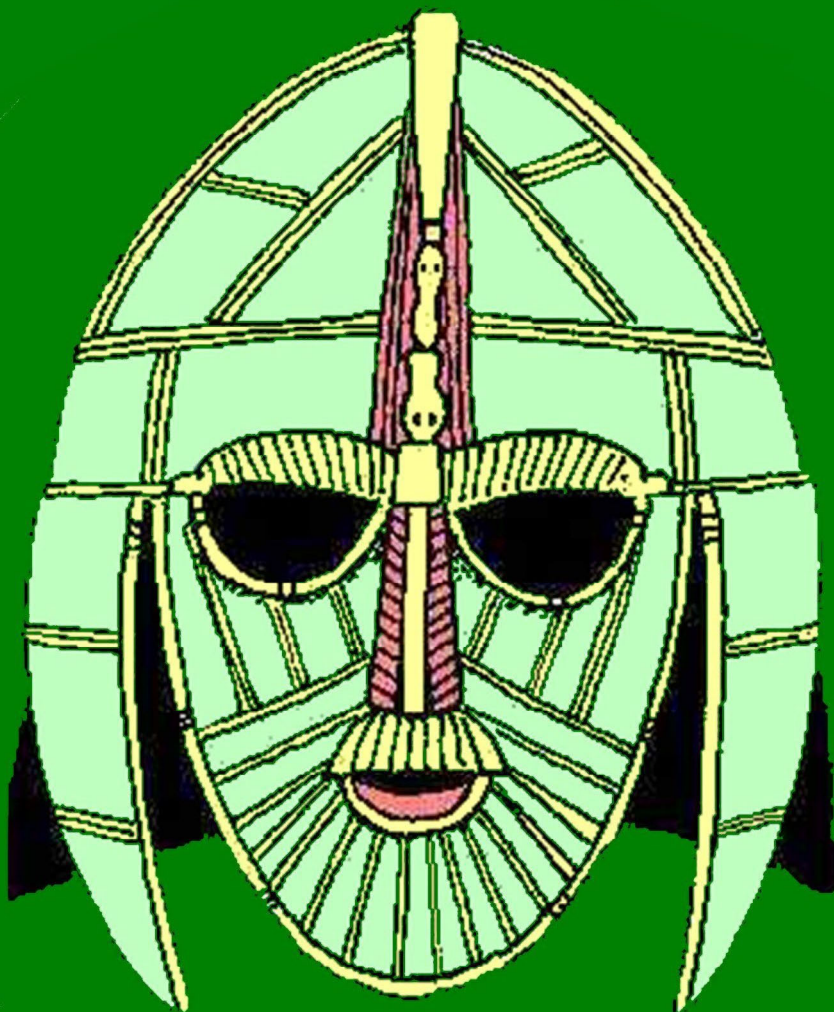


The Saxon King

The Story of Sutton Hoo



Written by Anthony James
Music by Katherine Brookes

EDUCATIONAL MUSICALS



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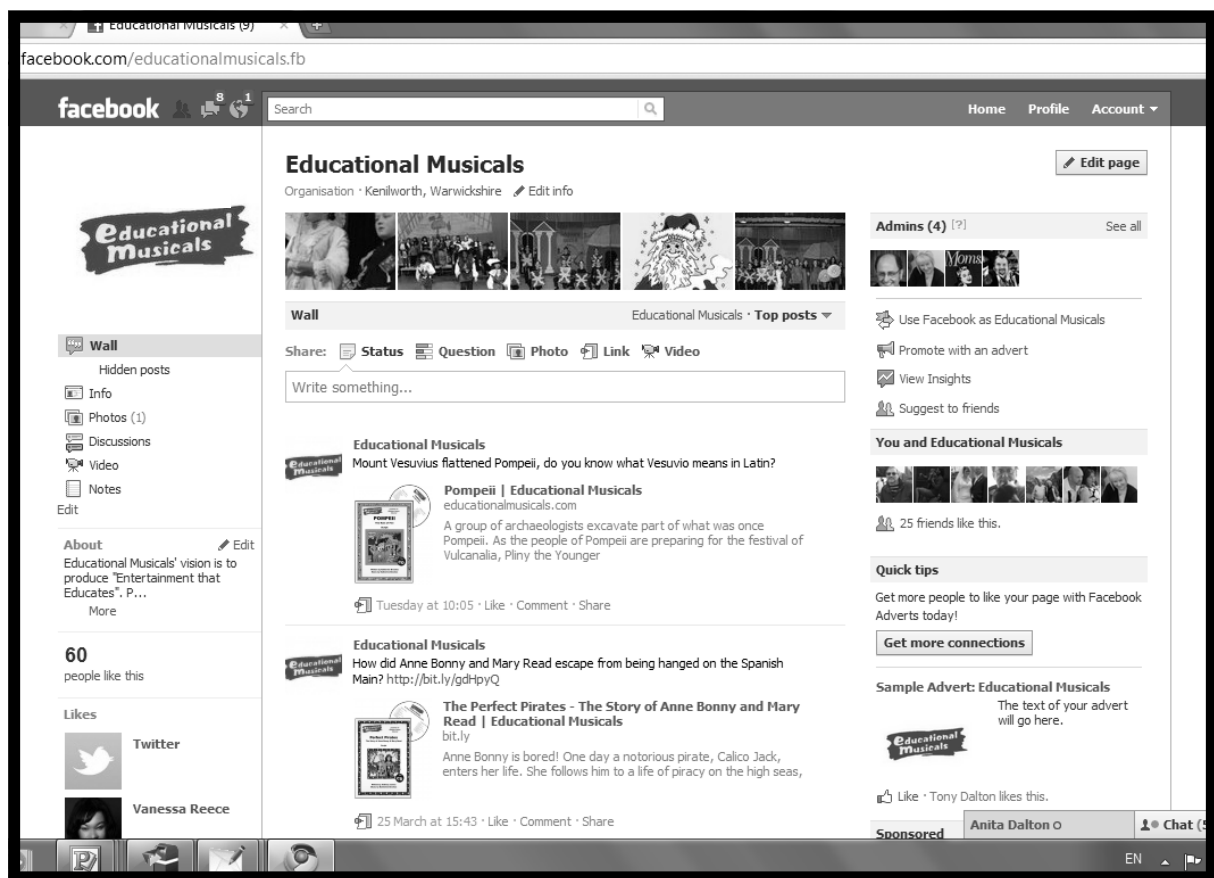
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2003 Written by Anthony James
Music & Lyrics by Katherine Brookes
Illustrations by Anthony James

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The Saxon King Bibliography.

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'The Sea Kings' Article in 'The National Trust Magazine' Number 95
Spring 2002
(An excellent article and very inspirational)

The National Trust Web Site

www.nationaltrust.org.uk/places/suttonhoo/learning/anglosaxon.html.

Videoing productions.

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

THE SAXON KING

WRITTEN BY ANTHONY JAMES

MUSIC BY KATHERINE BROOKES

FACT
SHEET
1

The story of one of the most influential and important archaeological discoveries ever found in Britain is a fascinating and incredible journey, joining together two turbulent times in the country's long history. The first story ends mysteriously 1,400 years ago in the Anglo-Saxon period, a time of feuding overlords, warriors and kings. The second begins on the eve of the Second World War in 1939, with the discovery of a treasure as valuable and important as any found in Egypt's famous 'Valley of the Kings'.



The story's 20th century incarnation begins with Mrs Edith May Pretty, an amateur archaeologist, who had visited excavations in the Nile valley. Her husband had died in 1934 and soon after this she became involved with spiritualism. She owned some land in Suffolk consisting of several unremarkable fields, some of which included strange shapes and grassy mounds, reported to be ancient burial chambers.

One clear, summer evening in 1939 Edith and her friend Mr Vincent Redstone, allegedly witnessed ghostly warriors fighting above the hummocks and mounds near Edith's house. Soon after this Mrs Pretty began excavations herself, assisted by archaeologists Basil Brown and Charles Phillips. They succeeded where, through the centuries, many grave robbers had failed and found the remarkable Anglo-Saxon treasure of Sutton Hoo.

THE SAXON KING

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MUSIC BY KATHERINE BROOKES

FACT
SHEET
2

GHOST SHIP

When archaeologist Charles Phillips opened up one of the many mounds that make up the Sutton Hoo burial complex, he simply swore – ‘Godfathers’, as the importance of what he had discovered hit him.

Mound one, as it was designated, was the jackpot, and Phillips continued to mutter “Oh dear, Oh dear” all through that historical day.



Buried in the acidic soil was a huge, ancient, wooden, ocean going ship, reduced by time to shadowy shapes in the soil structure, divided by metal ship rivets, still held in position by the soil.

This ship would have been very similar in size and shape to the longships used by the Vikings a few hundred years later. The discovery was covered in national newspapers and hailed as one of the most important archaeological discoveries ever made in Britain.

THE SAXON KING

WRITTEN BY ANTHONY JAMES

MUSIC BY KATHERINE BROOKES

FACT
SHEET
3



THE TREASURE

Buried in this ghostly ship was an Anglo-Saxon warrior king with all his wealth. Gold, silver, ornate swords, armour, fragments of fine cloths from Syria, a North African bowl, even his horses and food were buried with him for his journey to a pagan Afterlife. The dead king's body itself, however, was missing; all that remained was a ghostly, chemical trace imprinted in the soil. The bones themselves had eroded into nothing.

SUTTON WHO

So who was the wealthy, powerful warrior buried at Sutton Hoo? We will never really know for sure, but many historians and scholars believe the man to have been Raedwald, a powerful Anglo-Saxon king. Raedwald is mentioned in the ***'Ecclesiastical History of the English People'***. A book written 300 years after the Anglo-Saxons arrived in Britain by a monk called Bede. Little is known about Raedwald himself other than his appearances in Bede's work. The Anglo-Saxon period as a whole is difficult to research, as the Saxons themselves were illiterate. Their history was oral and handed down through story and song. Because of this much of their history has been lost.

Unlike the Romans and Romano British before them, who built with brick and stone, the Anglo-Saxons built their homes, farm buildings and temples from natural materials such as mud and wood from nearby forests. Due to this, archaeologists have only shadowy remains to base their theories upon.

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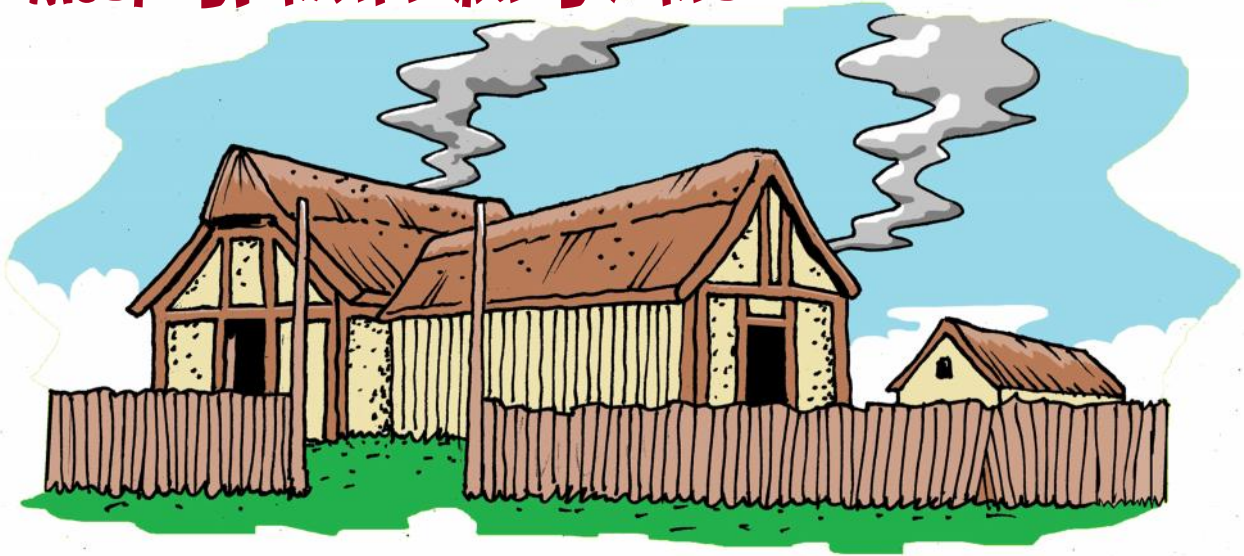
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THE ANGLO SAXONS

After nearly three hundred years of relative peace and prosperity under the rule of the Roman Empire, Britain was suddenly plunged into a time of uncertainty and disorder. As the Roman way of life disintegrated, food supplies became erratic, disease returned and the native Britain's themselves took to burying their valuables, a sure sign of the fear and panic beginning to spread through the population. With the country now defenceless, marauders attacked from the North. Germanic tribes travelled across the North Sea, landed and created their own kingdoms, pushing the original inhabitants across into Ireland and Wales.

There were three main Germanic groups who settled in Britain, these were the Angles, Saxons and Jutes. The first group to settle were the Saxons, initially leading a series of pirate raids on the South coast. The Jutes conquered Kent and Saxon kingdoms were established in Middlesex, Wessex, Essex and Sussex. The Angles predominately settled in northern and eastern England.

During the Anglo-Saxon period literally dozens of kings fought one another for power and wealth. Battles were many, loyalty and kinship were rewarded well with victorious kings allocating land and captured supplies to loyal warriors.

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ANGLO SAXON LIFE

Anglo-Saxon life was tough. Gone was the order of Roman life and in its place was an almost tribal existence similar to the original life led by the pre-Roman Celts.

The Saxons were on the whole not a peaceful people, a state of war to them was a normal way of life. They expected to be raided or attacked at any time and fortifications were generally simple and temporary, such as ditches and hedges.

Rectangular brick Roman villas and fortifications were replaced by simple wattle and daub homes and structures built from mud and trees from surrounding forests. A burh was a fortified place or stronghold (*usually utilising natural rather than artificially created defences*).

The protection and centralisation of supplies and manpower in a burh brought countryman together, forming the beginning of a settlement, later a town. The word 'burh' itself later became the word 'borough' or 'bury', hence place names such as Canterbury.

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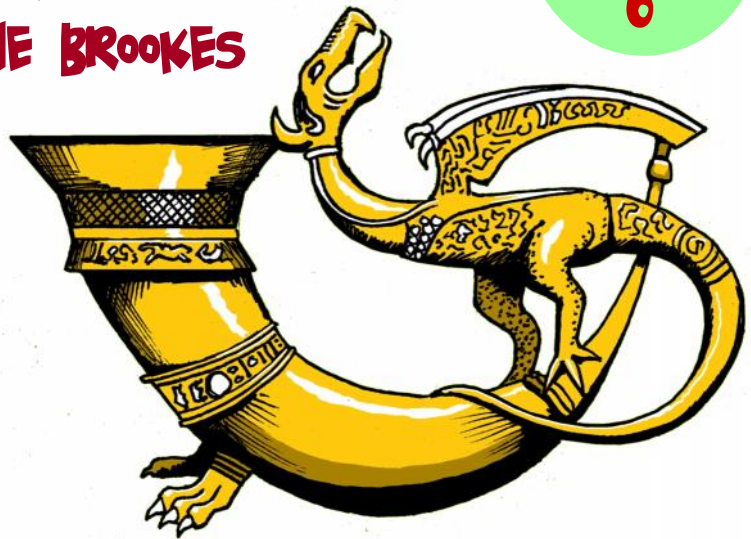
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ANGLO SAXON LIFE CONTINUED

It wasn't all conflict though.

Farms and agriculture supported all the Anglo-Saxon settlements and warriors were farmers, equally at home using an ox and plough as shield and spear.



Anglo Saxon Drinking Horn

Ploughing together cemented small communities, as each villager would have to find their share of oxen so that a plough team could be created. Possession of common land for grazing created a feature of the English countryside still in existence today.

Clothes were simple and roughly made, although evidence suggests that colours were bright and dyes were easily obtained. Cloaks were worn, as well as leg bandages called cross-gartering. Warriors added leather or chain mail to simple tunics, to offer some protection during skirmishes with neighbours or raiders. This armour was much simpler than the earlier Roman armour, and rarely worn by anyone less important than a Saxon king. Shields were the only common protection and spears and daggers were the favoured weapons of an ordinary Anglo-Saxon warrior.

Anglo-Saxon education was dependent upon the spreading the word of the Christian Church. Saint Augustine at Canterbury founded the earliest English school where Latin and Greek were taught. The only other seats of learning were the Christian Monasteries.

Most Anglo-Saxons were pagan, believing in a variety of gods. Most believed in the Norse gods who were also the gods of the Vikings who were to invade Britain nearly three hundred years later. Surprisingly though, considering their war like characters, many of the Anglo-Saxons were beginning to convert to Christianity by around 600 AD.

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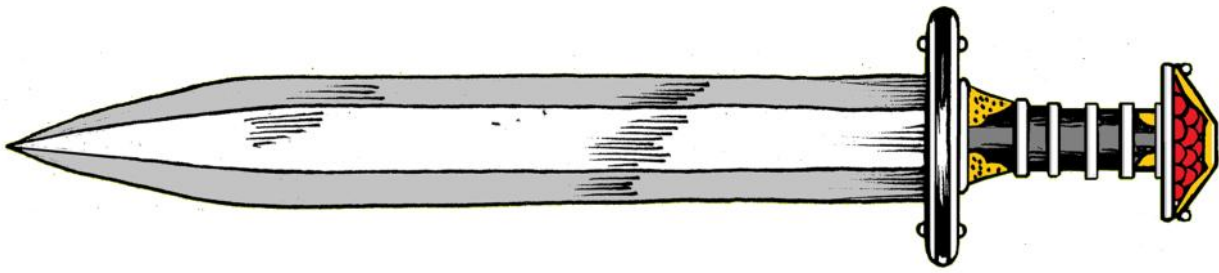
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ANGLO SAXON FACTS

SUTTON HOO

Sutton Hoo is east of Woodbridge in Suffolk, East Anglia. The treasure itself was found in a windswept field near the banks of the river Deben. The site now has a National Trust visitor's centre and exhibition hall, opened in 2002.



TREASURE TROVE

Many items were recovered from the burial mounds at Sutton Hoo, but it is the items from 'Mound One' that are the most lavish. These included a ceremonial helmet; a majestic pattern welded sword, a huge shield, jewellery such as broaches and shoulder clasps, two buckets made from toxic Yew wood and tableware such as plates and spoons. Fragments of rich cloths that only survived where they were in contact with, or wrapped around, metal objects. These were clothes such as cloaks, wall hangings and coverlets.

THE REAL TREASURE

The real treasure of Sutton Hoo was knowledge. Suddenly a huge range of items were discovered from a time about which archaeologists and historians have little information. The discoveries at Sutton Hoo have helped us shape a picture of life in England over 1,600 years in the past. A priceless treasure worth more than any gold or silver.

THE SAXON KING

WRITTEN BY ANTHONY JAMES

MUSIC BY KATHERINE BROOKES

FACT
SHEET
8

BEDE

Most of what we know about the Anglo-Saxons comes from a few limited sources such as a manuscript called the '***Ecclesiastical History of the English People***', written by a monk called Bede. He was born in 673 on land owned by the monastery of Wearmouth.

Bede was an excellent writer and created many grand texts on the Christian Bible and on the lives of his contemporaries. However it is for his '***The Ecclesiastical History of the English People***' that he is remembered today. His was the first history of Anglo-Saxon England ever written.

Although written 300 years after their arrival, it is Bede's skilful and clear account of the Anglo-Saxon period, along with archaeological evidence, that allows scholars to create a picture of this unique time.

SHOW NOTES

This show has been constructed so that no one character has more than five consecutive lines. It is suggested that there should be an equal male / female mix of children as Anglo-Saxon warriors. The character of Bede can read all his/her lines from an ancient looking book. Why not have Charles Phillips or Basil Brown played by girls?

The Facts. We shall probably never know for sure just which king was actually buried in mound 1 at the Sutton Hoo site. Most scholars believe it is King Readwald and for the purpose of this musical we have taken that as our starting point. Readwald and Ethelfrid are spelt differently in many sources. I have simply chosen the versions I preferred.

The Sutton Hoo helm was reconstructed inaccurately and initially looked very different from the one we now know. In the show the archaeologists recreate the contemporary version. The name of Readwald's queen is not known, as she does not appear in Bede's work by name. Edwin's friend Lillam is based on a real warrior who dies saving King Edwin's life in 626. Several of Lillam's early lines are actual quotes from Bede's history.

The Saxon King is a complete musical. Its structure has been created to enable individual interpretation by teachers and young performers. The facts used are as accurate as possible within a structure created to entertain and inform young children. The writer has striven wherever possible to be politically correct and inoffensive.

Enjoy **The Saxon King**. Anthony James

The Saxon King

The Story of Sutton Hoo

***The Saxon King** is a fictional account of the discovery of the Anglo-Saxon treasure at Sutton Hoo and how the treasure and its owner came to be buried there. The show is constructed using factual information on the Anglo-Saxons, the treasure itself and what is known about its discovery. The rest of the show is written using events as chronicled in Bede's '**Ecclesiastical History of the English People**', one of the only accurate accounts of the history of the Anglo-Saxons.*

***The Saxon King** is a fun, action packed story of the ancient world and of archaeological success. It is constructed to be a vehicle by which children and adults can better understand the Anglo-Saxons and the processes by which we learn about our past.*

The Saxon King

The Story of Sutton Hoo

Characters.

Total Characters. 11 main parts, 2 warriors, archaeologists, Anglo-Saxon warriors & WWII civilians – *Numbers are flexible.*

Bede -	The narrator.
Mrs Edith May Pretty -	Old lady and amateur archaeologist.
Mr Vincent Redstone -	Edith's friend and a retired schoolmaster.
Basil Brown -	Down to earth archaeologist. Edith's friend.
Charles Phillips -	Archeaologist from Cambridge University.
King Raedwald -	Grizzled king of the Kingdom of 'East Anglia'.
Queen Amiria -	Raedwald's slightly scatty queen.
Prince Edwin -	The young King Edwin.
Lillam -	Prince Edwin's loyal friend.
Dengas -	Sly envoy of King Ethelfrid.
Saul -	Sly envoy of King Ethelfrid.
Warrior 1 -	Anglo-Saxon warrior, doesn't like monks.
Warrior 2 -	Anglo-Saxon warrior.

The Saxon King

The Story of Sutton Hoo

On the eve of the Second World War, Mrs Edith Pretty, landowner and amateur archaeologist, witnesses a phantom army battling in the sky above her land. She sets out to discover just what is buried under Sutton Hoo. Along with her friends, she discovers a treasure of Anglo-Saxon gold, swords and armour belonging to a long forgotten king.

Years earlier in 400 AD, Prince Edwin visits the great King Readwald to ask him for his help. Little does he know that fate has also arrived in the shape of a group of envoys sent by King Ethelfrid, Edwin's enemy. Will the mighty warrior King Raedwald help the young prince regain his kingdom and thwart the powerful Ethelfrid's plans, or will the prince be murdered for a princely sum? Just how does a ninety-foot long Anglo-Saxon sailing ship end up buried in the ground under the mysterious Sutton Hoo,?

The Saxon King is a fictional story accurately based on the actual Anglo-Saxon treasures discovered at Sutton Hoo in 1939, and the story of King Edwin and King Readwald's alliance against King Ethelfrid, as written by Bede in his '***Ecclesiastical History of the English People***'. The show itself is accompanied by a powerful musical score of haunting and catchy songs that you will find hard to forget.

The Saxon King

The Story of Sutton Hoo

Song List.

- | | |
|---|---|
| 1. Anglo-Saxons - | <i>The Anglo-Saxon warriors.</i> |
| 2. Past Times - | <i>Mrs Pretty & Mr Redstone.</i> |
| 3. The Phantom Army - | <i>The Anglo-Saxon warriors.</i> |
| 4. Savage Saxons - | <i>Prince Edwin & Lillam.</i> |
| 5. It's So Hard To Be The King - | <i>King Readwald & Queen Amiria.</i> |
| 6. A King's Treasure - | <i>Mrs Pretty, Mr Redstone, Charles, Basil & archaeologists.</i> |
| 7. The New Dawn - | <i>King Readwald, Prince Edwin, Mrs Pretty, Mr Redstone, Charles & Basil.</i> |
| 8. We Fight - | <i>The Anglo-Saxon warriors.</i> |
| 9. The Mask - | <i>Mrs Pretty, Mr Redstone, Charles & Basil.</i> |
| 10. Sailing To The Sky - | <i>All.</i> |
| 11. Celebration - | <i>Charles, Basil, Mr. Redstone & civilians.</i> |
| 12. Anglo-Saxon (Reprise) - | <i>All.</i> |

Performance Notes.

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All sound cues are constructed to be part of the songs and are provided. Separate sound cues are at the director's discretion.

The Saxon King *is a complete musical. Its structure has been created to enable individual interpretation by teachers and young performers. The facts used are as accurate as possible within a structure created to entertain and inform young children. The writer has striven wherever possible to be politically correct and inoffensive.*

Enjoy **The Saxon King**.

Anthony James

The Saxon King

The Story of Sutton Hoo

SCENE ONE – Sutton Hoo

During the song Anglo-Saxon warriors march onto the performance space.

SONG 1: Anglo-Saxons - The Anglo-Saxon Warriors.

We are the Anglo-Saxons,
We are as tough as they come.
We will fight unto the death,
To no-one will ever succumb.

We are the Anglo-Saxons,
We are bold and we're bright.
We are farmers and tradesmen.
Our bark can be worse than our bite.

We are the Anglo-Saxons.
We are proud and we're true.
And if you try to oppose us,
The next war could be with you.

We are the Anglo-Saxons,
And as such we will fight
For our king and for kinsmen.
In battle we will unite.

We are the Anglo-Saxons,
And as such we will fight
For our king and for kinsmen.
In battle we will unite.
In battle we will unite.

At the end of the song a monk enters and begins to read from a book he has called the 'Ecclesiastical History of the English People'. All Bede's dialogue, apart from a few lines at the end of the show, can be read from this book. During Bede's dialogue the Anglo-Saxon warriors exit.

Bede. My name is Bede and I wrote a book,
Written by hand, a long time it took.
'The History of the English People' its name
And me just a Monk, not after the fame.

One thousand, five hundred years in the past
After the Romans had gone, at last.
Warriors fought and battles raged,
Across Britain's countryside, red fires blazed.

Anglo-Saxons invaded our land,
Fierce and headstrong, a mighty new band.
They settled and lived and became its people,
Farming and living as friends and equals.

But we start our story of a Saxon treasure,
In the 20th century as time we measure.
It's the eve of war and Germany stands
Against the allies and these sunlit lands.

Hitler's about to play his part,
And World War Two's about to start.
But in a quiet part of Britain,
Something in the clouds is written.

Two old friends sit with tea,
Watching all there is to see.
Across the fields bumpy mounds are seen,
Strange shapes on England's pastures green.

Bede exits as Mrs Edith Pretty enters with her friend Mr Vincent Redstone. They bring on two folding chairs and two lunch boxes. Edith's friend also carries two blankets, which they use to cover their knees as they sit down.

Mrs Pretty. Oh what a lovely evening, I thought we could bring the chairs and have supper here on the front garden.

Mr Redstone. It's a splendid idea Edith. It will take our minds off all this talk of war.

Mrs Pretty. That Adolf Hitler will start a war you know, he's a mad man.

Mr Redstone. Oh I'm fed up hearing about it, let's talk about something else instead.

Mrs Pretty. Sorry Vincent, it's hard to think of anything else at the moment.

Mrs Pretty looks up at an imaginary sunset.

Mrs Pretty. Do you know, it's times like this I miss my husband. He used to love sunsets like this.

Mr Redstone. I bet you saw some sunsets when you were in Egypt.

Mrs Pretty. Oh yes! Harry and I would drag ourselves away from a dig and watch the sun go down over the Nile. It was beautiful.

Mr Redstone. Do you know Edith Pretty, I've never understood your passion for archaeology. I prefer growing roses myself.

Mrs Pretty. Oh Vincent. It's about finding things out about the past. Great civilisations, great people, great events, history is fascinating.

Mr Redstone. Yes but you can't beat a flower bed full of roses. All that history's in the past, gone and dusted.

Mrs Pretty. Oh you old stick in the mud! Look I'll try to explain.

SONG 2: Past Times - Mrs Pretty and Mr Redstone.

During the song they both stand and Edith tries to explain to her friend how exciting history and particularly archaeology is. Her friend just cannot see the attraction, he prefers the here and now, his roses and a good pile of manure.

Mrs. Pretty.
Past times, new places, discoveries to find.
New worlds, bygone ages, forming in my mind.
Past times, new places, treasures to be found.
New worlds, bygone ages, buried underground.

Mr. Redstone.
Digging in the soil, to tell a little tale.
All of that hard toil, must play havoc with your nails.
Dirt and mud and grime, are all you find in pits.
Your clothes covered in slime, with precious benefits.

Mrs. Pretty.
We can learn some lessons from digging in the dirt.

Mr. Redstone.
Dang'rous occupation, someone could get hurt.
Someone could get hurt.

Mrs. Pretty.
Past times, new places, discoveries to find.
New worlds, bygone ages, forming in my mind.
Past times, new places, treasures to be found.
New worlds, bygone ages, buried underground.
Buried underground.

Mr Redstone. Well if you say archaeology is important then it must be. Brrrr....is it me or has it gone cold?

Mrs Pretty. It's not just you, it has gone cold, and look at that strange mist over there.

Mr Redstone. You mean over by those strange mounds. Do you know what they are Edith?

Mrs Pretty. Some people think that they are burial mounds.

Mr Redstone. Burial mounds, how morbid!

Mrs Pretty. Nonsense, how fascinating you mean.

Mr Redstone. No I don't. I mean how spooky... and on your land.

Mrs Pretty. It's why I bought the land.

Mr Redstone. You bought this land because it's got dead people buried on it!

Mrs Pretty. No, I've always wanted to excavate those mounds, to find out all about them.

Several of the Anglo-Saxon warriors enter slowly. They march dreamlike around the performance area as Song 3 instrumental introduction begins.

Mr Redstone. *(Horried)* Look Edith, in the mist, I can see soldiers moving, Fighting!

Mrs Pretty. My goodness, you're right.

Mr Redstone. They're carrying swords and shields, like you see at the pictures.

Mrs Pretty. A phantom army.

Mr Redstone. We must get away.

Mrs Pretty. Are you mad? This is incredible.

SONG 3: The Phantom Army - The Anglo-Saxon Warriors.

During the song the phantom army surrounds Edith and her friend. They fight a dreamlike battle in slow motion while singing their sad, haunting lament. They exit at the end of the song leaving Edith and Vincent sitting exhausted in their chairs.

Again we march to face our foe.
Across the rolling earth below.
Armed with our swords we stand and fight,
Again, in our eternal night.

We battle on above our graves.
Where now the grass below us waves.
We battle on for king and right.
We fight, through our eternal night.

The phantom army crosses the sky,
To meet the enemy and die.
Our swords are crossed, our shields are high,
As we pass over where we lie.

Cast your mind back, to that time.
Young men cut down, when in their prime.
And now forever we will roam
As we are lost, and can't go home.
As we are lost, and can't go home.

Mrs Pretty. Oh my word!

Mr Redstone. Coo eck!

Mrs Pretty. There really must be something extraordinary under those mounds. I have to get an archaeological dig started first thing in the morning. Come on Mr Redstone.

Edith and Mr Redstone exit taking their chairs with them. Bede enters with his book.

Bede. And so in 1939,
Edith Pretty saw the sign,
A phantom army in the sky,
Above some mounds of earth so high.

And now we travel back through time,
To Anglo-Saxon Britain fine,
Where a prisoner waits to hear his fate
At the hands of a king, powerful and great.

Prince Edwin and Lillam enter guarded by two Anglo-Saxon warriors. The warriors shout and chase Bede off the performance area.

The Saxon King

- Warrior 1.** Cor, I dunno, those Christians, they get everywhere.
- Warrior 2.** Silly monk, next time he'll feel the edge of my sword.
- Warrior 1.** Now then you lot, we will rest here for a while. Soon we will be at the great hall.
- Prince Edwin.** But why are we under guard?
- Warrior 1.** We ain't guarding you Prince Edwin, we're.... escorting you. Yes that's right. Our lord and master King Readwald, Braetwalda and King of the Kingdom of East Anglia has had some visitors.
- Warrior 2.** Very important visitors.
- Warrior 1.** Yes, very, very important visitors.
- Warrior 2.** Yes, yes, very, very, very important visitors.
- Warrior 1.** Yes, very, very.....
- Prince Edwin.** Yes all right we get the picture!
- Warrior 2.** Well it seems King Ethelfrid doesn't like you very much.
- Prince Edwin.** That tyrant has taken all my lands and forced me into exile. What else can he want of me?

The two warriors retreat to the rear of the performance space laughing loudly.

- Lillam.** Prince Edwin, I fear there is a plot against you.
- Prince Edwin.** What plot Lillam? Tell me what you know.
- Lillam.** Your enemy Ethelfrid has sent envoys to King Readwald, promising him gold and great riches if he kills you.
- Prince Edwin.** No! This cannot be. King Readwald has offered to help me.
- Lillam.** Look, I will guide you at this very hour out of this province, and take you to some place where neither Readwald nor Ethelfrid can find you?
- Prince Edwin.** Thank you Lillam, but I cannot act as you suggest. I cannot be the first to break an agreement I have made with so great a king, who so far has done me no harm.
- Lillam.** But sire, he will have you killed!
- Prince Edwin.** Well, I would rather die by his hand than by a landless noble.

SONG 4: Savage Saxons - Prince Edwin & Lillam.

Through the song Prince Edwin sings of how noble Anglo-Saxons are, while Lillam tries to persuade him how barbaric and hard life is in Anglo-Saxon times. Warriors 1 and 2 join in moving to either side of Edwin and Lillam to add their sentiments. During the song the rear screens are reversed to show the great hall of King Readwald, by warriors who just enter to do this then leave.

Prince Edwin.

We are noble, we're superior with the dagger and the spear.
We have royal blood among us, we have nothing then to fear.

Lillam.

What you're saying is such nonsense, life for us is very tough,
With disease and constant conflict, life for Saxons is quite rough.

We are savage, and we're war like. Fighting battles is the norm.
We're marauders, much like pirates, and we're weathering the storm.

Prince Edwin.

What you're saying is such humbug we have civilised this place.
We have centralised our manpower. We're a credit to our race.

We are noble, we're superior with the dagger and the spear.
We have royal blood among us, we have nothing then to fear.

Lillam.

What you're saying is such nonsense, life for us is very tough,
With disease and constant conflict, life for Saxons is quite rough.

We are savage, and we're war like. Fighting battles is the norm.
We're marauders, much like pirates, and we're weathering the storm.

Prince Edwin.

What you're saying is such humbug we have civilised this place.
We have centralised our manpower. We're a credit to our race.
We are noble.

Lillam.

We are savage.

Prince Edwin.

We're a cut above the rest.

Lillam.

We're marauders, much like pirates.
We are war like.

Prince Edwin.

We're the best.

At the end of the song warriors 1 & 2 escort Edwin and Lillam off the performance area.

SCENE TWO - King Redwald's Great Hall

King Redwald enters with two warriors who carry on his throne; the warriors place the throne in the middle of the performance area then position themselves at either side. The king is chewing on a large leg of pork. He sits in his throne, throws the pork on the floor and belches spectacularly. Queen Amiria enters.

Queen Amiria. Oh weddyweddywald!

King Redwald. Oh shuggywuppypoo!

They kiss the air either side of each other's faces theatrically.

Queen Amiria. *(Squeezing the king's cheek affectionately)* How's my wittle kingy wingy today then?

King Redwald. Not too bad my dear, in fact I do feel rather lucky today. *(He rubs his hands together)*. I think I'm about to come into some money.

Queen Amiria. Oh goody, there are lots of things I need. I need some new clothes from the Mediterranean. Some jewels...Oh lots of nice things.

The king is cradling his head in his hands thinking of the queen's spending power when two of King Ethelfrid's envoys enter. They are both very suspicious, shifty looking characters.

Dengas. Good day, oh powerful Breatwalda, Overking of Britain and King of the Kingdom of East Anglia!

Queen Amiria. *(Smiling sweetly)* 'tis a very long title is it not?

Dengas. Yes, indeed, oh glorious Queen Amiria!

King Redwald. And what does King Ethelfrid want this time Dengas?

Dengas. Oh my lord and master, King Ethelfrid simply wants what he has asked for twice already, the head of the upstart Prince Edwin.

Queen Amiria. *(Shocked)* Oh my goodness!

Dengas. King Ethelfrid has been patient and has offered you much treasure and yet Edwin still lives.

Saul. You would be wise to accept my master's generous offer King Readwald, before he grows impatient and comes here to deal with the problem himself.

King Readwald. *(Standing up, furious)* How dare you threaten me! If Ethelfrid brings his armies into my kingdom they will be buried here. Now get out of my sight.

King Readwald's guards move forward threateningly and both Dengas and Saul scuttle off the performance area. The guards then return to either side of Readwald's throne.

King Readwald. Oh what am I to do Shuggywuppypoo? It's hard being a great king, all these hard decisions. I used to like it when it was just fighting a lot.

Queen Amiria. Look, I'm not the best person to ask about such things but surely it would be unworthy of a great king to sell his best friend out in his hour of need for gold. Wouldn't that be... dishonourable?

King Readwald. Mmmm, you could be right.

SONG 5: It's So Hard to be the King - King Readwald & Queen Amiria.

King Readwald.
You're my Shuggy wuppy poo.

Queen Amiria.
You're my Puppy wuppy face.

Together.
You're the apple of my eye,
No-one could ever take your place.

King Readwald.
But it's so.....hard to be the king, always having to be right.
Giving orders all the time, from the morning through 'til night.

Queen Amiria.
Oh my little kingy wingy it isn't always fun for me.
I have lots of queeny things to do, my life isn't carefree.

King Readwald.

I have to get my lazy men to polish all their gear.
The smelly ones especially let old mould grow on their spears.
I've never in my life before seen such a hairy bunch.
They really are a sight to see, they put me off me lunch.

Queen Amiria *(spoken)*.

I have decisions to make too my love! Whether to buy the red dress or the blue? Should I have my hair done? And which jewels look best with this outfit.

King Readwald.

Not quite the same my dear.

And then with my advisors I have to go and meet.
To discuss with them all worldly things, and that is no mean feat.
And then the question of a war, or lopping Prince Edwin's head.

Queen Amiria.

No need to labour the point dear, I think we can say 'nough said.

King Readwald.

'Cause it's so.....hard to be the king, always having to be right.
Giving orders all the time, from the morning through 'til night.
All the stresses of the job, it's a miracle I'm sane.

Queen Amiria.

And it isn't as if you moan a lot, whinge, groan and complain.

King Readwald.

I have to be the figure-head, the person they look to.

Queen Amiria.

But not for tips on fashion dear, that colour isn't you.

King Readwald.

And if everything goes wrong then I'm the one who gets the blame.

Queen Amiria.

But if everything goes right my love you're the one who gets the fame.

(All the following lines are spoken over the music).

King Readwald.

Do you know, I hadn't really thought of it like that.

Queen Amiria.

Mr Gloomy woomy as always. Try to look on the bright side.

King Redwald.

Which is?

Queen Amiria.

Well... if you do fight Ethelfred and win you get all his lands and everything.

King Redwald.

And if I lose?

Queen Amiria.

You probably won't be around to worry about it.. or me for that matter!!

King Redwald.

Thanks for that really comforting thought.

At the end of the song both the king and queen exit and the two warriors remove the throne and then assist several archaeologists who reverse the rear screens again to show Sutton Hoo. Bede enters during this scene change.

SCENE THREE - Sutton Hoo

Bede.

And so all those long years ago,
Young Edwin was in chains.
As powerful kings decide his fate.
Do these mounds hold his remains?

Well let's find out as we travel now,
Back through space and time,
To Mrs Pretty and her friends,
In 1939.

Mrs Pretty enters with Mr Redstone, Basil Brown and several archaeologists; they all carry hand trowels. Edith, Vincent and Basil move to the front and centre, while the archaeologists take up positions all around the space, as if excavating it. Two of the archaeologists place a crate in front of Edith, Vincent and Basil. It is filled with earth and finds (including rusty pieces of the Sutton Hoo helm).

Edith.

How's it going Basil? Oh I'm sorry I haven't introduced you two yet. Vincent this is Mr Basil Brown, my head archaeologist. Basil this is Vincent.

Mr Redstone.

Nice to meet you *(Basil & Vincent shake hands)*.

Mrs Pretty.

Well Mr Brown, who would have thought it. A whole ship buried in my field, it's amazing.

Mr Redstone.

But Edith *(indicating the entire site)* I haven't seen a huge ship, just lots of rusty bits of metal and some different coloured soil.

Basil Brown.

All the wood the ship was made of has rotted away over the centuries Mr Redstone. All that's left is the ship's rivets and the treasures inside.

Mr Redstone. Treasures?

Mrs Pretty. Some of those pieces of rusty metal you talked about. They're Anglo-Saxon swords and shields, there's even fine cloth and gold.

Mr Redstone. Gold!

Basil Brown. Oh yes! There's gold and all sorts in there. In fact there's a gentleman on his way from Cambridge University as we speak to confirm my findings.

Charles Phillips enters dramatically and heads straight for the crate, ignoring Edith, Vincent & Basil. Charles roots through the crate and stares at a piece of the Sutton Hoo helm.

Charles. *(Startled)* Godfathers!

Vincent. Hello, who are you?

Charles finds another piece of the helm.

Charles. Oh dear! Oh dear!

Vincent. *(To Edith)* Is he all right Edith, he looks quite pale?

Basil takes the crate away from Charles, who refuses to let go. They both tug and tug until Edith snatches it from them both.

Mrs Pretty. Do you mind! Now who on earth are you?

Charles. Charles Phillips' the name, and I've just become your head archaeologist.

Mr Redstone. *(To Basil)* Bossy isn't he?

Basil Brown. Ah well, just means I get to do more digging and less paperwork. Suits me!

Charles. *(To Edith)* It's incredible Mrs Pretty. This is the most important archaeological discovery since Tutankhamun. This ship, it's a burial; the whole mound is just one huge burial for one person.

Mrs Pretty. All these swords, shields, all this treasure for one person?

Charles. Madam, an ancient English king is buried here, and this is his treasure.

SONG 6: A King's Treasure - Mrs Pretty, Mr Redstone, Charles, Basil & archaeologists.

Through the song Edith, Vincent, Charles and Basil are joined by all the archaeologists who show off their various finds. The last finds to be shown are the pieces of the helm, held together to form the famous face part.

Such marv'lous finds buried underground,
All contained in this burial mound.
A sailing ship was buried here,
Although its outline is unclear.

This could only be a king's treasure.
A treasure buried and found.
This a great king's treasure.
Hidden for years underground.

And as his grave we uncover,
Gold and silver we discover.
Relics of an age, long ago.
He might have been a hero.

This could only be a king's treasure.
Treasure, king's treasure.
A treasure buried and found.
Treasure, king's treasure.
This, a great king's treasure.
Treasure, king's treasure.
Hidden for years underground.
Treasure, king's treasure.

Such marv'lous finds buried underground,
All contained in this burial mound.
As the ground its gems releases,
So we fit together the pieces.

This could only be a king's treasure.
Treasure, king's treasure.
A treasure buried and found.
Treasure, king's treasure.
This a great king's treasure.
Treasure, king's treasure.
Hidden for years underground, underground.
Treasure, king's treasure, underground.

At the end of the song the screens are reversed to show the Great Hall of King Readwald.

SCENE FOUR - King Redwald's Great Hall

Bede enters first and while he reads his narration, King Redwald's throne is brought onto the performance area by Redwald's warriors, who stand either side. Redwald and Queen Amiria enter. Redwald sits while the queen stands.

Bede. And so in 1939
A treasure was uncovered.
But back in Anglo-Saxon times,
Prince Edwin has discovered.....

That Ethelfrid, his enemy
Wants to see him dead.
And Redwald who said he'd help him,
Will slaughter him instead!

Warriors 1 & 2 enter with Prince Edwin and Lillam.

Warrior 1. It's that monk again, don't worry I'll get him.

Bede sees Warrior 1 and legs it. Warrior 1 runs off after Bede.

Warrior 2. *(To the audience)* He really doesn't like monks you know.

Prince Edwin. So great King Redwald, what are you going to do with me?

Lillam. *(Angrily)* My master came here in friendship and you chain him up like an animal. Is this how the great Overking of England behaves?

King Redwald. *(Shouting fiercely)* Silence!

Queen Amiria. *(Swooning)* Oh you're so masterful!

King Redwald. Erm yes, not now dear. *(Whispering loudly)* Kingy wingy is trying to be fierce!

Queen Amiria. I've spoiled it a bit for you haven't I?

King Redwald. Yes dear, now if you don't mind, where was I?

Prince Edwin. You were about to decide what to do with me sire.

King Redwald. That's it, I was wasn't I? Guards bring those two envoys here.

Lillam. Envoys from that dog Ethelfrid no doubt.

Dengas and Saul enter, flanked by some of Redwald's warriors.

Dengas. Ah! I see you have finally come to your senses Readwald.

Saul. It's about time. King Ethelfrid is looking forward to seeing Prince Edwin's head on a plaque above his fireplace.

King Readwald. *(Threateningly)* Well I'm afraid he will have a very, very long wait!

Dengas & Saul. What?

King Readwald. My wife here thinks it's dishonourable and wrong to kill a fellow nobleman just for money. Tell your King Ethelfrid that no harm will come to Prince Edwin whilst he is under my protection.

Queen Amiria And if he doesn't like it, he can lump it! *(She sticks her tongue out at the shocked envoys).*

Dengas. You will all pay for this. King Ethelfrid will kill you all and raze this kingdom to the ground.

King Readwald. Warriors, throw these two out with the rubbish!

Readwald's warriors grab the two envoys and rush them off the performance area. Prince Edwin and Lillam kneel in front of King Readwald.

Prince Edwin. Sire, how can I ever repay you for your kindness?

King Readwald. Well the first thing is to assemble all your forces. King Ethelfrid's going to be very annoyed with us.

Bede runs onto the performance space and stops panting. He starts narrating when he has enough breath.

Bede. And so the great King Readwald,
With Prince Edwin by his side,
Prepared to face their enemy,
This battle would decide.

King Ethelfrid was waiting,
His warriors tall and brave.
This day would see much bloodshed,
But Edwin's life was saved.

Bede sees Warrior 1 and runs off. Warrior 1 enters, stops panting and then exits after Bede. Everyone else then exits except for Readwald's warriors.

SCENE FIVE - The London Underground

SONG 7: The New Dawn - King Readwald, Prince Edwin, Mrs Pretty, Mr Redstone, Charles & Basil.

Half way through this song Readwald and Edwin exit as their lines are continued by Mrs Pretty, Mr Redstone, Charles and Basil as they enter, along with one or two archaeologists who carry a paste table with parts of the rusty treasure on it. At this point Readwald's warriors help to change the rear screens to show a London Underground station. They then exit.

Readwald & Edwin.

As the summer of our life,
Fades to an autumn scene.
As conflict round us swathes,
We think back to what has been.

As destruction looms before us,
As a giant spectre forms.
In its shadow are we found
We're awaiting, the new dawn.

And as hard as it may seem,
We must face what lies ahead.
We are anxious and we're tired,
But must go where we feel led.

All.

As destruction looms before us,
As a giant spectre forms.
In its shadow are we found
We're awaiting, the new dawn.

Mrs. Pretty, Mr. Redstone & Charles.

Through the coldness of the winter,
To the spring the other side.
Through the trials and tribulations,
And the hardship we will stride.

As destruction looms before us,
As a giant spectre forms.
In its shadow are we found
We're awaiting, the new dawn.

As destruction looms before us,
As a giant spectre forms.
In its shadow are we found
We're awaiting, the new dawn.
Waiting the new dawn.

There is an explosion sound cue at the end of the song.

Basil. Whoa that was close!

Mrs Pretty. I hate this. All this wonderful treasure stuck underground where no one can see it.

Charles. Well it's better than it being up there Edith. If one of those German bombs finds its target, they'll be nothing of your treasure left.

Mrs Pretty picks up a piece of the famous Sutton Hoo helmet, she looks through the eye of the mask.

Mrs Pretty. I wonder whose eyes looked through this helmet.

Charles. Oops, be careful Edith, it's taken twelve months to restore it to this state!

Mr Redstone. *(Picking up an ancient sword from the table)* All these weapons and we haven't changed a bit have we? One thousand five hundred years after this sword was made and we're still fighting one another. Madness isn't it?

Mrs Pretty. You're right Vincent, only now it's with guns, aeroplanes and bombs.

Basil. It's hard to imagine how cruel life must have been for these people.

Mrs Pretty. Oh I don't know, look at us now hiding in an underground station as London burns above us.

Basil. Yes, I know, but look at these things, swords, shields, and armour. Imagine the battles that must have taken place, the armies.

Mr Redstone. No thanks; there's enough fighting going on above us.

Mrs Pretty. If only there had been bones. We might have learned more about who was buried in my field.

Charles. The ground was too acidic, all that remained of the body was a chemical trace in the soil.

Basil. Nothing left of the king?

Mrs Pretty. Nothing left.

There is another loud explosion, which is Track 25 on the CD. Mrs Pretty, Mr Redstone, Charles and Basil duck, then exit along with the archaeologists who take the paste table with them. As they do this, the rear screens are again changed to show Sutton Hoo.

SCENE SIX - Sutton Hoo

Warriors enter led by King Readwald on one side and Prince Edwin on the other. They march quietly as a drum roll at the start of Song 8 accompanies their marching, and the words are spoken over the drum roll.

King Readwald. This is it men. King Ethelfrid's warriors are close by!

Prince Edwin. For the glory of King Readwald!

Warriors. To the glory of King Readwald!

Prince Edwin. Sire, to honour you and protect you in the coming battle, my finest craftsmen have created this for you.

A warrior enters with a beautifully made version of the Sutton Hoo helmet specially created for Readwald.

King Readwald. 'tis a thing of beauty Prince Edwin. I shall wear it with pride.

Prince Edwin. *(Shouting to his warriors)* To King Readwald and victory!

Warriors. To King Readwald and victory!

King Ethelfrid and his forces enter (Ethelfrid and his warriors can enter from behind the audience if this is practical. This unsuspected entrance will create real drama at this point in the show).

SONG 8: We Fight - The Anglo-Saxon Warriors.

During the song all the warriors battle. A way for this to be achieved effectively and safely is for the battle to be entirely in slow motion. During the end of the song King Ethelfrid is about to kill Edwin with his sword. King Readwald steps between them and is stabbed by Ethelfrid. Outraged, Prince Edwin kills Ethelfrid and helps Readwald to the floor as the battle subsides. At the end of the song only Readwald and Edwin's warriors should be left standing. They are tired and injured.

Armed and ready to fight.
Enemy is in sight.
Raise your spears men,
Quell your fears then,
Stand tall, show them your might.

Fight for honour and king.
Blood and gore is the thing.
Hand to hand men,
Watch their eyes then,
Vict'ry songs we can sing.

Battle from the heart, for your king.
Fighting for your life, for your king.
Dagger drawn and shield in hand we must win.
The ground now is stained, with blood.

Armed and ready to fight.
Enemy is in sight.
Raise your spears men,
Quell your fears then,
Stand tall, show them your might.

Fight for honour and king.
Blood and gore is the thing.
Hand to hand men,
Watch their eyes then,
Vict'ry songs we can sing.

Prince Edwin. Sire, you are mortally injured.

King Readwald. Nonsense, it looks worse than it is.

Queen Amiria runs onto the performance area.

Queen Amiria. Oh my dear husband. You are hurt.

King Readwald. It's only a scratch dear wife. *(The king staggers to his feet helped by Amiria and raises his sword)* We have defeated King Ethelfrid. Long live King Edwin.

The warriors all cheer.

Queen Amiria. Come now dear husband, you need to rest.

Queen Amiria helps the injured Readwald off the performance area. King Edwin then exits followed by the surviving warriors. As the last warrior exits, Bede enters.

Bede. And so on that day long ago,
Two kings together struck a blow.
King Ethelfrid now lay dead and slain,
Never to cause King Edwin pain.

As Bede recites the next part, Ethelfrid's warriors rise slowly and walk off as if ghosts.

Phantom warriors that day were left
In fields and ditches, families bereft.
And King Readwald too, although so brave,
His wounds would send him to his grave.

Bede exits as Mrs Pretty and Mr Redstone enter.

Mr Redstone. My word Edith, isn't it quiet now all the archaeologists have gone from your land?

Mrs Pretty. *(Depressed)* Yes it is Vincent.

Mr Redstone. And in the papers this morning it said that the Nazis are retreating through France. Isn't that wonderful?

Mrs Pretty. Yes...wonderful.

Mr Redstone. C'mon Edith, cheer up.

Mrs Pretty. Oh I'm sorry, all those young men who have died. Just like all those young warriors all those years ago. Makes you think doesn't it?

Mr Redstone. But at least our war could be over soon.

Mrs Pretty. I hope so Vincent.

Charles & Basil shout from off the performance area.

Basil & Charles. Mrs Pretty...Edith!

Mrs Pretty. *(Brightening up)* Yes gentlemen, over here.

Charles enters smiling and carrying something concealed in a cloth. Basil snatches it, Charles retrieves it then Basil grabs it again.

Charles. I'm sorry to turn up unannounced like this, but I thought you should be the first to see it.

Mr Redstone. To see what Mr Brown?

Charles again makes an attempt to grab the cloth. Basil avoids him and...

Basil. This! *(Basil unwinds the cloth to reveal the Sutton Hoo helmet restored in all its glory).*

Mrs Pretty. *(In awe)* It's beautiful!

Charles. This is a reconstruction you understand, not the real helmet. That's to be displayed in the British Museum, thanks to you.

Mr Redstone. It was very good of you to donate all the treasures to the museum Edith. I bet you could have sold it all for a lot of money.

Mrs Pretty. Well it's beautiful, everyone should get a chance to see it.

SONG 9: The Mask - Mrs Pretty, Mr Redstone, Charles & Basil.

During the song Edith, Vincent, Charles and Basil stand centrally. Towards the end of the song Anglo-Saxon warriors enter on both sides and line up. Several warriors enter carrying Readwald's burial ship, which is placed behind the four singers.

Who would have believed the treasure we'd found.
This decorative, beautiful helm.
Ornately it's marked, in gold and in silver,
It certainly can overwhelm.

Behold the Sutton Hoo mask.
This Anglo-Saxon treasure.
Behold the Sutton Hoo mask.
A sight to behold beyond measure.

The craftsmanship's fine, the marking's sublime,
With hunting motifs all around.
Its splendour is clear, designed for a king.
This wonderful treasure we found.

Behold the Sutton Hoo mask.	Behold, behold the Sutton HooMask.
This Anglo-Saxon treasure.	Behold, behold the Sutton Hoo Mask.
Behold the Sutton Hoo mask.	Behold, behold the Sutton Hoo Mask.
A sight to behold beyond measure.	A sight to behold beyond measure.

Behold the Sutton Hoo mask.	Behold, behold the Sutton Hoo Mask.
This Anglo-Saxon treasure.	Behold, behold the Sutton Hoo Mask.
Behold the Sutton Hoo mask.	Behold, behold the Sutton Hoo Mask.
A sight to behold beyond measure.	A sight to behold beyond measure.

At the end of the song Edith, Vincent, Charles and Basil exit. Basil hands the helmet to King Edwin as he enters.

King Edwin. Nine long years have passed since the great King Readwald and I defeated King Ethelfrid, and I became a king. Not only has Readwald been a great Breatwalda, but he has also been my friend.

Queen Amiria and a Lillam enter, helping a very ill Readwald. Edwin drops respectfully to his knees. Finally Readwald is helped onto the ship. His queen stays with him and Lillam joins the warriors.

Queen Amiria. There, there, my beloved, rest ready for your glorious journey to the Afterlife.

Edwin joins the queen and Readwald grasps his hand.

King Readwald. *(Coughing)* Well my boy, how's life as a king?

King Edwin. Oh very busy, and all those hard decisions.

King Readwald. Tell me about it *(he coughs violently)*.

Queen Amiria. Quiet now Weddyweddywald!

King Readwald. Yes Shuggywuppypoo. *(To King Edwin)* You've been a king for nine years now Edwin. We showed that Ethelfrid what for, didn't we?

King Edwin. We did my lord.

King Readwald. If only that Ethelfrid hadn't had such a rusty sword. *(He coughs again)*. Still *(he looks at the queen)*, still I've had an extra nine years with this gorgeous bit of stuff. What more can the King of all England ask for?

King Edwin. Sire your helmet.

King Readwald. Thank you King Edwin..... Breatwalda. King of all England.

King Edwin bows. King Readwald smiles, holds the helmet on his chest, settles back onto the ship and slips away. The queen sadly lets go of her king's hand and steps away from the ship.

SONG 10: Sailing to the Sky - All.

During the song the warriors place artefacts and food into the ship, pay their respects to their dead king and exit. Last to leave are King Edwin and Queen Amiria. King Readwald now stays in the ship until the finale.

Sailing to the sky,
To a better place, from where he lies.
Soaring up on high,
With the earth below, as the clouds fly by.

Sailing to, the sk.....y.
Sailing to, the sk.....y.

Drifting through a door,
Where there is no fear, on a far off shore.
Rising like a bird,
Leaving us behind, for another world.

Sailing to, the sk.....y.
Sailing to, the sk.....y.
Sailing to, the sk.....y.
Sailing to, the sk.....y.

Bede enters.

Bede. So now the Saxon great king slept,
His loving queen so sad, she wept.
Anglo-Saxon times slipped by,
Then many centuries more did fly.

Thieves and robbers dug the ground,
But luckily they all missed the mound.
Other burials soon were found,
But Readwald's rest stayed safe and sound.

Over time his body faded,
His wooden ship became degraded,
Leaving only wealth of treasure,
Beyond what we could ever measure.

And then one day I came along,
A monk who never did a wrong.
I wrote our history in a book,
When no one else would take a look.

I wrote about a lot of things,
Of warriors, battles and of kings.
And Readwald, well of course he's in it,
Which helped to make the pieces fit.

Oh no! not him again.....

Bede legs it as warrior 1 runs on.

Warrior 1. He's quite fast for a thousand year old monk I can tell you.

Warrior 1 runs off after Bede. Basil runs on shouting. Several of the archaeologists enter, now dressed in civilian clothing.

Basil. *(Shouting)* Vincent.... Mr Redstone!

Mr Redstone enters wearing gloves and holding a watering can.

Mr Redstone. What's wrong Basil? I was looking after Edith's rhododendron's.

Basil. Haven't you heard?

Mr Redstone. Haven't I heard what?

Basil. It's over.

Mr Redstone. What's over? Speak sense man.

Basil. The war, it's over. Germany has surrendered.

Mr Redstone. About time.

Charles Phillips enters.

Charles. Gentlemen forgive me; I had to pop over to celebrate.

Basil. You're very welcome Mr Phillips. Very welcome indeed.

Mr Redstone. It's a shame Edith's gone, she would have loved to have seen this day.

Charles. She was a very special lady.

Basil. And even though she's passed away, her legacy sits in the British Museum for us all to see.

SONG 11: Celebration - Charles, Basil, Mr. Redstone & Civilians.

As the world moves from darkness to light.
The cloak of despair has been lifted.
The whole world will be, rejoicing tonight,
As a new age, a new dawn begins.

As we celebrate peace, a feeling of oneness,
The earth now is licking its wounds.
Man, woman and child, all creeds and all colours,
With one voice for peace, and all war to cease,
Sing in hope for world unity soon.

The dark side have all been defeated.
The spectres of war have dispersed.
And all o'er the world, to light we are led,
As a new age, a new dawn begins.

As we celebrate peace, a feeling of oneness,
The earth now is licking its wounds.
Man, woman and child, all creeds and all colours,
With one voice for peace, and all war to cease,
Sing in hope for world unity soon.

As we celebrate peace, a feeling of oneness,
The earth now is licking its wounds.
Man, woman and child, all creeds and all colours,
With one voice for peace, and all war to cease,
Sing in hope for world unity soon.

Bede enters arm in arm with warrior 1.

Bede. We sing a lot, there's quite a lot of praying and the food...well you'll have to try it, it's delicious, grown by the monks themselves.

Warrior 1. Sounds great. When can I join?

Bede. Right after I've talked to these lovely people.

Bede opens his book and all the characters enter to say their lines as below.

And so that's the end of our story,
Of warriors and Anglo-Saxon life.

Queen Amiria. Of the great King Readwald of Anglia,
His plots, his intrigue's and strife.

Warrior 1. His marriage to a great queen,
Who saved the life of a prince.

King Edwin. The great Breatwalda of England,
There's been no one like him since.

Charles. But it's also a story of history,
Buried deep under the soil.

Basil. Of treasure, war and commitment,
Archaeology, science and toil.

Mr Redstone. So don't think that history's boring,
It's filled with people and passion.
And don't think that history's finished.....

King Readwald jumps up in his ship and shouts.....

King Readwald. 'Cause you never know quite what could happen!

SONG 12: Anglo-Saxons (Reprise) - All.

All the Anglo-Saxon warriors cheer waving their swords in the air. Bede runs off, collects Mrs Pretty and brings her onto the performance area to join the cast.

We are the Anglo-Saxons,
We are as tough as they come.
We will fight unto the death,
To no-one will ever succumb.

We are the Anglo-Saxons,
We are bold and we're bright.
We are farmers and tradesmen.
Our bark can be worse than our bite.

We are the Anglo-Saxons.
We are proud and we're true.
And if you try to oppose us,
The next war could be with you.

We are the Anglo-Saxons,
And as such we will fight,
For our king and for kinsmen.
In battle we will unite.

We are the Anglo-Saxons,
And as such we will fight,
For our king and for kinsmen.
In battle we will unite.
In battle we will unite.

At the end of the song the cast hold hands and bow.

THE END



Artist Anthony James has worked 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 runs workshops based on real historical subjects and he is available to run these workshops at your school, simply email him at anthony@creaturama.com telling him you have the *Read A Play in Class* package and you will be eligible for a special discount.

To book a workshop go to www.creaturama.com/workshops

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. 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 using two inch wide masking tape. Using 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 rolls 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, 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 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.

As seen on
BBC TELEVISION'S

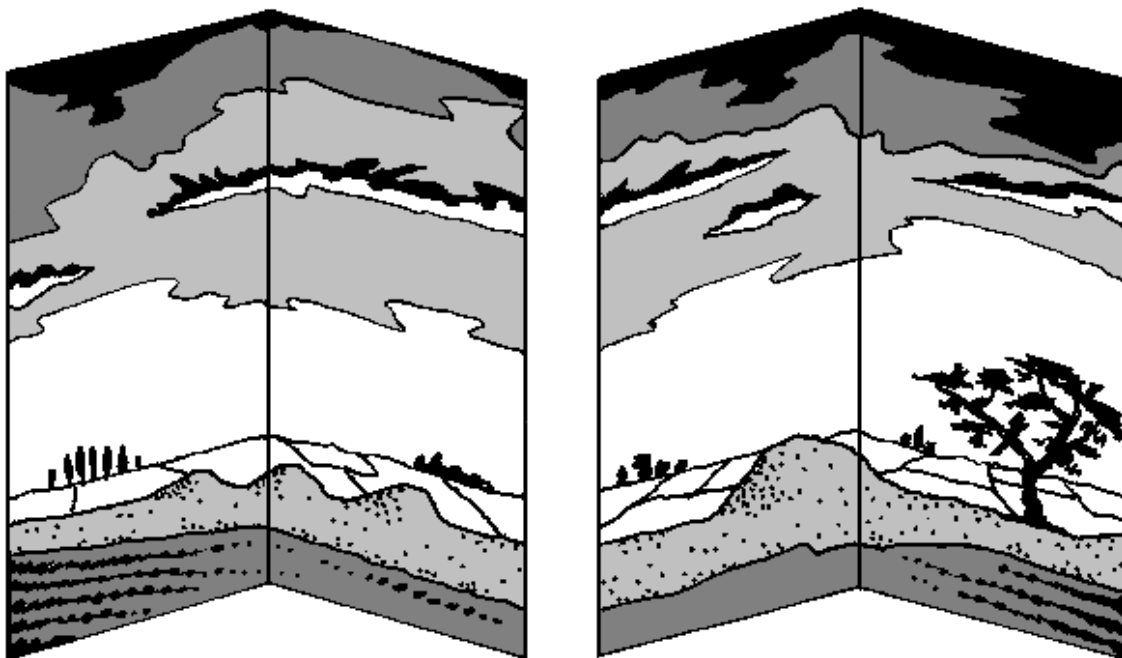
CREATURAMA ART PACK – Page 2

Scene One.	Sutton Hoo.
Scene Two.	King Readwald's Great Hall.
Scene Three.	Sutton Hoo.
Scene Four.	King Readwald's Great Hall.
Scene Five.	The London Underground.
Scene Six.	Sutton Hoo.

The scenery for '*The Saxon King*' can be constructed using large furniture boxes made out of strong, brown cardboard. To create two screens simply cut a large box down opposing corners and remove any remaining top and bottom flaps. 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 with rigidity. You can create as many screens as you wish in this fashion. Do remove any staples before use.

Sutton Hoo.

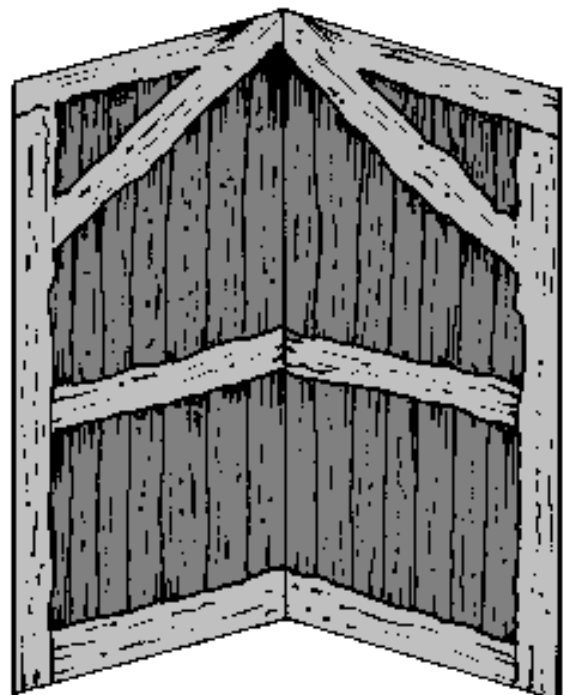
This scene is created on two screens. It should be just a typical countryside scene, however if you want to make it a bit more dramatic give it lots of grey, swirling clouds lightening at the horizon to a yellow/orange. An easy way to achieve this is to lie the screens flat and just drop small amounts of white and black paint onto the entire screen. Add less black towards the horizon and finish with a band of yellow/orange. Make the greens of trees and countryside quite dark to show off your dramatic sky. Don't forget the burial mounds.



Optional Scenery.

This scenery can be created in much the same way as the larger scenery. Only make this about knee high to avoid obscuring any of the action. It can be foliage or even dirt dug from the archaeological excavations of Charles Phillips and Mrs Pretty.

Creaturama Art Pack – Page 3



King Readwald's Great Hall

Anglo-Saxon buildings were primarily made of wood and wattle and daub. As Readwald would have had a large hall, (still undiscovered) I have designed a simple wooden background.

London Underground.

Easy this. White tiles, some posters from World War II either bought or drawn and a large red, white and black London Underground sign. The Underground sign illustrated is that from the 1940s. Today's Underground sign is red, white and blue.



Creaturama Art Pack – Page 4

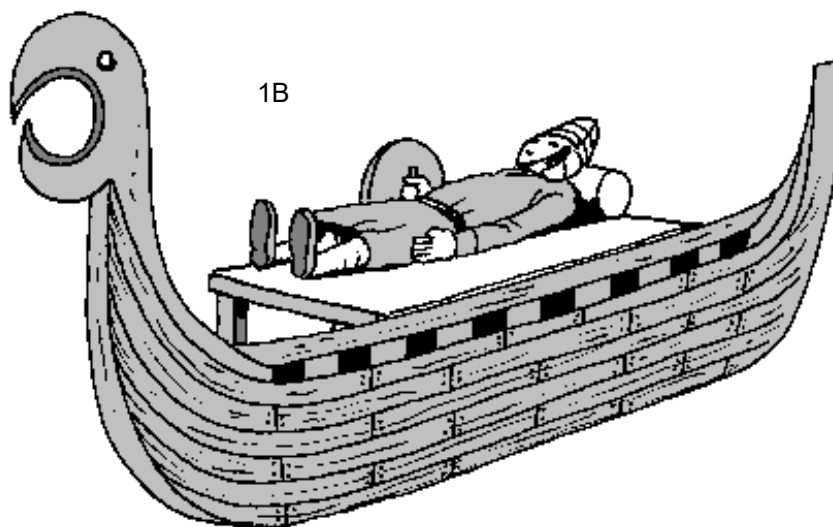
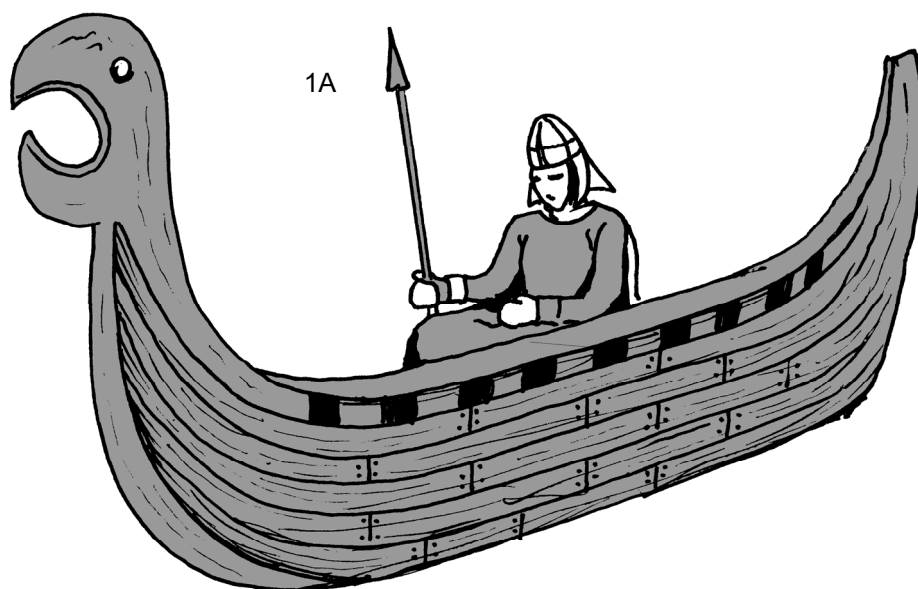
The Burial Ship.

This large prop is really dependent on what you have available in the school to use. A large table is fine but could be too high. Old staging is good but again it must be remembered that the children will have to carry this set piece on to the performance area so whatever you choose to use must not be too heavy. A medium sized coffee table would be great.

Ideally, whatever you choose should show off the dead king and not hide him from the audience.

Again, construction is dependent on what you have but I have attempted here to propose several approaches.

1. The simplest way is to have the children paint a large cut out of the ship, which can then be attached to a table. This can be side on or front on depending on your preference. The table could be upside down or the correct way up. If upside down your king could be sitting inside it on a chair (fig 1A). If the correct way up, he could be lying on it (fig 1B). Attach the cut out with tape and staples or drawing pins [*Tape on its own may not be strong enough*].

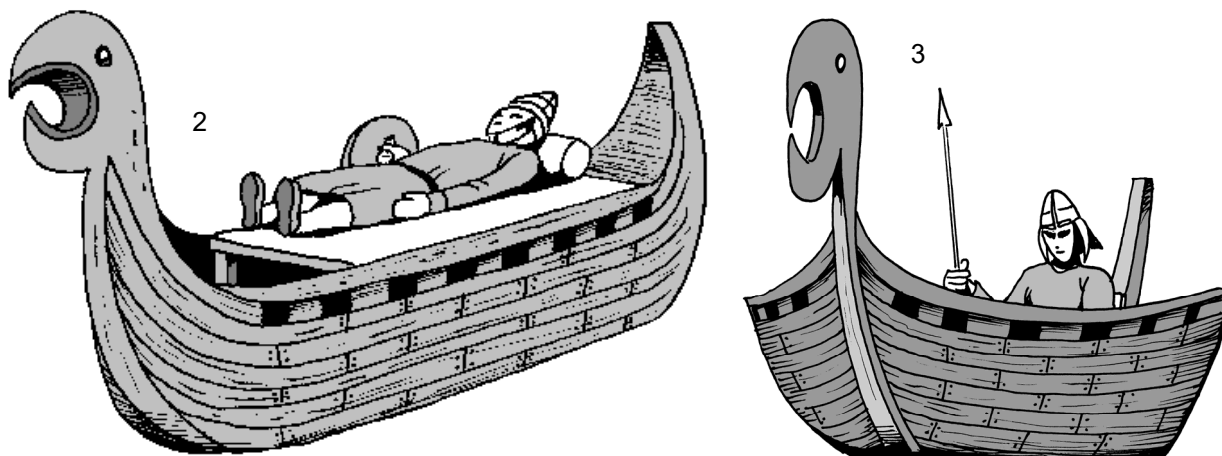


Creaturama Art Pack – Page 5

The Burial Ship.– Other Options

2. Another way is to create two cut outs, one for the front and back. This is easily the most effective as the ship will become three-dimensional. The bow and stern can then be pulled in towards one another, fastened with tape and filled in with the appropriately shaped cardboard.

3. Alternatively you can create the bow of the ship. If this is slightly to one side you will be able to see the king. Attach the stern to the rear legs of the table or to the back of the king's chair, depending on what you decide to use, creating a 3D ship.



4. Another option is to have the Anglo-Saxon warriors create the shape of a ship from chairs. These can have card attached or decorative shields (*This is artistic licence as there is no evidence that the Sutton Hoo ship had shields attached to it....but it would look great*).

A Saxon Helmet.

Saxon armour was rare and expensive so only very rich nobles or chieftains could afford helmets.

1. Cut out a long strip of cereal box card and measure until it fits around the head creating a simple crown. Fix with a strip of masking tape ensuring the laminated side is facing inwards.

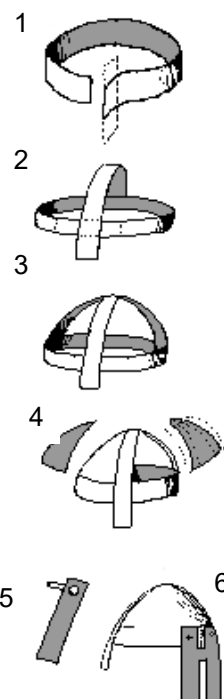
2. With another strip create a curved bridge from the back to the front of the crown shape overlapping at the front to create a nose guard.

3. Create a bridge from one side of the crown to the other side with another strip of card.

4. Cut out four triangles of card roughly the same size as in the four holes. Using masking tape fill in the four holes.

5. Cut out some smaller strips of card and make a small hole with the point of a pair of scissors. Press through a paper fastener.

6. Attach the strips of card to the back of the helmet with the paper fasteners at regular intervals creating a neck guard.



Creaturama Art Pack – Page 6

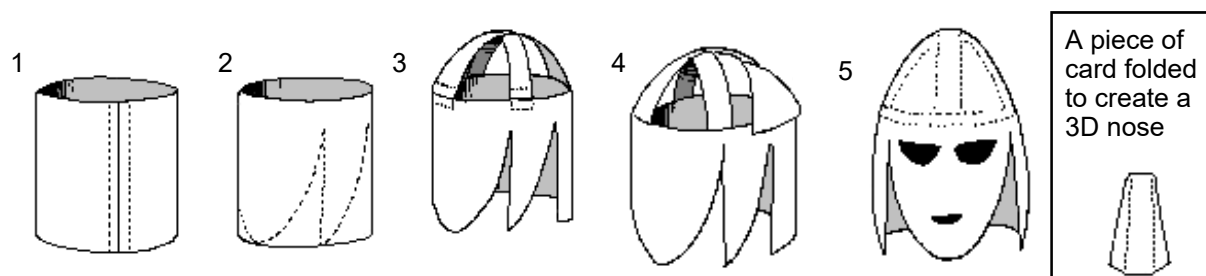
The Sutton Hoo Helmet.

The star of the show. A surprisingly simple thing to make, much of its success depends on its final decoration rather than its structural accuracy.

1. The first thing to do is to cut a cereal box down one of its sides, then cut off all the top and bottom flaps until you are left with a piece of blank card. Make sure the laminated side is now turned inwards. Once you have this, create a cylinder that will fit around the young actor's head. If your box is too small, add a flap or two that you have already cut off to fill in any gap.

2. With the cylinder made you will now need to cut out the shape of the helmet's mask, cheek protectors and back piece as in the illustration.

3. With the shapes cut it's now time to create the helmet's domed top. Cut two long strips of cereal or any thin card and create two arches over the top of your cylinder. Attach to the front, back and both sides. You can play around with the length of these strips to get the right sized dome. Try not to overlap too much cardboard or you may have trouble cutting out the eyes later on.

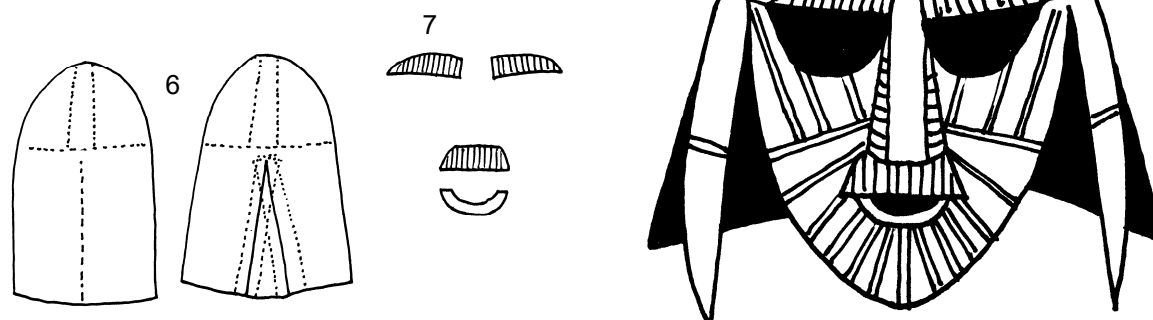


4. With the two strips fixed, create the dome by filling in the remaining four triangular gaps with approximately shaped pieces of thin card. Start big and cut down until they are a good fit. Bend with your fingers and attach them with masking tape. Hold the inside of the dome as you stick them into position.

5. With the majority of the shapes created, now cut out two eyes and a mouth. (*You can do the nose too if you wish*).

6. Now cut a straight line up the middle of the back of your mask and insert a long triangular piece of card. This will force the two side halves of your mask apart, creating a much more authentic shape.

7. Use corrugated card to create the eyebrows and moustache of the mask. These can be glued on. Attach a nose created out of a shaped piece of card folded twice as illustrated with masking tape. String dipped in PVA can create the piping which creates the Sutton Hoo helmet's distinctive look. There are very subtle decorations on the real helmet, which you can draw on with a dark grey or black permanent marker after you have painted or sprayed the helmet silver and the eyebrows, nose and moustache gold.



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The Saxon King

The Story of Sutton Hoo

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