Back	Words we use · What's next

PART 1

The six-week countdown

Each week has one goal. Finish the lock list before the week ends. The last column can wait. Don't feel bad about it.

WEEK	THE GOAL	LOCK THIS	THIS CAN WAIT
6	*Everyone knows the plan*	Pick your final cast. Send every cast member and family the rehearsal dates and the rule for missing rehearsal. Write down the order of the show. Pick a stage manager.	Costume details, set pieces, programs
5	*Every scene exists*	Stage every scene once, even roughly. Give everyone the music and practice tracks. Teach the dances for your two biggest songs.	Making things pretty, scene changes, special effects
4	*Nothing new after this week*	Teach all the dances. Lock the order of the show. Give the sound and lights team a list of what you need. Finish the costume list.	Cleaning up the dances, extra props
3	*See the whole show*	Run the whole show once. Only stop if someone could get hurt. Plan every scene change. Get the props and costumes. Start telling people about the show.	Lighting looks, extra scenes, anything not on the lock list
2	*Clean it up*	Run the whole show twice. Give notes after each run. Make every scene change take less than 30 seconds. Scripts down: everyone knows their lines. Write the show-night plan (Part 4).	New ideas. Write them down for next time.
Show week	*Rest the cast. Trust the work.*	Tech rehearsal, dress rehearsal, show. Teach nothing new. Keep notes short.	Everything else

The one rule: after week 4, add nothing new. A new song in week 2 makes every person in it feel unsure.

FROM CHOSEN

The hardest things on our lock list were cleaning up the opening dance in Scene 1 and making the changes between scenes smooth.

PART 2

The 15-minute triage

Behind? Take everything that isn't done. Put each thing in one of three piles. Do it on paper, in 15 minutes, before your next rehearsal.

KEEP

The audience must have this

- The big moments in the story, and the ending. People remember the ending most.
- Every time someone walks on or off stage. Clean entrances make the whole show look ready.
- Your biggest group song. Clean it until everyone starts and stops together.

MAKE SMALLER

Simpler still works

- Dances: keep the best 8 counts and repeat them. Everyone moving together looks better than hard steps.
- Group shapes on stage: if a change isn't working, freeze everyone in the best one.
- Scene changes: fewer set pieces. Name who moves each one. Under 30 seconds.
- Solos: if a singer isn't ready, add two more voices. A trio sounds planned.

CUT

Nobody will miss this

- Any song added after week 4.
- A scene that says the same thing as another scene.
- Any special effect you can't get right in one try, like fog or video changes in the middle of a song.

When you're behind, use rehearsal like this

ORDER	WHAT TO DO
1	15 minutes: warm up and share news
2	Work on your hardest scene change
3	Run the part of the show around it
4	Give notes. Never spend a whole rehearsal on one dance.

FROM CHOSEN

We cut lines in Scenes 4 and 5. We took out words that said the same thing twice. The main message got clearer. The story moved faster. The audience stayed with us.

PART 3

Messages for your cast

Copy. Fill in the **[brackets]**. Send. Keep texts short so people can read them fast. Send emails to the cast and their families. We change each message a little for the person we're sending it to. You should too.

1 · WEEK 6 · THE PLAN (EMAIL)

Subject: [Show name]: our plan to opening night

Hi everyone,

Our show is [date] at [time]. Here's how we get there together.

Rehearsals: [days and times] at [place]. The full calendar is attached.
Can't come? Tell [name] at least 2 days ahead at [phone or email]. When one person is missing, the whole cast can't practice their part. Please keep these dates.
Practice: songs and scripts are at [link]. Ten minutes a day makes rehearsal easier for everyone.

Thank you for saying yes. This is going to be beautiful.
[Your name]

2 · THE DAY BEFORE EACH REHEARSAL (TEXT)

Tomorrow: [time] at [place]. We're working on [scenes or songs]. Bring [what to bring]. Can't come? Reply by [time] tonight. See you there!

3 · MISSED A REHEARSAL (TEXT, JUST TO THEM)

We missed you tonight! We worked on [scene]. Here's the video: [link]. Can you watch it before [next rehearsal]? Thanks for sticking with us.

4 · WEEK 4 · THE SHOW IS SET (TEXT)

Big day: the show is set. Nothing new from here. Every rehearsal now makes what we have better. Please know your lines by [date].

5 · WEEK 2 · KNOW YOUR LINES (TEXT)

Scripts down starting [date]. Still shaky on a line or a song? Practice with [link] for 10 minutes today. You've got this.

6 · SHOW WEEK · WHEN TO ARRIVE (EMAIL)

Subject: Show week: when to arrive

Tech rehearsal: [date]. Arrive at [time]. Done by [time].
Dress rehearsal: [date]. Arrive at [time], in full costume and makeup.
Show: [date]. Arrive at [time]. Doors open at [time]. The show starts at [time].

Eat before you come. Bring water, [costume items], and a good night's sleep.
Families: pick up at [time] at [door].

7 · THE NIGHT BEFORE THE SHOW (TEXT)

Tomorrow we tell this story. You're ready. Sleep. Drink water. Come at [time], calm. We're proud of you.

8 · THE MORNING AFTER THE SHOW (TEXT)

Thank you. What you gave last night mattered more than you know. [One moment you loved.] Rest today. We'll share photos soon.

FROM CHOSEN

How we filled these in for our show

WHAT	WHAT WE USED
Show	CHOSEN: The Story Before the Manger. Sunday, December 20, 2026, 6:00 PM, at The Faith Center in Sunrise, FL
Rehearsals	Wednesday and Thursday, 6:30 to 9:30 PM. Saturday, 10:00 AM to 2:00 PM
Can't come?	Tell our lead administrator at least 2 days ahead
Practice	Songs, scripts and rehearsal videos on our cast website
Scripts down	November 7
Tech rehearsal	Thursday, December 17, 6:30 to 9:30 PM
Dress rehearsal	Saturday, December 19, 10:00 AM to 2:00 PM, full costume and makeup
Show day	Arrive 3:00 PM. Doors open 5:30 PM. Show starts 6:00 PM.
What to bring	Dance shoes, stage makeup, baby wipes, black underclothes for fast costume changes, extra hair pieces
Pick-up	Door 5 in the lobby
Day-before text	"Tomorrow we're working on Scenes 7 to 12: acting and dancing. Bring dance shoes, your script and a snack for the 15-minute break."

PART 4

The show-night plan

This is the one sheet everyone follows on show night. Print a copy for the sound and light booth, the stage manager, and each side of the stage. If it's not on the sheet, it doesn't happen.

Run of show

One row for each moment, in order. The first three rows are examples.

#	TIME	HOW LONG	WHAT HAPPENS	WHO'S ON	SOUND	LIGHTS	STAGE	NOTES
1	5:55 PM	5 min	Welcome	Pastor	Mic 1 on	Room lights half	Curtain closed	"Phones off"
2	6:00 PM	4 min	Opening song	Full cast	Track 1	Cues 1 to 4	Risers out	Kids walk in from the left
3	6:04 PM	30 sec	Scene change	Crew A	Soft music	Blue light	Move risers off	Under 30 seconds
4								
5								
6								
7								

Cue sheet

For the sound and light booth. One row for each change.

CUE	TYPE	WHEN (THE LINE, SONG OR ACTION)	WHAT HAPPENS	WHO CALLS IT
L1	Lights	Pastor says "let's begin"	Room lights off, stage lights on	Stage manager
S1	Sound	Stage lights are all the way up	Track 1 plays	Stage manager
L2	Lights	Last note of Track 1	Blue light	Stage manager

CUE	TYPE	WHEN (THE LINE, SONG OR ACTION)	WHAT HAPPENS	WHO CALLS IT

How to fill it in: use a stopwatch at your first full run in week 2. Fix it at tech rehearsal. Every scene change gets a row and a person's name. "When" is always something people can see or hear. Never "when it feels right." Need more rows? Print this page again.

PART 5

Tech and dress rehearsal

Tech rehearsal is for the crew. Dress rehearsal is for the cast. At tech, actors just walk through so the booth can set the sound and lights. At dress, no one stops unless someone could get hurt.

Before tech rehearsal

- [ ] Show-night plan and cue sheet printed for the booth, the stage manager and both sides of the stage
- [ ] Every mic has a name on it and works
- [ ] Tape marks on the floor for every set piece and key spot
- [ ] Backstage paths are clear, with glow tape or small lights
- [ ] Props table is set up and labeled
- [ ] One person is picked to call every cue

At tech rehearsal

- [ ] Go through every cue in order. Skip the talking between cues.
- [ ] Time every scene change. Fix any that take over 30 seconds.
- [ ] Sit in the back row and on both sides. Can you see everyone?
- [ ] Test every mic as loud as it will be at the show

Before dress rehearsal

- [ ] Every costume is on a hanger with a name tag. Fast-change costumes are set out.
- [ ] A hair and makeup plan for each person, and who helps who
- [ ] Water and snacks backstage
- [ ] Families know pick-up time and which door

At dress rehearsal

- [ ] Run the whole show at full speed, start to finish
- [ ] Only stop if someone could get hurt
- [ ] The stage manager writes notes. You give them after, in 15 minutes or less.
- [ ] Practice the bow and walking off
- [ ] Tell the cast one thing that went well before any notes

- [ ] Fix the cue sheet and print it again

PART 6

Show day

Start at showtime and count back. Write your real times in the second column the week before.

BEFORE THE SHOW	YOUR TIME	WHAT HAPPENS	WHO
3 hours		Crew arrives. Check tape marks, props, sound and lights.	Stage manager, crew
2 hours		Cast arrives. Sign in. Costumes, hair and makeup.	Cast, costume team
90 minutes		Mic check for every performer, in costume	Sound, cast
60 minutes		Cast warm-up (below), then quiet time	Director
45 minutes		Doors open. Cast stays out of sight from now on.	Ushers
15 minutes		Prayer circle	Director, pastor
5 minutes		Places. Stage manager checks the booth and both sides are ready.	Stage manager
0		Showtime	Everyone

The 5-minute cast warm-up

1. **Breathe, 1 minute.** Breathe in for 4 counts. Hold for 4. Breathe out for 8. Do it three times. This calms nerves fast.
2. **Move, 1 minute.** Shake out your arms and legs. Roll your shoulders. Gently roll your neck.
3. **Voice, 1 minute.** Hum "mmm" from low to high and back. Flap your lips like a horse. Then say the first line of the show, all together.
4. **Focus, 1 minute.** Find a partner. Look them in the eye. Say "I've got you."
5. **Energy, 1 minute.** Do 8 counts from the opening song, full out, together.

The prayer moment

Stand in a circle. Hold hands or put a hand on a shoulder. Keep it under three minutes. Thank God for each person by name if you can. Pray for the people in the seats who need this story tonight. Then give the night to God. End with one word the cast picked together.

FROM CHOSEN

Our Circle of Purpose

The prayer and cheer we use with our cast before every show. It takes under three minutes. Change the words to fit your church.

GATHERING · 20 TO 30 SECONDS

Cast and crew form a circle, joining hands or placing hands on one another's shoulders.

DIRECTOR

"Look around this circle. Every person standing here was brought into this production for a reason. Every sacrifice, every rehearsal, and every challenge has led us to this moment.

Tonight, remember that we are not simply performers. We are vessels being used to tell God's story. This is ministry, and every one of us has been CHOSEN for a purpose."

PRAYER

"Heavenly Father,

We thank You for every person in this circle. Thank You for their lives, their gifts, their sacrifices, and their hearts to serve.

Lord, we invite Your presence into this sanctuary. Go before us and prepare every heart that will enter these doors tonight.

Some will come seeking hope, healing, peace, restoration, or answers. Father, let them experience something greater than a theatrical production. Let them encounter YOU.

Anoint every actor, dancer, singer, musician, and crew member. Let every word, every movement, every note, and every scene bring glory to Your name.

Remove fear, anxiety, and distractions. Replace them with confidence, unity, excellence, and peace.

Father, we surrender this production and its outcome completely to You. Whether we receive applause or standing ovations, let our greatest celebration be the lives that are changed and the souls that are saved.

May everything we do tonight point people back to Jesus.

In Jesus' mighty name, Amen!"

OUR FINAL DECLARATION

"CHOSEN Family, we are ONE family, with ONE mission, serving ONE God! We were not brought together by accident. We were brought together for an assignment. So when I say, 'WHO ARE WE?' I want you to declare it with everything you've got!"

Director: "WHO ARE WE?"

All: "CHOSEN!"

Director: "WHO ARE WE?"

All: "CHOSEN!"

Director: "AND WHO GETS THE GLORY?"

All: "GOD!"

One final squeeze of hands. The circle breaks, and everyone moves into position, unified in purpose.

PART 7

How to give notes without hurting feelings

Volunteers don't get paid. They come back because they feel valued. Good notes help people get better. And they make people want to come back.

Every time you give notes

1. Start with what went well. Be exact. "Everyone walked on together in Scene 3 for the first time."
2. Give notes to the whole group first. Then to one person. No one feels picked on.
3. Give one-person notes in private or in writing.
4. End with the one thing everyone should work on next.

Keep it under 15 minutes. After that, people stop listening.

Every note: what, why, try

WHAT	The exact moment. "On 'joy to the world,' your arms go up late."
WHY	Why it matters to the story. "When everyone lifts together, it looks like a celebration."
TRY	One thing to do. "Start lifting on the word 'joy.'"

Say this, not that

DON'T SAY	SAY
"That was wrong."	"Let's try it this way."
"You need more energy."	"Say that line to the back row."
"Why don't you know this yet?"	"Which part is still hard? Let's fix that part."
"Everyone was messy."	"We split apart on count 5. Let's fix count 5."
"Don't be nervous."	"Breathe out for 8 before you walk on."

When someone is having a hard time: talk to them alone. Ask what's hard. Offer one way to make it easier. No one should find out in front of everyone that their part got smaller.

FROM CHOSEN

In Scene 6, Mary tells Joseph she is going to have a baby, and he is not the father. We gave one note. Mary reaches for Joseph. He steps back and won't let her touch him. We added no new words. But now the audience can see the hurt.

AT THE BACK

Words we use

Blocking	Where each person stands and moves on stage
Off book	Knowing your lines without the script
Run, run-through	Doing the show from start to finish
Cue	A planned change in sound or lights
Cue sheet	The list of every cue, in order
Run of show	The show-night plan: every moment, in order, with times
Stage manager	The person who runs the show from backstage and calls the cues
Booth	Where the sound and light team sits
Tape marks (spike tape)	Small pieces of tape on the floor that show where things go
Tech rehearsal	Practice for the sound and light team
Dress rehearsal	The last full practice, in costume, just like the real show
Places	"Go to where you start the show"
Counts (8 counts)	How dancers count the beat: 1 to 8, then again

AFTER THE SHOW

What's next

The week after the show matters too. Do these three things within seven days:

- [ ] Thank every volunteer by name. Tell them one thing they did well.
- [ ] Reach out to first-time guests while the night is still fresh
- [ ] Write down what you'd keep, change and cut next time, while you still remember

We're making a Post-Show Growth Kit to help with all three. It will have guest follow-up messages and a one-page report for your church leaders. We'll email you when it's ready.

STUCK RIGHT NOW?

Book a Rescue Session

Send us a video of your rehearsal. We'll watch it. Then we'll meet with you on Zoom for 45 minutes. You'll leave with a written plan for the rest of your rehearsals. To book, email us at info@posmoe.com and write "Rescue." We'll send you the link.

YOUR NEXT PRODUCTION

Want us to direct it with you?

We work with a small number of churches each year. We direct your production with you, from picking the cast to the final bow. Christmas, Easter, a musical, or a special event. Book a free 20-minute call: posmoe-pro.systeme.io/7f292f33

Thank you for doing this work. Your church will remember it.

Fredrick & Moenike

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