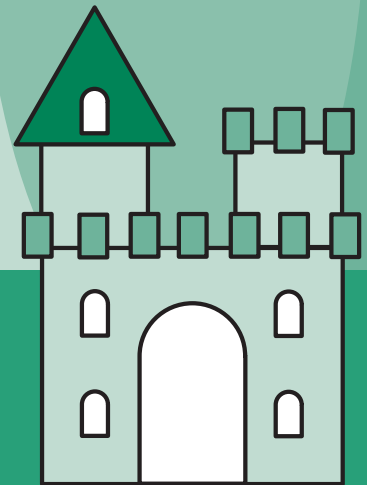


# To the Castle

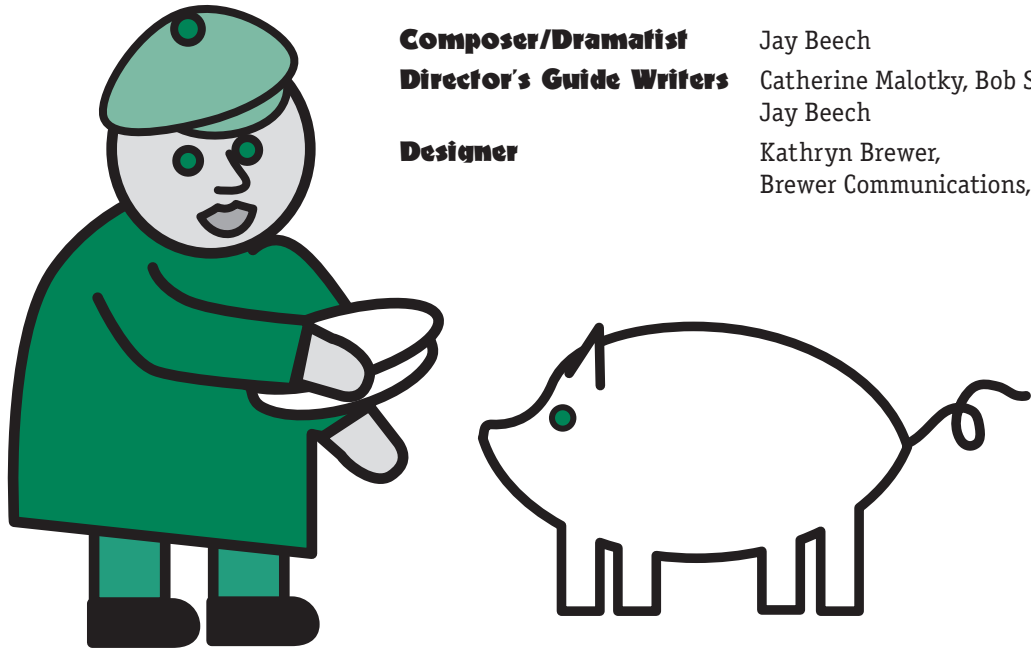
a musical for stewards

Director's  
Guide



This guide accompanies the compact disc, **To the Castle**, which contains all music tracks for reference and performance purposes.

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This musical was originally developed in cooperation with the Stewardship Office of the Division for Congregational Ministries, Evangelical Lutheran Church in America.



# To the Castle

a musical for stewards

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# To the Castle

a musical for stewards

## Introduction



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# To the Castle

a musical for stewards

## Introduction

### Preview

In 60 delightful minutes **To the Castle** combines music, disarming humor, a clever story line and easily understood characters to invite audiences to see themselves as flawed-but-faithful stewards of God's blessings. The residents of a medieval castle prepare for the surprising return of their monarch. Each of them shares with a lowly sty warden—a pig keeper—a personal understanding and practice of stewardship. In the end, though, it is their surprising Ruler who teaches them the meaning of God-graced stewardship, and encourages them in their lives of service to God's will.

### What's in this Guide?

In this guide are practical suggestions for a variety of ways in which **To the Castle** could be used in your congregation.

Included is the actual script for the musical, interleaved with a piano score of the songs and choruses that make the drama into an engaging experience for eyes and ears. To help you in your work, both script and score are printed for easy duplication for members of the cast, chorus and orchestra/band. Also included are original copies of all instrumental parts for all musical selections.

### About the Compact Disc

The compact disc for **To the Castle** includes separate tracks for each musical selection. It is divided into two parts:

- In the first part you'll find words and music for the solos and choruses.
- The second part is an instruments-only version of each of the musical selections. It also includes music for the reprises of songs—these are short repeats of a solo or chorus that allow actors to move to different locations or a set to be changed for the next scene. This part of the CD is useful for rehearsals or a final performance without musicians.

## Novice or Veteran?

If you are a beginner at dramatic productions, take heart: This musical can be produced at a very simple level and still delight its participants and audiences! You can involve members of your congregation at many age levels and with varying degrees of talent.

You'll find that **To the Castle** is familiar territory, but with several creative twists:

- Its whimsical flavor is disarming at first, but also cozies itself into performers' and audiences' hearts.
- It calls for your own creativity in adding the small touches that fit especially well with your congregation's life together.
- It energizes other activities and relationships in your congregation. Outreach, hospitality, worship, fellowship—these are good examples of other elements of congregational life that may be animated by the content and process of this musical.

Be sure to tap resources in your community. Most communities have a theater group that could be an invaluable source of wisdom, experience and talent. Talk to someone in the drama department at your local high school or college. They may have a student who would welcome an opportunity to do an independent study directing or designing a show, or they could be a great source for set elements, costuming or lighting.

## Deeper Meanings

The lead character in **To the Castle** is the "sty warden."

This word, along with "sty-waerden" or "styg-waerden," forms the medieval Anglo-Saxon root for the word we know as "steward."

The term "sty warden" probably had its earliest linguistic origin in the character this musical portrays, a person whose daily work was to ensure a good supply of meat for the table of nobility. Likely a former serf or someone still bound into the presumption of "lower class," the sty warden was a keeper of the sty—the place where animals were fed, fattened or kept safe.

By the time of the earliest written language in this part of the world, "sty warden" referred to the "warden of the hall" and thus denoted a person of the emerging middle class. Now the sty warden was responsible for most details of the daily functioning of a castle, its personnel and its environs.

As "sty warden" evolved into "steward," the role was elevated to one of major importance in various institutions of society. The steward was now responsible for a wide variety of goods and services that ensured the smooth functioning of elements of society, including government. The final, almost ironic, evolution of "sty warden" resulted in a hereditary line of stewards—now become Stewarts—who led Scotland and England.

As you see this musical unfold, you come to understand both the historical development of the role of the steward, and the truth that loving and gracious servanthood toward God's people is well within God's own nature. In other words, God is the first and primary steward.

Stewardship begins with God's actions, and moves into the lives of God's people as they undertake a variety of Spirit-gifted actions to get God's work done. As they assemble in congregations, stewards equip each other to fulfill God's will in the world. They generously fund and staff the parts of God's work that can best be done together. They give of their lives, in their congregations, families and daily work.

## Linking with Stewardship Practice

**To the Castle** will help people think more deeply about stewardship as an approach to life that includes and goes beyond an annual "pledge drive."

If the practice of stewardship in your congregation is growing and broadening to include other elements of your life together, **To the Castle** complements the idea that stewardship extends from money and possessions into a rich variety of life's most basic activities—friendships, care of creation, family, time, vocation. The self-image of the characters in the musical—each a "giver" in his or her own way—also includes life-related realities.



## Connecting with an annual stewardship emphasis

- Examine the script to see how each of the near-stewards is actually a generous giver, each in his/her own way. Talk together about how you will highlight that element of the musical in your annual stewardship emphasis.
- Assemble interpretation materials from denominational, regional or local ministries that your congregation supports with volunteers and by your giving. See where these materials connect with some of the themes in **To the Castle**. For example, the knights in the musical are symbols of all the places in the world where hunger/justice programs of the Church defend and protect the lives and rights of people who are poor.
- Ask one or more of the actors portraying the characters in **To the Castle** to serve as spokespersons for your annual emphasis. They might offer “temple talks” in costume and in character, be available during before- and after-service fellowship times, or visit adult, youth and older school-age Sunday school classes for conversations or invitations.
- Using the accompaniment track on the CD, sing together some of the songs from **To the Castle** as part of devotions for your team meetings. Pray about each other's lives and thank God that you have been blessed as stewards.
- Look at the places in **To the Castle** where characters are quietly generous with their time—e.g., the silent Valet and Tailor in Scene 6: Barnyards and Nobles. Talk about the generosity of a God (the King/Queen in the musical?) who forgives our shortcomings as stewards. (See the final dialogue in Scene 7: Now the Light Will Shine.) Like the Sty Warden, our God is generous enough to stay among us.
- Look at each of the characters in the musical. In their sometimes-flawed ways, they depict a different view of how “service” plays out in their lives:
  - Town Crier** Proclamation
  - Serf** Loyal service in ordinary tasks
  - Knights** Defending and protecting others (and institutions)
  - Bookkeeper** Careful management of precious resources
  - Noble** Increasing assets and philanthropy
  - Sty Warden** Humble, even invisible, care for individual people

## Bible study ideas

Although it is not based on any one Bible theme, passage or story, **To the Castle** is closely related to several sections of scripture by virtue of similar contexts or story elements.

- Study or read together any of the stories of Jesus in which an absent monarch or owner returns to ask stewards for an accounting of their stewardship. (For example, see Matthew 24:42 and following verses; Matthew 25:14-30; or Mark 13:32 and following verses.) As you read the stories together, see how “near-stewards” are treated by the monarch or owner. See how these stories compare with the ending of **To the Castle**. Talk about the similarities and differences.
- Study or read together the story of the Dishonest Manager (Luke 16) and compare it with the script's portrayal of several near-stewards. How are each them actually “good stewards?” For a straightforward and clear interpretation of this story, see William Herzog's *Parables as Subversive Speech* (Westminster-John Knox Press, 1994).

## How to Use this Musical

You may offer **To the Castle** as a complete production—with costumes, makeup, lighting, sets, props and instrumentalists—by following the major suggestions in this resource. You can present the musical in traditional theater-style seating, in an outdoor setting or in more intimate settings such as “dinner theater” in which the musical takes place among the audience seated at tables.

**To the Castle** may also function as a series of mini-dramas, strung together in the order of the scenes as a continuing education series for participants and audiences. Add discussion and personal sharing to establish a basic foundation for stewardship ministry in your congregation. Two formats work well:

- Partial production: lines are memorized, minimal costuming and props are used, singing is supported by the accompaniment track on the CD.
- Readers’ theater: lines are not memorized, actors/singers read from scripts and sing along with the accompaniment track on the CD.

### The musical works especially well as:

- The beginning or ending of an annual stewardship emphasis.
- A production performed entirely by youth and children, perhaps as a Youth Sunday event.
- Primary entertainment for a congregational fellowship event—an anniversary, indoor picnic or kickoff event for the beginning of a program year.
- The centerpiece for a community event involving neighbors and friends. (“Stewardship” is a key element in the work of many organizations and businesses.)
- Several Sunday school openings that invite children to consider some of the themes of stewardship they might encounter in their participation in the congregation’s life.
- Content for small-group ministry, where group members “perform” the musical for each other, most likely in a readers’ theater format, and then discuss the issues that surface.
- Material for a series of temple talks that encourage worshipers to attend to elements of your congregation’s annual stewardship emphasis.

- The prime content for a family weekend retreat, with each of the scenes in the musical offered, in sequence, with activities and reaction time interspersed.

In a very basic use—reading the script aloud and listening to the songs—members of a stewardship team or church council can come to understand the wider implications of stewardship in the life of God’s people.

# To the Castle

a musical for stewards

# Performance Notes



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# To the Castle

a musical for stewards

## Performance Notes

### PRODUCING THE SHOW

**Y**ou are undertaking a spiritual task. Producing a well-rehearsed musical is a primary goal, but under that reality is the fact that you are working with the spiritual self-concepts of the congregation and members who will participate in the musical. You are trying to add value to the congregation's sense of its mission and its self-worth. You are seeking to bring audiences to examine themselves as stewards of God's mysteries.

The processes of planning, rehearsing and performing are equally important. Consider the benefits that will come to congregation members long before the first performance and last long after the last pair of hands stops applauding.

Attending to people is as important as attending to details.

Remember to call on help—prayer, advice, conversation—to attend to the people in the cast and crew, to the stewardship team, to the audience.

Be open to the surprises that come from engaged and excited participants. This means that you can expect brilliant and not-so-brilliant ideas to pop out of cast and crew, that you can expect to be surprised by little touches and personal insights, that you can fully anticipate changes in the script and the action.

Pray before and after your planning work. Include all kinds of prayers, including those that arise from the conversations that have occurred among you. With the congregation's stewardship team, study the script and score together, talking about what you think the musical is teaching and proclaiming about God, about stewardship and about stewards.

### Casting

As originally scored, **To the Castle** involves as many as 17 individual actors, a small chorus of extras, and as many as five or six musicians. However, you may offer this musical with minor script adjustments. As few as eight people can cover all roles.

Even in a production with few characters, you should not cut back on the quality of costuming or makeup. This will ensure that the audience sees a production that whisks them away from present reality and helps them concentrate on the characters and their messages.

Most of the roles in **To the Castle** can be played by individuals of any age above junior high school. The role of the Pigs seems especially suited to younger children. Consider assembling a cast and crew that is multi-generational, so that by the process of working together

a variety of congregation members get to know and value each other. Remember, too, that all roles in the musical—including the Sty Warden—may be played by either men or women, with only slight adjustments in the script and score.

### **Getting the cast and crew ready**

Take advantage of rehearsals to help the cast and crew come to a deeper understanding of their own stewardship. As they talk together about what the musical means, what it might accomplish and how their performance will enhance those purposes, participants in the musical will “learn by doing” and come to terms with God’s invitation and requirements for stewardship in their lives.

Ask cast members to try to describe the character they play in terms of contemporary culture. Whom do they know who acts and thinks like the character they are playing? Whose understanding of stewardship is closest to the views of congregation members? Where in the church (and outside the church) do Christians learn to value the kind of stewardship their character is portraying?

Study and pray together, using Bible study helps and prayers about your daily lives as God’s people.

## **Behind the Scenes**

**Publicity:** Posters, newsletter articles or ads, bulletin inserts and announcements will all be helpful in gathering the people you need to produce the musical and to help publicize the performances.

### **Set design and construction:**

Find someone who can imagine what the set could be, and who can translate that to someone who can plan and supervise its construction. Even in reader’s theater, you’ll need to gather music stands for the scripts, stools for the actors, and offer some minimal decorating to set a mood. (See suggestions later in this guide.)

**Lighting:** You can borrow or rent spot lights and other theatrical lighting. Lighting can create a sense of performance in ways that other things cannot. Sanctuaries and fellowship halls rarely have good lighting for performances. (Lighting suggestions are included later in this guide.)

**Sound:** Your sound system may be sufficient for this production, but consider renting or borrowing additional microphones, amplifiers and speakers. (Comments about providing for easy hearing are located later in this guide.)

**Costume design and construction:** Don’t forget that you can borrow or rent costumes from high schools, colleges and even

### **Use this chart for assigning roles to a minimal number of actors.**

<b>Actor</b>	<b>Roles</b>	<b>Scenes</b>
1	Sty Warden (King/Queen)	All
2	Child #1 and Child #2, Valet	1, 2, 6, 7
3	Mother, Person #1, Person #3, Blacksmith	1, 2, 4, 7
4	Person #2, Serf, Cook	2, 3, 5, 7
5	Town Crier, Noble	1, 6, 7
6	Knight #1 (Knight #2 or #3)	1, 4, 7
7	Knight #2 (Knight #3)	4, 7
8	Bookkeeper, Tailor	5, 6, 7
Audience	Pigs*	3, 6, 7
Cast or audience	Chorus	1, 2, 4, 5, 6, 7

\* The Pigs’ non-speaking (and sometimes squealing) role can be taken by the audience, including singing “If They Only Knew” (between Scenes 6 and 7). In this option, the Sty Warden would “find” an audience member to serve as the “for-dinner” Pig, leading that person around as per the script (end of Scene 3 and Scenes 4 and 5).

professional theaters. Most of the costumes in **To the Castle** are not elaborate. Find one person to coordinate this—to imagine what all the costumes need to be like, and then to follow through in finding or creating them. Costumers also care for costumes during the performance run. (Later pages include detailed suggestions regarding costumes.)

**Stage manager:** The stage manager makes sure everything is in working order before the performance begins and makes sure that things go smoothly back stage during the performance. The director, who knows the show the best, can also be the stage manager.

**House manager:** The house manager and the stage manager work together to be sure everything is ready before they let the audience in.

**Music director:** Though not technically behind the scenes, the music director is responsible for assembling, training and directing the musicians. (Performance suggestions are located later in this guide.)

**Choreographer:** If you are going to include dance and other rhythmic movement—e.g., the “marching” of the Knights—you should identify someone who can design the dancing sequences and train the actors. This adds a lot to a musical, and is well worth the additional work.

## Costumes and Makeup

The musical takes place in a medieval castle setting. Costumes may be elaborate—rented or borrowed from a nearby high school or college drama department, community theater or costume rental business.

Costumes may also be made very simply, from inexpensive fabric remnants or adapted from easily available clothing—e.g., a sash for a child actor can be made from a long adult scarf. Varieties of simple hats may be made from construction paper or collected from the “dramatic play” box of a local kindergarten or pre-school.

## Townsperson and other extras

Dress these people as variations of either the Serf or Noble. Clothes and simple props such as tools suggest the occupations or status of people who might live in a castle.

### Sty Warden

This person should be dressed as clearly the poorest of all characters. A simple costume might be a sleeveless burlap smock or bag with a rope belt.

### Pigs

One of the most effective costumes here would be pig snouts or pig ears (with elastic bands to hold them to actors' faces) that can be purchased at costume stores or made from sturdy cardboard. An amusing option: Provide inexpensive sunglasses for each pig, thus suggesting their roles as “back-up singers” during the song “I Did the Best I Could” (Scene 3).

In a readers' theater format or a use of the musical that does not require the elements of a full-scale production, you might provide costumes and simple makeup that hint at each character's role or personality:

<b>Town Crier</b>	An over-large and over-fancy hat
<b>Sty Warden</b>	A smudge on one cheek and a beat-up hat
<b>Serf</b>	Several smudges, a beat-up straw hat and bandana
<b>Pigs</b>	Pink construction paper “ears” pinned in their hair
<b>Knights</b>	Any semblance of “uniform”—e.g., plastic “badges”
<b>Bookkeeper</b>	Visor cap, shirt with rolled-up sleeves, pocket protector
<b>Blacksmith</b>	Work hat of some kind—e.g., hard hat
<b>Cook</b>	Apron or chef's hat
<b>Noble</b>	Sash, shirt/blouse with gold emphases, lots of jewelry
<b>Tailor</b>	Carries cloth tape measure in pocket or over shoulder
<b>Valet</b>	Name tag, as though on staff of hotel
<b>King/Queen</b>	Paper “crown,” regal robe, fancy sash or cape; some eye shadow or blush makeup
<b>Others</b>	Work clothes—e.g., overalls, flannel shirts, work boots

**Serf**

This character is dressed slightly better than the Sty Warden. The Serf might have a shawl or cloak of some kind, and wear a hat suggestive of field work.

**Town Crier**

This actor should be costumed to suggest a person in an official capacity. A large, puffy hat (with long feather), sash, wide belt with extremely large buckle or large “official badge” might suggest this role. Tights and impressive shoes might also portray some hint of nobility.

**Knights**

If possible, dress these characters in similar “uniforms” with slight variations in color. Ersatz helmets, armor and shields can be constructed from sturdy corrugated cardboard overlaid or painted with metallic-looking materials. If you want to take a slightly farcical approach, you might make helmets out of milk bottles and give the Knights children’s plastic or flimsy rubber swords.

**Bookkeeper**

Outfitted more like a noble than a serf, this character is dressed plainly, but suggestive of his/her role. Small spectacles might suggest a certain studious or managerial appearance. A feather—reminiscent of a quill pen—might be worn over the ear. Props such as an abacus or large/old-looking record book will also help establish this role.

**Blacksmith**

This character can be easily costumed in a grimy T-shirt or tunic and a leather apron. Makeup might suggest his/her continued work with fire and soot. Large leather or work gloves, or a heavy-duty and fully loaded tool belt might also suggest his/her occupation.

**Cook**

Use a white apron and chef’s hat to portray this character. A pat or two of flour on the face might suggest this person’s hard work.

**Noble**

If the character is a woman, ask her to tie her hair up in a fancy manner or use construction paper to make her a tall, pointed hat with a scarf tied to the end. Check closets for poofy bridesmaid or prom dresses. Provide lots of large and colorful jewelry. A man taking this role may wear a long vest, a floppy hat with feathers and tights. Jewelry will also help establish this role.

**Tailor**

Props—e.g., cloth tape measure, pins, pincushion—may indicate this role more easily than his/her costume. Rolled-up sleeves, a small tool apron with many pairs of scissors, and some kind of sash might also help establish this role.

**Valet**

This character can dress more like the Bookkeeper’s basic costume, or might wear some kind of “uniform” suggestive of servants, housekeepers or maids at a hotel. (For example, a blouse or shirt with the person’s name sewn into a patch on the chest or sleeve, or a large name tag that says VALET.)

**King/Queen**

The Sty Warden returns at the end of the play as resplendent royalty, so quick-change costuming is essential here. A large, regal-looking robe could quickly cover the previous (Serf) costume, as could a pullover shirt or garment that includes gold or silver colors. A crown can be made easily from construction paper. Add a large costume jewelry ring and other “royal” accessories (small pieces of “fur,” gold chains to hold clothing in place, large earrings).



## Scenery and Sets

The amount of scenery and sets you construct or find will depend on the size of your stage and the amount of time and money you are willing to spend on this musical.

Follow these suggestions to construct sets and provide scenery that will help convey a sense of “medieval castle” and its surroundings:

- Flats may be constructed inexpensively by nailing together 1" x 2" wood to make sturdy 4' x 8' frames, and stretching and securing a lightweight canvas material onto each frame. (A good substitute: 4' x 8' sheets of lightweight building materials such as foam insulation sheets.) Apply a base coat of white paint before painting in the details of a scene.
- Consider stretching the canvas onto both sides of the frame so that the flat may be used two ways. You can also paint on both sides of the lightweight building material.
- Clamp each flat to a simple stand so that it can be easily moved and remain standing throughout the musical.

Provide enough flats to cover most of your stage width, and to include the following basic scenes.

### Outside courtyard of castle

This setting is suggested by an ersatz stone wall and perhaps some windows or a tower. One or two of the flats—placed to one side of the stage—portray the location of the pigsty, and might show a kind of wooden-framed hut interior. This set will be used in multiple ways throughout the musical.

### Interior of castle

The same flats may be reversed to show the same “stone walls,” only now with the suggestion of features such as wall hangings, balconies, a large fireplace, animal head trophies, paintings or furniture.

### Kitchen

At least one of the flats should reverse to suggest a portion of a kitchen—large brick stove, hanging spices, large pots, candles.

### Blacksmith shop

The reverse side of another flat can suggest the shop where the blacksmith does his/her work. A large open hearth, with metal tools, an anvil and a window to the outside might suffice.

### Dressing room of noble

Still another flat should show the interior of a castle room in which the nobleman or noblewoman lives. The suggestion of a large canopied bed and a dressing table would probably be sufficient, as well as some paintings or a drapery-clad window.

You might want to build and paint a couple of extra flats to cover entry and exit points on your stage, or to serve as simple projections from the side of the stage to suggest “rooms” and provide places for characters to stay onstage while waiting to return to stage center.

The same effects can be obtained from backdrops—large expanses of sturdy fabric that are stretched or hung at the back of a stage to provide scenery. In that case, you would paint in a kind of outdoor area to one side—where the pig sty would be located—and a wider area to suggest the stone walls of the castle. The upper reaches of the backdrop could be sky and clouds.

Other pieces of scenery are not necessary, except for a portable “bush” behind which the Serf hides during several scenes.

To offer the musical in a setting without a formal stage, use 4' x 8' sheets of plywood and concrete blocks to construct a sturdy platform that will serve as a raised stage. Be sure to fasten together the sheets of plywood for safety. If the sight lines are good without a raised stage, then you don't need one.

If necessary, backdrops may be made from large sheets or posterboard hung from walls or banner stands.

## Props

The following list includes all basic items that will be needed in order to portray the action in the script. (Items are listed for their first use; consult the script for additional uses.) As you obtain these items, involve congregation members with a detailed “wish list” of items needed. Be ready for surprising gifts of props that flow from basements, garages, closets, attics and garage sales!

### Scene 1

Shovel for Sty Warden  
Rag for Sty Warden  
Items for townspeople that suggest their occupations or roles

### Scene 2

Materials for Town Crier's announcement, such as a scroll, a megaphone, a long and ornate staff  
Platform for Town Crier to stand on during announcement

### Scene 3

Items to suggest pigsty—e.g., straw bales, manger, standing rakes, shovels, buckets  
Crude mat or blanket for Sty Warden's bed  
Thick rope, about 8 feet long  
Cheap toy harmonica  
Bush, for Serf to hide behind (optional at this point; will be needed later)

### Scene 4

Work table for Blacksmith  
Anvil or vise  
Large file or large wooden mallet or hammer

Other props that might suggest a working shop—e.g., tools, bellows

Swords for three Knights, preferably in sheaths of some kind

### Scene 5

Tall desk for Bookkeeper  
Optional: Tall bookstand and tall stool for Bookkeeper's ledger  
Quill pen (feather)  
Large bowl overflowing with real grapes  
Cooking area or table for Cook  
Cooking pots and pans and utensils—e.g., stirring spoons, ladles  
Document for Sty Warden to sign—large sheet of paper  
Large, old book that looks like ledger

Props that simulate the items mentioned in the song “Every Grain of Wheat” and included in the procession of evidence the Bookkeeper sings about: sheaf of wheat, large pieces of fruit, several eggs, large fish, milk pail or bottle of milk, large cooking pot, stick of firewood, yeast, another pan

### Scene 6

Platform for Noble to stand on  
Tape measure for Tailor  
Several lengths of fabric, tape measure, scissors, a drawstring bag and pin cushion for Valet to hold in his/her mouth  
Hand mirror  
Large coins or metal pieces (in bag)

### Scene 7

Benches, stools, old chairs or other items to sit upon, enough for the whole cast  
Large, high-backed chair to serve as “throne”  
Staff (or other symbol of regal authority) for King/Queen

## Lighting/ Sound

Added lights and sound equipment can increase the audience's enjoyment of the production. If these items are not part of your congregation's facilities, their rental (or purchase) might be a good investment to ensure visibility and ease-of-hearing. If possible, ask two or three individuals to be responsible for lighting and sound. Consider these suggestions:

- Provide wireless microphones for all solo singing parts and the Sty Warden. Characters can exchange microphones between scenes.
- As an option, hang several microphones from the rafters or above-stage piping.
- Add floor or stand microphones near the pigsty if the Pigs are young children.
- Check your sound system to make sure that it can handle the inputs from additional microphones.
- Check the number and quality of speakers to ensure that sound will fill the room.

- If you will be using the compact disc as your “orchestra” for the musical, make sure at least one additional speaker can be placed on or facing the stage, so that soloists and choruses can hear the background music while they sing.
- General overhead lighting will probably do just fine for this production, but area or spot lighting could be helpful, especially for the singing of “If They Only Knew” by the Pigs.
- If you rent or borrow a spot light (or other floodlights), make sure that they can be raised high enough so as to avoid shining directly into performers’ eyes.

## Chorus

The songs of this musical feature numerous solos, along with parts for a choir (usually SATB). If you don’t have the voices to do four-part singing, you can adapt the score in several ways.

Have all members of the chorus sing the soprano (melody) part. Or sing in a three-part arrangement by having men sing the melody one octave below, while the sopranos sing the alto part and the altos sing the tenor part. Use the words-and-music track of the CD as backup.

Because the hope for this musical is that it becomes a multi-generational experience, consider the role of the Pigs to be played by a children’s choir. They will have one song, “If They Only Knew,” and a non-speaking, but squealing, part in the musical.

The chorus singers may participate as extras—townspeople—in Scenes 1, 2, 5 and 7.

## Accompaniment

This musical was arranged to take advantage of the skills of musicians with good high-school level instrumental abilities. It can also be accompanied by piano alone. The score and instrumental parts in this guide allow for a fuller orchestration, one that matches the compact disc. Instrumentalists may use the CD for their practice as well.

### Pianist

The pianist should have some considerable skill with a variety of musical styles—e.g., blues, Dixieland, funk—that include delightful kinds of syncopated rhythm and various musical keys.

### Guitarist(s)

Chord symbols are included with the full piano score. Though you won’t need a professional jazz guitarist, a “three-chord campfire strummer” may feel somewhat frustrated in a few places. A bass guitarist will add a nice complement to the orchestration, and can read off either the piano score or the guitar chords.

### Drummer/ Percussionist

You will probably need to provide a full drum kit for accompaniment of the entire musical. The drummer can read off the piano score. Bongos, congas, shakers and tambourines may be used to add to the delightful sounds of the music.

### Wind Players

Most of the songs call for three additional parts: trumpet, trombone or French horn and one woodwind: a tenor or alto saxophone or a clarinet. A flute or recorder part is also included in the instrumentation for several songs.

## SCENE AND SONG NOTES

### Scene 1: The Summons

There should be considerable activity during this scene, with the major characters and extras (townspeople) all moving in the direction of the castle. It will be best if the sty is positioned so that it is physically lower than the level from which the Mother and Child #1 speak. The Pigs will leave after the song and should be present only for the scenes in the sty. The fanfare will be performed by either (or both) brass players playing the first eight bars of the song, “To the Castle.”

The song, “To the Castle,” should be staged so that, as each stanza is sung, additional people come onstage, creating the impression of a gathering crowd. The solos do not need to be sung by any particular character, but the singers should be positioned to the front of the crowd in order to be heard.

For the song, you may choose to have the kit drummer play the tonal drum part on the toms or a set of timbales, while chorus members play the low drum and

tambourine parts. The low drum can be a djembe or a conga drum that might be worn using a shoulder strap. The musicians playing the brass instruments, flute, guitar, low drum and tambourine may be featured on the stage as a kind of wandering band of troubadours. For an added visual treat, tie long ribbons onto the tambourine and hang small felt or cloth banners from the brass instruments.

Choreography for the song can be simple, with people informally acting out some of the lines of the song. At the end of the last line, everyone might make a dramatic gesture—as though pointing To the Castle. During the last refrains of the song, the stage is reset for the next scene, which follows immediately.

### **Scene 2: The Announcement**

For the sake of sight lines—how well the audience can see the action and the characters—the Town Crier should be located to one side of the stage. The platform from which the Town Crier speaks should be tall enough to make this character visible, especially if there are other actors crowded around him/her.

The stage should be cleared quickly for the song, “Soon the Light Will Shine,” with only a few townspeople remaining to the rear of the stage. The two soloists move forward, as though deep in thought and unaware of each other as well as the activity around them. The first solo might be sung by one

of the Knights or possibly the Valet. The second solo could be performed by the Town Crier. Either solo can also be sung by any member of the chorus or townspeople.

The chorus is either offstage or towards the back of the stage. If there is any choreography, it may be simple, more rhythmic movement than dancing.

The song (and its reprise) is a sixteenth-note shuffle, sometimes referred to as “hip-hop groove.” This means that the sixteenth notes are felt like triplets. If the groove is starting to feel too straight, refer back to the CD for correction.

### **Scene 3: It's a Dirty Job**

During the conversation between the Serf and the Sty Warden, there should be only minimal movement by the pigs. A little grunting or pretend-conversation, but not activity that might distract the audience away from the conversation.

“I Did the Best I Could” is a big, old roadhouse blues tune. A harmonica solo is indicated in the script following the first bridge. The Serf should play a really terrible solo, preferably on a really cheap toy harmonica. The solo is so bad, in fact, that the Sty Warden comes over—at the point indicated in the music—says, “Give me that thing,” and takes the harmonica away from the Serf, just before the horns come back in.

### **Scene 4: Defenders of the Realm**

The Blacksmith could be working at an anvil (or with other large tools), pounding with a hammer or using a big file to sharpen the sword of Knight #1. Knights #2 and #3 are probably seated. The physical action between the Sty Warden and Knight #1—a backward bumping into one another—should be choreographed and timed carefully so that it looks convincing.

The song, “We Are the Strong First Line of Defense,” suggests a kind of march. You might choreograph some military-style movements for this song—marching, saluting, synchronized movement of swords. During the instruments-only verse, the Knights—and possibly the chorus—march around the stage with the Sty Warden taking part awkwardly. A pair of marching cymbals or toy cymbals might add an exciting musical/visual effect.

If possible, use a clarinet for this song, especially the Dixieland-style reprise. The drummer may want to use brushes.

### Scene 5: Every Little Bit Counts

The scene opens with the Bookkeeper seated at a desk towards the center front of the stage. There should also be a table slightly removed to one side of the Bookkeeper, where the Cook is working with pots, bowls and utensils. There might be other cooks working as well. The behind-the-dialogue actions of these characters should not detract from the more important feature of the scene, the conversation between the Bookkeeper and the Sty Warden. The action of this scene—the Cook's sneaking grapes away from an unaware-but-suspicious Bookkeeper—requires careful blocking and good timing, which moves into the song as well.

The song, "Every Grain of Wheat," includes its own actions and special movements, as townspeople bring to the Bookkeeper—for recording in the ledger—each of the items as they are noted in the solo. Again, careful timing and blocking are necessary to move these items past the Bookkeeper's watchful eye while he/she is singing and recording them in the ledger.

When the meter changes at the beginning of the bridge section, include some movement or choreography to indicate that this is a kind of dream sequence. Perhaps the Bookkeeper might be whirled around a couple of times, or several people could wave their hands in front of her/his face in an hypnotic manner. When the bridge cadences at the fermata, the Sty Warden will nudge the Bookkeeper to bring her/him back to reality, at which point she/he might say, "Oh yes, where was I?" and the music continues. Note especially the final grape-stealing escapade and the Cook's being discovered as culprit, which coincides with the ending of the music.

One note: As you practice the quasi-barbershop quartet measures toward the end of the song, decide how those individuals might emerge from the crowd just slightly as a foursome, thus accentuating this kind of music.

The reprise begins immediately, and is intended to have more of a bebop feel, swinging like big band music.

### Scene 6: Barnyards and Nobles

This scene opens with a nobleman or noblewoman standing on a platform, being fitted for a new hat or article of clothing. Near the platform is a Tailor with a tape measure, who is working on the garment. Nearby stands a Valet, whose arms and hands are full, holding materials such as extra fabric, tape measures, a bag, and a scissors. (The bag will need to be close at hand, because the Sty Warden will remove a hand mirror from it near the beginning of the scene.) The Valet also is rendered speechless because he/she has a pincushion in his/her mouth.

Use the platform from Scene 2. The Sty Warden can be walking near the back of the audience, or coming down the center aisle when hailed by the Noble.

The song, "And That's Why I'm Better Than You," is done in a quasi-Baroque style, with great formality. If possible, involve the chorus members or extras in the choreography as other nobles. There could be "snooty strutting around" in time to the music, with plenty of bowing and curtseying. The Sty Warden, of course, is not invited to join in, despite showing interest.

### **The Song “If They Only Knew”**

This song serves as a bridge between Scenes 6 and 7, but also brings the strongest suggestion yet that this Sty Warden might be more than he/she appears to be. In order to accomplish all of the movements that are required by the time the song begins—the tailor returns to give the Sty Warden the coin back, the Pigs move into position for singing, the Sty Warden returns to the sty, pats the pigs and falls asleep—you may need to play the introduction to this song more than once. (This will not work, obviously, if you are using the CD for accompaniment.)

Don't rush the action here, even if it isn't covered by music. It's very important for the audience to see that the now-exhausted Sty Warden is ignored by the Noble and the chorus as they exit the stage at the end of the song. Perhaps a couple of people are walking and talking, and their ignoring of the Sty Warden causes him/her to jump out of the way. Or maybe a group of people is standing and talking in the direct path of the Sty Warden, who has to detour around them. Thus it is established that these people do not notice, know or care about the Sty Warden.

If the trumpet player has access to a flugelhorn, it can be used for this song. The vocal harmony part in the song is optional, but is familiar enough so that members of a children's choir can easily sing it.

If you need time between the end of this scene and the beginning of the final scene, play another instruments-only stanza of the song.

### **Scene 7: Now the Light Will Shine**

The reprise of “To the Castle,” begins the scene, and uses the same instrumentation as the introduction of this song at the beginning of the musical—i.e., no drum kit, bass guitar or piano.

The Serf will be part of this scene, but disguised as—or hiding behind—a bush. This can be accomplished as simply as having the Serf crouch while holding a few leafy branches.

The fanfare should once again be either or both of the brass instruments playing the first eight bars of “To the Castle.”

Arrange the benches, stools or chairs in two sections, each facing a center aisle. At the top of the aisle, perhaps slightly raised, is a “throne” on which the King/Queen will sit facing the audience. Block this scene so that when the Town Crier announces the appearance of the King/Queen, there will be genuine surprise among members of the audience.

Although the Sty Warden (now King/Queen) is playing with his/her subjects just a bit in this scene's beginning dialogue, it should not be done with biting sarcasm, as though vindictive. The Sty Warden has genuine affection for his/her subjects and truly wishes to teach them a valuable lesson about his/her wishes and will.

For the final song, “With My Voice I Will Tell,” create a sense of the major characters and extras gradually stepping forward and coming together during the singing of the song. It will begin with one child singing a solo—make sure that he/she is miked — and then that child is joined by the Pigs. On verse three, the Knights come out front when the words “Not for honor of self” are sung, to be joined quickly by the other principal characters for the line “But together we stand.”

At the beginning of the fourth verse, at the words “Let us bring every gift,” the chorus and anyone else who is still in the background should take a step forward. Although not a lot of choreography is required for this song, it is very effective if, by the beginning of the final verse, the entire cast has joined hands. At the last word, they raise their hands together.

The reprise and curtain call version of the song “With My Voice I Will Tell” has a double-time feel, even though it will seem to be sung at about the same tempo or slightly faster. Give it all the energy and excitement you have! After everyone has come out and taken a bow, they will all sing the final verse together. Don't forget to include the musicians in the curtain call appreciation.

## PUBLICITY FOR THE MUSICAL

Your congregation's work on the production of **To the Castle** is worthy of a full house. You can ensure that possibility with careful, creative and consistent publicity.

- The best way to get someone to accept an invitation is to issue it personally. Think of ways in which "come to our musical" happens in personal ways among congregation members.
- Remember that the members already involved in the production are the most effective publicists, and will respond favorably when you ask them to invite people to the performance.
- Involve as many people as possible in each kind of publicity. For example, if you send out a mailing to all members, involve a group of congregation members in the stuffing and mailing process. Or if you use posters, conduct an all-congregation "poster contest" for the most effective publicity poster.
- Let the audience know exactly what to expect. If the performance includes a time for distributing or receiving congregation members' financial commitments, say so. If guests are welcome, be clear about that kind of invitation.
- If space is limited or if each of several performances will be aimed at specific groups of members, consider printing and distributing tickets as a way of ensuring a higher attendance.
- Keep to a minimum the number of words you use to describe **To the Castle** and your congregation's event. You might begin, for example, with only general references to "the coming musical" in congregation newsletters. Next, make all your calls for volunteers into de facto publicity. Then start to promote various features and benefits of the musical, such as "all-family spiritual experience" or "a time to laugh about an important subject" or "fellowship and fun with people you love." Finally, ask members to reserve the date(s) for the event.
- Try semi-scripted appearances of cast members—in costume and in character—in the Sunday morning hallways of your church, perhaps handing out "tokens of the King's esteem"—chocolate kisses—or even tickets.
- Print interviews in the your congregation's newsletter in which cast or crew members share their excitement about the coming musical.
- Display some of the props—the Sty Warden's shovel? —with curiosity-arousing signs ("What does this have to do with stewardship?")
- Pieces of scenery—the interior of the castle—can serve as an attractive backdrop for a ticket-distribution table or volunteer sign-up booth.

## COMPACT DISC CREDITS

### Adult Choir

Mary Jane Alm  
 Jay Beech  
 Pat Frederick  
 Vince Therrien  
 Lori True  
 James Waldo  
 Sue Tucker  
 Allison Peterson

### Children's Choir

Alison Beech  
 Paula Carley  
 Ellen Lueneburg  
 Kevin O'Neil  
 Stacy Templin

### Instrumentalists

<b>Trumpet and Flugelhorn</b>	John Pederson
<b>Flute</b>	Deb Harris
<b>Alto and Tenor Saxophones</b>	Russ Peterson
<b>Trombone</b>	Steve Doering
<b>Clarinet</b>	Harley Sommerfeld
<b>Guitar</b>	Jay Beech, Scott Malchow
<b>Drums and Percussion</b>	Steve Jennings
<b>Piano</b>	Phil Kadidlo, Lee Blaske
<b>Bass</b>	Dave Michel
<b>Harmonica</b>	Jay Beech

### Vocal Solos

<b>To the Castle</b>	Angie Schulz and Jay Beech
<b>Soon the Light Will Shine</b>	Christine Hitt and Jay Beech
<b>I Did the Best I Could</b>	Lisa Ginn
<b>Every Grain of Wheat</b>	Dave Michel
<b>And That's Why I'm Better Than You</b>	Angie Schulz
<b>With My Voice I Will Tell</b>	Kevin O'Neil

**To the Castle** was recorded at Scott Malchow Productions, Minneapolis, MN, and Baytone Music, Moorhead, MN.

<b>Engineer</b>	Jay Beech
<b>Mixing/mastering</b>	Scott Malchow



# To the Castle

a musical for stewards

# Script & Piano Score



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# To the Castle

a musical for stewards

# Script & Piano Score

written by jay beech

## Cast

*in order of appearance*

- Sry Warden** humble and kind, takes care of the pigs
- \* **Pigs** happy in their sty (non-speaking)
- Child #1** 6-8 years old, playful
- Mother** firm but not mean, speaks her mind
- Town Crier** filled with self-importance, a buffoon
- Person #1** sarcastic, a loud-mouth
- Person #2** impatient
- Person #3** a bit more thoughtful than Person #1 and Person #2
- Child #2** also 6-8, confused by the events, (can be played by Child #1)
- \* **Knight #1** proud, confident, dedicated and serious
- \* **Bookkeeper** extremely focused on detail, strict, controlling
- \* **Serf** paranoid, feels oppressed
- Blacksmith** generous and straightforward
- \* **Knight #2** dedicated but not as serious as Knight #1
- \* **Knight #3** dedicated but not as serious as Knight #1
- Cook** mischievous and comical (non-speaking)
- Tailor** patient and kind (non-speaking)
- Valet** embarrassed at having to “babysit” the Noble (barely speaking)
- \* **Noble** extravagant and superior, but can be generous
- King/Queen** wise, comfortable with royalty but not arrogant, a healthy sense of humor

*\*Sings solo or in small group.*

*Note: With minor adjustments, any role can be played by male or female.*