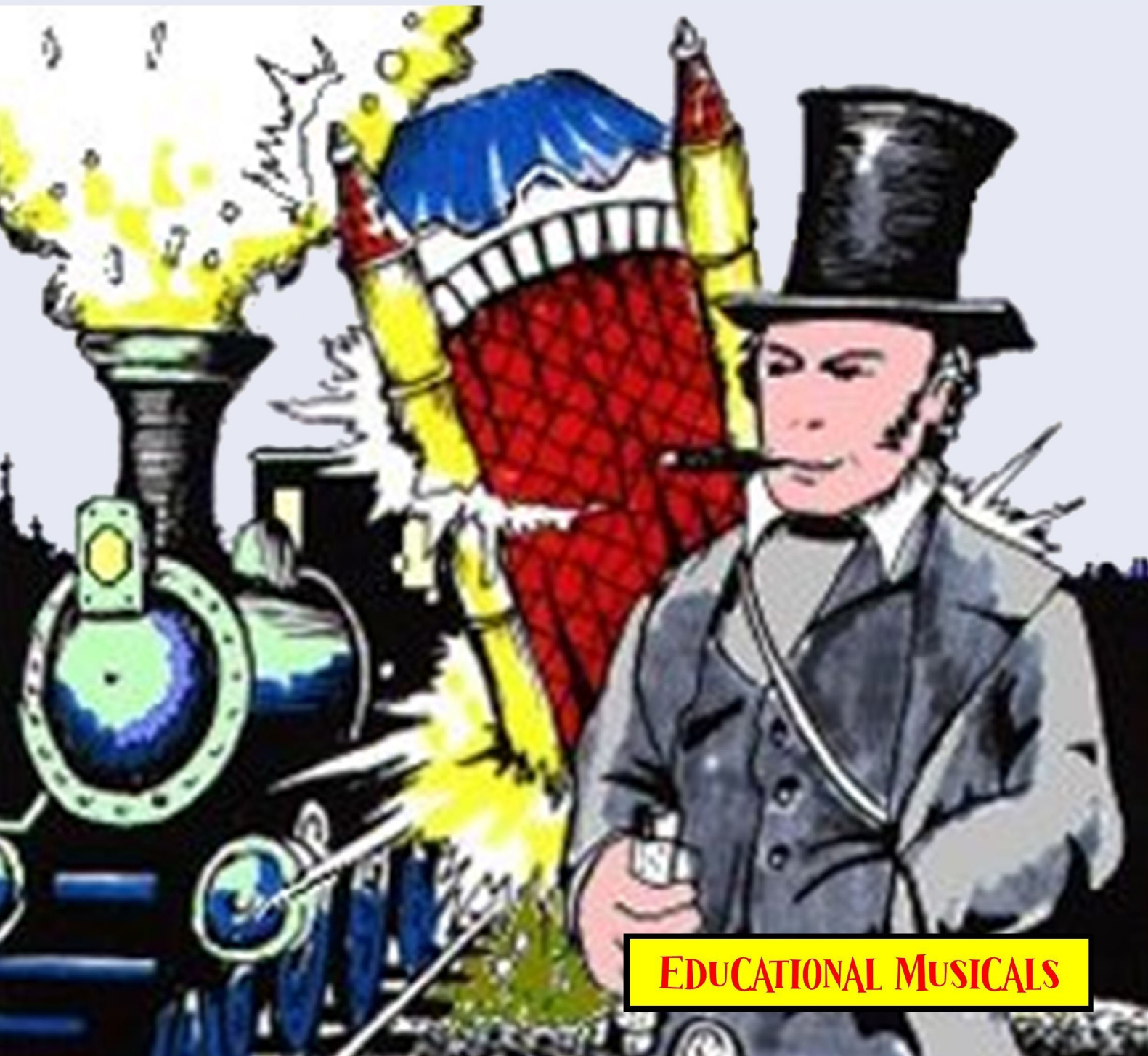


The Victorian Historian

A Journey to Victorian England

Script: Anthony James

Music: Tim Spencer



EDUCATIONAL MUSICALS



Tel:- 01926-855920
E-mail:info@educationalmusicals.co.uk

Included in your purchase of this download is:

12 month Performance Licence

12 month Video Licence

And

Photocopying Licence

These cover all performances of this musical for as many times as required **for a period of 12 months from the invoice date.**

We hope you enjoy the musical and would love it if you could e-mail us photos of your production.

We are happy if you want to upload to U-Tube, but please credit **Educational Musicals Ltd** as the Publishers.

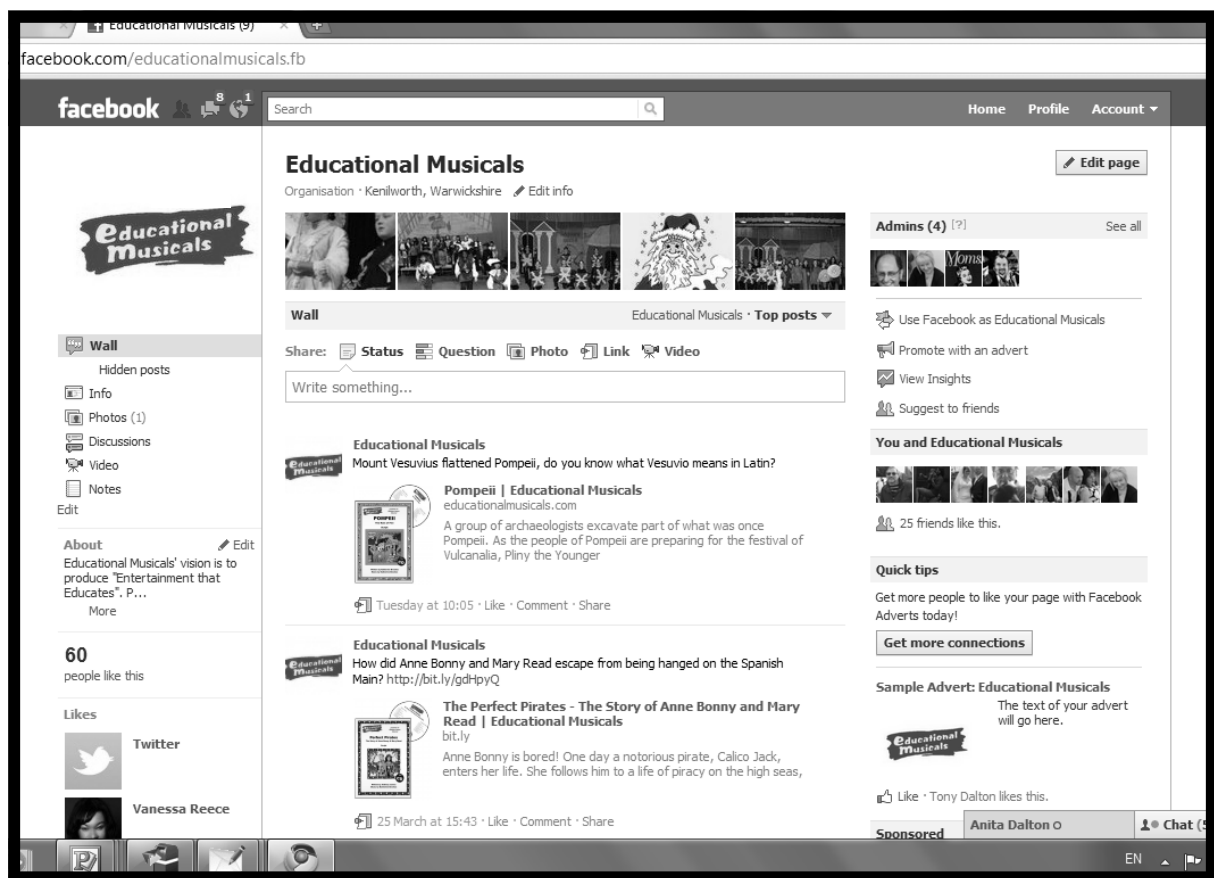
www.educationalmusicals.co.uk

Twitter @EdMusicals

Join our Facebook fan page
go to

www.facebook.com/educationalmusicals.fb

Learn historical facts and see show photos



The screenshot shows the Facebook page for 'Educational Musicals'. The page header includes the Facebook logo, a search bar, and navigation links for Home, Profile, and Account. The page name 'Educational Musicals' is prominently displayed, along with its location 'Organisation · Kenilworth, Warwickshire' and an 'Edit info' link. Below the header, there's a 'Wall' section with a 'Write something...' text box and a 'Share' button. The main content area features two posts. The first post is titled 'Educational Musicals' and contains the text 'Mount Vesuvius flattened Pompeii, do you know what Vesuvio means in Latin?' followed by a link to 'Pompeii | Educational Musicals' and a description of an archaeological excavation. The second post is titled 'Educational Musicals' and contains the text 'How did Anne Bonny and Mary Read escape from being hanged on the Spanish Main?' followed by a link to 'The Perfect Pirates - The Story of Anne Bonny and Mary Read | Educational Musicals' and a description of a play. The right sidebar includes an 'Admins' section, a 'You and Educational Musicals' section, and a 'Quick tips' section. The bottom of the page shows a 'Sponsored' section with an advertisement for 'Anita Dalton o'.

facebook.com/educationalmusicals.fb

facebook

Search

Home Profile Account

Educational Musicals [Edit page](#)

Organisation · Kenilworth, Warwickshire [Edit info](#)

Wall [Educational Musicals · Top posts](#)

Share: [Status](#) [Question](#) [Photo](#) [Link](#) [Video](#)

Write something...

Educational Musicals
Mount Vesuvius flattened Pompeii, do you know what Vesuvio means in Latin?

Pompeii | Educational Musicals
educationalmusicals.com
A group of archaeologists excavate part of what was once Pompeii. As the people of Pompeii are preparing for the festival of Vulcanalia, Pliny the Younger

Tuesday at 10:05 · Like · Comment · Share

Educational Musicals
How did Anne Bonny and Mary Read escape from being hanged on the Spanish Main? <http://bit.ly/gdHpyQ>

The Perfect Pirates - The Story of Anne Bonny and Mary Read | Educational Musicals
bit.ly
Anne Bonny is bored! One day a notorious pirate, Calico Jack, enters her life. She follows him to a life of piracy on the high seas,

25 March at 15:43 · Like · Comment · Share

Admins (4) [?] [See all](#)

[Use Facebook as Educational Musicals](#)
[Promote with an advert](#)
[View Insights](#)
[Suggest to friends](#)

You and Educational Musicals
25 friends like this.

Quick tips
Get more people to like your page with Facebook Adverts today!
[Get more connections](#)

Sample Advert: Educational Musicals
The text of your advert will go here.

[Like](#) · Tony Dalton likes this.

Sponsored Anita Dalton o [Chat](#)

© A. James, T. Dalton & A. Dalton
1999 Written by Anthony James
Music & Lyrics by Tim Spencer
Illustrations by Anthony James

Second Edition 2001

1. All rights including staging, motion picture, radio, television, public reading and translation into foreign languages are strictly reserved.
2. This musical is fully protected under Copyright Laws of the British Commonwealth of Nations, the United States of America and all countries of the Berne and Universal Copyright Conventions.
3. No part of this publication may be reproduced in ANY form or by ANY means - photocopying, typescript, recording, (including video recording), manuscript, electronic, mechanical, or otherwise - or be transmitted or stored in a retrieval system without prior permission.
4. It is an infringement of Copyright to give any performance or public reading of the musical before the fee has been paid and performance licence issued.
5. All publicity material must contain the names of the writer and composer as asserted by them in accordance with the Copyright, Designs and Patents Act 1988.

ISBN: 978-1-905123-01-8

Published by Educational Musicals Limited,

www.educationalmusicals.co.uk

Tel: 01926855920

Twitter @EdMusicals

NOTES

Watch out for other titles in this unique educational range of National Curriculum musicals at **www.educationalmusicals.com**

The Victorian Historian	The Gunpowder Plot
Christopher Columbus	The Ship of Dreams
The Three Musketeers	The Dream Catcher
The Ancient Olympics	Daedalus & Icarus
The Spanish Armada	The Lucky Viking
Monster of the Maze	The Golden City
The Warrior Queen	The Saxon King
Valley of the Kings	Battle of Britain
The Trojan Horse	The Boy King
Perfect Pirates	Henry VIII
Gettysburg	Trafalgar
Athens	Pompeii
1066	

Christmas Shows

Happy Christmas Tommy	The Magic Tree
St Nicholas	The Star Child

Potty Panto

Jack & The Big Stork	Goldilocks & The 3 Scares
Aladdin's Lump!	Daring Dick Whittington
Snow White & the Magnificent Seven	

The Victorian Historian Bibliography.

Dorling Kindersley Eyewitness Guides
'Victorians' by Ann Kramer.

Grange Books
'The Victorian Design Source Book' by Noel Riley.

Railtrack Press Office.

Nuneaton Museum & Art Gallery.

Videoing productions.

A licence is available. To obtain one please contact the publishers.

The Victorian Historian

A Journey to Victorian Britain

Fact Sheets.

Queen Victoria.

Born in 1819, Queen Victoria was the longest-reigning British Monarch. She came to the throne in 1837 and ruled for 64 years, and her name is closely connected with Britain through most of the 19th century. Earlier monarchs had been criticised for their scandalous public life. Victoria was determined to restore dignity to the throne, and when she learned she was to be Queen at the age of ten she said "I will be good". Soon she was active in state affairs and official functions and later, with her beloved husband Albert, she provided a model of strong and dedicated monarchy for the nation.

Man & Machine.

Britain's industrial revolution had begun in the late 18th century, and by 1837 steam powered machinery was beginning to appear. It's almost impossible to imagine the impact that this technology was to have world-wide, changing not only Britain itself, but the world. Through the 19th century, steam power transformed the country. The steam technology could do the work of many people, and the manufacture of goods moved into factories creating mass production. New industries emerged and Britain became the first and most powerful industrial nation in the world.

The Railways.

Alongside this economic growth came a huge advance in transportation, headed by the arrival of the railways. The first steam powered railway locomotive appeared in 1803. The railways themselves could move thousands of tons of raw materials and finished goods around the country. They speeded up trade, encouraged the growth of towns at station points and provided employment. By 1870 there was over 20,920 km of track covering Britain. Because of this technological advance, people's habits changed, increasing numbers of ordinary people began to use the railway to travel to work and to go on holiday to seaside resorts. Although uncomfortable and cold by today's standards, they offered cheap fares to the less well-off giving them a chance to experience holidays by the sea and to travel further than they could have before. Throughout the century, travel became more convenient for goods and people. In the 1850s horse drawn double decker Omnibuses appeared on London's streets. In 1863 the first underground railway appeared. The first bicycles in 1870, and electric tramcars in 1885.

Great Inventors & Inventions.

Great inventors and engineers designed new advances in travel and science. Isambard Kingdom Brunel was born in 1806. Following in his father's footsteps he became an engineer, completing the first ever tunnel under a river with his father. That tunnel, under the Thames, is still part of the London Underground system. Surviving an accident while constructing the Thames tunnel, he created the Great Western Railway and planned the Clifton Suspension Bridge over the River Avon. He also designed the 'Great Western', the first trans-atlantic steamship and the 'Great Britain', the first screw-propelled ocean steamship. He died of overwork in 1859. Independent of the American Thomas Edison, English inventor Joseph Swan invented the electric light bulb, and American Alexander Bell patented the telephone in 1876, an idea again developed by Thomas Edison in 1851.

Working people.

Although the technological advances of the age brought with them many benefits, they also incurred terrible hardship. Middle class employers thought of workers as "hands" to be owned and used. New production processes meant large numbers of people had to work in factories, mines, mills and foundries where conditions were awful and wages very low. Reformers such as Richard Oastler campaigned to make it illegal to work more than ten hours a day, but reforms were slow to be implemented.

Children.

25 per cent of the country's workforce were children, who also worked in mines, factories and workshops. Children as young as four could be made to work. Accidents and deaths were common. The Mines Act of 1842 banned women and children from working underground in mines, but it wasn't until 1864 that the Factory Act prevented children under eight years old from working in factories. Some young boys in the cities worked as 'climbing boys', climbing up the chimneys of wealthy houses to remove soot. Many died from suffocation or burns. "The Water Babies" by Charles Kingsley, details their plight.

The Victorian Legacy.

Queen Victoria died in 1901 and the Victorian era ended. It had been a time of startling change for Britain and the world, with new technologies changing how people worked and lived. Most people were better educated, better clothed and fed. Around the country, shops were filled with items created in factories and imported from Britain's world-wide empire. By 1901 however, Britain had slipped from its number one spot as the leading industrial power, as both the United States and Germany had industrialised at astonishing speed.

Many British people believed that this time of prosperity and empire would go on for ever, but with Queen Victoria's death came a realisation that eventually the empire would recede. However, the Victorian era gave Britain some of its greatest moments, and left a legacy of free education, better health and prosperity for all.

Victorian Facts.

Victorian Stamp.

The British postal service was introduced in 1840 by Rowland Hill, who decided that anyone sending a letter should pay in advance. He introduced the first postage stamp which cost one penny. These "Penny Blacks", as they were known, are now worth a small fortune.

Shocked.

Even with all the radical changes around them, most Victorians were God fearing people, and the bible was taken quite literally, in every way. When scientist Charles Darwin published his scientific work "The Origin Of The Species" in 1859, claiming that all life forms on Earth had evolved and that man had evolved from primates such as monkeys, most Victorians were shocked and outraged at his claims.

Learning For All.

Before the nineteenth century, learning was restricted to a small, privileged minority of the population. After a slow start, Victorian Britain recognised that its people needed learning for all. Free museums, galleries and libraries were built in every city, and suddenly the whole population had access to novels. Favourites included Bram Stokers "Dracula" and novels by the writer George Eliot, actually a women whose real name was Mary Ann Evans. She had changed her name to avoid any Victorian prejudice against her as a women. Many of these libraries and museums are still in use today.

Books For Children.

Victorian children could read a growing number of books written especially for them. Some were stories, others were examples of how girls and boys should behave. Favourite stories included "The Jungle Book" by Rudyard Kipling, "Treasure Island" by Robert Louis Stephenson and "Alice's Adventures In Wonderland" written in 1865 by Lewis Carrol, an Oxford Mathematics Don who's fantasy tale, completely free of moralising, fascinated children all over the world.

Elementary My Dear Watson.

Another literary fictional invention of the Victorian era was the detective Sherlock Holmes. As Britain's new police force became more common around the country, detective novels became very popular. To cater for this new interest "The Strand" newspaper began to print "The Adventures of Sherlock Holmes" by Arthur Conan Doyle in the 1890s. The stories followed the exploits of a great detective, and his doctor assistant. Many films and stories have been based on these two great fictional characters.

The Victorian Historian

A Journey to Victorian Britain

Characters.

Total Characters. 7 main parts, 8 street urchins, 4 street traders, 4 royal advisors, 2 peelers (policemen), Prince Albert (cameo only).

Faye -	A present day schoolgirl.
Laura -	A present day schoolgirl.
Miss Vicky Smith -	The mysterious science teacher.
Isambard Kingdom Brunel -	The famous Victorian engineer.
Mr Lightfoot -	An extremely dubious villain.
Sam Scoggins -	The young leader of the street urchins.
The Street Urchins -	A self-sufficient group of street children.
Queen Victoria -	The longest reigning British Queen.
The Royal Advisors -	Queen Victoria's party.
Street Traders -	Victorian traders and city dwellers.
The Peelers -	Victorian police.

The Victorian Historian

A Journey to Victorian Britain

The Victorian Historian is the story of a journey through time, back to an epic age of industrial progress and invention for Great Britain. Two children find a strange machine in the house of their eccentric history teacher Miss Smith! Accidentally activating the machine, the children along, with Miss Smith, are transported through time to Victorian Britain. Losing part of the machine to an unscrupulous and dangerous Victorian villain, they set off to find a way back to the present day, meeting the machines mysterious inventor, and even Queen Victoria herself.

Will the children and their teacher find a way to return to the present, or will they end up trapped in time?

The Victorian Historian is a lively and imaginative musical bringing the Victorian era to life. Although a fictional story, the factual characters and events depicted are as accurate as research can allow, and gives a real portrayal of some of the most important scientific, economic and social events of the Victorian era. ***The Victorian Historian*** has been created specifically for children, with a musical accompaniment that will have you singing the songs for weeks after the show itself.

The Victorian Historian

A Journey to Victorian Britain

Song List.

1. **History is Boring** - *Faye & Laura.*
2. **Time Travel** - *Miss Smith, Faye & Laura.*
3. **Grim Times** - *Street Urchins & Street Traders.*
4. **I'nit Marvellous** - *Mr Lightfoot & Sam.*
5. **I Build Bridges** - *Isambard Kingdom Brunel.*
6. **The Special Spatial Stabiliser** - *Isambard Kingdom Brunel & Miss Smith.*
7. **Industrial Revolution** - *The Workers.*
8. **It's Nice to 'ave Nice Things** - *Mr Lightfoot, Workers & Street Urchins.*
9. **Engineering** - *Isambard Kingdom Brunel.*
10. **The Queen's Speech** - *Queen Victoria.*
11. **Time Travel (Reprise)** - *Miss Smith, Faye & Laura.*
12. **The Victorians** - *All.*

The Victorian Historian

A Journey to Victorian Britain

Performance Notes

This show has been constructed so that no one character has more than five consecutive lines.

The show is set in 1854. Isambard Kingdom Brunel is portrayed smoking a cigar, which is historically accurate. For health reasons the two children dissuade him from doing so. In the dramatic climax of the musical, the character of Laura uses the flash bulb from a small instamatic camera to stun the villain. Obviously flashbulbs are pointed at people every time a photograph is taken, however the author would like to advise that this action be rehearsed, so that the villain is not really looking at the camera when the flash is activated.

A tape cue is built into the show during Scene One, just after the first song, and Scene Five before Song 11. This is a sound effect and builds up, eventually becoming Song 2 and Song 11. These can also be lighting cues for lighting effects to create an unusual atmosphere for 'Time Travel' (disco or strong colour).

***The Victorian Historian** is a complete musical. Its structure has been created to enable individual interpretation by teachers and young performers. The facts used about the Victorian era in Britain are as accurate as possible within the structure of a musical created for children. The writer has striven to be politically correct and inoffensive. Have fun with and enjoy **The Victorian Historian**.*

Anthony James

The Victorian Historian

A Journey to Victorian Britain

SCENE ONE - Miss Smith's Study

The study consists of a centrally placed cubicle with two attached flats. Two schoolgirls in a school uniform (optional) enter cautiously. They carry schoolbags. Laura has a portable CD player with headphones hanging loosely around her neck, and a small camera in her bag.

Faye. Sssssh.

Laura. I am shushing.

Faye. We shouldn't be doing this.

Laura. Are you scared?

Faye. Yes, how about you?

Laura. Well if you must know...yes I am a bit.

Faye. Why are we doing this then?

Laura. Because Paula Davidson will owe us five pounds if we do.

Faye. But what happens if Miss Smith comes home early?

Laura. She won't. She takes a history club on Thursday nights. She won't be back for hours. Look, *(holding up a small instamatic camera)* all we have to do is take a photo proving we've managed to sneak into Miss Smith's house, and then we've got five pounds to spend.

Faye. Are you sure she's running a history club?

Laura. Yes of course. You know what she's like, she's weird. She stays in school late, wears those strange clothes, lives in this big, old house by herself, mad on history. I mean, what is she like? History, it's so boring.

Faye. Yes, it's nearly as boring as science. I can't stand either of them.

SONG 1: History is Boring - Faye & Laura.

Faye. History is boring
Laura. Geography is boring

Faye. Maths is pretty boring as well.
Science
Laura. Chemistry, physics and biology

Faye. Double on Thursdays
Laura. Swell.

Both. Why do they think that this is gonna help us?
I don't need to know about
Laura. Who!?

Both. But of all the things that bore us
History bores us, we want something new.

Like TVs and CDs instead of all the used to be's.
That's life, that's fine, that's the way to spend our time, but wait.

Faye. History is humdrum
Laura. So's the National Curriculum

Faye. Music isn't my cup of tea.
Geography's
Laura. Tiresome, rather go to Belgium

Faye. Think I'd rather risk Chemistry.
Laura. Swell.

Both. I don't see why knowing 'bout equations,
Helps us in our daily work.
But of all the things that lose me,
History lost me, lost me I went berserk.

But TVs and CDs instead of all the used to be's.
That's life, that's fine, that's the way to spend our time.

TVs and CDs instead of all the used to be's.
That's life, that's fine, that's the way to spend our time but.....
Great !!!

At the end of the song the girls jump at a sound from off the performance area.

Laura. Oh no!

Faye. But you said.

Laura. I know what I said. Quick! Hide!

The girls panic, run around and finally decide to hide behind the curtains covering the central cubicle, just in time. Miss Smith enters humming to herself and then exits. The two girls emerge from their hiding place.

Faye. Phew, that was close.

Laura. She's gone upstairs. C'mon let's get out of here.

Faye. Hang on a minute, look at all this stuff.

Opening the curtains and exposing their hiding place fully, they are faced with a vista of buttons and strange devices. In the middle of the maze of wires are several clocks, a silver tube and a very battered CD player.

Laura. It's just an old CD player. It looks a bit battered.

Faye. Yes, but what's all this other stuff?

Laura. I don't know and don't care. C'mon, quick, before she comes back.

Faye. Whoops!

TAPE CUE 1. The device begins to hum and make very strange, unearthly noises. This is the tape cue for Song 2 which includes these effects. This cue can also be used to indicate an optional lighting change if possible.

Laura. What have you done?

Faye. (*Innocently*) I just pressed a button.

Suddenly Miss Smith rushes into the room. The two girls freeze.

Miss Smith. What have you done? Did you press anything?

Faye & Laura. (*Together*) It was an accident.

Miss Smith. Quick! Grab hold of something. It can be a bumpy ride.

Faye & Laura. What?

Miss Smith. You'll see. Hang on!

During this conversation the strange noises have become louder. There is a sonic boom and Song 2 begins, along with lighting effects (see performance notes).

During the song itself, the terrified girls hug each other while Miss Smith staggers around the performance space, blown by the winds of time. Eventually the girls are ripped apart by these forces and join her, swirling gracefully around the performance area. Towards the end of the song, Victorian street urchins and traders wander into the performance area, going about their business. As they enter, they reverse the rear flats to show a Victorian street scene.

SONG 2: Time Travel - Miss Smith, Faye & Laura.

Miss Smith.

The presents something interesting,
But the past is something else.
Lots of different life styles,
Something new to please yourself.
Hold on it's bumpy this ride, new realities.
Not like the ones that you know, you have got to see.

Time travel back to the past.
Each year is as fresh as the last.
New places and always new casts each day.

Faye and Laura brace yourselves,
I can see you're scared to death.
Just hang on to something safe,
You don't need to hold your breath.
I do this every night. History that's real.
Better than reading the books, history with zeal.

All.

Time travel back to the past,
Each year is as fresh as the last.
New places and always new casts each day.

Time travel back to the past.
Each year is as fresh as the last.
New places and always new casts each day.

At the end of the song any lighting effects should return to normal. Faye and Laura look awful and moan in pain, holding their heads.

SCENE TWO - A Victorian Street

Miss Smith. Quick! Jump up and down on the spot.

The girls jump up and down returning to normal.

Miss Smith. Time travel blocks your ears. I still haven't found out why yet.

Faye. Where are we?

Miss Smith. Why, we're still in the same place. My house will be built here in a couple of years.

Faye. But how did we get here?

Miss Smith. It's that CD player you see. We developed a Time Manipulator that uses an object from history as it's temporal template, allowing us to travel backwards along a tightly focused tachyon beam to the object's point of creation.

Faye. You what?

Laura. She means we've travelled back in time to where this CD player came from.

Faye. Oh right.

Laura. But they didn't have CD players in Victorian times, did they?

Miss Smith. Certainly not. I found it in an antique shop and was going to investigate why. *(Looking around)* This is Victorian Britain at its height. How marvellous!

Laura. She's off her trolley.

A street trader sidles up to the group.

Street Trader. 'ello darlin's, fancy an orange? Luvley oranges!

Laura. No thanks we've had hamburgers for dinner.

Street Trader. Homburgers for dinner? You've eaten hats? Very tasty I must say.

Miss Smith. *(To Laura)* Homburgers are a kind of hat worn by Victorian gentlemen. *(To the trader)* We don't want any oranges, thank you, we've eaten.

Street Trader. *(Graciously)* Very well milady. *(She turns to Faye and Laura and adopts a ruder manner)* Suit yourselves. *(The trader returns to her cart shouting loudly)* Oranges! Luvely oranges!

As the trader shouts loudly about her oranges, a young street urchin appears from behind the cubicle curtains and runs off, leaving the performance area hastily.

Faye. Hey you come back!

Laura. Oh no, what's he taken?

Miss Smith. Oh dear, he's stolen the special spatial stabiliser.

Faye. The what?

Miss Smith. The special spatial stabiliser. Without it we can't get back to our time period.

Laura. *(Horried)* You mean were stuck here in Victorian times?

Miss Smith. I'm afraid so.

Faye. *(Heartbroken)* But they haven't invented TV yet have they?

Miss Smith. No.

Faye. Or video?

Miss Smith. No.

Faye. And *(Insert name of popular contemporary band)* haven't been born yet?

Miss Smith. I'm afraid not, still not to worry, the Victorians knew how to have a good time. Sing songs around the piano, the Music Hall, trips to the seaside.

Faye & Laura. *(Together)* Groan.

Miss Smith. Think yourselves lucky. Until 1833 children your age would have been working down the mines in terrible conditions. We might get you two nice little jobs in a cotton mill, or as servants.

Faye and Laura look at each other horrified and sink to the floor in despair. During the next song various street urchins and traders show off their rags, pull out their empty pockets and beg the audience for food and money.

SONG 3: Grim Times - Street Urchins and Street Traders.

Poverty's a witch. Wish that I was rich.
No way out of here that we know.
From the day you're born, you know where you belong.
If you're working class there's no dawn.
Grim Times.
Grim Times.

Watch your p's and q's, if you're poor you lose.
We just work, so rich folks can play.
We all know our place, London's most disgraced,
Homeless and so hungry each day.
Grim Times.
Grim Times.

(Instrumental break)

Grim Times.
Grim Times.
Grim Times.

After the song Faye and Laura leap to their feet. Around them the remaining street urchins and street traders are packing up and leaving.

Laura. *(Hitting her fist)* We have to get that street urchin, c'mon.

Faye and Laura both run off the performance area.

Miss Smith. Wait for me.

A solitary street urchin remains. He whistles, and the street urchin with the special spatial stabiliser appears, along with a very unsavoury looking character. The first urchin exits.

Mr Lightfoot. Well done Sam. Wot have you brung for nice Mr Lightfoot today then?

Sam. Don't know wot it is Mr Lightfoot, but I 'aint seen nuffink like it before.

Mr Lightfoot. Where'd ya get it boy?

Sam. It were in that strange cubicle with some uver stuff, but the rest of it won't budge. I fort it were a music box to begin wiv.

Mr Lightfoot. Ahh, I know how much you luvs a music box. Never mind though, this'll do fine, don't ya fret yourself. You just keep an eye out for the peelers, so they don't think we're up to nuffink.

Sam. Yes, Mr Lightfoot.

Mr Lightfoot. Yes, yes 'tis a beautiful fing. It looks sort of scientific don't ya think?

Sam. Yes, Mr Lightfoot.

Mr Lightfoot. I'nit marvellous. We live in such a wonderful age, my boy. Mass production, railways, who knows wot the future holds.

During the song Mr Lightfoot strides around the performance space pulling Sam with him. He enthusiastically mimes many of the inventions that he sings about to Sam, who joins in happily.

SONG 4: I'nit Marvellous - Mr Lightfoot & Sam.

I'nit marvellous the things these days,
The public bandstands where the brass bands play,
And the people sing, they come from everywhere,
And they have their photo took to say they're there.
I'nit marvellous that books are made,
And libraries to read the latest plays,
And Charles Dickens writes, and the streets are filled with lights,
I'nit marvellous what they do these days.

I'nit marvellous that sewers work,
And water's fresh enough to wash your shirts.
And they've built town halls, with lovely solid walls,
And there's railways steaming round to take us all.
And the galleries with pictures in,
The colour's bright enough to turn your skin,
And they clean the streets, and the brass band beats,
I'nit marvellous what we've got these days.

(Instrumental break)

I'nit marvellous we've got it good,
And we can make a bob or two at work.
While the parks are full, we take a bit or two,
And the band plays nicely while we get our food.
And the streets are bright, enough to light,
The rich folks so we pick out who we like.
So it's great round here and we've got to say it's clear,
I'nit marvellous what they do these,
Marvellous what they do these,
Marvellous what they do these days.

Mr Lightfoot. Eh up, I can 'ear someone coming. Let's be off shall we?
(*Sweeping his arm around in a theatrical bow*) After you Mr. Scoggins.

Sam. (*Repeating the bow*) Oh, after you Mr. Lightfoot.

The two villains exit laughing, still with the special spatial stabiliser. Miss Smith, Faye and Laura enter from the opposite direction looking tired and fed up.

Laura. So here we are, back where we started.

Faye. And still stuck in time.

Miss Smith. Well if you two hadn't rushed off like that, I was just about to suggest a plan.

Laura. You were?

Miss Smith. Remember when I told you that I had perfected the Time Manipulator.

Faye. Yes. You said, "We!"

Miss Smith. Well yes, I wasn't actually the only inventor of the Time Manipulator. I just figured out a way for it to travel backwards in time.

Laura. So who was responsible for sending it forwards in time?

Miss Smith. Ah, well that was the original inventor of the Time Manipulator. With any luck you should be able to meet him now.

Miss Smith walks over to SL (Right hand side of the performance space as viewed from the audience) and knocks on a door. A voice shouts from behind the door in reply.

I.K. Brunel. Go away I'm busy.

Miss Smith. I.K. It's me, Miss Smith.

The door flies open unexpectedly and a figure in a waistcoat and tall, top hat appears, smoking a large cigar.

I.K. Brunel. Why, Miss Smith! How delightful to see you again.

He kisses Miss Smith's hand, she giggles. Faye and Laura both look at each other and then together tease Miss Smith.

Faye & Laura. Oooooooooh.

Miss Smith. (*Very embarrassed*) May I introduce Faye and Laura, two pupils of mine. Faye and Laura, this is one of the greatest men of the Victorian age, Isambard Kingdom Brunel.

Laura. So what do you do Mr Brunel?

I.K.Brunel. Call me I.K. Well you see.....

During the song I.K. uses Miss Smith, Faye and Laura to construct bridges, trains etc. As bridges they stand still, as trains they travel around the performance space energetically.

SONG 5: I Build Bridges - Isambard Kingdom Brunel.

I build bridges lots of bridges,
I build bridges and railways and ships.
It's amazing what is possible with bits.
So I build them and they use them,
And the country is grateful to me,
So I travel, I'm the country's engineer.

I worked with my father in tunnels when younger,
But one fell down, I nearly died.
So now I build bridges, it's over not under,
And over had views that can make your face smile.

So it's bridges, lots of bridges,
And the ships that can take you across.
I love oceans, and big rivers are the things I cross.

Engineering is so pleasing,
It can help in so many lives.
People use them, so I build them all in time.
Take the railways, people love them,
'cause they travel to every side
Of the country and the bridges help the lines.

The ships that I've built now they travel the sea,
To new lands far away from this town.
In several days they can come back again then,
They use my new railways to help them get home.

So it's bridges, ships and railways,
And my name's known in every town.
Engineering is the country's new and best loved crown.

Laura. Blimey I never thought engineering could be quite so tiring!

I.K. Brunel. So you're from the future then?

Faye. That's right. But we're stuck here.

I. K. Brunel. Stuck here? Well we'll soon see about that.

I.K. rushes to the curtained cubicle exposing the mechanism.

I. K. Brunel. The spatial stabiliser's gone!

Laura. It was stolen.

I.K. Brunel. Well we must get it back. If that falls into the wrong hands who knows what could happen? Knowledge of the future is dangerous.

Faye. Why?

I.K. Brunel. Well if some unscrupulous individual were to use it, they could change history. Your future may not be there when you get back. We have to find the special spatial stabiliser.

During the song Faye and Laura hunt for the stabiliser around the performance space, while I.K. and Miss Smith sing.

SONG 6: The Special Spatial Stabiliser – I. K. Brunel & Miss Smith.

I.K. Brunel & Miss Smith.

The special spatial stabiliser
Is what makes this thing go.
To find each special era
And drop in to see their show.
That one piece of magic
That makes our dreams each night.
It's the special spatial stabiliser.

I.K. Brunel. I came up with this great idea
Of a wondrous time machine.
To travel to and fro in time
To the places of my dreams.
But then I found it's not like
All the things that I have done.
I needed something special
Just as magic as the sun.

I. K. Brunel & Miss Smith.

The special spatial stabiliser
Is what makes this thing go.
To find each special era
And drop in to see their show.
That one piece of magic
That makes our dreams each night.
It's the special spatial stabiliser.

I. K. Brunel.

It started out when I was young
And I used to dream of times,
The times to come and times before,
And I wished that I could find,
A way to see what happened
And experience their world,
I worked for years to find a toy
To make these dreams unfurl.

I. K. Brunel & Miss Smith.

The special spatial stabiliser,
The special spatial stabiliser,
The special spatial stabiliser now Go!!

The special spatial stabiliser
Is what makes this thing go.
To find each special era
And drop in to see their show.
That one piece of magic,
That makes our dreams each night.
It's the special spatial stay...
Special spatial stay....
Special spatial stabiliser.

At the end of the song a street urchin runs across the performance space. I.K. smoothly grabs him by the collar and diverts him to stand in front of Miss Smith and the girls.

I. K. Brunel. And where are you going in such a hurry?

Street Urchin. I'm off ta see the Queen, guvnor. She's visiting the new railway station. Don't ya read the papers?

With that the urchin breaks free and runs off the performance area.

I. K. Brunel. My goodness look at the time. I'd completely forgotten and I'm the guest of honour. *(He suddenly has an idea)* Tell you what, why don't you join me? You all look like you could do with something to eat.

Faye. Oh yes, please, I'm starving.

I.K. Brunel. Good. We can treat you to some real Victorian food. How does pickled whelks, hot eels and ginger beer sound?

The girls look at each other and cringe but turn and smile at I.K.

Faye & Laura. Greeaat, can't wait.

I.K. Brunel.and if we're lucky the villain who stole the stabiliser will be working the crowd. We may spot him at the station. Let's go.

I.K. links arms with the girls and they all exit.

SCENE THREE - The Railway Station

Workers and railway staff enter and turn the screens to show the railway station. A piece of red ribbon hangs across the train screen for Queen Victoria to cut when she arrives. They begin dusting and working, preparing the station. Others are standing around with small flags waiting for the visit of Queen Victoria. During the song work continues, and several workers join up and mime being a steam train.

SONG 7: Industrial Revolution - The Workers.

Steam!!
Steam!!

This is the age of the Industrial Revolution.
If you've got work then we always have solutions.
Everything's mechanical.
This whole new world is totally run by Steam!!! Steam!!!

The rocket moves through the Industrial Revolution.
The printing press means that reading's for the nation.
Holidays with beaches aren't just dreams, they can be real
Because of Steam!!! Steam!!!

Electricity, prosperity, palaces of steam.
Engineering, is meaning that life is just a dream with
Steam!!! Steam!!! Steam!!! Steam!!! Steam!!!

At the end of the song, the workers who have created the train all pat each other on the back laughing and carry on preparing the station. Mr Lightfoot, Sam and some street urchins enter. They huddle up close.

Mr Lightfoot. Wiv her Majesty Queen Victoria, bless 'er (*he takes off his hat respectfully and replaces it*) visitin' today, there should be some rich pickin's in this crowd. Leave the workers alone though, they'll have nothin' worth nickin'. Find the toffs. Off ya go me beauties.

Street Urchins. We luvs ya, Mr Lightfoot.

Mr Lightfoot. I luvs ya back, me darlin's. Now, be off with ya.

He kicks a street urchin on the backside and they scatter into the crowd of workers.

Sam. Won't there be peelers, wot wiv the Queen bein' 'ere an' all?

Mr Lightfoot. Bah, they're all over the country now me boy. Why it's gettin so an honest villain can't make a dishonest livin' anymore. Who thought of peelers, hey?

Sam. It was Sir Robert Peel. He set up a special police force known as peelers or bobbies in 1829. I learned that at Sunday school. They said I was good enough to go to a Ragged School on a weekday.

Mr Lightfoot. I don't know what the world's comin' to. Police, state run education. Meca....meacan.....meachnis.

Sam. Mechanisation.

Mr Lightfoot pretends to smack Sam around the head.

Mr Lightfoot. Keep your mind on the task ahead. You know wot we likes.

Sam. Nice fings and music boxes.

Mr Lightfoot. Yes nice fings.

During the song Mr Lightfoot and the street urchins strole around the oblivious railway staff and workers, pointing out nice things to steal, such as their watches, rings etc.

SONG 8: It's Nice to 'ave Nice Things –

Mr Lightfoot, Workers & Street Urchins.

Workers. It's nice to 'ave nice things,
Like bright, new golden rings,
And silver watches shining bright.
Mr lightfoot. The rich can earn their dough,
They spend it nicely so
Dear folks like us can live our lives.

Workers. It's nice to 'ave nice things,
Nice metal like wot chings,
The neckerchiefs like rainbow skies.
Street Urchins. The gentry they don't mind,
When they look round and find
Dear urchins standing 'fore their eyes.

(Instrumental break)

Workers. It's nice to 'ave nice things,
And we looks pretty fine,
Street Urchins. To pickpocket is worth our time.
It don't do any harm,
To find our glittering charms.
Mr Lightfoot. For nice things are the love of mine.
All. For nice things are the love of mine.
For nice things are the love of mine.

Mr Lightfoot, Sam and the urchins disappear into the crowd as Miss Smith, the girls and I.K. enter.

Miss Smith. Wow, Victorian architecture.

Faye and Laura are not so impressed.

Laura. It's very smelly.

Faye. And dirty.

I. K. Brunel. Yes I suppose it is, but it's the railways that are making Britain a great nation. We can now transport raw materials and finished goods all around the country and the world. Very soon we will be the world's most powerful industrial nation.

Miss Smith. But there's a cost.

Laura. I've read that a lot of people had to work in terrible conditions for long hours.

I.K. Brunel. Yes, I know, and that's why inventors like me are building machines. Wonderful machines that can do the work of five, even ten workers.

During the song the workers and railway staff leave their work, and along with Faye and Laura, mime digging tunnels for verse 1 and 2, and mime becoming machines for the rest of the song.

SONG 9: Engineering - Isambard Kingdom Brunel.

When I was just a little boy
My father said to me,
Isambard I need your help
Will you please come with me?
He was building tunnels
And I understood the plan.
I liked working in this field,
An engineering fan.

Engineering, is the key.
I wasn't keen on tunnels,
But I knew that I should be
Engineering through the land.
So I learnt and now I find that I'm the man

A tunnel once fell on me
And I worked on higher soil.
Over bridges on the sea,
I've really tried it all.
Lots of nuts and bolts and things
They're monuments of steel.
Railways to travel on
And ships that don't need sails.

Engineering, big machines,
That do the work of fifteen men
And you know what that means.
Engineering for success,
I'm an engineer and proud that I'm the best.

(Instrumental break)

Engineering's so much fun,
And when you see the grand results
You know what you have done.
Engineering, learn the key,
Then you'll find that you can be someone like me.

Miss Smith. Look she's coming!

Faye. Who?

Miss Smith. Why Queen Victoria of course. The Queen who's name is used to describe most of the 19th century. She ruled Britain for 64 years.

Laura. And who's that with her?

Miss Smith. That's her husband, Albert. He was her closest companion and advisor. He died from Typhoid in 1861.

Faye. That's sad.

Miss Smith. Yes, she loved him very much. Anyway, remember, it hasn't happened yet.

During the song everyone moves to a respectable distance from the Queen. She stands in the centre of the performance space. Her advisors stand behind her.

SONG 10: The Queen's Speech - Queen Victoria.

My subjects I must really thank you
For choosing that you'd come,
To the opening of this station,
To the birth of Paddington.
Our navy and explorers,
Make our brave Empire grand.
With our engineers to guide us,
We're the strongest, worldly land.

The Empire is our trusting glory,
The sun will never set.
And from Africa to India,
We have proved that we're the best.
Education for our children,
Will make our country live,
'til beyond all of our lifetimes,
And the future is their gift.

As the Queen says the last words, Mr Lightfoot tries to pick I.K.'s pocket. I.K. whirls around and catches the villain by the hand. The Queen is quickly escorted to the side of the performance space by her worried advisors.

I.K. Brunel. Stop thief!

Mr Lightfoot. Get ya hands of me ya toff. Think you're better than me don't ya?

To Sam's horror Mr Lightfoot strikes at I.K. with his stick, knocking him to the ground.

Sam rushes to Mr Lightfoot holding the stick away from I.K.

Sam. Don't hit the geezer, Mr Lightfoot. Ee ain't dun ya no 'arm.

Mr Lightfoot looks at Sam for a moment, but then his face twists with anger. He throws Sam away from him.

Mr Lightfoot. Ya young turncoat. After all I've dun for ya.

He swings to strike again. At just that moment Laura steps between them and says.....

Laura. Smile.

Mr Lightfoot. (Angrily) What?

Laura presses the flash on her instamatic camera right into Mr Lightfoot's face. (Important Note. The young actor playing Mr Lightfoot should look away from the young actor playing Laura after his last line, ensuring no real hazard from the camera's flashbulb). Mr Lightfoot drops to the ground covering his eyes.

Mr Lightfoot. I'm blind. She's blinded me. Arrrghg!

Queen Victoria's peelers awake from their shock, and rush to apprehend Mr Lightfoot. Sam turns to Laura.

Sam. I'm sorry. 'e ain't that bad really. 'e just gets carried away.

Peeler 1. Well you're right there. He's just about to get carried away!

Peeler 2 opens Mr Lightfoot's coat revealing large amounts of silver and assorted stolen artefacts sewn within it. Also within is a familiar item.

Miss Smith. The special spatial stabiliser.

I.K. reaches forward and retrieves the device.

I.K. Brunel. (To the peelers) This....gentleman stole this from us earlier.

Queen Victoria moves forward and stops in front of Laura.

Queen V. And what's your name?

Laura. (Nervously) Laura.

Queen V. Well done Laura. Your spirit shows great strength. A strength and resolve that will make this nation great. You have our thanks.

Laura. Thank you.....marm.

Peeler 1. And as for this rascal, what should we do with him Mr Brunel?

Miss Smith. He stopped that man from hurting you I.K. He deserves your thanks.

I.K. Brunel. But he stole from us.

Sam. I'm sorry Miss, Mr Lightfoot made us steal or we wouldn't get anything to eat. I thought that shiny thing was a music box. I've always loved music boxes. Ya don't get to hear music very often living on the streets.

Miss Smith. Well I think Mr Brunel's very grateful to you Sam, and I'm sure he'll find lots for you to do. I've always said you needed an assistant in your workshop I.K. You work too hard.

Laura turns to Sam.

Laura. So you love musical boxes? Here take this.

Sam. I...I couldn't.

Laura. Yes you could. I can always get another one where we're going.

Faye. (Moving forward and kissing Sam on the cheek)...and thank you for helping us.

Miss Smith. (Turning to I.K. smiling) So that's where it came from.

TAPE CUE 2. There is a loud train whistle. The crowd cheers as Queen Victoria moves forward. One of the advisors hands the Queen a small pair of scissors and she cuts the ribbon hanging across the front of the train flat.

Queen V. I pronounce this railway station open.

A street urchin rushes up to the Queen, kisses her on the cheek and runs off chased by the peelers.

Queen V. (Ruffled) I am not amused.

Everyone cheers and there is lots of noise. Underneath the cheering can be heard the sound of the Time Manipulator powering up. Everyone, apart from Miss Smith, Faye, Laura, I.K and Sam exit. The central train flat is reversed to reveal the Time Manipulator and I.K. crosses to it and replaces the special spatial stabiliser.

Miss Smith. (To Faye & Laura) It's time to go.

I.K. Brunel. Goodbye Miss Smith, a pleasure as always. Take care of my Time Manipulator.

Faye. Goodbye I.K. & stop smoking. In the future we've found out it's very bad for your health.

Isambard looks shocked and quickly disposes of his cigar.

I. K. Brunel. Why, thank you child. I'll stop at once.

Miss Smith, Faye & Laura. (Together) Goodbye Sam.

But Sam smiles at them distractedly. He is wearing the headphones and swaying to silent music, hypnotised by the CD player.

Everyone spins off the performance space as the winds of time blow them home, apart from Miss Smith, Faye, Laura, Sam and I.K. As the others exit they reverse the two side flats to show Miss Smith's study, as in Scene One. Last to exit are Sam and I.K. who wave, then spin away.

SONG 11: Time Travel (Reprise) - Miss Smith, Faye & Laura.

Miss Smith. So you see that history
Is much better when it's real.
Hear the sounds and smell the paint,
And you feel what people feel.

All. Back to the future again,
Our reality.

Faye & Laura. Miss can we do this next week?
We want more things to see.

All. Time travel, back to the past.
Each year is as fresh as the last,
New places and always new casts each day.
Time travel, back to the past.
Each year is as fresh as the last,
New places and always new casts each day.

SCENE FOUR - Miss Smith's Study

Miss Smith. Here we are then back home. And I suppose you two would like a cup of tea before I drive you home. I'll put the kettle on.

The two girls smile as Miss Smith exits to make the tea.

Faye. Wow! What an adventure.

Laura. I can hardly believe it.

Faye. We thought history was boring.

Miss Smith. (*Returning with a tray of drinks*) I'm glad you enjoyed it so much, it'll make doing your homework so much easier.

Faye & Laura look at each other.

Faye & Laura. (*Together*) Oh no.

SONG 12: The Victorians - (Finale) All.

For this song all the cast return to the performance area.

The Victorians, the Victorians,
Are more than just for historians,
They made great machines which we use today,
At least their ideas in our way.

From the bridges of steel which still stand strong,
To the streets which they put the electric lights on.
And the steam ships made you can see them now,
And the stations which took all their trains.

The Victorians, the Victorians,
They left things that we've used for years,
And their ideas still stand as strong as those days,
Victorians are our yesterdays.

The Victorians, the Victorians,
They left things that we've used for years,
And their ideas still stand as strong as those days,
Victorians are our yesterdays.
All our yesterdays.

The cast then hold hands and bow.

THE END



CREATURAMA UNIVERSE

The Work of Artist Anthony James

Artist Anthony James has worked extensively as "**Creaturama Workshops**" in education since 1992. His work, based on the use of junk materials, has featured in three nationally touring exhibitions. Anthony has also worked as a television and theatre "Production Designer" and his work has appeared on many T.V. programmes. As part of "**Creaturama**", Anthony also runs workshops based on real historical subjects and the following pages are taken from these formats and are based on techniques that have proved to be achievable in the field.

WARNING.

All scissors are dangerous, even if plastic. Make children aware of this prior to scenery, costume and prop construction. Check collected junk for such items as glass and metal tins. In a past workshop a six inch carving knife was handed to me, found in a pile of donated junk materials. Also check that bottles and food containers have been emptied and cleaned properly. *(There really is nothing like the smell of festering milk in the bottom of an old plastic milk bottle to make children sick).*

MATERIALS.

All of Anthony's work is based on the use of two inch wide masking tape. To use thinner tape is a false economy as the children will just use more of this to achieve the same effects. Wide masking tape, scissors and cardboard are the only real indispensable materials needed. **THE FEATURED TECHNIQUES WILL NOT WORK WITH THIN MASKING TAPE.** Other useful materials include coloured papers, kitchen rolls, cereal boxes and old newspapers.

MASKING TAPE.

Masking tapes differ widely in their quality and price. Be aware of differing prices and shop around, the savings you can make may surprise you. Remember masking tape is created for masking so most masking tapes can be painted over. Do not confuse with gummed tape or parcel tape *(both are usually dark brown as opposed to light cream)*. Make children aware that ripping tape with their teeth is unwise, particularly if they are "First teeth"! Cutting with scissors or breaking by using the thumb placed on the roll's edge are both acceptable. Make children aware that masking tape and hair do not mix!

DO NOT BE AFRAID.

The biggest hurdle in three-dimensional model making is a misconception that it is a complex or unattainable skill. The trick is in making items stick together properly and after some initial practice you will realise just how easy this is.

PAINTING.

When three-dimensional creations are painted, try getting the children to paint them one colour first. The primary coat as I call it. This stops a random mixing of colours occurring when several are used at the same time. Once the primary coat is dry other colours and features can be added. If paint refuses to cover tape or plastics, use a small amount of PVA glue mixed with a ready mixed paint.

FINALLY.

All the techniques featured have been tried out before their inclusion in this pack and are achievable by children from reception upwards. They are meant as a guide only and it is up to you and the children's individual talents as to just how ambitious you wish to be. Get the children to make big things. Model making is great fun and is a lively and informative way of teaching Art, History and Technology.

Good Luck & Enjoy

Anthony James

As seen on
BBC TELEVISION'S

Blue Peter

CREATURAMA – Page 2

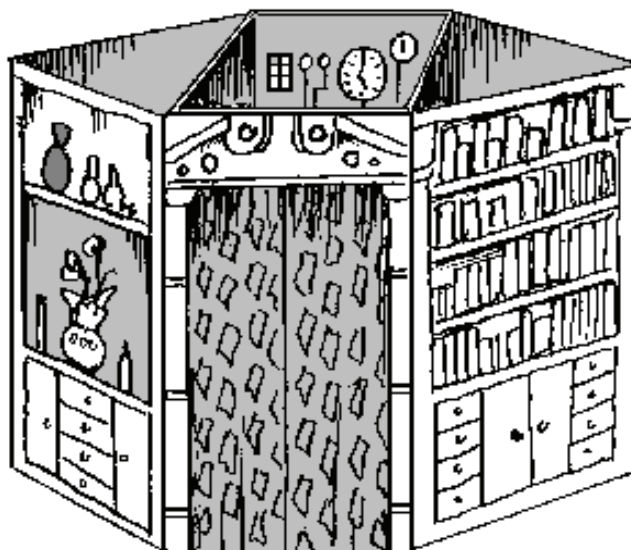
Scenery.

Scene 1. Miss Smith's Study. Scene 2. A Victorian Street.

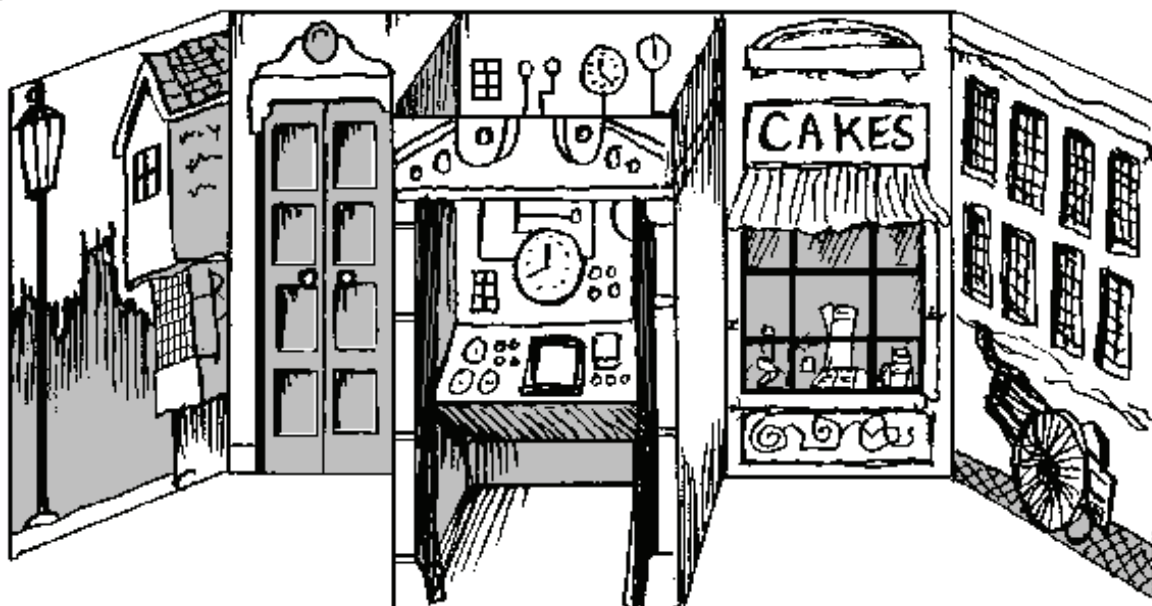
Scene 3. The Railway Station. Scene 4. Miss Smith's Study.

The scenery for *The Victorian Historian* should be constructed out of several large furniture or freezer boxes made out of strong, brown cardboard. The Time Manipulator itself is simply one of these boxes with one side removed (keep in floor for stability). To create two screens, cut a large box down opposing corners. Remember the screens should be big enough to hide several children but not so big as to bend or buckle. If the cardboard's internal corrugation is running from top to bottom, this will help rigidity.

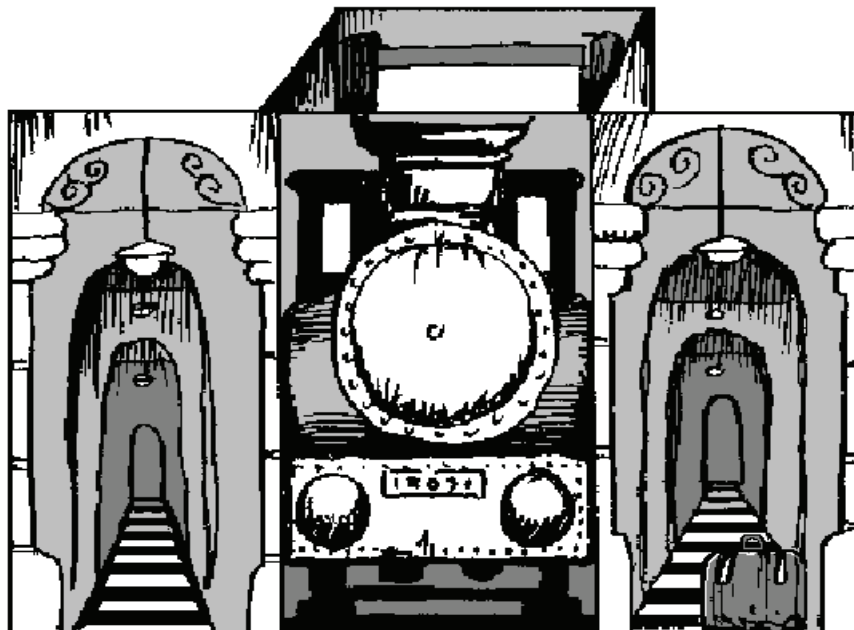
Scene 1. Miss Smith's study is created from the Time Manipulator and two folding screens. The Time Manipulator itself is a large box with a door cut into one face. Above this door should be taped a piece of plastic curtain rail with light decorative curtains hanging from it. The interior is detailed later in this pack.



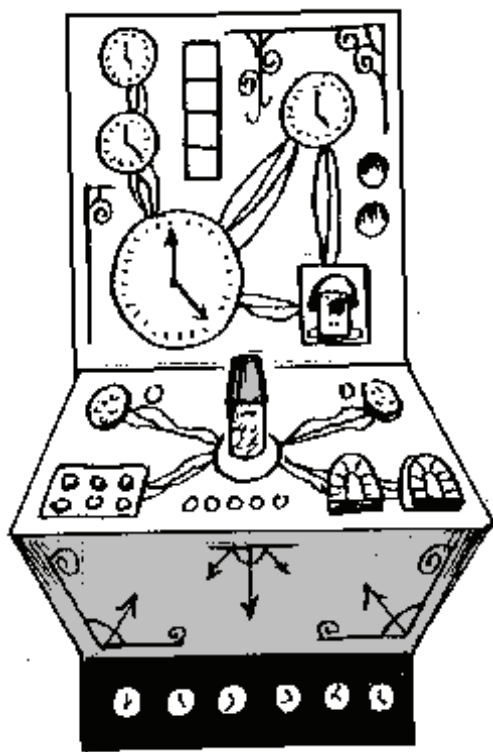
Scene 2. A Victorian Street is achieved by opening the two folded screens, as in the illustration. The street scene itself can be similar to the one illustrated, or researched and created by the children themselves. One of the screens must have an upside down L shape cut into it. This is a door through which I.K. Brunel will appear in this scene.



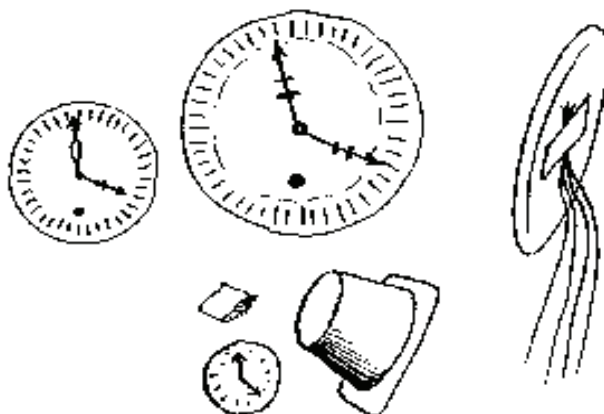
Scene 3. The Railway Station is created by again reversing the folded screens. as in the illustration. The train is painted on the reverse side of the Time Manipulator box, and this too should be reversed.



The Time Manipulator (Interior).

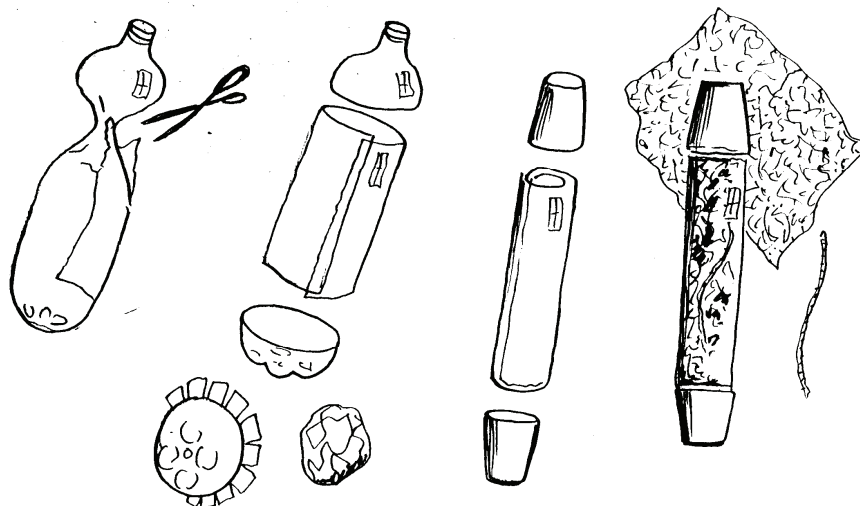


The interior of the Time Manipulator should look as fussy as possible. This can be achieved by creating clocks from paper plates, and attaching these all over the interior surfaces, with folded pieces of masking tape. These can be wired together using strands of different coloured wool to emulate hanging wiring. A large, centrally folded piece of cardboard can be placed horizontally, to create a console, which also gives the whole structure more rigidity. This should include a hole for the Special Spatial Stabiliser, and a box in which to place the old CD player. Yoghurt cartons can create dials and also be attached. The interior can be a colour of your choosing.



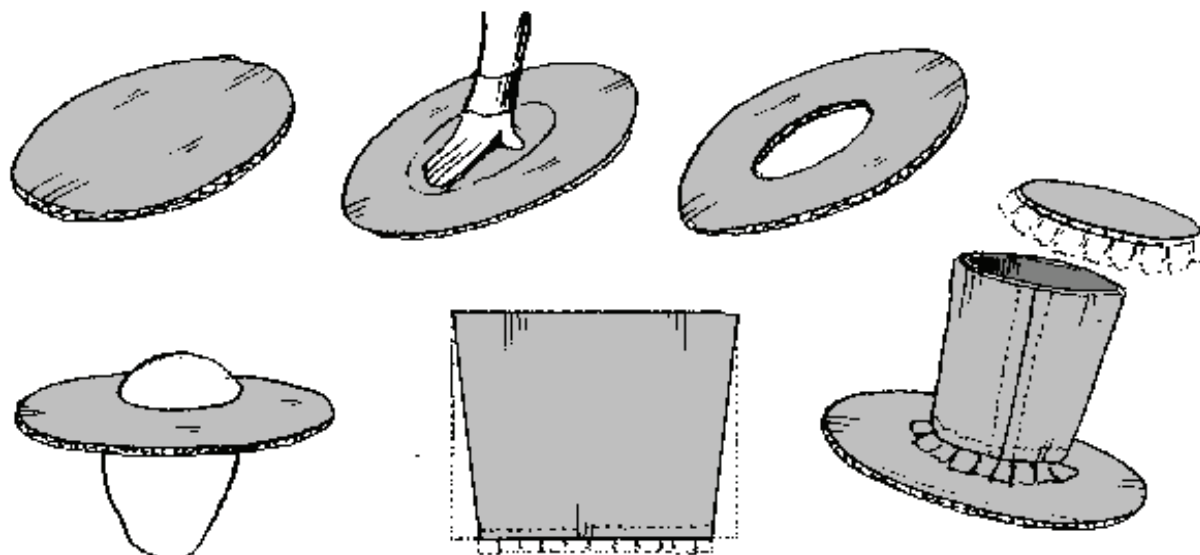
The Special Spatial Stabiliser.

This can be created from a clear or coloured plastic pop bottle. To create a hole safely, squash the bottle and cut into its side. Remove the top and bottom. The bottom can be used to create an interesting piece of machinery for the Manipulator, by filling with tin foil and with a piece of tape attached, and cut to create petals. This can be placed onto the console. Using the plastic left over, roll it into the desired circumference and attach two yoghurt pots to the top and bottom with transparent tape. Before this is done, fill the tube with as many pieces of tin foil and bubble wrap as you can to create an interesting interior.



I.K. Brunel's Hat.

Use a piece of brown card and cut out a large disc. The size will be up to you. A hole will now need to be cut out of its centre, and this should be roughly one and a half times the size of the wearer's own hand. At this stage, several discs can be created until a comfortable fit is achieved. Once a disc sits nicely over the wearer's head, the central column can be created by using a folded piece of cardboard, with slightly angled edges as shown. This is then joined with masking tape (do not overlap, cut to size). A slightly larger disc than the central hole can now be cut out and attached as the top of the hat. Paint black.



CREATURAMA – Page 5

General Costumes.

Generally costumes should be created from old jumble sale or discarded clothes. On the whole, collars should be cut off. I.K. Brunel's and Mr Lightfoot's long, black coats can be made from women's coats, many of which can be used. Both I.K. Brunel and Mr Lightfoot should be wearing black. Queen Victoria is not wearing black during the time the musical is set, so she can wear any dress, decorated with a shawl and scarf. Street urchins should have ragged and dirty clothing. These effects can be achieved with paint and a pair of scissors. Old plain baseball caps can be used for hats, as long as the brims are cut short.



Mr Lightfoot



I. K. Brunel



Victorian Peeler



Queen Victoria

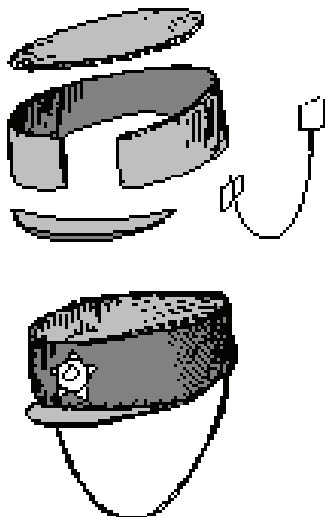
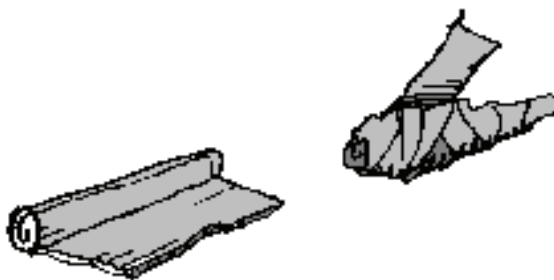


Sam Scoggins

CREATURAMA – Page 6

I.K. Brunel's Cigar.

This can be made very easily using a rolled up piece of cardboard, and some roughly and randomly attached masking tape. Use a non toxic paint.

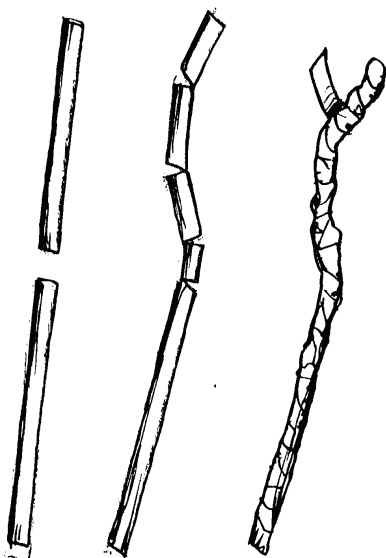
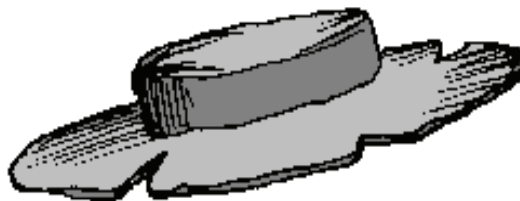


A Peeler's Hat.

The Victorian peelers wore two types of hat. One was a similar version of the hat worn by present day British police. Another was a smaller version, as shown. This smaller version can be created from a strip of cardboard cut to fit comfortably around the head of the wearer, and secured with masking tape. A disc can be cut to fill in the top, and a small cardboard brim attached along with some string. Again baseball caps, with much of their brims cut off, can also create the same look. A silver badge would adorn all versions. This can be made with card and tin foil. Double sided tape can secure the badges.

Mr Lightfoot's Hat.

This is created in exactly the same way as I.K.Brunel's, only the central pillar is much smaller. Some gouges and cuts will make this hat look more shabby and uncared for.



Mr Lightfoot's Stick.

Mr Lightfoot wields his stick in a threatening manner at the show's end.

His stick should be created from cardboard. Use two long, poster tubes (thin). These can have small triangles removed for a more natural looking shape. Masking tape can be wound lightly around the stick to give it a rough natural texture. Paint brown.

Potty Panto

Snow White & The Magnificent Seven
Goldilocks and the Three Scares
Daring Dick Whittington
Jack and the Big Stork!
Aladdin's Lump

Watch out for other titles in this unique range of educational musicals all linked to history subjects:

The Gunpowder Plot - Remember, Remember the 5th of November
Monster of the Maze - The Story of Theseus and the Minotaur
Happy Christmas Tommy - The Christmas Miracle of 1914
Perfect Pirates - The Story of Anne Bonny and Mary Read
The Dream Catcher - The Plains Indians of North America
The Victorian Historian - A Journey to Victorian Britain
The Ship of Dreams - The Voyage of the RMS Titanic
The Ancient Olympics - The Legend of Callipateira
The Golden City - The Lost Empire of the Aztecs
The Spanish Armada - The Invasion of England
The Warrior Queen - Boudica and The Romans
Valley of the Kings - The Power of the Sun God
The Lucky Viking - The Discovery of America
Christopher Columbus - The World is Round
Daedalus & Icarus - Their Flight to Freedom
The Boy King - The Legend of Tutankhamun
The Saxon King - The Story of Sutton Hoo
The Magic Tree - A Story for Christmas
Saint Nicholas - The Real Santa Claus
The Star Child - The Christmas Story
Battle of Britain - A Story of the Few
The Trojan Horse - The Fall of Troy
Henry VIII - The Break with Rome
Athens - The Birth of Democracy
Trafalgar - Nelson's Finest Hour
1066 - The Battle of Hastings
Gettysburg - Brothers at War
Pompeii - The Rain of Fire

CHRISTMAS SHOWS

Happy Christmas Tommy – *The Miracle of 1914*
Saint Nicholas – *The Real Santa Claus*
The Magic Tree – *A Story for Christmas*
The Star Child – *The Christmas Story*

Includes an historical fact sheet, script, an Art Pack showing costumes and props, a music score of three songs and a CD with rehearsal and backing tracks of the three songs.



The Victorian Historian

A Journey to Victorian Britain

A journey through time back to an epic age
of industrial progress and invention.

Two children accidentally get transported in a time
machine to Victorian Britain. They set off to find a
way back to the present day, meeting the machine's
mysterious inventor and even Queen Victoria herself.

Will the children and their teacher find a way
to return to the present or will they end up trapped in time?

The Victorian Historian is a lively and imaginative
musical bringing the Victorian era to life, which has been
created specifically for children with a musical
accompaniment that will have you singing
the songs for weeks after the show itself.

ISBN 978-1-905123-01-8

