

The Gunpowder Plot

Remember, Remember the 5th of November



Written by Daniel Dalton
Music by Katherine Brookes

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2000 Written by Anthony James
Music & Lyrics by Tim Spencer and Anthony James
Illustrations by Anthony James

THIRD EDITION 2003

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ISBN: 978-1-905123-09-4

Published by Educational Musicals Limited,

www.educationalmusicals.co.uk

Tel: 01926 855920

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The Gunpowder Plot Bibliography.

*"The Illustrated History of Britain" by Sir George Clark.
Octopus Books Limited.*

*"History of the World"
Dorling Kindersley Limited.*

Various internet sites.

Videoing productions.

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



Fact Sheets

THE GUNPOWDER PLOT

WRITTEN BY DANIEL DALTON
MUSIC BY KATHERINE BROOKES

**FACT
SHEET
1**



THE PLOT

The gunpowder plot was a desperate attempt to restore Catholic religion to England.

Catholics had suffered greatly under the rule of Queen Elizabeth I. She passed acts that confiscated all lands and rights of those who didn't attend Anglican services, and made it possible for them to have all their goods confiscated.

Elizabeth died in 1603 and Catholics in England hoped that her successor, James I, would have a more tolerant attitude to their religion. He did not, and Catholics were subject to persecution. Several laws were passed which antagonized them. They were not allowed to travel more than five miles from their homes, and were still fined if they didn't attend Protestant, Church of England services. The introduction of a bill in Parliament on April 24 1604 classified all Catholics as excommunicates something that Elizabeth had rejected as too severe. This law treated Catholics as enemies of the state and in effect made them outlaws. There were also a number of Catholic executions in autumn 1604. It is also likely that English Catholics were linked with foreign Catholic states that wanted to defeat Protestant England. The plotters, along with a proportion of the Catholic population in England, wanted a counter reformation that would reinstall Catholicism as the state religion. They hoped that if the plot was successful, and the king and parliament could be destroyed, this would be the spark for a revolt that would see the victory of Catholicism. They would then install the Pope as the supreme authority, at the expense of the monarchy.

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THE GUNPOWDER PLOT

The plan itself was fairly simple. The conspirators would attempt to blow up the House of Lords during the state opening of Parliament. On this day, the king, the Lords and the Commons would all be in the Lords chamber. Initially they planned to rent a house near to the House of Lords, and dig a tunnel under it where gunpowder could be planted. The plotters met and pledged an oath of allegiance on May 13th 1604 in, as Guy Fawkes described, **"a house in the field behind the St. Clement Inn".**

The oath the men took was as follows:

"You shall swear by the blessed Trinity, and by the Sacrament you now propose to receive, never to disclose directly or indirectly, by word or circumstance, the matter that shall be proposed to you to keep secret, nor desist from the execution thereof until the rest shall give you leave."

Thomas Percy rented a house close to Parliament. A tunnel was constructed, and by Christmas Eve 1604 it had reached the wall of Parliament. Originally, parliament was due to open on the 7th February 1605, but then King James put it back until September 29th and the plan changed!



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In March 1605, the conspirators discovered that there was a cellar directly under the House of Lords. Originally, it had been a kitchen for the palace but from 1605 it had been rented out for coal storage to a woman named Ellen Bright. She was, however, moving out, so Thomas Percy made enquiries and rented the cellar.

They placed the gunpowder in the cellar and waited for the opening of Parliament, which was put back again until the 3rd October and then to the 5th November.

After the explosion and a successful revolt from the nation's Catholics, the plotters planned the royal succession. Prince Henry would be the direct successor to the king, but he would be in Parliament and so would die in the explosion.

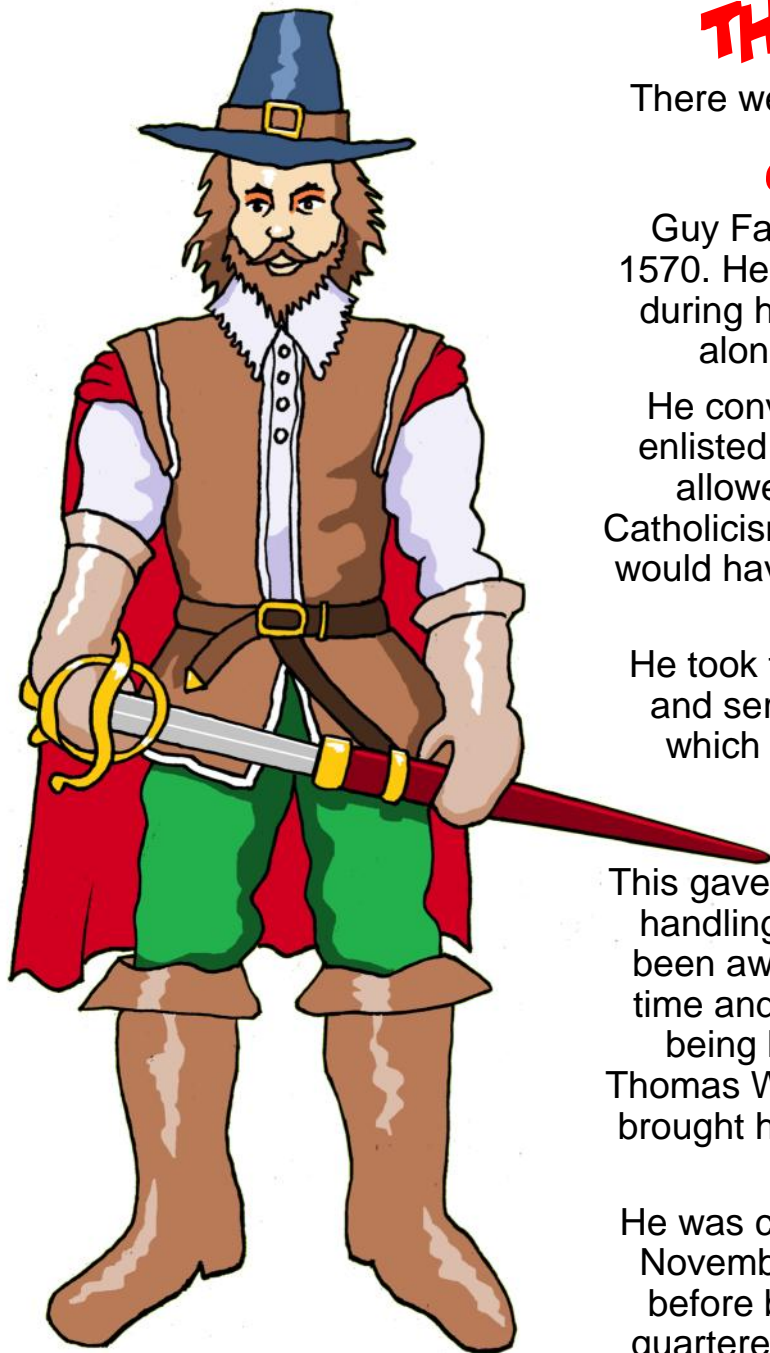


Thomas Percy planned to be with the Duke of York (later Charles I) who was only five years old, and was going to take him away from London at the time of the explosion and to the rest of the plotters in the Midlands. If that failed, the next in line to the throne was Princess Elizabeth who was ten years old. She would be near Coventry at the time and could easily be picked up. They planned to warn friendly peers not to attend the opening of Parliament.

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THE PLOTTERS

There were five main conspirators.

GUY FAWKES

Guy Fawkes was born in York in 1570. He was born a Protestant, but during his schooldays he grew up alongside many Catholics.

He converted to Catholicism and enlisted in the Spanish army. This allowed him to freely practice Catholicism without the restrictions he would have faced if he had stayed in England.

He took the Spanish name "Guido" and served in the Spanish army, which at the time occupied the Netherlands.

This gave him plenty of experience in handling gunpowder. He had also been away from England for some time and had the advantage of not being known in London. It was Thomas Winter who located Guy, and brought him back to England to take part in the plot.

He was caught in the cellar on 4th of November 1605 and was tortured before being hanged, drawn and quartered on 31st of January 1606.

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ROBERT CATESBY

Robert Catesby was the ringleader behind the gunpowder plot and initially planned it with his cousin, Thomas Winter.

He was born in 1573. His parents were William Catesby and Anne Throckmorton. His father, however, was one of the leaders of the Catholic cause and spent many years in prison or dodging fines. Robert was wealthy and well known within Catholic circles. His father and his wife both died in 1598 and it is widely believed that this drove him, at least in part, towards his fanatical views.

He played a minor role in the Essex Rebellion of 1601 and was fined as a result. He died in the raid on Holbeche House on 8th of November 1605.

THOMAS WINTER

He was also a Catholic and was a cousin of Robert Catesby. He was sent by Catesby to speak to Constance of Castille in the Spanish Netherlands, to ask the Spanish to put pressure on King James to stop persecuting the Catholics in England.

He returned with Guy Fawkes. He had also taken part in the Essex Rebellion of 1601, and had previously served as Lord Monteagle's secretary.

He was executed on 31st January 1606.



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DISCOVERY OF THE PLOT

An anonymous letter was sent to Lord Monteagle warning him not to go to the State Opening of Parliament. He was a Catholic and the plotters were concerned for his safety. However, he informed the authorities, and during a thorough search of the cellar of the House of Lords at midnight on the nights of the 4th and 5th of November 1605, the gunpowder and Guy Fawkes were discovered.

News spreads of his capture on the morning of 5th of November. The conspirators left for the Midlands on horseback. They met up with a group of followers at Dunchurch in Warwickshire, who had been gathered by Sir Everard Digby as a hunting party. They all fled to Holbeche House on the border with Staffordshire, arriving there on the 7th of November. On the 8th of November the Sheriff of Worcester arrived with his men and attempted to capture the conspirators. In the battle Robert Catesby, Thomas Percy, John and Christopher Wright were killed. The remaining conspirators were captured and taken to London for trial.



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THOMAS PERCY

It is commonly accepted that he was the great grandson of the 4th Earl of Northumberland. He was, like most of the other plotters, an accomplished swordsman. In 1591 he married Martha Wright. She was the sister of two of the other conspirators, John & Christopher Wright. She was a Catholic and he converted to Catholicism. He was angered by James' continued harsh treatment of Catholics. He felt this to be a personal betrayal as he had visited James several times on behalf of the English Catholics, and believed that he had been assured that James would free them from the persecution they had suffered under Elizabeth. When it became clear that this would not happen, he joined forces with Catesby and the other plotters in April 1604.

JOHN WRIGHT

John Wright's family were staunch Catholics and they had been persecuted as a result. His mother died in prison because of her religious beliefs. He also took part in the Essex Rebellion and was imprisoned as a result. He was a distant cousin of Robert Catesby and went to school with Guy Fawkes in York. Along with Thomas Winter he introduced Guy to the plot. He joined the other conspirators at Holbeche House and was shot in the siege there.



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WHAT HAPPENED TO THE CONSPIRATORS

With the exception of Robert Winter, all the conspirators had been killed or arrested within a week of Guy Fawkes' arrest. They were tortured and tried for treason in Westminster Hall on 27th January 1606. They were found guilty and were sentenced to death. The executions took place on 30th and 31st January 1606, and were gruesome affairs which included hanging, drawing and quartering. Parts of their bodies were put on show at different venues around London, as a warning to any other would be conspirators.

THE GUNPOWDER PLOT REMEMBERED

On the 5th of November each year, it is a British custom to let off fireworks and hold bonfire parties with an effigy of Guy on top of the bonfire. This custom developed as a result of an Act of Parliament passed by King James I to commemorate the 5th of November as a day of thanksgiving. The Act remained in place until 1859, but the custom of bonfire parties remains to this day.

SHOW NOTES

The Gunpowder Plot has been constructed so that no one character has more than five consecutive lines.

In the script Lord Monteagle has three maids, however, fewer can be used if desirable. The numbers of schoolchildren, townspeople and soldiers can also be changed depending on your individual needs.

There are four scenery backdrops in the Gunpowder Plot, however, there are nine different scenes in the script. The "Stately Home" backdrop is used to signify both Lord Monteagle's House and the king's throne room.

Please note that on page nine the name of a popular, contemporary boy or girl band can be used in place of the "Dutch Cheese Appreciation Society". If changed, the same name must also be used in the relevant place on pages 18 and 24.

The story of The Gunpowder Plot takes place over two years, from 1604 to 1606. There were several more conspirators than those mentioned in the script. However, the writer has attempted to concentrate on the most important, in order to tell the story as accurately as possible within the confines of a musical created for children.

The writer has striven to be politically correct and inoffensive at all times.

HAVE FUN AND ENJOY THE GUNPOWDER PLOT

Characters.

Major Parts

Mrs Price -	Tom's mother.
Tom Price -	Petulant schoolboy.
Marie -	Modern day schoolgirl.
Claire -	Modern day schoolgirl.
Robert Catesby -	Chief conspirator.
Guy Fawkes -	Loud & brash conspirator.
Thomas Winter -	Conspirator.
Thomas Percy -	Conspirator.
John Wright -	Conspirator.
Francis Tresham -	A rich conspirator.
Ambrose Rockwood -	A rich conspirator.
Sir Everard Digby -	A rich conspirator.
Lord Monteagle -	A rich Member of Parliament.
King James I -	King of England.

Other Parts

Barmaid -	A poor, young barmaid.
Caretaker -	Old caretaker in House of Lords' cellar.
Lady Monteagle -	Wife of Lord Monteagle.
Lady Tresham -	Wife of Francis Tresham.
Thomas Howard -	King's advisor.
Ellen Bright -	Young woman who rents the House of Lords' cellar.

3 Maids - Maids in Lord Monteagle's household.

3 Modern schoolchildren

8 Townspeople

6 Soldiers

(Numbers are flexible)

The Gunpowder Plot

Remember, Remember the 5th of November

Can Guy Fawkes, or Guido as he was called, and his other conspirator's blow up the House of Lords during the state opening of Parliament? The King, the Lords and the Commons will all be there. Their plan is simple. They hire a cellar under the chamber and pack it with explosives. All they need to do is wait.

Find out how their cunning plot is foiled and what happens to Guy Fawkes and his fellow conspirators. Learn why we celebrate the 5th of November each year with fireworks and bonfire parties.

The Gunpowder Plot is a fictional story based on the facts known about the attempted destruction of the Houses of Parliament in 1606. It also portrays the Stuart period and life in 17th century London.

The Gunpowder Plot

Remember, Remember the 5th of November

Song List.

1. **Remember, Remember the 5th of November –**
Mrs Price, Tom, Marie, Claire & other schoolchildren.
2. **Seventeenth Century -** *The townspeople.*
3. **Life is Hard -** *John Wright, Robert Catesby,
Thomas Percy & Thomas Winter.*
4. **My Name is Guy -** *Guy Fawkes.*
5. **The Cunning Plan -** *The conspirators.*
6. **Blissful Rapture -** *Guy Fawkes, Robert Catesby &
conspirators.*
7. **A Letter -** *Lord & Lady Tresham.*
8. **It's a Warning! -** *Lord & Lady Monteagle & maids.*
9. **They are Gonna Pay -** *King James, Thomas Howard,
Lord Monteagle & soldiers.*
10. **You Will Talk! -** *King James, Thomas Howard,
Guy Fawkes & soldiers.*
11. **Captured! -** *Mrs Price & children.*
12. **Bonfire Night -** *Mrs Price, Tom, Marie, Claire & other
schoolchildren.*

Performance Notes.

The Gunpowder Plot has been constructed so that no one character has more than five consecutive lines.

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The writer has striven to be politically correct and inoffensive.

Have fun and enjoy ***The Gunpowder Plot***.

A stylized, handwritten signature in black ink that reads "Anthony James". The signature is written in a cursive, flowing style with a long horizontal line extending from the end.

The Gunpowder Plot

Remember, Remember the 5th of November

SCENE ONE - The Fireworks Party

The scenery flats are set to those of the fireworks party. There is a pile of cardboard on the right of the performance area as viewed from the audience. Several children enter carrying more cardboard and put it onto the pile. Mrs Price, Tom's mother, instructs them.

Tom. Why have we got to carry all this cardboard around? It's heavy you know.

Mrs Price. You do all want a bonfire this year don't you?

Claire. Yeah, but why do we have bonfires and fireworks anyway?

Mrs Price. You mean you don't know? Haven't you learnt anything at school this year?

Tom. Apparently it's not on the curriculum.

Mrs Price. I see. So do you know the story of the fifth of November?

Marie. Let me see, the fifth of November, wasn't that when London burned down?

Mrs Price. *(Shaking her head)* No, that was the Fire of London.

Tom. Wasn't it VE day?

Mrs Price shakes her head again.

Tom. VJ day?

Claire. What was VJ day?

Tom. *(Proudly)* Victory in Japan day.

Mrs Price. Very good Tom, but you haven't answered my question. Don't you remember the fifth of November?

Claire. Oh yeah! Remember, remember, the fifth of November.

Mrs Price. Good, so why do we remember it?

The children all look at one another and shrug their shoulders.

Mrs Price. It was the day Guy Fawkes tried to blow up Parliament.

SONG 1: Remember, Remember the Fifth of November -

Mrs Price, Claire, Tom, Marie & other children.

During the song, Mrs Price stands at the front of the performance area whilst the children stand behind her, making fun of her and acting as if they do not understand what she is singing about.

All. Remember, remember the fifth of November.
Remember, remember the fifth of November.
Remember, remember the fifth of November.
Remember, remember the fifth of November.
Remember, remember the fifth of November.

Mrs Price. This is a story all about treason
Against a king unpopular with
Many a Catholic in his country,
They would like to get him and the chop they'd give.

So they employed a man called Guy Fawkes,
Who was an expert in his field.
Using explosives under Parliament,
And it was at that point that his fate was sealed.

All. So what happened to this Guy Fawkes?
How come that his fate was set?

Marie. Why employ this man called Guy Fawkes?

Claire. Was he careless?

Tom. Was he wet?

Mrs Price. Down in the cellar under Parliament,
Guy he stood with match in hand.
Soldiers caught him trying to light it.
Poor old Guy was captured, and betrayed his band.

King James the first was wild with fury,
Guy Fawkes was tortured, left to rot.
Hung, drawn and quartered, Guy went to pieces.
This is why we celebrate the Gunpowder Plot.

All. Remember, remember the fifth of November.
Remember, remember the fifth of November.
Remember, remember the fifth of November.
Remember, remember the fifth of November.
Remember, remember the fifth of November.

Mrs Price. Remember, remember the fifth of November,

Claire, Tom & Marie.

Gunpowder, treason and plot.

All. I see of no reason why gunpowder treason,
Should ever be forgot.

Mrs Price. Remember, remember the fifth of November,

Claire, Tom & Marie.
Gunpowder, treason and plot.

All. I see of no reason why gunpowder treason,
Should ever be forgot.

Mrs Price. Remember, remember the fifth of November.

Claire, Tom & Marie.
Gunpowder, treason and plot.

All. I see of no reason why gunpowder treason,
Should ever be forgot.

All. Remember, remember the fifth of November.
Remember, remember the fifth of November.

Claire. Of course, Guy Fawkes tried to destroy the Houses of
Parliament.

Mrs Price. Good, but do you know why he wanted to do it?

Tom. He kept getting detentions?

Mrs Price. No Tom, it wasn't school!

Marie. He didn't like the food?

Mrs Price stares intently at Marie.

Claire. He was a Catholic and the Catholics were vexed.

Mrs Price. Vexed?

Claire. Annoyed

Mrs Price. Oh right!

Claire. The Catholics were vexed because they were being
treated badly by the Protestants.

Mrs Price. And the king?

Claire. He was a Protestant.

Mrs Price. Good. We need to go back to seventeenth century
England to see what happened.

Tom. Oh, are we going back to school then?

Mrs Price. No Tom, we are going home to pick up more cardboard for the party. I will tell you the story on the way.

As Mrs Price and the children exit, she continues talking about how important the Gunpowder plot was. The children exit whilst still pretending that they are slow to catch on.

SCENE TWO - Outside the St Clement Inn in 17th Century London.

Seventeenth century townspeople come onto the performance area and move the scenery flats to those of 17th century London. They then take the cardboard off the bonfire and off the performance area. They return with a table and some chairs. They place these in the centre of the performance area.

Others enter and try to sell goods to them (imitating 17th century street life). The townspeople are in the street, while the table and chairs are in the pub beer garden.

SONG 2: Seventeenth Century – The Townspeople.

All. Dirty little town. Full of mud and slime.
Watch your back we are the capital of crime.
Haven to the rich, cesspit for the poor,
Watch the filth and scum ooze underneath your door.
Town full of rats, filled with disease.
Catch all their germs, fall to your knees.
Water is bad, drink only beer,
Who'd want to live here?

All. Busy little town. Market day is here.

Tradesman 1. Come and buy my wares, I promise they ain't dear.

All. Come and see the stalls, laid out with our goods.

Tradesman 1. Only sell the best.

Tradesman 2. I guarantee they're duds.
All. Town full of thieves, after your cash.
Do all they can, to make a stash.
Out late at night, feel only fear.
Who'd want to live here?

Streets and houses close together,
Crammed into our little shacks.
Dirty houses, dirty water,
Scurry round like little rats.

All. Dirty little town. Full of mud and slime.
Watch your back we are the capital of crime.
Haven to the rich, cesspit for the poor.
Watch the filth and scum ooze underneath your door.
Town full of rats, filled with disease.
Catch all their germs, fall to your knees.
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Do all they can, to make a stash.
Out late at night, feel only fear.
Who'd want to live here?

Streets and houses close together,
Crammed into our little shacks.
Dirty houses, dirty water,
Scurry round like little rats.

Streets and houses close together.
Crammed into our little shacks.
Dirty houses, dirty water.
Scurry round like little rats.
Who would want to live here?
Live here!

At the end of the song, Robert Catesby creeps onto the performance area looking over his shoulder and checking that no one is following him. When he gets to his chair, he rushes to sit on it and tries to look inconspicuous. The townspeople ignore him. Thomas Winter, John Wright and Thomas Percy then enter.

Thomas Winter. Look, there he is, just as we agreed.

John Wright. *(Shouting)* Hey, Mr Catesby, how's it going old chap? Are we ready to fight for the Catholic cause?

All the townspeople stop what they are doing and turn to the conspirators.

Robert Catesby. *(Whispering and putting his finger to his mouth).* Ssshhh, no-one is supposed to know we are here.

John Wright. Oh sorry!

Thomas Winter, Robert Catesby, John Wright & Thomas Percy sit on the chairs around the table and wait for the townspeople to go back to their normal routines. The barmaid enters carrying four tankards. She puts them on the table.

Barmaid. 'Ere you go, enjoy 'em.

Thomas Winter gives her some coins. She looks at them, shrugs her shoulders and walks off.

Robert Catesby. So Thomas, how was your trip to the Netherlands?

Thomas Winter. Yeah OK! I ate a lot of cheese.

John Wright. King James is making life harder for us Catholics. He is killing nearly as many as Queen Elizabeth did.

Robert Catesby. I know, Catholics are being fined for virtually everything we do.

John Wright. We can't go more than five miles from our home, otherwise we are fined.

Thomas Winter. We are even fined if we don't go to the Church of England services.

Thomas Percy. James will always persecute us because we follow the Pope and not him.

Robert Catesby. It's a bad time for the Catholics.

SONG 3: Life's Hard - John Wright, Robert Catesby,
Thomas Percy & Thomas Winter.

Soldiers enter during the introduction. As the conspirators sing the song, the soldiers single out some of the townspeople and drag them off the performance area. This continues periodically during the song.

Life is hard for us, under our King James.
Life is hard for us, it pours it never rains.
We are persecuted, vilified for having our beliefs.
At times we dare not leave our homes to walk upon the streets.

We are banned from claiming that which by rights is our own.
We cannot travel further than five miles from home.
We cannot serve our country, though British through and through.
Oh what are we poor Catholics to do?

Life is hard for us, under our King James.
Life is hard for us, it pours it never rains.
We are persecuted, vilified for having our beliefs.
At times we dare not leave our homes to walk upon the streets.

Life is hard for us, under our King James.
Life is hard for us, it pours it never rains.
We are shunned, restricted by the laws of our own land.
Who knows what might befall us next, at King James' hand.

We are banned from claiming that which by rights is our own.
We cannot travel further than five miles from home.
We cannot serve our country, though British through and through.
Oh what are we poor Catholics to do?

We are banned from claiming that which by rights is our own.
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Oh what are we poor Catholics to do?

At the end of the song the Catholics sit down and return to their normal routine.

Robert Catesby. So did you get what you went to the Netherlands for?

Thomas Winter. I certainly did. He's a miner and a gunpowder expert. He wants to be part of the plot. He's also very discreet.

Guy Fawkes enters the performance area wearing a huge sombrero. He goes up to all the townspeople saying "Hola" and shaking their hands before seeing the conspirators. When he sees them he starts waving his arms around to get their attention.

Guy Fawkes. (Shouting over to the conspirators) Hey Tom! Mi amigo. Your gunpowder man is here.

The townspeople turn around to look at Guy Fawkes and the conspirators.

Thomas Winter. Ssssshhh! Idiota! Come here quickly and be quiet.

Guy Fawkes goes to the conspirators. The townspeople turn around and go back to their normal routines.

Thomas Winter. Everyone, this is Guido Fawkes.

Thomas Percy. *(Laughing)* Guido, what sort of name is that?

Guy Fawkes. Guido is an unforgettable name!

John Wright. Guy do.

Guy Fawkes. No Guido! It's unforgettable.

John Wright. *(Trying again)* Guy do. *(He shrugs his shoulders)*
Unpronounceable too.

Robert Catesby. I've forgotten it already. We'll call you Guy!

Guy Fawkes. Guy, who's gonna remember that name?

SONG 4: My Name is Guy – Guy Fawkes.

During the song Guido performs loudly and embarrassingly, this draws the attention of the townspeople. The other conspirators cringe in embarrassment.

Oh why must I change my name?
Guido has distinction and's a name renown.
Oh why must I change my name?
To do so I know will bring me down.

From saints Guido is derived,
And its Spanish meaning is that of a guide.
A warrior is also meant.
And oddly it also can mean 'wide'.

Oh why a Guy Fawkes instead of Guido?
Oh why a Guy Fawkes, mi amigo?
A name like Guy Fawkes instead of Guido.
Oh why a Guy Fawkes, mi amigo?

To change from my Spanish name,
Will alter my luck and lose me some mystic.
The name you have chosen, Guy,
Is such a drab name, is very weak.

Oh why must I change my name?
Guido has distinction and's a name renown.
Oh why must I change my name?
To do so I know will bring me down.

Oh why a Guy Fawkes instead of Guido?
Oh why a Guy Fawkes, mi amigo?
A name like Guy Fawkes instead of Guido.
Oh why a Guy Fawkes, mi amigo?

My name now is rather plain,
And certainly seems to lack a sense of class.
I'm sure Guy is lovely too.
But it does not have the same panache.

Well Guy Fawkes will have to do.
I'm sure there are names that are much more genteel.
But Guy I will get used to.
If changing it is part of the deal.

My name is Guy Fawkes instead of Guido.
My name is Guy Fawkes, mi amigo.
My name is Guy Fawkes instead of Guido.
My name is Guy Fawkes, mi amigo.
My name is Guy Fawkes instead of Guido.
My name is Guy Fawkes, mi amigo.
My name is Guy Fawkes instead of Guido.
My name is Guy Fawkes, mi amigo.

At the end of the song, Guy joins the conspirators and the rich men. Ambrose Rookwood, Sir Everard Digby and Francis Tresham enter. They try to look inconspicuous and blend in with the townspeople while moving towards the conspirators.

Francis Tresham. *(In a very pompous, posh voice).* Mr Catesby, after careful discussion, we have decided to join your plot.

Robert Catesby. *(Pretending to put on a posh voice)* Delighted to hear it Mr Tresham, *(returning to his normal voice)* but now you're in, you can't back out.

Francis Tresham. Yes, I am aware of that.

The barmaid enters bringing some tankards for the rich men.

Barmaid. 'Ere you go, *(giving the tankards to the rich men)*. That's two half groats please.

Francis Tresham gives her some coins. The barmaid, noticing that he looks very rich, is unimpressed.

Barmaid. Life's tough for a waitress you know! *(She stands with her hand out, waiting for some more money. Francis Tresham looks confused).* 'Ere, I got kids to support you know. Could do with a tip like!

Francis Tresham. *(Still confused)* What do you mean?

Barmaid. Are you gonna give me a tip or not?

Francis Tresham. Oh a tip, OK.

Francis Tresham puts his hands in his pockets to get some money, but Robert Catesby quickly gives her some coins before he has the chance. Some of the townspeople start to slowly drift off the performance area.

Robert Catesby. *(Smiling)* I hope that's enough for you?

The barmaid looks at the coins and smiles. She then winks at Robert Catesby. Some more of the townspeople start to exit.

Barmaid. Thanks, that's a tidy sum gov.

The barmaid exits. The remaining townspeople drift off the performance area.

Robert Catesby. OK guys. Now we are alone, the plan.

SONG 5: The Cunning Plan – The Conspirators.

During the song the conspirators start off by huddling close together, secretly singing about their plan. As the song goes on, they get more excited about the plan. When they sing about digging a tunnel, they all pretend to dig. They finish the song jumping up and singing loudly about the prospect of the plan succeeding. At stages during the song, some townspeople enter and slowly walk along the rear of the performance area. When the conspirators start jumping up and down, they frighten away any townspeople who are on the performance area, who hurriedly exit.

Conspirators.

We've a plan, a very cunning plan.
We will blow up the king, if we can.
Tunnels will, be hard to implement.
We must procure a house,
Which we'll then rent.

We will dig, our tunnels will be strong.
Our only hope is it, won't take long.
We will pack it full of dynamite.
We must keep all of this well out of sight.

Woman. Room to let, and it is going cheap.
Under the House of Lords, please come and take a peep.

Conspirators.

Change of plan, we'll change our cunning plan.
We'll still blow up the king, if we can.
But tunnels are, so hard to implement.
This cellar seems as if it's heaven sent.

We will fill the room with fuel to light.
But all our fuel will really be dynamite.
What a plan, it's such a cunning plan.
We will blow up the king, if we can.

James' death will serve the Cath'lic cause.
Helping us to remodel all the laws.
We'll be victorious for our Cath'lic cause.

Robert Catesby. OK, we all know what to do. We will meet in Warwickshire on the day of the attack.

The conspirators exit, turning the scenery flats to those of the House of Lords cellar as they leave.

SCENE THREE – House of Lords Cellar

Ellen Bright enters carrying a box. She puts all the tankards in it. She straightens up the chairs and table and then looks around to check no one is around. She then puts the box on a chair and picks the chair up. She begins to walk off when the caretaker hobbles onto the performance area, looking very old and dirty.

Caretaker. Oi, you can't take that! That's ours.

Ellen Bright. *(Looking innocent).* What?

Caretaker. That chair.

Ellen Bright. What chair?

The caretaker just looks at her.

Ellen Bright. OK. It's just that I'm broke. That's why I have to move my stuff out of here.

The caretaker thinks, while Ellen puts on a pleading face.

Caretaker. OK, I could do with this all being cleared out. I've got someone coming to the cellar.

Ellen runs up to him and kisses him, then realising what she's done tries to wipe the dirt off her face.

Ellen Bright. Thank you so much.

Ellen picks up the chair and box and exits quickly. The caretaker pretends to wipe dust off the walls with the sleeve of his shirt. King James then enters with two soldiers flanking him on either side. The caretaker bows to his knees.

King James. Get up old man.

Caretaker. Yes, your highness. May I ask what brings you down to this cellar?

King James. I hear that we are offering it for hire. Weddings, parties, coffee mornings. Things like that.

Caretaker. Yes, your highness.

King James. There are a lot of unhappy Catholics around. No one knows what they may be capable of.

Caretaker. Yes, your highness.

King James. So keep your eyes open.

Caretaker. I always do sir, otherwise I'd walk into things.

King James. *(Not amused)* Keep your eyes open so that you do not rent this cellar to Catholics. Am I making myself clear?

Caretaker. Urr, yes, your highness *(confused)*. Catholics will not get into this cellar. My eyes will always be open. *(He opens his eyes as wide as he can)*.

King James. Exactly, keep your eyes peeled, your ears to the ground and watch your back, OK?

The caretaker looks really confused. He doesn't know what to do with his eyes and starts trying to look at his back, whilst putting his ear to the wall.

King James. Oh please!

King James and his soldiers exit the performance area. The caretaker sits in one of the chairs and looks around, very confused.

Caretaker. *(Talking to himself)* I have to keep my eyes open all the time because there are Catholics around. That's easy, but I've gotta watch my back as well. *(He tries to watch his back)* That's gonna be hard.

Guy Fawkes and Robert Catesby enter the performance area, the caretaker opens his eyes wide and watches them intently. He then stands up to greet them.

Caretaker. Good morning to you.

The caretaker walks over to them and shakes their hands. Both Guy Fawkes and Robert Catesby look at their hands afterwards and rub them on their trousers to get rid of the dirt.

Robert Catesby. Good morning. We want to rent the cellar.

Caretaker. *(Looking at them suspiciously)* What for?

Robert Catesby. Uurr! The Dutch Cheese Appreciation Society. (*Or a contemporary joke can be used here – e.g. contemporary boy or girl band fan club etc*).

Guy Fawkes. Yeah, we love cheese (*or boy band, girl band, etc, they can then start singing one of their songs*).

Caretaker. In that case, no problem, if you have money.

Robert Catesby pulls some coins out of his pocket, the caretaker smiles. Robert Catesby drops the coins into the caretaker's hands, being careful not to touch them and get his hands dirty.

Caretaker. No problem, the cellar is yours. (*He remembers what the king said and opens his eyes as wide as he can*). You're not Catholics are you?

Guy Fawkes & Robert Catesby. No, no.

Guy Fawkes. (*Half-heartedly*) Down with the Pope!

Robert Catesby. (*Proudly*) Long live the Pope, uh sorry, the king! Long live the king!!

Caretaker. OK. I've just been told to look out for Catholics, because we don't know what they're capable of.

Guy Fawkes. You don't know what they're capable of?

Robert Catesby nudges Guy and puts his finger to his mouth to tell him to be quiet.

Caretaker. We will just have to be careful. Well, the cellar is yours.

Robert Catesby. We will need to store some fuel in here as well.

Caretaker. No problem. As long as it doesn't blow up!

Robert Catesby and Guy Fawkes start looking around nervously, trying not to catch the caretaker's eye and pretend to laugh nervously.

Caretaker. Well, gotta be on my way, got things to do. Have fun with your fuel.

The caretaker offers his hand for Guy Fawkes and Robert Catesby to shake, but they wave back and say "Bye, see ya" while pretending not to notice his hand. The caretaker starts to exit, but on his way out stops to put his ear to the wall. He then exits.

SONG 6: Blissful Rapture– Guy Fawkes,
Robert Catesby & conspirators.

During the song, the other conspirators enter one by one. They all dance, celebrate and generally have a good time during the song.

Blissful, rapture. Words cannot come close to capture.
Happy, joyful. No more reason to be doleful.
We are pleased to say, we have found a way,
To embark on this exciting venture.
No need to be blue, all is a new hue.
Vibrant, radiant far beyond our dreams.

Dazzling, glory. Scribes could not write such a story.
Blessed, beauty. Who'd have ever thought to foresee.
We are pleased to say, we have found a way,
To embark on this exciting venture.
No need to be blue, all is a new hue.
Vibrant, radiant far beyond our dreams.

We are pleased to say, we have found a way,
To embark on this exciting venture.
No need to be blue, all is a new hue.
Vibrant, radiant far beyond our dreams.

Robert Catesby. Let's get this junk out of here so that we can bring in the gunpowder.

The conspirators pick up the chairs and table and carry them off the performance area. At the front of the performance area, Mrs Price, Tom, Marie and Claire enter.

Mrs Price. So that is how they got into the House of Lords' cellar.

Marie. Doesn't sound like there was much security in those days.

Tom. *(Bored)* So they got into Parliament and blew it up. Great, can we have the fireworks now?

Mrs Price. No Tom, that's not what happened.

Tom. What! There's more, oh no!

- Mrs Price.** There's a lot more.
- Marie.** Let me guess there was a mole within the conspirators!
- Mrs Price.** I think you have been watching too many movies.
Marie sulks.
- Mrs Price.** But you're right, sort of.
- Tom Price.** I didn't know that moles lived in London. Do they burrow under the buildings?
- Claire.** Not real moles!
- Tom.** Oh!
- Mrs Price.** One of the conspirators was getting worried.
- Tom.** I'm not surprised. If there were moles living under the cellar, it could have caved in!
- Mrs Price.** Come on, we have to get home to pick up the cardboard.
- Claire.** But why was he getting worried?
- Mrs Price.** I'll tell you on the way.

SCENE FOUR – Seventeenth Century London

Mrs Price and the children exit the performance area. As they exit they change the scenery flats to those of outside the St Clement's Inn. Once they have exited, Francis Tresham and his wife, Lady Tresham enter the performance area. Lady Tresham strides on very quickly and Francis Tresham follows her slowly, his thoughts are clearly elsewhere.

- Lady Tresham.** Come on, chop, chop, I have to get to the dress shop.
- Francis Tresham.** What did you say my dear?
- Lady Tresham.** I have to get to the dress shop. I need another dress, as I only have 35.
- Francis Tresham.** Yes, of course my dear.
- Lady Tresham.** Sometimes I think that you don't listen to me at all.
- Francis Tresham.** That's not true my dear. Where did you say we were going?

Lady Tresham. The dress shop!!

Francis Tresham. I'm sorry my dear, I'm worried about this plot. I have friends in Parliament. I don't want them to die.

Lady Tresham. Especially that gorgeous Lord Monteagle, he's very nice. Maybe you should warn him.

Francis Tresham. But if I do, the plot will be uncovered! I will be executed as a traitor.

Lady Tresham. So send him an anonymous letter. No-one will know and he will be safe.

SONG 7: A Letter – Lord & Lady Tresham.

Lord Tresham.

How can I, live a lie?
Hide from what we're doing?

Lady Tresham.

Send your friends, to their ends.
Such a ghastly death.

Lord Tresham.

How can I let my friends be slaughtered?
Lay their lives on the line.

Lady Tresham.

You must make sure they receive a warning.

Lord Tresham.

Clear that conscience of mine.

I feel such fear for those held dear.

Lady Tresham.

You must try to warn them.

Lord Tresham.

Close ally, need not die.
Friends until the end.

I will send a note, clear and true,
Telling all about, what we do.
Notifying them, dangers nigh.
They will then not die.

Friends in kind, of one mind.
They will not betray me.
Who shall I then confide?

Both.

Monteagle, comrade!

Lord Tresham.

How can I let my friends be slaughtered?
Lay their lives on the line?

Lady Tresham.

You must make sure they receive a warning.

Lord Tresham.

Clear that conscience of mine.

I feel such fear for those held dear.

Lady Tresham.

You must try to warn them.

Lord Tresham.

Close ally need not die.
Friends until the end.

Both.

Friends until the end.
Friends until the end.

At the end of the song, Lord Tresham and his wife exit, turning the scenery flats to those of the stately home.

SCENE FIVE – Lord Monteagle's House

Lord Monteagle enters with his wife. Two maids enter, bringing with them chairs. They put them down and Lord and Lady Monteagle sit on them.

Lady Monteagle. William dear. When are they going to open Parliament?
The king keeps putting the date back.

Lord Monteagle. I think the 5th of November is the date.

Lady Monteagle. I bet he puts it back again.

Lord Monteagle. Oh well! I will just have to relax here until then.

Lady Monteagle. Don't you feel bad for betraying your Catholic cousins?
You pretend to be a Protestant while they suffer.

Lord Monteagle. I stay in touch with them. They're doing all right.

Another maid enters, carrying a plate with a letter on it.

Maid 3. Sir, a letter has arrived for you.

Lord Monteagle. Oh great! Read it out for me please.

Maid 3. It says, "My dear friend, Lord Monteagle".

Lord Monteagle. That's nice isn't it?

- Maid 3.** “My lord, out of the love I bear, we ask you to excuse yourself from this Parliament, for they will receive a mighty blow this year”.
- Lord Monteagle.** (*Confused*) What does that mean?
- Maid 3.** There’s more. “They will not see them this council, because it may do you good and can do no harm until the danger is passed”.
- Lord Monteagle.** Are you sure it’s in English? Who’s it from?
- Maid 3.** It’s anonymous sir.
- Lord Monteagle.** What’s the use of sending me a letter that I can’t understand, and I don’t know who it’s from?
- Maid 3.** Oh there’s more! “P.S. just in case you don’t understand we are going to blow up parliament on the 5th of November”!
- Lord Monteagle.** Oh! (*Pause*) I think it’s a warning.

SONG 8: It’s a Warning! - Lord & Lady Monteagle & Maids.

During the song they all panic. Firstly they try to find places to hide the letter, and then they think about burning it. Eventually Lord Monteagle decides to tell the king, although the others don’t agree. (Lady Monteagle & the maids sing the words in italics in the song as the chorus).

- Lord M.** I’ve received a warning, now what should I do?
- Chorus.** *Ooh*
- Lord M.** If the king should find out I am lost.
- Chorus.** *Ooh*
- Lord M.** To receive this warning would be seen as treason.
- Chorus.** *As treason.*
- Lord M.** Thanks for warning me, but at what cost?
- Chorus.** *We all are lost!*
- Lord M.** Help me. Help me, decide what on earth I am to do.
- Chorus.** *Decide what on earth you are to do.*
- Lord M.** I must protect me and mine and to king be true.
- Chorus.** *King be true.*
- Lord M.** Maybe we could destroy it and burn all the evidence.
- Chorus.** *Maybe we could destroy it and burn all the evidence.*
- Lord M.** I’m having palpitations now, never have I felt so tense!!
- Chorus.** *We’re having palpitations now, never have we felt so tense!! Ah.*
- Lord M.** I must tell the king of this new plot to kill him.
- Chorus.** *No no no!*
- Lord M.** I will then be cleared from any blame.
- Chorus.** *Don’t do it.*

Lord M. Now is not the time to sit up on the fence.
Chorus. *With splinters.*
Lord M. If you were in my shoes you'd do the same.
Chorus. *Don't bet on it.*

Lord M. Help me. Help me decide what on earth I am to do.
Chorus. *Here he goes again. Decide what on earth you are to do.*
Lord M. I must protect me and mine and to king be true.
Chorus. *King be true.*

Lord M. Help me. Help me decide what on earth I am to do.
Chorus. *Here he goes again. Decide what on earth you are to do.*
Lord M. I must protect me and mine and to king be true.
Chorus. *King be true.*

At the end of the song Lord & Lady Monteagle exit. The maids pick up the chairs and carry them off the performance area. Two soldiers then enter carrying a throne and place it in the centre of the performance area.

SCENE SIX - King's Throne Room

One of the soldiers is exhausted and sits on the throne to rest. The king enters along with Thomas Howard, and sees the soldier sitting on his throne.

King James. *(Shouting)* What do you think you are doing?

Soldier 1. Urr, sorry your highness.

King James storms to his throne and sits down. Lord Monteagle enters carrying the letter, flanked by two more soldiers.

Soldier 3. *(Shouting)* Lord Monteagle to see you your highness.

King James. Thank you, thank you. What can I do for you Lord Monteagle. You're not plotting any more rebellions like the one you did in Essex are you?

Lord Monteagle. *(Nervously)* Urr no your highness. I was sent this letter and thought that you should see it.

He hands the letter to Thomas Howard who hands it very pompously to the king. The king reads it but looks very confused.

King James. This doesn't make any sense. It's like Dutch.

Lord Monteagle. Read the PS bit at the bottom.

King James reads it, his face suddenly freezes in amazement. He then jumps up in amazement, still holding the letter. He hands it to Thomas Howard.

King James. Read that Thomas. Does it say what I think it says?

Thomas Howard. *(Reading it, his eyes open wide)* Yes, your highness. They want to blow up Parliament.

King James. *(Fuming)* The worthless, good for nothings. I'm going to make them pay.

SONG 9: They're Gonna Pay - King James, Thomas Howard, his soldiers & Lord Monteagle.

During the song King James storms around the performance area ranting about what he is going to do and acting as if he is ringing their necks etc. He is very mad. The others join in, acting out ways of capturing and torturing the conspirators.

King James.
They are gonna pay, I'll see to it it's with their lives.
They are gonna pay, I'll witness it with my own eyes.
They are gonna pay, they will get what's owed in full.
They are gonna pay, their end in truth will not be dull.

Howard, Monteagle & Soldiers.
We will see that the king's wishes are granted.
All he wants will be done without delay.
He's the king and we will not go against him.
We'll ensure that he is happy and he has his way.

King James.
They are gonna pay, I'll see to it it's with their lives.
They are gonna pay, I'll witness it with my own eyes.
They are gonna pay, they'll wish they'd never thought of it.
They are gonna pay as we ensure that they submit.

Torture and treatment foul will be their rewards.
For their planned attack upon the House of Lords.
All who are Catholic take heed and now think twice.
These men who planned my death, now will pay the price.

Because they are gonna pay, I'll see to it it's with their lives.
They are gonna pay, I'll witness it with my own eyes.
They are gonna pay, they will get what's owed in full.
They are gonna pay, their end in truth will not be dull.

Howard, Monteagle & Soldiers.

They will see that the king's wishes are granted.
All he wants will be done without delay.
He's the king and we will not go against him.
We'll ensure that he is happy and he has his way.

King James.

They are gonna pay, their screams in London will be heard.
They are gonna pay, as we will have a little word.
They are gonna pay, they'll wish they'd never thought of it.
They are gonna pay, as we ensure that,
We ensure that, we ensure that, we ensure that they submit.

King James. Soldiers, find these traitors!!!!

The king storms off. A soldier picks up the throne and carries it off. The other soldiers, Thomas Howard and Lord Monteagle turn the scenery flats to those of the House of Lords cellar as they exit.

SCENE SEVEN - House of Lords Cellar

Guy Fawkes enters, carrying several boxes of gunpowder (as many as he can carry, the more the better). He places them in the far right of the performance area. He then sits down on the floor leaning on the boxes. He has some matches in his pocket which he takes out and puts by his side. He falls asleep and then quickly wakes up. He walks around checking everything is all clear. He then goes back to the boxes of gunpowder and falls asleep again.

Thomas Howard, Lord Monteagle and three soldiers enter. They see Guy Fawkes. Thomas Howard sneaks up to him and taps him on his leg.

Guy Fawkes. *(Waking up and jumping to his feet shouting)* What?
What?

Thomas Howard. Fancy seeing you here Mr Fawkes.

Guy Fawkes. Oh, you can't come in here. This is for The Dutch Cheese Appreciation Society *(or boy/girl band etc fan club)*. Members only.

Thomas Howard. Is that so? So why are you storing gunpowder down here?

Guy Fawkes. Gunpowder, what do you mean gunpowder?

Thomas Howard. The gunpowder behind you.

Guy Fawkes holds his arms out to shield the gunpowder.

Guy Fawkes. There's no gunpowder down here sir. That's ur ur ur.. cheese (*or boy band/girl band posters*).

Thomas Howard pushes Guy Fawkes out of the way. He puts his hand in one of the boxes and then licks his finger, tasting what it is in the box. He then coughs loudly and holds his neck, before slowly recovering.

Soldier 1. Looks like it's poison in there.

Thomas Howard. I knew it was gunpowder. Only gunpowder tastes that bad.

Lord Monteagle. There's only one way to tell for sure.

Thomas Howard. What's that?

Lord Monteagle. (*Pointing at the matches*). There are some matches there. Let's set the boxes alight. Then we will know if it's gunpowder or not.

Everyone looks at him in disbelief.

Guy Fawkes. (*Looking worried*) OK, it's gunpowder. I was going to blow Parliament up and blow everyone in it back to the highlands!

Thomas Howard. Soldiers arrest him!

The soldiers tie Guy Fawkes' hands behind his back. The king enters, flanked by two more soldiers.

King James. Good work men. Now Guy Fawkes, you will tell me who helped you in this evil plot.

SONG 10: You Will Talk! – King James, Thomas

Howard, Guy Fawkes & the soldiers.

During the song, the king and the soldiers start by taunting Guy Fawkes. They then start pretending to torture him by producing a feather duster. Guy Fawkes wriggles to try to get free but he can't. Torture effects can be simulated by having nails scratched down a chalk board, either on or off the performance area. If it is on the performance area, one of the soldiers can carry the chalk board on during the song. Polystyrene can also be rubbed together. Eventually Guy Fawkes tells all, and they stop.

King James, Howard & soldiers.

You will talk and tell us now,
Who the plotters are, and how
You were to blow up parliament,
And from whom you were sent.

You will talk, or tortures foul
Will be used to make you growl.
You will be made to squirm and squeal,
This is your only deal.

Guy Fawkes.

You won't ever make me talk.
I will never ever talk.
Do your worst it won't change me.
I won't give in can't you see?

King James, Howard & soldiers.

Put the thumb screws on and see
If you want to change your plea.
After some pain you might conclude,
This is what you should do.
Next the rack to stretch you out,
Unless you tell all about
Your little scheme so dastardly,
What will your answer be?

You had better make your choice,
Or you may not have a voice.
Torture's our game, we play to win.
Tell us about your sin.

Guy Fawkes.

You won't ever make me talk.
I will never ever talk.
Do your worst it won't change me.
I won't give in, can't you see?

King James, Howard & soldiers.

You will talk and tell us now,
Who the plotters are and how
You were to blow up parliament,
And from whom you were sent.

Guy Fawkes.

You won't ever make me talk.
I will never ever talk.
Do your worst it won't change me,
I won't give in, can't you see.

Time is running out for you,
There's much worse that we could do.
Give in or we will show you what.
Tell us about the plot.

Guy Fawkes (Rap section).

OK I give in now, the fix that I'm in.
This torture that you're dishin' is a cardinal sin.
The names that you wanted come into my mind.
I'd really say anything to save my behind.
So help me, I'm beaten, this torture desist,
I'm stretched beyond my breaking point so here comes my list.

John Wright and John Winter are guilty as sin.
They were in it from the outset right up to the chin.
Francis Tresham and John Percy both played their part,
But remember why we did it, it came from the heart.
Tom Winter, Robert Catesby they were the last.
The plotters whose main aim was to give James a good blast.
But forgive us and forget us, we'll try to be good.
And please don't execute us even though I know you should!

At the end of the song King James exits, followed by Thomas Howard. Two of the soldiers then drag Guy Fawkes off kicking and screaming. The remaining soldiers and Lord Monteagle pick up all the boxes and carry them off, turning the scenery flats to those of Seventeenth Century London.

SCENE EIGHT – Seventeenth Century London

Robert Catesby, Thomas Winter, John Wright, Francis Tresham, Ambrose Rookwood & Sir Everard Digby enter. They all carry sticks and guns and they stand around nervously chatting when Thomas Percy enters.

Robert Catesby. Any news Tom?

Thomas Percy. Yes it's bad news. Guy has been captured in the cellar. He's been tortured for days. He's probably told them about us.

Robert Catesby. They will be coming here.

Francis Tresham. We must get ready to defend ourselves.

They all take up defensive positions towards the rear of the performance area. Mrs Price, Tom, Marie, Claire and the other children enter. Mrs Price is carrying a box of fireworks.

Tom Price. Great. So Guy Fawkes was captured. Can I have the fireworks now?

Mrs Price. No Tom, fireworks are dangerous, they should only be used by responsible adults.

Tom Price. *(Petulantly)* Guy Fawkes wasn't very responsible. He got to use them.

Claire. You heard what happened to him Tom, you wouldn't want to be tortured would you?

Tom. I already am, having to listen to you lot all day.

Mrs Price. Do you want to know what happened to the others?

Tom shouts "Go on then" while the others shout "Yeah"

SONG 11: Captured - Mrs Price & the children,
with the plotters & soldiers as chorus.

As the song starts, soldiers enter the performance area and pretend to battle with the plotters. One by one the soldiers capture them. When they are all captured, two more soldiers drag Guy Fawkes on to the performance area. They are followed by King James, Thomas Howard and Lord Monteagle. The plotters are then all moved to right of the performance area while the king and soldiers pretend to judge them.

They are then taken to different parts of the performance area. The townspeople now enter and position themselves at different points around the performance area. A conspirator is taken to each group of townspeople and is killed out of sight, but within the group, falling into the arms of the townspeople whilst still standing. This all takes place towards the rear of the performance area. Mrs Price and the schoolchildren move to the front and to the left & right of the performance area, so that the audience can see the action.

Mrs Price. Now the end, is in sight.
The conspirators put up a fight.
Conflict raged, in the fray,
They could not make things go their own way.

All. Captured, tortured and killed,
For plotting James' demise.
Treason was the charge, against them.
And they paid with their lives.

Mrs. Price. They fought on, all the way.
Gave their all on that November day.
As the dusk fell that day,
All their hopes died with them where they lay.

All. Captured, tortured and killed,
For plotting James' demise.
Treason was the charge, against them.
And they paid with their lives.

Mrs Price. They were hung, drawn and quartered,
James made sure he had his way.
So their fate was signed and sealed,
Their bodies were put on display.

All. Captured, tortured and killed,
For plotting James' demise.
Treason was the charge, against them.
And they paid with their lives.

Captured, tortured and killed,
For plotting James' demise.
Treason was the charge, against them.
And they paid with their lives.

SCENE NINE – Bonfire Party

At the end of the song they all exit except for Mrs Price and the schoolchildren. As they exit they change the scenery flats to those of the Bonfire Party. Mrs Price puts the fireworks down. Tom eyes them up.

Mrs Price. So that is why we celebrate bonfire night.

Marie. Why do we celebrate the fact that someone tried to blow up our Parliament?

Mrs Price. *(Confused)* Good question!

Tom Price. At least we get to have a party because of it.

More schoolchildren enter carrying cardboard. They place it on the ground in the same position that they were in Scene One. Another schoolchild enters carrying a guy and she places it on the top of the bonfire.

Tom Price. Wait a minute. That's why we put a guy on the fire.

Mrs Price. Exactly, although it should be a Guido!

Claire. It's sad that Guy met such a grizzly end.

Mrs Price. Well you shouldn't plot to kill the king then should you?

Claire. No, I suppose not.

Tom. Can we have the party now?

Mrs Price. You bet we can!

SONG 12: Bonfire Night – Mrs Price, Tom, Marie,
Claire & the other schoolchildren.

During the song, everyone parties and has a good time. They sing and dance and just enjoy themselves. During the song, the key members of the show enter the performance area and are welcomed into the party as if it is a fancy dress party. By the end of the song everyone should be on the performance area.

Let's have a good time, party all night.
Ev'rything's great, the sky is so bright.
Let's not forget the rhyme and reason,
For such a celebrated season.

No more fears, pain or tears.
This one night makes it alright.
No more fears, pain or tears.
This one night makes it alright.

Let's have a good time, party all night.
Ev'rything's great, the sky is so bright.
Let's not forget the rhyme and reason,
For such a celebrated season.

No more fears, pain or tears.
This one night makes it alright.
No more fears, pain or tears.
This one night makes it alright.

Let's have a good time, party all night.
Ev'rything's great, the sky is so bright.
Let's not forget the rhyme and reason.
For such a celebrated season.

Remember, remember the 5th November,
Remember, remember the 5th November,
Remember, remember the 5th November,
Remember, remember the 5th November.

At the end of the song, the cast makes a line across the performance area, link arms and take a couple of steps forward. They then all bow.

THE END



**THE INCREDIBLE JUNK MODEL
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ARTPACK



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

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



Anthony's work has appeared
on BBC's

'BLUE PETER'

and CBEBIES

'JUNK RESCUE'

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



For more information on Anthony and his work go to www.creaturama.com



CREATURAMA Art Pack Page 2

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

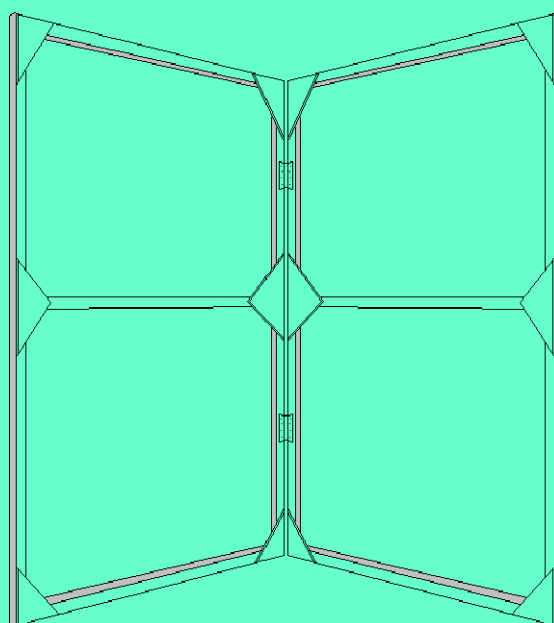


1. If children are making their own props, please ensure Safety Scissors are always used.
Avoid craft knives and similar tools!
2. Masking tape is a brilliant, simple and cheap way of fixing your props and scenery together. WIDE masking tape is best as thin is unable to cope when trying to stick larger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

BOOK FLATS/SCREENS

Some scenery created for **Educational Musicals** shows are known in theatre as 'book flats' These are essentially two screens hinged together. If you are regularly putting on productions, consider creating semi permanent book flats using a light timber frame with canvas stapled on. hardboard triangles, glued and tacked into each corner can create a rigid structure, bed sheets or cotton dust sheets available from DIY stores can be used to cover frames.

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





CREATURAMA Art Pack Page 3

Scene 1. The Fireworks Party

Scene 2. Outside the St Clement Inn, 17th Century London

Scene 3. House of Lords Cellar

Scene 4. Outside the St Clement Inn, 17th Century London.

Scene 5. Lord Monteagle's House.

Scene 6. King's Throne Room (Same as Scene 5)

Scene 7. House of Lords Cellar

Scene 8. Outside the St Clement Inn, 17th Century London.

Scene 9. The Fireworks Party

The scenery for *The Gunpowder Plot* can be created from large fridge/freezer or furniture boxes, made out of strong, brown cardboard.

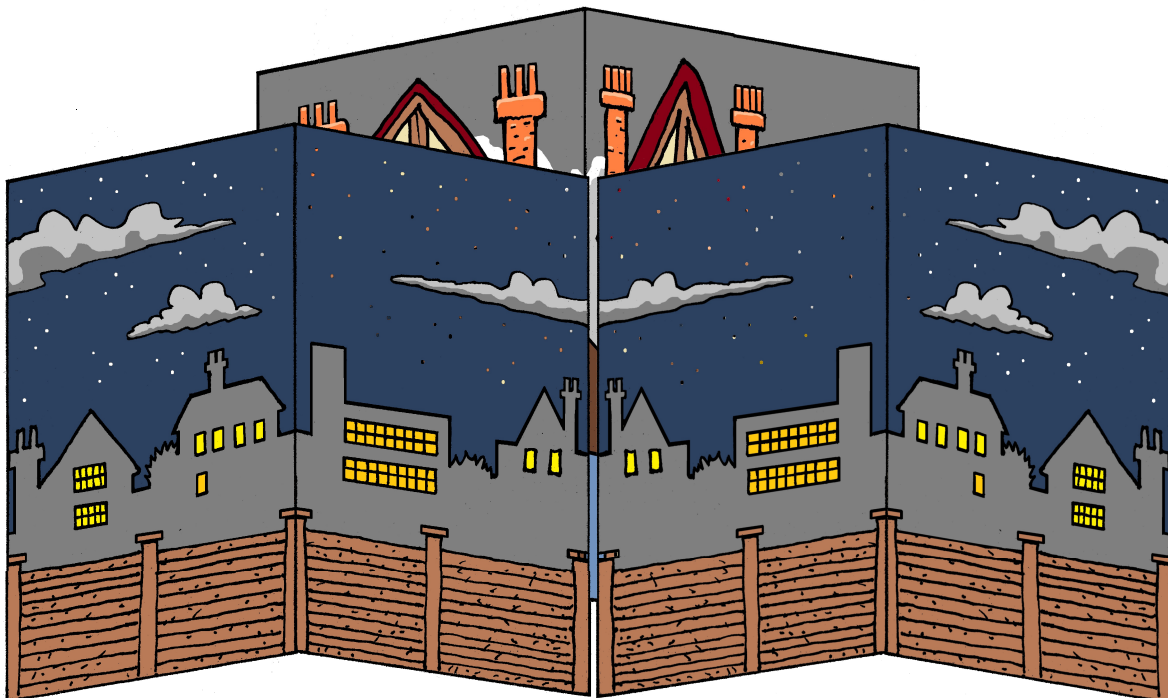
Simply cut along opposing corners to create large book shapes. Remember the screens should be big enough to hide several children, but not so big as to bend or buckle. If the cardboard's internal corrugation is running from top to bottom, this will help with rigidity.

You can create as many screens as you wish in this fashion.

The screens should be double sided, and if one side warps due to paint constriction, this problem should disappear when the other side is painted. The scenes illustrated, are created in chronological fashion to suggest ways in which scenery can be turned by the children quickly.

Scene 1. The Fireworks Party.

Scene 1 is created with two screens next to each other showing The Fireworks Party. I have depicted a night time scene. You could add fireworks if you wish. The 17th Century London scenes and Lord Monteagle/King's Throne Room scenes are painted on the rear of these screens. The actual St Clement's Inn screen is hidden behind them.

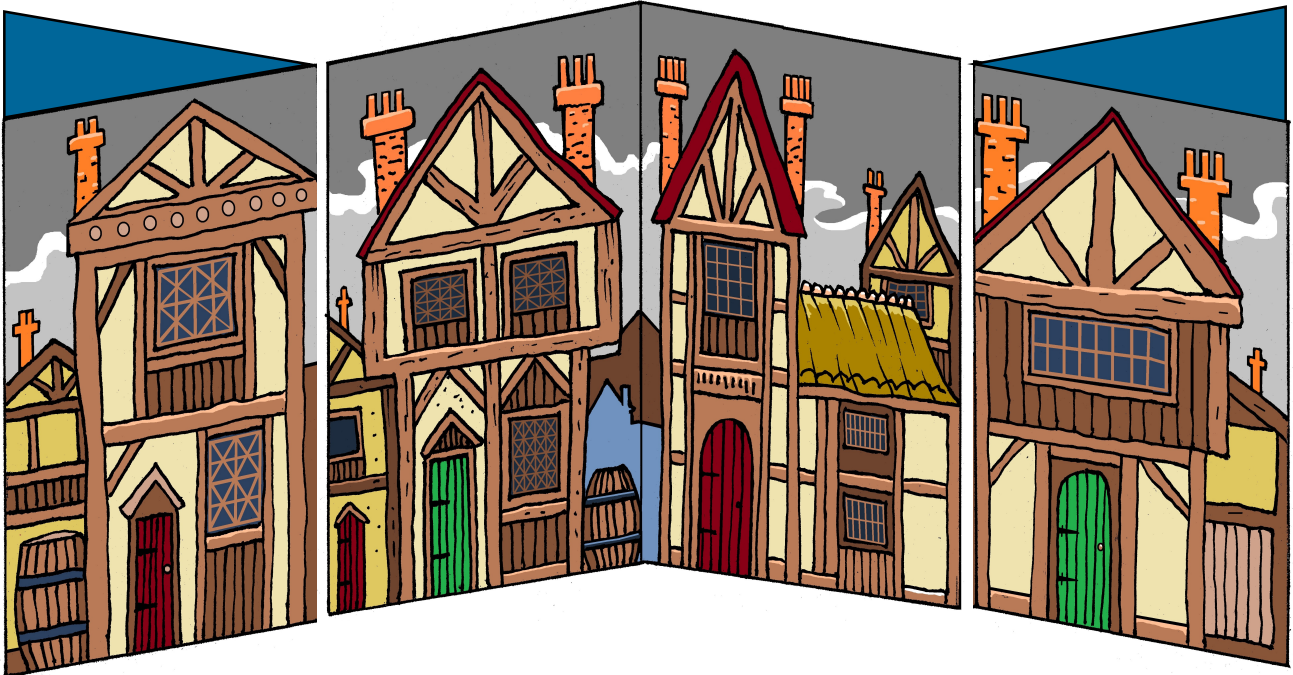




CREATURAMA Art Pack Page 4

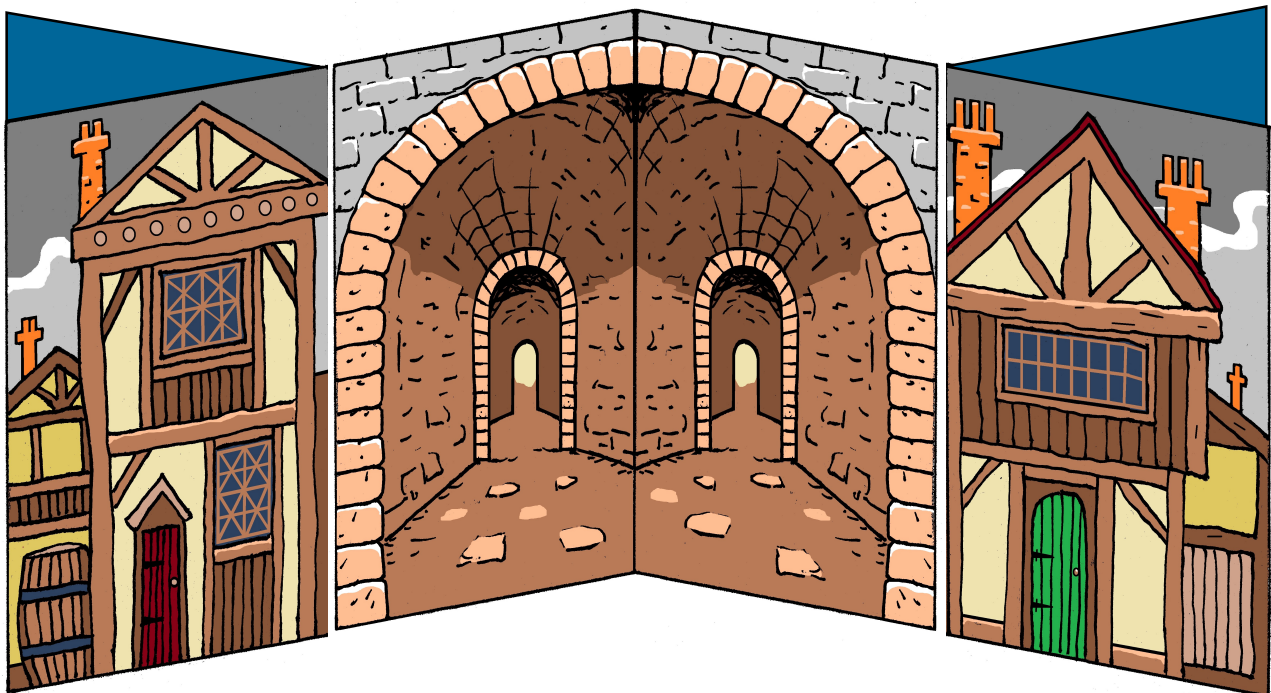
Scene 2. Outside the St Clement Inn, 17th Century London

The two screens showing the bonfire party are reversed and moved either side of the



Scene 3. House of Lords Cellar

This scene allows the two side pieces showing 17th Century London to stay in position. The St Clement's Inn screen is reversed to show the cellar.



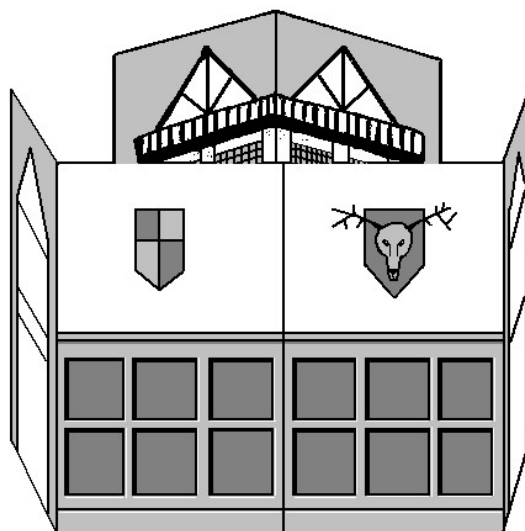


CREATURAMA Art Pack Page 5

Scene 4. (*Identical to Scene 2*).

Scene 5. Lord Monteagle's House.

This scene is created by using the other sides of the Fireworks Party screens which have Lord Monteagle's House painted on them. These two screens are joined to mask the St Clement's Inn screen.

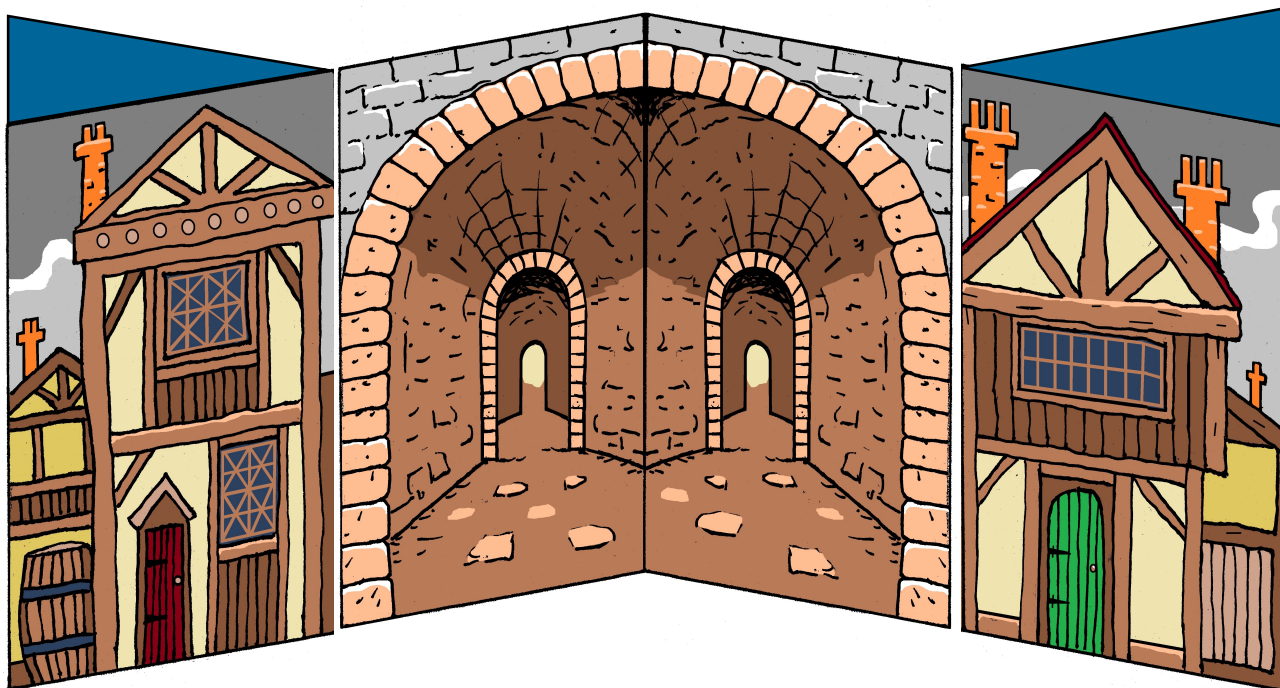


Scene 6. King's Throne Room

(*identical to scene 5*). A throne is brought on to indicate that this is the King's Throne Room.

Scene 7. House of Lords Cellar

(*identical to scene 3*).



Scene 8 (*Identical to scene 3*) **Scene 9** (*to scene 1*)

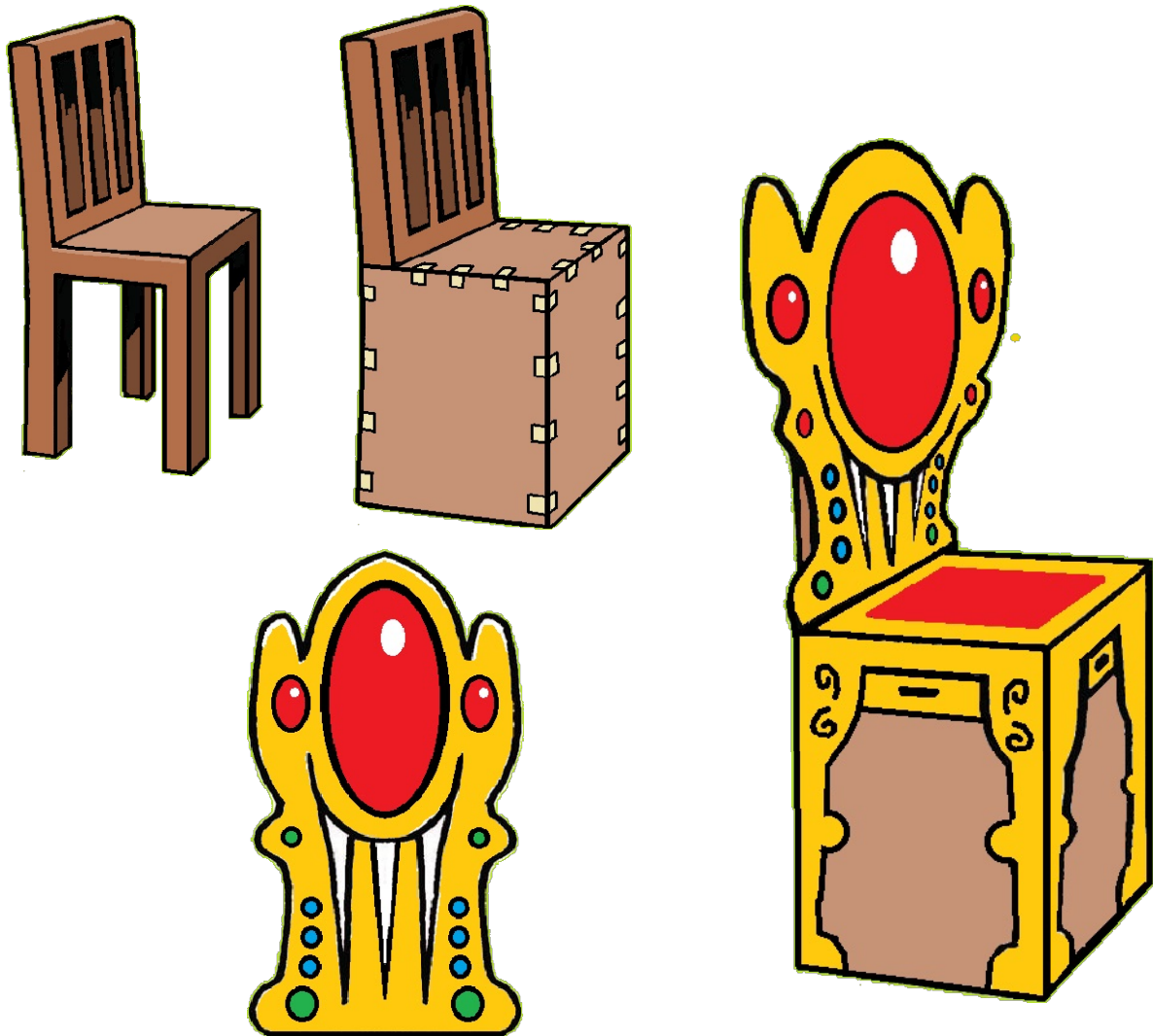


CREATURAMA Art Pack Page 6

Throne.

A throne can be created by using an old, straight, wooden chair.

1. Use a pencil and draw around the sides and front of an old chair.
Cut these out and attach them to the chair with tape.
2. Cut out a large backing shape roughly along the lines of the one shown, insuring it is bigger than the back rest of the chair and attach this.
3. Paint ornate shapes as the frame of the chair with yellow or gold paint. Paint the upholstery a rich red.
4. Ensure that there are two or three holes in the cardboard to allow the thrones to be carried without damaging the cardboard shell.





CREATURAMA Art Pack Page 7

Costumes: Male

Costumes for The Gunpowder Plot would be very difficult to create from scratch, so a couple of trips to some charity shops are in order. Male fashion during the 16th century was very elaborate and flamboyant, with jewellery and feathers used as accessories. Most male characters should wear large, white or light coloured shirts with large collars and a black or brown belt fitted around their middles. Trunkhoses, as they were called, can be created by using a large pair of black or brown shorts, and elasticating the end of the legs, or using black tape/elastic bands to bring the ends of the legs in. Virtually all males during the 16th century wore stockings. White or black are suggested. This will cause some consternation, but creates an historically accurate look.

If the shirts used are large enough, the sleeves can be kept up with traditional armbands if available. If not use Sellotape. This will make the arms baggy, as was the style.

Waistcoats are a simple way to create the look of a doublet. Small cloaks and capes were occasionally worn fashionably over one shoulder. These can be created from large pieces of scrap material, permanently positioned with stitching or safety pins. Simple black pumps or slippers can be used as footwear.

Hair was worn long, with elaborate moustaches and goatee beards. These can be created with theatrical make up. Any females playing male roles look great given these very male features.

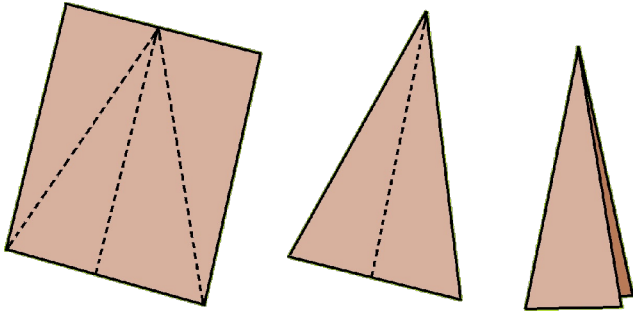




CREATURAMA Art Pack Page 8

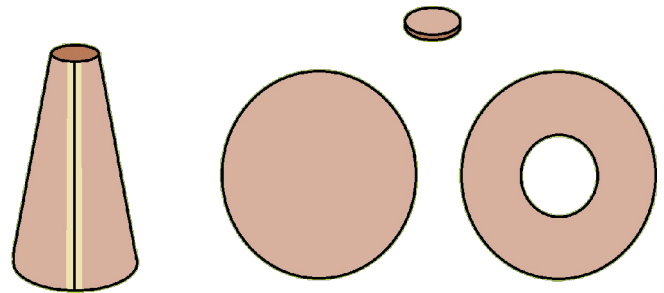
Gunpowder Plotter Hats

In the famous engraving of the gunpowder plotters, which is in the National Portrait Gallery in London, all the plotters wear the same kind of tall hat.



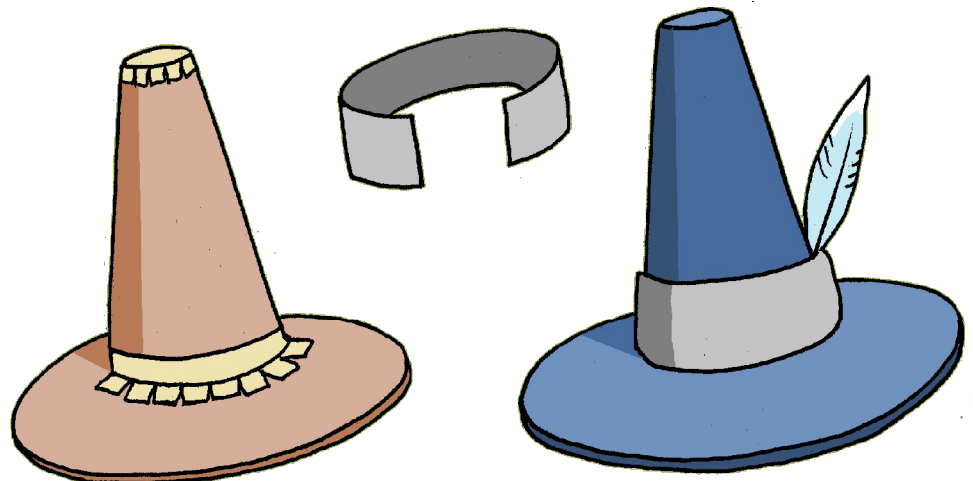
To create a tall hat you will need two pieces of A1 black card. Cut out a large triangle from one sheet of card as in the illustration. Then fold this down the middle and attach with Sellotape or masking tape creating a large cone shape, which should fit over a child's head. If it is too big, cut down until it fits comfortably.

Now cut off the top of the cone to create the flat top part of the hat. Using the other piece of black card cut out a large circle. This doesn't have to be perfect. Place the cone on top of this and draw around it. Cut this smaller circle out of the bigger one so creating a large doughnut shape.



Attach the cone to the hat's brim using one long piece of Sellotape or masking tape attached around the cone's base, half on and half off. Snip this tape, creating a lot of petals. Bend these back and attach the cone to the brim. Using a piece of scrap card create a smaller disc to fill in the top of the cone. You can also use limited amounts of tape to stick the underside of the hat's brim to the inside of the hat's cone. This will make your hat a little stronger.

You can now use a piece of differently coloured card or scrap material to create a band around the hat. Feathers or jewellery created from junk or metallic coloured scrap paper can also be added.





CREATURAMA Art Pack Page 9

Costumes: Female

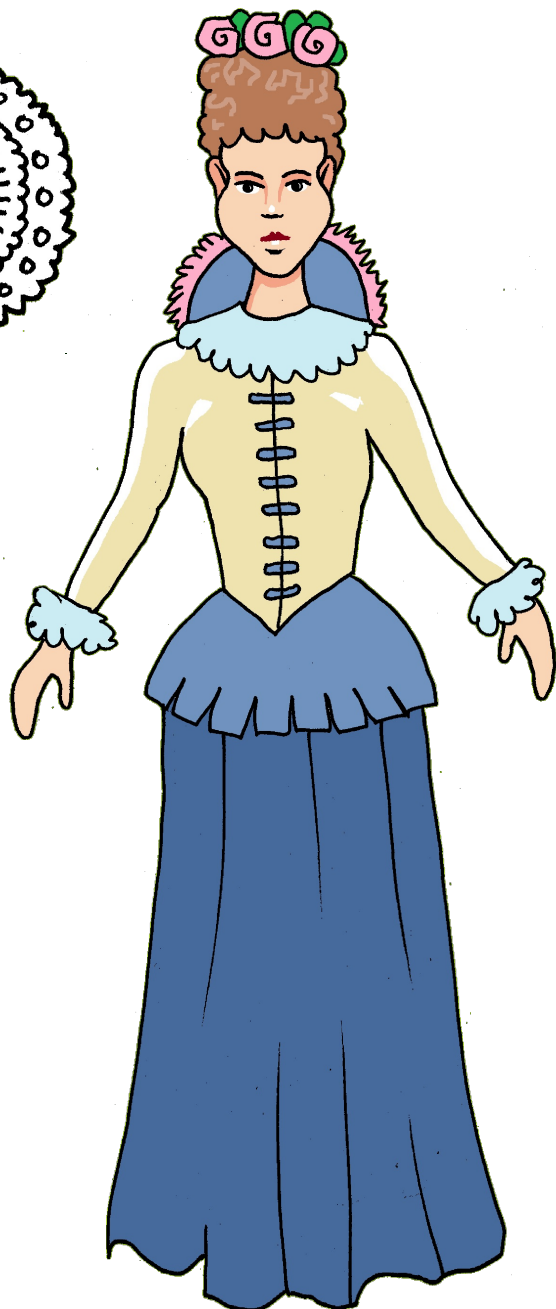
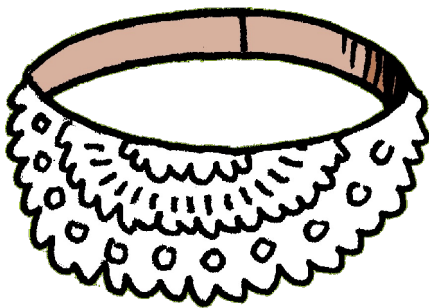
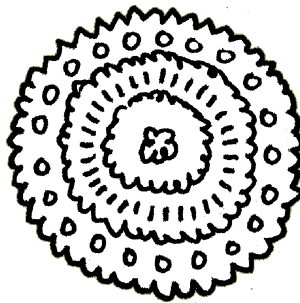
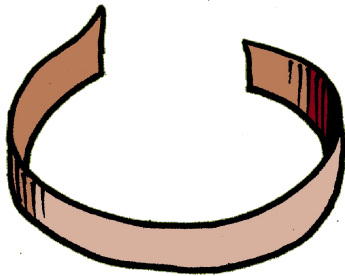
Hair was generally worn up to create a very vertical look. Bridesmaid's dresses are great for female period costumes.

Paper/material doilies or lace can be used to create ruffs for necks and wrists.

These can be permanently or temporarily attached with safety pins etc.

Huge amounts of decoration were used in early 17th century female attire.

Ribbon, braiding and flowers were all used.



Neck & Wrist Ruffs

These can be created quite simply using paper doilies and strips of card, tape the doilies to the card, or cut the doilies to make neck ruffs.

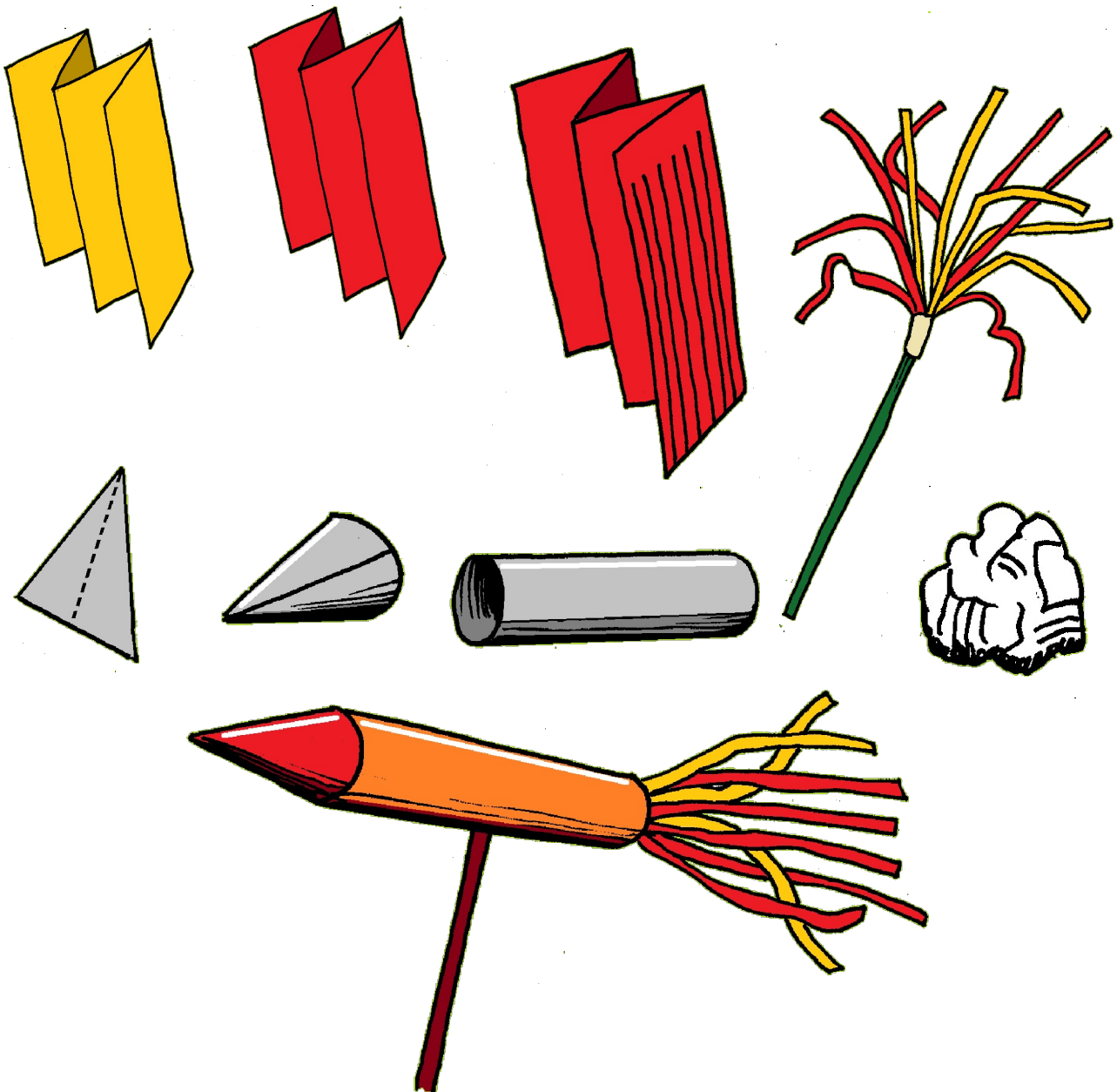


CREATURAMA Art Pack Page 8

Fireworks.

Sparklers can be created by folding up some red and yellow crepe paper/sugar paper and cutting it into strips as in the illustration. This can be attached to a small garden cane to make really effective sparklers.

Rockets can be made by using kitchen rolls. Make a hole and push through a garden cane. To stabilise this, roll up some paper and push this into the ends of the roll. Use some thin card and cut a triangle out. Fold this and attach it down the edge. Cut the base so it can be attached to the front of your roll. Use the crepe paper/sugar paper flame to create the rear flames of the rocket.



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