

## PRODUCTION NOTES

Welcome to '***Gladis Baker, Gladiator***', the story of orphan, Gladis, who escapes the clutches of her horrid aunt and uncle by winning 'The Great Roman Bake-Off'! To help you get started, we have enclosed notes and suggestions for the production below.

### CASTING

The script is written for **39 characters: 31 speaking and 8 non-speaking roles:**

Principal roles.....	6.....	35-46 lines
Mid-range roles.....	13.....	12-34 lines
Smaller roles.....	12.....	1-11 lines
Non-speaking roles.....	8	

The cast can be condensed to **30 characters: 25 speaking and 5 non-speaking roles** if some characters are given double roles with minimal costume changes:

Principal roles.....	6.....	35-46 lines
Mid-range roles.....	15.....	12-34 lines
Smaller roles.....	4.....	4-11 lines
Non-speaking roles.....	5	

### CHORUS

The chorus parts are flexible. Specific singers are indicated in the script although the numbers could be increased with additional chorus members, if preferable.

### COSTUMES AND CHARACTERS

The show is set in Ancient Rome so the majority of the costumes can be simple by creating long or short tunics with a belt and sandals. There is a wealth of advice and pictures online for creating simple Roman costumes.

See the chart on the next page for more details of costume suggestions.



Character	Costume	Notes
Pompous Maximus Caesar	Tunic toga with coloured sash across one shoulder circlet around head.	Luxurious fabric to suggest an Emperor
Media Influencer	Long dress, high belted. Glittery hairband, jewellery.	Luxurious fabric to suggest an Empress
Helvetica	Tunic with belt and sandals. 'Tablet' and stylus.	Imperial Scribe
Ninnius	Tunic with belt and sandals. Some kind of stringed instrument to represent a lyre.	Imperial Poet
Getta Agrippa	Roman Soldier costume with wooden sword.	Military Commander
Gladiator	Roman Soldier costume with wooden sword	Colosseum Soldier
Serious Strictus Eventus Arrangeous Securious Incompetus Marcus	Tunics with coloured sashes. Belts and sandals.	Senator Director of Colosseum Health and Safety Officer Owner of Café Chino
Kittina Ferrari	Long dress with 'go faster' stripes on the sash.	Entrepreneur; Owner of Kitty's Litters



Diddymus Dodd	Tunic with very bright, glittery sash and sandals.	Colosseum Entertainment Officer
Calenda Datum	Long dress and belt. Big glasses.	Secretary/ Assistant to Eventus
Billius Gluttus	Tunic with coloured sash; sandals. Cushion under tunic to make him look like he has a large stomach and is well fed.	Uncle of Gladis; Owner of Bakery
Old Lady	Simple, long tunic and sandals.	Member of Townsfolk
Fruit Sellers Precarious Customers/Spectators1-4 Merchant/Spectator Litter Bearers Palace/Café Servants	Simple, short tunics with belts and sandals.	Market Traders Brother of Gladis Market/Café Customers Travelling Merchant Kitty's Employees Servants
Samba Dancers	Add a brightly coloured frill to existing costume - e.g. headdress/ wrist band/ tutu.	The Samba Dancers are Customers 1-4 and Old Lady who will add a frill to their existing costumes
Caustica Gluttus	Long, coloured dress with decoration and jewellery. Hair in a severe bun/hairband.	Aunt of Gladis Needs to look mean but clearly spends money on herself.
Gladis Farina Filo Semolinus Una Cornetto Chia Batta	Simple, short tunics with belts. Coloured/patterned aprons.	Talented Baker Bake Off Competitor Bake Off Competitor Bake Off Competitor



Harold Hob Nob	Same as the other contestants but also has a bowler hat.	Bake Off Competitor
Hennius Peck	Long grubby tunic, wild hair	Imperial Auger He needs to look very eccentric.
Sacred Chickens	Brown top and bottoms. Chicken masks.	Owned by Hennius Peck
Hilarious Toga Comedius Chuckle	Simple tunics and sandals with a velvet/shimmery jackets over the top and bow ties.	Bake Off Compere Bake Off Compere

## STAGING

## SCENERY

The show has four locations:

1. A street in Rome with Agreggia’s Bakery and Café Chino.
2. Inside the Imperial Palace.
3. The Colosseum Committee Room.
4. The Colosseum Arena.

Our digital backdrops **Project It!** can be used as scenery to represent the locations.

Alternatively, if not using the digital projections we suggest a painted backdrop in three sections:

- 1) A central section depicting the Colosseum (as if in the arena looking upwards at the spectators).
- 2) A left-hand outer section depicting pillars and a fountain to suggest the inside of the Imperial Palace.
- 3) A right-hand outer section to represent the street scene of Aggregia’s and Café Chino.



**We would recommend that the central Colosseum section takes up half of the width of the backdrop, as the larger proportion of the show takes place there.**

### **STAGING FOR EACH SCENE**

There are several items required for staging. They are listed below in total, then separated by scene in the subsequent chart.

Table- 3 rectangular, 3 small round shape

Chairs - 7

Loungers - 2

Benches - 2

Flipchart with 'Bake Off' written on it

Baked goods- a selection of pasties, pancakes, pasties and one large cake

Beakers - 7

Pot of money

Oven glove

Spittoon

Silver dish with shapes to represent stuffed dormice and flamingo tongues

Bowls containing a lump of playdough- 5

Wooden spoons - 5

Large box containing bottles and different coloured and sized packets

Rotary whisk

#### Final Bakes made from cardboard:-

Medusa head

Pizza

Almond biscuit with cream

Biscuit in shape of beehive

Custard cream

Cheesecakes - 4

Large junk model of the Emperor engineered so that his head falls off when required

Plain brown ice cream cornet on a plate

Loaf of bread



<p><b>Scene One</b></p>	<p>Before the performance starts, a table should be placed near to Agreggia’s Bakery containing a range of bakes for sale (pancakes, rolls, pasties etc.) an oven glove and a pot of money. One large cake should be placed underneath the table and a broom should be placed nearby.</p>
<p><b>Scene Two</b></p>	<p>Two garden loungers should be placed centre stage with a small table between them. On the table stands a silver dish with coloured shapes to represent stuffed dormice and flamingo tongues.</p>
<p><b>Scene Three</b></p>	<p>Three tables and five chairs should be positioned centre stage near Café Chino on the backdrop. A small bench should be positioned to one side. Beakers on the tables.</p>
<p><b>Scene Four</b></p>	<p>Tables in an upside-down U-shape facing the audience. One chair at the head of the U and three chairs on each side. The side chairs and tables should be positioned so that the audience can see the characters in them. A flip chart visible to the audience and committee with ‘Bake Off’ written in large letters. Beakers on the tables.</p>
<p><b>Scene Five</b></p>	<p>Table positioned near Agreggia’s with playdough on it. The rest of the table is covered with baked goods for sale.</p>
<p><b>Scene Six</b></p>	<p>Table – centre stage.</p>



**A note on the final three scenes.**

The Bake-Off Competition is staged with three tables end to end across the centre stage covered with a cloth to conceal items hidden underneath. The top of the table has a bowl with a lump of playdough in it and wooden spoon for each competitor. Hidden underneath the table in the position for each competitor is their final bakes which they produce at the end of each round, plus anything else needed as a prop.

Una: a large Medusa shaped face, a cheesecake, a cornet shape on a plate. A rotary whisk.

Filo: a pizza, a cheesecake, a figure of the Emperor engineered so that the head falls off when required.

Gladis: an almond biscuit with a cream filling, a cheesecake, a loaf of bread.

Chia: a biscuit in the shape of a beehive

Harold: a custard cream biscuit, a cheesecake

**See the following diagram for the positioning of each competitor.**

As a competitor is eliminated after each round, the remaining competitors should reposition themselves according to the diagram, and place anything left over from an eliminated competitor under the table.

<b>Scene Seven</b>	As explained above
<b>Scene Eight</b>	As explained above
<b>Scene Nine</b>	A large box of ingredients should be placed on the table near Gladis' position. These should contain a range of bottles and boxes of different shapes and colours.



**TABLE POSITIONS OF THE COMPETITORS OVER THE FINAL THREE SCENES**

**Scene Seven:**

Harold                      Chia                      Gladis                      Filo                      Una

**Scene Eight:**

Harold                      Gladis                      Filo                      Una

**Scene Nine:**

Filo                      Gladis                      Una

**CHOREOGRAPHY**

Each song lends itself to movement of some sort. The chart below lists the context of each song and gives some ideas you may wish to consider.

<b>I'm on a Roll</b>	We are introduced to Gladis and learn about her love of baking and how hard she works.	Happy street song as different characters join the chorus; lots of movement around the stage.
<b>Celebrated</b>	Media and her fans celebrate how wonderful she is as an influencer.	Modern 'pose- type' number.
<b>It Depends on the Hens</b>	Hennius raps about his powers in divining the will of the Gods.	Hip-hop dance number with the Sacred Chickens.
<b>Café Chino</b>	Marcus and the people of Gladis' community try to cheer Gladis up and tell her she was born to bake.	Positive encouraging song. The chorus lends itself to repeated movements.





<b>Some Kind of Destiny</b>	Gladis decides to follow her heart and defy her Aunt and Uncle.	Gladis' anger moves to determination as she decides to change her life. Probably no dance necessary for this reflective song.
<b>Flour is Power</b>	Bake Off anthem - big and showy. Designed to excite and enthuse the Spectators.	Big 'show-time' group dance.
<b>Kitchen Conga</b>	Song to represent the baking that is happening during the technical round. Latin samba rhythms.	Samba style; the dancers beat rhythms with baking bowls and spoons, incorporating a conga around the stage and possibly, the audience.
<b>Bake it to Make it</b>	Big 'pop-style' finale.	Free exuberant dance.

## MUSIC

All the music required to stage this production, including sound effects and play on/play offs, can be found on the Backing Track CD or mp3 downloads.

**Some of the tracks are underscored, i.e. specific action takes place during the music or dialogue is spoken over them. The actions and dialogue are indicated by underlining in the script. To support this, we have added dialogue where appropriate in some of the vocal tracks. We strongly advise that you listen to the vocal tracks (on the Vocal Track CD or mp3 download) before rehearsals start and use these during rehearsals for timing purposes.**

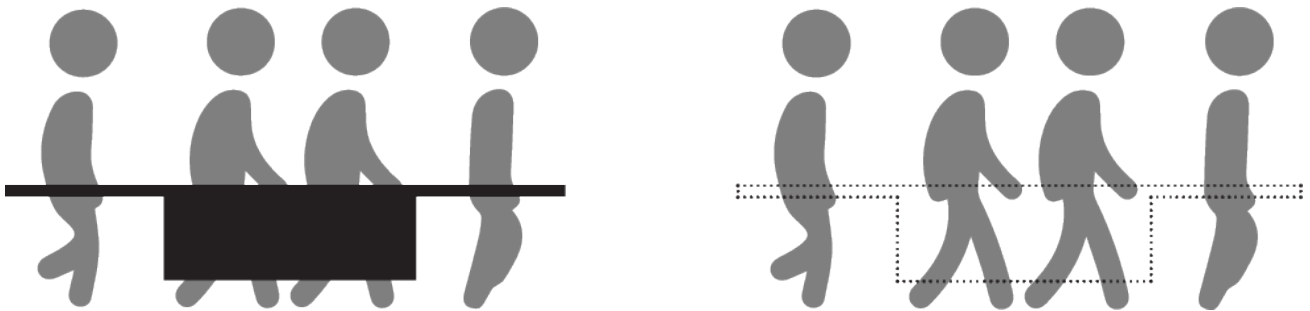
A high-quality recording of the vocal tracks (either in CD or mp3 download format) and an Easy Play Score are available to purchase (see our website). These not only act as a guide but can assist with the teaching of the songs too. A Performance Score (Grade 5/6 standard) is also available if you have the luxury of a live pianist.



‘Sing It!’ a CD-ROM or download of all the songs is now available. This product can teach the songs to the children with little teacher input. Children can use it at school or at home. Most schools use it in class on an interactive whiteboard or in the school hall on the overhead projector to allow full cast practice.

**SUGGESTIONS FOR CREATING A SIMPLE ROMAN LITTER**

A pole with a large piece of cardboard attached in the middle would make a simple litter. When the pole is lifted by the litter bearers the cardboard appears to be the side of a seat. The ‘passengers’ stand behind the card and walk with the Litter Bearers as if being transported. Only their feet and the top part of their body should be visible. The cardboard should be labelled ‘Kitty’s Litters’.



For a complete PDF tutorial on how to make a “Kitty’s Litters” litter, simply visit:

<https://www.musiclinedirect.com/junior/gladisbaker/#free-resources>

Or scan this QR code:

