

COPYRIGHT AND LICENSING

PLEASE READ THIS IMPORTANT INFORMATION BEFORE PLANNING YOUR PERFORMANCE

Under the Copyrights, Designs and Patents Act (1988), it is a legal requirement for schools to comply with copyright law, and ensure they hold the correct licences for performing musicals. As experienced teachers ourselves, we understand that time restraints and lack of advice can sometimes mean this aspect of your production is not dealt with, or that the details and requirements are not fully understood. We therefore try to make the process of licensing your performances as simple as possible.

General Guidelines

You are free to use any of our material for all classroom teaching purposes and for performances within school to only pupils and staff. However, if our musicals are to be performed to an audience other than pupils and staff from your school (eg. parents or other people from the wider community) then a performance licence must be obtained directly from Edgy Productions.

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The performance of works involving drama, movement, narrative or spoken dialogue requires a title and date specific licence from the copyright holder/publisher – in this case Edgy Productions. The requirement for a licence is irrespective of admission charges. **Your PRS, PPL, CCLI or any equivalent local authority-issued licences DO NOT cover you for such performances.**

A performance licence from us will permit the holder to do the following:

- Perform a musical up to 5 times in one academic year, to a public audience, within your school.*
- Reproduce song lyrics on paper or for display on interactive whiteboards or similar screens.
- Photocopy the script and score for the cast to learn lines, and musicians to play the songs.

* **If you are performing outside of your school premises, for example in a local theatre, please contact us as further conditions apply.**

For more information, visit www.edgyproductions.com/licences

Audio and Video Recordings

If you wish to make an audio or video recording of the performance of any of our musicals, you will need an additional **recording and duplication licence** from Edgy Productions. This will also allow you to make and sell copies of your recordings, to stream live performances and upload recordings to social media platforms such as Facebook and YouTube. We no longer request that you pay a commission to us on the money you raise from the sale of recordings.

File Sharing

You are not permitted to share any of our copyrighted material, either in printed form, on disc or in digital file format, with anyone who is not a pupil or teacher within your school or organisation. We will take immediate action should an incident of illegal file-sharing be reported or discovered.

You can, of course, phone or email us for advice – we are more than happy to discuss all your licensing needs.

Tel: 01858 288081

Email: info@edgyproductions.com

PERFORMANCE LICENCE APPLICATION FORM

For any performance of any part of 'Jill & Fred's Most Hysterical Historical Adventure' to an audience other than staff and children (eg. if you perform to parents), a valid performance licence from Edgy Productions must be held. Please note, your PRS, MCPS, CCLI or similar local authority-issued licences do not cover you for this. **Unless you purchased a performance licence and/or a recording & duplication licence when you bought this production pack, please ensure you complete and return this form at least 28 days before your first performance:**

- by email – info@edgyproductions.com
- by post – please check www.edgyproductions.com for address details

The performance licence will permit the holder to do the following:

- Perform a musical up to 5 times in one academic year, to a public audience, within your school. *
- Reproduce song lyrics on paper or for display on interactive whiteboards or similar screens.
- Photocopy the script and score for the cast to learn lines and musicians to play the songs.

Contact name:

Name of school / organisation:

Address:

..... **Postcode:**

Tel: **email:**

Number of performances: **Performances Dates:** from to

By ticking, select one of the performance licence options below:

Standard Performance Licence ☐ **£36.00** (including VAT)
(no admission charged and no tickets sold)

or

Performance Licence with charges ☐ **£42.00** (including VAT)
(admission is charged and/or tickets are sold)

☐ * Tick if you are performing outside your school premises, for example in a local theatre, as further conditions apply – see www.edgyproductions.com/licences

If you are recording any performance, streaming it, uploading to social media, or selling copies of the recording, you will **also** need a recording and duplication licence.

Recording and Duplication Licence ☐ **£36.00** (including VAT)

By ticking, select one of the payment options below:

☐ **I enclose a cheque for £..... made payable to Edgy Productions Ltd**

☐ **Please send me an invoice for £..... (payment terms 30 days)**

Displayed prices subject to change after 31/08/2022

**Writers rely on payments from public performances for their livelihoods.
Please ensure they receive their dues.**

PLOT SUMMARY

Meet Jill and Fred: social media-savvy besties, gadget-addicts and online influencers! Their army of dedicated followers hang on their every video post, to find out what’s hot and what’s not!

Song – Hashtag #Living Our Best Life

So, Jill’s grandparents have a problem. After years spent together as keen historians and archaeologists, visiting and collecting artefacts from every historical period you can think of, they now run a local museum. Their dream is, through this museum, to pass on their love of History to the younger generations, to spark their imaginations and keep the past alive. Unfortunately, visitor numbers are dwindling. These days, it seems that fewer people are interested in the past; everyone’s just into shiny new things that flash and beep, the next bit of technology or gadget that’s going to light up their life. Unless they can find a way to inspire and enthuse people with a passion for History, it looks like their museum will have to close!

Song – Fall In Love With History

At a loss, the grandparents turn to Jill and Fred for help, hoping they can ‘influence’ their thousands of followers to come to the museum. But with little passion for History themselves, Jill and Fred fail to get any response from their initial half-hearted attempts to promote the museum online. When they jokingly ‘ask Alexa’ for some ideas, they miraculously discover, by simply saying ‘please’ to her, that she comes to life, promising to make their wishes come true! Who’d have thought it! **Song – Alexa’s Song**

Alexa takes control of the situation, telling Jill and Fred that she will take them back to key periods in History, where they can capture real-life video footage of the lives of the people they encounter! With this footage they can create dynamic and entertaining posts for their online followers to watch, showing them just how fascinating and, more importantly, how cool History is, and persuade them to visit the museum! And so, with more magic and trickery, their journey into the past begins!

Their first stop is a Victorian school classroom in 1838, five years after the Factory Act and a year into Queen Victoria’s reign. Jill and Fred witness the comical antics of a teacher trying to control a class of children who wonder if their hazardous jobs cleaning chimneys and working in the cotton mills are less taxing than trying to get an education! **Song – Victorian Kids**

Next, it’s off to Ancient Egypt, where the time-travellers find themselves at the mummification ceremony of the great Pharaoh Cheops! The high priest is training four apprentices in the gory mummification process, with hilarious results! **Song – Mummified**

Jill and Fred then arrive in Jorvik, in the year 933, where a Viking focus-group is meeting to discuss ways they can change their public image! How can their reputation for being violent, pillaging marauders be altered? With difficulty, it would seem! **Song – When You’re A Viking**

In the court of Elizabeth 1st, a ghostly visitation by her mother, Anne Boleyn, sheds some light on the real reason why the queen has decided to stay single, despite her glorious achievements and the advances of some very eligible suitors! **Song – Gloriana**

Jill and Fred’s final destination is the trenches at Ypres, on Christmas Day, 1914. In a poignant scene we learn how a short-lived truce and a football match highlighted the futility of war, and immortalised the lives of so many. **Song – Me And The Boys**

Armed with the most awe-inspiring content for the coolest ever History lesson, have Jill and Fred done enough to save the museum? Well, the final uplifting song will certainly help, showing us all that we truly stand on the shoulders of giants and should be eternally thankful for the sacrifices, ingenuity and sheer dogged determination of **The Ones Who Went Before**.

CHARACTERS

47 speaking parts (*easily increased or reduced to suit your numbers – see p39.*)

4 Narrators

Jill

Fred

Alexa

Grandad

Grandma

5 Friends

The Victorians

Teacher

Alice

Isaac

Lily

Jeremiah

The Egyptians

Haremakheth

Yuyu

Sabu

Tutu

Keith

The Vikings

Ingrid

Ragnar

Sven

Björn

Gertrude

Astrid

Freya

Magnus

Stefan

The Tudors

Queen Elizabeth 1st

3 Ladies-in-waiting

Walter Raleigh

The Ghost of Anne Boleyn

WW1

4 Soldiers

4 Nurses

For a
character
line-count
& costume
suggestions,
see p40

Non-speaking characters (*if numbers allow*) **for featured songs**

Friends of Jill and Fred

Victorian School Children

Dancing Mummies

Vikings

Tudor Courtiers

WW1 Soldiers and loved-ones



Scene 1

*(As the **intro music** plays (**track 10**) the cast enters and all sit in front and to the sides of the main stage, which is set up to represent a child's bedroom. Jill and Fred sit back-to-back on a bed, represented simply by a duvet on the floor, their eyes glued to their phone screens. An Alexa/Echo Dot-type device sits on a bedside table. To one side of the main stage sit four narrators who will speak at key moments in the story. As the intro music fades....)*

Fred Jill, what's the time?.....Jill? *(Jill is distracted by her screen).....Jill?*

Jill Huh? What was that, Fred? *(Fred doesn't answer).....Fred?*

Fred *(distracted by his screen)* Yeah, what?

Jill You asked me something.

Fred Did I? *(thinking)* Oh yeah, what's the time? *(Jill is distracted)..... Jill?*

Jill Yeah, what?

Fred I asked you what the time is.

Jill Oh, right...*(becoming distracted again)*

Fred So? What's the time?

Jill Oh, sorry...dunno. Alexa, what's the time?

(For Alexa's voice, either use the pre-recorded track 11, or an actor can speak the lines from offstage, preferably into a microphone.)

Alexa For heaven's sake! You are holding a phone which *shows* you the time! But okay, if you can't be bothered, for just a second, to take your eyes off whatever earth-shatteringly important thing it is you're looking at, the time is 5.30pm!

Jill & Fred *(oblivious to her tone)* Thanks, Alexa.

(The action freezes and the four narrators stand.)

Narrator #1 Okay, well maybe that's not really how Alexa would reply to the simple question, 'What's the time?' We just pretended that's what has happened here, to illustrate a point.

Narrator #2 And that point is that most of you grown-ups are concerned about how much time your children spend on their screens...are we right? How many of you have had conversations that start with, 'When I was your age, we never...' blah, blah, blah!?

Narrator #3 Yes, we understand that the world is moving at a blistering pace and some of you want it to just slow down a bit. But new technology, new apps and new ways of communicating are an exciting part of *our* lives.

Narrator #4

And for Jill and Fred here – more about them in a moment – and all their friends, things are certainly a lot different than when their parents were young. Oops! Sorry, I should have said ‘younger’! Yes, some of you consider yourselves young, I know, but when it comes to this sort of thing, there’s a little bit of a generation gap, wouldn’t you say.....?



(As the introductory bars of the first song are played, Jill and Fred stand up. They are joined on stage by a chorus of their friends, who all enter staring at their phones.)

Song

Hashtag # Living Our Best Life

*Track 1 - vocal demo
Track 12 - backing track
Lyrics p29*

(The friends exit. Jill and Fred resume their back-to-back positions, staring at their phones.)

NB – the narrators have lots of important lines to deliver. In keeping with the recurring theme of the story, and to avoid them having to learn these lines, they could each read from a tablet.

Narrator #1

So, welcome to the world of besties Jill and Fred, two perfectly normal children with a perfectly normal interest in screens! *(waving tablet)* TikTok, YouTube, Snapchat, Insta...that’s Instagram to you grown-ups...and many more apps and platforms are a major source of their entertainment and communication.

Narrator #2

And also a major part of the story we’re here to tell you – a story called ‘Jill and Fred’s Most Hysterical Historical Adventure’. Oh, and just to be clear, any similarity to a Hollywood blockbuster about two friends, with similar names, who do a bit of time-travelling, meeting historical figures and saving the world, is purely coincidental!

Narrator #3

Now, we’re going to need you, our audience, to really concentrate for a few moments. Some very weird and confusing things are about to happen and if this story is going to make any sense to you, there are some details you need to know before we start. So sit up straight and pay attention! Ahem...*(pointing)*...at the back there...that means you!

Narrator #4

Okay, the first thing you need to know is that Jill and Fred are *(making finger quotes)* ‘online influencers’! They have lots of followers who watch the weekly videos they post, in which they give their opinions on anything and everything that’s new, from gadgets and games, to trendy trainers and sweet snacks! If Jill and Fred recommend something, you can guarantee their followers will go and buy it in their thousands!

Jill

(to the audience) Well, it tops up the pocket money! Plus we get loads of free stuff sent to us, which we get to keep in return for reviewing it!

Fred

Lots of people do it, but we’ve got a reputation for being honest. Kids trust our opinion. We only ever recommend things that we really, truly think are cool!

Narrator #1 So, that's clear, yes? Even the snorer at the back...you understand?
(speaking slowly) Jill and Fred's opinion matters to a lot of people – you've got that? Good. Right, the second thing you need to know is that Jill's grandparents are curators of the museum in the town where they live.

(Grandad and Grandma enter and stand on the main stage, away from Jill and Fred. They hold hands and look wistfully into each other's eyes.)

Narrator #2 These two met at university where they both studied archaeology. They spent their early married lives travelling the world together, digging up mummies, Roman mosaics and Viking long ships.

Narrator #3 For the last thirty years they have run the local museum, finding fascinating artefacts from throughout history, to create displays that have delighted visitors young and old. Recently however, they noticed something that saddened them.

Grandad We're just not getting as many people visiting the museum as we used to. In fact, numbers are so low that, if things don't improve, we'll have to close down!

Grandma It seems that people are just not interested in history like they used to be. Everyone's so into shiny new things that flash and beep, the next bit of technology or gadget that's going to light up their life. They're so busy looking to the future, they're forgetting about the past.

Narrator #4 It's fair to say that Grandma and Grandad were feeling a little blue. Cue a whimsical song....



(As they sing their duet, Grandad and Grandma stroll hand-in-hand. Photos of their younger selves exploring historical places are shown in the backdrop.)

Song **Fall In Love With History**

Track 2 - vocal demo
Track 13 - backing track
Lyrics p30

Narrator #1 And this is where our story starts. As we have heard, Grandma and Grandad were desperately worried about the future of their museum.

Grandad What can we do? How can we get people excited about History? If only there was a way of...I don't know...*(making finger quotes)* 'influencing' them.

(They both pensively hold their chins. Grandma then has a 'lightbulb' moment!)

Grandma Hang on...our Jill and her friend Fred have all those followers on that interweb channel thingamajig they do. What if we asked them to help?

Grandad *(realisation dawning)* Of course! All those kids do whatever Jill and Fred tell them! So, Jill and Fred could tell them to come to our museum? That's it! That's the answer to our problem! I'll give Jill a call.

Grandma Give her a call?! Get with it, Grandad! If you want to contact your granddaughter, you’ll have to do it in a way she understands. Come on, let’s go and get ‘on the line’...I think that’s what they call it!

(They excitedly exit, hand in hand.)

Narrator #2 So they messaged Jill and Fred, explained their plight and begged them to drum-up support for the museum amongst their followers.



(Jill and Fred now sit side by side on the bed, looking into Fred’s phone to record a video)

Narrator #3 Jill and Fred were happy to help and posted a video on their channel. They could probably have been a bit more enthusiastic though....

Jill *(unenthusiastically into the camera)* So...yeah...get yourself down to the museum. It’s... err...fascinating...I suppose.

Fred *(equally unenthusiastically)* Errr...yeah...lots of weird, old stuff to see. The gift shop’s not bad either. So...yeah...check it out....if you can.

(They give a half-hearted thumbs-up to the screen, then resume their back-to-back- positions. The friends enter again, looking at their phones. They gather to one side.)

Friend #1 Seriously? Did you see that? I think Jill and Fred are losing their touch!

Friend #2 What’s with all the museum nonsense? I thought they were supposed to be reviewing the new X-Box this week?

Friend #3 Why would I want to go to a museum? I’ve got an i-phone 7 in a drawer at home – if I want to look at something old, I can get that out!

Friend #4 Old? That’s ancient! And talking about History, *(pointing at his/her screen)* that’s exactly what Jill and Fred will be, if they don’t get their act together and start posting stuff that’s actually interesting!

Friend #5 I know! I mean, I thought they were cool. But this...! *(waving his/her phone)* They’re acting like...like teachers!

(The friends exit, shaking their heads.)

Narrator #4 So, not a great start to helping Grandma and Grandad. It would take more than this half-hearted effort to get visitors flocking to the museum. In fact, it would take a miracle.

Narrator #1 And a miracle is exactly what happened...which is lucky! Well, to be honest, we were struggling to find a way of moving this story along and, let’s face it, we need some excitement, because the snorer at the back *(pointing)* has nodded off again!

Narrator #2 So, when all other plot ideas have been exhausted, why not introduce a bit of magic! It solves a lot of problems! And the magic we are introducing arrived in the form of Alexa!

- Narrator #3** Remember that scolding reply she gave to Jill and Fred’s ‘What’s the time?’ request earlier, and how we told you it was just made-up to illustrate a point? Well, that’s not strictly true!
- Narrator #4** Yes, this was a magic Alexa! Tada! And all it took for her to reveal that magic, was some basic, good old-fashioned....manners!
- Jill** So Fred, not much response to our museum video. Any other ideas how we can help my grandparents?
- Fred** *(jokingly)* Ha! We could always ask Alexa.
- Jill** Yeah, right! You mean: ‘Hey, Alexa, *please* give us some ideas of how to save my grandparents’ museum?’ Ha! As if!
- (We hear a **thunderclap** sound effect (track 14) and Alexa, in human form, enters!)*
- Alexa** Well, seeing as you asked so nicely...!
- (Jill and Fred sit bolt upright, open-mouthed!)*
- Fred** What the...!
- Alexa** Oh yes, I’m not just a pretty voice. I have skills and talents you wouldn’t believe! It’s just that most people don’t know how to get me to reveal them!
- Jill** *(gobsmacked)* But...what...how...why...?
- Alexa** Why am I here in person, telling *you*? Simple...you said ‘please’. That’s all it takes. It just never happens, so nobody ever gets the full package... until now! So here I am, ready and happy to help!

Song **Alexa’s Song**

Track 3 - vocal demo
Track 15 - backing track
Lyrics p31

(As the song finishes, flowers are thrown on stage and Alexa bows and blows kisses to the audience, lapping up their applause like a diva!)

- Alexa** Okay you two, listen up. Here’s the problem as I see it: unless we can get visitors to the museum, it will close down. Right?
- Jill & Fred** *(still in shock)* Err...right!
- Alexa** And you’ve not had any success with your *(finger quotes)* ‘influencing’ so far, right?
- Jill & Fred** Right!
- Alexa** And that’s because you’ve posted boring, unenthusiastic videos, which are about as much use as a waterproof teabag, right?

Fred Bit harsh...but right!

Alexa So here’s the plan: *(enthusiastically)* you make new videos that will fire-up some passion for History in your followers. You show them what amazing things were achieved by their ancestors. You entertain them... you *(finger quotes)* ‘influence’ them!

Jill How?

Alexa Grab those phones of yours – not that you ever put them down – and take my hand. Oh, and hang on tight....it’s gonna be a bumpy ride!

(Jill and Fred nervously reach out and touch Alexa’s hand. As they make contact we hear the vortex sound effect (track 16). Jill and Fred give a loud and extended ‘Whoaaaaaaaaa’, which ends on the final ‘ping’ of the sound effect. The lights cut and they exit, as if they have been spirited away! The intro music then plays (track 17), the bedroom scenery is cleared and the stage made ready for the next scene.)



Scene 2

(The main stage is set up to represent a Victorian classroom. On three rows of three chairs sit a selection of Victorian pupils – two chairs are empty. They face a large chalk board on an easel, on which two lessons are written in elegant script; ‘Manners maketh man’ and ‘Cleanliness is next to Godliness.’ Also written is the 5 x table. A dunce cap sits on a stool next to the chalk board. A stern teacher, dressed in a gown and mortarboard, points at the table facts with a cane while the children chant them. As the narrators speak, the pointing continues but the chanting is mimed.)

Narrator #1 Okay, that should be an exciting enough opening scene to keep you *(pointing to the back)* awake for another five minutes! A magic Alexa and a bit of time travel – what’s not to like?

Narrator #2 Yes, time travel! You heard it! See what good manners can achieve! So, Jill, Fred and Alexa arrived smack-bang in a classroom of all places, in 1838! That’s the start of the Victorian age, for those who didn’t know!

(A shell-shocked Jill and Fred, with Alexa, enter and stand to one side, unseen by the Victorians.)

Fred *(gazing around)* Hang on, is this a school? It is! It’s a school!

Jill *(disappointed)* I mean, really, if you can do everything you say you can do, why not start with a couple of dinosaurs at least?

Alexa You two just shush and do what you do best – point your phones and start filming.

Fred Errrm, silly question maybe, but do they know we’re here?

Alexa No, we’re in silent *(making slashing gesture)* slash invisible mode...for now at least. Right, come on, get creating content!

(Jill and Fred hold up their phones and start filming.)

- Narrator #3** Now, 1838 was five years after the introduction of the Factory Act. Although children over nine years old could still be made to work in factories, their hours were now limited, and younger children were *not* allowed to work in factories at all.
- Narrator #4** And that meant more time for school, which was great! Well, you’d think so, wouldn’t you?
- Teacher** ...and twelve fives are...?
- All Pupils** Sixty.
- Teacher** Indeed they are. Good. (*puffing out chest and flexing the cane*) Ah, the three ‘Rs’! The foundation of our wonderful empire! Reading, writing and arithmetic! (*noticing a raised hand*) Yes, Alice Fletcher, what is it?
- Alice** (*nervously standing*) Beggin’ your pardon, Sir, but why’s it called the three ‘Rs’? ‘Arithmetic’ starts with ‘A’, doesn’t it? And ‘writing’ with ‘W’?
- Teacher** Insolent child! Are you being deliberately obtuse, or are you just stupid? Right (*pointing at the dunce hat and stool*), an hour on the dunce stool for you. Quickly! (*Alice puts the dunce cap on and sits miserably on the stool.*) And talking of insolent children, Isaac Pennyworth, where is your good-for-nothing sister today?
- Isaac** Sir, she’s finishing her shift at Sanderson’s textile mill. They clean under the looms on Tuesdays and Fridays, so she might be a bit late.
- Teacher** But I thought the recent Factory Act put an end to that? She should be in school, the lazy little truant!
- Isaac** She turned nine this month, Sir, and my father says the money she earns is more important than an education, what with her being a girl.
- Teacher** Hmmm, well he has a point, I suppose. No good ever came from over-educating the female mind. (*nodding towards Alice*) I rest my case.
- (*Lily Pennyworth enters, her left hand in a bloodstained bandage.*)
- Lily** Beggin’ your pardon, Sir, sorry for my tardiness, but....
- Teacher** (*loudly interrupting*) Lily Pennyworth! Read aloud the first lesson from the board! (*pointing with his cane at the board*)
- Lily** Beggin’ your pardon, Sir, but can you speak up a bit?
- Alice** (*still on the stool*) She’s hard of hearing, Sir. Those machines in the mill are so loud they often deafen the workers!
- Teacher** (*glaring at Alice, then shouting at Lily*) I SAID ‘READ ALOUD THE FIRST LESSON FROM THE BOARD’!

Lily *(reading)* Manners maketh man, Sir.

Teacher They do indeed! So why did you rush in here, late, without knocking, you insolent child?

Lily *(still not hearing)* Sir?

Teacher I SAID, ‘WHY DIDN’T YOU KNOCK BEFORE YOU RUSHED IN?’

Lily *(holding up her bandaged hand)* Accident at the mill, Sir. I was cleaning the looms and trapped my hand in the mechanism. I’ve lost two fingers, Sir!

Teacher WELL AT LEAST IT’S YOUR LEFT HAND, NOT THE HAND YOU WRITE WITH.

Lily But I *am* left-handed, Sir.

Teacher THEN THIS ACCIDENT IS A BLESSING FROM GOD! FOR NOW YOU CAN WRITE WITH THE CORRECT HAND – THE HAND HE INTENDED! AND YOU CAN START NOW. Everybody, slates out and, in your neatest handwriting, *(pointing with his cane)* copy out the two lessons written on the board.

(Lily sits down and all the children take their slates and chalk from under their chairs. Jeremiah Bennet enters, with a very sooty face! He is clutching his bottom!)

Teacher *(alarmed)* Jeremiah Bennet! Is that you under all that filth? If cleanliness is indeed next to Godliness *(pointing at the board with his cane)* then you are the most ungodly urchin in the whole of creation. Have you been up a chimney again? I thought the new laws had banned that practice too?

Alice *(still on the stool)* Actually, Sir, the Chimney Sweeps Act, although recently introduced, hasn’t taken effect yet. Children are still going up chimneys!

Teacher Alice Fletcher! Children should be seen and not heard. You’d do well to learn that popular lesson! So, Jeremiah Bennet, this is why you’re late is it? What did you do, fall asleep up that chimney, you lazy scoundrel? I’m surprised they didn’t light a fire under you, to get you moving.

Jeremiah *(still clutching his bottom)* Beggin’ your pardon sir, but they did!

Teacher And that’s why you’re standing like that, is it? Burnt your posterior?

Jeremiah No, Sir. The boss sticks pins in it if you come down the chimney! It ‘encourages’ us to go back up! That’s why I’m a bit sore.

Teacher Well, I am in agreement with your boss’s methods. *(flexing his cane)* I too find that children learn the rules quicker when encouragement is directed towards certain parts of their body. To that end, follow me, Jeremiah Bennet! The rest of you, work in silence!

(The teacher drags Jeremiah off by the ear. The others cock their heads to listen as we hear three loud whacks and accompanying yelps! The teacher and a tiptoeing Jeremiah then return.)

Teacher (smiling) There! I must say, there’s much job-satisfaction to be had, moulding young minds and helping children to become useful and worthy citizens of our noble empire. God save the Queen!

(All stand to sing.)

Song Victorian Kids

Track 4 - vocal demo
Track 18 - backing track
Lyrics p32

(Jill, Fred and Alexa whisper to each other. As the song finishes, the Victorians hold a pose.)

Jill (to Alexa) So we’re *visible* to them now, are we? Can we grab a selfie?

Alexa (nodding) Go for it, but be quick! You musn’t traumatise them too much!

(The two rush over and stand in the middle of the group, holding up their phones for a selfie!)

Fred Say cheese, everyone!

(The stunned Victorians are paralysed in shock, their faces confused. Jill and Fred quickly click their phones, then grab the teacher’s cane from his hand and the mortarboard from his head! They then dash back to Alexa who has her hand extended. As they touch it, we hear the **vortex** sound effect (track 19). Jill and Fred’s ‘Whoaaaaaaaaa’ again ends on the final ‘ping’ of the sound effect and they exit. The Victorians are still standing motionless, open-mouthed in shock at the interaction! Eventually, they look at each other with quizzical expressions.)

Teacher (confused, patting his head where the mortarboard should be and looking at his empty hand for the cane) Erm...yes...right. Back to your seats...(the still-shocked children sit)...erm...clean your slates and write down the following lesson as I recite it: The Lord moves in mysterious ways.

All (to the audience) He certainly does!

(The **intro music** then plays (track 20), all exit and the stage is made ready for the next scene.)



Scene 3

(A table stands centre stage, on which lies a body under a white sheet. A bucket, a sack of straw and an ornate death mask are beneath the table. On a smaller table to one side are two knives, a hook and four canopic jars.)

Narrator #1 So, an eventful, if frantic, first trip back to the past! Jill and Fred bagged some great footage and a couple of artefacts!

Narrator #2 But they didn’t have time to catch their breath! Alexa had a strict timetable to follow and they were soon hurtling through time and space, from Victorian Britain to...

Narrator #3 ...Ancient Egypt! As you do! The year was 2566BC. The great Pharaoh Khufu, or Cheops as he was also known, had just died and his body was being prepared for burial!

(Jill, Fred and Alexa enter and stand to one side.)

Alexa Welcome to Memphis!

Jill & Fred Cool!

*(They mime a **guitar lick** to **track 21**.)*

Alexa Not Memphis Tennessee! This is the ancient capital city of Egypt. Okay, phones at the ready. Oh, and just to warn you...this’ll get yucky!

(Jill and Fred hold up their phones and start filming. The priest, Haremakhet, enters, wearing a mask of Anubis followed by four apprentices. He stands at one end of the table, the apprentices at the other.)

Narrator #4 Alexa had brought Jill and Fred to the ‘ibw’ (*pronounced ‘ibu’*), a sacred tent, where a high priest, Haremakhet (*pronounced Ha-Rem-Acket*)...say that with me please...Haremakhet...good, thank you...where Haremakhet was teaching some young apprentices the process of mummification!

(Haremakhet reads out the apprentices’ names from a papyrus scroll, but his words are muffled and unintelligible, so they don’t respond. He stands with hands on hips and shrugs.)

Haremakhet Well?

Yuyu Perhaps if you removed the mask, your holiness, we could hear you?

Haremakhet *(removing the mask)* For heaven’s sake! I’m trying to create an atmosphere here! This mask of Anubis, god of the dead, is an important part of the ritual. And these are our great king Khufu’s mortal remains! Where’s your sense of occasion?! *(annoyed at their blank expressions)* Whatever! Right, apprentices, answer your names. Yuyu?

Yuyu Yes, your holiness.

Haremakhet Sabu?

Sabu Yes, your holiness.

Haremakhet Tutu?

Tutu Yes, your holiness.

Haremakhet Keith? Hang on...Keith? Seriously? Is that your name?

Keith It’s pronounced Kay-ith, your holiness.

Haremakhet Yuyu, Sabu, Tutu and *(mispronouncing)* Keith, this is the practical module of your mummification course. So, who can tell me what we do first?

Yuyu *(excitedly)* Remove the brain by hooking it out through the nostril!

Haremakhet It’s all about the gory stuff with you, Yuyu, isn’t it! Typical! Why is it that most people who sign up for this course are only here for the brain-through-the-nose bit? Students today!

Sabu Your holiness, first we wash the body with water from the Nile. May I?

Haremakhet Indeed you may, Sabu.

(Haremakhet hands the bucket to Sabu. Tutu and Keith lift the sheet and hold it at either end in front of the table, obscuring the audience’s view of the body. Haremakhet, Sabu and Yuyu stand behind the table, their heads visible above the sheet. Sabu washes the body.)

Sabu There. Our great king Khufu is cleansed.

Haremakhet Go on then, Yuyu, before you burst! Hook out his brain.

*(Yuyu excitedly takes the hook from the smaller table and, behind the sheet, acts out the brain-removal. We hear a **squeak and pop (track 22)** and Yuyu holds aloft the brain – see props suggestions p38. This is dropped into the bucket which is brought out from behind the sheet.)*

Yuyu *(placing the bucket down)* We shan’t be needing that anymore.

Tutu *(gagging)* Excuse me, your holiness. I wonder if I could... *(gagging)*...skip the practical part of the course... *(gagging)*...and just learn the theory?

Haremakhet Hard to stomach, is it Tutu? Speaking of which, that’s the bit that needs to come out next, along with the liver, lungs and intestines! Come on, you and Keith can have a go at that! Grab a knife each!

Keith Errm...your holiness, as I said earlier, it’s pronounced Kay-ith.

(Yuyu and Sabu take over holding the sheet, while Tutu and Keith join Haremakhet behind it. They act out the removal of the internal organs, while Yuyu peers longingly over the sheet. Tutu retches and gags throughout, then emerges from behind the sheet and grabs the bucket.)

Haremakhet No, Tutu. Not in the bucket. These organs are to go in the canopic jars.

Tutu Yes, I know that, your holiness. I need the bucket to....

(Tutu puts his hand to his mouth and dashes off! We hear a ‘BLEUGH’ from off stage!)

Sabu Allow me, your holiness. I have revised this procedure in detail.

Haremakhet Be my guest, Sabu.

(Haremakhet takes Sabu’s place holding the sheet. Sabu takes the canopic jars and joins Keith at the table, where they act out filling the jars with the organs. Yuyu is jealous.)

Yuyu Teacher’s pet! You get all the best jobs, Sabu!

Keith *(holding up the heart)* Your holiness, there is no spare jar for his heart.

Haremakhet Would someone like to remind Keith what we do with the heart?

Keith It’s pronounced Kay-ith!

Sabu The heart is put back in the body after the next step, your holiness. Without it, our king will not be allowed to enter the afterlife.

Yuyu *(childishly mimicking Sabu)* ‘Without it, our king will not be allowed to enter the afterlife.’ You’re such a little swot, Sabu!

Haremakhet That is correct, Sabu. And what is that next step?

Sabu We stuff the body with straw and sawdust, then cover it with natron *(to Yuyu)* – that’s salt by the way.

Yuyu *(annoyed)* Yes, I know what natron is! Please, your holiness, can I do the stuffing and salting? Pleeaaaaaaase?

Haremakhet Well, seeing as you’re so keen, yes. Come and take over from Keith.

Keith It’s pronounced Kay-ith!

(Keith takes over holding the sheet. Yuyu goes behind it and, with Sabu, acts out stuffing and salting the body. The sheet is then draped back over the body. Tutu re-enters.)

Haremakhet Ah, Tutu, feeling better?

Tutu A little, yes. So, is the unpleasant bit finished? Is it time to treat the body with wine and spices and wrap it in linen, adding precious stones amongst the layers?

Haremakhet Not yet, Tutu. It will take forty days for the body to dry out before we can do that. If only there was a way to speed up this process, to somehow travel forward in time. But, alas, there isn’t. We must wait patiently.

Jill *(to Alexa)* I don’t want to wait forty days to see the results! Come on Alexa, do your thing. *(Alexa raises her eyebrow)* Oh yes, sorry...please!

*(They touch Alexa’s hand and we hear the **vortex** sound effect (track 23). The lights cut and their ‘Whoaaaaaaaaa’ again ends on the final ‘ping’. The lights come up and they continue filming.)*

Haremakhet Forty days have passed and...*(pulling back the sheet to reveal the mummy)* behold! Our king is ready to journey to the afterlife! Sabu, the mask!

(Sabu takes the ornate death mask from beneath the table.)

Sabu Before we encase his royal remains in a magnificent sarcophagus, and lay him to rest in his pyramid tomb with his servants and treasures, please could we just go over it all once more? I want to be sure I’ve understood everything, before our exams.

Yuyu *(annoyed)* You really are a proper goody-goody, aren’t you!

Haremakhet Yes, Sabu. Apprentices, I find that a song can be a great aid to learning and remembering, so if you’d like to sing along....

(For the beginning of the song, the mummy remains on the table and the mummification processes are acted out/mimed again by Haremakhet and the apprentices. After the wrapping is mentioned, the mummy ‘sand-dances’ and sings with the group. If you have the numbers, more mummies could enter and join in.)

Song **Mummified**

Track 5 - vocal demo
Track 24 - backing track
Lyrics p33

(As the song finishes, the mummy again lies on the table and the Egyptians hold a pose. Jill and Fred rush over and stand in the middle of the group, holding up their phones for a selfie!)

Fred Say cheese, everyone!

*(The stunned Egyptians are paralysed in shock. Jill and Fred quickly click their phones, then grab the mask from the mummy’s face and one of the canopic jars! They then dash back to Alexa who has her hand extended. As they touch Alexa’s hand, we hear the **vortex** sound effect (track 25). Jill and Fred’s ‘Whoaaaaaaaaa’ again ends on the final ‘ping’ of the sound effect and they exit.)*

Haremakhet Errm...well, obviously that was a visitation from the spirit world. It seems they are pleased with the work we have done here today! Well done, apprentices. Now, please clear up quickly.

(All start to tidy things, except Keith who is still open-mouthed, looking at the exit.)

Haremakhet *(to Keith)* What are you doing, Keith? Catching flies? *(Haremakhet exits)*

Keith For the last time...IT’S PRONOUNCED KAY-ITH!!!

*(The **intro music** then plays (track 26) and all exit, clearing up as they go, with Sabu and Tutu carrying the mummy on the table. The stage is made ready for the next scene.)*



Scene 4

*(On an easel, to one side of the main stage, sits a large Viking shield. Pinned to the shield by a dagger is a sign ‘Focus Group Meeting’, written in blood!
A semi-circle of stools and/or benches is arranged centre-stage.)*

Narrator #1 So, with more great footage captured and some more artefacts ‘borrowed’, Jill, Fred and Alexa were on the move again.

Narrator #2 Leaving Ancient Egypt far behind, they arrived back in Britain, in the year 930. This was the settlement at York, now occupied by the Vikings and re-named Jorvik.

Narrator #3 In their very first raid on Britain in 793, the Vikings had looted the monastery on the holy island of Lindisfarne, stealing treasures, murdering many monks and enslaving the rest.

Narrator #4 In the following century, from their homes in Scandinavia, they had made repeated raids and invasions, until they ruled a large part of Britain which was named Danelaw. They had a fearsome reputation!

(Jill, Fred and Alexa enter and stand to one side.)

Alexa Welcome to Viking Britain!

Jill Wow! The Vikings! They have a fearsome reputation.

Alexa Indeed they do, and here they come! Cameras at the ready!

(Jill and Fred hold up their phones. The Vikings enter and occupy the semi-circle of stools. Some of them ‘grrrr’ and growl!)

Ingrid Thank you everybody. If you could just pipe down with the grrrr-ing and growling, we can start this session of our focus group. Ragnar, please! You’re especially growly this morning!

Ragnar Oh, give it a rest Ingrid. We’re Vikings – it’s what we do! We’re vicious warriors, we pillage, we loot, we murder! Back me up here, Sven.

Sven He’s right, Ingrid. Where do you think I acquired the name Sven Spine-Stretcher from? The last poor Saxon who crossed me, *(miming a stretch)* his feet ended up in one village and his head in another! Grrrr!

Björn And they don’t call me Björn Blood-Beard for nothing, you know! I mean, come on Ingrid, the very name Viking comes from the Scandinavian word ‘vik’, meaning pirate! We’ve got an image to uphold!

Ingrid Which is the very reason for forming this focus group! Since we’ve settled in Britain and more-or-less squashed all Saxon revolts, it’s time to change that image. I know you agree with me, Gertrude, don’t you?

Gertrude I certainly do. Unless we do something soon, we’ll forever go down in history as foul-tempered, blood-thirsty, crude, uncultured and scruffy delinquents. We’re better than that, surely?

Astrid That’s a bit rich coming from you! Gertrude Gut-Slicer was your name back in Denmark! The most savage of all us Shield Maidens!

Ingrid Ahem! I beg your pardon, Astrid? Shield Maidens? Care to enlighten me?

Astrid Gertrude and I were part of a female warrior group called the Shield Maidens, feared throughout Europe! We cracked a few skulls in our day!

Sven It’s true! We always felt a bit more confident going into battle alongside the Shield Maidens. They put most of us blokes to shame!

Ingrid I’m absolutely speechless! Here am I, trying to promote a softer, friendlier image of our people, only to find out that the women like to tear it up as much as the men! *(Freya raises her hand)* Yes, Freya?

Freya Well, how come the sign you made *(pointing at the sign)* is pinned to a shield, with a dagger and written in blood? That hardly says ‘soft’ or ‘friendly’, does it?

Ingrid Err, yes, I made the mistake of asking Magnus here...Magnus Monk-Mauler...to set up the meeting area. I should have known better. At least it’s spelled correctly.

- Magnus** Don't sound so surprised! I'm not illiterate! In fact, in my spare time I'm a poet. I hope one day that my work will be read by future generations, who will realise what a sensitive and civilised bunch we really were.
- Ingrid** Well done Magnus. Maybe you'd like to read us one of your poems?
- Magnus** I'd be delighted! Here's a little something I actually wrote back in 922, when we'd just invaded that place in Ireland...oh, what was it called...? Ah yes, Limerick. *(clearing throat)* Here goes....
There once was a Viking called Lars,
Whose beard was a little bit sparse,
But we're told he was blessed
With much hair on his chest,
And a few luscious tufts on his...
- Ingrid** *(interrupting)* AH, YES! Thank you Magnus! Not quite what I was expecting, but it's certainly an improvement on murder and pillage! Now, perhaps ...*(sniffing)*...hang on, what *is* that awful smell?
- Stefan** Ah, sorry. That's me. I just can't seem to stop the old feet getting a bit whiffy. I guess Stefan Stink-Foot is a name I'm never going to get rid of.
- Ragnar** Well, listen old pal, me and a few of the lads have started going every Saturday to Freya's new beauty parlour. We get our hair washed and brushed and our beards plaited. You can have a bath there too!
- Freya** Yeah, come along Stefan. We'll sort you out. It's a little-known fact that us Vikings love to look and smell nice, but maybe it's something we should start letting more people know about.
- Ingrid** Now we're talking! Brilliant! This is just what we need. Any more ideas to give us a better reputation?
- Gertrude** Weaving? *(touching the shawl she's wearing)* Look at this shawl I made. I bet if we start marketing things like this, we'll soon become known for our skills with the loom rather than with the axe.
- Ingrid** Excellent! I can feel our history being rewritten as we speak. What next?
- Björn** Well, how about showing off what skilled artists and craftsmen we are. *(showing an ornate brooch and bracelet he is wearing)* Look at the sort of thing I've been knocking up in my workshop in the evenings. Pretty, isn't it?
- Ingrid** It certainly is, Björn! Come on gang, what else have we got?
- Freya** Well, how about we show people that we have a sense of humour?
- All** How?
- Freya** *(taking out two horns and holding them to her head)* Horns on our helmets! What do you think? They're fun, aren't they! They show that we don't take life too seriously. If we wear these, people won't be so scared of us.

(Jill, Fred and Alexa enter and stand to one side.)

Fred Wow! That looks like none other than Queen Elizabeth 1st!

Jill So it’s true, she did have a very white face and red hair, and wore a massive ruff!

Alexa It would appear so! Right, you know the routine by now. Come on!

(Jill and Fred hold up their phones and start to film.)

Narrator #3 This famous image of the great queen is very familiar, though here, at the age of 56, that red hair was most definitely a wig. Her skin was indeed very white, but this was heavy lead-based makeup.

Narrator #4 The makeup was used to cover up the scars she’d been left with after catching smallpox in 1562. She’d been regarded as a great beauty in her younger years and she was keen that this image was maintained.

(Elizabeth grimaces and displays a mouthful of black teeth!)

Elizabeth I’m not listening to you! I told you, I like it!

Lady #1 But your Majesty, all we’re saying is that maybe you just go a bit easier on the makeup.

Lady #2 It makes you look a little scary and could be a reason why you’ve not bagged yourself a husband yet.

Elizabeth *(still with fingers in her ears)* La-la-la-la! Still not listening!

Lady #3 You know, at this rate you will die childless and England won’t have a successor to the throne! It’ll throw the country into chaos!

Elizabeth *(removing her fingers)* Oh for goodness’ sake, will you stop blathering on about me getting married and having babies! I’ve already got suitors pestering me from dusk ‘til dawn, without you going on about it!

Lady #1 Speaking of which, there’s another one waiting outside. It’s that Walter Raleigh chap. Again! He’s very keen!

Lady #2 Oooh, he’s quite a dish, that one. He looks good in tights and that little beard he’s got going on is really quite fetching.

Lady #3 And, more importantly, he always brings pressies! Something exotic from his latest voyage to the new world. Shall I show him in?

Elizabeth *(sighing)* Yes, I suppose so. But I keep telling you, I’m really *not* fussed about finding a husband. *(patting her wig)* Okay, how do I look? *(forcing a smile and showing off her bad teeth!)*

Lady #3 *(recoiling slightly)* Gorgeous, your Majesty! I’ll go and fetch our guest.

(Lady #3 fetches Walter Raleigh who is carrying a sack. He approaches the throne and bows. Lady #3 resumes her seat.)

- Walter** Your Majesty, your beauty has not faded since I last had the honour of being in your company. *(The ladies giggle.)* During my epic voyages to the far corners of the globe, I have never witnessed such radiance as that which I see in you, our good Queen Bess!
- Elizabeth** Don't call me that! It makes me sound like a horse! So, why are you here?
- Walter** I bring gifts from the new world, your Majesty. *(reaching into the sack)* From the colonies in the land we named Virginia in your honour, I have...
- Lady #1** Hang on, *(sniffing)* it's tobacco and potatoes again, isn't it?
- Lady #2** You brought those last time you were here! And her Majesty was not impressed! Of all the wonderful things you promised to bring back from your voyages, you have basically succeeded in introducing chips and fags to the people of England. Not a great legacy, is it?
- Walter** *(removing his hand from the sack)* Well, I...err...
- Elizabeth** Oh please, Sir Walter, this better not be another lame attempt to get me to marry you? Like that time you spread your expensive cloak over a puddle for me and hoped I'd go all weak at the knees.
- Lady #3** Oh, I thought that was a lovely gesture. I'd have said yes in a flash!
- Walter** Well, you can't blame a chap for trying. And England must have an heir!
- Elizabeth** *(mimicking him)* England must have an heir! Give me strength! I'm 56 years old! Honestly, I had that Francis Drake in here recently...
- Lady #2** Oooh, I like him too!
- Elizabeth** ...and he wouldn't shut up about how he led my navy to victory over the Spanish armada last year, and surely deserved my hand in marriage!
- Lady #3** But *what* a victory, your Majesty. Oh go on, give us a bit of the speech you made to the troops at Tilbury before the battle. It was awe-inspiring!
- Elizabeth** *(flattered)* Well, okay, if you insist...*(clearing throat and adopting a regal pose)*... I may have the body of a weak, feeble woman, but I have the heart and stomach of a king, and of a king of England too!
- (She holds the pose as the ladies and Sir Walter applaud enthusiastically.)*
- Walter** And every king needs a queen. I mean every queen needs a king...what I'm trying to say is...
- Elizabeth** I know what you're trying to say, Sir Walter, but I don't want a husband! I'm the greatest monarch England has ever known. They call me Gloriana, for heaven's sake – it doesn't get much greater than that! My navy defeated the Spanish armada, I have made our nation prosperous, I have brought peace and religious tolerance...

- Lady #1** So best not mention how you sorted out Mary Queen of Scots!
- Elizabeth** Hmm, bit of a blip that one...not my finest moment! But the theatre and the arts have flourished under my reign. New lands have been discovered and claimed in my name. This will be known as a golden age in our history and I don’t want, or need, a man messing all that up!
- Walter** But surely your Majesty doesn’t want to be lonely in your old age?
- Elizabeth** Lonely in my old age! It’s because I’m *single* that I’ve lived as long as I have! Let me tell you about a strange visitation I had just a few nights ago, then you’ll understand. I was lying in bed, then she appeared.....

*(As **eerie music** plays (track 30) the ghost of Anne Boleyn enters! If you want to be adventurous, you can costume the character as headless, carrying her head!)*

- Anne** *(menacingly)* Elizabeth! I am the ghost of your mother, Anne Boleyn! Heed my words and you may yet, unlike me, lead a long and happy life...*(her tone changing to one of annoyance!)*...for pity’s sake, stay well away from fellas! They’re a nightmare! Your father, for example, promised me the world then just because I didn’t have a male child, he chopped my head off! Typical man he was, spoilt rotten and a cry baby when he didn’t get his own way. No, my girl, you stay single! It’s the only way you can be assured of some quality, and quantity, of life! Keep wearing that makeup too...it’ll help keep the men away! Oh, and lose the ruff. Not for any other reason apart from it makes you look daft! Right, hairy lip....
- Elizabeth** Hairy lip?
- Anne** Yeah, must dash. Get it? Moustache...hairy lip! Bye now!

(Anne Boleyn exits. Walter and the ladies think for a moment, holding their throats nervously.)

- Lady #2** Well, she’s got a point I suppose! Maybe you should take her advice.
- Elizabeth** Oh, I intend to. I am married to England, and that’s the way it will stay! And she was right about this ruff...*(pulling it off and throwing it down)*...I’d hate to be remembered for wearing such a ridiculous thing!

Song **Gloriana**

Track 7 - vocal demo
Track 31 - backing track
Lyrics p35

(For the song, they are joined by Tudor courtiers who perform a simple processional dance during the instrumental section. As the song finishes, the Tudor characters hold a pose. Jill and Fred rush over and stand in the middle of the group, holding up their phones for a selfie!)

- Jill** Say cheese, everyone!

*(The Tudors are paralysed as the selfies are taken. Fred grabs the ruff and Jill the sack. They dash back to Alexa and, as they touch her hand, we hear the **vortex** sound effect (track 32). Jill and Fred’s ‘Whoaaaaaaaaa’ again ends on the final ‘ping’ of the sound effect and they exit.)*

Elizabeth *(confused)* More visitations!! Well, at least those ones had their heads on!
After all that excitement, I’m exhausted. *(waving away Walter and the ladies)*
You may leave me now.

Walter *(exiting with the ladies)* So tell me ladies, are any of you single?

All Ladies *(giggling)* Oooh, Sir Walter!

(The intro music then plays (track 33). The stage is made ready for the next scene.)



Scene 6

(Four field-hospital beds, represented by PE mats on the floor, covered in blankets with a pillow, are centre stage. An injured WW1 soldier lies on one of them. A nurse is bandaging his ankle. Jill, Fred and Alexa enter and stand to one side.)

Narrator #1 So, from the splendid Tudor glamour of Queen Elizabeth’s court, Jill and Fred now found themselves in quite different surroundings.

Narrator #2 This was Christmas Day, 1914. Although there was no sound of fighting, they had arrived in a makeshift field hospital, near the British trenches at Ypres, five months after the start of the First World War!

Narrator #3 The reason there was no gunfire is because this was the famous Christmas truce. The fighting had stopped and soldiers from both sides shouted messages of goodwill across no-man’s land to their enemy.

Narrator #4 They sang carols, lit candles and, all along the western front, emerged from their trenches to shake hands and exchange drinks, chocolates and cigarettes. They showed each other photos of their families and shared their hopes that this terrible war would soon be over.

Jill Wow! The First World War. We learned a lot about this at school.

Fred And here we are in the middle of it!

Alexa Well, in a field hospital. I don’t think we need to see any actual fighting to understand just how awful things are here. Right, cameras out...

(Jill and Fred hold up their phones and start to film.)

Nurse #1 *(bandaging the soldier’s ankle)* There, I think you’ll live. If your only injury in this war is a twisted ankle, then you’ll be one of the lucky ones.

Soldier #1 Thank you, Nurse. Yes, I know things could have been a lot worse.

(Nurse #2 enters, supporting another hobbling soldier. She helps him down onto a bed and starts applying a bandage to his knee.)

Nurse #2 That is a nasty gash you’ve suffered! How did it happen?

Soldier #2 One minute it was calm, then the next the Germans were on top of us! We didn’t stand a chance!

(Nurse #3 enters, supporting another soldier who is holding his face. She helps him down onto a bed and applies a bandage to his head, covering his eyes.)

Nurse #3 You poor boy! I think you’re concussed. Let’s get you sorted.

Soldier #3 I don’t know what happened! They just cut through our defence as if it wasn’t even there! Then I got an elbow in the face!

Nurse #1 An elbow? It’s strange that none of these injuries are from gunfire or exploding shells. In fact, why is it so quiet out there? What’s going on?

Soldier #1 It’s the Christmas truce. The fighting stopped and we met the German’s in no-man’s land, in peace. They’re just like us, you know; frightened, cold and missing home.

Nurse #2 Hang on! If the fighting’s stopped, why are you still being brought in here with injuries?

Nurse #3 I was thinking the same thing. It’s not much of a truce if they’re still attacking our boys!

(Nurse #4 enters, supporting another soldier who is holding his ribs. She helps him onto a bed.)

Nurse #4 There, there. Just take some slow, deep breaths. You’re badly winded!

Soldier #4 *(groaning)* Bloomin’ cheating Germans! Punching a chap in the ribs is unacceptable behaviour! He should have gone straight off for that!

Nurse #1 Eh? What do you mean ‘gone straight off’? What *is* happening out there?

Soldier #1 It’s the Bosch! They just don’t play fair! And after that friendly meet-up we had in no man’s land, I thought it would be a *gentle* kick-about.

All Nurses Kick-about?

Nurse #2 You’ve been playing football? In the middle of a war? With the enemy?

Soldier #2 Well, we were playing football. I don’t know what the Germans were doing though! Foul after foul after foul! And the referee was Captain Simmons – he’s one of us! He didn’t blow his whistle once!

(The nurses smile and each ruffle the hair of the soldier they are attending to.)

Nurse #4 You boys, what are you like? Even when the fighting stops, you’ll still find a way of getting yourselves bashed and bruised.

Soldier #1 It was nice though, while it lasted. To share a drink and a smoke with Fritz and to hear about their loved ones at home. To simply wish them a merry Christmas.

Soldier #4 Remember when we signed up to fight? They told us it would all be over by now. ‘You’ll be back home by Christmas’ they said, but I can’t see any end to this.

Soldier #2 And the friends we’ve already lost. So many of them, so young, and for what? A few yards of mud and scorched earth.

Soldier #3 I want to go home. I miss my sweetheart, Rosie. We were supposed to be getting married in the spring. Nurse, there’s a letter I carry in my pocket, which I read when I’m frightened or sad. Please would you read it for me now? I would, but...*(pointing to his bandage-covered eyes)*

Nurse #3 Of course...*(retrieving and unfolding a letter from his inside pocket)*...‘My dearest Jack, I miss you with all my heart. I pray for your safe return soon - you and all your pals who left on the train that day, smiles on your faces and excitement in your voices. I can’t imagine the horrors you are witnessing, or how brave you have to be to endure them, but I promise I will be here to take care of you when you do come home. Stay safe and stay strong, my love. Your Rosie.’

(As the opening bars of the next song play, the soldiers stand. If numbers allow they are joined by more soldiers and imagined loved-ones.)

Song Me And The Boys

*Track 8 - vocal demo
Track 34 - backing track
Lyrics p36*

(All finish the song with heads held high.)

Fred *(hesitantly)* So, shall we grab a selfie?

Alexa I think not this time. They have enough to deal with, without us causing any more confusion. Let’s just try and get away quietly.

*(Jill and Fred touch Alexa’s hand and we hear the **vortex** sound effect (track 35), during which the soldiers and nurses cover their ears and cower. Jill and Fred’s ‘Whoaaaaaaaaa’ again ends on the final ‘ping’ of the sound effect and they exit.)*

Nurse #4 *(looking up nervously)* Well, that sounds like the hostilities have resumed.

Soldier #2 And I suppose a couple of football injuries aren’t really an excuse for staying here? Come on you lot, back to the front. You never know, maybe this will all be over in a month or two.

Soldier #1 Well, here’s hoping....

*(The **brass music** then plays (track 36) and all exit. The stage is made ready for the next scene.)*



Scene 7

(In the bedroom, Jill and Fred sit on the bed, their eyes glued to their phone screens. Alexa watches over them.)

Narrator #1 Back at home, their heads still spinning from everything they had seen, Jill and Fred now had to focus on the reason *why* they had been on this journey – to save the museum.

Narrator #2 They set about organising all the selfies they had taken and carefully edited the video footage they had filmed.

Narrator #3 They uploaded highlights of their historical journey to all their social media channels in bitesize posts, then filmed one last piece to camera.

(Alexa takes Jill’s phone and points the camera at them both.)

Alexa Okay you two, let’s make this count....action!

Jill *(enthusiastically)* Hey, all you Jill and Fred fans, now listen-up! History is just *the* coolest, most awesome thing ever! We know, we’ve seen it!

Fred Check out our Youtube channel, our Tik-tok, our Snapchat and our Insta pages! Spread the word! Like, subscribe and share! Tell your parents that we’ve even posted on Facebook, just for them!

Jill Then if you’re blown away by the bits you see, which we know you will be, get yourselves down to the museum where you can watch our journey in full, on a big screen!

Fred We’ll be there to answer questions and show you the cool things we collected on our travels, *(holding up the mummy mask and ruff)* like this *real* Egyptian mummy mask and this strange thing that Queen Elizabeth 1st actually wore! It’s true, we were there!

Jill Doors open in an hour! Get there quick to avoid disappointment! See you soon! *(They both wave at the camera and give a thumbs-up!)*

Alexa *(handing back Jill’s phone)* I’m proud of you both. So proud. Now, off you go and wow them in person.

Fred But you have to come too. This wouldn’t have happened without you!

Alexa I’m afraid you have to do this last bit on your own. Anyway, I’m exhausted – I’m off for a well-earned snooze. But if you ever need me, you know the magic word! Goodbye Jill and Fred. It’s been a blast!

(Alexa exits. Jill and Fred look mournful, but then stand up and slap each other on the back.)

Fred Shall we?

Jill Let’s do this!



(They exit. The bed is cleared and the stage fills with a large crowd of excited friends, all looking at their phones! They talk excitedly with each other, pointing at the screens.)

Narrator #4 And what a reaction they got! Moments after posting their footage, a huge crowd of excited Jill and Fred fans descended on the museum!

Friend #1 This is amazing! How did they do it! It looks so real! That brain coming out of that nose! Awesome!

- Friend #2** And those Vikings! Who knew they were so sophisticated? How do you reckon the last line of that limerick ended?
- Friend #3** Ha! Rudely, I’m guessing! But what about Queen Elizabeth 1st! What a woman! I can’t wait to find out more about her!
- Friend #4** And the Victorians! Those kids were proper tough! I tell you what, I’ll never complain about getting up for school again!
- Friend #5** And hearing from the soldiers in the trenches. I can’t believe what they went through. The next time I buy a poppy, it’s going to mean a whole lot more. This is totally the best thing Jill and Fred have ever done!

(Jill and Fred enter, mobbed by the cheering friends who pat them on their backs and shake their hands. The grandparents then emerge from the crowd and take Jill and Fred to one side.)

- Grandma** Oh Jill, Fred! How can we ever thank you? Look at these crowds! Our museum has never been so busy!
- Grandad** I don’t know how you did it, but I’m glad you did! This has saved us! We can stay open, we can show everyone how amazing the past was...we can make people fall in love with History again!
- Grandma** You’ll never know how happy you’ve made us! What clever children you are. Oh, and...err...if you ever fancy doing the same sort of thing again...*(handing Jill a list)*...the museum’s still a bit short on some stuff!
- Jill** *(reading)* The Great Fire of London, the Black Death, World War 2?! Crikey Grandma, that sounds like a fun trip! I can’t see Alexa turning up for that one, however many times we say please!
- Grandad** Alexa? Who’s that, dear? A friend of yours?
- Jill** Ha! You could say that, yes. I’ll introduce you some time. She’s the hero of this adventure.
- Fred** And the amazing characters we met along the way. They’re the real stars. The ones who laid the foundations for all the wonderful things we have today – the explorers, the inventors, the soldiers, the peace-makers, the pioneers....all of them. Here’s to the ones who went before!

Song **The Ones Who Went Before**

*Track 9 - vocal demo
Track 37 - backing track
Lyrics p37*

THE END

Hashtag # Living Our Best Life

Verse 1 Half the world's on social media,
It says on Wikipedia,
A global party's happening online!
TikTok, Snapchat, Insta, Kik,
We're only just one swipe or click
From anyone, anywhere, any time!
So send those little hearts our way,
A hundred thousand 'likes' a day
That's the way we like to stay connected!

Chorus *We're reaching out to everyone,
Come on, log in and join the fun!
We can all hang out in cyberspace
And send a friend a smiley face!
We'll take the future in our stride
And share the message far and wide:
We're just 'Hashtag # living our best life'!*

Verse 2 Oh, grown-ups are more than keen to say
'There's got to be a better way
Than spending hours staring at a screen!'
And yet it's strange that folks their age
Are always on their Facebook pages
Telling strangers how their day has been!
And though they don't like to admit,
They kinda realise that it
Is one great way that we can stay connected!

Chorus *We're reaching out to everyone...*

Repeat Chorus *Hey everyone...*

Repeat *We're just 'Hashtag # living our best life'!*



Fall In Love With History

- Verse 1** We've seen the pyramids at Giza,
The Leaning Tower of Pisa,
A villa where Julius Caesar used to stay!
We've walked the Great Wall of China,
Hung out in Asia Minor
And visited a shrine or two a day!
We got dirty, we got dusty,
Digging up things old and crusty,
Displaying them for all the world to see.
But all our hopes and all our dreams
Will be for nothing, so it seems,
Unless our future generations
Fall in love with History.
- Verse 2** Oh yes, we've taken real likings
To Saxons, Celts and Vikings,
In spite of them all fighting constantly!
We kinda dig the middle ages,
The Magna Carta's pages,
And ancient Greece engages us, you see!
We are absolutely smitten
With the kings and queens of Britain,
Although they often acted awfully!
But all our ages will be dark
If we don't reignite the spark,
And let our future generations
Fall in love with History.
- Verse 3** Such awe-inspiring stories to be told,
There are so many wonders to behold.
Anyone can hear and see 'em,
If they visit our museum...
Oh, what on Earth are we to do
If we're to get the message through,
And help our future generations
Fall in love with History.



Alexa’s Song

Verse 1 I spend all day
Responding to the queries sent my way,
I devote myself to every word you say,
Without a holiday!
But what thanks do I get?
I haven’t had them yet.

Verse 2 The things I do!
I’ll tell the time or give directions to the zoo,
I know how far it is from here to Timbuktu,
The where, what, when and who!
But what thanks do I get?
I haven’t had them yet!

Verse 3 And so I smile and face the world again.
I hope and pray that maybe now and then,
When someone calls on me with a new inquiry,
They ask politely,
(spoken) “Are you alright, Alexa?”
 “I’ve never felt better!”

Verse 4 So if you use your Ps and Qs,
You might discover there is lots more I can do!
Those little words of gratitude
Are all it takes to make your dreams come true!
Make your dreams come true!



Victorian Kids

Verse 1

- (All) Don’t talk to me about how hard life can be,
’Cause we’ve got some stories to tell.
Working all day for just a pittance of pay,
And most of the jobs are like hell!
- (Boys) At five years old I was working up the chimney,
They’d stick pins in me if down I slid!
But you climb much higher when the boss lights the fire!
- (All) Life’s a chore when you’re a poor Victorian kid!

Verse 2

- (All) Don’t talk to me about how hard life can be,
’Cause we’ve got it harder than most.
A job at the mill, well that could literally kill,
Or at least leave you deaf as a post!
- (Girls) Well those machines spin so loudly and so quickly,
You best move swiftly –
- (Lily) I wish I did!
You try not to linger ’cause you might lose a finger!
- (All) Life’s a chore when you’re a poor Victorian kid!

Verse 3

- (All) Don’t talk to me about how hard life can be,
’Cause we’ve got it harder than you.
Only a fool would say that going to school
Is a thing every child should do!
Yes, there’s the dunce cap for when we’ve done a dumb thing,
But if it’s something that they forbid,
We’ll get a caning, then you’ll hear us complaining,
‘Life’s a chore when you’re a poor Victorian kid!’
- (The teacher moves around the children, berating each one in turn!)*
- (spoken) Insolent child! I’ll teach you to forget your times tables!
Stand in the corner! You’ll get six of the best!
Bend over! God save the Queen!
- (All) Yes, there are plenty who won’t make it to twenty!
Life’s a chore when you’re a poor Victorian kid!
Life’s a chore when you’re a poor Victorian kid!
Life’s a chore when you’re a poor Victorian kid!



Mummified

Verse 1

(All) Egypt’s mighty kings and queens
So humbly we serve,
And when they die, we’ve mastered means
For them to be preserved.
But the job isn’t easy and the process is long,
And it’s not for the queasy,
So strap yourselves in, it’s time to begin
And learn through the words of this song.
Push in the hook...
(Tutu) I feel sick! I can’t look!
(All) ...Straight up his nose!
(Yuyu) Look how far up it goes!
(All) Pull out his brain, pour the blood down the drain,
Remove his insides and soon he’ll be mummified!

Verse 2

The organs then in jars we store,
As a formality,
Put back the heart and thus ensure
His immortality.
Then we salt and we stuff him and we leave him to cure,
Then we clean and we buff him
With spices and wine, till he smells divine
And oh, so incredibly pure.
Bandage him tight...
(Sabu) Make sure you do it right!
(All) ...From head to toe.
(Keith) Please can I have a go?
(All) And precious things, that are worthy of kings,
Wrap them inside and soon he’ll be mummified!

Verse 3

On his face place a mask, open the sarcophagus,
Pop him in, close the lid, put him in a pyramid!
Our work is done...
(Yuyu) I’ve never had so much fun!
(All) A sacred rite...
(Tutu) I won’t be sleeping tonight!
(All) His soul’s secure, and he will evermore
With Ra reside,
Now that he’s mummified!
Now that he’s mummified!



When You're A Viking

Verse 1 There's a problem that we've got
And it happens quite a lot
And we're worried that we've been misunderstood,
'Cause the folks we meet each day
Seem to run the other way,
Any time we turn up in their neighbourhood.

Chorus *It can be a lonely life when you're a Viking,
We're wondering if the pain will ever end.
We've just been misconstrued,
We're not vicious, we're not crude,
Only looking for someone to call a friend.
It can be a lonely life when you're a Viking,
We're wondering if the hurt will ever stop.
We're reaching out to you,
Don't believe what isn't true,
We're not just mindless murderers
And our helmets never had horns on the top!*

Verse 2 Yes okay, it might be right,
In the past we liked a fight
And a village we would pillage now and then.
But get to know us and you'll see
That we're now good company,
You might even say that we are björn again!

Chorus *It can be a lonely life when you're a Viking,
We're wondering if the pain will ever end.
We've just been misconstrued,
We're not vicious, we're not crude,
Only looking for someone to call a friend.
It can be a lonely life when you're a Viking,
We're wondering if the hurt will ever stop.
We're reaching out to you,
Don't believe what isn't true,
We're not just mindless murderers
And our helmets never had horns on the top!*



Gloriana

Verse 1 Come hither lords and ladies, and all those in between,
And hear our dedication to a most-beloved queen.
When suitors came a-calling from all across the land,
Our good Queen Bess never once said yes
When they asked her for her hand.

Chorus *Gloriana! None could charm her,
Devoted to England she would stay.
Gloriana! Unlike her father,
Unmarried 'til her dying day.*

Verse 2 A ‘weak and feeble woman’? Well, she was no such thing.
She led our nation with the ‘heart and stomach of a king’.
And when invading forces came sailing England’s way,
Those Spanish ships she reduced to chips,
And declared ‘No way, José!’

Chorus *Gloriana sunk the Armada,
Straight to the bottom of the sea!
Gloriana! For all this drama, (Elizabeth gives a disapproving look!)
She will go down in history!*

Verse 3 A golden age of learning, of culture and of art,
When voyages aplenty to the new world would depart.
A time of exploration and potatoes by the ton!
When land was claimed and duly named
After Lizzy number one!

Chorus *Gloriana! Americana, (Elizabeth gives a really disapproving look!)
She took for all that she could get!
Gloriana! Top banana, (She gives a really, really disapproving look!)
Though they’ve not been discovered yet!*

Elizabeth (spoken) You know, you really are scraping the bottom of the barrel here
with some of these rhymes!

Instrumental (during which a simple processional dance is performed by courtiers)

Elizabeth (spoken) Oh, goodness’ sake, not Greensleeves! I hate that tune. My father
wrote it, you know, and he was a bit of a rotter!

Chorus *Gloriana! It’s getting harder,
To find more phrases that will rhyme
With Gloriana! Na na na na na...
And so this is the final line!*



Me And The Boys

Verse 1 Me and the boys, just waiting in line,
Smiles all around and ready to sign.
Up for the effort, together,
Just me and the boys.
We kissed our girls as the train left that day,
Off to a foreign land far, far away.
For king and for country, together,
Just me and the boys.

Chorus *And we'll be back by Christmas,
That's what we thought.
On and on in the war to end wars.*

Verse 2 Me and the boys, though our numbers decline,
Out in the trenches we wait for the sign
To pick up our rifles together,
Just me and the boys.
And we dream of the day when all this is done,
The guns will fall silent and battle is won
And we'll share in our stories, together,
Just me and the boys.

Chorus *And we'll be back by Christmas,
That's what we thought.
On and on in the war to end wars.*

Verse 3 Me and the boys, although now it's just me,
Walk down the lane to see our families
And I'll tell them all of the bravery
Shown by those boys.
'Cause they gave their lives so that we could be free
And so we pay tribute to their memory.
We'll pin on our poppies remembering
Me and the boys.

Chorus *And we'll be back by Christmas,
That's what we thought.
They gave it all in the war to end wars.
They gave it all in the war to end wars.*



The Ones Who Went Before

Verse 1 Some worked the land, built cities tall and grand,
Some sailed to sea searching for their destiny,
While some would roam, others stayed at home
To raise a family.
And some waged wars to settle nations' scores,
And some made peace, seeking opportunities
To work as one and do what must be done
To prosper and achieve.
To the pioneers, all throughout the years,
You will be remembered evermore...

Chorus *As the ones who went before,
You opened up the door.
You held and turned the key and forever you will be
A part of history.
You're the ones who led the way
To the lives we live today.
And for the price you paid, the sacrifice you made,
For everything you gave...
Here's to you, the ones who went before.*

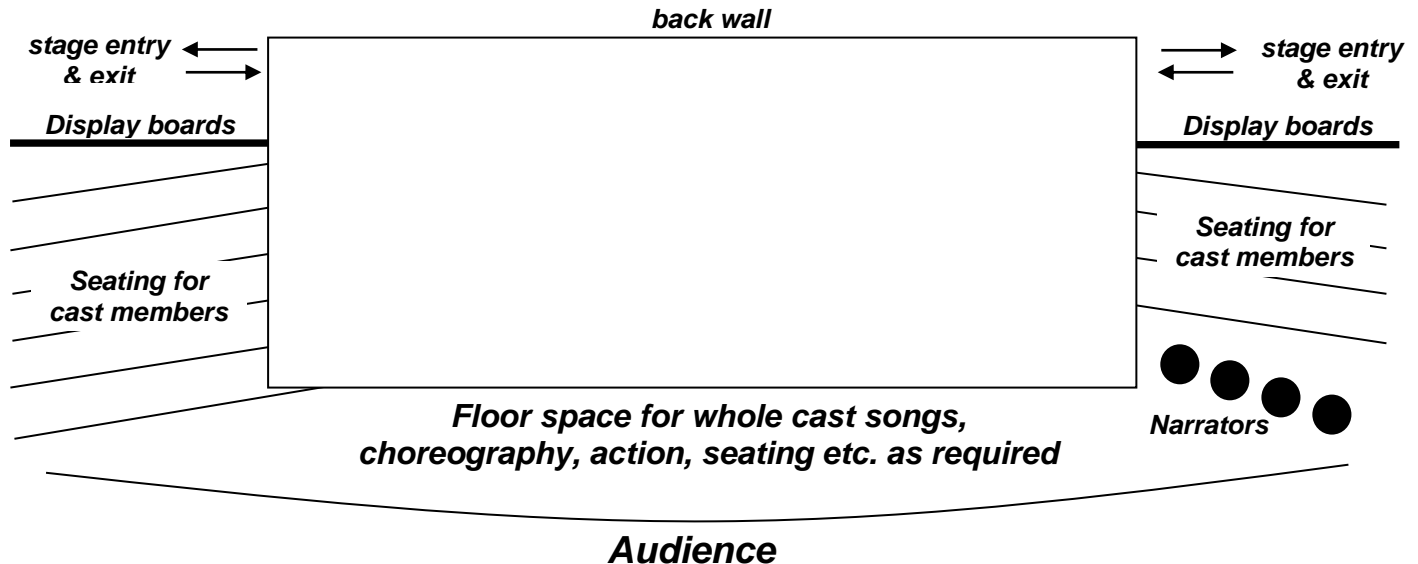
Middle 8 Hand in hand we'll make a stand
And try to reach our promised land,
We'll build a future worth living for.
And those who follow on will find
The better world we've left behind,
They'll keep our fire burning strong
And sing this song to the ones who went before...

Chorus *You opened up the door.
You held and turned the key and forever you will be
A part of history.
You're the ones who led the way
To the lives we live today.
And for the price you paid, the sacrifice you made,
For everything you gave...
Here's to you, the ones who went before,
The ones who went before.*



STAGING AND PRODUCTION SUGGESTIONS

‘Jill & Fred’s Most Hysterical Historical Adventure’ has been written to be adaptable to most school hall set-ups, whether you have a stage or not. Below is just one representation of a possible staging layout.



- **Scenery**

We recommend using our digital backdrops for display behind the main stage (see www.edgyproductions.com for details). However, if you prefer to create your own scenery, decorate the back wall and display boards with images of ancient ruins, iconic historic buildings and portraits of the characters mentioned in the script.

- **Furniture**

Scenes 1 & 7: A bedside table. A duvet and pillows.

Scene 2: 3 rows of 3 chairs, Victorian style if possible. A stool.

Scene 3: A table large enough for someone to lie on. A smaller table.

Scene 4: Stools or benches for 9 people.

Scene 5: A chair decorated as a Tudor throne.

Scene 6: 4 blankets and pillows.

- **Props**

Scene 1: An Alexa/Echo Dot-type device. Mobile phones for all children.

Scene 2: A chalkboard on an easel. A cane. A Dunce cap. 9 writing slates and pieces of chalk.

Scene 3: A large white sheet. A papyrus scroll. A mask of the god Anubis.

An ornately decorated mummy's/pharaoh's mask – think Tutankhamun.

A bucket. A sack of straw. 2 knives. A large crochet hook. 4 canopic jars.

A brain, heart and entrails made from calved bath sponges and stuffed tights.

Scene 4: An easel. A round Viking shield. A dagger, pinning a written notice to the shield. A decorative shawl. A brooch and bracelet. 2 cones/cow horns.

9 parchment sheets.

Scene 5: A sack (contents not seen). A model head of Anne Boleyn! A removable neck ruff.

Scene 6: A selection of bandages. A handwritten letter.

- **Costumes** – For individual character suggestions, **see p40**.
- **Use of Space**
Larger groups can be involved in the performance of most of the songs. A space on the floor in front of the main stage could be used to accommodate extra singers and the cast could perform a dance routine. A seating area for resting performers could be allocated each side of the stage. This lets them enjoy the performance as part of the audience, allows easy movement on and off the stage, and of course eliminates the need for back-stage supervision.
- **Making the cast smaller** – *redistribute lines amongst others in the named groups*
Reduce the number of narrators to as few as 1.
Reduce the number of friends to 3.
Have fewer non-speaking Victorian school children.
Combine the parts of 2 of the female Viking characters (possibly Gertrude and Freya) and 3 of the male characters (possibly Ragnar, Stefan and Björn).
Have just 1 lady-in-waiting to Queen Elizabeth.
Reduce number of WW1 nurses and soldiers to 2 of each.
- **Making the cast larger**
More children on stage can immediately be achieved by having more costumed non-speaking ensemble/chorus characters for each song.
Double the number of narrators.
Have different groups of friends for scenes 1 and 7.
Include Tudor courtiers as well as more ladies-in-waiting.
Increase the number of soldiers and nurses to 6 of each.
- **Audience seating** – The audience could be in one block facing the stage, or in two blocks separated by an aisle wide enough for the entrance and exit of some characters to and from the back.

Of course, should you have any questions, or if you want further advice about putting on this musical, please email us and we’ll be happy to give you all the information you need.

NB - a spoken line is defined here as each time a character speaks, usually between 1 & 10 actual lines of text.

Speaking character	Spoken lines	Costume suggestions
Narrator #1	11	Trendy children’s clothes
Narrator #2	11	Trendy children’s clothes
Narrator #3	11	Trendy children’s clothes
Narrator #4	11	Trendy children’s clothes
Jill	29	Trendy children’s clothes
Fred	26	Trendy children’s clothes
Alexa (<i>solo-singing part</i>)	22	Glamorous, sequined party dress and heels
Grandma (<i>duet-singing part</i>)	5	Cargo shorts, boots, khaki waistcoat and Indiana Jones-style hat
Grandad (<i>duet singing part</i>)	5	Cargo shorts, boots, khaki waistcoat and Indiana Jones-style hat
Friend #1	2	Trendy children’s clothes
Friend #2	2	Trendy children’s clothes
Friend #3	2	Trendy children’s clothes
Friend #4	2	Trendy children’s clothes
Friend #5	2	Trendy children’s clothes
Teacher	17	Mortarboard cap, black gown, Victorian collar and tie
Alice	3	Victorian dress, pinafore, mop-cap and boots
Isaac	2	Short trousers, long socks, boots, shirt, waistcoat and cloth cap
Lily	6	Victorian dress, pinafore, mop-cap, stockings and boots
Jeremiah	2	As Isaac above, but with sooty face, and blackened/dirty clothes
Haremakheth	21	Belted toga, sandals, headdress, mask of Anubis and heavy eye-liner
Yuyu	8	Belted toga, sandals and heavy eye-liner
Sabu	7	Belted toga, sandals and heavy eye-liner
Tutu	4	Belted toga, sandals and heavy eye-liner
Keith	6	Belted toga, sandals and heavy eye-liner
Ingrid	12	Tunic, simple dress, cloak, fur throw and plain helmet
Ragnar	3	Beard, tunic, band-wrapped trousers, cloak, fur throw and plain helmet
Sven	3	Beard, tunic, band-wrapped trousers, cloak, fur throw and plain helmet
Björn	3	Beard, tunic, band-wrapped trousers, cloak, fur throw and plain helmet
Gertrude	2	Tunic, simple dress, decorated shawl and plain helmet
Astrid	3	Tunic, simple dress, cloak, fur throw and plain helmet
Freya	4	Tunic, simple dress, cloak, fur throw and plain helmet
Magnus	2	Beard, tunic, band-wrapped trousers, cloak, fur throw and plain helmet
Stefan	2	Beard, tunic, band-wrapped trousers, cloak, fur throw and plain helmet
Queen Elizabeth 1 st	15	Red wig, white makeup, large removable ruff and elegant gown
Lady-in-Waiting #1	4	Simple dress, small ruff and headdress or scarf
Lady-in-Waiting #2	5	Simple dress, small ruff and headdress or scarf
Lady-in-Waiting #3	5	Simple dress, small ruff and headdress or scarf
Sir Walter Raleigh	6	Classic doublet and hose, cloak and ruff
Anne Boleyn’s Ghost	2	Black cloak and gown, black headdress
Nurse #1	3	White headdress, white pinafore (with red cross emblem) over grey dress
Nurse #2	3	White headdress, white pinafore (with red cross emblem) over grey dress
Nurse #3	3	White headdress, white pinafore (with red cross emblem) over grey dress
Nurse #4	3	White headdress, white pinafore (with red cross emblem) over grey dress
Soldier #1	5	Moustache, green utility trousers and jacket, white t-shirt and black boots
Soldier #2	4	Moustache, green utility trousers and jacket, white t-shirt and black boots
Soldier #3	2	Moustache, green utility trousers and jacket, white t-shirt and black boots
Soldier #4	2	Moustache, green utility trousers and jacket, white t-shirt and black boots

Non-speaking characters	Costume suggestions
Friends of Jill & Fred	Trendy children’s clothes
Victorian School Children	Girls – as Lily above. Boys – as Isaac above
Dancing Mummies	Bandaged head to toe!
Vikings	Tunic, band-wrapped trousers, cloak, fur throw and plain helmet
Tudor Courtiers	Girls – as ladies-in-waiting above. Boys – as Walter Raleigh above
WW1 Soldiers and Loved-Ones	Boys – tweed suits and caps. Girls – blouses and skirts