

DIRECTOR BOOK



Written by Brenda Offermann Trunkhill

Lyrics by Lisa M. Clark

Music composition by David von Kampen

Music recordings and production by Robby Robinson

Edited by Lisa M. Clark, Thomas A. Nummela,
and Brenda Offermann Trunkhill

*The Story of the Reformation
and the
Spread of the Gospel*

ECHOES OF THE HAMMER

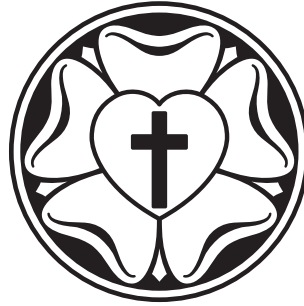


Adapted from the graphic novel
Luther: Echoes of the Hammer

By Susan K. Leigh

Illustrated by Dave Hill





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Playbill information is taken from the graphic novel *Luther: Echoes of the Hammer* (CPH, 2011), *Luther, Servant of God* (CPH, 2003), and *Katharina von Bora* (CPH, 2011).

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OVERVIEW

ABOUT YOUR KIT

Your *Echoes of the Hammer* kit includes several items to make your performance a success.

Director Book

This book gives you the information you'll need to design and direct the production. Background material is in the front of the book, followed by the script itself, with scores within the script. Use the space along the side of the script to make your own notes during rehearsals.

Student Script

The student script provides the script for the performers, along with the scores (music), so the participants can follow along with the entire musical. Everyone can literally be "on the same page"! Print as many as you need for each actor. This is found on the Director CD.

Accompaniment Book

This book includes the vocal scores and piano accompaniment. Accompanists will appreciate the script cues at the beginning of each song.

Student CDs

On the Student CD, vocals are included so that the performers can sing along during rehearsals and at home, as an aid in learning and memorizing the songs. The recordings will give you a good idea of the tempo and dynamics for each song, as well as make it easy for the performers to understand the melodies and rhythms.

Director CD

The Director CD includes the accompaniment tracks so that the performers can rehearse without the vocals. There are also practice tracks, which provide an instrument melody to aid performers in practice. If preferred, the accompaniment recordings can be used in place of piano accompaniment for the performance. This CD includes other must-haves, including sound effects and background slides.

PUBLICITY

Be sure to take advantage of the publicity materials already provided for you on the Director CD. Send an email or post information on your school's website, including the date and location of your event. Fill in, print out, and post the posters throughout your campus. Modify the playbill to use as a program for your audience, adding the names of your participants.

YOUR PERFORMANCE LICENSE

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ADDITIONAL MATERIALS FOR EDUCATIONAL OPPORTUNITIES

In addition to the resources already in the *Echoes of the Hammer* package, you may want to consider the following resources to provide extra background on costumes and scenery or to provide more of a historical background for participants and leaders:

Luther: Echoes of the Hammer; the Graphic Novel by Susan K. Leigh (CPH item no. 562478)

Katie Luther: Mother of the Reformation; the Graphic Novel by Susan K. Leigh (CPH item no. 562511)

Inside the Reformation (CPH item no. 124392)

Hero of Faith: Katharina von Bora by Jane L. Fryar (CPH item no. 630550)

Hero of Faith: Martin Luther by Edward Grube (CPH item no. 630650)

CASTING

One person may portray LUTHER throughout the musical, but to make memorization easier for the LUTHER character, consider using several different LUTHERS throughout the musical: YOUNG LUTHER, STUDENT LUTHER, MONK LUTHER, KNIGHT GEORGE, and HUSBAND LUTHER. MONK LUTHER will have the biggest part, closely followed by STUDENT LUTHER. Especially for the first scene, it would be appropriate to use a younger child to portray YOUNG LUTHER.

Very good singers: STUDENT LUTHER, MONK LUTHER, HUSBAND LUTHER, KATIE, TETZEL, PRIEST, ALBRECHT, POPE

Good singers: SINGING STUDENTS, NUNS, POPE'S CURIA

Main characters (in order of most lines and/or solos):
MONK LUTHER, STUDENT LUTHER, HUSBAND LUTHER, KATIE
TETZEL, PRIEST, POPE, LUCAS CRANACH

ALBRECHT, STAUPITZ, MRS. COTTA, JUSTUS JONAS, FREDERICK THE WISE, EMPEROR
CHARLES V, NICOLAS AMSDORF, MONK PETZENSTEINER, FELLOW MONK, FARMER

Comedic roles: MONK PETZENSTEINER, NICOLAS AMSDORF

Active role: HORSE(S)

Note: There are many roles with just one line for those who would prefer not to have a large speaking part. Although there are nearly seventy character parts in the full musical, in many cases, multiple roles can be assigned to the same person, sometimes without even a costume change.

Narrator	Woman 1 (Can return later in another role, especially Townsperson)
Friend 1 (Can return later in another role)	Man 2 (Can return later in another role, especially Townsperson)
Young Luther (Can return later in another role)	Woman 2 (Can return later in another role, especially Townsperson)
Friend 2 (Can return later in another role)	Man 3 (Can return later in another role, especially Townsperson)
Older Brother (Can return later in another role)	Woman 3 (Can return later in another role, especially Townsperson)
Teacher (Can return later in another role)	Townsperson 1
School boys (Can return later in another role)	Townsperson 2
Student Luther	Townsperson 3
John	Townsperson 4
Monk Luther	Albrecht (Archbishop of Mainz) (A singing solo role)
John Staupitz	Pope's Curia (A singing ensemble)
Fellow Monk	Pope Leo X (A singing solo role, but also speaks later)
John Tetzel (Sings solo in two songs)	Lucas Cranach (Printer, artist, pharmacist; friend of Luther)
Priest (Sings solo in one song)	
Townpeople	
Man 1 (Can return later in another role, especially Townsperson)	

Lawyer
Emperor Charles V (*Ruler of Holy Roman Empire*)
Catholic Leaders and Bishops
German Electors and Princes
Horse
Driver
Monk Petzensteiner (*Student*)
Nicolas Amsdorf (*Theologian; friend of Luther*)
Knights/kidnappers
Kidnapper 1
Knight George (*Luther—could be Monk Luther*)
Katie
Nun 1
Nun 2
Nun 3
Nun 4
Nun 5
Nun 6
Nun 7
Nun 8

Nun 9
Nun 10
Nun 11
Leonard Koppe (*Delivery man*)
Dr. John Eck (*Catholic theologian*)
Philip Melanchthon (*Luther's closest ally*)
Dr. Christian Beyer (*Court official*)
Catholic Prince
Catholic Princes
Lutheran Princes
John the Steadfast (*Elector of Saxony*)
Attendants
Luther's sons
Doctor
Justus Jonas (*Friend of Luther*)
Farmer
Blacksmith
Mother
Father
Boy

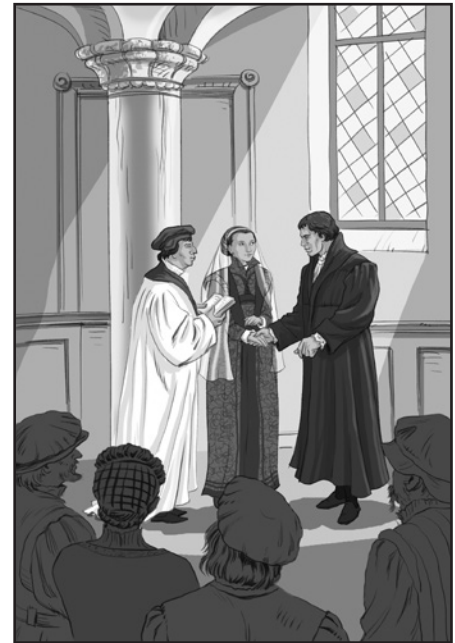
SET DESIGN

Use our background slides to have instant backdrops! Simply open the file and project onto a screen behind your actors. The scenes go in order of the entire, uncut show. If you cut scenes, be sure to cut them from the slideshow as well. Ideally, project from behind, though it's possible to project from above, down onto the screen, as long as no people or props get in the line of the beam to cast a shadow and you don't get a keystone effect. Vary the distance of the projector from the screen, the angle of the projector to the screen, and the width of the projector lens to get the effect you'd like. Depending on the size of your stage and screen, you may need two or three projectors from different angles.

If you have a stage manager and prefer to make your own sets, use the information below to get started. One possibility is to use a large panel with two hinged side flaps that can be folded in to create a new scene. Use the village scene as the wide-open panel. When the flaps are folded in, it can become the stone building. (The stone image will be on the back of the village scene.) If the panel is on wheels, it could be turned around to show the plain wood room, with the stone flaps tucked back so they don't show. Or the plain room could be an additional panel that is rolled or set in front of the village scene. With so many scene changes, consider how the transitions can be made quickly and smoothly.

Stone building: To be used for church and palace/Diet scenes. Create a smooth wall with some ornate features (e.g., gilding, archway, paneling, molding). Add a pillar or two to give the audience an idea of the height of the building and its importance. Perhaps change up the individual scenes by adding sconces and tapestries for a castle scene, lush curtains for the palace scenes, and a stained glass window prop for the church scenes.

USED: Act 4, Scene 1; Act 5, Scene 1; Act 6, Scene 1; Act 6, Scene 2



ACT 1—LUTHER THE STUDENT

PROLOGUE

Before the show, the title slide can be showing as the audience arrives.

Scene Change: To begin prologue, use blank screen or closed curtains. The NARRATOR, dressed in a sixteenth-century costume, ENTERS stage left.

NARRATOR: *(Speaking to audience)* You're about to hear an amazing story, a story of the faith and conviction of a true hero of the Church, Martin Luther. No single hour can tell it fully, but let's take a journey together with this German student, monk, heretic and outlaw, husband and father, reformer. He is perhaps remembered best for one action, nailing ninety-five ideas for debate to a church door in Wittenberg. The world still hears the echoes of that hammer.

The NARRATOR steps back and remains motionless through the song that follows.

SONG 1: "Echoes of the Hammer, Part 1"

Scene Change: Use the title slide as the CHORUS sings.

ACT 1

LUTHER THE STUDENT



10 MINUTES TOTAL

PROLOGUE

SONG 1: "Echoes of the Hammer, Part 1"

(2 MINUTES)

*Scene: Title slide; Blank background or closed curtains;
Title slide*

1. Echoes of the Hammer, Part 1

Words by Lisa M. Clark; music by David von Kampen

Simply ♩ = 72



5 **A** **CHORUS 1**
p
 Ech-oes of the ham-mer... Ech-oes of the ham-mer...

CHORUS 2 *p*
 Ech-oes of the ham-mer... Ech-oes of the ham-mer...

8 **CHORUS** *mp* **B**
 Five hun-dred years a-go God's peo-ple were con-fused. Kept

11
 from the Ho-ly Word, Be-liev-ers were a-bused. How could those suf-fer-ing Know

14
 of their lov-ing Lord? That grace and life were free, A gift of love out-poured?

C
 17 **CHORUS 1**
p
 Ech-oes of the ham-mer... Ech-oes of the ham-mer...

CHORUS 2 *p*
 Ech-oes of the ham-mer... Ech-oes of the ham-mer...

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(20) **CHORUS** *mp* **D**

God would pro-vide a way To teach His righ-teous plan. From

(23)

hum-ble Ger-ma-ny, He would raise up a man. Lu-ther, a trou-bled boy Who

(26)

on-ly knew God's Law, Would one day learn a truth To fill the world with awe.

E

(29) **CHORUS 1** *p*

Ech - oes of the ham-mer . . . Ech - oes of the ham-mer . . .

CHORUS 2 *p*

Ech - oes of the ham-mer . . . Ech - oes of the

(31)

ham - mer . . . —

SCENE 1: AT SCHOOL IN MANSFELD.

SONG 2: “Don’t Laugh”

(3 MINUTES)

Scene Change: Plain room

Could start with TEACHER rapping a stick on the desk on beat 1 of m. 1, then walking around the classroom in a strict, stiff manner, maintaining order. Or have TEACHER turned around at the chalkboard, with SCHOOL BOYS singing to themselves so he doesn’t hear. The SCHOOL BOYS sing to one another about behaving. At the beginning of the song, the boys can drag their feet around the floor under their benches in a circular motion, to the music. They can hide their motion from TEACHER. Use sharp, crisp motions on each phrase, such as looking at one another, nodding heads at the same time, and the like. Designate one student to be the “wolf,” a hall monitor or tattletale, of sorts. When the students sing of the wolf, have them point to the boy.

If desired, during the chant (starting at m. 22), use choreography.

For interest, use different elevations for the SCHOOL BOYS’ bodies, perhaps starting low and moving up as the intensity increases. Make the benches sturdy so able students can stand on them when singing.

For inspiration, watch choreography ideas for “Revolting Children” from the musical *Matilda*.

SCENE 1: At school in Mansfeld.

Scene Change: Plain room with two or more benches for the SCHOOL BOYS, depending on how many students you use. Add a podium or desk for TEACHER. TEACHER also needs something to rap loudly on his desk. Ideally, add chalkboard at the front of the room. If a desk is not possible, perhaps a long ruler or stick could be used to hit the floor or chalkboard.

Several CHILDREN enter, taking seats on the benches, but leaving room at the back for four late students. The TEACHER is writing Latin phrases on the board. As the song ends, four boys (FRIEND 1, FRIEND 2, OLDER BROTHER, and YOUNG LUTHER) are rushing down the center or side aisle toward stage. The youngest, YOUNG LUTHER, is trailing behind.

FRIEND 1: *(Pausing and turning around to YOUNG LUTHER)* Hurry, Martin! We mustn’t be late!

YOUNG LUTHER: *(Catching up)* But I’m going as fast as I can!

Students freeze while the NARRATOR talks. Or if the trip to the stage takes a while, they continue the journey while the NARRATOR speaks.

NARRATOR: Martin was born to Hans and Margaret Luther in Eisleben [EYES lay ben], Germany, on November 10, 1483. By the time he was five, Luther was attending school not too far from his parents’ new home in Mansfeld.

NARRATOR EXITS stage left.

FRIEND 2: *(Taking YOUNG LUTHER’S hand and pulling him toward stage)* Well, do your best to keep up, or we’ll all get the stick! Teacher Sauer won’t tolerate tardy pupils.

OLDER BROTHER: Yes, and Father is still upset about me not learning my Latin assignment yesterday. *(Clowning around, mimicking his father’s voice)* If I’m late to school today, *(Dramatically, clenching fists to mimic crushing)* I’ll be crushed and roasted like the copper from father’s mine, for sure! *(Hands at throat, then makes a high-pitched gasp and comically feigns fainting.)*

FRIEND 1: *(Pleading)* We’ve got to go! We’re late! Come on!

They all rush on stage and take seats on a back bench. They did not make it in time.

TEACHER: *(Glaring at the boys running into class; seething with impatience)* You’re late!

TEACHER walks around the room, tapping the stick in his hand in a threatening manner.

YOUNG LUTHER: *(Standing to take the blame)* I’m sorry, Herr Sauer. It was my fault.

OLDER BROTHER: No, it was me. I didn’t get my chores done in time.

TEACHER: *(Yelling)* Enough excuses! I will see the two of you after class. *(Resolutely, firmly planting feet)* I will not have impudent, disrespectful children in our school. Now get to work, before I lose my patience.

TEACHER turns around, writing more Latin phrases on the board. Students start to sing.

SONG 2: “Don’t Laugh”