

# **Glint Of Gold**

Junior Script

by

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**CAST LIST**

***N.B. In the following list, the bracketed number shows the number of spoken lines each role has.***

***An asterisk (\*) before the character's name indicates that this character ALSO has solo or featured sung lines.***

Howard Carter .....	(32)
Lord Carnarvon .....	(22)
Lady Evelyn Herbert .....	(17)
* Tutankhamen .....	(35)
Hatshepsut.....	(10)
Hieroglyph 1.....	(15)
Hieroglyph 2.....	(10)
Hieroglyph 3.....	(7)
Hieroglyph 4.....	(14)
Hieroglyph 5.....	(6)
Hieroglyph 6.....	(10)
Hieroglyph 7.....	(9)
* Hieroglyph 8 .....	(12)
Guard 1 .....	(0)
Guard 2.....	(0)
* Servant.....	(0)
* Farmer.....	(0)
* Metalworker.....	(0)
* Weaver .....	(0)
* Carpenter .....	(0)
* Merchant .....	(0)
* Scribe .....	(0)
* Politician .....	(0)
* Pharaoh.....	(0)
* Handmaiden 1 .....	(0)
* Handmaiden 2 .....	(0)
* Handmaiden 3 .....	(0)
Anubis.....	(2)
* Osiris .....	(1)
Ammit.....	(0)

***The 13 characters listed above that are asterisked but show “0” lines have NO spoken lines but DO sing as soloists or in small groups.***

## SPEAKING ROLES BY NUMBER OF LINES

***N.B. In the following list, the number shows how many spoken lines each role has. An asterisk (\*) before the character's name indicates that this character ALSO has solo or featured sung lines.***

* Tutankhamen .....	35
Howard Carter .....	32
Lord Carnarvon .....	22
Lady Evelyn Herbert .....	17
Hieroglyph 1 .....	15
Hieroglyph 4 .....	14
* Hieroglyph 8 .....	12
* Hatshepsut .....	10
Hieroglyph 2 .....	10
Hieroglyph 6 .....	10
Hieroglyph 7 .....	9
Hieroglyph 3 .....	7
Hieroglyph 5 .....	6
Anubis .....	2
* Osiris .....	1

***Non speaking roles: Guard 1, Guard 2, Ammit, and three present-day Egyptians, all of whom are silent throughout.***

***The following characters have no spoken lines but sing as soloists or in small groups: Carpenter, Farmer, Handmaiden 1, Handmaiden 2, Handmaiden 3, Merchant, Metalworker, Pharaoh, Politician, Scribe, Servant, Weaver.***

***Performances would be enhanced by the addition of a chorus sitting offstage.***

## SUGGESTED CAST LIST FOR 24 ACTORS

***N.B. In the following list, the bracketed number shows the number of spoken lines each role has.***

***An asterisk (\*) before the character's name indicates that this character ALSO has solo or featured sung lines.***

Howard Carter .....	(32)
Lord Carnarvon .....	(22)
Lady Evelyn Herbert .....	(17)
* Tutankhamen .....	(35)
Hatshepsut.....	(10)
Hieroglyph 1 ) .....	(15)
Hieroglyph 2 ) .....	(10)
Hieroglyph 3 ) .....	(7)
Hieroglyph 4 ) .....	(14)
Hieroglyph 5 ) Reduce Hieroglyphs to 5 and reallocate lines .....	(6)
Hieroglyph 6 ) .....	(10)
Hieroglyph 7 ) .....	(9)
* Hieroglyph 8 ) .....	(12)
Guard 1 .....	(0)
Guard 2 .....	(0)
* Servant .....	(0)
* Farmer .....	(0)
* Metalworker .....	(0)
* Weaver .....	(0)
* Carpenter .....	(0)
* Merchant .....	(0)
* Scribe .....	(0)
* Politician .....	(0)
* Pharaoh .....	(0)
* Handmaiden 1 Plays Anubis .....	(2)
* Handmaiden 2 Plays *Osiris.....	(1)
* Handmaiden 3 Plays Ammit and present-day Egyptian .....	(0)

***Non speaking roles: One Present-day Egyptian (can be played by same actor playing Ammit.) The three Handmaiden parts are also non speaking.***

***The Handmaidens and the other nine characters listed above that are asterisked but show "0" lines have NO spoken lines but DO sing as soloists or in small groups.***

**LIST OF PROPERTIES**

A gold bed.....	Scene Prop
Ebony and ivory stools.....	Scene Prop
Decorative vases, jars & model chariots (if obtainable).....	Scene Prop
Model boat.....	Scene Prop
Linen robes.....	Scene Prop
Bandage.....	Tutankhamen
A stick.....	Scene Prop
Walking stick.....	Lord Carnarvon
Flail & Crook.....	Tutankhamen
Basket on head.....	Servant
Farming implement.....	Farmer
Blow-pipe or hammer.....	Metalworker
Needle & cloth.....	Weaver
Hammer & nails.....	Carpenter
Spices or cloth.....	Merchant
Papyrus.....	Scribe
Scroll & jewellery.....	Politician
Picture of a hat.....	Handmaiden 1
Picture of a sheep dog.....	Handmaiden 2
Picture of a sweep's brush.....	Handmaiden 3
Wooden flute.....	Hatshepsut
Large feather & plastic heart.....	Anubis
Elvis Presley outfit.....	Osiris

## **PRODUCTION NOTES**

### **STAGING**

The story is set in 1922, with the discovery, by Howard Carter, of Tutankhamen's tomb.

Carter enters the tomb and is astounded by the treasures that he discovers, that have been buried for over 3,000 years. The story then follows the translation of the hieroglyphs on the wall as they come to life in the musical. King Tutankhamen is awakened from the dead in order to rejoin his father Osiris.

It is suggested that the acting area is set as the antechamber and, if possible, has steps up to it from the audience area. This gives the feeling that the audience are entering the tomb along with the explorers. There need to be two entrance points for the cast, in addition to the steps from the audience. One needs to be located stage left (on the actor's left side when looking at the audience). This will be the doorway to the burial chamber through which Tutankhamen enters. The other needs to be located stage right (on the actor's right side when looking at the audience). All of the Egyptian characters that enter the acting area will do so through this entrance, and the explorers will enter and exit via the steps and audience.

Over the acting area there could be a sign hanging with the name 'Tutankhamen' inscribed on it. On the acting area is set a gold bed, carved chariots, ebony and ivory stools, decorative vases and linen robes in disarray. A number of figures, portrayed by actors, are positioned around the action. They are hieroglyphs and stand close to the walls of the acting area. This setting remains throughout the show.

The scenery describes the moment in November 1922 when Carter and his team came across the undisturbed tomb. The team enter through the audience area and (if steps are used) climb the steps to the acting area, peering into it before entering. As the scene develops, Tutankhamen is awakened and he enters the acting area via the 'doorway' stage left as mentioned earlier. As the treasures are removed from the tomb, they are taken down the steps and out through the audience. This scene continues throughout the show, there being no other setting.

It could also be performed in the round and would be particularly effective if the acting area was raised on rostra with blocks up to it, so that it suggests a pyramid and the entrance steps into the tomb. In this style of setting, Tutankhamen would enter from one side of the acting area, the treasures being taken down steps on a different part of the acting area.



## **CHOREOGRAPHY**

**Track One – The March of The Kings** describes the moment when the great stone doorway was removed from the tomb. The number starts with a very typical Egyptian reed solo before becoming very grand and regal for the actual opening of the tomb. The archaeological group enter the scene during the reed solo and approach the set. Howard Carter peers into the antechamber before the end of the number. Lord Carnarvon should deliver his opening line as the music finishes.

**Track Two – The Storytellers** is a slow number sung by the Hieroglyphs, to explain their function as pictorial storytellers. The Hieroglyphs slowly become more animated as the song develops through the first verse. If the skills and resources are available some simple ballet movements would be effective in this number. The Hieroglyphs may be accompanied by a choir, to give range and volume to the song.

As the explorers interact with the Hieroglyphs, Tutankhamen is awakened from his resting place and joins them. In answer to Carter's request for more information about the boy king, Tutankhamen sings...

**Track Three – The Boy King**, accompanied by the chorus. The number starts off with a slow, plodding solo section as Tutankhamen tells how he was entombed long ago and how tomb raiders pillaged all of the other graves around. This is interrupted as the pace quickens to a fast swing beat and the chorus join in. This is a lively section where plenty of simple movements will enhance the song. Finally the song's tempo changes again to a fast Rock 'n' Roll section for eight bars to the end.

We then move to the most difficult song in the show, which needs plenty of rehearsal, just to remember the lyrics, let alone choreograph it!

**Track Four – The Old God Counting Song** is intended to be sung by two or three groups of singers. Ideally, the first two verses should be sung by everyone, whilst half of the choir would then sing verse three and the other half would repeat the original lyrics. During the fourth verse the group could split again, so that a small group sing verse four whilst the remainder sing their own previous verse. This would then create a three part song that would need to be very tightly conducted and taught. If this is too difficult, it is suggested that the song is simplified by singing the first two verses, twice only. The counter phrases can be sung by a small group of singers such as the Explorers and Tutankhamen. This song has a Ragtime feel to it and gives great opportunity for simple movements if so desired. Verse four starts off slowly and increases in tempo until the end. It's a great song but it needs plenty of work to do it justice!

The next section of the story explains the structure of ancient Egyptian Society and the pyramidal structure from slaves, peasants and servants up to The Pharaoh.

**Track Five – The Egyptian Pyramid** (a bouncy march) details this and is sung by characters from different parts of society. The verses could be sung by soloists or small groups, if sufficient numbers are available. The singers could be grouped at the start of the number and each individual singer could step forward from the group to sing their own verse(s). Whilst the CD does not slow down for the Politician's verse, it would be completely appropriate to slow the tempo down for this verse. The rhythm changes to a more march-like style for the Pharaoh's verse, which concludes the song.

**Track Six – Queen of The Nile** has a very regal feel about it and is sung by Hatshepsut and her Handmaidens. There is a nice dance break of seventeen bars at the end of the song where Hatshepsut plays her Egyptian flute solo and the Handmaidens dance to her music. The dance section is quite lively and is a nice opportunity to show off some of your dancers in a short, simple routine.

**Track Seven – Osiris... King of The Dead** is next. This is a big production number with involvement from chorus, backing singers, Anubis, Osiris and Tutankhamen. It starts off as a big band swing style number as the singers and backing group set the scene of the 'Book of the Dead'. This is followed by a short flute section, underscoring Anubis's dialogue. The tempo then switches to a lively Rock 'n' Roll for Osiris' section before coming to a big 'Elvis style' flourish to end the number. Get your singers rocking and rolling on stage, in the audience, everywhere!

**Track Eight – Point to the Stars** is a slow but powerful number, sung by a group of Egyptians, emphasising the belief that the dead king's soul will be elevated up to the stars. It is a very descriptive number and needs movement to emphasise the lyrics of the song.

**Track Nine – Tut Tut!** starts with a dramatically slow build to a very Egyptian-sounding Jazz Trumpet solo before the lyrics commence. The song itself is a Swing style number sung by all of the Egyptians. This song closes the show and could be also used for the walk-down. It must get the cast moving on stage before the final punchline closes the show!

## **COSTUME**

**Howard Carter** has a large moustache and wears a trilby hat and suit with waistcoat and bow tie, suitable to the period of the 1920s.

**Lord Carnarvon** wears a similar outfit to Howard, with the addition of a walking stick.

**Lady Evelyn Herbert** has a long coat and a large, round-rimmed 1920s hat.

**Hieroglyphs 1 to 8.** Be creative with these. You might choose a letter relating to the initials of the actor. Some Hieroglyphs would simply wear masks, others could have a full costume. If using masks, the rest of the costume could be tights and tunic or a suitable tight-fitting garment. The actor should pose sideways at the start, with their eyes facing the audience.

**Tutankhamen** wears a blue and yellow headdress, white loin-cloth, gold belt and sandals and is adorned with an impressive necklace, bracelets and false beard.

**The Guards** wear gold headdresses and loin-cloths. Each will be adorned with a necklace and hold spears.

The **Servant** wears a plain white loin-cloth and carries a basket on his/her head.

The **Farmer** is dressed the same as the servant and holds a suitable farming implement of the time.

The **Metalworker** again is dressed as above and holds a blow-pipe or hammer.

The **Weaver** and the **Carpenter** also wear white loin-cloths and hold relevant props: a needle and piece of cloth for the Weaver and a hammer and nails for the Carpenter.

The **Merchant** has a full-length white robe and holds jewellery, spices or fine cloth.

The **Scribe** wears a white cloth and remains seated, holding a papyrus sheet or book.

The **Politician** wears a white robe, some pieces of jewellery and holds a scroll.

**Pharaoh** is dressed the same as Tutankhamen.

**Hatshepsut** is dressed the same as a male pharaoh including the false beard.

The **Three Handmaidens** wear white robes, headdresses and each holds one of the three pictures or objects.

**Anubis** is a jackal-headed man with a black mask. The remainder of the costume should be brightly coloured.

**Ammit** has a crocodile head or mask and wears green/brown clothing and gloves.

**Osiris** has a tall, white crown or Atef for Upper Egypt flanked by two ostrich feathers, green, long-sleeved leotard and a tight, white robe over the top.

The **Present-day Egyptians** should wear loose-fitting green or brown robes and light turban/headdress.

The **Chorus, singers and musicians** could be dressed in Egyptian style costumes, similar to those listed above, to blend in with the setting.

## **LIGHTING AND SOUND**

### **Lighting**

There is no need for elaborate lighting in this show. If facilities and resources allow, some form of illumination for the entrance of the archaeological team would be beneficial. This may be achieved by the use of a follow-spot or a fixed spotlight over a specific area. The lighting remains general and relatively unchanged throughout the show.

### **Sound Effects (SFX)**

There are no sound effects specified in this show.

**INSTRUMENTS FOR THE EGYPTIAN BAND**

These are suggested items that could be made by the students to mime-play alongside the recorded music.

<b>Rebaba</b>	(Little Viol) Made from a bow and arrow, a coat hanger or even a stick.
<b>Darraboukah</b>	(Finger Drum) Either an existing drum or made from a toilet roll and plastic bowl.
<b>Nay</b>	(Oboe) Made of wood with a reed. The Egyptians also used a flute that looked very similar to a wooden recorder.
<b>Lyre</b>	(Harp) Varied greatly in size; some as tall as the player. The number of strings varied from 4 to over 20. Could be made from a decorated coat hanger with strings.
<b>Cymbals</b>	(Bronze) To be clashed on main beats.
<b>Bone Clappers</b>	(Papyrus) Egyptian castanets played in the palm of the hand.
<b>Sistrum</b>	(Sacred Rattle) Was used mostly in religious ceremonies by Noblewomen and Priestesses.



**TRACK 2:****THE STORYTELLERS**

**HIEROGLYPHS:** THE STORIES WE TELL FROM A TIME LONG AGO,  
WERE CARVED ALL AROUND IN STONE.  
LIKE PICTURES THESE WORDS TELL A THOUSAND TALES,  
OF THE GREATEST RACE EVER KNOWN.

WE'LL SHOW YOU THE PHARAOHS THAT RULED THIS LAND,  
THE GODS THAT REIGNED ON HIGH.  
WE ARE THE STORYTELLERS, SO KNOW OUR NAME,  
THE HIEROGLYPHS NEVER LIE.

WRITTEN BY SCRIBES FOR THE EYES OF THE GREAT,  
ON TEMPLES THAT ROSE SO TALL.  
SO FEW SHARED THE SECRET THAT WAS OUR FATE.  
THE WRITING WAS ON THE WALL.

**CARNARVON:** 700 letters! Now that's what I call an Alphabet!

**CARTER:** Can you tell us the story of this Pharaoh Tutankhamen?  
We know almost nothing at all about him.

**HIEROGLYPH 3:** *(moving closer)* Don't tell him we told you, but he really wasn't all that important.

**HIEROGLYPH 4:** To tell you the truth, he was only nine years old when he became king.  
Ten years later he was dead!

**LADY EVELYN:** Oh dear! How did he die?

**HIEROGLYPH 1:** Well let's just say there were a few people who wanted him out the way.

**HIEROGLYPH 2:** *(weeping)* Poor lad, told what to do by those priests all his life. He even had to marry his own sister just to keep the throne safe.

**CARTER:** So he never really had time to achieve anything.

**HIEROGLYPH 1:** No, apart from rebuilding the temple of the old god 'Amun Ra' at Karnak.

**HIEROGLYPH 4:** Which had been destroyed by his father, Akhenaten.

**HIEROGLYPH 3:** *(looking round nervously)* Shh! I can hear something moving.

**TUTANKHAMEN:** *(unseen)* Who disturbs me from my rest!

**HIEROGLYPH 2:** *(worried)* Oh no! Now we've done it!

**CARNARVON:** What was that?

**HIEROGLYPH 3:** We've woken him up!

**HIEROGLYPH 4:** It's King Tutankhamen!

*(Tutankhamen walks between his 2 Guards. He is busy unwrapping the bandage from himself. The Hieroglyphs run back to their places while Carter and his team bow their heads in reverence.)*





OH YEAH, I'M ALL WRAPPED UP!

**ALL:** UH HUH HUH, OH HO!  
OH YEAH, HE'S ALL WRAPPED UP!

*(Four new Hieroglyphs appear from Tutankhamen's shrine and take over the story.)*

**TUTANKHAMEN:** Well it feels great to be out again. *(picking up some bandage)* Anyone got a bad leg?

**HIEROGLYPH 5:** Please be serious, your majesty!

**TUTANKHAMEN:** You sound just like Ay!

**CARNARVON:** Who is this Ay?

**TUTANKHAMEN:** *(bitterly)* Vizier, head of government and general all round busy body. I couldn't even take a bath without his say so.

**CARTER:** And have you any idea what happened to him?

*(Tutankhamen shakes his head.)*

**HIEROGLYPH 6:** If you would allow me, your majesty. After your... erm... how shall I put this, erm... death, Ay became Pharaoh.

**TUTANKHAMEN:** What?

**HIEROGLYPH 7:** It's true sir, he took your throne, your wife, and eventually your intended tomb.

**HIEROGLYPH 5:** Although all his plotting came to nothing as he only survived another four years.

**TUTANKHAMEN:** Well, that's one in the eye for him!

*(Everyone groans.)*

**LADY EVELYN:** *(picking up a stick)* Your majesty, what did you need this boomerang for?

**TUTANKHAMEN:** *(delighted)* Oh you've found it! My favourite one, I've been looking everywhere for that. *(takes it off her and looks at it)*

**HIEROGLYPH 6:** It was used for fowling.

**LADY EVELYN:** Fowling?

**HIEROGLYPH 6:** Yes, it was a sport mainly for the wealthy. *(acting it out)* First you would sail along the banks of the River Nile in a boat, then your cat would jump up and disturb the birds from the bushes.

**HIEROGLYPH 7:** That's when you struck with your "throw-stick".

**TUTANKHAMEN:** Oh yes, those were the days; it was almost as good as ostrich hunting. We'd feast on our kill and praise the god of the Nile.

**HIEROGLYPH 8:** Hapy!

**TUTANKHAMEN:** Yes, thank you!

**HIEROGLYPH 8:** No, I mean Hapy, the name for the god of the Nile.

**TUTANKHAMEN:** (*embarrassed*) Oh yes, I see what you mean.

**CARTER:** How many gods did you have altogether?

**TUTANKHAMEN:** Ah, now you've got me! I was never any good at remembering all their names. I failed R.E. at scribe school.

**HIEROGLYPH 7:** There is a song though, your majesty, if you remember it?

**TUTANKHAMEN:** Ah yes, I got an "A" for music you know. Now how did that go?

**TRACK 4:                                    THE OLD GOD COUNTING SONG**

*(This is a tricky song but it can be made easier by missing out the last two verses and singing the first two twice; adapt it to your own needs. Note that each verse is written in two sections. The answering phrases in brackets can be sung by a small backing group (possibly the Explorers and Tutankhamen.))*

RA WAS THE SUN GOD,  
HE WAS PRAISED AS THE ONE GOD IN THE NU.  
THEN SHU MADE TWO.  
(SHU BE DO DO, WHAT ABOUT TEFNUT?)  
NUT WAS THEIR DAUGHTER,  
BROTHER GEB RULED THE WATERS AND THE EARTH,  
THAT'S FIVE TO NAME BUT A FEW.

THEIR CHILDREN, SETH AND OSIRIS,  
DAUGHTERS NEPHTHYS AND ISIS  
MADE IT NINE BUT THINGS WENT WRONG. (OH DEAR!)  
JEALOUS SETH HAD A FEAST,  
CHOPPED HIS BROTHER TO PIECES  
IN THE OLD GOD COUNTING SONG.

SO DAUGHTERS NEPHTHYS AND ISIS,  
RISING UP TO THE CRISIS,  
STITCHED THEIR BROTHER BACK AS ONE. (A STITCH IN TIME.)  
THOUGH SETH DIDN'T KNOW  
THAT HIS SISTERS COULD SEW,  
NOR THAT OSIRIS AND HIS WIFE HAD A SON...

WHO WAS THE HAWK-HEADED HORUS,  
RISING UP FROM THE CHORUS  
TO AVENGE HIS FATHER'S WRONG. (HE'S OUR HERO!)  
WITH AMUN, BES AND HATHOR,  
THERE'S MUSIC AND LAUGHTER  
IN THE OLD GOD COUNTING SONG.

SEKHMET AND PTAH WERE WED,  
WHILE MA'AT AND THOTH WOULD JUDGE THE DEAD.

MONTU WAS THE GOD OF WAR,  
 THAT'S EIGHTEEN GONE AND STILL THERE'S MORE.  
 SOBEK, GOD OF CROCODILES  
 WOULD HAVE THEM SNAPPING IN THE AISLES,  
 THERE'S KHEPRI, NEITH AND DUAMUTEF,  
 WHILE HAPY SMILED UPON THE NILE.

ATEN, KNUM AND RE-HARAKHTE  
 MAKE TWENTY-SIX TO BE EXACT.  
 NEKHBET, MITHRAS, HARMACHIS,  
 RAT, HERU AND THEN SOTHIS.  
 WITH MANY MORE WE COULD ANNOUNCE,  
 AND QUITE A FEW WE CAN'T PRONOUNCE,  
 IN THE OLD GOD COUNTING SONG.

ANUBIS, HET-HERU, MANDULIS,  
 SELKIS, SOKAR, MUT AND HAROERIS,  
 GIVES US THIRTY-NINE.  
 IMESTY RISING WASN'T QUITE AS SURPRISING  
 AS A SNAKE CALLED BUTO,  
 OR BASTET THE FELINE. (THAT'S A PUSSY CAT!)

APIS, PEPI AND HARPOCRATES,  
 KNOSU, TEMU, WHAT A LOT OF THESE GODS,  
 THE LIST IS LONG.  
 UATCHET AND HU  
 NOT FORGETTING ATUM TOO  
 IN THE OLD GOD, EGYPTIAN COUNTING SONG.  
 OLD GOD COUNTING SONG!

**LADY EVELYN:** That's amazing. Why did you need so many gods?

**TUTANKHAMEN:** Well it all started naturally with gods for the sun, earth and sky. Then of course they had children and grandchildren, and before you know it there were hundreds of them.

**CARNARVON:** Like a family! And of course you had to find a purpose for each one.

**TUTANKHAMEN:** Exactly, that's why we had gods for all sorts of things, like household objects, towns, and even people's insides!

**HIEROGLYPHS:** Yuk!

**CARTER:** (*holding up a jar*) That's what canopic jars were for. When a person was embalmed, their main internal organs, apart from the heart, were removed, placed in one of the four jars and buried in a wooden chest with the mummy.

**HIEROGLYPHS:** Double yuk!

**LADY EVELYN:** Did the ordinary people of Egypt know all of these gods as well?

**HIEROGLYPH 2:** No, they were too busy. Most people had their own favourites though.

**TUTANKHAMEN:** Mine was Amun. I was named after him you know!