

Starshine  
music

# The Keymaster



by  
Nick Perrin



# Director's Notes

## CAST

There are **five main characters** who are on stage throughout the show, as they travel between, and view, the scenes from history. **The historical scenes have cast sizes varying from 4 to 15+.** In addition a chorus is needed for the songs. This chorus can be made up of the scene actors, but can include as many other children as are available. It is possible to put on this very flexible show in many different ways:

- A class of 30 could present the whole show, sharing historical scenes between alternating groups, with costume changes made during the linking dialogue between main characters.
- Each historical scene could be taken by a separate class or group, making this an ideal show for large presentations.
- All the historical scenes are self-contained pieces that can be taken out of the context of the show and used for short assembly presentations, or the songs may be used independently.

### MAIN CHARACTERS – required throughout the show

KEYMASTER	Starts out as a supply teacher, then transforms quickly into a quirky, eccentric character, very enthusiastic.
MAX	Interested, bright and sensible.
SAMANTHA	Know-all, irritatingly smug.
BEN	Cheeky, impulsive. Pushes boundaries to the limits.
C-J (Carla-Jo)	Not very bright, but warm, caring and eager to please.

*[The actors for historical scenes can be seated within the CHORUS during other scenes, if not doubling up.]*

### NORMANS - Battle of Hastings

COMMENTATORS 1 & 2	Sheepskin coats, shirt & tie, microphones, headphones.
NORMANS	6-8 children, pointy blue helmets with straight bits to cover the nose, tabards with blue cross down the front. <i>(non speaking)</i>
ENGLISH (Saxons)	6-8 children, pointy red helmets <u>without</u> straight bits to cover the nose, tabards with red cross down the front. <i>(non speaking)</i>
HAROLD	Dressed as a Saxon, but with a crown. <i>(one spoken line)</i>
WILLIAM	Dressed as a Norman, but with a crown. <i>(non speaking)</i>

### TUDORS - Strange Remedies

DOCTOR	White coat / apron covered in gore.
PATIENT 1	Arms and/or chest covered with nasty red sores.
PATIENT 2	Face covered with nasty pus-filled blisters (from a joke shop!).
PATIENT 3	Very pale face, shadows under the eyes, coughing badly.
UNDERTAKERS 1 & 2	Wearing black. <i>(non speaking)</i>

### STUARTS - Gunpowder, Treason and Plot

GUY FAWKES	Black cloak, knee length trousers, long socks, hat. Pointy beard.
SERGEANT	White tabard with black raven emblem. Helmet.
SOLDIERS 1 & 2 + extras	“ “ “ “ “ “

### GEORGIANS 1 - 18th Century Smugglers

LANDLORD	White shirt, dark waistcoat, knee length trousers, long socks, short white apron, tankard and cloth.
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LORD GUTSWORTHY	Velvet jacket and knee length trousers in rich colours. Ruffled shirt, long socks, wig if possible. Purse.
SERVING MAID	Full skirt, short sleeved white shirt, white apron, mop cap.
VILLAGERS 1 & 2, + extras	Boys: Rough plain shirts, knee length trousers, knotted neckties, bare legs. Girls: as serving maid, minus apron and mop cap.
EXCISE MEN 1 & 2	Black breeches & jacket, white shirt with legal style square lapels.

### **GEORGIANS 2 - Industrial Revolution**

JIM	Black breeches, shirt.
WORKERS 1 & 2 + extras	As Jim, maybe with flat caps, to be taken off when work starts.
RECRUITING OFFICERS 1 & 2	Long black jackets, white high collar shirts.
MANAGER	Knee length breeches. Ruffled shirt. Long waistcoat.

### **VICTORIANS - Children At Work**

BOSSSES	Long black coats and trousers, top hats. Fancy waistcoats.
SERVANT GIRLS	Black dresses with white aprons and mop caps.
MINERS	Grubby shirts, breeches, bare feet or working boots.
CHIMNEY SWEEPS	Breeches, grubby shirts, waistcoats, caps, bare feet.
MARY	As servant girls, of which she is one.
MOTHER	Brown dress, blouse, waistcoat over. Mop cap. Rolling pin.
FATHER	Long black trousers, waistcoat, plain shirt.
PUB EXTRAS	As father, different waistcoats (muted colours), shirts.

### **EDWARDIANS - Votes For Women**

WOMAN 1, 2 & 3 + extras	Suffragettes wearing sashes with words 'Votes for Women' and carrying placards.
MAN 1, 2 & 3 + extras	City gents, bowler hats and suits. Assorted 1920s-style clothing.
POLICEMAN	Old fashioned helmet if possible, truncheon.
SERGEANT	As policeman, but with stripes to go with his rank.
PHOTOGRAPHER	Tweed jacket. Camera with big round flash, tripod with cloth.
REPORTER	Casual jacket, trilby hat. Notepad and pen.
NEWSPAPER BOY	Flat cap. Sandwich board which reads 'Government Softens On Votes For Women'. Newspapers.

### **WORLD WAR 2 - Evacuees**

EVACUEE	1940s overcoat with belt. Suitcase. Gas mask if possible, label around neck. School cap.
CHILD 1, 2 & 3 + extras	1940s shorts or pleated skirt, shirts, tank top.

## **ESSENTIAL PROPS / SCENERY**

The essential items are: Large old-fashioned style keys, each with a date on it in number form. Also a keyhole container – the Timelock! Could be a simple cylinder, or (ideally) a large hour-glass shape with a keyhole at the top, as shown on the book cover.

A raised platform should be placed Upstage Centre. This will help to serve a variety of purposes: e.g. Harold's position on the hill in 1066, overseeing platform for bosses in Victorian times ('Work Hard' song), etc. If doing the Victorian Melodrama a doll is needed to be the baby. Other props / scenery are at the director's discretion; notes are given at the beginning of each scene and in costume notes. However very little is required, and much can be left to the imagination.

## **NARRATED VERSION**

A version for Narrators, Keymaster and Chorus is included in the Download Pack. Featured singing parts (solos/groups) are as in the main script, but no acting / movement is necessary.

# Director's Overview

## Scene 1 In A Modern Day Classroom

**SONG**                      **HISTORY IS BORING / THE KEYMASTER**                      **Track 1 / 13**

A group of children, clearly bored with their history lesson, are monotonously chanting facts and dates, lead by a new Supply Teacher. Max, Samantha, Ben, and C.J. are in prominent positions. After the chorus the Supply Teacher exits and quickly transforms into The Keymaster. Showing them the keys, The Keymaster explains that these are the keys to history and when put into the Timelock will take them back into the past. Although the children think he's crazy, they decide to play along. A key is inserted into the Timelock. Each time this happens throughout the show, the Keymaster, Max, Samantha, Ben, and C.J. become Time Travellers (with lighting effects etc.).

**SOUND EFFECT**                      **TIME TRAVEL**                      **Track 25**

## Scene 2 1066 - The Battle Of Hastings

Football match style commentary of the key events of the battle as they unfold, acted by Norman and Saxon groups.

**SONG**                      **THE BIG MATCH**                      **Track 2 / 14**

The Time Travellers reflect on what they have seen. The next key is put into the Timelock. **(This pattern of dialogue occurs after each song)**

**SOUND EFFECT**                      **TIME TRAVEL**                      **Track 25 / 26**

## Scene 3 1558 - Tudor Physicians

**SONG**                      **NEVER DRINK THE TUDOR WATER**                      **Track 3 / 15**

Three patients seek remedies from the Doctor for their ailments, with inevitable consequences!

**SOUND EFFECT**                      **TIME TRAVEL**                      **Track 25 / 26**

## Scene 4 1605 - Guy Fawkes

**SONG**                      **GUY FAWKES HIDING**                      **Track 4 / 16**

A group of soldiers search for Guy Fawkes in the cellars of the Houses of Parliament. They capture, question and torture the traitor, before finally executing him.

**SOUND EFFECT**                      **TIME TRAVEL**                      **Track 25 / 26**

## Scene 5 1714 - A Smuggler's Tale

**SONG**                      **THE MOONRAKERS**                      **Track 5 / 17**

Set in an old village inn - the villagers tell their smuggling secrets to the Lord of the Manor, Lord Gutsworthy, for a price! They act out events of how they fool the King's Excise men by pretending to be village idiots.

**SOUND EFFECT**                      **TIME TRAVEL**                      **Track 25 / 26**



## Scene 10 Into The Future

The children are shocked and saddened by the devastation that they see. Predictions about climate change etc. have become a reality.

SONG

TOO LATE?

Track 11 / 23

It gradually dawns on the children that this is the future - it hasn't happened yet! They realise that it is they themselves who are the real Keymasters, as their actions are the key to their own future. They must go back and tell others what they've learnt.

SOUND EFFECT

TIME TRAVEL

Track 25 / 26

## Scene 11 Back To The Present

The Keymaster has turned back into the supply teacher. All join in final song, declaring that they will try to make a difference to the future in their own lives – 'Let's make history!'

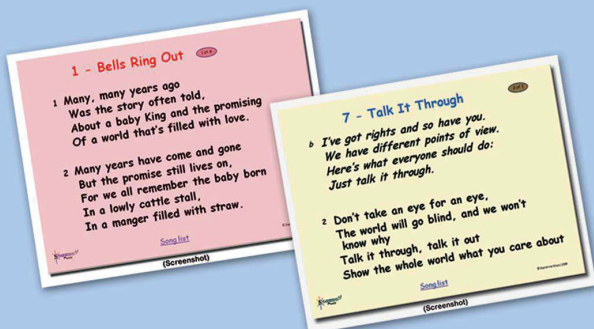
SONG

WE HAVE THE KEYS

Track 12 / 24

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# The Keymaster

by Nick Perrin (with Ruth Kenward)

## Scene 1                      In A Modern Day Classroom

[ALL are seated looking very bored. SAMANTHA, MAX, C-J & BEN – and others if space allows – sit on chairs facing audience.  
Enter SUPPLY TEACHER (KEYMASTER), to stand Downstage Right.]

SUPPLY TEACHER            (to class) Good morning, class!

ALL                                (mumbling) Morning, sir.

[ALL exchange glum expressions, etc.]

SUPPLY TEACHER            I'm your supply teacher for today. (rubs hands) Right! Battle of Hastings!

### SONG - HISTORY IS BORING / THE KEYMASTER

( Track 1 / 13 )

**Ben**            (spoken) Oh no! Not another supply teacher!

<b>Chorus</b>	<b>Chor. L.</b>	<b>Chor. R.</b>
	1066	BATTLE OF HASTINGS
	1066	NORMAN INVASION
	1066	WILLIAM THE CONQUEROR
	1066	1066

CHORUS do plenty of yawns, head scratching, stretching etc. to indicate boredom.

**Supply Teacher**            1066 is a very important date. What happened in 1066?

**B/C/M/S**            (bored) Battle of Hastings, Sir.

**Supply Teacher**            And who was King of England in 1066?

**M/S/C**            (dull tone) Don't know, Sir.

**Ben**            (bored, out to audience) Don't care, Sir.

**Supply Teacher**            (surprised, cross) You don't care? How can you not care about history?

**Chorus**            HISTORY IS BORING, IT'S VERY SAD.  
IT'S A LOAD OF RUBBISH, MAKES US FEEL SO BAD.  
HISTORY IS TORTURE, AN ENDLESS GRIND...

**Supply Teacher**            (spoken, to audience) But I've got a way to open up their minds!

[Exit TEACHER for swift transformation into KEYMASTER]

**Chorus**            HISTORY IS BORING, IT'S NEVER COOL.  
JUST ANOTHER SUBJECT  
THEY MAKE US LEARN AT SCHOOL.  
DATE AFTER DATE, FACT AFTER FACT.

WHERE IS THE FUTURE  
IN LEARNING STUFF LIKE THAT?  
WHERE IS THE FUTURE  
IN LEARNING STUFF LIKE THAT?

**Chorus**

CHORUS give plenty of mimed reaction, pointing, excitement.

[Enter KEYMASTER, holding keys. He needs to sing in a 'larger than life' way, really hamming it up.]

**Keymaster**

(spoken) I have the keys, the keys to history!

I CAN GO BACK IN TIME, ANYWHERE.  
I HAVE THE KEYS, THE KEYS TO HISTORY  
COME WITH ME BACK IN TIME, I'LL TAKE YOU THERE.

CHORUS move in time ad lib, mocking air guitar, clapping, clicking fingers etc.

[BEN, C-J, MAX & SAMANTHA move downstage looking unconvinced. They sing with the CHORUS.]

WHY DON'T YOU TRAVEL IN TIME WITH ME?  
I AM THE KEYMASTER - THESE ARE THE KEYS!

**Chorus**

HOW CAN THEY BE THE KEYS TO HISTORY?  
WHAT A JOKE. WACKY BLOKE. VERY WEIRD.

**Keymaster**

I KNOW IT SEEMS A CRAZY MYSTERY  
BUT IT'S TRUE, I'M TELLING YOU, IT'S REALLY TRUE.  
OPEN THE LOCK AND YOU'LL SEE FOR YOURSELVES  
WHAT IT WAS LIKE BACK IN YESTERDAY'S WORLD.

High energy to contrast with earlier boredom.

CHORUS mime indecision, puzzlement, etc.

[KEYMASTER mimes discussion with CHORUS members. CHORUS mime puzzlement to each other, on the lines of 'Who is this guy?' with shrugs etc.]

**Max**

Either he's lost it completely or he's for real.

**Ben/C-J/Sam**

(disbelieving) What, a keymaster?

**Max**

(defending himself) Well, he's not like our usual supply teachers.

**Samantha**

But he can't take us back in time.

**Max**

Why don't we see what he does next?

**Ben/C-J**

Yeah!

**Ben**

Let's play along with it!

**Keymaster**

(grandly) I AM THE KEYMASTER, I AM THE KEYMASTER.  
I AM THE KEYMASTER ----- KEYMASTER!

**Chorus**

HE IS THE KEYMASTER, HE IS THE KEYMASTER.  
HE IS THE KEYMASTER ----- KEYMASTER!

KEYMASTER

If you're coming, let's go! But I'm warning you – history is far from boring. It can be horrible.

BEN, C-J, MAX, SAM.

Yeah, horribly boring!

KEYMASTER

(shrugs) Well... you'll see.

[KEYMASTER takes a key from his bunch and gives it to MAX, who holds it up to inspect it. KEYMASTER slips offstage to collect his Timelock, while BEN, SAMANTHA & C-J look over MAX's shoulder at it with puzzled expressions.]

MAX

(holding up the key, reads) One, nought, six, six.

ALL

Ten sixty-six!



C-J (to MAX) Is that where we're going then? 1066?

MAX (shrugging) I dunno.

*[KEYMASTER returns with Timelock, which he holds up.]*

KEYMASTER This is the Timelock! (briefly displays to audience, then to CHORUS)  
Max - put the key in the Timelock.

BEN, C-J, MAX (wrinkling noses) Timelock?

SAMANTHA (folding her arms, pompously) Don't be ridiculous! It must be a joke.

KEYMASTER No it's not a joke. But here's a good one:  
Why did the girl throw her clock out of the window?

*[SAMANTHA shakes her head, rolls her eyes, walks away as if thinking this is stupid, but turns back round to listen.]*

BEN, C-J, MAX (dubious, but wanting to know the answer) Dunno! Why did the girl throw her clock out of the window?

KEYMASTER So she could see time fly!

*[ALL groan, KEYMASTER shrugs with a grin.]*

SAMANTHA (to CHORUS, rolling eyes) Tut! How old does he think we are?

KEYMASTER (calmly) I know how old you are, Samantha.

*[SAMANTHA huffs, folding her arms and turning her back. KEYMASTER offers the Timelock to MAX again.]*

And you're about to see time fly for real. Ready, Max?

MAX (to CHORUS) What shall I do?

ALL (ad lib) Go for it! Put the key in! Get on with it! (etc.)

### **SOUND EFFECT - TIME TRAVEL (long) ( Track 25 )**

*[During the music, BEN, C-J, MAX & SAMANTHA move aside with KEYMASTER while 1066 cast enter and take positions. KEYMASTER puts the keyhole down but in view. HAROLD should be Upstage standing on a raised block. COMMENTATORS should stand Downstage to one side. NORMANS & ENGLISH are grouped on separate sides, opposing teams limber up.]*



**DID YOU KNOW?** Halley's Comet was seen during the Norman Conquest of England and appears in the Bayeux Tapestry.

## **Scene 2                      1066 - The Battle Of Hastings**

COMMENTATOR 1 (football commentator style) Good afternoon, and welcome to the big match, with England playing a home fixture here in Hastings.

COMMENTATOR 2 Yes, and Senlac Hill is looking glorious in the sunshine. Match preparations are well under way.

COMMENTATOR 1 Indeed, and the Normans are recovering from that stormy channel crossing, aren't they?

COMMENTATOR 2 (*nodding*) They are looking quite fresh in spite of the quick march up from the coast. But the England squad also had a challenging journey.

COMMENTATOR 1 That's right. They've done well to get here at all after that... er... skirmish at Stamford Bridge. So how do you see the battle going down?

COMMENTATOR 2 Well the English must start as firm favourites. They're playing at home and have a good track record. Their position at the top of the hill gives them an early advantage.

COMMENTATOR 1 Yes, and the Normans are stuck in the waterlogged bit at the bottom. Quite a swamp down there after all the rain we've been having.

*[CHORUS begin to point and applaud and cheer.]*

COMMENTATOR 2 (*shouting*) And first on to the pitch are the Normans!

*[NORMANS move to Centre, acting aggressively.]*

## SONG - THE BIG MATCH

( Track 2 / 14 )

**Normans & Chorus** (*'football' clapping as per CD/Score*)  
(*shout*) William! [*do this four times*]

**Normans** WE ARE THE NORMAN SOLDIER BOYS,  
BIG BOYS, TOUGH BOYS, BIG TOUGH BOYS!  
WE ARE THE NORMAN SOLDIER BOYS,  
AND WE'RE IN (*POINTING*) HIS GANG.  
(*SPOKEN*) BILL'S GANG! BILL'S GANG!

**English & Chorus** (*'football' clapping as per CD/Score*)  
(*shout*) Harold! [*do this four times*]

**English** WE FIGHT FOR ENGLAND,  
COME ON ENG-ER-LAND!  
HAROLD'S HEROES RULE!  
WE FIGHT FOR ENGLAND,  
COME ON ENG-ER-LAND!  
WILLIAM IS A FOOL!

NORMANS move  
aside, ENGLISH  
move into the centre.

*[Point on the words 'savages' and 'cabbages' below.]*

**English** Norman savages! (*clap, clap*) Savages!  
**Normans** Saxon cabbages! (*clap, clap*) Cabbages!  
**English** Savages!  
**Normans** Cabbages!  
**English** Savages!  
**Normans** Cabbages!

**English** BRING THE BATTLE ON!  
**Normans** BRING THE BATTLE ON!  
**All** (*shouted*) Bring it on!

*[NORMANS draw swords and attack, moving to where HAROLD stands, to be pushed back by the ENGLISH.]*

# We Have The Keys

Music and Lyrics by Nick Perrin

Arranged by Simon Walters

Brightly (♩ = 150)

Chords: F, B<sup>b</sup>/F, F

Dynamic: *f*

Chords: G, C/G, G, G<sup>13</sup>

Dynamic: *ff*

Chords: C, F<sup>sus</sup>, F, C, B<sup>b</sup>, F/A

Lyrics: We have the keys the keys to his - to - ry!\_\_\_\_\_

Dynamic: *f*

Chords: C, F<sup>sus</sup>, F, C, B<sup>b</sup>, F

Lyrics: Time has come for us to act\_ with - out de - lay.  
While there's time, let's try to find\_ a bet-ter way.

Dynamic: *f*



17 F G C

What kind of world do you want to see?

21 B<sup>b</sup> Gm<sup>7</sup> Asus

Noth - ing will change 'til we all a - gree.

25 D Gsus G D C G/B

We have the keys, the keys to his - to - ry.

29 D Gsus G D C G

Time has come for us to act, let's make a start.  
Let's be - lieve to - ge - ther we can play a part.

33 G A D

What kind of world do you want to see?

37 C Am<sup>7</sup> Bsus

Noth - ing will change 'til we all a - gree.

40 E

Group 1  
We have the keys.

Group 2  
Let's make his - to - ry