

Mini Musical

Pompeii

Escape from the Cloud

Script: Katherine Brookes

Music: Katherine Brookes



EDUCATIONAL MUSICALS

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2005 Written by Katherine Brookes
Music & Lyrics by Katherine Brookes
Illustrations by Anthony James

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Pompeii Bibliography.

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Hurdman:Tames,Steele,Macdonald: The Encyclopaedia of Ancient History, 2002 Hermes House.

Videoing productions.

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Pompeii

Escape from the Cloud

Assembly Pack

Escape from the Cloud is a performance piece taken from the parent musical ***Pompeii***, one of our large range of full scale educational musicals developed to complement the UK, Key Stage Two National Curriculum. The musicals cover historical and science based subjects. Assembly pieces are much shorter, simpler versions of these shows, rewritten to be used in an assembly and performed with little rehearsal time and with only small casts. Three songs taken from the larger parent musical complete the pack. These songs can be learnt by the small cast or larger groups.

Like the larger parent musical we aim to provide an excellent product that can be performed quickly and easily and can be altered or adapted according to your needs. We hope you enjoy performing ***Escape from the Cloud***.

Characters.

Total characters, 5 main parts, additional tourists and Misenum citizens at your discretion.

Real Characters.

Pliny the Younger -	A Roman writer.
Pliny the Elder -	Commander of the Roman Fleet.
Mother -	Pliny the Younger's mother, and sister to Pliny the Elder.

Other characters.

Tourists -	Visitors to Pompeii.
Citizens -	Citizens of Misenum.

Song List.

- 1. We've come to see Pompeii -** The Tourists.
- 2. The Cloud -** Pliny Y, Pliny E & Mother.
- 3. We've Survived -** Pliny Y, Mother & Citizens of Misenum.

Pompeii

Escape from the Cloud

Fact Sheet.

The Romans.

In legends the great Roman Empire was founded in 753 BC by Romulus and Remus, two brothers, sons of the Roman war god, Mars. Rome was built on seven hills around the River Tiber. After the early kings were overthrown it became a Republic, ruled by two consuls elected by the Senate each year.

Rome expanded quickly; becoming the strongest power in the Mediterranean, but at its centre was chaos, leading to the demise of the Republic and Julius Caesar's rise to power. He ruled Rome as a dictator until the Senate assassinated him. His adopted son, Octavian (later called Augustus), then reformed the state. He was a brilliant politician and realising how the Roman people had reacted to his father's dictatorship, he proclaimed himself First Citizen, in reality becoming the first Emperor of Rome. Emperors then ruled Rome for the next 400 years.

Pompeii.

Pompeii was a lively Roman town situated near the Bay of Naples, in the Campagna region of Southern Italy. By 79 AD it was a popular, well planned resort town, laid out in a grid system, with a population of 20,000. It had running water to public fountains, public baths and even to the homes of the wealthy. Archaeologists have discovered from the highly decorated mosaics, wall murals and private bathrooms that many wealthy Romans lived in Pompeii. Evidence also shows that the town had outdoor food bars, much as we do today, where people could buy snacks and drinks. The shops had carved signs above them indicating what they were selling, i.e. a goat for the dairy, grapes for the winery and bread for the bakery, much as today.

Pompeii Today.

Excavations have taken place in Pompeii since the eighteenth century, but only two thirds of the town has been uncovered. It is felt that the remaining third should be left under the volcanic debris to preserve it for future generations. The emphasis now is on restoring and preserving what has already been excavated, as many of these buildings were only designed to last for a few decades. All have now been standing for nearly two thousand years.

Vulcanologists study Vesuvius, whose last eruption was in 1944. These scientists feel that it will erupt again in the next 25 years.

Mount Vesuvius.

Vesuvio, in Latin, means smoke.

In 79 AD the people of Pompeii did not realise they lived on the side of a volcano. Vesuvius had erupted before, but probably not in living memory. Mount Vesuvius erupted on 24th August 79 AD. Pliny the Younger's mother first noticed a cloud rising up from the mountain like "a pine tree", between two and three in the afternoon, but it was not clear that it was Vesuvius.

Dust, ash and rocks fell on Pompeii for eight hours. The weight of the rocks caused many roofs to collapse. When the ash fall stopped, some people returned to their homes not realising the danger they were in. Death came a few hours later when a pyroclastic flow came down the sides of the mountain, killing people from heat and suffocation.

Volcanic Facts

A Plinian Event.

This is a sustained explosive eruption, generating a high altitude column of volcanic material, covering a large area with ash. The 'tree like' effect, described in Pliny's letter, is called a Plinian Column.

A Pelean Event.

This is a fast moving avalanche of gas and debris.

Vulcanologists.

These are scientists who specifically study volcanic activity.

Pompeii

Escape from the Cloud

At the beginning of the song a group of tourists enter. During the song the tourists wander around the ruins of Pompeii, pointing to artefacts and taking photos with cameras they are carrying. One of the tourists also has a guide book, which they keep referring to.

SONG 1: We've Come to see Pompeii – The Tourists

Tourist 1: (Spoken) It's history.
Tourist 2: (Spoken) It's magical.
Tourist 3: (Spoken) It's a miracle, it's here.
Tourist 4: (Spoken) It's mind blowing.
Tourist 5: (Spoken) It's marvellous.
Tourist 6: I'll need a souvenir.

We have travelled from all over the world,
To visit this heritage site.
It is more than just a museum,
It's a testimony to life.

We've come to see Pompeii,
We're on our holiday.
We've come from all over,
From France to Japan,
We've come to see Pompeii.

As we walk around this place,
Our minds go on a hike,
To Pompeii in the past,
And what it must have been like.

We've come to see Pompeii,
We're on our holiday.
We've come from all over,
From France to Japan,
We've come to see Pompeii.

As we photograph the scene,
And pose among the ruins,
Amongst the hardened ash,
There are Pompeian souls.

We've come to see Pompeii,
We're on our holiday.
We've come from all over,
From France to Japan,
We've come to see Pompeii.

Tourist 1: *(Spoken)* It's history.
Tourist 2: *(Spoken)* It's magical.
Tourist 3: *(Spoken)* It's a miracle, it's here.
Tourist 4: *(Spoken)* It's mind blowing.
Tourist 5: *(Spoken)* It's marvellous.
Tourist 6: I need a souvenir.

All: *(Except tourist 6)* We need a souvenir!

At the end of the song all the tourists exit apart from two, one of whom has the guide book.

Tourist 1. What an amazing place!

Tourist 2. Isn't it!

Tourist 1. It's unbelievable that so much of Pompeii has survived.

Tourist 2. But then I suppose the volcanic ash and mud that covered the place acted like a giant plaster cast.

Tourist 1. *(Pointing to the guide book)* According to the guide book it has taken around three hundred years to uncover just two thirds of the town. It must have been vast.

Tourist 2. I know that it was Mount Vesuvius erupting that covered the town with all the ash and rocks, but your guide book seems to be able to go into real detail about how it happened. I didn't think anyone survived to be able to tell us the story.

Tourist 1. According to this *(pointing to the book)* some people did, but the majority of the information has come from a man called Pliny the Younger, who watched it all happen from somewhere across the water.

Tourist 2. Wow..... Um..... Thinking of water..... I have another question.

Tourist 1. Yes?

Tourist 2. (*Crossing their legs*) Do you know where the toilets are?

Tourist 1. Typical! I think they were this way. Come on!!

Tourist 1 and 2 exit the performance space on one side, as Pliny the Younger enters from another.

Pliny Y. Pliny the Younger, the man they were talking about, that's me! I was in Misenum, across the water from Pompeii when the great eruption of Mount Vesuvius occurred. It was quite spectacular. I noticed.....

Pliny's mother enters.

Mother. Who noticed what?

Pliny Y. Oh..... Mother..... I was just telling the nice people

Mother. Yes?

Pliny Y. Well..... how **you** noticed a great big mushroom type cloud

Mother. Yes?

Pliny Y. Over the top of Pompeii. Do you remember?

Mother. How could I forget. You and your uncle weren't remotely interested when I first noticed it.

Pliny the Elder enters.

Pliny E. Yes we were.

Mother. Pliny the Elder, if I remember correctly you were busy reading when I first noticed the cloud, and complained bitterly when I disturbed you.

Pliny E. Well I was reading vitally important documentation. As an officer of the Roman fleet it was absolutely necessary. Knowledge is power.

Pliny Y. Uncle..... I thought you were reading a tablet about chariot racing.

Pliny E. Ssh!!

Mother. Anyway..... this cloud, it looked like a tree rising up from the mountain.

Both Pliny's. Oh yes. We remember.

SONG 2: The Cloud – Mother, Pliny Y, Pliny E.

During the song the singers try to demonstrate what the cloud looked like through actions related to the lyrics.

What is it? What can it be?
This spectic form shaped like a tree.
It rises high above the earth,
As if the mountain's given birth.

The cloud, what curses does it bring?
The cloud, it soars as a bird on wing.
The cloud, it rises on high,
To meet the gods housed in the sky,
But please don't ask me why!
The cloud.

It's awesome, see how it glides,
Across, the mountain it rides.
Perhaps the gods have placed it there,
With nothing can this sight compare.

The cloud, what curses does it bring?
The cloud, it soars as a bird on wing.
The cloud, it rises on high,
To meet the gods housed in the sky,
But please don't ask me why!
The cloud.

What is it? What can it be?
This spectic form shaped like a tree?
Perhaps the gods have placed it there,
With nothing can this sight compare.

The cloud, what curses does it bring?
The cloud, it soars as a bird on wing.
The cloud, it rises on high,
To meet the Gods housed in the sky,
But please don't ask me why!
The cloud.

Pliny Y. And that special cloud was named after me – you call it a Plinian event because I was the first person to describe it.

Mother. Bighead!

Pliny Y. Mother!! Well, anyway, that was only the start, wasn't it?

Pliny E. Yes. I was fascinated by the phenomenon, and was desperate to see it up close.

Mother. That wasn't the only reason for taking the Roman fleet from Misenum to the region around Pompeii.

Pliny E. Well No.

Mother. *(Producing a letter on a wax tablet)* Didn't you receive this letter from some friends, asking for help?

Pliny E. Well, yes I did, but I would have gone anyway. It was obvious a massive evacuation process was needed.

Pliny the Elder leaves the performance space in a huff.

Mother. Ooooh..... Bit touchy wasn't he.

Pliny Y. Just a little. Anyway, back to the story. Mother and I were left in Misenum. Uncle Pliny left for the region around Pompeii with the Roman fleet, but was never to return.

Mother. *(Sobbing)* We were left to fend for ourselves.

Pliny Y. Things appeared to go quiet over Pompeii for a short while, but then, at around 7.30 in the morning on the 25th August 79 AD, Vesuvius erupted again.

Mother. And this time even more dramatically.

Pliny Y. Hot ash and gases shot out from the volcano, and down the side of the mountain.

Mother. *(Knowingly)* A pyroclastic flow to you and me.

Pliny Y. That's only its technical name. It means the same thing.

Mother. Whatever dear.

Pliny Y. The people left in Pompeii and the surrounding area did not stand a chance. They were suffocated by the gases and hot ash.

Mother. But the ash that covered everything helped to preserve Pompeii.

The citizens of Misenum slowly begin to enter the performance area.

Pliny Y. It was a close thing for us too wasn't it mother?

Mother. Yes, I remember fleeing Misenum. The ash fall even reached us.

Pliny Y. If we had not fled when we did, we probably would have died too.

Mother. And then who would have told the world about the events leading up to the destruction of Pompeii.

SONG 3: We've Survived – Pliny Y, Mother & the Citizens of Misenum

We don't know how we did it,
It seems we have survived,
But we have friends and family,
Who could not be revived.

It's a miracle. It's a miracle.
Our lives have been spared,
But we were so scared,
Such a miracle.

We meet and greet our loved ones,
Whom we had thought were lost.
And we all try to work out,
The total human cost.

But we've survived,
We are the lucky ones,
We've survived,
We thank our lucky stars.

But we've survived,
We are the lucky ones,
We've survived,
We thank our lucky stars.

We don't know how we did it,
It seems we have survived,
But we have friends and family,
Who could not be revived.

It's a miracle.
It's a miracle.
Our lives have been spared,
But we were so scared
Such a miracle.

We meet and greet our loved ones,
Whom we had thought were lost.
And we all try to work out,
The total human cost.

Who could have seen,
The human tragedy
Acted out,
For us all to see.

Who could have seen,
The human tragedy
Acted out,
For us all to see.

But we've survived,
We are the lucky ones,
We've survived,
We thank our lucky stars.

But we've survived,
We are the lucky ones,
We've survived,
We thank our lucky stars.

At the end of the song the entire cast move to the front of the performance space and bow.

THE END

ASSEMBLY ART PACK

Note: This is an abbreviated art pack taken from the full length show



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.

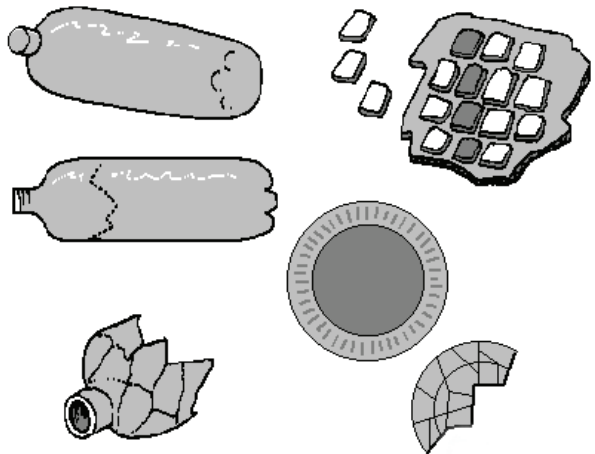
All the techniques featured have been tried out before their inclusion in this pack and are achievable by children from reception upwards. They are meant as a guide only and it is up to you and the children's individual talents as to just how ambitious you wish to be. Get the children to make big things.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

Good Luck & Enjoy

Artefacts.

At the beginning of the show archaeologists are uncovering finds and artefacts. These can be plastic garden trays containing broken pieces of terracotta plant pots, or you can create artefacts like these.

Cut off the top parts of plastic bottles and cover in lots of pieces of masking tape. Paint a terracotta colour. Paper plates can also be covered in this way. The masking tape will give the appearance of cracks and allow paint to be applied to plastics. Broken pieces of mosaic can be made by cutting up some cardboard into small squares. These can be attached to a larger piece of cardboard using double sided tape. If you paint the backing piece of card and the squares first, you can create fragments of your own design.

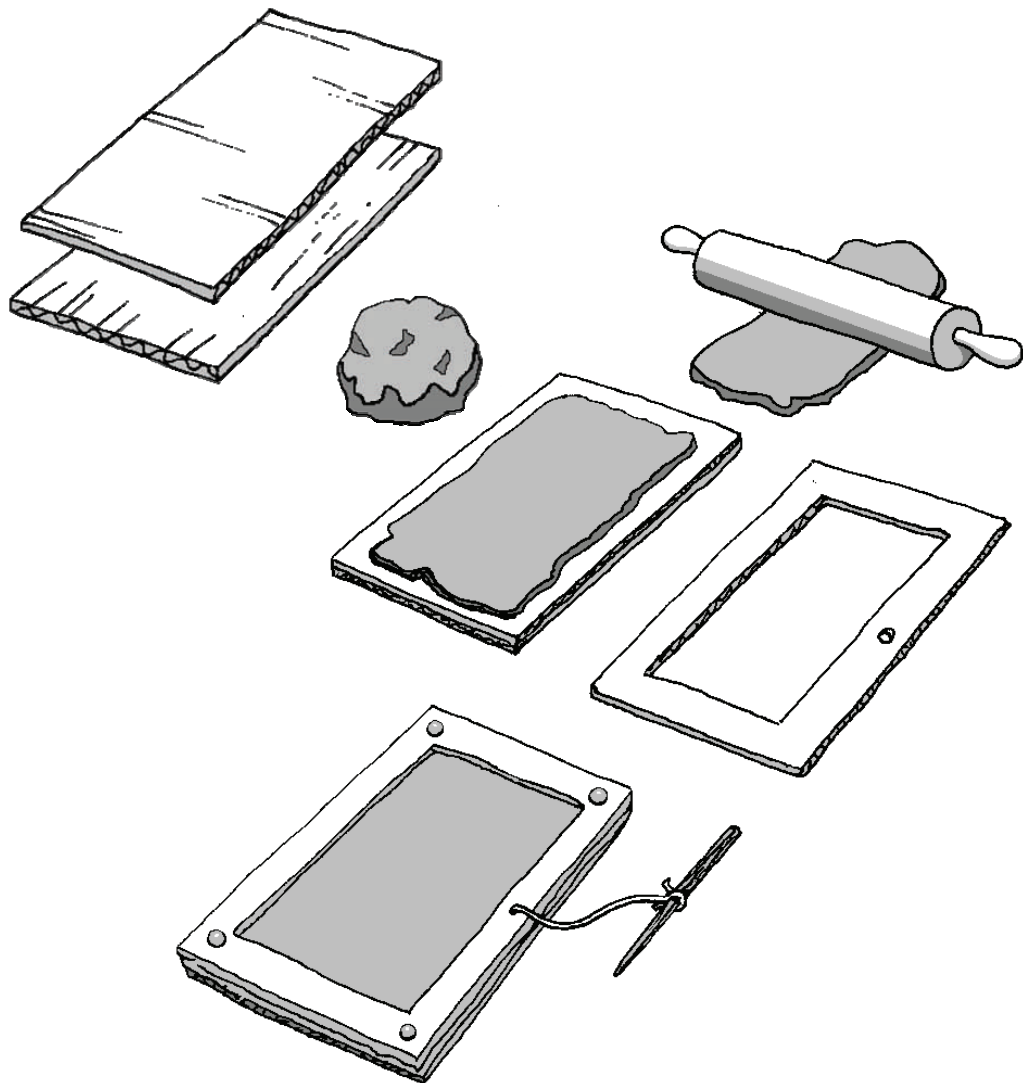


CREATURAMA Art Pack

Wax Writing Tablet.

One of the main props used in this show is a typical Roman Wax Writing tablet. Used throughout the empire they were simple to produce and popular household items. Made from wood and beeswax, marks were scraped into the wax by using a sharp piece of wood called a stylus.

Cut out two pieces of thick, brown cardboard approx 21cm by 15cm [A5]. Try to cut two pieces where the internal corrugation runs in opposite directions, as this will create a strong base when they are attached together. Either tape or glue these two pieces with PVA to create a stable back piece. Now take some plasticine and use a kitchen roller to roll out a flat slab roughly 5cm thick. Now draw around your base piece on to another piece of card. Cut out its centre to make a frame. Either make a hole in this to cut out your centre piece, or fold this piece of card in half and cut out the required amount. With a pencil, push four holes into the card frame and the base in each corner. Now paint these pieces brown, using thin, black lines to create a wood effect. When they are dry, either push another hole into the side of the frame or use a single hole punch.



A piece of string can now be threaded through this hole, ready for a stylus to be attached, after placing your slab of plasticine in between the base and the frame. Use long paper fasteners to secure the tablet together through each corner hole. Use any small piece of wood attached to the string for a handy stylus.

1. We've Come To See Pompeii

(The Tourists)

From the musical - Pompeii
Music & Lyrics: Katherine Brookes

♩=110

Edim/B^b D/A D⁷b⁵/A^b C[#]9sus⁴/G D A/C[#]

Voice

♩=110

Piano

(Spoken) Tourist 1 It's his-to-ry. Tourist 3 It's a
Tourist 2 It's ma-gi-cal.

5

Am/C Em/B Edim/B^b D/A D⁷b⁵/A^b C[#]9sus⁴/G

Voice

mi-ra-cle it's here. Tourist 5 It's mar-ve-l-lous.
Tourist 4 It's mind-blo-wing. Tourist 6 I'll need a sou-ve-
Sung

Pno.




We've Come to See Pompeii


2


8   




Voice 
nir. All We have tra-velled from all o-ver the
walk pho - a-round this
to-graph the

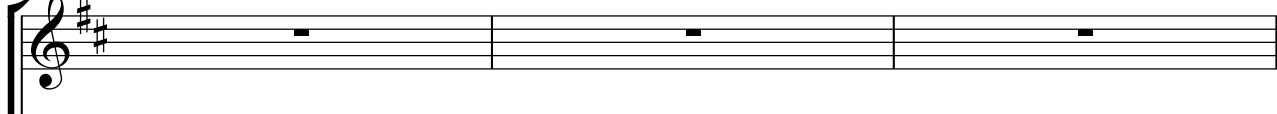
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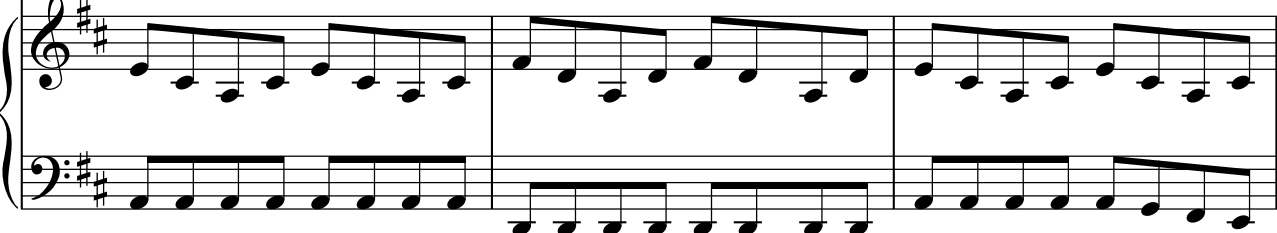
11   

Voice 
world, to vi - sit this he-ri-tage site. It is more than just a mu -
place, our minds go on - a hike. To Pom - peii in the
scene, and pose a- mong the ruins, amongst the har - dened

Pno. 

15   

Voice 
seum. It's a tes - ti - mo - ny to life.
past, and what it must have been like.
ash, there are Pom - pe - ian souls.

Pno. 

We've Come to See Pompeii

18

G D A D G D A 3

Voice

Tourists 1-3

We've come to see_ Pom- peii. We're on our ho - li -

Voice

Tourists 4-6

We've come to see_ Pom- peii. We're on our ho - li -

Pno.

21

D A C#dim7 D/A

Voice

day. We've come from all o-ver from France to_ Ja- pan.

Voice

day. We've come from all o-ver from France to_ Ja- pan.

Pno.

24

D D/A A D 1.2.

Voice

We've come to see Pom - peii. All As we

Voice

We've come to see Pom - peii. As we

Pno.

27

Chords: D, A/C#, Am/C, Em/B

Voice 1: peii. (Spoken) Tourist 1 It's his-to-ry. Tourist 3 It's a mi-ra-cle it's here. Tourist 2 It's ma-gi-cal. Tourist 4 It's

Voice 2: (Silent)

Pno.: (Piano accompaniment with triplets and chords)

30

Chords: Edim/Bb, D/A, D7b5/Ab, C#9sus4/G

Voice 1: mind - blo - wing. Tourist 5 It's mar - ve - lous.

Voice 2: Tourist 6 Sung I'll need a sou - ve -

Pno.: (Piano accompaniment with chords and a melodic line)

32

D



Voice

Tourists 1-5

We'll need a sou - ve - nir!

Voice

nir.

Pno.



(Mother, Pliny the Younger & Pliny the Elder)

From the musical -Pompeii

Music & Lyrics: Katherine Brookes

[illegible]

4

F

Caug/G#

F

Voice

All What is it? What can it be? This
awe - some see how it glides. A -
is it? What can it be? This

Pno.

6

B^b/D

Em

Voice



spec - tic form shaped like a tree. It ri - ses high a bove_ the earth, as
 cross the moun-tain it rides. Per-haps the gods have placed it there. With
 spec - tic form shaped like a tree. Per-haps the gods have placed it there. With

Pno.

6 3 3 3 3 3 3 3

The Cloud

2




8   

Voice

if the moun - tain's gi - ven birth. The cloud what cur-ses does it bring? The
 no - thing can this sight com-pare.
 no - thing can this sight com-pare.

Pno.






10    

Voice

cloud it soars as a bird on wing. The cloud it ri-ses on high, to

Pno.




12     

Voice

meet the gods housed in the sky, but please don't ask me why. The

Pno.



The Cloud

3

15

1.2.

Voice

cloud. _____

It's
What

Pno.

3 3 3 3

F Caug/G# F Caug/G#

17

3.

Voice

cloud. _____

Pno.

3 3 3 3

F Caug/G# F Caug/G# F Caug/G# F

3. We've Survived

(Pliny Y, Mother & Citizens of Misenum)

From the musical - Pompeii
Music & Lyrics: Katherine Brookes

Music notation for the first system, measures 1-3. The system includes a Voice staff and a Piano staff. The key signature is one sharp (F#) and the time signature is 4/4. The tempo is marked =110. Chord diagrams are provided above the voice staff for measures 1-3: D, G/D, D⁷, G/D, D, G/D. The piano accompaniment features a steady bass line and chords in the right hand.

Music notation for the second system, measures 4-5. The system includes a Voice staff and a Piano staff. The key signature is one sharp (F#) and the time signature is 4/4. Chord diagrams are provided above the voice staff for measures 4-5: D⁷, G/D, D, G/D. The lyrics "We don't know how we did it." are written below the voice staff. The piano accompaniment continues with a steady bass line and chords in the right hand.

Music notation for the third system, measures 6-7. The system includes a Voice staff and a Piano staff. The key signature is one sharp (F#) and the time signature is 4/4. Chord diagrams are provided above the voice staff for measures 6-7: D⁷, G/D, D, G/D. The lyrics "It seems we have sur- vived. But we have friends and fam'- ly," are written below the voice staff. The piano accompaniment continues with a steady bass line and chords in the right hand.

We've Survived

2

8

Voice

Pno.

who could not be re- vived. It's a mi- ra- cle.

Chords: D7, G/D, D, G/D, D, G/D

11

Voice

Pno.

It's a mi- ra- cle. Our lives have been spared,

Chords: D, G/D, D, G/D, D7, G/D

14

Voice

Pno.

but we were so scared. Such a mi- ra- cle.

Chords: D7, G/D, D, G/D, D, G/D





17

Voice

Pno.




We meet and greet our loved ones

Chords: D, G/D, D7, G/D, D, G/D

20    

Voice — whom we had thought were lost. And we all try to work out —

Pno.

22   

Voice — the to - tal hu - man cost. But we've sur - vived.
Who could have seen

Pno.

24  


Voice We are the lu-cky ones. We've sur - vived. We thank our lu-cky stars.
the hu-man tra-ge - dy, ac - ted out, for us all to see.

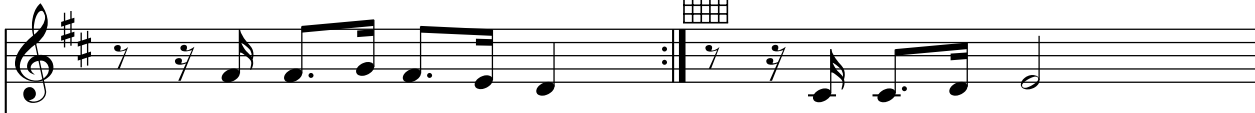
Pno.


27   

Voice But we've sur - vived. We are the lu-cky ones. We've sur - vived.
Who could have seen the hu-man tra-ge - dy, ac - ted out,

Pno.

30 

Voice 
We thank our lu - cky stars. But we've sur- vived.
for us all to see.

Pno. 

32  


Voice 
We are the lu-cky ones. We've sur- vived. We thank our lu-cky stars.


Pno. 


35  

Voice 
But we've sur- vived. We are the lu - cky ones.

Pno. 

37 

Voice 
We've sur- vived. We thank our lu - cky stars. _____

Pno. 

Potty Pantos

Goldilocks and the Three Scares
Daring Dick Whittington
Jack and the Big Stork!
Aladdin's Lump

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Pompeii

Escape From the Cloud

Assembly Pack

Escape From the Cloud is a performance piece taken from the parent musical ***Pompeii***, which is part of our range of full scale educational musicals developed to complement the UK, KS 2 National Curriculum, covering historical based subjects.

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