

# **Daedalus & Icarus**

## **Their Flight to Freedom**



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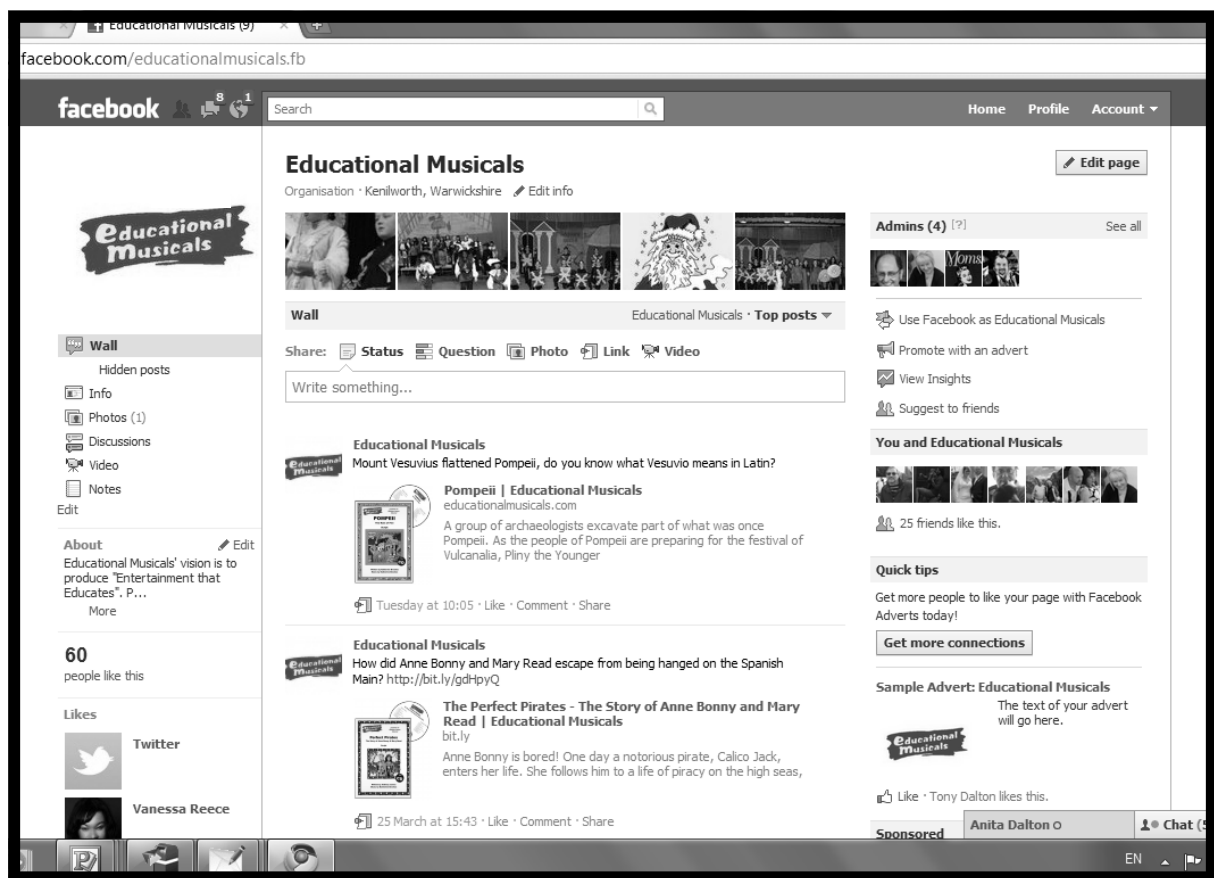
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### **Daedalus & Icarus Bibliography.**

*"Who's Who in Classical Mythology" by Jessica Hodge.  
Bison Books Ltd.*

*"The Greek & Persian Wars 500 - 323 BC" by Jack Cassin Scott.  
Osprey Books.*

*"Greek Heroes & Monsters" by James Mason.  
Longman Books.*

*"Ancient Greece" by Anne Pearson.  
Dorling Kindersley.*

*Cretan should be pronounced Cree-tan as confirmed by the Greek Embassy in London.*

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# Daedalus & Icarus

## Their Flight to Freedom

### **Fact Sheets.**

#### **The Legend.**

Daedalus was a famous architect and inventor. He was also a master craftsman and very proud of his work. He had a son called Icarus. He made many inventions and creations. His nephew Talos was his apprentice. At the age of twelve Talos was a skilled craftsman, almost rivalling Daedalus. Daedalus was jealous and killed him. Daedalus was then tried and banished from Athens. He fled to the island of Crete, with his son, where he met King Minos and Queen Pasiphae. They set him to work rebuilding the temples, palaces and civic buildings of Knossos. King Minos asked him to build a labyrinth to house the Minotaur, a creature half-man, half bull. For years Minos demanded tribute from Athens in the form of youths to feed the monster. Eventually the hero, Theseus, arrived to kill the Minotaur, to stop the children of Athens being fed to the monster. Ariadne, daughter of Minos, fell in love with him and she asked Daedalus to help Theseus. Daedalus gave her a flaxen thread for Theseus to tie to the door of the labyrinth as he entered, so he could find his way out again afterwards. Theseus succeeded in killing the Minotaur, and he and Ariadne escaped Crete with Daedalus's help. King Minos, angry at the loss of his daughter, threw Daedalus and Icarus into the labyrinth.

Daedalus and Icarus escaped the labyrinth, because Queen Pasiphae took pity on them and helped them. They decided that they needed to escape Crete but Minos controlled the sea and they couldn't escape that way. Daedalus realised that the only way out was by air, so he built wings for himself and Icarus out of feathers held together with wax. Daedalus warned his son not to fly too close to the sun because the wax would melt, and not too close to the sea because the feathers would get wet and not support him.

They flew from Crete successfully, but Icarus got excited by the thrill of flying and flew too close to the sun. The wax melted and he fell into the sea and drowned.

Daedalus was devastated but continued to Sicily, where he stayed at the court of Cocalus in a place called Camicus. Daedalus stayed and built a new life there, building and inventing for his new home. Eventually he moved on to Sardinia where he died at a ripe old age.

#### **The Greek World.**

At its height the Greek civilisation was a glorious culture. Its influence helped shape much of today's western civilisation. The Greeks created wonderful literature, plays and visual arts. They scaled the heights of philosophy, politics and sport. Greece itself was comprised of the mainland and several islands scattered throughout the Aegean and Adriatic Seas. Hot and dry with rain only in winter, much of the land was mountainous and difficult to cultivate. The Greek civilisation began with small isolated communities who often fought each other for the scarce, fertile, farming land. These small communities eventually became large city-states with a strong individual identity and patron god.

## **The Gods.**

The Greeks believed that their gods were very much like themselves. They loved and fought just as the ancient Greeks did every day, only the gods had great powers that they could use on humans and each other for good and for bad. Worshipers believed that if you wanted a god to be kind to you, they should be offered the best fruits of your harvest or your finest animals as sacrifices. Zeus was the mighty king of the gods; Athena was the goddess of wisdom and warfare and the patron goddess of the city of Athens. Dionysus was the god of wine and the Earth. Apollo was one Zeus's sons and god of the sun. Each god had their own special powers and skills.

## **The Minoan Civilisation.**

Greek civilisation really started in an era known as the Minoan. Early inhabitants settled on the island of Crete in around 6000 BC. It is this early Greek civilisation that gave us the legend of Theseus and the Minotaur. Crete itself was ruled by a powerful King called Minos and the word Minoan comes from his name. The king's palace was called Knossos and was destroyed by fire in around 1700 BC along with many others. They were rebuilt even more luxuriously and lasted until around 1500 BC. This period was the height of the Minoan era. The bull was worshipped by the Minoans as a sacred animal. An early Greek myth tells how Zeus, the king of the gods fell in love with a beautiful princess called Europa. Zeus turned himself into a white bull and swam to Crete with her on his back. They had three sons, one of whom was Minos who became the king.

## **The Mycenaean Civilisation.**

A second great Greek civilisation flourished in the Bronze age. Mycenae was a great city dedicated to Agamemnon. Heavily fortified, Mycenae's king lived in a palace which was also a military headquarters. The Mycenaeans were great warriors and traders sailing great distances. The civilisation reached the peak of its powers in around 1600 BC. Many prosperous years passed before its fall in 1200 BC when its great cities were abandoned and destroyed. There then followed a period known as the dark ages when stories of both the Minoan and Mycenaean civilisations became legend. These legends were finally written down by a great poet called Homer in the eighth century. "The Iliad" and "The Odyssey" describe legends from the Mycenaean era.

## **Greece.**

The dark ages ended in the eighth century and Greece expanded, as did its populations. Trading posts began to be established abroad and Greece entered an age of great prosperity and peace. The great city of Athens became its thriving centre. In 337 BC Alexander, a military genius, took over from his assassinated father. Not content with ruling Greece, he began a massive conquest expanding Greek culture across Persia, Egypt and Asia. A feared leader he was soon known as Alexander the Great. He died of a fever in 323 BC and his vast empire was divided up between his quarrelling generals.

It wasn't until the third century BC that the Greek civilisation began to decline. Eventually its power was overshadowed by the rising Roman Empire, but by then Greek culture had spread across much of the world.



## **Greek Facts.**

### **The Great Palace.**

English archaeologist Sir Arthur Evans discovered the remains of the biggest and most famous Minoan palace in 1894. The palace of Knossos on Crete was a huge building with hundreds of rooms. Evans reconstructed a section which still stands today.

### **The Olympic Games.**

Physical training was important for an efficient army because many of Greece's city states were at war with each other. There were many local sporting competitions but four were very important. One of these was the Olympic Games, held every four years in honour of Zeus, king of the gods. The games were so important that wars could be suspended so that people could travel safely to and from them. The games were held at Olympia and many beautiful temples and training areas have been excavated there. Winning athletes could become very famous. The games carried on into Roman times before coming to an end in the late fourth century. The Olympic Games as we know them were started in 1896.

### **Greek Pottery.**

Many wonderful examples of Greek pottery have been found over the years, especially in Athens where the best Greek vases and vessels were made. Athens had a high quality clay that fired well to a beautiful, reddish brown colour. Large quantities were made by Athenian potters for export and home use. Various styles of decoration were used including geometric designs, pictures of animals and depictions of Greek life and legends. Many of these works have proved a valuable insight into Greek life. Ancient ceramic and decorative techniques are still used in Greece today to create replicas of ancient vases.

# Daedalus & Icarus

## Their Flight to Freedom

### Characters.

*Total Characters: 8 main parts, 4 small parts, 2 Puppeteers, Guards, Athenians, Sicilians, Cretans, Skeletons & Clouds (numbers are flexible).*

<b>Daedalus -</b>	Blacksmith and inventor. Father of Icarus.
<b>Icarus -</b>	Son of Daedalus.
<b>Talos -</b>	Daedalus' apprentice.
<b>Areiopagus -</b>	King of Athens.
<b>Minos -</b>	King of Crete.
<b>Pasiphae -</b>	Wife of Minos.
<b>Ariadne -</b>	Minos' daughter.
<b>Apollo -</b>	One of the Greek Gods.
<b>Cocalus -</b>	King of Camicus in Sicily.
<b>Courtier -</b>	Minos' advisor.
<b>Athenian 1 -</b>	A merchant of Athens.
<b>Athenian 2 -</b>	A priest of Athens.
<b>Athenian 3 -</b>	An old peddler woman.
<b>Guard 1 -</b>	Areiopagus' bodyguard.
<b>Guard 2 -</b>	Minos' bodyguard.
<b>Guard 3 -</b>	Cocalus' bodyguard.
<b>Sicilian 1-</b>	A merchant of Camicus.
<b>Sicilian 2 -</b>	A priest of Camicus.
<b>Sicilian 3 -</b>	An old peddler woman.
<b>2 Puppeteers -</b>	Daedalus & Icarus.
<b>Clouds -</b>	Clouds in the flying scene.
<b>Skeleton Dancers -</b>	Dancers for labyrinth scene.

*(Assorted crowd members: merchants, slaves, priests, townspeople and bodyguards)*

# Daedalus & Icarus

## **Their Flight to Freedom**

**Their Flight to Freedom** deals with the main part of the legend of Daedalus and Icarus. The legend itself originates from the island of Crete and the Cretan (Cree-tan) civilisation, known as the Minoan after King Minos himself. Although from a very early part of Greek history, the legend endured throughout Greek culture becoming a much used narrative theme for works of art, sculpture and ceramic. It also portrays the nature of Greek culture touching on recurrent themes such as heroes on legendary quests, conquests and wars, and social order as personified by organised public games and a strong belief in an Afterlife, populated by gods and monsters who could be influenced and bargained with through the use of sacrifice.

# Daedalus & Icarus

## **Their Flight to Freedom**

### **Song List.**

- |     |                                 |                                  |
|-----|---------------------------------|----------------------------------|
| 1.  | <b>Morning in Athens -</b>      | The Athenians                    |
| 2.  | <b>Jealousy -</b>               | Daedalus and Athenians           |
| 3.  | <b>Banishment -</b>             | The Athenians                    |
| 4.  | <b>Building a New Crete -</b>   | The Cretans                      |
| 5.  | <b>Building the Labyrinth -</b> | Daedalus, Icarus and Cretans     |
| 6.  | <b>Betrayal -</b>               | King Minos and Guards            |
| 7.  | <b>The Labyrinth -</b>          | Daedalus and Icarus              |
| 8.  | <b>Building the Wings -</b>     | Daedalus and Icarus              |
| 9.  | <b>Flying High -</b>            | The Cast                         |
| 10. | <b>Daedalus -</b>               | Apollo, Talos, Icarus and Clouds |
| 11. | <b>Can You Mend my City? -</b>  | Cocalus and Sicilians            |
| 12. | <b>A New Beginning -</b>        | The Cast                         |

# Daedalus & Icarus

## Their Flight to Freedom

### Performance Notes.

*Both Daedalus and Icarus are central characters in **Daedalus & Icarus**. While we always strive to limit the number of lines per child it has proved very difficult limiting these two main characters. It is advised that these two actors should be chosen well in advance of any production and given extra time to learn their parts. At two points in the show children are required to stand on chairs and in Talos' death scene he jumps from a chair. This stage direction is entirely optional and is up to the director's/teacher's discretion. If there are any safety concerns, simply omit these stage directions. The word "Cretan" should be pronounced "Cree-tan".*

***Anthony James***

# Daedalus & Icarus

## Their Flight to Freedom

### SCENE ONE - Athens

*The screens in the centre of the performance space show Daedalus's workshop. On the right of the performance space as viewed by the audience is the palace screen; on the left is the Temple.*

#### **SONG 1: Morning in Athens – The Athenians.**

*It is market day. Athenians are bustling and shopping. Daedalus is working on an invention in his workshop (a saw). His apprentice, Talos, is watching eagerly.*

Morning, good morning to Athens in the sun.  
Morning, good morning to Athens everyone.  
Morning, good morning to Athens in the sun.  
Morning, good morning to Athens everyone.

A place full of wonder,  
That glints in the sun.  
With temples majestic.  
A place full of fun.

Morning, good morning to Athens in the sun.  
Morning, good morning to Athens everyone.  
Morning, good morning to Athens in the sun.  
Morning, good morning to Athens everyone.

Acropolis above  
Upon the hilltops.  
The Parthenon we're proud of.  
It just never stops.

Morning, good morning to Athens in the sun.  
Morning, good morning to Athens everyone.  
Morning, good morning to Athens in the sun.  
Morning, good morning to Athens everyone.

Visitors from far and near  
Make a point to stop off here.  
Go to market, have some fun.  
Tourists welcome, enjoy the sun.

Morning, good morning to Athens in the sun.  
Morning, good morning to Athens everyone.  
Morning, good morning to Athens in the sun.  
Morning, good morning to Athens everyone.  
To Athens in the sun.  
To Athens everyone.

**Daedalus.** Well, Talos, it's finished.

**Talos.** What is it? What does it do? Daedalus, please tell me.

**Daedalus.** Tell you what, why don't you try and guess? *(He hands the saw to Talos).*

**Talos.** Er...ok it's erm...it's a treadmill – for making a tread on the bottom of your sandals!

**Daedalus.** *(Slightly puzzled)* No.

**Talos.** All right... it's some kind of tool for brushing your hair. We can call it a hair scraper.

*Daedalus quickly takes the saw off Talos before he brushes his hair with it.*

**Daedalus.** Stupid boy! It's for cutting things. I think I will call it a 'saw'. Yes, a saw.

**Talos.** Your head would be sore if you used it to brush your hair!

**Daedalus.** Look, it's a tool I can use to make other things.

**Talos.** That's very clever! Can I look at it a minute?

**Daedalus.** Yes, but be careful, and don't brush your hair with it!

*Daedalus returns to the workshop, leaving Talos with his invention.*

**Talos.** Look everyone, isn't it wonderful?

**Athenian 1.** That's strange! What is it Talos?

**Athenian 2.** Yes, tell us. It's fascinating!

**Talos.** Well it's a tool for cutting things.

**Athenian 3.** That's amazing, you are clever Talos. What do you call your invention?

*Talos looks at Daedalus in the shop. He isn't listening, he's working.*

**Talos.** I call it a 'saw'. Isn't it great? I thought of it all by myself!

**Athenian 1.** You truly are great, even greater than Daedalus!

*Daedalus looks up from his work during this exchange and sees what Talos has done. He is filled with anger and jealousy.*

**Athenian 2.** (To Daedalus) How do you feel about Talos taking all the credit for your inventions Daedalus? Are you jealous?

**Daedalus.** (Seething) No, I'm not jealous, I'm not jealous at all!

## **SONG 2: Jealousy – Daedalus and Athenians.**

**Daedalus (spoken).** He envies my talent, but it's no compliment.  
He wants to be me but lacks imagination.  
His talents lie elsewhere.  
He lies so well, and always with a smile.  
I'll wipe the smile off his face.

You give him credit for lies  
Deceit and deception.  
You are gullible to extremes.  
Such a warm reception.  
You applaud his great talent,  
But it's not what you think.  
He's a thief and a villain.  
Can't you make out the link.

Jealousy, is such a potent word.  
He has told you such untruths.  
Jealousy, the things that I have heard.  
The credit that you've given this youth.

He would sell his own mother.  
He craves glory and fame.  
He will trample all in his way.  
Don't aid his little game.  
He has stolen ideas.  
Passed them off as his own.  
Believe his misguided rants,  
You will reap what you've sown.

Jealousy, is such a potent word.  
He has told you such untruths.  
Jealousy, the things that I have heard.  
The credit that you've given this youth.

**(Spoken).** How can you believe a child over me?  
How can you believe him instead of me?  
Believe his misguided rants.  
You will reap what you've sown.  
Death will become him.  
I'll get him – alone.



*During the song Daedalus rants at the Athenians, showing them inventions that he has created but Talos has taken the credit for. Some agree with him while others are frightened by his temper and exit. By the end of the song all the Athenians have left, leaving Daedalus and Talos alone.*

**Daedalus.** Talos, come, walk with me. *(Ominously)* I have some secrets I would like to share with you about inventing.

**Talos.** Where are we going master?

**Daedalus.** We are going for a walk to the temple, my young apprentice.

**Talos.** But it's not time to worship, master. Why are we going to the temple?

**Daedalus.** I have heard that on a clear day you can see all of Athens from the roof.

**Talos.** Really? Are we allowed onto the roof, master?

**Daedalus.** Yes, now stop asking questions and enjoy the walk. Now how long have you been my apprentice Talos?

**Talos.** Two years master, ever since I was ten.

**Daedalus.** And in that time you have become a very skilled inventor. I can see that one day you could be an even greater inventor than me.

**Talos.** Thank you master, but I am ready now to be an inventor. I have helped you create many things under your instruction. Why can I not invent any of my own?

**Daedalus.** You still have much to learn my very young apprentice.

**Talos.** We have arrived at the temple, master.

*Talos and Daedalus step up onto the roof of the temple.*

**Talos.** Nice view, I can see my house from up here.

**Daedalus.** Take a closer look!

*Daedalus pushes Talos off the roof. He plunges down onto the ground. Daedalus realises the gravity of the situation.*

**Daedalus.** Oh no, what have I done?!

*He hurries down to where Talos is lying.*

**Daedalus.** You stole my inventions and claimed them as your own. You made me feel such an old fool, I had no choice.

*Daedalus takes Talos into his arms. Talos speaks with his last breath.*

**Talos.** You have killed me. I curse you Daedalus. I CURSE YOU ....

*Talos closes his eyes and dies. Shocked Athenians enter.*

**Athenian 1.** What have you done? WHAT HAVE YOU DONE?

**Athenian 2.** You have killed him! YOU HAVE KILLED HIM!

**Athenian 3.** You are a murderer! Quick, call for the king! CALL FOR THE KING!

*A crowd begins to form around Daedalus and Talos. King Areiopagus arrives with two royal bodyguards from the right of the performance space as viewed from the audience. Icarus accompanies them.*

**Icarus.** Father, what have you done?

**Areiopagus.** SILENCE! Daedalus you have been my friend and a loyal citizen of Athens for many years.

**Daedalus.** Yes, my lord Areiopagus, I have.

*Daedalus drops to his knees.*

**Areiopagus.** You have committed a shameful and despicable crime, but as you have been a loyal friend and because of the great things you have accomplished here, I will show mercy.

**Icarus.** Thank you, my lord.

**Areiopagus.** You will not be executed; you will be banished from this place, never to return. Do you understand me?

**Daedalus.** Yes, my lord. Thank you for sparing my life. I will leave at once in my shame.

**Areiopagus.** Take your son Icarus with you and never return to Athens or you will be executed for your crime. NOW GO.

*Areiopagus and his guards exit.*

### SONG 3: Banishment – The Athenians.

*During the song the Athenians are outraged and punch the air angrily each time the word 'Banishment' is sung. They shun Daedalus and Icarus as they pack up tools etc from the workshop and sadly leave their home. Two Athenians gently lift Talos and carry him off the performance space.*

Banish, banish, banish, banish.  
Banish, banish, banish, banish.  
Banishment!

The punishment's banishment.  
You deserve worse for taking a life.

Banishment!

The punishment's banishment.  
Don't give us excuses of strife.

Banishment!

Don't ever come back to Athens.  
We'd hunt you and put you to death.  
We'd show you no mercy for such a bad crime.  
Killing young Talos before he reached his prime.  
You'll get your comeuppance, just give it time.  
You heard his curse with his last breath.

Banishment!

The punishment's banishment.  
You deserve worse for taking a life.

Banishment!

The punishment's banishment.  
Don't give us excuses of strife.

Banishment!

Don't ever come back to Athens.  
Your presence makes us all feel sick.  
Your soul must be evil to do such a crime.  
Killing young Talos before he reached his prime.  
The curse will be honoured, just give it time.  
Don't want your suff'ring to be quick.

Banishment!

The punishment's banishment.  
You deserve worse for taking a life.

Banishment!

The punishment's banishment.  
Don't give us excuses of strife.  
Banish, banish, banish, banish,  
Banish, banish, banish, banish,

Banishment!

*As the song ends, the Athenians exit. Daedalus and Icarus move to the front of the performance space as the workshop screen behind them is turned around to show Crete by the last Athenians as they leave.*

## **SCENE TWO – Crummy Crete**

*Two guards enter and immediately grab Icarus and Daedalus.*

**Guard 1.** Hello, hello, hello, what are you two up to then?

**Guard 2.** I think they were loitering with intent.

**Icarus.** What tent? We haven't got a tent.

**Guard 1.** He means you looked a bit fishy

**Guard 2.** Yea...he means you looked a bit out of place to me...get it...plaice...fishy? *(He convulses with laughter).*

**Guard 1.** *(Dryly)* Why do they always put me on duty with you?

**Guard 2.** I bet their Athenian spies come to scout out our island, ready for an invasion.

*Daedalus blusters, outraged at the guards.*

**Daedalus.** How dare you. I am a Daedalus, a great inventor.

**Icarus.** And I'm Icarus. *(To Soldier 2)* I'm between jobs at the moment.

*King Minos and his wife, Pasiphae, enters.*

**Minos.** *(Angrily)* Release them.

*The guards let go of their prisoners and immediately take up positions either side of their king and queen.*

**Minos.** I must apologise. Welcome, Daedalus, welcome, Icarus; you are amongst friends here.

**Daedalus.** Er...thank you. How did you know we were coming, King Minos?

**Minos.** It is my job to know everything. If I didn't, I would not make a good king, would I? Have you met my wife, Pasiphae?

**Pasiphae.** Welcome, both of you. You must stay here in Crete with us, if that pleases you?

**Minos.** Yes, of course, you will be our guests here.

**Daedalus.** Thank you both, your majesties. We would be honoured to stay, as long as we are welcome.

**Minos.** Splendid! You will both dine with us as our honoured guests, and I might have some work for you to do within my kingdom if you're interested.

**Icarus.** My father and I are eternally grateful for your hospitality. Thank you, sir.

**Minos.** This must be your son. Icarus, isn't it? You remind me of myself when I was a boy, not a care in the world. I bet you get up to all kinds of mischief?

**Icarus.** Err, yes, my lord.

*King Minos claps his hands together and Cretans enter with four chairs, a small folding table, trays of plastic fruit etc.*

**Pasiphae.** Well now isn't this nice. Do try the stuffed pigeons, it's my own recipe.

**Minos.** I hope the food is to your liking. My wife likes to dabble in the kitchen herself you know.

**Daedalus.** It's all very tasty. Queen Pasiphae, you made this?

**Pasiphae.** (*Shyly*) Yes, it was just something I threw together.

**Minos.** Yes well she likes to help out. My daughter Ariadne's just the same. I tell them we have servants for this sort of thing but they won't listen to me.

**Pasiphae.** My lord I will not listen. You never know what might end up in your food otherwise.

**Minos.** Oh yes, that's the problem being a king, you make enemies.

*King Minos chuckles to himself, Pasiphae looks at him sadly. They stand as Cretans enter and remove the food and chairs, leaving the table.*

**Daedalus.** My lord you said you might have some work for me to do in the city?

**Minos.** Ah yes straight to business. Yes I have a rather a big job for you. My city is falling to bits and I need you to rebuild it. I need new temples, schools and stables all over Crete. Can you fix it?

**Daedalus.** Yes I can. It will be my honour to do so my lord. I will make Crete look brand new.

## SCENE THREE - New Crete

### SONG 4: Building a New Crete – The Cretans.

*The king and queen exit and Cretans bring on plans, which are spread across the table, and tools, which they carry. Daedalus takes charge and with his team Crete is transformed in to a magnificent kingdom with new scenery pieces and statues. Characters not directly involved in scenery changing can mime working actions such as pulling ropes and chiselling stone.*

Building, building a new Crete.  
This job is not for the weak.  
What was once great, will be great again.  
Building, build a new Crete.

It crumbles like cheese, falls down if you sneeze.  
The buildings are falling away.  
Roofs move in the breeze. It's like a disease.  
We're watching it crumble like clay.

Building, building a new Crete.  
This job is not for the weak.  
What was once great, will be great again.  
Building, build a new Crete.

It's falling apart. Where shall we start?  
We must stem the tide of decay.  
We speak from the heart and think that we're smart  
For Daedalus saving the day.

Building, building a new Crete.  
This job is not for the weak.  
What was once great will be great again.  
Building, build a new Crete.

So see how it gleams. Our city of dreams.  
Our Crete, the best city by far.  
The rebuilding schemes have sealed at the seams  
What once was described as Culpa.

Building, building a new Crete.  
This job is not for the weak.  
What was once great will be great again.  
Building, build a new Crete.

*At the end of the song the table is removed and Daedalus and his team stand in a line as the king and queen re-enter.*

**Daedalus.** Well my lord it has taken few years and a lot of hard work but I have finally finished, and only slightly above my original quote, the invoice is in the post.

**Minos.** You have transformed my kingdom from a rundown city to a great modern metropolis I am eternally grateful. I have a city I can be proud of.

**Daedalus.** You have enabled me to give my son an education in the way of an architect and inventor.

**Minos.** Yes, yes as it should be, but now I have another problem for you.

**Daedalus.** Yes my lord, anything.

*The king claps his hands and Pasiphae and the Cretans exit taking the statues with them.*

**Minos.** (*Secretively*) I have a son, but he is not a man, he is big, very hairy, with two terrible horns and awful table manners. He is a monster and I need somewhere to keep him, somewhere to control him.

**Icarus.** Your son my lord, a monster, holy cow!

**Minos.** No, he's half-man, half-bull.

**Icarus.** Bull!

**Minos.** (*Shocked*) No it's true, he's called the Minotaur.

**Icarus.** THE MINOTAUR! How horrible.

**Daedalus.** I am sorry my lord.

**Minos.** Daedalus, I need you to build me somewhere safe to keep him. Can you do this for me?

**Daedalus.** I will try my lord. I will get started right away.

*The king claps his hands and exits as the Cretans enter. They remove any statues etc ready to build the Labyrinth.*

## **SONG 5: Building a Labyrinth – Daedalus, Icarus and Cretans.**

Labyrinth, build a labyrinth.  
Labyrinth, build a labyrinth.  
We'll build a lab'rinth,  
A lab'rinth so strong.

Labyrinth, build a labyrinth.  
Labyrinth, to put a monster in.  
We build a lab'rinth.  
It won't take us long.

Labyrinth for King Minos brings,  
A special place to put monsters in.  
Labyrinth a strong cell-like place.  
A special place and there's no escape.

Twist this way, turn that.  
You're locked in a trap.  
The minotaur will get you for sure.  
Turn that way, turn this.  
The monster can't miss.  
Once in, they will lock the door.

Labyrinth, build a labyrinth.  
Labyrinth, build a labyrinth.  
We'll build a lab'rinth,  
A lab'rinth so strong.

Labyrinth, build a labyrinth.  
Labyrinth, to put a monster in.  
We build a lab'rinth.  
It won't take us long.  
We build a lab'rinth.  
It won't take us long.

*Again plans are shown to Daedalus and Icarus, who, with the help of the Cretans, start to build the Labyrinth; the palace screen is reversed to show the Labyrinth. Towards the end of the song the Cretans tire and stagger off. As the song finishes, Minos enters to inspect their work. He is very pleased.*

**Minos.**

Very good Daedalus. Yet again I am impressed with your work. You may have some rest. I declare a holiday, now go and be happy, drink wine, spend some time with your own son.



*Daedalus and Icarus exit. The king's daughter, Ariadne, enters.*

**Ariadne.** Father, a man has arrived in Crete. They say that he is a great hero from Athens who has come to slay your son, the Minotaur.

**Minos.** Nonsense child, no one can kill the Minotaur. Besides he would have to find his way through the Labyrinth Daedalus has constructed, and that cannot be done.

**Ariadne.** His name is Theseus and I have seen him. (*Wistfully*) He's very handsome and he is determined to kill the Minotaur. He says you have been feeding the monster with children taken from Athens as a tribute. Say it is not so father.

**Minos.** (*Angrily*) You seem very keen on this man. I forbid you from seeing him again. As for the children, the Minotaur likes children...especially with chips!

**Ariadne.** Oh father.

**Minos.** Do not help this man Ariadne, or I will strike you down myself.

**Ariadne.** But father.....the children...and I love Theseus.

*Ariadne leaves crying with her hands over her face. Pasiphae enters from opposite side.*

**Pasiphae.** Feeding our son children is wrong husband, very wrong.

**Minos.** (*Turning on her angrily*) It is a fitting tribute. The Athenians killed my only real son. They were jealous of his looks and his talent. Now all I have for a son is a monster, for that the children of Athens must pay.

**Pasiphae.** (*Sobbing*) But it is wrong husband.

*Guards 1 & 2 enter.*

**Guard 1.** My lord Minos, we have some very disturbing news for you.

**Minos.** Yes?

**Guard 2.** We've run out of ouzo!

**Minos.** (*Unimpressed*) And that's your disturbing news is it?

**Guard 1.** Sorry my lord, (*indicating Guard 2*) it's him who's disturbed!

**Minos.** What is it, man? Spit it out, I am a very busy king.

- Guard 1.** Well, my lord, it is very difficult. It concerns your daughter, Ariadne.
- Minos.** For pity's sake, man, tell me! That's an order.
- Guard 2.** Your daughter has run off with Theseus. She has helped Theseus to kill the Minotaur. Daedalus helped her, my lord, he has betrayed you.
- Minos.** What? Are you insane?
- Guard 1.** No, my lord. I swear it's the truth. I overheard Daedalus and (*casting a worried look at Pasiphae*) your wife talking.
- Minos.** Summon Daedalus and Icarus to me at once.
- Guards 1&2.** Yes, immediately, my king.
- They run off to fetch Daedalus and Icarus.*
- Pasiphae.** But husband, I never meant to hurt you.
- Minos.** You have betrayed me.
- Daedalus and Icarus enter.*
- Daedalus.** King Minos, you summoned us.
- Minos.** Is what I hear true?
- Daedalus.** I beg your pardon your majesty, but I don't know what you mean.
- Minos.** I have been told that you helped my daughter and her lover to kill the Minotaur and escape the labyrinth.
- Pasiphae.** Please, my lord, it was not his fault, I asked him to help her.
- Minos.** Silence! Daedalus, answer me. Did you betray me?
- Daedalus.** Er...um...er...
- Minos.** Well?
- Daedalus.** Yes, my lord, I did.
- Minos.** Why? I helped you, gave you a place to live and a job. I thought you were my friend.

## **SONG 6: Betrayal – King Minos and Guards.**

*The guards menace Daedalus and Icarus as the king sings.*

**King Minos.**

Daedalus and Icarus you have betrayed my trust.  
What have you done! What have you done!  
Daedalus and Icarus you had it all,  
But now you have none! Now you have none!

Get on your knees, before the king.  
No more friend's priv'leges,  
Those you're forfeiting.  
You're backstabbing villains who've turned on their king.

Betrayal, is a dirty word,  
But that is, how you've served.  
The consequences I will ensure are great.  
For betrayal, await your fate.

**Guard 1.**

We could kill him.

**Guard 2.**

Too messy!

**Guard 3.**

Take his house, it's worth more.

**Guard 4.**

What about banishment?

**Guard 1.**

That's no punishment. He's already done that one.

**Guard 2.**

There's always torture.

**Guard 3.**

Yes we could tickle him to death.

**Guard 4.**

You stupid boy!

**Guard 2.**

What about branding?

**Guard 4.**

Well that always leaves an impression!

**Guard 3.**

Ooh..... I've got it.....I've got it. Mutilation! Reaches the parts other punishments can't reach!

**King Minos.**

Daedalus and Icarus you have betrayed my trust.  
What have you done! What have you done!  
Daedalus and Icarus you had it all,  
But now you have none! Now you have none!

Get on your knees, before your king.  
Grovel before me and see what it brings.  
I trusted you Daedalus, see what's occurred.  
If you'd never come here would now be preferred.

Betrayal, is a dirty word,  
And that is, how you've served.  
The consequences I will ensure are great,  
For betrayal, await your fate.

You have betrayed me Daedalus. What more can I say.  
Guards get rid of them.

**Guard 3.** So what's he going to do with them then?  
**Guard 1.** I don't know. Won't be your idea anyway.  
**Guard 3.** What makes you say that?  
**Guard 1.** Tickle them to death! What planet you on?

**Pasiphae.** Husband, it's not their fault.

**Minos.** Silence, before you join them!

**Daedalus.** My lord, I am your friend.

**Minos.** You have a strange way of showing it.

**Icarus.** My father was just trying to help your daughter be happy. It's what she wanted, my lord.

**Minos.** I have heard enough! Guards, take them to the labyrinth.

**Pasiphae.** No, no, you can't!

**Minos.** Yes, I can, I am the king! Take them away!

**Pasiphae.** Does your daughter's happiness mean nothing to you?

**Minos.** Yes of course it does, but sneaking around behind my back is not the way to do it.

**Pasiphae.** She tried to tell you, but you weren't listening to her.

**Daedalus.** My lord, please, not Icarus. He hasn't done anything. Let him go.

**Minos.** ENOUGH! Now take them away and bother me no more.

**Daedalus.** No, I haven't done anything wrong, please.

**Pasiphae.** Minos, please don't.

**Minos.** I SAID NO. NOW TAKE THEM AWAY!

## SCENE FOUR - The Labyrinth

*Skeleton dancers enter and change the main scenery to that of the Labyrinth as King Minos exits. The guards give Daedalus and Icarus two candles (see Art pack) and throw them into the Labyrinth. During the song the skeleton dancers dance around and menace the frightened father and son.*

### SONG 7: The Labyrinth – Daedalus and Icarus.

Lock the gates with us inside.  
A cage of our making where others have died.  
With only each other for comfort and strength,  
Trapped in the labyrinth.

The labyrinth is our home now.  
The darkness must be our friend.  
It's dark, dank and lifeless.  
Will we ever see light again?

Darkness surrounds us. Distorts what we see.  
But has to be thus, for you and for me.  
But we have each other for comfort and strength,  
Trapped in the labyrinth.

The labyrinth is our home now.  
The darkness must be our friend.  
It's dark, dank and lifeless.  
Will we ever see light again?

We have each other but feel only despair.  
No chance of escape, no-one outside to care.  
No-one outside to care.

The labyrinth is our home now.  
The darkness must be our friend.  
It's dark, dank and lifeless.  
Will we ever see light again?  
Will we ever see light again?  
Trapped in the labyrinth.

*At the end of the song the skeleton dancers exit.*

*Pasiphae creeps in from the left of the performance area. She is holding a key. Daedalus and Icarus huddle together, not looking up. Pasiphae prods them making them jump!*

**Icarus.** Pasiphae! What are you doing here? You will get into trouble.

**Pasiphae.** I have come to help you.

**Icarus.** Why?

**Pasiphae.** Because you helped my daughter. It's not fair that you get punished for that.

**Icarus.** But there's no escape from the labyrinth. We know, we built it. Once you enter the labyrinth you don't leave. It's like (*Local housing estate*) and the gate is locked.

**Pasiphae.** I stole the key from the labyrinth gate. How is your father?

**Icarus.** He's fine (*indicating the labyrinth*). We're just both suffering from tunnel vision.

**Daedalus.** And my son's bad jokes are aMAZEing. Now, how are we going to escape from here? Minos has guards everywhere and the sea is guarded by his war ships.

**Pasiphae.** I will take you as far as I can.

**Daedalus.** If only I had my tools, I could make something to help us.

**Pasiphae.** I managed to get those for you as well.

**Icarus.** You are taking a big risk helping us. King Minos is already angry with you. What if he finds out that you helped us?

**Pasiphae.** I'm only taking the same risk that you did helping my daughter. We should go now before I am missed.

**Daedalus.** Let's go.

*Pasiphae, Daedalus and Icarus exit.*

## SCENE FIVE - The Cliffs

*Cretans enter and change the temple roof scenery from Scene One to show the cliffs. Chairs are placed behind these to create height. During this scene change, guards can enter looking for the escapees. When the coast is clear and the guards have exited and the scenery is set, Pasiphae can lead Daedalus and Icarus back onto the performance space. They must still carry their candles.*

**Icarus.** Thank you Pasiphae. I will miss you, your cooking and your kindness.

*He hugs the queen who is pleasantly surprised. Queens don't get hugged often!*

**Daedalus.** Yes, thank you so much. I wish you luck Pasiphae.

**Pasiphae.** Goodbye, my friends. May the gods go with you.

*Pasiphae exits with a wave.*

**Daedalus.** Well, there's only one way to escape Crete with warships all around it.

**Icarus.** How father?

**Daedalus.** We will have to fly like birds.

**Icarus.** You're joking aren't you?

**Daedalus.** No, very serious. I think one day man will fly just like the birds. Travel great distances. Why one day people will even fly to Greece for their holidays.

**Icarus.** I think this sea air's had a bad effect on you. Are you sure you don't want to lie down?

**Daedalus.** We haven't got time to lie down, we've got to get away from here...and we are going to fly.

### SONG 8: Building the Wings – Daedalus and Icarus.

At last we are safe.  
We must make our escape,  
And flight is the only way.  
But we can't just take flight and flap for our life.  
We need wings to save the day.

Building the wings, doing the things,  
To help us fly, it's do or die.  
Building the wings, escape it brings.  
The king wants us dead, instead we'll have fled.

With feathers and wax,  
We'll complete our task, so we can take flight from this place.  
He'll soon know we're gone.  
We must get a move on  
And build our wings with some haste.

Building the wings, doing the things,  
To help us fly, it's do or die.  
Building the wings, escape it brings,  
The king wants us dead, instead we'll have fled.

Build, build building the wings.  
Build, build building the wings.  
Doing the things, escape it brings,  
Doing the things, building the wings.

Building the wings, doing the things,  
To help us fly, it's do or die.  
Building the wings, escape it brings,  
The king wants us dead, instead we'll have fled.

Building the wings, doing the things,  
To help us fly, it's do or die.  
Building the wings, escape it brings,  
The king wants us dead, instead we'll have fled.  
The king wants us dead, instead we'll have fled.

*During the song Daedalus illustrates flying like a bird to a sceptical Icarus, but gradually he is convinced and both of them start to build sets of wings using feathers and candle wax.*

**Daedalus.** Icarus, see if you can gather more bird's feathers.

**Icarus.** Do you realise how difficult it is to persuade sea birds to part with their feathers father.

**Daedalus.** Oh just get on with it.

*Icarus exits. There is a loud squawk off the performance area and he returns with hands full of feathers.*

**Icarus.** Right, where do you want them?

**Daedalus.** Over here on the ground will do.

**Icarus.** Will the wings truly hold us father?

**Daedalus.** Yes, Icarus. This candle wax is strong when cool. Have faith in me.

**Icarus.** I do have faith in you father, but I'm also allergic to falling from a great height!

**Daedalus.** You're scared?



- Icarus.** Just a little. It's a long way down to the sea, father.
- Daedalus.** Yes, I know. I'm a little nervous too, but Apollo will look after us, so there is no need to be concerned. *(He lifts his finger to indicate the direction of the wind)* It looks like we'll have good thermals.
- Icarus.** Sorry father I don't wear them...it's far too hot in Crete.
- Daedalus.** Not those kinds of thermals silly. *(He picks up the wings)* There, we have finished. They are ready. Now we can fly to safety.
- Icarus.** Are you sure that these will carry us all the way to land?
- Daedalus.** Put your trust in the gods and your father, my son.

*Icarus puts on his wings with the help of Daedalus.*

- Icarus.** I hope you are right, father. I look a right narna in this get up!
- Daedalus.** Don't worry, but be warned! Don't fly too high, because the sun will melt the wax.
- Icarus.** Yes, father.
- Daedalus.** And don't swoop too low, or the feathers will get wet in the sea.
- Icarus.** Yes, father.
- Daedalus.** Remember what I have told you. Flap your wings to get the height, like a bird does, but not too high, do you understand, Icarus?
- Icarus.** Yes, father, I understand. Stop nagging.

*Daedalus puts his wings on during this conversation and they set off over the cliff and into the sky. Daedalus and Icarus exit right of the performance space. Children enter carrying clouds which move about the performance space. One child carries a sun and two children enter, keeping behind the clouds, carrying rod puppets of Daedalus and Icarus flying slowly around the space (see Art Pack).*

## **SONG 9: Flying High – The Cast.**

Like a bird, soaring, gliding.  
Like an eagle flying so high.  
Like a bird, gliding, soaring,  
Right high above the clouds in the sky.

The earth is below us.  
The seascape so blue.  
The water it glitters  
A bright, golden hue.

Like a bird, soaring, gliding.  
Like an eagle flying so high.  
Like a bird, gliding, soaring,  
Right high above the clouds in the sky.

Below all is tiny,  
A carpet of life.  
The whole world below us.  
Our wings give us flight.

Like a bird, soaring, gliding.  
Like an eagle flying so high.  
Like a bird, gliding, soaring,  
Right high above the clouds in the sky.

The whole world below us.  
Our wings give us flight.

Like a bird, soaring, gliding.  
Like an eagle flying so high.  
Like a bird, gliding, soaring,  
Right high above the clouds in the sky.  
Right high above the clouds in the sky.

**Daedalus.** Too close! You're too close!  
No!!!!!!!!!!!!!!

*Daedalus and Icarus fly through the clouds to freedom, but as the song finishes, Icarus flies too high to the sun and plummets behind a cloud.*

**Daedalus.** (Voice only) NO! Icarus, you're too near the sun. Your wings, your wings! Icarus!

*The puppeteers hide their puppets as they exit. Daedalus enters on his own carrying his wings.*

**Daedalus.** My only son, Icarus, drowned, and it's all my fault.

*He drops to a kneeling position as the clouds congregate near the cliff scenery.*

**Daedalus.** Oh great Apollo, I dedicate my wings to you for delivering me from imprisonment within the labyrinth. Please accept my precious son on Mount Olympus with you and take care of him.

*Apollo appears behind the clouds, and stands behind the cliffs to look down on Daedalus. Daedalus remains kneeling throughout the dialogue.*

**Apollo.** Do not despair over the loss of your son. He is with us now.

*Icarus appears behind Apollo and steps up to stand by him on his right.*

**Icarus.** Where am I?

- Apollo.** Do not fear, Icarus, you are among the gods now.
- Icarus.** Hey, I can see my house from here. Is that my father down there?
- Apollo.** Yes, it is. He is grieving for you.
- Icarus.** Poor father, I disobeyed him, didn't I?
- Apollo.** Yes, you did, you flew too close to the sun, but it was always to be. The curse is fulfilled.
- Icarus.** Curse? What curse? What do you mean?
- Apollo.** Talos cursed your father just before he died, Icarus.

*Talos enters and joins them in the clouds.*

- Talos.** Hey, I can see my old house from up here...oh sorry...yes the curse is now fulfilled, a life for a life. I was wrong to steal your father's inventions. I was young and foolish, but the punishment your father gave was too harsh.
- Icarus.** Talos, Apollo protects you too.
- Apollo.** Yes, Icarus. Now your father can live out the rest of his life in peace.
- Talos.** I wish your father a long and happy life, Icarus. He is a clever man.
- Icarus.** I am sure he regrets his actions, Talos. He deserves to rest and not have to run away again. Be at peace, my father. I will always watch over you until it is your time to join us on Mount Olympus.

## **SONG 10: Daedalus – Apollo, Talos, Icarus and Clouds.**

*Half way through this song Daedalus rises slowly and begins to humbly accept the praise of all assembled.*

- All.** Daedalus, Daedalus.  
**Apollo.** A name that will be spoken for years to come.  
**All.** Daedalus, Daedalus.  
**Apollo.** A recognition of all the things you've done.
- All.** Don't think that your life has been nothing but gloom.  
Consider the good things you've done.  
The sum of your life is by no means all doom.  
Your successes are all down to one.
- All.** Daedalus, Daedalus.  
**Apollo.** A name that will be spoken for years to come.  
**All.** Daedalus, Daedalus.  
**Apollo.** A recognition of all the things you've done.

**All.** We learn from the pain that life can throw our way,  
And you have bad things in your past.  
But there's more to do, you have not had your day.  
You have a name which will last.

**All.** Daedalus, Daedalus.  
**Apollo.** A name that will be spoken for years to come.  
**All.** Daedalus, Daedalus.  
**Apollo.** A recognition of all the things you've done.

Think of your successes, the things you have done.  
Inventions you've built, and what is to come.  
Your name will be spoken. The whole world will hear.  
The cities you've built. You've nothing to fear.

**All.** Daedalus, Daedalus.  
**Apollo.** A name that will be spoken for years to come.  
**All.** Daedalus, Daedalus.  
**Apollo.** A recognition of all the things you've done.

**All.** Daedalus, Daedalus.  
**Apollo.** A name that will be spoken for years to come.  
**All.** Daedalus, Daedalus.  
**Apollo.** A recognition of all the things you've done.  
**All.** Daedalus, Daedalus, Daedalus.

*At the end of the song, the clouds, Talos, Icarus and Apollo exit.*

## **SCENE SIX – Camicus**

*It is market day in Camicus, Sicily. Sicilians enter from both left and right of the performance space, hustle and bustle.*

**Sicilian 1.** Morning. Isn't it a nice day?

**Daedalus.** (*Surprised*) Oh! Yes, yes it is.

**Sicilian 2.** You're new in Sicily, aren't you?

**Daedalus.** Yes, I am. My name is Daedalus; I am an architect from Athens.

**Sicilian 3.** The king! King Cocalus is coming!

*(Cocalus, the King of Camicus enters with his bodyguards from the palace.)*

**Cocalus.** Morning citizens! (*He spots Daedalus*) Oh, a stranger in our midst.  
Who are you?

**Sicilian 1.** His name is Daedalus, my lord.

- Cocalus.** Daedalus, I have heard of this name before. He is known as a great architect and inventor.
- Sicilian 2.** Yes, your majesty, I think it's him.
- Cocalus.** Daedalus, step forward so that I may see you.
- Daedalus.** I am at your mercy, great king.
- Cocalus.** There is no need to tremble before me. I am your friend. The good people of Camicus will protect you. There will be no need for running away any more.
- Daedalus.** I am honoured, my lord. Thank you.
- Cocalus.** You are a clever and talented man, Daedalus. I have need of one such as you. The buildings in my great city are in need of repair, and then I would like you to build a new temple for me. Do you think you could do that?

## **SONG 11: Can You Mend My City? – King Cocalus and Sicilians.**

*Builders enter and again start work, miming building jobs etc. Any statues available from the rebuilding of Crete can now be used again.*

Can you mend my city?  
Can you mend my city, Daedalus?  
Can you mend my city?  
Can you mend my city, Daedalus?

In the heart of Sicily, is Camicus the great.  
A city of great hope. The centre of my state.  
But my city Camicus, has lost its way of late.  
The walls began to crumble. It has become a state.

A city full of splendour, waiting to be saved by you.  
So I'm asking you, so I'm asking you.

Can you mend my city?  
Can you mend my city, Daedalus?  
Can you mend my city?  
Can you mend my city, Daedalus?

In the whole of Sicily, my Camicus comes top.  
A city of great hope. The cream of any crop.  
But my city, Camicus, needs love and tender care.  
To make it awe-inspiring, so people stop and stare.

A city full of splendour, waiting to be saved by you.  
So I'm asking you, so I'm asking you.

Can you mend my city?  
Can you mend my city Daedalus?  
Can you mend my city?  
Can you mend my city Daedalus?

Can you mend? Can you mend?  
Can you mend? Can you mend?  
Can you mend? Can you mend?  
Can you mend? Can you mend?

Can you mend my city?  
Can you mend my city Daedalus?  
Can you mend my city?  
Can you mend my city Daedalus?

- Daedalus.** Yes, my lord. I am sure I could, *(smiling)* for a small fee!
- Cocalus.** Consider it a new start in life.
- Daedalus.** I am humbled. Thank you, my lord.
- Cocalus.** For what, my friend?
- Daedalus.** For giving me a new home and a job, and making me welcome.
- Cocalus.** A chance to start again?
- Daedalus.** Yes, a chance to lead a good life.
- Cocalus.** Haven't you led a good life, Daedalus?
- Daedalus.** No, no, my lord, I'm afraid I haven't. I killed my apprentice, and I killed my son. I betrayed King Minos. I have been exiled twice. I don't deserve a second chance.
- Cocalus.** You are too hard on yourself, my friend. You have made mistakes, and you have paid for them.

**Daedalus.** I was a jealous man and for that I have paid dearly.

**Cocalus.** Maybe, but all here know that Icarus' death was not your fault. You were trying to save him. You warned him of the danger, but he chose to fly close to the sun.

*(Daedalus bows his head, sadly.)*

**Cocalus.** You have helped many people in your life as well, Daedalus. You should not forget that.

**Daedalus.** I don't think I've done anything but bad things.

**Cocalus.** You helped your son to become a fine young man. You helped Pasiphae when she needed you, and you have brought much happiness to all who visit the temples you have built, and use the inventions you create.

**Daedalus.** Thank you, my lord. I had not thought that way before. You are indeed wise, as your citizens say.

**Cocalus.** I try to be, my friend. You have much to offer us with your talent. Go now, live amongst us and be happy for your remaining years.

**Daedalus.** Thank you, with all my heart. I will not let you down.

*Apollo enters.*

**Apollo.** Daedalus was a very great man,  
His buildings and temples all went to plan.  
Some of them even stand to this day  
You can see them when on your holiday.

So next time you hear of Daedalus and son  
An ancient myth, a flight to the sun.  
A story of their flight through the sky  
When Icarus, his son, flew so terribly high.

Remember exciting Greek legends and tales  
Will inspire and excite all they regale,  
And we hope that you all have enjoyed this our show,  
So goodnight to you all and take care how you go!

## **SONG 12: A New Beginning – The Cast.**

**Group 1.** New beginning.

**Group 2.** New beginning.

**Group 3.** New beginning.

**Group 4.** New beginning.

New beginning, a chance to start over.  
New beginning, a time for new life.  
New beginning, a chance to start again.  
New beginning, the timing is right.

New opportunities, challenges, life.  
Life's great adventure before you is rife.

New beginning, a chance to start over.  
New beginning, a time for new life.  
New beginning, a chance to start again.  
New beginning, the timing is right.

Grab it with both hands. Don't let it go.  
Time is so precious, and fleeting and so...

New beginning, a chance to start over.  
New beginning, let your spirit fly.  
New beginning, a chance to start again.  
New beginning, the timing is right.

New beginning, a chance to start over.  
New beginning, a time for new life.  
New beginning, a chance to start again.  
New beginning, the timing is right.

New beginning, a chance to start over.  
New beginning, let your spirit fly.  
New beginning, a chance to start again.  
New beginning, the timing is right.  
The timing is right.  
It's time to take flight.

*The cast then hold hands and bow.*

## **THE END**





# CREATURAMA UNIVERSE

The Work of Artist Anthony James

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.

Good Luck & Enjoy



As seen on  
BBC TELEVISION'S



## CREATURAMA ART PACK – Page 2

**Scene 1. Athens.**

**Scene 2. Crummy Crete.**

**Scene 3. New Crete.**

**Scene 4. The Labyrinth**

**Scene 5. The Cliffs.**

**Scene 6. Camicus.**

The scenery can be created from large fridge/freezer or furniture boxes, made from strong, brown cardboard. Cut along opposing corners to create large book shapes. Remember these screens should be big enough to hide several children, but not so big that they 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 like in this fashion. The scenes depicted are only suggestions, you can be as colourful as you like. Scenes can be painted on the reverse of the same screens if you like. Another way of creating screens like this is to use a light timber frame secured with hardboard triangles, glued and tacked together. Bed sheets or cotton dust sheets, available from DIY stores, can be used to cover frames. When painted these create excellent scenery.



**Athens**



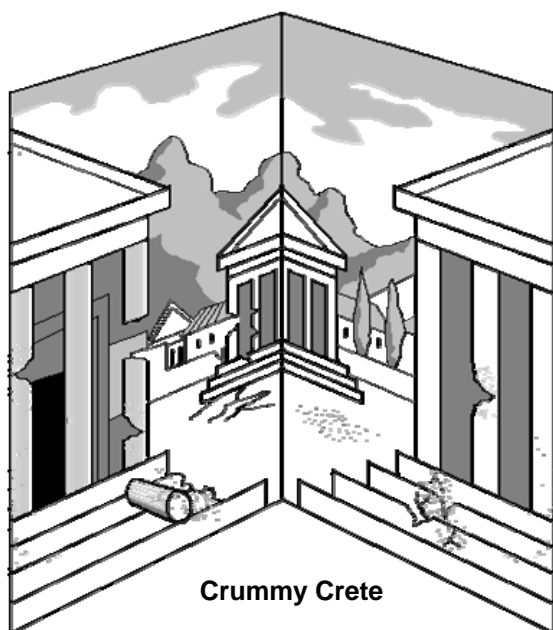
**Workshop**



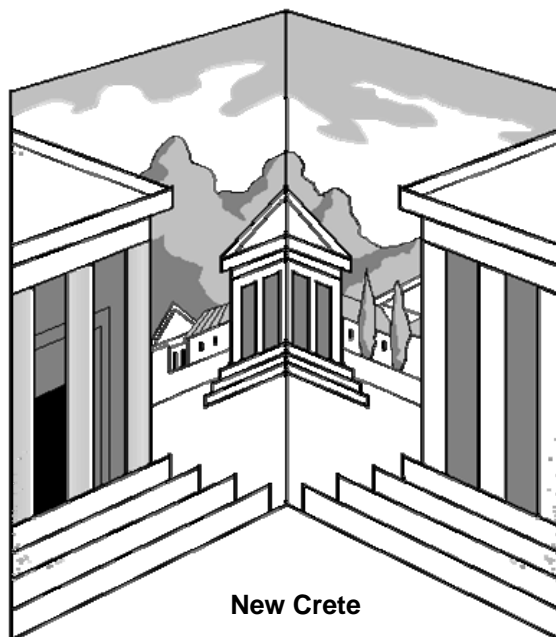
**Athens**

**Above:** Three screens, with the workshop screen standing slightly forward from the two Athens screens.

**Below:** Is the reverse of the workshop screen showing Crummy Crete, the second is the same screen, but with several small sections replicated on paper or card and Velcroed over the damaged parts to create a new perfect Crete. This can happen 'live' during the performance.



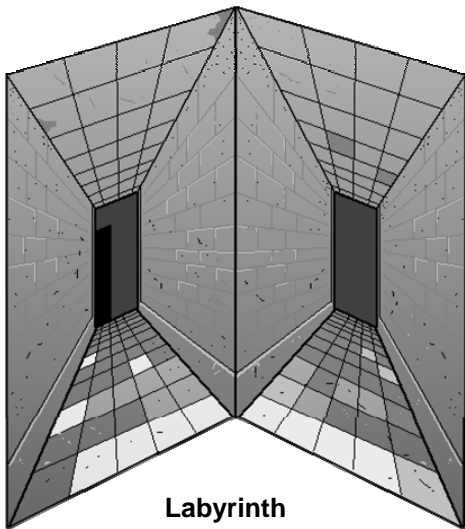
**Crummy Crete**



**New Crete**

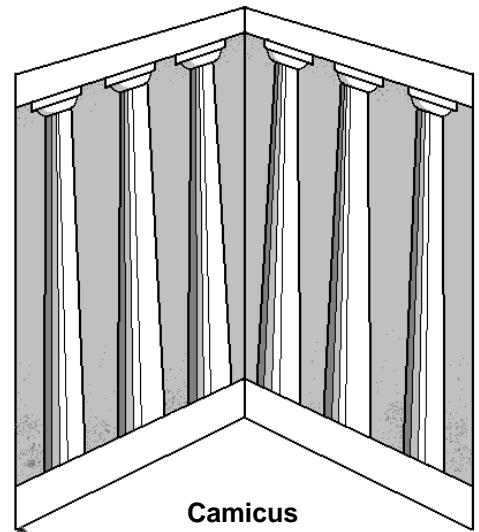
## CREATURAMA ART PACK – Page 3

The reverse of the Athens screens can either be a representation of the labyrinth and another of Camicus, or both can be the Labyrinth and Camicus can be one of the Athens screens used again, with a 'Welcome to Camicus' sign Velcroed on when needed.

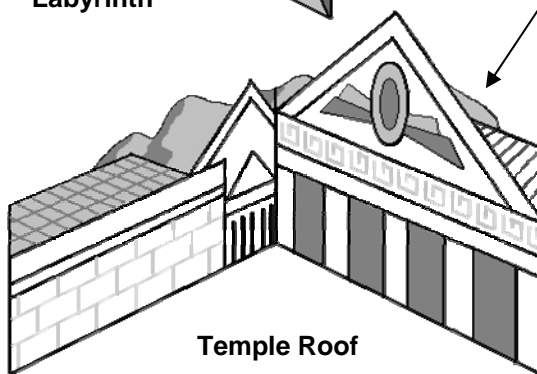


**Labyrinth**

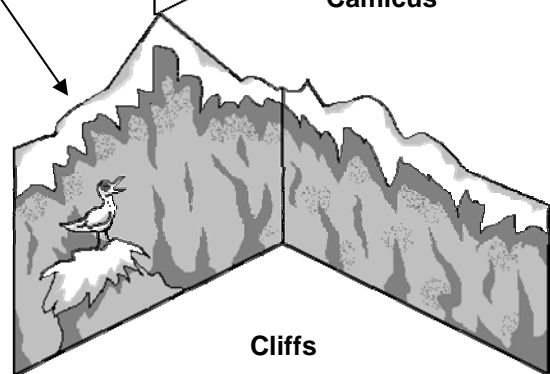
Smaller scenery made in the same way can create the Temple roof from which Talus jumps. Two chairs hidden behind will allow Daedalus and Talus to look as if they are high up. On the reverse side of the temple can be the cliffs, from which Daedalus and Icarus jump during their escape.



**Camicus**



**Temple Roof**



**Cliffs**

### Costumes.

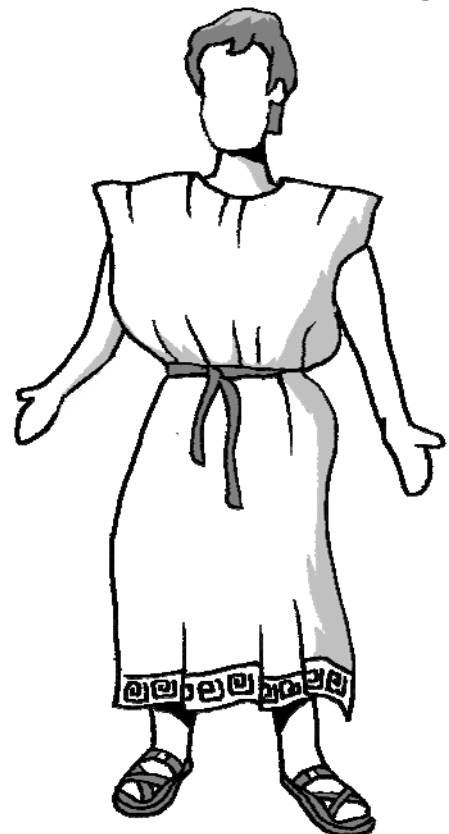
Both male and female Greek dress was very simple. Large free flowing garments kept the Greeks cool in the warm climate. The only real difference between male and female dress was that female attire was generally longer (floor length such as in a Peplos).

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. For making instructions see the guard costume next page.

### Footwear.

Sandals were generally worn in Ancient Greece, protecting the feet but also keeping them cool in hot weather. Men and soldiers could also wear boots if fighting, or if long journeys required them. Many people did without footwear of any kind.

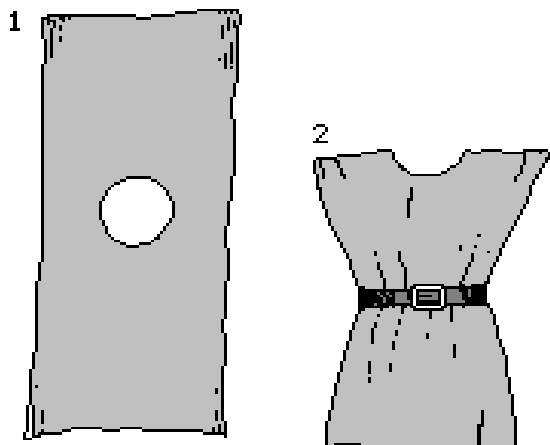
If sandals are available these are preferred. It is suggested that even if inaccurate, footwear should be worn, as uneven flooring, wooden staging and the presence of many other feet could cause injury to bare feet.



## CREATURAMA ART PACK – Page 4

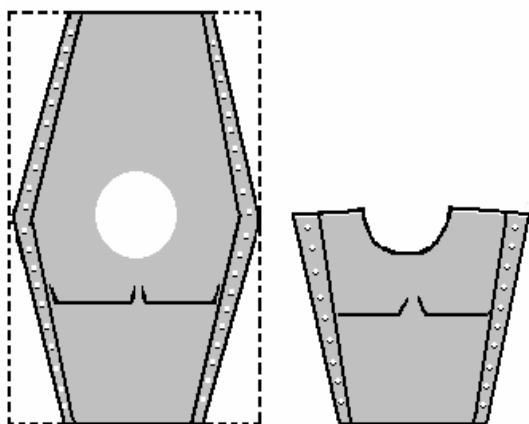
### Greek Guard Costume. (Undergarment)

A large rectangle of Calico, (*Usually cheap and painted or dyed easily*) or a large piece of scrap material can be used to create a Greek tunic. The colour should match the paper used to create the guards helmet. Cut a hole in the middle for the child's head. This hole will be roughly the size of one and a half of the child's hands in width. Pull the material over the head and fix in the middle with an old belt. Trousers can be worn underneath however a sports kit could also be used.



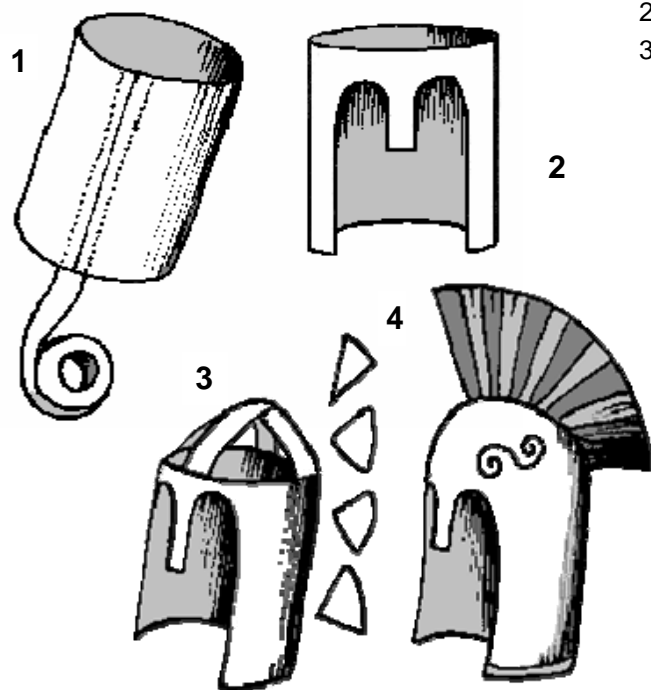
### Leather Skirt.

Strips of cardboard can be cut to create a simple leather armoured skirt. The strips are cut and then joined to an old belt. Paper fasteners can be used to create studs.



### Breastplate.

1. Cut out the main shape and hole in the middle. If using cardboard check that the corrugation is going from side to side, as this will help the breastplate sit properly. The hole should be approximately one and a half of the wearer's hands wide.
2. Fold the cardboard to create a breastplate.
3. Paint grey or silver.



### Greek Guard Helmet.

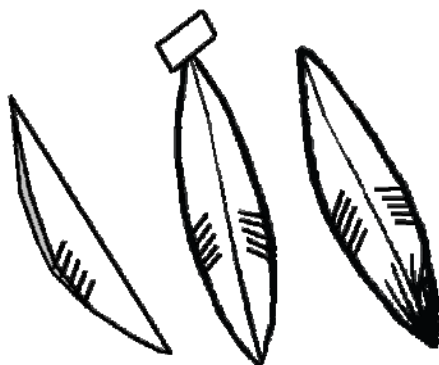
1. Wrap a piece of card around head and measure. Do not overlap as this causes cutting problems. Join edge to edge with tape. If card is laminated or covered in writing reverse the card.
2. Cut out a large M shape. It is better if large join is now at the back.
3. Use two strips of card to create a dome by crossing them over the hole at the top. Then cut out four triangles that will roughly fit the remaining gaps, and fill in.
4. A fan created from red paper or light card with the top centimetre or so bent over will create an effective crest. Chose a coloured paper instead of using paint.

### Wings

There are many ways in which wings can be created. This is just one. Use a piece of cardboard and roll into a cylindrical shape, measure this on the wearers arm and cut exactly to shape. Try to avoid any overlap as this will just make the tube you are creating difficult to alter. Once you have a tube that fits the wearer tightly, but allows them to push their hand through, you can then either cut out a very long triangle or spilt your joint as in the illustration. Now cut out a matching piece of triangular cardboard to fill the gap, this will ensure the wing can be fitted quickly and will create a gauntlet shape.

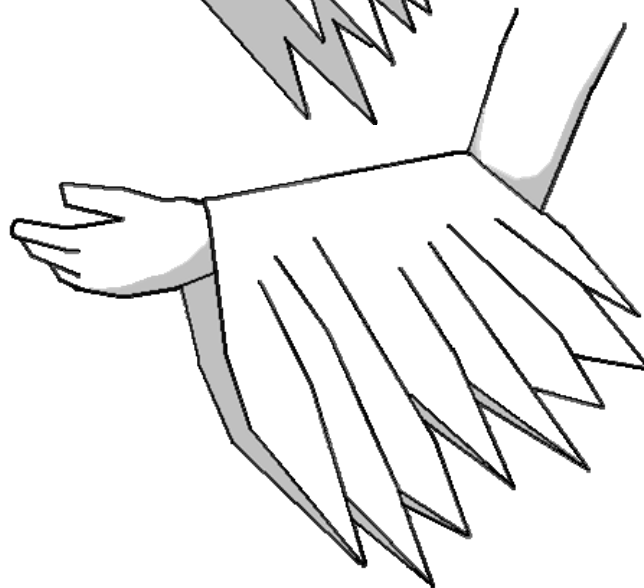
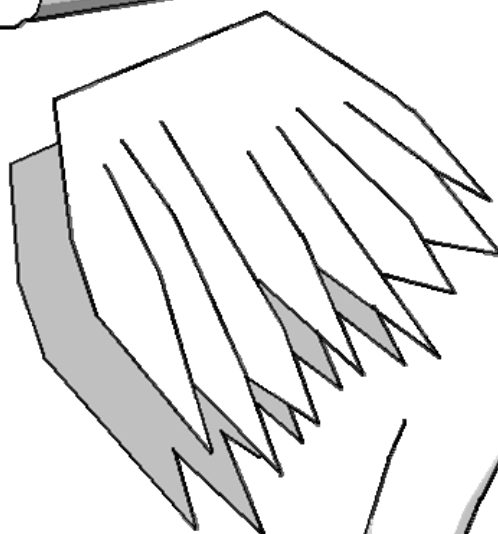
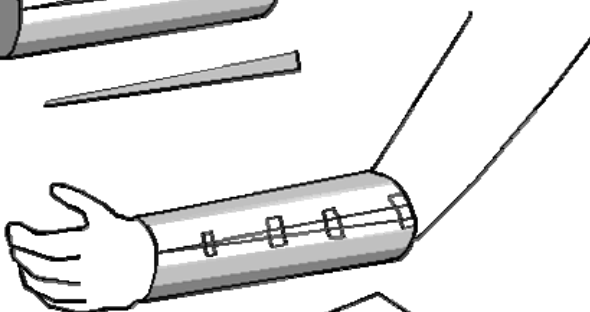
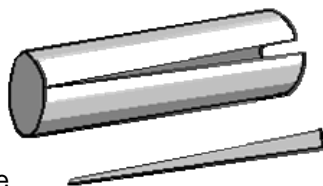
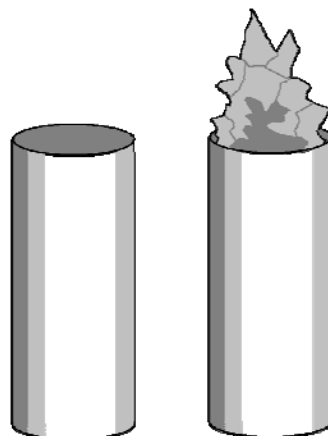
Now cut out two large pieces of card in your wing shape. I used the illustrated shape. These two pieces can then be attached to the gauntlet as in the illustration.

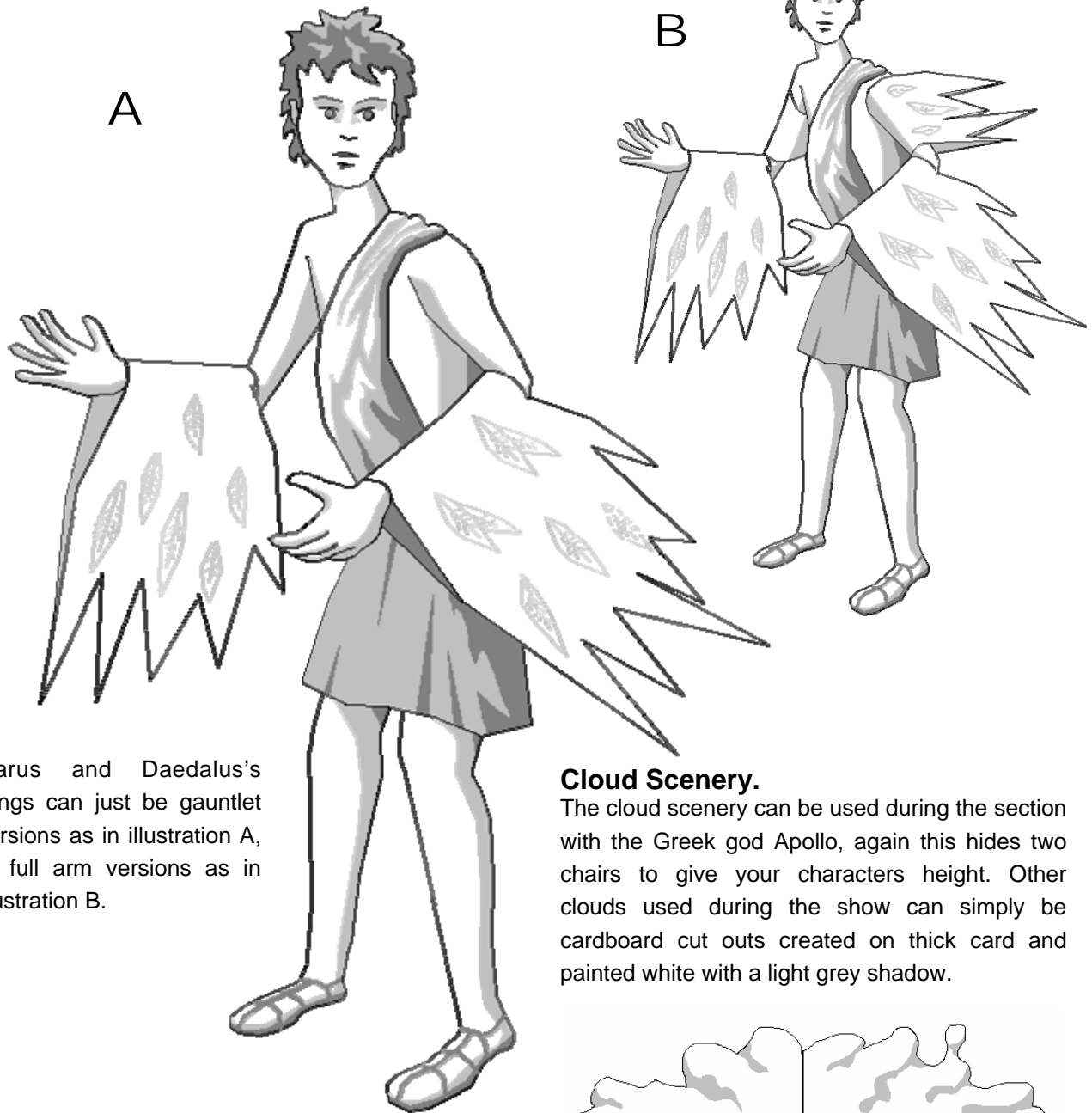
Feathers can now be created by folding normal paper in half, cutting out a curved shape then snipping with scissors to create a frayed edge. Several of these can be pre-attached to the wing shapes and several can be added using double sided tape by characters themselves during the show.



### Candles.

Candles are really, really simple. Just use two kitchen rolls painted a creamy white and stuff some yellow and red tissue paper into the tops.

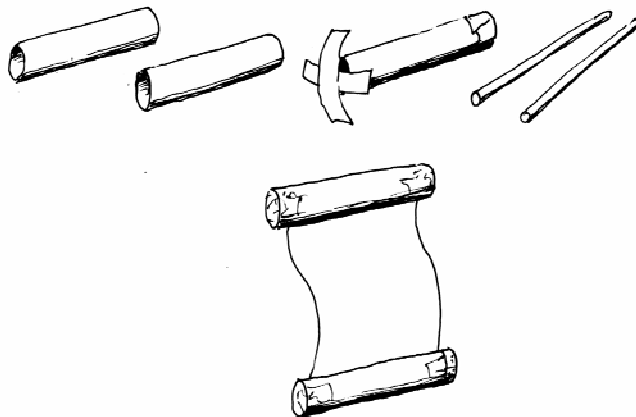
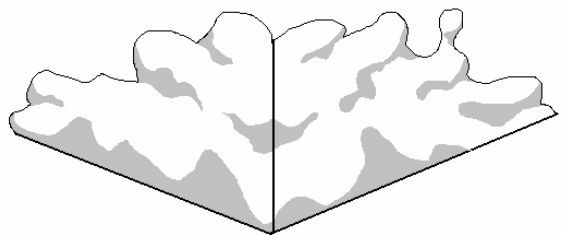




Icarus and Daedalus's wings can just be gauntlet versions as in illustration A, or full arm versions as in illustration B.

### Cloud Scenery.

The cloud scenery can be used during the section with the Greek god Apollo, again this hides two chairs to give your characters height. Other clouds used during the show can simply be cardboard cut outs created on thick card and painted white with a light grey shadow.



### Scrolls.

These can be created by either using two kitchen rolls or two pieces of thick wooden dowel.

1. Stick some masking tape over the ends of the kitchen rolls to fill in their ends and then paint these brown to resemble wood. (If you use dowel you will not need to do this).
2. Now attach a long piece of sugar or cartridge paper to both rolls/dowels as in the illustration. You can finish off your scroll by writing on the paper the actual character's lines or Greek alphabet symbols.

## **Potty Panto**

**Snow White & The Magnificent Seven**  
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**Daring Dick Whittington**  
**Jack and the Big Stork!**  
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**Pompeii** - Life in a Roman Town  
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**Athens** – It Could be You!  
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