

Mini Musical

Ancient Olympics

The Story of Callipeteira

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Music: Tim Spencer



EDUCATIONAL MUSICALS

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Bibliography

Pausanias, *Description of Greece* with an English Translation by W.H.S. Jones, Litt.D. in 4 Volumes. Volume 1. Attica and Cornith, Cambridge, MA, Harvard University Press; London, William Heinemann Ltd., 1918

Videoing productions.

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

The Ancient Olympics

The Story of Callipateira

Assembly Pack

The Story of Callipateira is a performance piece taken from the parent musical ***The Ancient Olympics***, one of our range of full scale educational musicals developed to complement the UK, Key Stage Two National Curriculum. The musicals cover historical and science based subjects. Assembly pieces are much shorter, simpler versions of these shows, rewritten to be used in an assembly and performed with little rehearsal time and with only small casts. Three songs taken from the larger parent musical complete the pack. These songs can be learnt by the small cast or larger groups.

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

Characters.

Main Parts. *There are 5 speaking parts, 1 non speaking part and any number can be used for the crowd scene.*

Callipateira -	A Greek woman.
Peisirodus -	Callipateira's son.
Aurora -	Peisirodus's female friend, a great gymnast.
Olympic Steward -	Olympic Official.
Miletos -	Great Greek wrestler.
Miletos' Trainer -	Non speaking part.
Crowd -	Non speaking parts.

Song List.

- 1. I Can be a Man -** Callipateira, Peisirodus and Aurora.
- 2. The Final -** Crowd, Olympic Steward, Callipateira, Aurora and Miletos' trainer.
- 3. Heinous Crime -** Olympic Steward and crowd.

The Ancient Olympics

The Story of Callipateira

Fact Sheets.

The Ancient Olympic Games.

The Ancient Olympics was a sporting festival in Ancient Greece. It was part of a five day festival held every four years in the honour of Zeus, the King of the Gods, and is believed to have originated in the 13th century BC, but was first recorded in 776 BC.

Several legends exist as to the origins of the Olympic Games, including the legend that Hercules won a race at Olympia, a valley near the city of Elis, and then pronounced that it should be re-run every four years. Another is that Zeus founded the games after defeating his father, Cronus, in a battle to decide who controlled the world. Another suggests that the guardians of an infant Zeus held the first race. However, it is more likely that the Olympic Games was originally a local religious festival until 884 BC, which the then King of Elis decided to turn into a festival for the whole of Greece.

The Olympics was first and foremost a religious event in celebration of the Ancient Greek gods, in particular Zeus. By 572 BC it had become the most important such celebration. Athletic games, however, was an important part of many Greek festivals so the Olympics was no different in this respect.

It was held every four years to mark the start of a four-year period known as the Olympiad. The festival was reorganised to coincide with the start of this cycle, which is why 776 BC is considered as the start of the first Olympiad.

Women at the Olympics.

Only men, boys and unmarried girls were allowed to attend the games. Married women were not allowed to attend and faced severe punishment if they were caught. The male athletes competed nude but this was not the reason why women were banned. It was because Olympia was a sacred area dedicated to Zeus and so was sacred for men.

Some events, like the chariot races in later Olympics, were held outside of the sacred area and so women could watch them. Women had their own festival that was also held once every four years, it was called the Heraia and held in honour of Zeus' wife, Hera.

The Legend of Callipateira.

History records that a woman called Callipateira was caught at the men's Olympics. She had disguised herself as a gymnastic trainer but was eventually allowed to go unpunished as her father, her brothers and her son had all been victorious at Olympia. As a result, a new law was then passed compelling all trainers to strip before entering the arena!

Olympic Champions.

Olympic champions received an olive crown as the official prize. However, most winners received unofficial prizes and benefits from their city-state for the rest of their lives. Some could live rent free, some were exempted from taxes and others were given cash prizes.

The Modern Olympics.

The Modern Olympics were the brainchild of Baron Pierre de Coubertin. He revived the games and the first of the modern era was held in Athens in 1896. Several sports from the ancient era are represented, including athletics and Greco-Roman wrestling. The four-year Olympic cycle is still known as an Olympiad, although in the modern era, the first Olympiad started in 1896.

The Ancient Olympics

The Story of Callipateira

Assembly Pack

SONG 1: I Can be a Man - Callipateira, Peisirodus and Aurora.

Callipateira, Peisirodus and Aurora enter the performance area. Peisirodus carries two false beards and gives them to Callipateira and Aurora.

During the song, Callipateira and Aurora pretend to act like men, walking around with their chests out and generally trying to be stereotypical men. Peisirodus paces around, obviously unconvinced by the women's attempts at disguise. However, towards the end of the song he becomes more convinced.

Calli. I can learn to walk and talk
Manly, deep and slow.
I can learn how to hold myself.
Peisirodus. Mum, I just don't know.

Aurora. She can trick the guards at the games.
Calli. Son, I'll make it work.
Peisirodus. Oh mum behave you know
You can't just change your shirt.

Calli. Son, just trust in me.
I'll be the dad you wanted me to be.

I can be a man, I can do it.
I can be a man, help me through it.
I can be a man, I can do it,
Just you watch me.

Calli.	I can be a man, I can do it. I can be a man, Help me through it. I can be a man, I can do it, Just you watch me go!	Peisirodus & Aurora She can be a man. She can be a man. She can be a man.
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Aurora. I think I'll come with you too.
Peisirodus. Aurora don't you start.
Aurora. I could be your long lost uncle.
I could play that part.

Calli. That's it that's settled then.
Time we should prepare.
And don't try to argue it.

Peisirodus. Mum, I wouldn't dare.

Calli. Son, just trust in me.
I'll be the dad you wanted me to be.

I can be a man, I can do it.
I can be a man, help me through it.
I can be a man, I can do it,
Just you watch me.

Calli.	I can be a man, I can do it. I can be a man, Help me through it. I can be a man, I can do it, Just you watch me.	Peisirodus & Aurora She can be a man. She can be a man. She can be a man.
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Calli. I can be a man, I can do it.
I can be a man, help me through it.
I can be a man, I can do it,
Just you watch me.

Calli.	I can be a man, I can do it. I can be a man, Help me through it. I can be a man, I can do it, Just you watch me. Just you watch me. Just you watch me. Just you watch me. Just you watch me.	Peisirodus & Aurora. She can be a man. She can be a man. She can be a man.
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Go. Go. Go!!!!

Peisirodus. Well I don't know if this is a good thing, but Mum, you do look just like a man!

Callipateira. *(Acting very feminine)* Thanks Peisirodus, darling.

Aurora. *(Taking her beard off)* Callipateira, you've got to act like a bloke as well, otherwise they will know straight away.

Callipateira. Oh OK Aurora. *(To Aurora)* Hey babe, you're looking good today! *(She nudges her with her elbow).*

Peisirodus. *(Shaking his head)* What have I let myself in for?

Aurora. You are going to the Olympic Games to compete in the wrestling.

Callipateira. And you need a trainer otherwise they won't let you in.

Aurora. And your Mum is the best wrestling trainer in all of Greece.

Callipateira. But women can't go to the games, so I have to disguise myself as a man.

Aurora. I just like wearing men's clothes!

Peisirodus. But it's so embarrassing. What will people think if they find out?

Aurora. They will think it is stupid that women are not allowed to go to the Olympic Games! Anyway, we have to go! It's a long way to Olympia.

Aurora puts her fake beard back on.

Callipateira. *(In a slow, manly voice)* Uh yeah, let's go. Right, sharp, one-two, give me some speed!

Peisirodus jumps up and starts running frantically on the spot, whilst slowly moving his way around the performance area. Callipateira follows him kicking his backside and screaming "Faster, give me some effort." Aurora follows them around. They walk around the performance area several times before the Olympic steward enters and stands to the far left of the performance area. He carries a scroll and looks very officious.

Callipateira. *(In a normal voice)* Here we are, Olympia at last.

Peisirodus. *(Still running on the spot)* Mum, can I stop now please?

Callipateira. *(Putting her finger to her mouth)* Sssh I'm not your mum remember. Just call me Dad!

Callipateira moves towards the Olympic steward. Peisirodus carries on running on the spot.

Callipateira. *(In a very slow, manly voice)* We'd like to register.

The Olympic steward looks them up and down.

Callipateira. This is Peisirodus, he is entered in the wrestling.

The Olympic steward laughs.

Olympic Steward. The great Miletos will kill him!

Callipateira. But you forget that he has me as his trainer. I am the greatest trainer in Greece.

The Olympic steward starts laughing again.

Olympic Steward. If you are a great trainer, he is a woman (*pointing at Aurora*).

Aurora starts looking very uncomfortable.

Aurora. Ha, ha, good one that. Ha, ha!

The Olympic steward looks at his clipboard and then looks them all up and down.

Olympic Steward. OK in you go. Good luck, you'll need it!

Callipateira, Aurora and Peisirodus (still running on the spot) exit the performance area, followed by the Olympic steward.

The crowd enters and sits along the rear of the performance area. The Olympic steward then enters without his scroll.

Peisirodus enters the performance area, with Callipateira and Aurora who sit down behind him as he does some warm up exercises. Miletos and his trainer enter from the other side of the performance area. The crowd cheers, Miletos milks the applause. His trainer sits behind him.

Olympic Steward. Our final is between the dangerous, deadly, Pelopenisian devil, MILETOS!!

Miletos waves at the crowd.

Olympic Steward. And some small bloke who's name I can't pronounce!

The crowd boo!

Olympic Steward. Fight!!!

SONG 2 - The Final - Crowd, Olympic Steward, Callipateira, Aurora and Miletos' Trainer.

During the song, Peisirodus and Miletos start wrestling. They must wrestle in slow motion so as to avoid injury. They lock arms and pretend to try to throw each other. It can be choreographed as a humorous WWF style wrestling match with exaggerated movements and overreaction to each little push and shove. Callipateira starts jumping up and down, getting very excited encouraging Peisirodus. Miletos then throws Peisirodus to the ground a couple of times and starts acting very arrogantly. Peisirodus moves into the area where Miletos' trainer is sitting. The trainer grabs Peisirodus' leg so he cannot move as Miletos tries to throw him again. Aurora sees this and takes off her beard and starts showing her leg to Miletos. Miletos is mesmerised and looks longingly at the leg, realising that Aurora is a woman. Peisirodus manages to break free from Miletos' trainer and takes his advantage by carefully taking Miletos to the ground and holding him down. The Olympic steward slaps the ground three times and signifies victory for Peisirodus.

Some of us fall by the wayside.
Some of us reach for the sky.
Some of us grab for attention.
Some of us think we can fly.

Two of them fight for the glory.
Only the two who remain.
Only the one will gain glory.
Only the one will get fame.

Slowly they look at the battle.
Scared of the day that might come.
Scared of the moment they might disappear in the sun.

In the final,	Ah
In the final,	Ah
In the final,	Ah
It's final.	Ah

Many have fallen before us.
Now we have only the two.
Two men stand facing their future.
Two men stand facing the truth.

Everything builds for one moment.
One time it all must go right.
One man will be crowned the champion.
One man will be crowned tonight.

Suddenly one becomes braver.
Suddenly all systems go.
Suddenly building to make his attack on his foe.

In the final,	Ah
In the final,	Ah
In the final,	Ah
In the final,	Ah
In the final,	Ah
In the final,	Ah
In the final,	Ah
It's final.	Ah

Callipateira jumps up and down and gets so excited that her beard falls off.

Olympic Steward. *(Pointing at Callipateira)* He's a she!

The crowd gets to their feet and grabs Callipateira.

Miletos. *(Pointing at Aurora)* So's he!

Some of the crowd grabs Aurora, who struggles in vain to free herself.

Peisirodus. But I won!

The Olympic steward goes up to Callipateira, shaking his head. Callipateira looks very worried.

Olympic Steward. Oh dear, oh dear, oh dear. Impersonating a man at the Olympics is a very serious offence.

Peisirodus. But I couldn't have won without them!

Olympic Steward. *(Shaking his head)* They have still committed a heinous crime!

Crowd. Heinous crime!

Olympic Steward. The question is what should I do about it?

Aurora. Look here mister, this man is an Olympic champion, so was his dad before him, that should count for something shouldn't it.

Olympic Steward. No not really!

SONG 3 - Heinous Crime - Olympic Steward and Crowd.

During the song, the crowd point disapprovingly at Peisirodus, whilst the steward walks around Peisirodus lecturing him about the grievous nature of his mother and Aurora's crime.

It's a heinous crime, the job is mine,
To decide on your mother's fate.
The scrolls are very clear here,
And the crime she committed great.
It's a heinous crime, and the job is mine,
To decide on what to do.
Even though you're champion,
Your mother's in trouble, not you.

It's a heinous crime, the job is mine,
To stick to Olympic law.
No married women can enter,
Or Olympic law will fall.
It's a heinous crime, the job is mine,
And I'm sorry it falls to me.
That I am charged with making the,
Decision of your mother's destiny.

Your father was a champion,
And you are also one.
So I must think quite clearly,
And know what must be done.

It's a heinous crime, the job is mine,
To make a decision here.
And even though it's madness,
I think it's only fair,
That this time, I will sign
That your mother can go free.
I can't deny the heroes,
Or those in their family.

At the end of the song, Callipateira and Aurora are freed by the crowd and run to hug Peisirodus. The crowd all cheer and mob the victorious winner.

The cast then make a line across the performance area, link arms, take a couple of steps forward and bow.

THE END

ASSEMBLY ART PACK

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



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

WARNING.

All scissors are dangerous, even if plastic. Make children aware of this prior to scenery, costume and prop construction. Check collected junk for such items as glass and metal tins. In a past workshop a six inch carving knife was handed to me, found in a pile of donated junk materials. Also check that bottles and food containers have been emptied and cleaned properly. *(There really is nothing like the smell of festering milk in the bottom of an old plastic milk bottle to make children sick).*

MATERIALS.

All of Anthony's work is based on the use of two inch wide masking tape. To use thinner tape is a false economy as the children will just use more of this to achieve the same effects. Wide masking tape, scissors and cardboard are the only real indispensable materials needed. **THE FEATURED TECHNIQUES WILL NOT WORK WITH THIN MASKING TAPE.** Other useful materials include coloured papers, kitchen rolls, cereal boxes and old newspapers.

MASKING TAPE.

Masking tapes differ widely in their quality and price. Be aware of differing prices and shop around, the savings you can make may surprise you. Remember masking tape is created for masking so most masking tapes can be painted over. Do not confuse with gummed tape or parcel tape *{both are usually dark brown as opposed to light cream}*. Make children aware that ripping tape with their teeth is unwise, particularly if they are "First teeth"! Cutting with scissors or breaking by using the thumb placed on the roll's edge are both acceptable. Make children aware that masking tape and hair do not mix!

DO NOT BE AFRAID.

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

PAINTING.

When three-dimensional creations are painted, try getting the children to paint them one colour first, the primary coat as I call it. This stops a random mixing of colours occurring when several are used at the same time. Once the primary coat is dry other colours and features can be added. If paint refuses to cover tape or plastics, use a small amount of PVA glue mixed with a ready mixed paint.

FINALLY.

All the techniques featured have been tried out before their inclusion in this pack and are achievable by children from reception upwards. They are meant as a guide only and it is up to you and the children's individual talents as to just how ambitious you wish to be. Get the children to make big things. Model making is great fun and is a lively and informative way of teaching Art, History and Technology.

Victory Wreath.

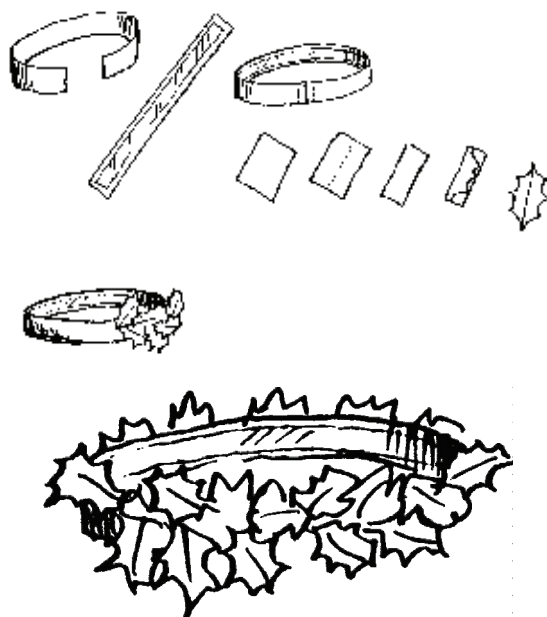
This can be simply created from green cardboard.

Cut out a long strip that will fit around the wearer's head about 5cm wide. Attach a strip of transparent tape on what will be the inner surface, as per above.

Now take some small squares and rectangles of card around 6cm by 5cm and fold in half length ways.

While folded, cut out some curves to create olive leaves. Double sided tape attached to the back allows them to be attached to the head strip.

Attach randomly to create a victory wreath.



False Beards.

The children who are going to wear them can create these. Simply cut out a beard shape as in the illustration. The actual shape will have to be a bit trial and error so expect to waste some card. Also ensure a large mouth aperture as these characters have a lot of lines to say while wearing their beards. Now attach some string or elastic to both sides. This can be done either through holes created with a single hole punch or tape. Get the characters to try them on until the string/elastic length is ascertained. Now paint this first piece of card black or brown depending on preference. When this is completed curl some pieces of appropriately coloured sugar paper and add these to the beard with double sided tape or small amounts of PVA to create a 3D look.



Facial Hair.

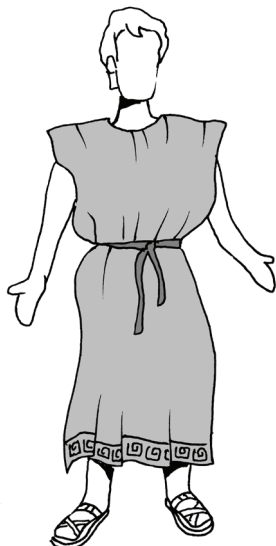
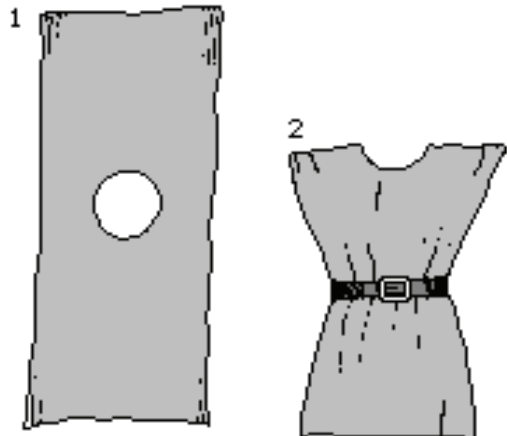
To make your female actors look like young men you can use theatrical make-up to create moustaches and small beards, even stubble. Remember to get permission from parents before doing this as young people could be allergic to face paints. Also do not use the brushes to paint on make-up as these can transmit skin diseases etc. Use fresh cotton buds for each subject.

Costumes.

Both male and female Greek dress was very simple. Large free flowing garments kept the Greeks cool in the warm climate. The only real difference between male and female dress was that female attire was generally longer (floor length such as in a Peplos).

The two female characters who have to dress as men would have to wear shorter clothes for accuracy. This means that costumes can be generic for all cast members, male and female.

White and other coloured sheets can be used. A hole cut in the middle to allow the head through and a simple belt (or piece of cord) can hold the costume together. Simple geometric patterns can be added to the ends of the costumes with felt tip pens for a little Greek styling.



Footwear.

Sandals were generally worn in Ancient Greece, allowing feet to be protected but also cool in hot weather. Men and soldiers could also wear boots if warfare or long journeys required them. Many people did without footwear of any kind.

If sandals are available these are preferred. It is suggested that even if inaccurate, footwear should be worn, as uneven flooring, wooden staging and the presence of many other feet could cause injury to bare feet.

1. I Can be a Man

(Callipateira, Aurora & Peisirodus)

From the Musical "The Ancient Olympics"

Music & Lyrics by Tim J. Spencer

♩ = 109

Piano

The piano introduction consists of five measures. The first four measures are in the bass clef, featuring a steady eighth-note accompaniment. The fifth measure is in the treble clef, showing a Dm chord. The key signature has one flat (Bb) and the time signature is 4/4.

Pno.

The piano accompaniment for measures 6-8. Measure 6 has a G chord. Measures 7-8 contain the chords Bb, C, Bb/D, and C/E. Measure 9 has an F chord. Measure 10 has Em7 and A7 chords. The bass line continues with the eighth-note accompaniment.

Calli

I can learn to walk_ and talk_ Man - ly, deep_ and slow_

Pno.

Callipateira's vocal line for measures 9-10. The piano accompaniment for these measures features Dm and G chords. The bass line continues with the eighth-note accompaniment.

Calli

I can learn how to hold my - self.

Peis.

Mum I just don't know.

Aur.

She can trick the guards at the games

Pno.

Vocal lines for Callipateira, Peisirodus, and Aurora in measures 11-13. The piano accompaniment for these measures features Bb, F, Em, A7, and Dm chords. The bass line continues with the eighth-note accompaniment.

14

Calli

Son I'll make it work.

Peis.

Oh mum be-have you know you can't just change your

Pno.

G B^b F Em⁷ A⁷

Detailed description: This block contains the musical notation for measures 14 to 16. The Calli part (top staff) has a melody starting on a half note G4, followed by quarter notes A4, B4, A4, G4, and a half rest. The Peis. part (middle staff) has a half rest in measure 14, then a quarter rest, followed by eighth notes G4, A4, B4, A4, G4, and a quarter note F4. The Pno. part (bottom staff) features a bass line with eighth notes and a treble line with chords. Chords are G (measures 14-15), Bb (measure 15), F (measure 16), Em7 (measure 16), and A7 (measure 16).

17

Calli

Son just trust in me. I'll be the dad you wanted me to be

Peis.

shirt.

Pno.

Gm⁷ Am⁷ Dm Gm⁷ Am Csus⁴ C

Detailed description: This block contains the musical notation for measures 17 to 20. The Calli part (top staff) has a melody starting on a half note G4, followed by quarter notes A4, B4, A4, G4, and a half rest. The Peis. part (middle staff) has a half rest in measure 17, then a quarter rest, followed by eighth notes G4, A4, B4, A4, G4, and a quarter note F4. The Pno. part (bottom staff) features a bass line with eighth notes and a treble line with chords. Chords are Gm7 (measures 17-18), Am7 (measures 17-18), Dm (measure 18), Gm7 (measures 19-20), Am (measures 19-20), Csus4 (measure 20), and C (measure 20).

21

Calli

I can be a man I can do it. I can be a man Help me through it.

Peis.

She can be a man. She can be a man.

Aur.

She can be a man. She can be a man

Pno.

F C/E



23

Calli

I can be a man I can do it. Just you watch me. I can be a man I can do it.

Peis.

She can be a man. She can be a man.

Aur.

She can be a man. She can be a man.

Pno.

Dm B^b B/C F



26

Calli

I can be a man. Help me through it. I can be a man I can do it Just you watch me.

Peis.

She can be a man. She can be a man.

Aur.

She can be a man. She can be a man.

Pno.

C/E Dm B^b B^b/C

29

Calli

Go.

Pno.

Dm Dm

34

Pno.

G B^b C B^b/D C/E F Em A⁷

37

Peis. 

Au - ro - ra don't you start...

Aur. 

I think I'll come_ with you too.

Pno. 

Dm G

39

Calli 

That's it that's se-tled then,

Aur. 

I could be your long lost un - cle I could play that part.

Pno. 

B^b F Em A⁷ Dm

42

Calli 

Time we should pre- pare... And don't try to ar - gue it...

Peis. 

Mum I woul - dn't

Pno. 

G B^b F Em c

45

Calli

Son just trust in me. I'll be the dad you wan - ted me to be.

Peis.

dare.

Pno.

Gm Am Dm Gm Am Csus⁴ C

49

Calli

I can be a man. I can do it. I can be a man. Help me through it

Peis.

She can be a man. She can be a man.

Aur.

She can be a man. She can be a man.

Pno.

F C/E

51

Calli

I can be a man I can do it. Just you watch me I can be a man. I can do it

Peis.

She can be a man. She can be a man.

Aur.

She can be a man. She can be a man.

Pno.

Dm B \flat B \flat /C F

Detailed description: This block contains the musical notation for measures 51 through 53. The Calli part features a melody with eighth and sixteenth notes. The Peis. and Aur. parts provide a harmonic background with similar rhythmic patterns. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand.

54

Calli

I can be a man. Help me through it. I can be a man I can do it.

Peis.

She can be a man. She can be a man.

Aur.

She can be a man. She can be a man.

Pno.

C/E Dm

Detailed description: This block contains the musical notation for measures 54 and 55. The Calli part continues the melody from the previous section. The Peis. and Aur. parts continue their harmonic support. The piano accompaniment features chords C/E and Dm, maintaining the same rhythmic pattern in the bass.

56

Calli Just you watch me. I can be a man I can do it.

Peis. She can be a man.

Aur. She can be a man.

Pno. B^b B^b/C F[#]



58

Calli I can be a man. Help me through it. I can be a man I can do it. Just you watch me

Peis. She can be a man. She can be a man.

Aur. She can be a man. She can be a man.

Pno. C[#]/E[#] Dm[#] B B/C[#]



61

Calli

I can be a man I can do it. I can be a man help me through it.

Peis.

She can be a man. She can be a man.

Aur.

She can be a man. She can be a man.

Pno.

F# C#/E#



63

Calli

I can be a man I can do it. Just you watch me. Just you watch me.

Peis.

She can be a man.

Aur.

She can be a man.

Pno.

D#m B B/C# G#m F#/A#



66

Calli

Just you watch me. Just you watch me. Just you watch me.

Pno.

B F#/A# G#m F#/A# B B/C#

69

Calli

Go Go Go

Peis.

Go Go Go

Aur.

Go Go Go

Pno.

D E F#

2. The Final

(All)

♩ = 120

From the Musical "The Ancient Olympics"
Music & Lyrics by Tim J. Spencer

Piano

Measures 1-4: Treble staff has triplets of chords. Bass staff has whole notes. Chords: Cm, B^b Gm, Cm, Fm G.

Pno.

Measures 5-8: Treble staff has triplets of chords. Bass staff has whole notes. Chords: Cm, B^b Gm, Cm, Fm G. Measure 8 has a triplet of eighth notes in the bass staff.

Voice

9

Some of us fall by the way - side. Some of us reach for the
Ma - ny have fa - llen be - fore us. Now we have on - ly the

Pno.

Measures 9-11: Voice staff has triplets. Piano staff has chords and triplets. Chords: Cm, G/C, Cm.

Voice

12

sky.
two. Some of us grab for att - en - tion.
Two men stand fa - cing their fu - ture.

Pno.

Measures 12-14: Voice staff has triplets. Piano staff has chords and triplets. Chords: G/C, A^b/E^b, E^b.

15

Voice

Some of us think we can fly. Two of them fight for the
Two men stand fa-cing the truth. E-very-thing builds for one

Pno.

A^b/E^b Gsus⁴/D G⁷ Cm

18

Voice

glo-ry.
mo-ment. On-ly the two who-re-main.
One time it all must go right.

Pno.

G/C Cm G/C

21

Voice

On-ly the one will gain glo-ry.
One man will be crowned the cham-pion. On-ly the one will get
One man will be crowned to -

Pno.

A^b/E^b E^b A^b/E^b

24

Voice

fame.
night. Slow-ly they look at the ba-ttle.
Su-d-den-ly one be-comes bra-ver.

Pno.

Gsus⁴ E^bm B^b/E^b

27

Voice

Scared of the day that might come.
Su-d-den - ly all sy-stems go.

Pno.

$E^b m$ B^b/E^b G^b

3 3 3 3 3 3 3 3

3 3

30

Voice

might dis - a - ppear in the sun.
make his a - tack on his foe.

Pno.

D^b/F $B^b_{sus^4}$ B^b

3 3 3 3 3 3 3 3

3 3

33

Voice

fi - nal. In the fi - nal. In the
fi - nal. In the fi - nal. In the

Voice

Ah Ah

Pno.

$E^b m$ C^b G^b D^b $E^b m$ C^b G^b D^b

3

37

Voice

fi - nal.
fi - nal.

It's the
In the

fi - nal.

Voice

Ah

Pno.

E^bm C^b G^b D^b E^bm C^b G^b G⁷

1.

3

7

3

41

Voice

fi - nal.

In the

fi - nal.

In the

Voice

Ah

Ah

Pno.

E^bm C^b G^b D^b E^bm C^b G^b D^b

2.

3

3

7

3

45

Voice

fi - nal.

In the

fi - nal.

Voice

Ah

Ah

Pno.

E^bm C^b G^b D^b E^bm C^b

3

48

Voice

It's the fi - nal.

Voice

Pno.

G^b D^b E^bm

3

3

3

3

3. Heinous Crime

(Olympic Steward and Crowd)

From the Musical "The Ancient Olympics"

Music & Lyrics by Tim J. Spencer

♩ = 112

Voice

Piano

It's a hei - nous crime the job is mine to de

Cm D-10 C D-10 Cm Fm Cm/G

4

Voice

Pno.

cide on your mo - ther's fate. The scrolls are ve - ry clear here and the

Fm Cm Fm Cm

6

Voice

Pno.

crime she co-mmi - tted great. It's a hei - nous crime and the job is mine to de -

D G Cm Fm Cm

8

Voice

cide on what to do. E - ven though you're cham - pion your

Pno.

Fm Cm Fm Cm

10

Voice

mo - ther's in trou - ble, not you. It's a

Pno.

D G Cm Cm D-10 Cm D-10

13

Voice

hei - nous crime, the job is mine to stick to O - lym - pic law. No

Pno.

Cm Fm Cm Fm Cm

15

Voice

ma - rried wo - man can en - ter, or O - lym - pic law will fall. It's a

Pno.

Fm Cm D G

17

Voice

hei - nous crime the job is mine and I'm so - rry it falls to me. That

Pno.

Cm Fm Cm Fm Cm

19

Voice

I am charged with ma - king the de - ci - sion on your mo - ther's de - sti - ny.

Pno.

Fm Cm D G Cm Cm D-10

22

Voice

Your fa - ther was a cham - pion, and you are al - so one. So

Pno.

Cm D-10 Fm Cm Fm Cm

25

Voice

I must think quite clear - ly and know what must be done. It's a

Pno.

Fm Cm D G

27

Voice

hei-nous crime the job is mine to make a de-ci-sion here And e-ven though it's mad-ness I

Pno.

Cm Fm Cm Fm Cm Fm Cm

30

Voice

think it's on - ly fair, that this time, I will sign that your mo - ther can go free. I

Pno.

D G Cm Fm Cm Fm Cm

33

Voice

can't de - ny the he-ros or those in their fa - mi - ly.

Pno.

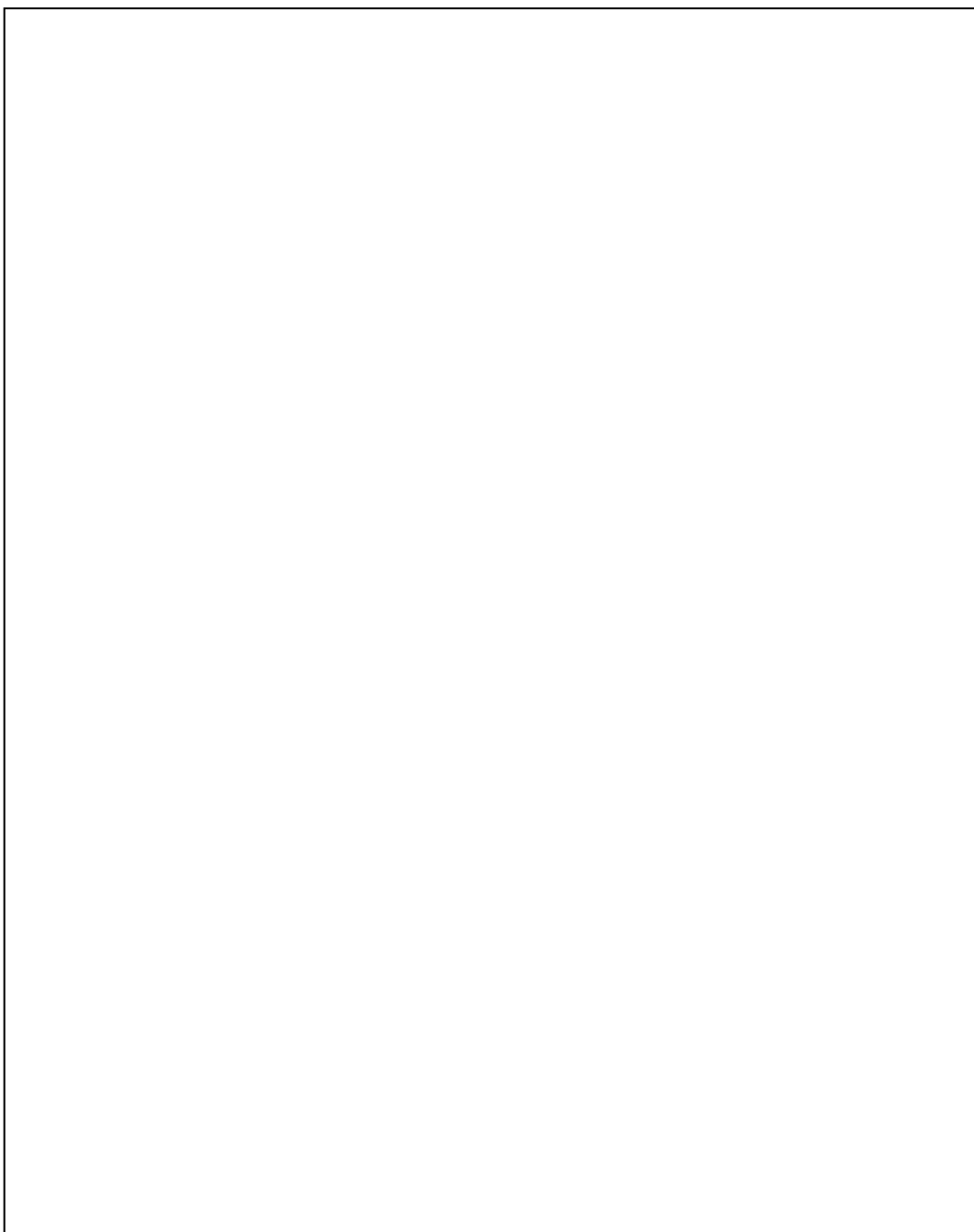
Fm Cm D G Cm Cm D-10

36

Pno.

Cm D-10 Cm Fm D G Cm

NOTES

A large, empty rectangular box with a thin black border, intended for taking notes. It occupies the lower two-thirds of the page.

Potty Pantos

Goldilocks and the Three Scares
Daring Dick Whittington
Jack and the Big Stork!
Aladdin's Lump

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The Story of Callipateira

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