

Mini Musical

Warrior Queen The Romans in Britannia

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Music: Tim J Spencer**



EDUCATIONAL MUSICALS

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Music & Lyrics by Tim Spencer.
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Trafalgar - Napoleon's Navy
Trafalgar – Nelson's Navy
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1066 – William's Army
1066 – Harold's Army

The Warrior Queen (Parent Musical) Bibliography.

Dorling Kindersley Eyewitness Guides, "Ancient Rome". by Simon James.
Hamlyn See Through History. "The Celts", Hazel Mary Martell.
York Museum.
Assorted Internet sites

Videoring productions

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The Warrior Queen

The Romans in Britannia

Assembly Pack

The Romans in Britannia is a performance piece taken from the parent musical ***The Warrior Queen*** 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 Packs 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. Narrators outline most of the story, while several young character actors perform the show. Three songs taken from the larger parent musical complete the pack. These songs can be learned by the small cast or larger groups.

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

Characters.

***Total Characters, 2 main parts, 5 Roman legionnaires (flexible).
5 Celtic warriors (numbers are flexible).***

Tacitus - (Narrator 1) -	A slightly biased Roman historian.
Mulch -	A Celtic warrior.
Roman Legionnaires -	Roman soldiers.
Celtic Warriors -	Celtic men and women.

Songs.

1. Glorious Empire -	The Roman legionnaires.
2. The Celtic People -	The Celts.
3. Trained For War -	The Roman legionnaires.

Fact Sheet

The Romans.

According to legend the great Roman Empire was founded in 753 B.C. by Romulus and Remus, two brothers and the sons of the Roman war god Mars. Rome itself was built on seven hills around the river Tiber. Early kings were eventually overthrown and the state became a Republic, ruled by two consuls who were elected each year from the Senate. In 260 B.C. Rome went to war with the Carthage Trading Empire in North Africa. A century of conflict followed, but on its conclusion Rome had secured new lands and had emerged as the strongest power in the Mediterranean.

This stable situation was short-lived as Rome expanded quickly and its Republic strained under the pressure. The waning Greek civilisation was effortlessly merged with the new dynamic Roman Empire, but at its centre the Republic descended into chaos as various generals in the Senate fought for sole power. During the last days of the Republic, a warring general called Julius Caesar managed to gain control and ruled Rome as a dictator. His own Senate eventually assassinated him.

Julius Caesar's adopted son Octavian (later called Augustus) 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 fact he was really the first Emperor of Rome and passed the throne on to his son, Tiberius, on his death. Emperors ruled Rome for the next 400 years.

Rome's expansion across the world was very successful, mostly due to its efficient and well trained armies. A legion, as they were called, consisted of over 5000 foot soldiers. A Roman soldier was called a legionary and was usually a volunteer. To be in the Roman army was a secure and well paid career and legionnaires were tough and well disciplined. Emperors treated their armies well, as the army could turn on the emperor themselves if mistreated. Officers were known as Centurions and wore large crests on their helmets so their men, during a battle, could see them.

The Romans In Britain.

In 55–54 B.C. Julius Caesar invaded Britain but his incursion was more a publicity stunt than a valid invasion. It wasn't until around 43 B.C. that Rome really turned its attention to the island it called Britannia. Many of the Celtic tribes capitulated quickly to the well equipped and trained Roman invaders. A revolt led by Queen Boudica was the only real threat that the invaders faced and her revolt was eventually crushed. However, her success forced the Romans to respect the native British people. Roman rule now began a cultural, rather than a purely military, occupation. The Romans and Britains now worked together in a much more harmonious existence. Soon thriving towns were joined together by a network of long, straight roads making trade and travel much easier. The Romans introduced reading and writing as well as new foods. For the next 300 years Rome ruled Britain, but this time was a very peaceful part of British history, and with Roman rule came Christianity and a new spiritual direction for the indigenous peoples.

The Warrior Queen

The Romans in Britannia

The Story.

The Roman historian Tacitus, tries to inform the audience about his glorious Roman Empire. Unfortunately the Celtic warrior Mulch, turns up to ensure a balanced view of how the superior Roman army subjugated the Celts. At the end of the piece, both sides agree that the Roman invasion ended in a new era of peace for Great Britain.

The Romans in Britannia is a fictional story accurately based on the historical facts known about the Romans and Celtic tribes. Created specifically for children this is a musical that allows children to learn through song and drama about both cultures. The show is accompanied by a musical score of three memorable songs.

The Romans in Britannia and ***Boudica and the Romans*** are two short performance pieces based on and using music from the larger musical ***The Warrior Queen***, a fictional account based on the revolt led against the Roman occupational forces by the Celtic Queen Boudica in Britain in 60 A.D. Much of what is known about this revolt comes from historical accounts recorded by the Roman historian Tacitus. ***The Romans in Britannia*** provides an insight into the worlds of both the Celtic natives and the Roman invaders and chronicles the clash of two very different cultures.

Performance Notes.

This show has been constructed so that no one character has more than five consecutive lines. The characters of Tacitus and Mulch are used as narrators and much of their dialogue is designed to be written on a prop wax tablet.

The Romans in Britannia and ***Boudica and the Romans*** have 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 Romans in Britannia***.

The Warrior Queen

The Romans in Britannia

A legion of Roman soldiers march onto the performance space and come to attention. The soldiers are carrying swords and shields.

SONG 1: Glorious Empire - The Roman Legionnaires.

On with steel and the sound of drums,
As the noise from the trumpeters play.
On with pride in your heart and lungs,
You prepare to die each day.
We are brave and so fearless,
Romans march for the soul.
Ever farther and onward,
Ever expanding our world.

Sing and sing loud,
Sing and be proud,
Glorious Empire is spreading wide,
Fighting the battles with pride.
Sing and sing loud,
Sing and be proud,
Glorious Empire will live always,
Those who will fear us will hide.

Europe is just the starting point
Of our long and most glorious reign.
Ever marching forward
With such a fear about our name.
Romans always the victors,
No-one stands in our way.
Not for long if they try to,
Answer is always the same.

Sing and sing loud,
Sing and be proud,
Glorious Empire is spreading wide,
Fighting the battles with pride.
Sing and sing loud,
Sing and be proud,
Glorious Empire will live always,
Those who will fear us will hide.

At the end of the song the soldiers exit and the Roman historian Tacitus enters, taking up a central position and reading from a wax tablet.

Tacitus. Hello citizens, my name is Tacitus and I'm a Roman historian. I wrote about the Romans in this cold, damp island that we named Britannia.

Mulch enters.

Tacitus. So I'm the very person to tell you the story of how the glorious Roman Empire *(he sniffs the air)*....defeated the savage Britains called the Celts *(he sniffs again making a face)*.

Tacitus is about to continue when he is interrupted by the Celt Mulch, who is now looking over his shoulder at his tablet. Tacitus holds his nose trying to waft away the very natural smell of the Celt.

Mulch. Bit biased that ain't it. I thought historians were supposed to be unbiased.

Tacitus. *(Still holding his nose)* How dare you. This is a true account of how the Romans invaded and civilised this island.

Mulch. Mmm... yes, but I noticed you were leaving out some important bits. Why don't you start at the beginning and I'll keep an eye on things, make sure the audience gets the Celtic side of the story too.

Tacitus. Er...yes...great...alright then, but could you stand over there?

Mulch. No problem mate.

Tacitus. *(Letting go of his nose)* Now where was I?

Mulch. *(Calling sarcastically)* I wouldn't be surprised if it wasn't something to do with the glorious Roman Empire.

Tacitus. Oh yes, Julius Caesar, Emperor of the glorious Roman Empire, invaded Britannia in 43 B.C. The people here then were savages and barbarians...

Several Celts enter.

Mulch. Here, who are you calling savages? The Celts were a noble, civilised people. We were doing fine before you got here you know.

Celt 1. We were good farmers.

Celt 2. We built wonderful roundhouses.

Celt 3. We were very hairy...

The other Celts look at Celt 3 in disappointment.

Celt 3. Oh...all right...erm...we wore blue woad to frighten our enemies.

The other Celts nod approvingly.

Celt 4. We were fierce and very brave.

SONG 2: The Celtic People - The Celts.

During the song the Celts dance around energetically.

Oh the Celtic people are fearless,
And the Celtic people are free,
So the Celtic people love dancing,
Through the land we're sowing the seeds.

On the land we live as good farmers,
And we build the houses to live,
And the tribes all hold their advantage,
Of a tribe who's willing to care.

Then the Romans entered the country,
Taking land that rightly was ours,
And now we live waiting to show them,
That we can settle the score.

Tacitus. Ah well yes... but you never had a chance to settle any scores. We Romans were too powerful.

Celt 1. You never defeated the Scottish people. Your Emperor, Hadrian, had to build a wall to keep them in.

Celt 1. ...And Queen Boudica nearly defeated you Romans.

Celt 2. Her army nearly destroyed your invasion in 61 B.C.

Tacitus. Well...yes she did have us worried there for a while.

Mulch. Worried, she gave you Romans a real shock. A savage nearly bringing the Roman Empire to its knees.

Two Roman soldiers enter. As they do the Celts look a little worried and shuffle about nervously.

Tacitus. Yes, well *(reading again)* Queen Boudica's revolt against the Roman Empire failed. Our highly trained Roman soldiers defeated her warriors.

Soldier 1. Hello, hello, hello what's all this then?

Tacitus. I was just explaining to my friends here about how well trained Roman soldiers are.

Soldier 2. *(Proudly)* Well trained? We are the best soldiers in the world.

Soldier 1. We are well paid and we have some of the best fighting equipment ever invented.

The remaining Roman soldiers enter.

Soldier 2. Come on lads; let's tell 'em about it.

SONG 3: Trained For War - The Roman Legionnaires.

Tacitus, Mulch and the Celts move to the rear of the performance space as the Roman soldiers show off in a choreographed training sequence. At the end of the song the soldiers line up behind Tacitus, Mulch and the Celts as they move forward.

Trained, trained for war,
Learning to fight for the Empire.
We know the score,
That the Romans are king's of life's grand fire.
Tactics, technology, training,
Things you must learn for this trade.
Trained, trained for war,
Romans the best soldiers made.

Trained, trained for war,
Learning to fight for the Empire.
We know the score,
That the Romans are king's of life's grand fire.
Tactics, technology, training,
Things you must learn for this trade.
Trained, trained for war,
Romans the best soldiers made.

(Instrumental verse)

Trained, trained for war,
Learning to fight for the Empire.
We know the score,
That the Romans are king's of life's grand fire.
Tactics, technology, training,
Things you must learn for this trade.
Trained, trained for war,
Romans the best soldiers made.

Mulch leans over and Tacitus lets Mulch read from his tablet.

Mulch. But after Queen Boudica's revolt, a new respect and friendship developed between the Roman and Celtic people. For the next three hundred years Britannia was at peace.

Tacitus. Phew *(holding his nose and addressing Mulch)*.... I think you need to use one of our Roman baths.

Mulch. Ah well, you see, that's why we let you win. You brought us wine, roads, plumbing and those wonderful public baths.

Soldier 1. ...And what did you give us in return?

All the Celts together.

Celts. The great British weather!

Tacitus. ...And so our story ends, with Romans and Britains working together to create a great country, Great Britain.

Mulch and Tacitus shake each other's hands, as do the Celts and Romans, before they all turn and bow.

THE END

ASSEMBLY ART PACK

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



CREATURAMA UNIVERSE

The Work of Artist Anthony James

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

WARNING.

All scissors are dangerous, even if plastic. Make children aware of this. Check collected junk for such items as glass and metal tins. 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 really 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.

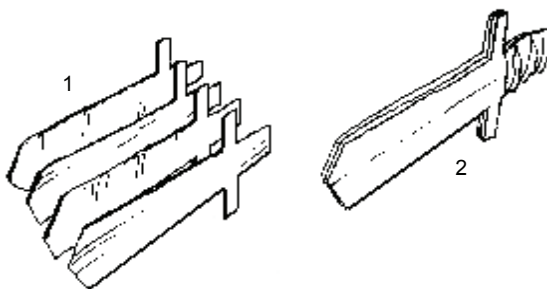
The biggest hurdle in three-dimensional model making is a misconception that it is a complex or unattainable skill. The trick is in making items stick together properly and, after some initial practice, you will realise just how easy this is.

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.



Celtic and Roman Swords.

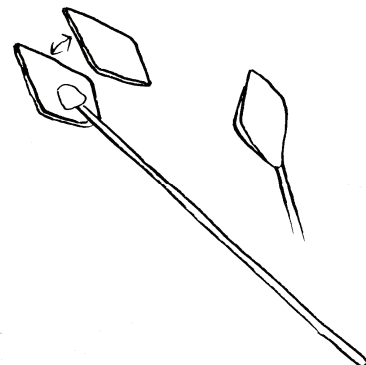
Swords sound easy to make but good prop swords should not bend. Here's a few tips to make cardboard swords stronger. Cut out four sword shapes, two with the inner corrugation running from top to bottom, two with the inner corrugation running from side to side. Stick these all together as in the illustration. You can finish by wrapping tape (*badly*) around the hilt. Badly wrapping the tape will create a grip area.

A Celtic Spear.

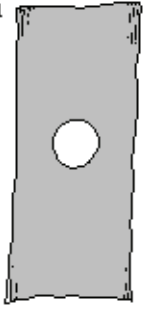
A spear can be created very simply from a thick bamboo cane and two pieces of brown box cardboard cut into diamonds.

Stick together the two cardboard shapes at the edges with masking tape or silver gaffer tape over the top of the cane.

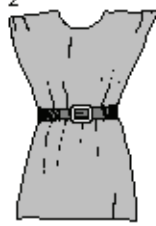
A small piece of tape can then be added at the blade's base to ensure it stays in position.



1



2



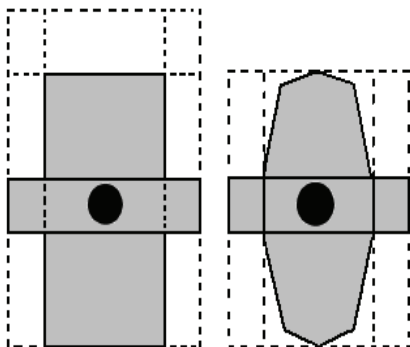
Roman and Celtic Costumes.

For both a large rectangle of Calico, (*Usually cheap and painted or dyed easily*) or a large piece of scrap material can be used. Cut a hole in the middle for the child's head. This hole will be roughly the size of one and a half of the child's hands in width. Pull the material over the head and fix in the middle with a belt.

If the costume is an undergarment for a Roman legionnaire, the material should be red and the tunic should be slightly long as the Roman soldiers did not wear trousers. Use red or black shorts.

Roman 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. Now cut out a shape, as in the illustration to create a roman neck guard and cheek protectors.
7. If one of your legionnaires wants to be an officer (Centurion) they can use a red piece of A3 paper and make it into a fan, again as per the illustration. Fold this centrally and attach to itself with a small piece of transparent sticky tape. Attach onto the top of a standard Roman helmet to create the Centurion's crest.



Roman Breastplate.

A breastplate is created by using a large piece of cardboard, or a flat cardboard box, with its internal corrugation running from side to side. A hole is cut in its centre for a child's head to fit through. Try to cut this hole too small first, this will allow you to enlarge it until it is the right size. Once this is done the cardboard can be folded and cut to create the right shape. Paint grey or cover with silver acrylic spray.

Roman Tablet.

Use a small piece of thick card to create the wax tablet used by Tacitus the Roman historian. Another piece can be cut into a frame shape and attached with folded over tape or glue. This frame and the back of the tablet can be painted like wood. The wax should be yellow.



1. GLORIOUS EMPIRE

(The Roman Legionnaires)

$\text{♩} = 100$

Heavy and driving

From the Musical "The Warrior Queen"
Music & Lyrics by Tim J. Spencer

Voice

Piano

f

7

Voice

Pno

12

Voice

Pno

1. On with steel and the sound of drums as the noise from the trum - pe - ters play.
2. Eu - rope is just the star - ting point of our long and most glo - ri - ous reign.

1. Glorious Empire

16

Voice

On with pride in your heart and lungs you pre - pare to die each day.
E - ver mar - ching for - ward with such a fear a - bout our name.

Pno

20

Voice

We are brave and so fear - less Ro - mans march for the soul E - ver far - ther and
Ro - mans al - ways the vic - tors No - one stands in our way Not for long if they

Pno

25

Voice

on - ward E - ver ex - pan - ding our world. Sing and sing loud
try to An - swer is al - ways the same.

Pno

1. Glorious Empire

3

30

Voice

Sing and be proud Glo - ri - ous Em - pire is sprea - ding wide Figh - ting the ba - tles with

Pno

35

Voice

pride. Sing and sing loud sing and be proud Glo - ri - ous Em - pire will

Pno

41

Voice

live al - ways Those who will fear us will hide.

Pno

46

Voice

Pno

f

50

Voice

Pno

The musical score for 'The Rose Tree' is presented in a two-staff format. The top staff is for the Voice, and the bottom staff is for the Piano (Pno). The key signature is B-flat major (two flats), and the time signature is 4/4. The score begins with a measure number of 50. The Voice part consists of five measures of whole rests. The Piano part consists of five measures of accompaniment. The first measure of the Piano part features a right-hand melody of eighth notes (G4, A4, Bb4, A4, G4) and a left-hand accompaniment of eighth notes (F3, E3, D3, C3). The second measure of the Piano part features a right-hand melody of eighth notes (G4, A4, Bb4, A4, G4) and a left-hand accompaniment of eighth notes (F3, E3, D3, C3). The third measure of the Piano part features a right-hand melody of eighth notes (G4, A4, Bb4, A4, G4) and a left-hand accompaniment of eighth notes (F3, E3, D3, C3). The fourth measure of the Piano part features a right-hand melody of eighth notes (G4, A4, Bb4, A4, G4) and a left-hand accompaniment of eighth notes (F3, E3, D3, C3). The fifth measure of the Piano part features a right-hand melody of eighth notes (G4, A4, Bb4, A4, G4) and a left-hand accompaniment of eighth notes (F3, E3, D3, C3).

2. THE CELTIC PEOPLE

(The Celts)

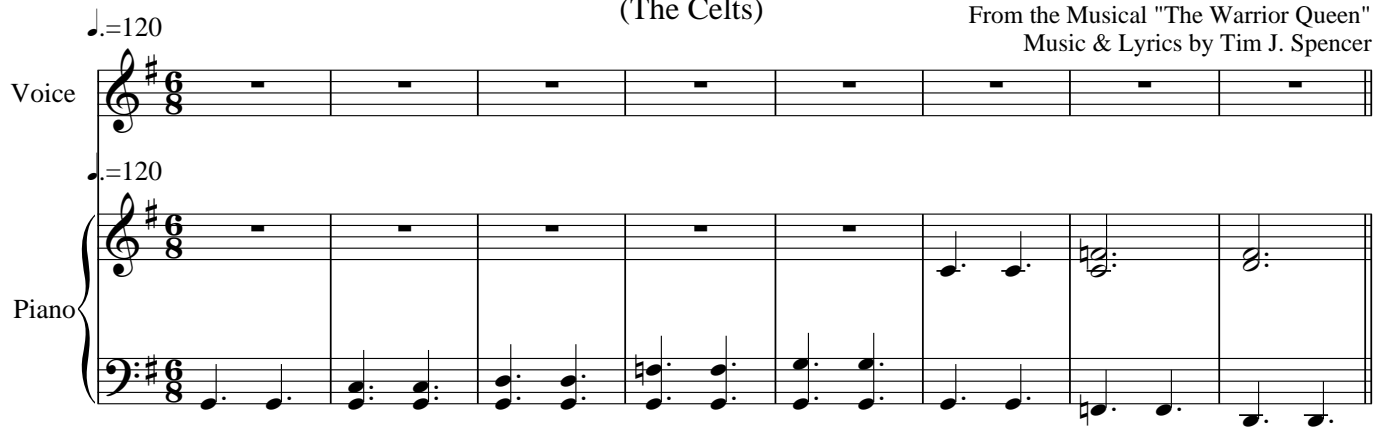
From the Musical "The Warrior Queen"
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♩.=120

Voice

Piano

♩.=120



9

Voice

Pno



15

Voice

Pno



21

Voice

Pno

The Celts

1. Oh the
2. On the



2. The Celtic People

27

Voice

Cel - tic peo - ple are fear - less And the Cel - tic peo - ple are
land we live as good far - mers and we build the hou - ses to

Pno

33

Voice

free So the Cel - tic peo - ple love dan - cing
live And the tribes all hold their ad - van - tage

Pno

38

Voice

Through the land we're sow - ing the seeds.
Of a tribe who's will - ing to care.

Pno

43

Voice

Pno

2. The Celtic People

3

49

Voice

Pno

55

Voice

Pno

61

Voice

Pno

67

Voice

Pno

Then the Ro - mans en - tered the coun - try ta - king land that

2. The Celtic People

73

Voice

right - ly___ was ours_____ And now we live wai - ting to

Pno

78

Voice

show them_____ that___ we can se - ttle___ the score.

Pno

84

Voice

Pno

90

Voice

Pno

2. The Celtic People

5

96

Voice

Pno

Measures 96-100: The voice part consists of five whole rests. The piano accompaniment features a continuous eighth-note melody in the right hand and a dotted half-note bass line in the left hand, both in B-flat major.

101

Voice

Pno

Measures 101-103: The voice part consists of three whole rests. The piano accompaniment continues with the same eighth-note melody and dotted half-note bass line pattern.

104

Voice

Pno

Measures 104-107: The voice part consists of four whole rests. The piano accompaniment continues with the eighth-note melody, but the bass line changes in measure 104 to a dotted half-note pattern. The piece concludes with a final chord in measure 107.

3. TRAINED FOR WAR

(The Roman Legionnaires)

From the Musical "The Warrior Queen"
Music & Lyrics by Tim J. Spencer

♩=120

Voice

Keyboard

5

Voice

Keyboard

9

Voice

Keyboard

13

Voice

Keyboard

All Trained trained for war Lear - ning to fight for the Em - pire.

We know the score That the Ro - mans are kings of life's grand fire.

The musical score is written for voice and keyboard in 4/4 time with a tempo of 120 beats per minute. The key signature has one flat (B-flat). The score is divided into four systems, each with a measure number (1, 5, 9, 13) at the beginning. The voice part is on a single staff, and the keyboard part is on a grand staff (treble and bass clefs). The keyboard part features a complex accompaniment with triplets and sixteenth notes. The lyrics are: 'All Trained trained for war Lear - ning to fight for the Em - pire.' and 'We know the score That the Ro - mans are kings of life's grand fire.'

3. Trained for War

2

17

Voice

Ta - ctics, tec - hno — lo - gy, trai - ning Things you must learn for this trade

Keybd

21

Voice

Trained — trained for war Ro - mans the best sol - diers made.

Keybd

25

Voice

Keybd

30

Voice

Keybd

3. Trained for War

3

35

Voice

Keybd

40

Voice

Keybd

Trained trained for war Learning to fight for the

44

Voice

Keybd

Em - pire. We know the score that the Romans are kings of life's

48

Voice

Keybd

grand fire. Ta - ctics, tec - hno lo - gy, trai - ning

3. Trained for War

4

51

Voice

Things you must learn for this trade. Trained trained for

Keybd

54

Voice

war Romans the best soldiers made.

Keybd

58

Voice

Keybd

62

Voice

Keybd

3. Trained for War

5

64

Voice

Keybd

The musical score for '3. Trained for War' begins at measure 64. The Voice part is represented by a single staff with three measures of whole rests. The Keyboard (Keybd) part is written for a grand staff (treble and bass clefs). The right hand of the keyboard part plays a series of triplets of eighth notes, while the left hand plays a steady eighth-note bass line. The piece concludes with a double bar line at the end of the third measure.

Potty Pantos

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

Look out for our 50 Minute Musicals with 12 original songs
all linked to history subjects

The Gunpowder Plot - *Remember, Remember the 5th of November*

Monster of the Maze - *The Story of Theseus and the Minotaur*

Happy Christmas Tommy - *The Christmas Miracle of 1914*

Perfect Pirates - *The Story of Anne Bonny and Mary Read*

The Dream Catcher - *The Plains Indians of North America*

The Victorian Historian - *A Journey to Victorian Britain*

The Ship of Dreams - *The Voyage of the RMS Titanic*

The Ancient Olympics - *The Legend of Callipateira*

The Three Musketeers - *The Queen's Diamonds*

The Spanish Armada - *The Invasion of England*

The Golden City - *The Lost Empire of the Aztecs*

The Warrior Queen - *Boudica and The Romans*

Valley of the Kings - *The Power of the Sun God*

Christopher Columbus - *The World is Round*

The Lucky Viking - *The Discovery of America*

The Boy King - *The Legend of Tutankhamun*

Daedalus & Icarus - *Their Flight to Freedom*

The Saxon King - *The Story of Sutton Hoo*

The Magic Tree - *A Story for Christmas*

Saint Nicholas - *The Real Santa Claus*

The Star Child - *The Christmas Story*

Battle of Britain - *A Story of the Few*

The Trojan Horse - *The Fall of Troy*

Henry VIII - *The Break with Rome*

Athens - *The Birth of Democracy*

Trafalgar - *Nelson's Finest Hour*

Gettysburg - *Brothers at War*

1066 - *The Battle of Hastings*

Pompeii - *The Rain of Fire*

CHRISTMAS SHOWS

Happy Christmas Tommy – *The Miracle of 1914*

Saint Nicholas – *The Real Santa Claus*

The Magic Tree – *A Story for Christmas*

The Star Child – *The Christmas Story*

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



The Warrior Queen

The Romans in Britannia

Assembly Pack

The Romans in Britannia is a performance piece taken from the parent musical of *The Warrior Queen*, which is one of a large range of full scale educational musicals developed to complement the UK, KS 2 National Curriculum, covering historical and science based subjects.

The Roman historian Tacitus, tries to inform the audience about his glorious Roman Empire. Unfortunately the Celtic warrior Mulch, turns up to ensure a balanced view of how the superior Roman army subjugated the Celts. At the end of the piece, both sides agree that the Roman invasion ended in a new era of peace for Great Britain.

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