



## Suggestions for Stake Preparation & Staging

Date	Action	Topic or Resource
<p><b>July 2018</b></p>	<p><b>Watch the promotional video</b> to understand the tone for this devotional (link available <a href="#">here</a>).</p> <p><b>Read</b> the Stake Presidents Information Pack to understand the suggested programme (link available <a href="#">here</a>).</p> <p><b>Decide</b> if your stake will:</p> <ul style="list-style-type: none"> <li>⊘ Do nothing special this Remembrance Day.</li> <li>⊘ Invite members to research their WW1 genealogy and take these names to the temple before 11/11/18.</li> <li>⊘ Invite Youth, YSA and members to participate in the “11 Days of Remembrance” from November 1-11.</li> <li>⊘ Suggest that wards might choose to attend the morning wreath laying in their local area this year.</li> <li>⊘ Have an evening devotional of WW1 stories, memorabilia and songs that members can source themselves.</li> <li>⊘ Have an evening devotional using the “Voices of the Great War” script written for the occasion. See notes on Staged Reading in the “Guidance” section.</li> <li>⊘ Have an evening devotional with no local performance, but stream Hyde Park stake’s performance into your stake centre (it will be broadcast on 11/11/18).</li> </ul> <p><b>If your stake president decides to include the last option (perform the “Voices of the Great War” devotional), then:</b></p> <p><b>Decide which date</b> best suits your stake to put this on.</p> <ul style="list-style-type: none"> <li>– You may choose to hold the event on the evening of Sunday 11<sup>th</sup> November or choose another date in November (e.g. Friday 9<sup>th</sup>, Saturday 10<sup>th</sup>).</li> <li>– You may choose to perform it more than once on Remembrance Day weekend.</li> <li>– You may also wish to join up with neighbouring stakes and work together.</li> </ul> <p>Assign a stake <b>Remembrance Day</b> Coordinator to this programme.</p>	<p>Video</p> <p>Stake Presidents Information Pack</p> <p>11 Days of Remembrance Countdown Calendar poster</p> <p>Voices of the Great War script and workshop video</p> <p>Date selection</p> <p>Coordinator</p>
	<p>Assign a <b>Director</b> Assign a <b>Chorister</b></p> <p>Read “Guidance on Staging” / “Directing with Love” later in this document.</p>	<p>Director Chorister</p>

	<p><b>Director, Chorister &amp; Event Coordinator to decide on scale and nature of stake production</b></p> <ul style="list-style-type: none"> <li>- Decisions such as whether it will take place in the chapel or cultural hall will determine the need for subsequent assignments to be made.</li> <li>- read the script (link available <a href="#">here</a>)</li> <li>- watch the workshop readthrough video [Note, not in costume and no choir] (link available <a href="#">here</a>)</li> </ul>	Level of production
	<p><b>Other Committee members assigned:</b> Share the workload! Ideas for assignments for Committee members include:</p> <ul style="list-style-type: none"> <li>- Costume Supervisor (if desired)</li> <li>- Set designer / Stage Manager (if desired)</li> <li>- Technical Supervisor (Lighting &amp; Sound)</li> <li>- Marketing/Social Media (if desired)</li> <li>- Historian / Family History Library resource (if desired)</li> </ul>	Committee
	<p><b>Schedule &amp; begin regular Committee coordination meetings</b> You may choose to hold weekly or fortnightly meetings. These might be by phone or on an Internet conference site when meeting in person is difficult.</p>	Committee meetings
	<p><b>Book the chapel/cultural hall for rehearsals and the event itself through the Bishop/Building Coordinator</b> Be mindful of existing ward/stake usage and the need to book additional rooms such as changing areas, storage, catering etc. rather than solely the stage and cultural hall (or the chapel itself).</p>	Book the meetinghouse
	<p><b>Technical Supervisor to assess what lighting and sound options available already within the stake</b></p>	Lighting & Sound
	<p><b>Consider who to send <i>Save the Date</i> VIP Invitation to (e.g local MPs, Mayors, other dignitaries &amp; special guests)</b> You may not be ready at this point to send an invitation with all the details of the event, but booking the evening in the diary of such individuals can be done through a simple flyer, or even by email. A pre-designed VIP template is available via this <a href="#">link</a></p>	Create a list of Guests
	<p><b>Begin searching for local stories</b> Should you wish to use them in your production or pin up pictures, etc, on a memorial board or “stake family tree”. <i>See local stories section in the supporting documents.</i></p>	Local Stories
	<p><b>Download and review the script and music</b> via this <a href="#">link</a></p>	Script
	<p><b>Director, and other assigned Committee members, to begin the casting process.</b> The full production includes 12 male and 8 female roles (20 people on stage), plus choir.</p>	Casting
	<p><b>Chorister to invite individuals to join the choir &amp; invite local musicians to be involved</b> This is a great opportunity to include a large amount of individuals in the production and reach out to those who may not normally take part in such an activity. Perhaps your local Royal British Legion would like to involve their band members?</p>	Choir & Musicians

<b>August 2018</b>	<b>Technical Supervisor to arrange any needed additional Lighting &amp; Sound equipment</b>	Plan the Lighting & Sound
	<b>Review promotional materials (posters etc) you might like to use in your stake. See ideas <a href="#">here</a> and <a href="#">here</a>.</b>  Ask members to invite their family, friends and neighbours.  Consider the Interfaith outreach opportunities.  Consider how you will keep track of the numbers attending.	Posters  Awareness  Interfaith  Ticketing
	<b>Begin local promotional campaign to raise awareness in the stake.</b>  <b>Discuss social media ideas (Facebook, Instagram) from National Public Affairs Team</b>	Marketing  Social Media
	<b>Send full, formal invitation to local MP, dignitaries and other special guests</b>	Send VIP Invites
	<b>Cast and choir rehearsals to be scheduled</b> It may be helpful to schedule a start in September, after summer holidays. Send materials for cast to learn.	Rehearsal schedule
<b>September 2018</b>	<b>Begin rehearsals (cast, choir and crew)</b>	Rehearsals begin
	<b>Front of House planning</b> While the Director and other key Committee members will concentrate on the content of the evening, don't forget to ensure that attendees have a positive all-round experience by thinking about parking, ushers, refreshments (if desired) etc.	Front of House
<b>October 2018</b>	<b>Continue with rehearsals and Committee meetings</b>	
<b>2<sup>nd</sup> November 2018</b>	<b>Confirm attendance list of members, friends, VIP guests</b>	Attendee List
	<b>Arrange catering, members to bring a plate, etc, if a "munch &amp; mingle" is desired.</b>	Catering
<b>w/c 5 November</b>	<b>Lighting &amp; Sound equipment to be set up</b>	Lighting & Sound
	<b>Set &amp; props to be installed (if necessary)</b>	Set & props
	<b>Ushers and carpark attendants (eg Youth) assigned</b>	Ushers
	<b>Dress Rehearsal a few days before the event</b> Make sure to go through not only the script and musical elements to the evening, but check at this point that the experience of each attendee has been thought about through Front of House preparations	Dress rehearsal
<b>1-11 November 2018</b>	<b>Reminders in each local unit's sacrament meetings of the upcoming stake event</b>	Reminders
	<b>Stake Event – 11 Days of Remembrance: "Voices of the Great War"</b>	

# Supporting Information

## —Guidance on Staging—

**Alphabetically organised**

### **Casting**

You may wish to invite members of the Stake to submit their interest, rather than casting being done on an invitation only basis. Casting should be done prayerfully, considering not only the talent and experience of those wishing to take part, but also the willingness to serve and spiritual desires of those who audition. Practical considerations, such as family commitments, should also be considered, with families encouraged to participate together wherever possible.

The casting/auditions process should be open, uplifting and a positive experience for all involved. If auditions are held, the objective of these should be to build the confidence of each participant and facilitate spiritual experiences as they read powerful materials created for the event.

*See section: Directing with love*

### **Event Coordinator**

The Event Coordinator will oversee all aspects of planning for the event, including scheduling meetings, budget management, recommending individuals to be called/assigned to the organising committee and other key roles and providing leadership and support. This individual does not necessarily need to have an artistic background, but should be able to lead with love and understand the project from a wider perspective. Good relationships with local leaders will be key to the success of the event. It will also be important for the Event Coordinator to be in communication with the appropriate Priesthood Leaders, e.g. Bishop/Member of the High Council or Stake Presidency, depending on what the Stake Presidency wish.

The Event Coordinator focuses on the objectives of the activity and ensures that these are kept in mind at all times so that the purposes of the event are not lost. The Event Coordinator provides a link between the Director, Chorister and Stage Manager (who form the key artistic leadership team) and all other assigned individuals.

*See section: Directing with love*

### **Choir**

The formation of a choir for the event should yield an opportunity for many members to participate in the event, as well as other groups from the local community.

### **Committee**

The event Committee will counsel regularly about preparations and how plans for the event are ensuring that objectives are being met. More important than experience or skill in any particular area to which they are assigned, is a willing heart and desire to serve.

The Committee will meet regularly, either in person or via phone/internet. These meetings should be spiritually edifying in addition to being practical, with specific action points helping each individual to know how they can best serve.

*See section: Directing with love*

## **Director and Chorister**

The Director and Chorister will be the artistic leads for the event. In a spirit of close collaboration with others, the Director and Chorister will determine the portions of the script to be used, the musical items, the set and costume decisions and all other artistic content for the evening.

In doing this, the Director and Chorister should not lose sight of the needs of individuals participating in or attending the event. The Director and Chorister should ensure that both participants and audience members feel inspired and lifted by both participation in and attending the performance.

The Director particularly may want to view the workshop video provided [here](#) for ideas of how scenes might be staged (Note this video was the Hyde Park cast's first rehearsal, and is a "rough cut" with no choir or costumes, but very useful to see the content and flow). Instructing actors to direct their dialogue straight out into the audience rather than to their scene partner(s) is an artistic choice that may be effective. Letters and narrations bear greater impact when said directly to the audience, whether to an imagined partner, or literally speaking directly to the audience members who are present. You may decide that the cast can have their scripts in their hands, that they may put down during their own scene, or bring up with them, depending on the style of production you choose to do.

You may wish to have your local Stake Music Director as the Chorister.

*See section: Directing with love*

## **Directing with Love**

The Director and Chorister should consider the guidance below as the top priority, with best theatre and storytelling practices as merely an element for engaging the audience and transmitting the message. When in practice, these guidelines will produce the most artistically satisfying and spiritually impactful event possible.

*From the "Saviour of the World" production guidelines:*

"Fully realizing the spiritual potential of [the event] requires a unique approach to working with participants. Directors of traditional productions tend to focus primarily on telling the story of the play, the portrayal of characters, the artistry of theatrical elements, and so on. Leaders of Church productions should focus primarily on helping members and families spiritually prepare to share the gospel. Therefore, leaders should ensure that all aspects of rehearsals and performances are based on gospel principles of leadership, service, and brotherly love, and should include regular opportunities for gospel teaching and learning, the bearing of testimonies, and expressions of encouragement, support, and appreciation. The entire production effort should be a demonstration of the gospel in action, encouraging members to strive to "bear one another's burdens" ([Mosiah 18:8](#)) and be "of one heart and one mind" ([Moses 7:18](#))."

Remember the 5 L's. Love, Learn, Lift, Listen, Lead.

## **Eleven Days of Remembrance**

Across the UK from November 1 to November 11, the Church is sponsoring the 11 Days of Remembrance, in which each of the 11 days leading up (and including) to Remembrance Day is used to perform acts of service, to honour the memory of those who fought and died in The Great War. Each day has its own theme and supporting materials, based on the values that shine through in the historical letters and journals written by soldiers on The Front. These themes tie in beautifully to Duty to God and Personal Progress, with the added focus of turning our hearts to our fathers. Stake leaders may want to consider embracing these 11 days as a meaningful and powerful way to do good in the local community, to promote temple worship to all members but particularly our Youth and YSA, and even to share the 11 days concept and materials with those of other faith, community groups, local councils etc.

## **Family History**

Consider how to promote the resource of your local Family History Library and local family history consultants to help members, friends and the whole local community seek out their WW1 ancestors in the lead-up to November.

## **Front of House**

An individual or group should be assigned to welcome audience members to the chapel and help ensure a reverent and inviting environment. You may wish to have a video feed of the event in a side-room for young children who become restless, allowing the parents to continue viewing and not feel unable to attend.

## **Invited Guests**

You are encouraged to begin inviting VIPs (MPs, mayors, clergy, teachers, media, Royal British Legion, etc) as early as possible. You may wish to have a small gathering in a side-room before the performance begins, allowing VIPs to mingle with local church leaders and for those leaders to welcome guests to the building and performance. Your local Stake or Ward Public Affairs representative can assist with these preparations, using the contacts they have with local dignitaries and media to gain appropriate attendance and coverage of the event.

## **Less Active Members**

Properly encouraged, our less active members and non-LDS family members may join the Saints socially in ways they may not ordinarily choose to. As the UK focuses on the 100 Year Anniversary of WW1, interest in genealogy will peak across all levels of British society, not necessarily as a token of faith, but as a point of social interest. The spirit of Elijah is an active force this year. As people's hearts are turned to their fathers, it is an ideal climate for stake and ward leaders to encourage less active members and part-member families to join the Saints in a local wreath laying ceremony, in WW1 genealogical efforts, in the 11 Days of Remembrance service programme, or in the stake devotional evening. These activities offer a unique "non preachy" opportunity to reach out, join arms, and do good together. As hearts are touched, there's no telling where it might lead.

## **Lighting & Sound**

The technical aspects of the performance should be adapted according to the needs and resources of each stake and the skills of individuals within each area. Lighting and Sound should be used to help audience members focus on the words and messages being shared, rather than being a distraction. Ensure that sound levels are such that both spoken dialogue and songs can be heard throughout the audience.

## **Local Stories**

On the night of the performance you may wish to create a memorial tree/display with photos, letters, journals, or other memorabilia of the WW1 ancestors who were soldiers/nurses etc of your local members or VIP guests. You might also wish to add a small scene in the suggested script with the story of a local soldier or other individual whose descendants now reside in your stake. There are endless possibilities. This should be done prayerfully and with consideration of the needs of your local stake. Your local historian or family history consultant is an ideal resource to help members locate these people and stories. You may wish to announce across the stake that you are seeking these stories, consider what people provide, and adapt your November devotional to include these (and use your stake social media, Facebook, Instagram etc as a forum for members to share these stories with others).

## **Marketing**

Publicity for the event should have two focuses: 1 – an internal effort aimed at local members, 2 – an external campaign inviting local people to attend. Your stake public affairs director can advise and provide resources to assist in this effort. If your stake doesn't have a stake public affairs director, help is available from [watson@ldschurch.org](mailto:watson@ldschurch.org).

### *Internal promotion*

Ensure posters are displayed at all local units as soon as possible. Encourage participation in the auditions for speaking roles and for members to join the choir. Local Bishops might consider announcing the event is happening as soon as materials are made available (July) and then regularly remind the congregation of the event over the coming months.

### *External promotion*

Working with Public Affairs specialists, utilise opportunities to advertise the 11 Days of Remembrance programme and/or your stake's Voices of the Great War devotional through local print and online newspapers, blogs, local radio and with posters in shops and other community venues. These efforts could generally be focused during the two months leading up to the event and linked with the 11 Days of Service initiative, inviting local people to join with members in remembering their ancestors through service.

## **Musicians**

Though the presentation will be possible with just piano accompaniment, you may wish to also include other musicians, particularly violin, viola or cello. Vocal music, and 8-piece Orchestral Music is available. There will also be a pre-recorded track available to download in the upcoming months. Please tell your stake public affairs director if you like a copy of this music.

## **Script**

There is a full script available via this [link](#). This script has been prayerfully prepared and the stories shared are taken from real historical journal entries, letters and diaries of real-life individuals from the WW1 era. You may decide to do the entire production, or simply do it as a stage reading in the chapel. You may choose to perform parts of the script or make your own adaptations for your local unit (see next Section for guidance should you wish to create your own production). You may also decide to shorten the script where needed by removing scenes as necessary. However, it is not encouraged to cut lines within scenes themselves. As mentioned in the *Local Stories* section, you may also wish to consider adding, or replacing, a scene with the story of a local veteran from WW1 or other individuals from the period. Whether you decide to create your own script or use the prepared script (55 minutes long), we recommend the total devotional run no longer than 90 minutes.

## **Stage Manager**

A Stage Manager should be assigned to work alongside the Event Coordinator and Director. The Stage Manager will liaise with the performers, print and copy scripts, coordinate with sound and lighting, book rehearsal venues and other such tasks. For the performance itself, the Stage Manager will give cues to sound and lighting operators and assist the cast members with any 'backstage' concerns. *See section: Directing with love*

## **Staged Reading**

You may decide to keep the production simpler, and allow the performers to do it with their script in hand in the cultural hall or Pulpit with music, or you may decide to do it fully staged with costumes etc

## **Temple**

If properly encouraged, our members may do more family history research and temple service in 2018 than any recent time. The reason is that as the UK focuses on the 100 Year Anniversary of WW1, interest in genealogy will peak across all levels of British society, and across all faiths. The spirit of Elijah is an active force this year. As people's hearts are turned to their fathers, it is an ideal climate for stake and ward leaders to encourage members to seek out their WW1 ancestors and complete their saving ordinances in the temple. Youth and YSA leaders may find this particularly compelling because both age groups are required to take ancestors through every ordinance, and efforts

could be made to identify WW1 ancestors, give priests with temple recommends the opportunity to perform the baptisms in the temple for these people, and have endowed YSAs complete the initiatories, endowments and sealings. Then should they attend a wreath laying ceremony on November 11, or as wards observe the two minute silence in their sacrament meetings, it can be these actual people that our Youth, YSA and adult members remember as family. This could change forever how our young people connect to the temple, and how they commemorate Remembrance Day for the rest of their lives. If they involve their friends in the research element, it is possible many opportunities for gospel discussions and member missionary work will result.



# —Suggested Programme—

A full-length script and supporting music is available to download, however if you would like to create your own event, there are some creative ideas you may wish to use below. At the bottom of the document are some additional resources that you may find helpful.

Whether you decide to create your own script, or use the prepared “Voices of the Great War” script, the production should run no longer than 90 minutes. The script has a running time of just under 60 minutes.

The Guidance on Staging/Supported information notes will be helpful to refer to throughout your rehearsal and organisational process, particularly the section “Directing with Love”.


## *Guidance for creating your own programme*



*(rather than using the pre-written script)*


When thinking about readers, you may consider having every age and gender represented. You might have opportunity for a primary age boy or girl to read a letter, to involve young men and young women, Relief Society Members, Melchizedek Priesthood holders—those younger and older. It may also be nice to ask local service men and women to get involved, including your local Armed Forces or Royal British Legion. For example, if you have a letter from a Nurse who served during WW1, it might be nice to have their letter read by an actual nurse in your Stake to stand in their shoes, etc. You should seek the guidance of the Holy Ghost to choose among the many creative possibilities and do what is appropriate for your Stake and how you can best honour those who have gone before.

A few things to remember: the letters we have suggested are merely suggestions. The most powerful letters you could use may be that of local service men and women during WW1, or of ancestors of those in your Stake. You could try and obtain these either through online research, through your family history representative to identify descendants of those named on the cenotaphs in your local area, or even requesting local members share family history stories that may be appropriate.

Visuals can be a powerful tool. You may wish to project images throughout the evening, if you so choose, it's important to ensure they complement the presentation whilst people read or music is being played etc.

Suggested Length of Time		Description
15 minutes	<b>Prelude</b> 	<b>Ideas</b> <ul style="list-style-type: none"> <li>• Pianist, or if a violinist, cellist, etc in the ward or community who would like to play – potential scores suggested in pack</li> <li>• Include a playlist that can be played over the speaker system in pack</li> <li>• World War I imagery projected</li> </ul>
3-5 Minutes	<b>Opening</b>	<b>Ideas</b> <ul style="list-style-type: none"> <li>• A group of young and middle aged men, in uniform enter the chapel at start time singing WWI songs –</li> </ul>

		<p>walk down the aisles singing – gather together at the front, and sing two or three short songs</p> <ul style="list-style-type: none"> <li>• If a smaller unit – could begin with soloist entering, in uniform, walk to the front singing and take the stand. Sing a few songs.</li> <li>• “Flash mob style” – could work in uniform or in contemporary clothing, mingling with audience, and when given the nod to begin, one person stands and starts to sing, others join them. They make their way to the front. Could work either in contemporary clothing, or in Uniform (Soldier, Nurse, Ammunition/Factory worker, etc)</li> </ul>
<b>3 minutes</b>	<b>Welcome</b>	Welcome, acknowledging why we are all here this evening, recognising any local dignitaries or special guests attending, and inviting us to offer a prayer of remembrance and gratitude. Welcome could be done by the Stake President
	<b>Congregational Hymn</b>	See <i>Song Suggestions</i>
	<b>Prayer</b>	Prayer could also be offered by a visitor of another denomination
<b>5 minutes</b>	<b>Narration</b> 	Brief narration on <b>Signing up for War</b>
	<b>Reading</b>	Letter/ journal Entry shared – Mothers experience of her son signing up to war, a soldier sharing his experience of signing up—many such real accounts exist. <i>See additional resources at the bottom</i>
<b>10 minutes</b>	<b>Narration</b> 	Introducing the next section on present day <b>youth honouring the fallen</b>
	<b>YOUTH HONOUR THE FALLEN:</b>	<b>Ideas</b> <ul style="list-style-type: none"> <li>€ Shared by local units’ youth (young men and young women) They project images of their great grandfather or great, great uncle and tell the audience about them.</li> </ul>

		<p>€ <i>If no personal connection for youth then then someone in ward researched local fallen soldiers. 3-5 local stories</i></p>
	<p><b>Narration</b></p> 	<p>Link to last section and introduce next - <b>How the Men would sing songs to keep their spirits up</b></p>
<p><b>5 - 7 mins</b></p>	<p><b>Musical Item: Potential Song Suggestions:</b></p> <p>From the trenches or to keep a smile on</p> <p>It's a Long way to Tipperary</p> <p>Pack Up Your Troubles</p> <p>Hanging on the Old Barbed Wire</p> <p>We're here because we're here</p> <p>Take Me Back to Dear Old Blighty</p> <p>Gassed Last Night</p>	<p>€ Option to get congregation to join in - if local leaders feel appropriate</p> <p>€ <i>Ideas: Between 3 to 15 soldiers in uniform (members) who take the audience through a melody of songs which the soldiers would have sung at the front.</i></p> <p>€ Women singing in the munition's factory; they sang to cheer the widows who worked there whose husbands, all sailors, had just been killed</p> <p>€ Both comic and rousing songs from the front interwoven with poignant monologues/duologues about the incredible bond of friendship and camaraderie men spoke and wrote of during WWI. Rest of group hums under the spoken words.</p> <p>€ Staging idea: we see men building "trench" with sandbags as they sing/speak to us</p>
	<p><b>Narration</b></p>	<p>Narrator(s) link to last section and introduce next:</p> <p><b>COURAGE IN THE DARKNESS</b></p>
<p><b>7 minutes</b></p>	<p><b>LETTERS FROM THE FRONT - "COURAGE IN THE DARKNESS"</b></p>	<p>Duologues of letters shared between loved ones, perhaps using the same characters from previous scenes:</p> <ul style="list-style-type: none"> <li>€ Soldier and Mother</li> <li>€ Letters between Husband and Wife</li> <li>€ Father to Son</li> </ul>



- € Etc
- € Musical Item: Female soloist - 'Keep the Home Fires Burning'
- € Good resource: Letters to loved ones:  
<https://www.iwm.org.uk/history/letters-to-loved-ones>

**Narration**

Narrator(s) links to last section and introduce next:  
**ON THE FUTILITY, BUT ALSO THE HOPE, BEAUTY, KINDNESSES AND LIGHT FOUND EVEN IN THE DARKEST TIMES**

**Musical Item**

**Potential:** “I Vow to Thee My Country” by choir

**5 minutes**

**Guest Speaker**

**You may wish to invite a local dignitary – such as the Mayor, British Legion Representative, etc to speak on the fallen local service men and women**

**10 minutes**

**Narration**



**How we as a local stake are honouring all the local fallen from the Great War**

**Ideas:**

- € Old Looking Book in which the names of the local fallen are written and honoured and remembered. Book introduced early and utilised throughout evening
- € A “remembrance tree” with labels/poppies on, in which each label/poppy has the name and date of a local fallen soldier (labels could be added throughout the event a specified times)
- € Poppies with names of local fallen on could be used creatively at end (each poppy represents a soldier)
- € Uniform on a tailors dummy that has tags with names of local fallen soldiers attached to it
- € Local member or youth could put together a short PowerPoint/video with names on it (up to 3 mins),

		<p>names and images of local fallen projected with appropriate music underneath (or live music, with or without singing)</p> <p>€ 6 – 10 people in uniform hand out an envelope to each person in the congregation. Each separate envelope has a list of those inside who were lost to the Great War from the local area. Live or sung music in the background as lists read and all the local dead remembered and honoured by the congregation</p>
	Closing Remarks	Narrator, Stake President, etc.
	Congregational Hymn	<i>Suggest Hymns: Jerusalem, God Save the Queen</i>

### Other tools to use:

Poems of the Great War: <http://www.greatwar.co.uk/poems/index.htm>

Paintings

### Additional Resources:

National Theatre “Ghosts of the Somme”: <https://www.youtube.com/watch?v=cphNku-XiZ4>

Letters: Letters to Loved Ones: <https://www.iwm.org.uk/history/letters-to-loved-ones>

Going to War: <https://arena.westsussex.gov.uk/web/arena/greatwargointowar>

West Sussex Letters on: Going to War, Training, Experience of Action, Life Behind The Front line, Fellow Servicemen, The Enemy, Injuries, Reflections: <https://arena.westsussex.gov.uk/web/arena/greatwar>

Jane Horrocks reads: <https://www.youtube.com/watch?v=2D3D6qbvcP4>

Maxine Peake reads: <https://www.youtube.com/watch?v=PB08y6mNmVQ>

Tracing WW1 Family History: <http://www.greatwar.co.uk/research/family-history/tracing-ww1-family-history.htm>

Royal British Legion, Every One Remembered: <http://www.everyoneremembered.org>