

# Goldilocks & The 3 Scarees

By Anthony James

Music by Katherine Brookes



EDUCATIONAL MUSICALS



Tel:- 01926-855920  
E-mail: [info@educationalmusicals.co.uk](mailto:info@educationalmusicals.co.uk)

Having purchased **Goldilocks & The 3 Scares Super Pack**, this gives you the following:

12 month Performance Licence

12 month Video Licence

And

Photocopying Licence

For performances of

**Goldilocks & The 3 Scares**  
**By Anthony James and Katherine Brookes**  
Published by Educational Musicals

For a period of 12 months as many times as required from the invoice date with no extra payment for performance fees.

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 YouTube, but please credit Educational Musicals Ltd as the Publishers.

[www.educationalmusicals.co.uk](http://www.educationalmusicals.co.uk)

[@EdMusicals](https://twitter.com/EdMusicals)

© A. James, T. Dalton & A. Dalton  
Written by Anthony James  
Music & Lyrics by Katherine Brookes  
Illustrations by Anthony James

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: 1-905123-62-0

Published by Educational Musicals Ltd  
F5 Berkeley House, 6 The Square,  
Kenilworth, CV8 1EB  
United Kingdom

**[www.educationalmusicals.co.uk](http://www.educationalmusicals.co.uk)**

Tel: 01926 855920

Email: [info@educationalmusicals.co.uk](mailto:info@educationalmusicals.co.uk)



# Potty Pantos

## Goldilocks & The 3 Scares

A Pantomime by Anthony James

Hidden deep in the spooky forest, three monsters lead an idyllic lifestyle, looking after trees, helping the local wildlife and generally keeping to themselves, until one awful day, while they are out doing good deeds, Goldilocks arrives!

Goldilocks is lost. She finds the monster's house and, hungry, tries some food. The food is horrible and the house a mess, so she decides to '*Tidy It Up*' for the owners. Meanwhile Goldilocks's mother and half her village are looking for her. The resulting chaos threatens the very existence of the monsters and teaches the spoilt Goldilocks a valuable lesson.

***Goldilocks & The 3 Scares*** is a specially created short pantomime, very loosely based on the fairy tale, '*Goldilocks & The Three Bears*'. Its structure has been specifically created to be performable by children. The script is devised so that performers have no more than two or three consecutive lines. Individual performers have no more than six lines, unless narrating.





# The Potted history of Pantomime

## The Beginning.

Pantomime is a form of comic British theatre that has evolved from many different sources.

For the ancient Greeks a dancer who acted out all the roles in a story was called a '**Pantomimus**' (imitator of everything).

Hundreds of years later this form of entertainment again became popular during the reign of Augustus (63 bce–14 ce) and remained popular throughout the history of the Roman Empire.



**ABOVE**

*The Roman Pantomimus*

## The Middle Ages

In the Middle Ages, the '**Mummers Play**' was a traditional English folk play, based loosely on the 'St George & The Dragon' legend, usually performed during Christmas gatherings. This performance contained many familiar elements of pantomime, such as stage fights, outrageous humour, fantastic creatures, render reversal, and good defeating evil.

## Masque

Other origins of pantomime included a very extravagant performance known as the '**Masque**', a form of festive court entertainment that flourished in 16th- and early 17th-century Europe, though historians think it was developed much earlier back in the 15th Century.

**educational  
Musicals**

[www.educationalmusicals.co.uk](http://www.educationalmusicals.co.uk)

Copyright EDUCATIONALMUSICALS LTD

Drama, Music,  
Educational Resources  
& Books



# The Potted history of Pantomime

## 'Masque'

Other origins of pantomime included a very extravagant performance known as the '**Masque**', a form of festive court entertainment that flourished in 16th- and early 17th-century Europe, though historians think it was developed much earlier back in the 15th Century.



*Left*

*An illustration by Claude Gillot*

*Four commedia dell'arte figures  
three gentlemen a pierrot.*

## 'Commedia dell' Arte'

In the 16<sup>th</sup> century **Commedia dell' Arte** from Italy was hugely popular, but couldn't really take off in England because of a law which didn't allow women to appear on stage, so female parts were played by men.

Even **William Shakespeare** had to cast men as women in his productions.

Weirdly, this forced gender reversal created a tradition still apparent in Pantomime today, with the leading male role usually played by a female, and the matriarchal Dame played by a male.



**educational  
Musicals**

[www.educationalmusicals.co.uk](http://www.educationalmusicals.co.uk)

Copyright EDUCATIONALMUSICALS LTD

Drama, Music,  
Educational Resources  
& Books

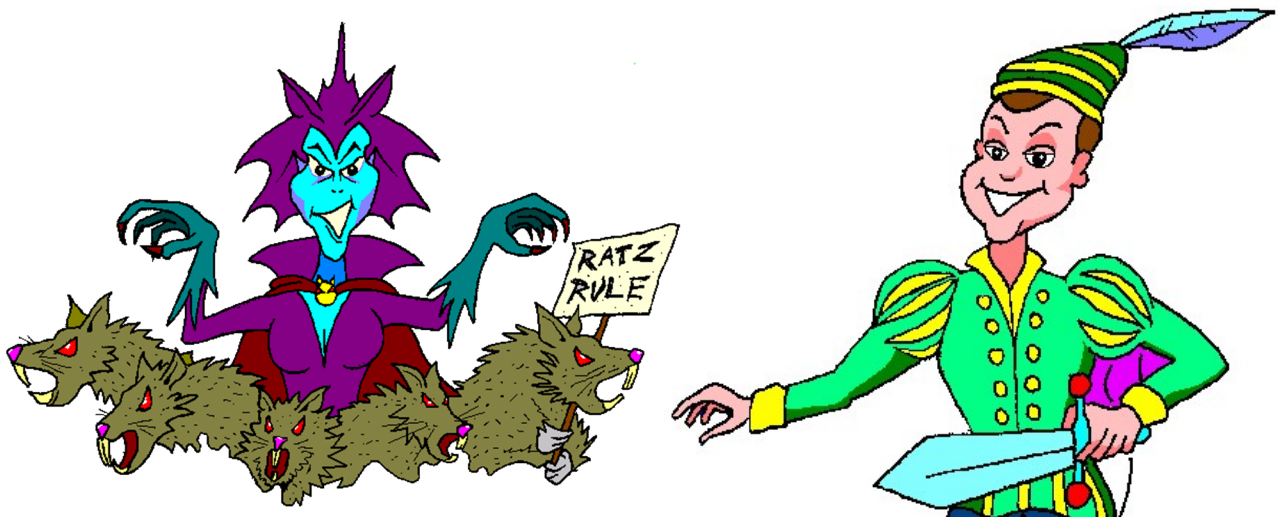


# The Potted history of Pantomime

## The First True Pantomimes.

The first pantomimes appeared in different forms from the late 1600's onwards. These shows were comedies in which a simple plot was communicated through slapstick and dance, rather than dialogue. These first shows would be unrecognizable to us today as pantomime, but created a theatrical tradition that would eventually transform through several incarnations into today's comic creations. They generally concerned some misunderstanding or confusion and that would eventually lead to a large staged comic brawl. It was at this time that popular character of the Harlequin or clown appeared as a major player.

A character that has now vanished from today's productions.



## Panto! but no mime.

By the late 18<sup>th</sup>, and early 19<sup>th</sup> century's pantomime as we know it had almost evolved.

Huge productions with elaborate scenery and costumes became a mainstay of theatres across the land, particularly at Christmas. They were no longer elaborate mime shows with songs and dance, now dialogue and characters were added and the stories started to be based on recognized legends and fairy tales. Children also became an important audience so shows began to be more child friendly in content.





# The Potted history of Pantomime

## THE FAIRY TALE

Music Hall became the home of pantomime in the late 19<sup>th</sup> and 20<sup>th</sup> centuries. It is perhaps hard for us today in a world of TV, DVD's and computers to understand just how hugely popular Music Halls and the performers who made them so popular were.

Also at this time the standard format began to take shape, with pantomime settling on traditional children's stories and fables, particularly the fairy tales of Charles Perault, Joseph Jacobs, Hans Christian Anderson and the Grim Brothers.

Some of the most popular are with us today.

**'CINDERELLA', 'ALADDIN', 'SNOW WHITE', 'DICK WHITTINGTON & HIS CAT', 'JACK & THE BEANSTALK', 'SLEEPING BEAUTY'**

Other stories have now also been adapted and are almost as popular including

**'PUSS IN BOOTS', 'ROBINSON CRUSOE', 'LITTLE RED RIDING HOOD', 'PETER PAN', 'MOTHER GOOSE'**

And many others.

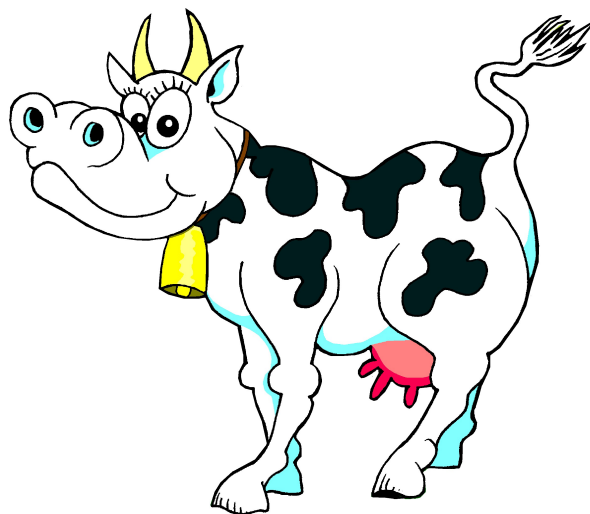
In the 20th century Walt Disney Animation studios also added to the above by popularizing a particular fairy tale which in turn fed into the pantomime repertoire such as -

**'BEAUTY & THE BEAST', 'THE LITTLE MERMAID'**

The **Pantomime Cow** is a classic British institution.

Hailing from the traditional story of 'Jack and the Beanstalk', the **cow** is traded at market for some magic beans and all sorts of adventures and catastrophes follow.

The comedy of the pantomime cow is quite complex, with much of the humour deriving from the fact that most of the audience understand that the cow is actually two performers.



**educational  
Musicals**

[www.educationalmusicals.co.uk](http://www.educationalmusicals.co.uk)

Copyright EDUCATIONALMUSICALS LTD

Drama, Music,  
Educational Resources  
& Books



# The Potted history of Pantomime

**'OH YES IT IS!**

The 19th and 20th centuries gave great comedy performers and specialty acts a chance to thrive in the informal and unrestricted world of the pantomime. Pantomime really could offer almost every form of entertainment including song, dance, comedy and much, much more!



**LEFT: DAVID GARRICK**  
**RIGHT: JOSEPH GRIMALDI**  
*Two famous early Pantomime actors*



Great male comedy actors could put on a lurid dress, a wig and bad make-up and instantly get a huge laugh as the Dame, a man dressed up as women and made funnier by the fact that he is a caricature of a matron-like mother character, usually trying to find a new husband.

The fact that Dames are men, rather than women is exaggerated, not disguised.

The principle boy/hero too became a girl dressed up as a boy, These gender reversals make pantomime unique.

It was also during this period that some of the main pantomime catch phrases appeared such as

**'Oh no it isn't, oh yes it is'**

and of course **'Its behind you'**

These kind catchphrases pulled the audience into the shows, involving them and making the audience part of the show.

**Educational  
Musicals**

[www.educationalmusicals.co.uk](http://www.educationalmusicals.co.uk)  
Copyright EDUCATIONALMUSICALS LTD

Drama, Music,  
Educational Resources  
& Books



# The Potted history of Pantomime

**'It's behind you!'**

Today's pantomimes are usually staged at Christmas and are a vital element of theatre across the UK. Pantomime is such an important part of a theatres program that many couldn't survive without the income from these incredibly popular theatre experiences.



Strangely traditional pantomime survives in a world of huge technological advancement. TV's, DVD's and Computer Games. Why does it survive?

**Pantomime survives because the great British public loves it, we still like to see spectacle, we still like to sing, we still want good to triumph over evil, and we still love to have a good laugh.**

**Educational  
Musicals**

[www.educationalmusicals.co.uk](http://www.educationalmusicals.co.uk)  
Copyright EDUCATIONALMUSICALS LTD

Drama, Music,  
Educational Resources  
& Books



# Goldilocks & The 3 Scares

## CAST

**Narrator.**

<b>Goldilocks -</b>	Insufferable 'know it all', very loud and annoying.
<b>Jack -</b>	Brother of Goldilocks, in love with Katie Carrot.
<b>Old Mother Reilly -</b>	Goldilocks and Jack's mother ( <i>Dame</i> ).
<b>Katie Carrot -</b>	Disgruntled young villager, in love with Jack.
<b>WC Plod of the Yard -</b>	Pompous policeman.
<b>Splodge -</b>	A sensible monster.
<b>Splurge -</b>	Splodge's wife.
<b>Splat -</b>	Their timid daughter/son ( <i>Dependent on casting</i> ).
<b>Villagers.</b>	
<b>Assorted ghosts, monsters &amp; trees.</b>	

## SONG LIST

<b>1. In Our Village -</b>	The Villagers.
<b>2 . Oh No, Goldilocks! -</b>	Jack.
<b>3 . The Spooky Forest -</b>	Ghosts & Monsters
<b>4. Monsters -</b>	Splodge, Splurge & Splat.
<b>5. Whistle While You Tidy -</b>	Goldilocks.
<b>6. All's Well (Finale) -</b>	The Cast.



# **Goldilocks & The 3 Scares**

## **Performance Notes.**

The Narrator can read all their lines. You can make a large book of 'Fairy Tales' in which to keep printed script. This looks better when the Narrator is exiting or entering. A lectern or podium of some sort, which can be left in position, is also a good idea for the Narrator to be stationed behind.

The villagers can wear colourful clothing. T Shirts and shirts with normal belts fastened around the outside work well. As do hats, apart from baseball ones. Straw hats are good.

Goldilocks could have quite a shrill voice for the first two thirds of the show. This can mellow at the end, as Goldilocks herself does. She should carry a small basket with her at all times. In this she keeps her cleaning equipment and a bag to be used in Scene 3.

Jack is absolutely smitten with Katie Carrot. Every time she appears he should stare at her longingly. WC Plod is a classic comedy policeman. He/she should wear a plastic policeman's helmet and must definitely wear a large moustache; (unless this impedes the child's acting in any way) a simple black jacket from a charity shop can be adapted for a uniform. Just add badges and medals made from coloured card and double-sided tape.

If you have a large number of children involved, there can be more villagers, ghosts and monsters, and even if they do not directly take part in the action, they can help sing the songs. A clever way to assist your young actors is to use an overhead projector pointing to a wall behind the audience. The words and Lyrics can then be projected onto a back wall. This brings down the rehearsal times required for large numbers of chorus.

The look of the Scares i.e. Splodge, Splurge and Splat is entirely up to you. The art pack, included with this show, illustrates how to create one particular look, but really the monstrous feel of these three characters is up to you and your children. You can either create the looks given, or you could even run a school wide competition as to what these wonderful characters should look like. Just always be aware that these characters have to act, just like any others, so as much face as possible needs to be visible. Also be aware of entrance and exit restrictions on shoulder width and head height.

A table and chairs need to be placed on the performance area for Scene 3 'The Scary House'. If possible these should be three different looking chairs. Also to avoid problems while moving the table on and off for this scene, rubbish etc can be double-sided taped into position. When Goldilocks tidies this up, it should be relatively easy to pull the rubbish off the table. Goldilocks can then tidy up by putting rubbish into a bag she has been carrying in her basket.

***Anthony James***

# Goldilocks & The 3 Scares

A Potty Panto by Anthony James

## SCENE ONE - The Village of Little Bumton

*A Narrator enters, taking up a position to one side of the performance area. They are also the prompt.*

### SONG 1: In Our Village - The Villagers.

*Villagers enter, some are shopping, carrying shopping bags, and some are selling their wares. One is even sweeping.*

**Villager 1.** Turnips lovely turnips. Boil them, mash them, roast them.  
A truly versatile vegetable. Turnips! Turnips!

**Villager 2.** Carrots! Help you to see in the dark. Carrots!  
Help you to see in the dark. Carrots! Carrots!

**Villager 3.** Cabbage! Cabbage! Cabbage! Cabbage!

**All.** In our village, life is always full of fun.  
What with dancing, on the green under the sun.  
We've a maypole, where we tie ourselves in knots,  
And beside it, our good old village shop.

In our village, it is thatched from end to end,  
With quaint cottages, that seem to lean and bend.  
In our village. In our village.

People are friendly our neighbours are the best.  
To live in a village we really are blessed.

In our village, ev'ryday is market day,  
Where there's turnips up, for sale and on display.  
In our village, it's a great day ev'ry day.  
In our village, no-one ever moves away.

In our village, life is always full of fun,  
What with dancing, on the green under the sun.  
In our village, it's a great day ev'ry day.  
In our village, in our village.  
In our village, in our village.  
In our village.

*After the song the majority exit but three or four remain, pretending to chat and buy things etc. One carries a basket of vegetables.*

**Narrator.** A long time ago, in a land far away,  
In a village like this, you see here today.  
There lived a young boy, his name it was Jack,  
But don't worry, no beanstalks, oh no, none of that.

It's Jack's sister Goldilocks, this show features,  
And her encounter with several unfortunate creatures.  
But hey, I'm ahead of myself and the plot,  
So back to the present, and to a large blot.

For Goldilocks and her brother so dear,  
Had a mother that some did indeed fear.  
Old Mother Reilly, the formidable Dame,  
Finding a man to marry's her game.

*Old Mother Reilly enters and the Narrator exits in a panic. Old Mother Reilly waves after him smiling.*

**Mother Reilly.** Yo ho, gorgeous...oh he's gone. *(She spots the audience)* Oh hello, my name's Old Mother Reilly. *(She cups her hand to her ear)* What's my name?

**Audience.** Old Mother Reilly!

**Mother Reilly.** Oh you are good audience. *(She shouts to somewhere off the performance area)* Hey, this lot's not too bad; you can put the tear gas away now. Well, here we are then. Yes, my name's old Mother Reilly, It's not a very glamorous name is it? You see I'm a widow. *(She pulls out a hanky from her very loud dress and blows her nose)* One day I was a happily, married woman, the next, boom, he was gone in a puff of smoke.

*Jack Reilly enters.*

**Jack Reilly.** Well what did you expect? Dad was a pantomime villain.

**Mother Reilly.** *(Wistfully)* Yes but he was my pantomime villain, oh I do miss him and that wonderful manic laughter. Anyway, as I was saying I'm a single parent looking for a new man in my life *(pointing at an audience member)* and it could be you... oh... and this is my son, Jack. He's well, how shall I put this, one slab short of a patio if you know what I mean.

**Jack.** Hey mum.

**Mother Reilly.** Oh I'm sorry dear. It's just it can be very hard bringing up two young children all on your own. Speaking of which, where's your sister?

**Jack.** *(Worried)* Err...well that's why I've been looking for you.

**Mother Reilly.** Oh no, what's she done now?

**Jack.** Well, she decided to go to Mr Crumbs the baker this morning to fetch some bread.

**Mother Reilly.** Yes?

**Jack.** Well while she was there, she decided that his oven wasn't hot enough so she thought she'd help him out.

**Mother Reilly.** Oh no! And?

**Jack.** Well I don't know all the details, but as I got there, the fire brigade were just leaving.

**Mother Reilly.** Oh why does she think she always knows best?

**Jack.** She just likes interfering that's all.

*Singing can be heard off the performance space*

**Goldilocks.** His name is Jack, and he's not very bright.  
He was dropped on his head and he's never been right.

**Jack.** Oh oh, here she is!

*Goldilocks enters skipping; she carries a basket with cleaning things in which she has through the entire show. She stops and then walks straight up to a villager.*

**Goldilocks.** You should get your haircut, it's far too long.

*She walks up to another cringing villager.*

**Goldilocks.** Just look at you. You're terribly scruffy, and you need a wash!

*She goes up to Katie Carrot who is carrying a basket of vegetables.*

**Goldilocks.** You'll never sell those like that. You need to spread them out so people can see them. *(To Katie's horror, she empties the contents of the basket onto the floor.)*

**Katie Carrot.** Oh my lovely, washed vegetables. *(Katie gathers them all up and puts them back in her basket. She returns to the small group of villagers, mumbling).*

**Goldilocks.** There, that's better.

**Mother Reilly.** Oh Goldilocks, what have you been up to?

**Goldilocks.** Well, I've been helping people out in the village mother dear. I've helped Mrs Butterworth by letting all her dairy cows out of that tiny pen she keeps them in. They all looked much happier walking around free.

**Mother Reilly.** (*Horried*) Oh no!

**Goldilocks.** And I've helped Mr Pimple with his gardening. As I walked past his garden I could see all these nasty, red weeds so I've pulled them out for him.

*Another horried voice is heard off the performance area.*

**Mr Pimple.** My prize Geraniums, destroyed!

**Mother Reilly.** (*Horried*) Oh no!

## **SONG 2: Oh No! Goldilocks - Jack, Old Mother Reilly & Villagers.**

*Extra villagers can enter to sing this song.*

Oh no Goldilocks, here she comes.  
She's a menace, compared to none.  
Causing chaos wherever she goes.  
Goldi, Goldilocks!

A know-all with prizes in being unkind.  
Who interferes with all she finds.  
A tongue that's so sharp that she could cut herself.  
No boys will go near her. She'll end up on the shelf.

Oh no Goldilocks, here she comes.  
She's a menace, compared to none.  
Causing chaos wherever she goes.  
Goldi, Goldilocks!

Her deeds are enough to, try even a saint.  
She doesn't grasp, the word restraint.  
We don't want opinions but, one thing we know.  
This Goldilocks girl, well she really has to go.

Oh no Goldilocks, here she comes.  
She's a menace, compared to none.  
Causing chaos wherever she goes.  
Goldi, Goldilocks!

Goldi, Goldilocks!  
Goldi, Goldilocks!  
Goldi, Goldilocks!

*At the end of the song the Narrator enters.*



**Narrator.** And so as you've seen, the star of our show's,  
A girl who is horrid, about all things she knows.  
She's tactless and snooty. She thinks she knows best.  
And worst of all, thinks she's above all the rest.  
But deep down within, somewhere quiet and dark,  
Buried within her, beats a good heart.

But for now, avoid this girl at all cost,  
Unless you're a saint, a vicar or lost,  
Because Goldilocks listens to no-one at all,  
Whether they're right, wrong, short or quite tall.  
Desperate and fed up, it must end today,  
So the villagers plot to send her away.

*The Narrator exits. Katie Carrot moves towards Goldilocks, Jack and his mother. Jack spies her and goes all shy as he is madly in love with Katie, and she quite likes him too.*

**Katie Carrot.** Hello Jack.

**Jack.** (*Smiling*) Hello Katie.

**Katie Carrot.** Goldilocks my dear, my friends and I were just talking about the Spooky Forest!

**Goldilocks.** Oh that's a silly name. The forest isn't haunted. People who believe in ghosts are weak minded.

**Jack.** Hey, I believe in ghosts.

**Goldilocks,** Well that proves my point then.

**Katie Carrot.** Well yes, I agree with you Goldilocks, but my friends say that you don't believe in ghosts because you've never seen one. You've never been in the Spooky Forest.

**Mother Reilly.** Well young Katie Carrot, I don't let my children walk around the Spooky Forest; there are all sorts of monsters and ghosties in there.

**Goldilocks.** Oh nonsense mother, there is no such thing as monsters and ghosts. Look I'll prove it (*She moves to exit*).

**Jack.** Where are you going?

**Goldilocks.** I'm going into the Spooky Forest to prove to you all how silly you are. I know there are no such thing as ghosts and monsters. (*She exits*).

**Mother Reilly.** (*Startled*) No Goldilocks, I forbid you.

*But it's too late, Goldilocks has gone.*

**Katie Carrot.** (Jubilant) Yes!

**Mother Reilly.** Oh dear, oh dear. She's gone into the Spooky Forest. You know what they say about that don't you?

**Jack.** No.

**Mother Reilly.** They say that anyone who enters, never returns.

*Jack thinks for a moment, which is hard work for Jack!*

**Jack.** But how would they know if no-one returns, because if they never return how do they tell anyone they haven't got back!

**Mother Reilly.** You really are thick as porridge aren't you? Oh my poor little girl. Quick, we have to stop her getting to the forest.

**Katie Carrot.** Do you and Jack have to go Old Mother Reilly? All the villagers like you. We were only trying to get rid of Goldilocks.

**Mother Reilly.** Get rid of Goldilocks! Why ever would you want to do that?

**Katie & Jack.** (Thoughtfully) Mmm.

**Mother Reilly.** Quick Jack, fetch WC Plod of the Yard. We have to stop Goldilocks before she gets to that forest .

## SCENE TWO - The Spooky Forest

### SONG 3: The Spooky Forest - Ghosts, Monsters & Trees.

*At the start of the song, ghosts and monsters turn the scenery from the Village of Little Bumton to that of the Spooky Forest. They perform a dance and exit when the song finishes.*

#### Monsters.

Monster mania in the Spooky Forest.  
Lots of fame in ya Spooky Forest,  
What with ghosties and ghoulies  
And goblins and trolls.  
All out to get those who happen  
To stroll  
In Spooky Forest.

Na na na

Na na na. Na na na  
Na na na

We hide behind trees.  
We hide from the light.  
We creep up on people  
And give them a fright.

Their hair stands on end.  
They see us and scream.  
They try to escape us,  
As if it's a dream.

(Instrumental)

Na na na.  
Get down!

We hide behind trees.  
We hide from the light.  
We creep up on people  
And give them a fright.

Their hair stands on end.  
They see us and scream.  
They try to escape us,  
As if it's a dream.

Monster mania in the Spooky Forest.  
Lots of fame in ya Spooky Forest,  
What with ghosties and ghoulies,  
And goblins and trolls.  
All out to scare those who happen  
To stroll  
In Spooky Forest.

Na na na.

Na na na. Na na na  
Na na na

*Goldilocks enters a deserted performance area, singing a loud, tuneless song.*

**Goldilocks.** Well here we are and there you go. Absolutely no ghosts and no monsters. I knew I was right. Still, I always am.

*A monster moans from behind the scenery.*

**Goldilocks.** Must be some local wildlife, a bird perhaps.

*Another moan from behind the scenery.*

**Goldilocks.** If only I'd bought my 'Pocket Guide to Woodland Birds' with me.

*Goldilocks exits. Several monsters enter, dance about then exit quickly. WC Plod, Jack, Mother Reilly and Katie Carrot enter nervously. WC Plod is using a huge magnifying glass to look carefully around*

**WC Plod.** Hello, hello, hello, I think she's been this way. You see nothing escapes the attention of WC Plod of the Yard.

*As he scans around, he suddenly catches sight of Mother Reilly in his magnifying glass.*

**WC Plod.** Arrrgh, a horrific monster.

**Mother Reilly.** Oh that's me you fool.

**Jack.** I don't like the look of this place, reminds me of (*local housing estate*) at night.

**Katie Carrot.** (*Getting upset*) I'm sorry everybody. We didn't mean any real harm sending Goldilocks in here. We just didn't think.

**Jack.** (*Putting his arm around Katie*) There, there Katie, we know you didn't mean any harm.

*Mother Reilly puts her arm around WC Plod.*

**Mother Reilly.** Oh isn't it romantic here.

*WC Plod struggles and escapes Mother Reilly's advances.*

**WC Plod.** Can we please keep our minds on the investigation please?

**Jack.** Actually, I think it's really spooky here.

**Katie.** And me.

**WC Plod.** Nonsense, there's no such thing as ghosts.

**Jack.** (*And audience*) Oh yes there is.

**WC Plod.** Oh no there isn't.

**Jack.** (*And audience*) Oh yes there is.

**WC Plod.** Oh no there isn't.

**Jack.** (*And audience*) Oh yes there is.

*At this a ghost enters and taps both Jack and Katie on the shoulder. They run off the performance area.*

**WC Plod.** Ha ha...I was right, no such thing as ghosts.

*By now the audience should be shouting 'It's behind you'.*

**WC Plod.** What's behind us?

*As WC Plod and Mother Reilly search for 'What's behind them', the ghost keeps out of their line of vision. WC Plod and Mother Reilly return to the front of the performance area.*

**WC Plod.** Hey, I'll have you lot up on charges for wasting police time.

*At this moment the ghost taps WC Plod on the shoulder and he exits screaming. Mother Reilly turns to see what the commotion is and spots the ghost. The ghost spots Mother Reilly, screams and exits.*

**Mother Reilly.** Well, charming.

*She exits.*

*Several monsters and ghosts move across the performance area. Splodge, Splurge and Splat enter.*

**Splodge.** Ah what a wonderful day to be out and about. Monsters at large.

**Splurge.** The Spooky Forest is a wonderful place to be dear husband. What do you think Splat?

**Splat.** (*Who is young and has so far only learnt one word*) Prinky!

**Splodge.** Do you remember Splurge, when all those humans used to chase us about, throwing pitchforks at us and saying we'd eaten their children?

**Splurge.** I do. Eating human children, like we would. They're far too sour anyway. Much prefer a nice mud pie or a nice runny, bogey sandwich.

**Splodge.** Mmm...me too...what about you Splat?

**Splat.** Prinky!

**Splodge.** Yes, it's a good life here amongst the trees, looking after the forest.

**Splurge.** And the forest animals.

**Splodge.** Yes, it's a good life for a monster.

**Splat.** Prinky!

## **SONG 4: Monsters - Splodge, Splurge, Splat & Ghosts.**

*Monsters and ghosts enter and join in with the song.*

### **Ghosts.**

Monsters, monsters,  
Monsters, monsters.  
Monsters, monsters.  
Monsters, monsters,  
Monsters, monsters.  
Monsters, monsters,  
Monsters, monsters.  
Monsters, monsters,  
Monsters, monsters.  
Monsters, monsters.

### **Monsters.**

Monsters, we are called monsters.  
  
But in truth we are helpful and kind  
  
Monsters, we are called monsters.  
  
But the eco kind.

*Goldilocks and The 3 Scares*

Ooh	We look after all around us. The plants and the trees. The birds and the bees.
La	We look after those around us. We help keep in place, The animal race.
Monsters X 20	Monsters, we are called monsters. But in truth we are helpful and kind. Monsters, we are called monsters. But the eco kind.
Ooh	We've a home that we are proud of. We hide in the woods, We nurture the buds.
La We avoid man, Who destroys all he can. Monsters, monsters, Monsters, monsters. Monsters, monsters, Monsters, monsters. Monsters, monsters. Monsters, monsters. Monsters, monsters. Monsters, monsters. Monsters, monsters. Monsters. Grrrrrrrrrrrr.	We've a home that we are proud of.  Monsters, we are called monsters.  But in truth we are helpful and kind.  Monsters, we are called monsters.  But the eco kind.

*At the end of the song they all exit. WC Plod enters followed by Mother Reilly, Jack and Katie.*

**WC Plod.** I'm sure I heard a strange noise coming from this direction.

**Jack.** It could have been my stomach, I'm starving.

**Mother Reilly.** Oh I'm so worried about my little girl. I hope she'll be all right.

**Jack.** Don't worry mum. It's the ghosts and monsters who meet my sister I'm worried about. Look I tell you what. Katie and I will go back to the village and get reinforcements. I bet half the village will turn out if we ask them to,

**Mother Reilly.** Now there's a clever boy. Go on then, and no dawdling.

*Jack & Katie exit.*

**Mother Reilly.** Oh dear, WC Plod, it appears we are alone together in a dark forest.



**WC Plod.** Err...yes madam, it does.

**Mother Reilly.** Are you a married man?

**WC Plod.** Happily married to the force Maam.

**Mother Reilly.** Yes, but I bet the police force can't do this!

*She lands a great big, wet kiss on WC Plod's cheek. He struggles to escape.*

**WC Plod.** Arrrgh!!

*WC Plod exits speedily, pursued by Mother Reilly. Monsters and ghosts enter squawking, squeaking and howling. Some move one section of scenery around to show the inside of the monster's house. A small table is set with three bowls filled with something green. There's also old crisp packets and old food containers covering the table. Three chairs are also set and cushions and clothes thrown onto the floor. The Narrator enters.*

### **SCENE THREE - The Scary House**

**Narrator.** And so Goldilocks, alone and afraid,  
Finds a strange house, in a quiet forest glade.  
It's crumbling and crooked, silent and dim,  
But Goldilocks is tired, "Is anyone in?"

She tries the front door, it swings open wide,  
So brave Goldilocks, steps right inside.  
It's weird and it's spooky, but she doesn't care,  
All she needs is food, and a nice, comfy chair.

*Goldilocks enters the Scary House as the Narrator exits. She is horrified by the mess she finds.*

**Goldilocks.** Oh gosh, I'm so very tired and hungry. Hello is there anyone in? Oh dear, who lives in a house like this, it's terrible. All on it's own in the middle of the Spooky Forest. The decoration! These chairs!

*She tries the first one.*

**Goldilocks.** Oh this chair's far too big!

*She tries the next one.*

**Goldilocks.** Oh this chair's too hard!

*She tries the smallest one.*

**Goldilocks.** Ah this one's better, just right. Boy I'm hungry. (*She tries some food from the biggest bowl*) What's this? Err... it's like cold bogeys!

*She tries another bowl.*

**Goldilocks.** Err...sardines in custard

*She tries the smallest bowl.*

**Goldilocks.** Mmm...chocolate. Right, now then, let's get tidying this place up.

## **SONG 5: Whistle Why You Tidy - Goldilocks.**

*Through the song Goldilocks tidies up. However this involves "bad" tidying up, ie the rubbish in a wardrobe, the crockery in the bin, clothes folded in the washing up bowl etc.*

Whistle while you tidy.  
Whistle while you clean.  
Whistle when you tidy.  
Make ev'rything gleam.

Being nice and tidy.  
Really's for the best.  
If you are not tidy.  
Germs and things will nest.

Being dirty is not healthy,  
You can catch a lot of things.  
Mites and ticks get in your clothes  
And also you will tend to stink.

I insist on being tidy.  
It's the only way to be.  
If you're messy and untidy  
You must be a sight to see.

Whistle while you tidy.  
Whistle while you clean.  
Whistle when you tidy.  
Make ev'rything gleam.

Being dirty is not healthy,  
You can catch a lot of things.  
Mites and ticks get in your clothes  
And also you will tend to stink.

Being nice and tidy.  
Really's for the best.  
If you are not tidy.  
Germs and things will nest.  
They'll crawl in your vest.  
This I must suggest,  
Can't be for the best.

Whistle while you tidy.  
Whistle while you tidy.  
Whistle while you tidy.  
Clean is for the best.

**Goldilocks.** Oh, all that tidying up's made me even more tired. I wonder if there are any decent beds here?

*Goldilocks walks around the scenery and disappears, supposedly upstairs. After a moment Splodge, Splurge & Splat enter.*

**Splodge.** Oh my, what's happened to our lovely hovel?

**Splurge.** It's...It's...It's TIDY! (*bursting into tears*).

**Splodge.** (*Cuddling Splurge*) Who could have done this?

**Splurge.** Oh just look at it, it's so...clean!

**Splodge.** (*Noticing his bowl*) Whose been eating my Bogie Broth?

**Splurge.** ...And whose been eating my sardines in slime custard?

**Splat.** (*Grabbing Splodge's costume and tugging*) Prinky.

**Splodge.** Yes Splat, not now.

*Splat disappears around the scenery, supposedly following Goldilocks upstairs. Suddenly he shouts.*

**Splat.** PRINKY!!

*Goldilocks screams and then hurriedly appears around the scenery. She sees Splodge and Splurge and screams again, even louder.*

**Splodge.** (*Holding his ears*) Hey, hey, we've got neighbours you know.

**Splurge.** Calm down dear, we won't harm you.

**Goldilocks.** But...but...but you're monsters!

**Splodge.** So?

**Goldilocks.** But don't you eat people?

**Splurge.** Err...eating people, how old fashioned.

**Splodge.** Come and sit down. What are you doing here all on your own?

**Goldilocks.** Well, a girl in the village said I should prove that there are no monsters or ghosts in the forest.

**Splurge.** Well, that's obviously wrong.

**Goldilocks.** I knew that really. It's just that I knew the real reason they wanted me to come here. Everybody in the village is fed up with me. I try to help but it always goes wrong.

**Splurge.** Well dear, trying to help is wonderful; you just need to think it through a bit more. Try to think about what people really want, not what you think they need.

**Splodge.** It's like us. You see we are monsters, so we don't like clean and tidy. We like messy.

**Goldilocks.** Oh dear, I've got it wrong again haven't I?

**Splurge.** Never you mind. We can soon mess this up again, don't you worry about that.

**Splat.** Prinky!

*Suddenly WC Plod enters with Mother Reilly behind him.*

**WC Plod.** Keep away, keep away. Quick Goldilocks, get over here before that dreadful thing eats you.

**Mother Reilly.** Goldilocks my poor baby, eaten by 'orrible monsters. Oh woe...

*Mother Reilly is hugging WC Plod tightly.*

**WC Plod.** Do you mind, you're crushing my truncheon!

**Goldilocks.** Don't be silly mother dear, these are friends of mine.

*Jack and Katie arrive.*

**Jack.** Don't worry everyone, I've bought reinforcements. We'll save Goldilocks from these 'ideous 'orrors.

*Villagers swarm onto the performance area; they carry pitchforks and generally make lots of noise, the Narrator is one of them. Splodge huddles in the middle of the performance area, trying to protect Splurge and Splat.*

**Goldilocks.** (Shouting) Stop!

*Everybody stops. There is silence.*

**Goldilocks.** These monsters are friends of mine and have done me no harm. In fact they've done me a lot of good. Now please leave.

*Shocked by Goldilocks's tone, the villagers turn about and exit mumbling about 'Well what a waste of time that was' and 'I've sharpened me pitch fork fer nothin' etc. The Narrator moves to their position.*

**WC Plod.** Now young lady...

**Goldilocks.** WC Plod, mother, Jack even Katie, it's nice to see you all. It's nice to know that you all care so much about me, you'd risk coming into the Spooky Forest.

**Jack.** Well, we had to rescue you sis.

**Katie.** Especially me Goldilocks. Can you forgive me? It was me who sent you here really. It's all my fault.

**Goldilocks.** No, it's all my fault. I've been a bit of a terror up to now. But I've decided to change. I've decided to start thinking about what other people want, not what I want.

*At this she picks up a cushion from one of the chairs and slings it on the floor.*

**Splurge.** Well done Goldilocks.

**Splodge.** Well I think this calls for a celebration.

**Mother Reilly.** *(To WC Plod)* How about a wedding?

**Jack.** *(To Katie)* Yes how about a wedding?

**Splat.** *(To Goldilocks)* Prinky!

**Goldilocks.** What did he say?

**Splodge.** I can't tell you, all I can say is I think he likes you!

**Narrator.** And so just because of one strange day,  
Goldilocks changed overnight, so they say.  
No longer would people shut curtains and hide,  
Trembling with fear from Frankenstein's bride.  
  
Instead a new, more thoughtful girl grew,  
Thinking of people, of me and of you.  
She helped all the village, her mother the Dame,  
And her policeman husband, yes one and the same.

Her brother she cared for, plus his new wife,  
In fact Goldilocks now, had a wonderful life.  
Everyone loved her, she was glowing, in bloom  
Especially when, with her new monster groom.

So we all hope you've had a wonderful time,  
In pantomime land with our corny old rhyme.  
Just remember to help, whenever you can,  
Be you monsters, children, woman or man!

## **SONG 6: All's Well - All the cast.**

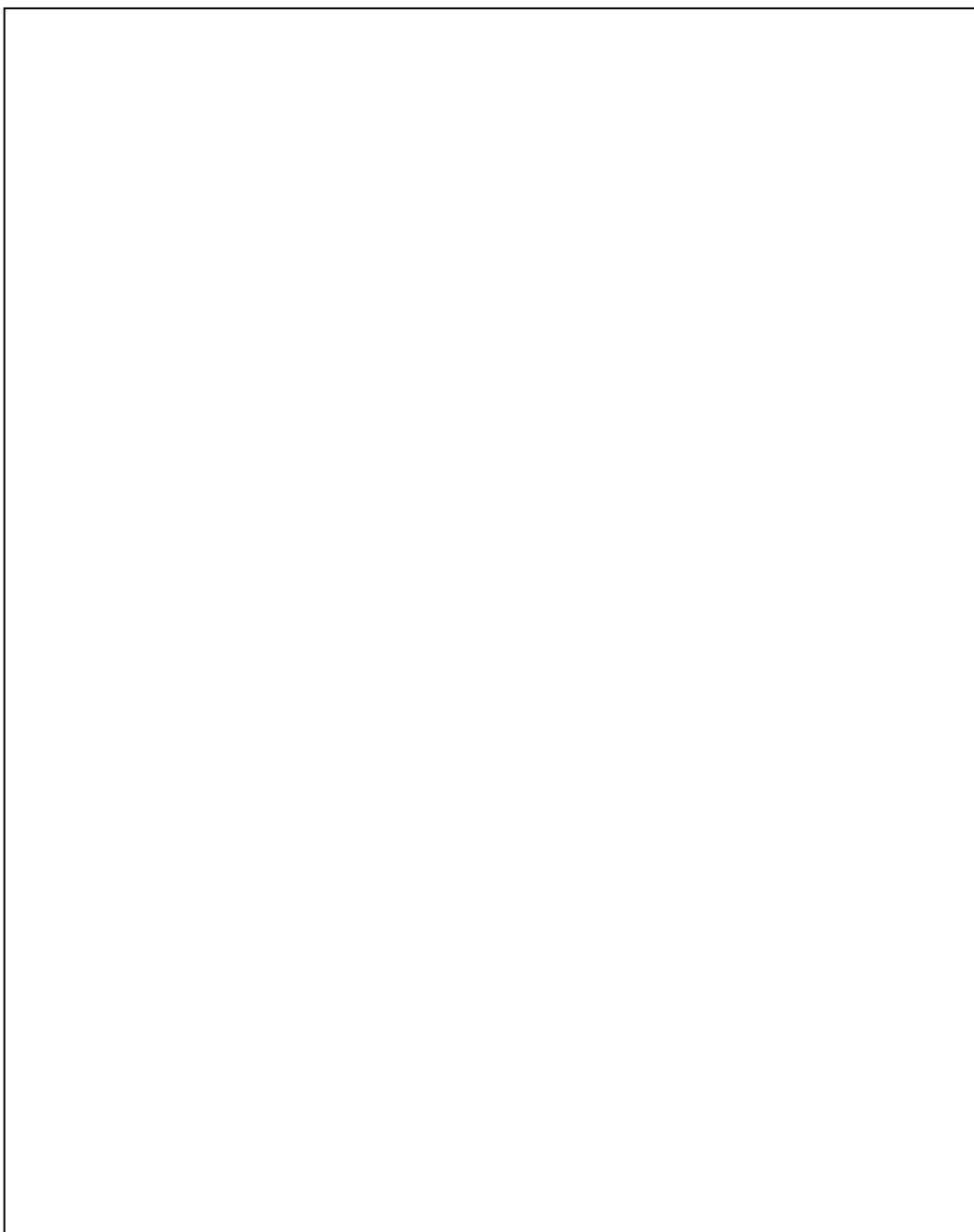
Group 1.	All's well.
Group 2.	We've reached the end of our show,
Group 1.	All's well.
Group 2.	And now, we have to go.
Group 1.	All's well.
Group 2.	We hope you've had a good time,
Group 1.	All's well.
Group 2.	And enjoyed our pantomime.
Group 1.	All's well.
Group 2.	Goldi has changed for the best,
Group 1.	All's well.
Group 2.	And is no longer a pest.
Group 1.	All's well.
Group 2.	Now we can have a good time,
Group 1.	All's well.
Group 2.	As village life is sublime.
All.	As in our village, life is always full of fun, What with dancing, on the green under the sun. In our village, no-one ever moves away. In our village, it's a party ev'ry day.
Group 1.	All's well.
Group 2.	We've reached the end of our show,
Group 1.	All's well.
Group 2.	And now, we have to go.
Group 1.	All's well.
Group 2.	We hope you've had a good time,
Group 1.	All's well.
Group 2.	And enjoyed our pantomime.
Group 1.	All's well.
Group 2.	We've reached the end of our show,
Group 1.	All's well.
Group 2.	And now, we have to go.
Group 1.	All's well.
Group 2.	We hope you've had a good time,
Group 1.	All's well.
Group 2.	And enjoyed our pantomime.
Group 1.	All's well.
Group 2.	We hope you've had a good time,
Group 1.	All's well.
Group 2.	And enjoyed our pantomime.

*The entire cast hold hands bow, then go off waving to the audience.*

# **THE END**



# NOTES

A large, empty rectangular box with a thin black border, intended for taking notes. It occupies the lower two-thirds of the page.



**THE INCREDIBLE JUNK MODEL  
MAKING OF ANTHONY JAMES**

# **CREATURAMA**

## **Scenery & Prop**

### **ARTPACK**



Artist Anthony James is a qualified Production Designer and prop maker whose work has appeared in major motion pictures, on TV and in UK theatres. He is well known as a 'Junk Model Maker' and tours three large exhibitions of his recycled work.

This **ARTPACK** is designed as a starting off point for teachers/educators and directors producing an **EDUCATIONAL MUSICALS** show.

All the makes have been tested and tried out, and are achievable with the simplest of materials including cardboard, paper and paint.



Anthony's work has appeared  
on BBC's  
**'BLUE PETER'**  
and CEEBIES  
**'JUNK RESCUE'**

Anthony's dinosaur props have also  
been used in the  
**'JURASSIC WORLD'**  
movie franchise.



For more information on Anthony and his work go to [www.creaturama.com](http://www.creaturama.com)



# CREATURAMA Art Pack Page 1

**ITS AMAZING WHAT  
YOU CAN CREATE  
FROM CARDBOARD  
AND JUNK. BUT  
HERE ARE SOME  
SIMPLE GUIDELINES  
TO START YOU OFF.**



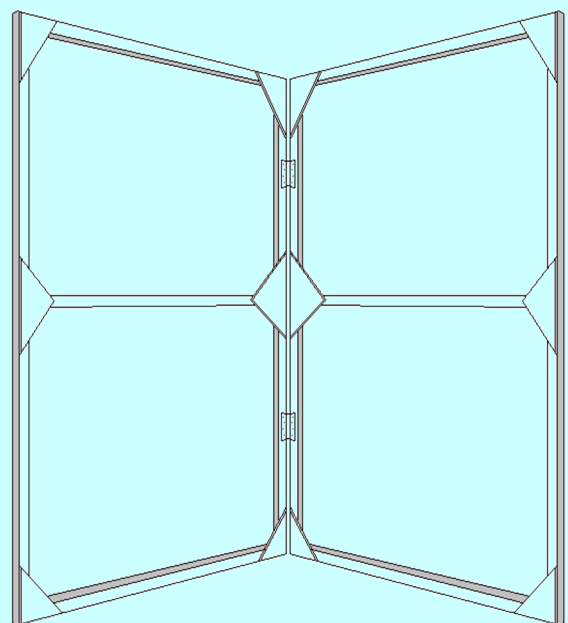
1. If children are making their own props, please ensure Safety Scissors are always used. Avoid craft knives and similar tools!
2. Masking tape is a brilliant, simple and cheap way of fixing your props and scenery together. WIDE masking tape is best as thin is unable to cope when trying to stick larger pieces of scenery together.
3. Watch what masking tape you buy! Some DIY tape is Low Tack. This means that it has very little glue on it, not great for sticking props together!
4. The corrugation inside cardboard is directly connected to it's strength, always ensure the corrugation is running from top to bottom when standing scenery up, this will help it stand, and not lean over or fold up.
5. ALWAYS make sure painted props and costume elements are dry before worn and that scenery is allowed to dry flat. This will help prevent warping.

## BOOK FLATS/SCREENS

Some scenery created for **Educational Musicals** shows are known in theatre as 'book flats' These are essentially two screens hinged together.

If you are regularly putting on productions, consider creating semi permanent book flats using a light timber frame with canvas stapled on. hardboard triangles, glued and tacked into each corner can create a rigid structure, bed sheets or cotton dust sheets available from DIY stores can be used to cover frames.

These can be stored easily and re-painted over and over again with acrylic or emulsion paints/ This means you've done most of the work each year for your annual productions.



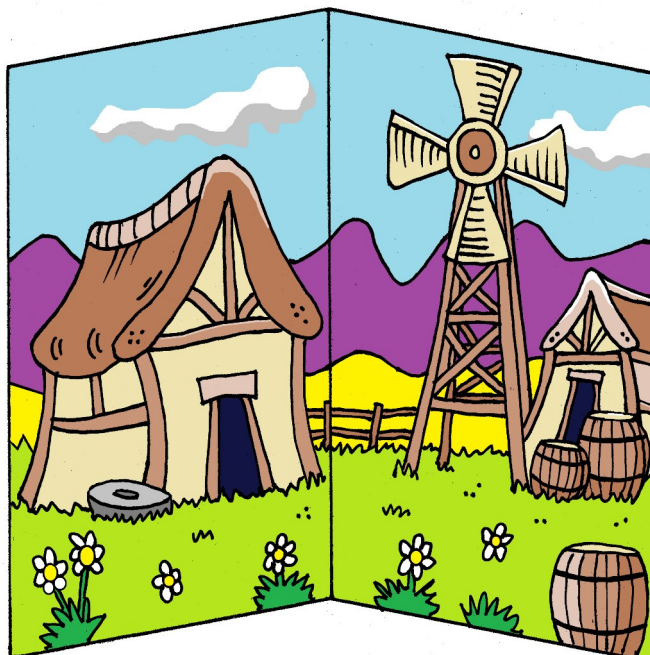
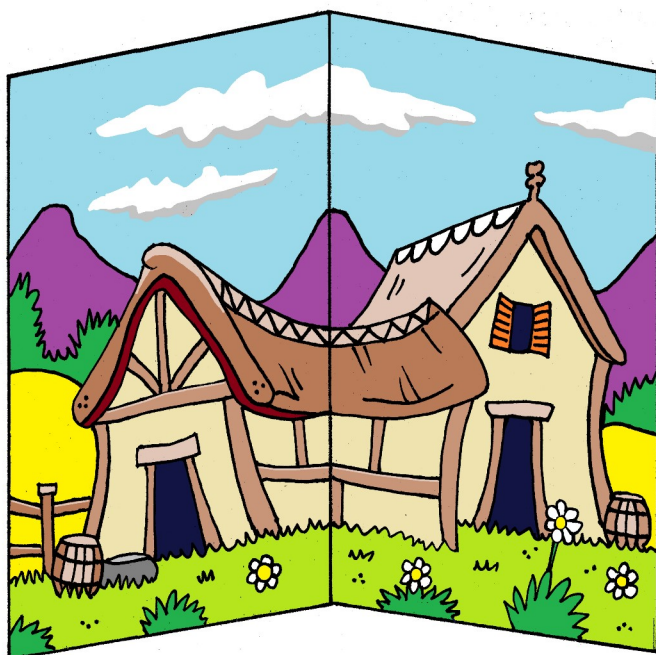




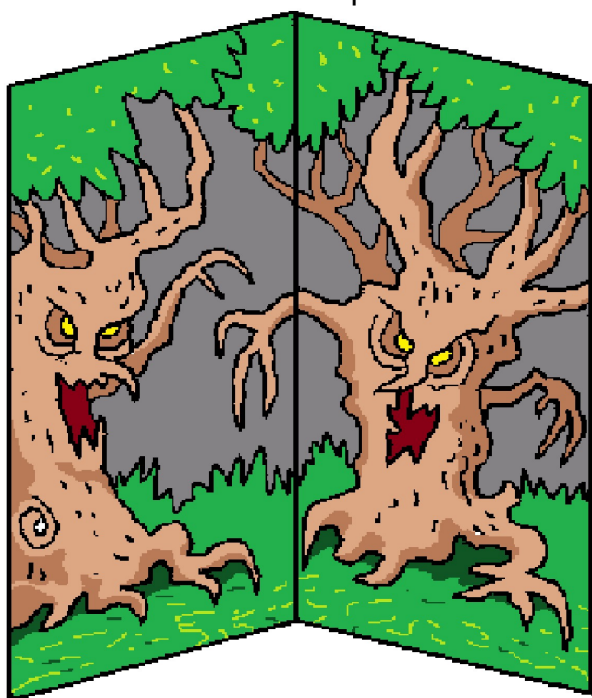
## CREATURAMA Art Pack Page 2

**Scene 1. Little Bumton. Scene 2. The Spooky Forest. Scene 3. The Scary House.**

The scenery for '**Goldilocks & The 3 Scares**' can be created from large fridge/freezer or furniture boxes, made from strong brown cardboard. Cut along opposing corners to create large book shapes. Remember these screens should be big enough to hide several children, but not so big that they bend or buckle. If the cardboards internal corrugation is running from top to bottom this will help with rigidity. You can create as many screens as you like in this fashion.



The scenes depicted are only suggestions, you can be as colourful as you like. All the scenes can be painted on the reverse of other screens. Another way of creating scenery like this is to use a light timber frame secured with hardboard triangles, glued and tacked together, bed sheets or cotton dust sheets available from DIY stores can be used to cover frames. When painted these create excellent scenery.

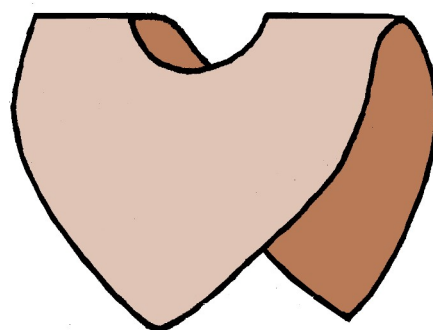
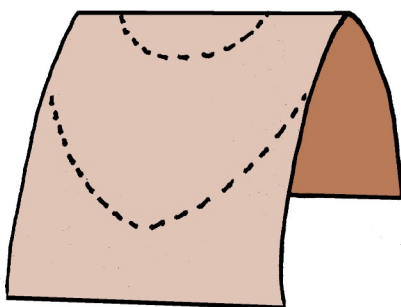
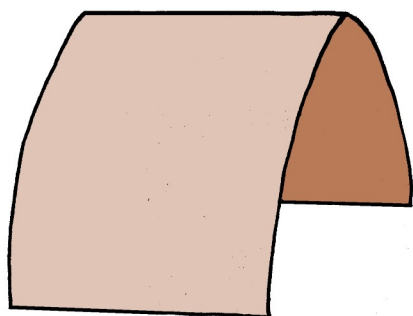
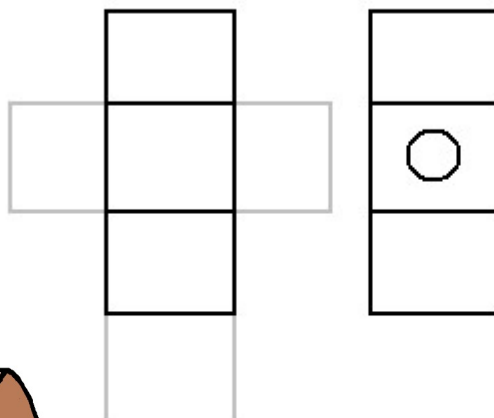




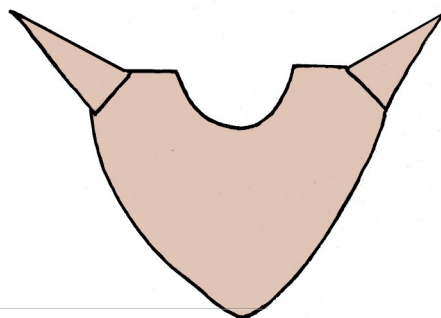
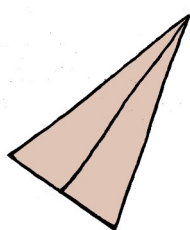
# CREATURAMA Art Pack Page 3

## The Scares, Costume.

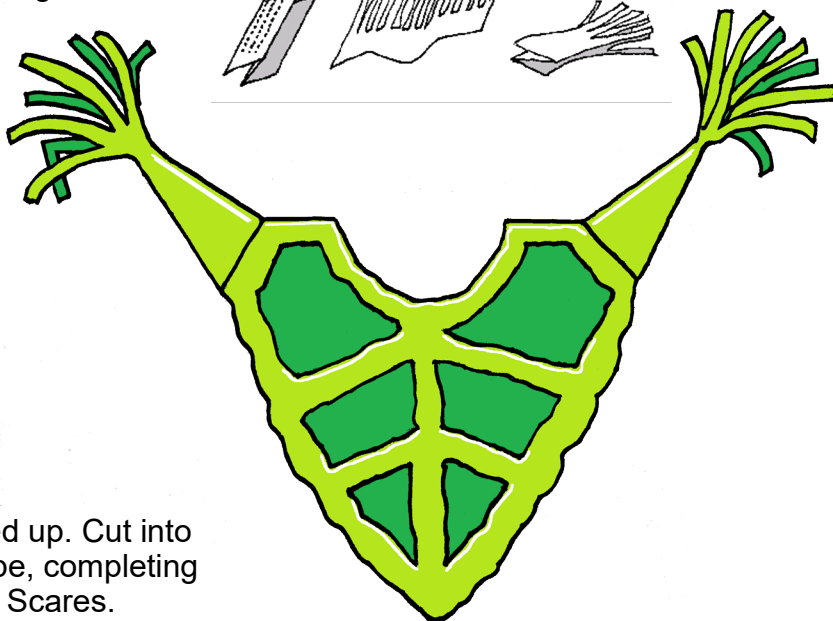
Most standard cardboard boxes are created in the same way, with four sides, top, bottom and flaps. To create monster chest pieces simply cut off the top and bottom flaps leaving three sides attached to one another. In the middle section you can cut a hole through which a child can comfortably fit their head—or you can leave this until you have bent the card as in the illustration.



Having bent and now shaped both the front and back of your cardboard to create a wearable chest piece, you can now elongate the shoulders using triangles of similar cardboard. These should be folded down the middle, along the cardboard's corrugation if possible. Then attach at an angle to each shoulder. It is best to do this while someone is wearing the chest piece.



Once this is done some newspaper can be twisted up to create monster ribs and bumps etc. Make sure you put some thin masking tape over the twists as you are creating them to keep them twisted up.



Coloured sugar paper can be folded up. Cut into strips and then bunched up with tape, completing a hairy shoulder look for your Scares.

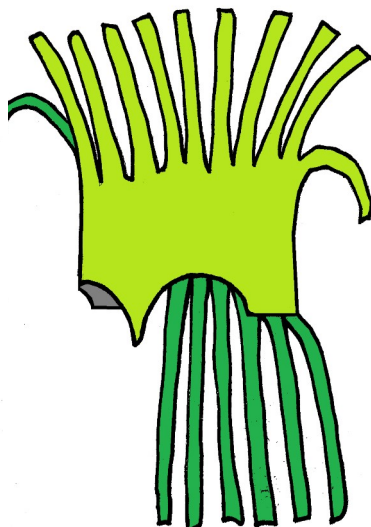
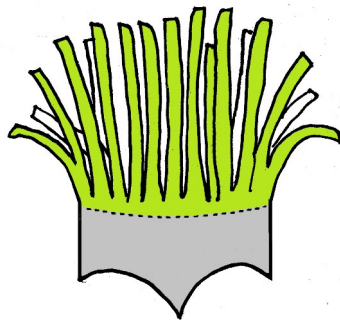
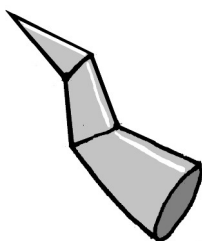
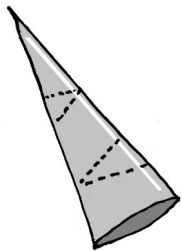
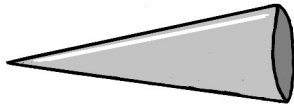
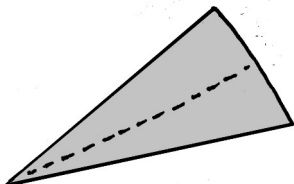
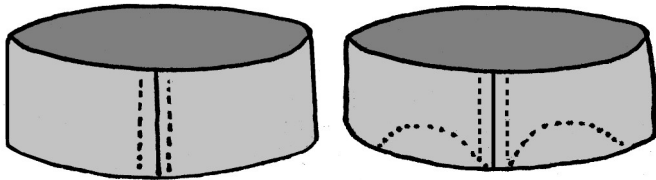




# CREATURAMA Art Pack Page 4

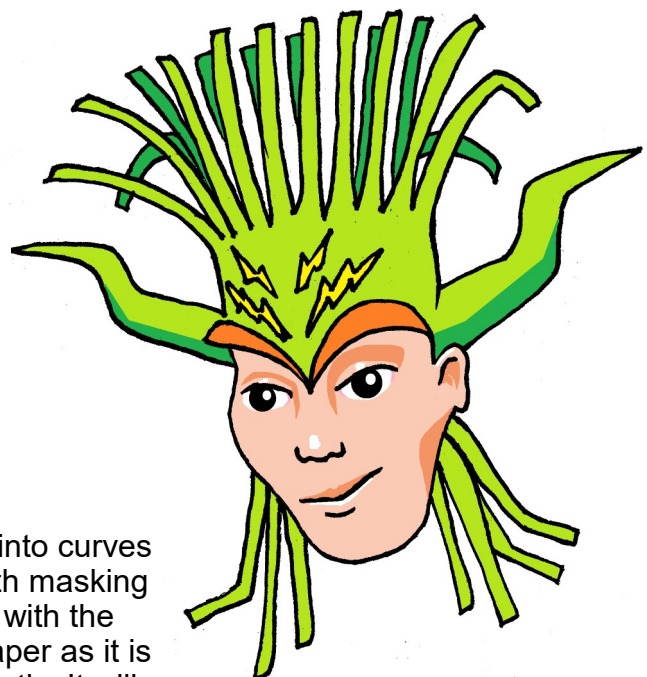
## The Scares, Headdresses

Splodge, Splurge and Splat have to be monsters. One way to do this is to use theatrical make-up, another is to use headdresses. Headdresses can be made quite simply by cutting a piece of card (this can be cereal box or brown cardboard), into a crown that can be worn comfortably by the actor playing a scare. Next cut out two curves so that the crown moves down onto the head and the wearers eyes are within the curves.



Next, use a colour of your choosing to signify this particular Scare, say Splodge is Green, Splurge is red etc. Using the right colour sugar paper create wild hair by folding it twice, then cutting it into strips with scissors. Do not cut all the way so you are left with a large cut sheet of thin strips, which can then be taped to the card crown. Remember that these strips can be attached standing up, and/or hanging down from the back of the crown.

Next cut a large long triangle out of some thin card. Fold this along the middle and then secure one side with tape. You have made a cone. If you now cut some long triangles out of the cone as in the illustration you can bend the cone into a variety of horn shapes. To attach these to the headdress wrap a piece of masking tape around the base, half on and half off the cone. Snip the tape to create petals. Bend these back. Place into position on the headdress and press down to secure.



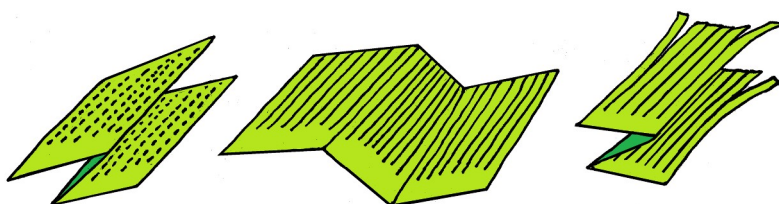
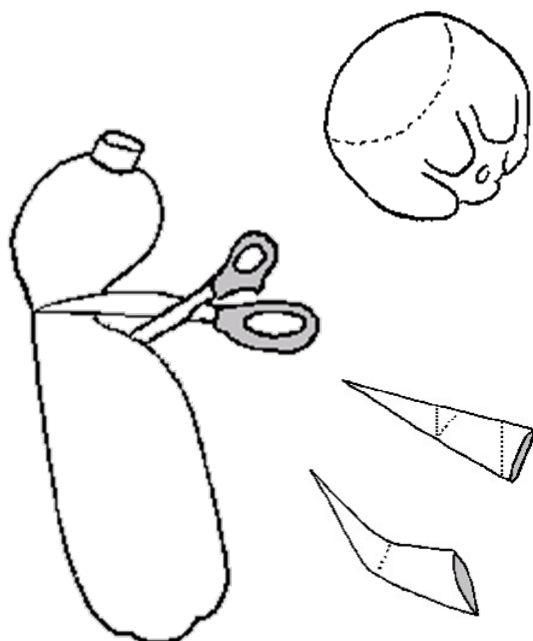
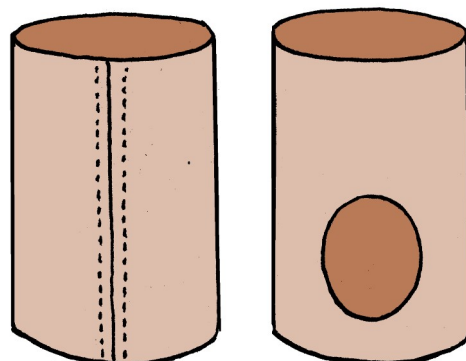
You can now add two small pieces of card, cut into curves and fixed onto the headdress like the horns, with masking tape. Paint the headdress and any bear tape with the appropriate colour but do not paint the sugar paper as it is already the colour you need and more importantly. It will become soggy and misshapen if you do.



# CREATURAMA Art Pack Page 5

## The Scares. Headdresses continued...

You can create wearable masks in a variety of ways, for instance you can create large masks by using a large sheet of white card, rolled into a cylinder with a large hole cut out for the face. This is another way of creating The Scares heads. The same hair, horns etc can be attached to these as to the headdress idea.



Other forms of headdress can use the crown idea as illustrated on the previous page. One uses the bottom of two large plastic bottles as feature eyes. These can either be transparent plastic, with some tin foil behind them. Or you can use a green or blue plastic bottle for effect. Be careful when cutting bottles. The best way is to squash them as in the illustration and cut a snip. This becomes a hole that you can push your scissors through. Allowing you to choose either the top, or bottom sections to use.

The 'eyes' can now be attached using wide masking tape, wrapped around the base of the cut section of bottle. This tape can now be snipped to form petals. The eyes can now be placed in position and then secured in place. Again horns can be made from thin card as shown on the previous page.

To change the look of this particular headdress it only has hair hanging down from the back.

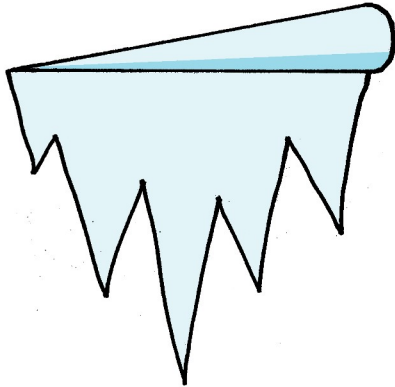
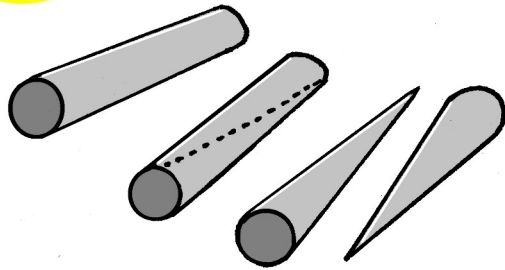
The look is created by fixing a number of horns to the crown.

Yoghurt cartons, bottle tops, coloured plastic, all can be used to create different looks and effects for each character. It is up to you and the imagination of your children as to just how wacky they should be!.

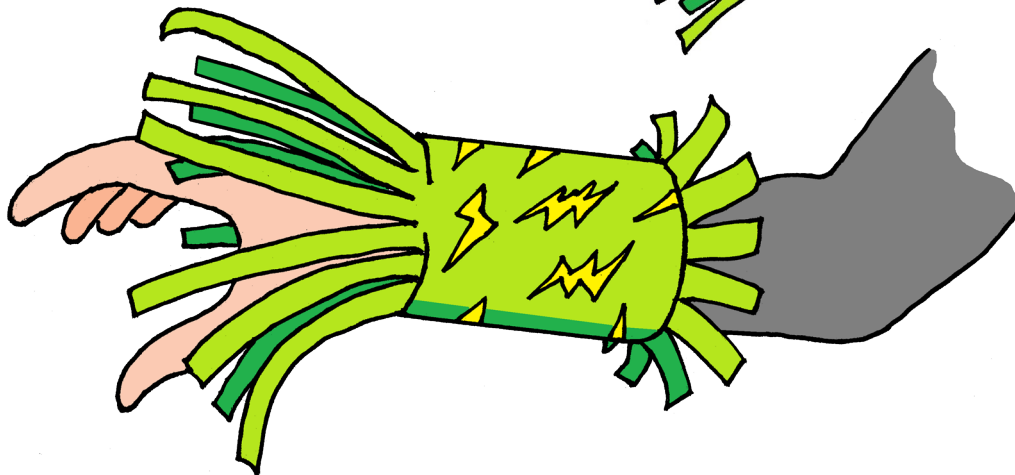
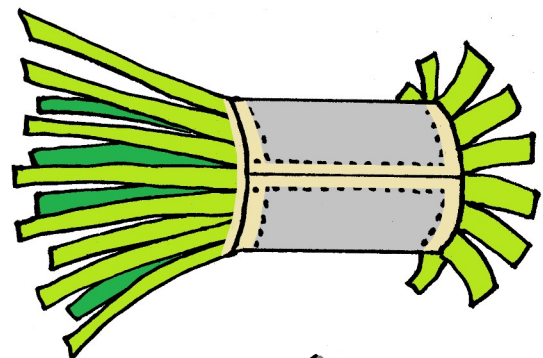
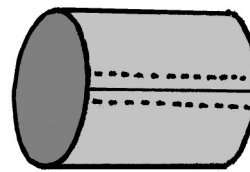




## CREATURAMA Art Pack Page 6



Another way to create Scary hands is to wrap a piece of card around the wrist of the wearer ensuring it also fits over the hand. Use the sugar paper strip idea as outlined earlier in this pack and attach to both edges of the cylinder. Paint accordingly



### The Scares. Costume, Continued...

Arms and hands for all the scares can be made using an arm-length cylinder of card which, when completed, should be cut from one corner to the other to create two sharp triangles. When these are re-fastened together thin white material (Silk or cotton) can be attached to make simple, strange scary arms.

### Show Costumes (General)

Pantomimes are lively colourful affairs so keep this in mind when costuming your children. Primary colours are best and waistcoats (usually wedding suit leftovers) make the cast look as if they are costumed.

Most Pantomimes have a very 'Medieval look', this can be achieved by avoiding clothes with labels or obvious brand names.

Hats are always popular and the children enjoy wearing them. Most of the chorus for 'Goldilocks & The 3 Scares' are supposed to be villagers, farmers and farm workers so the odd pair of wellies will contribute to the overall effect.

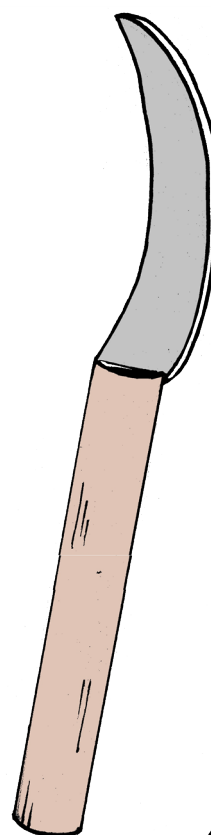
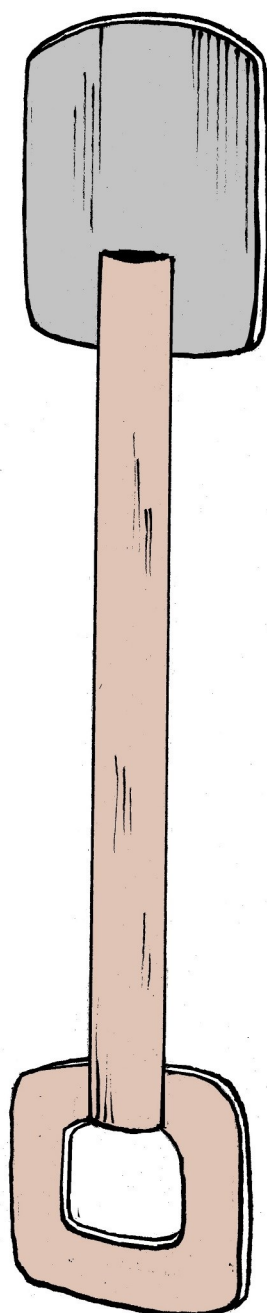
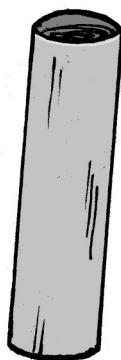
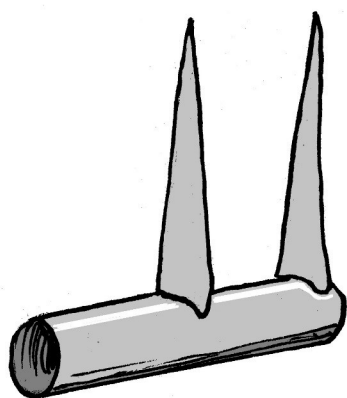
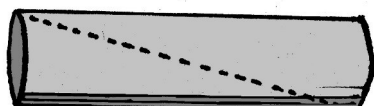




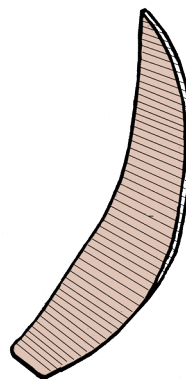
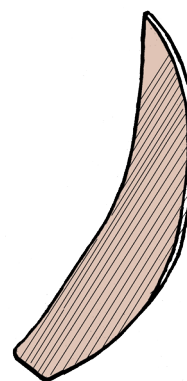
# CREATURAMA Art Pack Page 7

## Villager Tools.

At one point in the show the villagers turn up in the form of an angry mob, the classic sort of mob who normally turn out to hound Frankenstein. Your angry mob can be armed with their own do it yourself weapons. tools can be made using old poster rolls or Kitchen Rolls simply stuck together. Small spikes for rakes and forks can be made by cutting Kitchen Rolls from corner to corner. The 'spikes can then be stuck together then attached to a horizontal kitchen roll. This can then be attached to your kitchen roll r poster roll handle. Spade blades can be rectangles of thicker card slotted into two slits cut in the top of the handles. A Sickle can be created in a similar fashion.



For a Sickle blade use two pieces of card with the internal corrugation running opposite ways. This will keep the blade rigid.



Paint any metal parts grey and paint the tool handles a light brown to indicate wood.

# Other Musicals Available from Educational Musicals

## 50 Minute History Musicals

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 Three Musketeers - The Queen's Diamonds  
The Spanish Armada - The Invasion of England  
The Golden City - The Lost Empire of the Aztecs  
The Warrior Queen - Boudica and The Romans  
Valley of the Kings - The Power of the Sun God  
Christopher Columbus - The World is Round  
The Lucky Viking - The Discovery of America  
The Boy King - The Legend of Tutankhamun  
Daedalus & Icarus - Their Flight to Freedom  
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  
Gettysburg - Brothers at War  
1066 - The Battle of Hastings  
Pompeii - The Rain of Fire

## Christmas Shows

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

## Potty Pantos

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

## Alison Hedger

The Lillibubs - Mister Lillibub's Lovely Light Bulbs  
OO-LA-LA!

## 10 Minute Assembly Shows

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  
The Dream Catcher – The Plains Indians of North America  
Christopher Columbus - Voyage to the End of the World  
The Victorian Historian - Rogues, Railways & Royalty  
The Ancient Olympics – The Story of Callipateira  
The Ancient Olympics - The Olympic Traditions  
The Spanish Armada – The Invasion of England  
The Warrior Queen - The Romans in Britannia  
The Warrior Queen - Boudica, Warrior Queen  
The Lucky Viking – The Discovery of America  
The Boy King - The Legend of Tutankhamun  
The Victorian Historian - History is Boring?  
Dazzling Daedalus – An Inventor's Story  
The Magic Tree - A Story for Christmas  
Saint Nicholas – The Real Santa Claus  
Henry VIII – Henry and Anne Boleyn  
The Trojan Horse – The Fall of Troy  
Battle of Britain - Their Finest Hour  
Henry VIII – The Break with Rome  
Pompeii – Escape from the Cloud  
Trafalgar – Nelson's Finest Hour  
Pompeii - Life in a Roman Town  
Athens – To Vote or Not to Vote  
Gettysburg – Brothers at War  
Trafalgar - Napoleon's Navy  
Trafalgar – Nelson's Navy  
Athens – It Could be You!  
1066 – William's Army  
1066 – Harold's Army

## Sing A-long Song Books Songs from our shows

Christmas Songs 1  
Christmas Songs 2  
Egyptian Songs 1  
World Wars I & II  
Greek Songs 1  
Tudor Songs 1  
Sea Songs 1

## Hymns & Carols CD with Lyric Book

Traditional Hymns 1  
Traditional Hymns 2  
Traditional Hymns 3  
Classic Carols 1  
Classic Carols 2  
Fun Hymns 1

To learn more and to hear two songs from each show please visit  
[www.educationalmusicals.com](http://www.educationalmusicals.com)

## Educational Musicals Ltd

F5 Berekeley House, 6 The Square, Kenilworth, CV8 1EB

Tel: 01926 855920

[info@educationalmusicals.com](mailto:info@educationalmusicals.com)



## \*Goldilocks & The 3 Scarees\*

Hidden deep in the spooky woods, three monsters lead an idyllic lifestyle, looking after trees, helping the local wildlife and generally keeping to themselves, until one awful day, while they are out doing good deeds, Goldilocks arrives!

Goldilocks is lost. She finds the monster's house and being very hungry tries some food. The food is horrible and the house a mess, so she decides to 'tidy it up' for the owners. Meanwhile Goldilocks' mother and half her village are looking for her. The resulting chaos threatens the very existence of the monsters and teaches the spoiled Goldilocks a valuable lesson.

ISBN: 1-905123-62-0

