

# **The Ancient Olympics**

## **The Legend of Callipateira**



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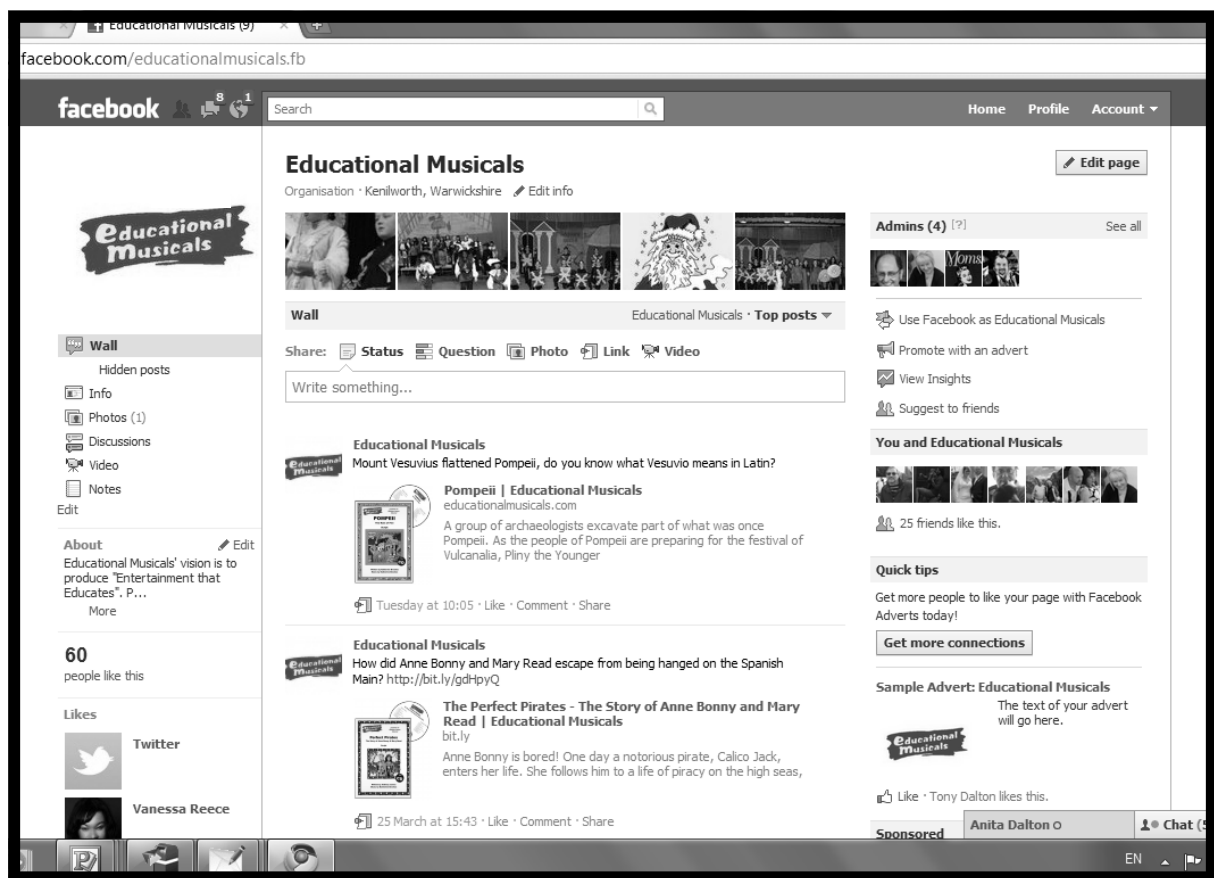
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Music & Lyrics by Tim Spencer  
Illustrations by Anthony James  
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### **The Ancient Olympics Bibliography.**

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

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# The Ancient Olympics

## The Legend of Callipateira

### **Fact Sheets**

#### **The Ancient Olympic Games.**

The Ancient Olympics were a sporting festival in Ancient Greece. They were part of a five day festival which was held every four years in honour of Zeus, the King of the Gods.

They are believed to have taken place since the 13<sup>th</sup> century BC but were first recorded in 776 BC.

There are several legends that exist in reference to the origins of the Olympic Games, these include the Hercules legend. In this, Hercules won a race at Olympia, which was a valley near the city of Elis. He then pronounced that the race should be re-run every four years. Another legend stated 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 were originally a local religious festival until 884 BC, which the King of Elis then decided to turn into a festival for the whole of Greece.

The Olympics were first and foremost a religious event in celebration of the Ancient Greek gods, in particular Zeus. There were other major Greek festivals such as the Pythian, the Nemean and the Isthmain, but by 572 BC the Olympics had become the most important. Athletic games however, were an important part of many Greek festivals, so the Olympics were no different in this respect.

The Olympics were held every four years. Each one marked the start of a four year period known as an Olympiad. The festival was reorganised to coincide with the start of this cycle, and 776 BC is considered as the start of the first Olympiad.

#### **The Olympic Truce.**

The Olympic truce was enacted partly out of necessity. The Ancient Greek cities were frequently at war with one another, and in order to get to Olympia many athletes had to pass through unfriendly states. The Ancient Greek world was also very large, spanning the edges of the Mediterranean sea taking in modern Egypt, Italy, Cyprus, Spain, Western Turkey and the Balkans, including modern Romania and Bulgaria.

Originally, the King of Elis entered into a temporary truce with other states in order to allow athletes and visitors to travel safely to Olympia during the festival, and the truce was then enacted for all future Olympics. The games were deemed as more important than wars because they were a religious festival. The truce was, therefore, religiously adhered to, and judges could fine cities or ban their athletes for breaking it. Sparta invaded Elis during one Olympic truce. They were heavily fined and their athletes were banned from competing in that Olympics.

## **INTERNATIONAL OLYMPIC TRUCE FOUNDATION**

The spirit of the Olympic truce has carried on until this day.

In July 2000, the International Olympic Truce Foundation (IOTF) was created with a view to promoting peace through sport and the Olympic ideal, and the General Assembly of the United Nations incorporated the "Olympic Truce" into the United Nations Millennium Declaration.

On 19<sup>th</sup> June 2002 at the Athens Music Hall, Nelson Mandela launched a "Statement of World Personalities, in their Individual Capacities, in Support for the Olympic Truce". This constituted a non-binding symbolic appeal applying to all future Games, regardless of where or when they are held. This Olympic Truce Statement initiative being officially announced during the flame-lighting ceremony for the XIX Salt Lake City Olympic Winter Games, on November 19 2001 in Olympia.

## **The Olympic Torch.**

An Olympic flame was lit, as now, for each Olympics and burnt for the duration of the games. It symbolised the death and rebirth of Greek heroes.

## **The Sports in the Olympics.**

For the first Olympics, the only event was a sprint race of around 200 yards. However, as time passed, the games expanded and the athletic side of the festival started to become more important. More athletic races followed, including longer races and throwing events. Other sports including wrestling, boxing, chariot racing and pancration, (a mix of wrestling & boxing) later also became a part of the Olympic festival. Eventually there were four days of competition, and in all 23 sports were represented at Olympic festivals through the years. Competitors had to arrive a month before the games for training (both physical and spiritual), which was supervised by judges who decided whether they were qualified to compete. Each competitor then had to swear an oath confirming that he was a freeborn Greek.



## **Why were the games held at Olympia?**

Olympia was one of the oldest and most sacred religious places in Ancient Greece. The Temple of Zeus was situated here and so was a perfect location to hold athletic contests, which were one of the ways in which the Greeks honoured their gods. It was also a convenient location that could easily be reached by sea. It is also likely that if the games were originally a local event for Elean citizens, (it was situated in the state of Elis) then as it developed into a Pan Greek festival, it would remain in the same location.

## **Women and Spectators at the Olympics.**

The athletes and VIPs had their own accommodation, but for majority of the spectators they had to camp out in tents or sleep rough. Many spectators attended the festival even though they would have stayed in very poor conditions.

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, which was also held once every four years. It was called the Heraia and was held in honour of Zeus' wife, Hera.

A girl called Callipateira was once caught at the men's Olympics. She had disguised herself as a gymnastic trainer. However she was allowed to go unpunished because her father, her brothers and her son had all been victorious at Olympia. However, a law was passed which compelled 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 End of the Ancient Olympics.**

The Ancient Olympics outlived Ancient Greece. The Romans continued the festival, although with gladiatorial contests in place of the traditional Greek athletic competitions. They also used slaves as competitors as opposed to freeborn Greeks. They came to an end when the Byzantine Emperor Theodosius II banned them in 394 AD.

## **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. Although times have changed, the Olympic games still contain many traditions from ancient times. Athletes still take an Olympic oath, although it is now taken by one athlete, on behalf of all, at the opening ceremony. A torch is lit for each Olympics and burns throughout the games and, at least in principle, athletes from warring states can compete against each other in the Olympics, without fear of conflict. Although now the games have to be cancelled in times of war, as happened during the first and second world wars.

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.

In 2004, the Olympics returned to Greece for the games of the 28<sup>th</sup> Olympiad in Athens.

# The Ancient Olympics

## The Legend of Callipateira

### Characters.

**Total Characters.** 7 main parts, 2 other parts, 2 judges, 2 Olympic guards, 2 Greek men, the torch bearer, 7 villagers, 5 soldiers, assorted Greek gods, heroes, 10 Olympic crowd. *(Numbers are flexible).*

### Main Parts:

<b>Callipateira -</b>	A Greek woman.
<b>Peisirodus -</b>	Callipateira's son.
<b>Aurora -</b>	Peisirodus' female friend, a great gymnast.
<b>Costa -</b>	Greek man from same village as Peisirodus.
<b>Alexandria -</b>	Callipateira's friend.
<b>Miletos -</b>	Great Greek wrestler.
<b>Olympic Steward -</b>	Olympic official.

### Other Parts:

<b>Pausanius -</b>	Peisirodus' friend.
<b>Senior judge</b>	
<b>2 other judges</b>	
<b>2 Olympic guards</b>	
<b>2 Greek men</b>	
<b>The torch bearer</b>	
<b>7 villagers</b>	
<b>5 soldiers</b>	
<b>Assorted Greek gods, heroes</b>	
<b>10 Olympic crowd</b>	

# The Ancient Olympics

## The Legend of Callipateira

Only men were allowed to compete in the Ancient Olympics in Greece. Girls and unmarried women could attend, but not married women. However one married woman, Callipateira, wanted to go to the Olympic Games so she could help her son to become an Olympic champion. She put on a false beard and went to the games.

This is the story of Callipateira and her adventures at the Ancient Olympics. On the way we discover the traditions of the games, such as the Olympic Torch and the Olympic Truce. These traditions continue to this day and are the embodiment of the spirit of the modern Olympic movement.

*The Ancient Olympics* is a fictional story based around Pausanias' original story of Callipateira, in his book "Pausanias: Description of Greece" written around 150 AD and translated by W.H.Jones of Harvard University in 1918, which gives the explanation of the origins of both the Olympic Torch and the Olympic Truce.

Created specifically for children this lively look at the legends and life of Ancient Greece is accompanied by a unforgettable score of momentous songs you will find it hard to forget and the children will start singing as they walk around the school.

# The Ancient Olympics

## The Legend of Callipateira

### Song List.

- |                                      |   |
|--------------------------------------|---|
| <b>1. Ancient Greece -</b>           | <i>The villagers, Alexandria, Callipateira, Peisirodus &amp; Pausanius.</i>       |
| <b>2. The Olympic Truce -</b>        | <i>Alexandria, Callipateira, messenger &amp; soldiers.</i>                        |
| <b>3. It's Not Fair -</b>            | <i>Peisirodus &amp; Aurora.</i>   |
| <b>4. I Can be a Man -</b>           | <i>Callipateira, Peisirodus, Alexandria &amp; Aurora.</i>                         |
| <b>5. The Olympic Torch -</b>        | <i>Greek gods, heroes &amp; torch bearer.</i>                                     |
| <b>6. We're Going to Kill You! -</b> | <i>Costa &amp; Miletos.</i>   |
| <b>7. He's a She (But I Won!) -</b>  | <i>The judges, Costa, Miletos, Peisirodus, Aurora Callipateira and the crowd.</i> |
| <b>8. What is To Happen To Me? -</b> | <i>Callipateira, Aurora, Peisirodus &amp; Olympic guards.</i>                     |
| <b>9. The Final -</b>                | <i>The crowd, judges, Aurora &amp; Miletos.</i>                                   |
| <b>10. Heinous Crime -</b>           | <i>Olympic steward &amp; crowd.</i>   |
| <b>11. A New Law -</b>               | <i>Olympic steward &amp; judges.</i>  |
| <b>12. You're a Superstar -</b>      | <i>All.</i>   |

# The Ancient Olympics

## The Legend of Callipateira

### Performance Notes.

***The Ancient Olympics** has been constructed so that no one character has more than five consecutive lines.*

*The same children can be used to play the villagers or the soldiers in the first scene, and the crowd in the Olympia scenes. The numbers of villagers, soldiers and the Olympic crowd can be changed and have only been stipulated as a guide.*

*Although in the ancient legend Callipateira was a gymnastic trainer, for the purposes of this show it was decided that it would be better if she were a wrestling trainer, due to the difficulty of transferring a gymnastic competition into the musical.*

*The Olympic steward in addition would have been known as a judge in Ancient times. But in order to bring the story up to date with modern times and to enable a difference to be drawn between himself and the judges, it was decided to call him a steward for the purposes of this show.*

*The author would like to note that although boys and girls can play the parts of the crowd at Olympia, any girls must appear as males for this scene. This is because in reality, women were not allowed to attend the Olympic festival.*

***The Ancient Olympics** is a complete musical. Its structure has been created to enable individual interpretation by teachers and young performers. The facts used are as accurate as possible within a structure created to entertain and inform young children. The writer has striven to be politically correct and inoffensive.*

Have fun and enjoy **The Ancient Olympics**.

***Anthony James***

# The Ancient Olympics

## The Legend of Callipateira

### SCENE ONE – An Ancient Greek Village

*The scenery flats represent a Greek village. Hercules and Athena enter carrying scrolls. They read from them over the instrumental start of the song.*

**Hercules.** Welcome one and all to Greece,  
An ancient world that's now deceased.  
Two thousand five hundred years ago,  
We the Greeks, we ran the show.

**Athena.** Every four years an event took place,  
Which challenged men, and made them face  
Their strengths and weaknesses against all odds,  
As they paid homage to the gods.

### **SONG 1: Ancient Greece - The villagers, Alexandria, Callipateira, Peisirodus & Pausanius.**

*Alexandria and Callipateira enter the performance area. Greek villagers, Peisirodus and Pausanius also enter, during the introductory dialogue. Some are carrying grapes, clothes and other goods to be sold. During the song, the villagers sing and dance and some sell their goods to other villagers. Peisirodus and Pausanius pretend to play, fight and wrestle.*

Many years ago in a far off land,  
Lived a people who worshipped the gods.  
Lived and died by them, were defied by them,  
But they still dreamt of beating the odds.

Though much warring and chaos were there.  
They still lived lives of joy and of flair.  
During summer they hadn't a care,  
Many years ago, oh so long ago, back in Greece they

Lived a simple life, but a joyful life,  
Even though there was heartbreak and fear.  
Though the men they fought, all the women thought,  
Maybe one day that peace would be here.

So they danced and made light of it all,  
And they sung they were having a ball.  
Though they knew that one day they might fall,  
Many years ago, oh so long ago, back in Greece they

Sold their fruit and cloth, even made some loss,  
Just to live in the hope of the peace.  
When four years came round, they could all be found,  
At the Olympics of Ancient Greece.

*At the end of the song, they all exit with the exception of Alexandria and Callipateira, who stay and move to the centre of the performance area. Callipateira looks very sad.*

**Alexandria.** Callipateira, you are usually full of life. I haven't seen you this sad since.....

**Callipateira.** (*Interrupting*) Since my husband died in the war.

**Alexandria.** Yeah. What's wrong?

**Callipateira.** A messenger came to the village this morning. He told us that they have declared a truce. The war is over.

**Alexandria.** That's a good thing, isn't it?

**Callipateira.** No it's not. My husband died so that we could defeat the Spartans, not to sign truces with them.

**Alexandria.** Well now everyone will be able to go back to their normal lives.

**Callipateira.** Hardly, the truce only lasts for a month while the Olympic Games are on.

**Alexandria.** Ah. So it's an (*slowly*) Olympic Truce.

**Callipateira.** Exactly. Now can you see why I'm so upset?

**Alexandria.** Er. No.

**Callipateira.** My husband was an Olympic hero. Now he's dead, he can't compete anymore.

**Alexandria.** Because he's dead!

**Callipateira.** Exactly.



## **SONG 2: The Olympic Truce – Callipateira, Alexandria, Messenger & Soldiers.**

*During the song the two stand at the front of the performance area, Callipateira on the right and Alexandria on the left.*

*Several soldiers enter and move to the rear right of the performance area as seen from the audience. They are preparing for battle by cleaning their weapons, etc. A messenger enters from left of the performance area and hands a scroll to one of the soldiers. He reads the scroll and hands it back to the messenger. The soldiers take all their armour and weapons and exit the performance area, cheering and joining in with the chorus.*

### **Messenger.**

Though the war you fight seems endless,  
I must call a peace for a time.  
The Olympic Truce now binds us,  
To lay down the weapons for a while.

For the Truce will hold the power.  
And sport is all you'll need.  
The Truce gives me the power,  
To set you free.

### **All.**

Though the times are filled with hatred,  
We can all relax and breathe,  
And concentrate our actions,  
On the hope we all believe.

For the Truce will stop the fighting,  
The flame will burn so bright.  
The Truce gives us the power,  
Not to fight.

The Truce will stop the fighting,  
The flame will burn for all.  
The Truce gives all the power,  
Of the soul,  
Of the soul.

*The messenger exits.*

**Alexandria.** I have an idea. You can honour your husband's name in the Olympics.

**Callipateira.** How am I supposed to do that? Women aren't allowed at the Olympics.

**Alexandria.** Your son, Peisirodus, he is a good wrestler. Take him to the games. He could win.

**Callipatiera.** He could win, but only if no one else turns up.

**Alexandria.** He hasn't got a trainer. You are a great trainer. With you helping him, he may have a chance. Anyway the Olympics are about taking part, not the winning.

**Callipateira.** (*Contemptuously*) Yeah right! (*Thinking*) No maybe. Hold on! Maybe he could win, yeah, maybe he could win (*Suddenly becoming filled with hope*) Maybe he could win. Let's go and find him.

*Alexandria and Callipateira exit. They leave to the right of the performance area. Peisirodus and Costa enter along with three Greek men.*

**Costa.** I am the greatest wrestler in the whole of Corinth.

**Peisirodus.** No way. I am. My dad was Olympic champion.

*All the others start yawning, suggesting that they have heard it all before.*

**Greek man 1.** (*Mimicking Peisirodus*) My father was Olympic champion you know.

**Costa.** Peisirodus, just because your dad won the Olympics doesn't make you a great fighter.

**Greek man 2.** None of us will ever make the Olympics. Why don't you concentrate on something else? Leave the sport to the sportsmen.

**Greek man 1.** Yeah, anyway, you can't get to the Olympics without a trainer.

*The two Greek men and Costa leave the performance area. Peisirodus sits on the floor cross-legged. He is very upset.*

**Peisirodus.** (*To the audience*) I only want to honour my father's name.

*Aurora enters the performance area. She tumbles on performing a gymnastic routine.*

**Aurora.** What's wrong Peisirodus?

**Peisirodus.** I know I'm a good wrestler, but I can't go to the Olympics without a trainer.

**Aurora.** You've got it easy compared to me. I'm the best gymnast in the whole of Greece but I can't go to the Olympics because I'm a girl. Nothing will ever change that!!

*Aurora also slumps to the floor and sits cross-legged next to Peisirodus.*

### **SONG 3: It's Not Fair – Peisirodus & Aurora.**

*The two start the song sitting on the floor but during the song they stand up and Aurora starts doing her gymnastic routine and Peisirodus starts practising his wrestling moves. During the song their hopes gradually fade and they end up sitting cross-legged again at the end of the song.*

**Peisirodus.** Sometimes life can be so lonely.  
And the skies are almost black.  
And you feel that all around you,  
Is just a weight upon your back.

**Peisirodus.** It's not fair that I need a trainer.  
**Both.** It's not fair what have we got to do?  
**Aurora.** It's not fair just because I'm a woman.  
**Both.** Why should life be so cruel?

**Aurora.** Sometimes dreams are all you wish for,  
As the sun sets upon the day.  
As the darkness falls around us,  
We hope and then we pray.

**Peisirodus.** It's not fair that I need a trainer.  
**Both.** It's not fair what have we got to do?  
**Aurora.** It's not fair just because I'm a woman.  
**Both.** Why should life be so cruel?

**Both.** Maybe we could change the notion.  
Maybe we could find a way.  
It is time to break the rules now.  
Let's make a start and start today.

**Peisirodus.** It's not fair that I need a trainer.  
**Both.** It's not fair what have we got to do?  
**Aurora.** It's not fair just because I'm a woman.  
**Both.** Why should life be so cruel?

*At the end of the song, Callipateira and Alexandria enter the performance area.*

**Peisirodus.** Hi mum!

**Callipateira.** Do you still want to compete in the Olympics?

**Peisirodus.** Err, yes of course I do. But I haven't got a trainer.

**Alexandria.** You have now. Calli is the best trainer in all of Greece.

**Callipateria.** I trained your father.

**Peisirodus.** Yes, yes I know all that, but you are a married woman!

**Callipateria.** *(Looking at herself)* Well at least I know your education didn't go to waste!

**Peisirodus.** Married women can't go to the Olympics.

**Alexandria.** We will disguise Calli as a man.

**Peisirodus.** That won't be hard!

**Callipateria.** Oi! Don't you cheek me my boy!

**Peisirodus.** Sorry mum.

**Alexandria.** Disguised as a man, she can be your trainer and you can both go to the Olympics.

**Peisirodus.** Mmm. I don't know, my mum as a man? I don't like it. And if you get discovered, they will kill you for dishonouring the event.

## **SONG 4: I Can be a Man – Callipateria, Peisirodus, Alexandria & Aurora.**

*During the song Callipateria and Aurora pretend to act like men, walking with their chests out and generally trying to be stereotypical men. Peisirodus paces around, obviously worried about the situation. Towards the end of the song a villager enters the performance area with some false beards, which she hands to Alexandria who gives them to Callipateria and Aurora who put them on.*

**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.

**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.

**Chorus.**

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

**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!

**Chorus.**

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

**Aurora.**

**Peisirodus.**

**Aurora.**

I think I'll come with you too.  
Aurora don't you start.  
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.  
Mum, I wouldn't dare.

**Peisirodus.**

**Calli.**

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

**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.

**Chorus.**

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

**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.

**Chorus.**

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

**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.

**Chorus.**

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

**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.  
Just you watch me.

**Chorus.**

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

**All.**

Go. Go. Go!!!!

**Alexandria.** There, you are ready to go. You two (*talking to Callipateira and Aurora*) look just like men.

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

**Peisirodus.** Oh mum, you've got to act like a bloke otherwise they will know straight away.

**Callipateira.** Oh right. (*To Alexandria, in a manly voice*) Uh thanks babe, you're looking good today yourself.

**Alexandria.** OK that's enough, just don't draw attention to yourself.

**Aurora.** OK, no problem (*sticking her thumbs up*) we will be fine won't we Calli?

**Callipateira.** (*In a manly and slow voice*) Uh yeah! We will.

*Peisirodus puts his head in his hands and shakes his head to signify his embarrassment.*

**Alexandria.** OK it's time to go. It's a long journey to Olympia, you need to go right away.

**Aurora.** Come on then, let's go.

**Calli.** (*Still in slow, manly voice*) Uh yeah let's go.

**Aurora.** Peisirodus, give me ten before you go.

**Calli.** (*Still in slow manly voice*) Uh yeah, you gotta get fit, give me ten.

*Peisirodus puts his hands up to give the high fives to Callipateira.*

**Callipateira.** (*Shouting in her normal voice*) Ten press ups!!!

*Peisirodus immediately drops and starts doing the press-ups.*

**Callipateira.** Right, let's go, sharp, one-two, give me some speed!

*Peisirodus jumps up and starts running frantically on the spot, whilst slowly moving his way off the performance area. Callipateira follows him kicking his backside and screaming "Faster, give me some effort". Aurora follows them off the performance area.*

## SCENE TWO – Olympia

*The Greek heroes enter the performance area, turn the scenery flats to those of Olympia and then take up statue like positions around the performance area. Greek gods and goddesses enter and move to the front of the performance area. A Greek torch bearer also enters the performance area carrying the Olympic Torch.*

### **SONG 5: The Olympic Torch - Greek Gods, Heroes & Torch Bearer.**

*During the song, the Greek heroes slowly come to life, while the torch bearer gently jogs around the performance area giving life to each of the heroes.*

The flame was burnt to show that all the heroes were reborn.  
And every one should mark their deaths and so the peace was sworn.  
So the heroes lived again, symbolised in flame,  
Until the games were done, until the games were won.

And so the sign was meant to show that peace should call to all,  
And all the arguments should stop and that included wars.  
While the flame was still alight, there was no cause to fight,  
Until the games were done, until the games were won so,

#### **Chorus.**

Shine, burn for all the world to see,  
And shine, burn for all eternity.  
Shine through all the nights,  
Shine throughout the sky.

And still today the torch is burnt forever through the lands,  
And carried to each destination by a single hand,  
Where it burns up on high, and lights the stadium sky,  
Until the games are done, until the games are won so,

#### **Chorus.**

Shine, burn for all the world to see,  
And shine, burn for all eternity.  
Shine through all the nights,  
Shine throughout the sky.

Shine, burn for all the world to see,  
And shine, burn for all eternity.  
Shine through all the nights,  
Shine throughout, the sky.

*At the end of the song they all exit.*

*Callipateira, Peisirodus and Aurora enter. Peisirodus is still running on the spot and slowly moving onto the performance area, Callipateira is still ordering him to work harder and Aurora is slowly bringing up the rear. She looks really tired. An Olympic steward also enters, carrying a small table and some scrolls. He places the table left of the performance area and puts the scrolls and quills on it and then stands behind it.*

**Callipateira.** *(In 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.

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

**Aurora.** Yeah, look at him, he's going to be too tired to compete.

**Callipateira.** *(In a slow, manly voice)* OK you can stop now.

*Peisirodus slumps to the ground, panting and trying to regain his breath.*

**Callipateira.** Let's go and register.

*The three of them move towards the table and the steward. Peisirodus crawls along the ground because he is so tired.*

**Callipateira.** *(In the put on male voice)* We'd like to register.

**Olympic Steward.** No problem, you just need to fill in this form.

*The steward hands her a scroll.*

**Olympic Steward.** And this scroll, and this one, and this one.

*He hands her the three scrolls.*

**Callipateira.** Can't we just give you our names?

**Olympic Steward.** Yes, I need them as well.

*Peisirodus crawls up to the table and uses the table to drag himself to his feet.*

**Callipateira.** This is Peisirodus, we want to enter him in the wrestling.

*The Olympic steward laughs.*

**Olympic Steward.** He won't make it past the first round. The great Miletos is competing and he 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!

**Olympic Steward.** OK, what is your name?

**Callipateira.** Uh, Calli.

**Olympic Steward.** That sounds like a girl's name.

**Callipateira.** Uh, It's short for uh,uh, Callippo.

**Olympic Steward.** Ah, and who are you?

**Aurora.** Uh, Aurora.

**Olympic Steward.** Mmm, that sounds like a girly name as well. Are you sure you are not a girl?

**Aurora.** Uh, no, they are normal names for blokes where we are from.

**Olympic Steward.** Oh, OK (*looking suspiciously at her*). Well it doesn't matter, your fighter will get beaten in the first round anyway.

*The steward writes their names on some pendants and gives them to Callipateira, Peisirodus and Aurora, who put them on.*

*Costa and the Great Miletos enter. Both are dressed in Ancient Greek sports gear and carry bags. They see Peisirodus and start laughing.*

**Costa.** Peisirodus, I see you finally got yourself a trainer, but he won't help you win. Miletos here is going to kill you!

## **SONG 6: We're going to kill you! – Costa and Miletos.**

*During the song, Costa and Miletos act out the wrestling moves with which they are going to crush Peisirodus. Aurora and Callipateira try to shield Peisirodus and defend him without giving away the fact that they are women.*

You think you've got a chance.  
You think you'll make us dance.  
But when you make your stance.  
We're going to kill you.

You think you're really tough.  
That you have trained enough.  
But we don't give a stuff.  
We're going to kill you.

I'll break your arms and legs,  
I'll make it that you beg  
For me to stop the pain.  
Think again.

You think you're going to win,  
I tell you think again.  
I'll put you in a spin.  
We're going to kill you.

We're going to kill you.

We're going to kill you.

I'll break your arms and legs,  
I'll make it that you beg  
For me to stop the pain.  
Think again.

I'm afraid your time is up.  
I think it's time to ruck.  
So it's time that we showed our stuff.  
So the going just got tough.  
Let me know when you've had enough.  
We're going to kill you.

*At the end of the song they all exit. The judges, crowd and Aurora enter. The crowd sit along the rear of the performance area ready to watch the events in front of them. Aurora joins the crowd.*

**Senior Judge.** Gentlemen, welcome to the Olympic wrestling tournament.

*The crowd cheers.*

**Senior Judge.** Our first round match is between the dangerous, deadly Pelopenisian devil, MILETOS!!

*Miletos enters, with Costa as his trainer, and moves to the left of the performance area. Costa is carrying a sponge and he washes down Miletos' face before sitting down far left behind Miletos.*

**Senior Judge.** And Periso, no Peisirodus, from I don't know where.

*The crowd boos as Peisirodus enters with Callipateira. Calli pats Peisirodus on the back and then sits down behind him far right of the performance area. Peisirodus and Miletos move together in the centre of the performance area. They are in front of the senior judge. The other two judges stand either side of the senior judge.*

**Senior Judge.** Fight!!!

*The crowd cheers as the two start wrestling. **They must wrestle in slow motion so as to avoid injury.** They lock arms and pretend to try and throw each other. It can be choreographed as a humorous WWF style-wrestling match with exaggerated movements. Callipateira starts jumping up and down and getting very excited encouraging Peisirodus. The crowd mainly cheers Costa. Miletos throws Peisirodus to the ground a few times and just laughs, flexing his muscles to the crowd. However, he turns his back on Peisirodus, who takes advantage and takes him (this must be done carefully, but look authentic) and pins him to the ground.*

**Senior Judge.** One, two, three (slapping his hand on the ground each time).

*As he shouts "three" the crowd cheers. Peisirodus jumps up and down. Aurora cheers and stands up. Costa rolls over and stays on the ground looking very dejected. Callipateira goes absolutely mad jumping up and down and shouting "yes, yes", she even starts running around. She gets so excited that her beard falls off.*

## **SONG 7: He's a She (But I Won)! - The judges, Costa, Miletos, Peisirodus, Aurora, Callipateira & The Crowd.**

*During the song, Miletos and Costa are outraged. Callipateira tries to replace her beard. Several Olympic guards enter. Miletos and Costa point out Callipateira and they start chasing her around the performance area. Aurora and Peisirodus try to impede them chasing Callipateira. During the song, Peisirodus gets more and more annoyed, eventually shouting his lines.*

<b>Judges.</b>	He's a she!
<b>Peisirodus.</b>	But I won.
<b>Crowd.</b>	And that's not allowed.
<b>Judges.</b>	He's a she!
<b>Peisirodus.</b>	But I won.
<b>Crowd.</b>	And the rule's been fouled. Take her away to the cells.
<b>Judges.</b>	Take her away to the jail.
<b>Crowd &amp; Judges.</b>	Because women aren't allowed.
<b>Crowd.</b>	Take her away, take her away. Take her away, take her away.
<b>Judges.</b>	He's a she!
<b>Peisirodus.</b>	But I won.
<b>Crowd.</b>	Make her pay the price.
<b>Judges.</b>	He's a she!
<b>Peisirodus.</b>	But I won.
<b>Crowd.</b>	Don't make us ask twice.
<b>Costa &amp; Miletos.</b>	I knew there was something not right. Teaching her son how to fight.
<b>All.</b>	And women aren't allowed.
<b>Judges.</b>	The games are for men and that is the law. Take her to prison and guard the doors. How dare a person try to foul the games.
<b>Judges.</b>	He's a she!
<b>Peisirodus.</b>	But I won.
<b>Crowd.</b>	And that's not allowed.
<b>Judges.</b>	He's a she!
<b>Peisirodus.</b>	But I won.
<b>Crowd.</b>	And the rule's been fouled. Take her away to the cells.
<b>Judges.</b>	Take her away to the jail.
<b>Crown &amp; Judges.</b>	Because women aren't a – Women aren't a – Women aren't allowed!

*At the end of the song the stewards capture Callipateira and drag her off the performance area kicking and screaming. As the others exit they turn the scenery flats to those of the prison cell.*

## SCENE THREE – The Prison Cell

*A beardless Callipateira enters and sits cross-legged on the far left of the performance area. The Olympic guards enter and stand guard on the far right of the performance area. They are eating grapes and looking really bored.*

**Guard 1.** *(Eating grapes)* I love the Olympics.

**Guard 2.** Yeah me too. It's the only time we get to have grapes.

**Guard 1.** But why do we have to stand guard while all the action is going on outside?

**Guard 2.** All just because some stupid girl wanted to get into the Olympics.

**Guard 1.** *(Talking to Callipateira)* Don't you know that these games are held in the honour of Zeus?

**Guard 2.** They are sacred for men. You women have got your own little festivals.

**Callipateira.** *(Standing up)* It's not fair. Why do we have to have our own little festival? Why can't we join your festival? *(She sits back down and crosses her arms in disgust).*

*The Olympic guards look at each other shaking their heads. Aurora and Peisirodus enter along with the Olympic Steward who carries a scroll. The guards stop Aurora and Peisirodus getting close to Callipateira.*

**Peisirodus.** Mum, I'll get you out of here, don't worry.

**Olympic Steward.** Hmm. According to regulation 61.7, she is in breach of the sacred code of Zeus.

**Peisirodus.** So what, who cares about some silly code?

*The Olympic guards and steward put their hands to their mouths, aghast at this comment.*

**Guard 1.** Shall we arrest him as well?

**Olympic Steward.** No. He will be punished enough in the tournament.

**Aurora.** What's going to happen to her? *(Pointing to Peisirodus).*

**Olympic Steward.** She has committed a severe crime. The only penalty is... *(he brings his finger across his throat).*

**Aurora.** What!! Just for impersonating a bloke. She is the wife of an Olympic hero.

**Olympic Steward.** These are the regulations.

**Aurora.** It's not fair! (She stamps her foot and crosses her arms).

*The Olympic steward looks her up and down suspiciously, checking that she is not a girl before exiting the performance area.*

## **SONG 8: What Is To Happen To Me? – Callipateira, Aurora, Peisirodus & Olympic Guards.**

*During the song, the guards have to hold Aurora and Peisirodus back from trying to get to Callipateira. Callipateira sits down, crosses her legs and sings the song from this position. From the second verse on, the guards heckle her from time to time while she's singing. They shout lines like "She's singing again" "I'm free" (when she sings that she's not free). "Who cares why?" (when she sings about it being so unfair). "That's life love" "Goodbye" (when she sings why should I say goodbye).*

What is to happen to me?  
How could I let myself be  
Too busy watching the fighting,  
To remember what people see.

What is to happen to me?  
Suddenly not quite so free.  
How could I land in this nightmare,  
For seeking victory.

Oh why, should I say goodbye?  
For the sake of a rule that's so unfair I could cry.

What is to happen to me?  
My son, all I wanted to be  
Was a mother supporting her fighter,  
To reach his destiny.

Oh why should I say goodbye?  
For the sake of a rule that's so unfair I could cry.

Oh why, should I say goodbye?  
For the sake of a rule that's so unfair I could die.

Now it is done,  
What is to happen to me?

**Guards.**  
She's singing again!  
I'm free

Who cares why?  
That's life love

Who cares?

Goodbye  
That's life love

Goodbye  
That's life love

Who cares?

*At the end of the song they all exit. The Olympic guards move the scenery flats to Olympia.*

## SCENE FOUR – Olympia

*The judges and the crowd enter. The crowd sits along the rear of the performance area as they had done during the first round.*

**Senior Judge.** Gentlemen, welcome to the Olympic wrestling final.

*The crowd cheers.*

**Senior Judge.** Our final is between the COURAGEOUS, CANNIBALISTIC COSTA!!!!!!

*The crowd goes wild as Costa enters, with Miletos as his trainer, and moves to the left of the performance area. Miletos is carrying a sponge and he washes down Costa's face before sitting down far left behind Costa.*

**Senior Judge.** And his opponent is the bloke whose mum wants to be a man.

*The crowd boos as Peisirodus enters with Aurora as his trainer. Aurora pats Peisirodus on the back and then sits down behind him far right of the performance area.*

**Aurora.** Come on Peisirodus. Do this for your mum. Make her proud.

**Costa.** (Shouting to Pessirodus) You've got no chance mate. I'm gonna mash you!!!!

*Peisirodus and Costa move together in the centre of the stage as they had done previously. They are in front of the senior judge. The other two judges stand either side of the senior judge.*

**Senior Judge.** Fight!!!

*The crowd cheers as the two start **wrestling in slow motion**. They lock arms again and attempt to throw each other.*

### **SONG 9: The Final – The Crowd, Judges, Aurora & Miletos.**

*During the song, Costa and Peisirodus **wrestle in slow motion**. They initially come together, lock arms and start to throw each other. Initially nothing much happens as the two jostle for position.*

*However, they can imitate television wrestling by overreacting to each little push and shove. Peisirodus will move into the area where Miletos is sitting and Miletos grabs his leg so that he cannot move as Costa tries to throw and push him. The judges pretend to look away. Eventually Peisirodus breaks free and Aurora takes off her beard and starts showing her leg to Costa.*

*Costa is mesmerised and looks longingly at her leg, realising that she is a woman. Peisirodus takes his advantage and (carefully) takes Costa to the ground and holds him down. The Judge slaps the ground three times and signifies a victory for Peisirodus. Aurora runs up to Peisirodus to celebrate, and the crowd tries to mob him.*

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 may come.  
Scared of the moment they might disappear in the sun.

In the final.  
In the final.  
In the final.  
It's the final.

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.  
In the final.  
In the final.  
In the final.  
In the final.  
In the final.  
In the final.  
It's the final.



**Costa.** *(Pointing at Aurora)* She's a girl as well.

*Everyone ignores him.*

**Senior Judge.** The Olympic Champion is Peisirodus!

*The crowd cheers. Peisirodus does a victory lap around the performance area celebrating, high fiving people in the crowd and hugging Aurora. One of the other judges runs off the performance area and returns with a victory wreath (see Art Pack). The senior judge places it on Peisirodus' head.*

**Costa.** She's a girl!

**Aurora.** *(In her male voice)* No I'm not.

**Costa.** Well you've got great legs for a bloke.

*Everyone looks funnily at Costa and they move away from him.*

**Senior Judge.** Peisirodus is the champion. Costa you are just a bad loser.

*Costa exits in a huff, Peisirodus follows him.*

**Aurora.** *(To Peisirodus)* Well done, you were brilliant.

**Peisirodus.** I couldn't have done it without you. But what about mum?

*The Olympic steward enters, carrying a scroll.*

**Olympic Steward.** *(Reading the scroll)* Mmm, I don't like the look of this.

*Aurora storms over to the steward.*

**Aurora.** Now look here mister! This man has just won the Olympic title. He is a champion, which is more than you will ever be!

*The Steward looks up from his scroll and back again.*

**Aurora.** The least you can do is let his mum go.

**Olympic Steward.** You will be pleased to know young lady....

*Aurora looks concerned.*

**Olympic Steward.** That firstly, you are an unmarried girl I presume?

**Aurora.** *(Shyly)* Uh yeah!

**Olympic Steward.** *(Laughing)* Then you didn't need to disguise yourself as a man. Unmarried girls are allowed to come and watch the Olympics.

**Aurora.** Oh!

**Olympic Steward.** You should read your Olympic regulations scroll! Now, *(talking to Peisirodus)*, your mother on the other hand has committed a heinous crime.

## **SONG 10: Heinous Crime – Olympic Steward & the Crowd.**

*During the song, the crowd point disapprovingly at Peisirodus, whilst the Olympic steward walks around Peisirodus lecturing him about the grievous nature of his mother's crime. About half way through the song, Callipateira is brought onto the performance area by two Olympic guards. When the Olympic steward sings about letting Callipateira go, Peisirodus and Aurora start cheering. The guards let Callipateira go free and she runs to Peisirodus and Aurora, who all hug each other.*

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, the crowd exit. They chat to each other as they leave the performance area.*

**Olympic Steward.** Congratulations Peisirodus. You are Olympic Champion. Now you must go back to your village. Your people are waiting for you.

*Peisirodus, Aurora and Callipateira leave the performance area. The Olympic steward beckons the guards to come closer to him.*

**Olympic Steward.** OK guys, we have to come up with a way to stop what happened here happening again.

**Guard 1.** What d'ya mean boss?

**Olympic Steward.** A woman tricking us by dressing up as a trainer and getting into Mount Olympia.

**Guard 2.** Why don't we ban trainers?

**Olympic Steward.** *(Looking at the scroll)* No, no, we can't do that. That's not acceptable.

**Guard 1.** There's only one way that we can tell for sure.

**Olympic Steward.** Oh, and how is that?

**Guard 1.** We should make them strip before they enter Olympia.

**Guard 2.** Wahay, yeah, I think that's a dead good idea.

**Guard 1.** All those women stripping in front of us.

**Guard 2.** Cool.

**Olympic Steward.** I think you two forget that most of the trainers are men.

**Guards.** *(Dejectedly)* Oh yeah!

**Olympic Steward.** Still, it is a good idea. We will make all trainers strip before they enter Olympia so we know if they are women or men. And you two will enforce it.

## **SONG 11: A New Law – Olympic Steward & Olympic Guards.**

*During the song, the guards and steward pat each other on the back and congratulate each other.*

We had to keep the games as they were.  
A games for him, but no games for her.  
The law would be strong so that we would win the games for men.

It may seem harsh, but that's how it is,  
In Ancient Greece, no women exist.  
Not in our games, Olympics are just for men. Games for men.

We had to be strong,  
To prevent all the women from entering,  
So they can't win.  
We had to provide,  
Olympic pride by developing,  
A new law.

We make them strip, only to check.  
We don't want this situation again.  
It shouldn't be Olympics are just for men. Games for men.

We had to be strong,  
To prevent all the women from entering,  
So they can't win.  
We had to provide,  
Olympic pride by developing,  
A new law.

In years to come, the times will change.  
But for now, this is our games.

We had to be strong,  
To prevent all the women from entering,  
So they can't win.  
We had to provide,  
Olympic pride by developing,  
A new law.

*At the end of the song the steward and the guards exit, turning the scenery flats to those of the Greek village.*

## SCENE FIVE – An ancient Greek Village

*Greek villagers enter the performance area carrying crowns, drinking cups and grapes. They start dancing and having a party. Callipateira, Aurora and Peisirodus then enter. The villagers immediately mob Peisirodus and start showering him with gifts of grapes and putting the wreaths on his head. The crowd start chanting “ There’s only one Peisirodus”.*

**Peisirodus.** I can’t believe this, this is amazing!

**Callipateira.** You’d better get used to it.

**Aurora.** Just don’t let it go to your head.

*One of the Greek girls runs up to Peisirodus and gives him a peck on the cheek.*

**Greek Girl.** I love you, Peisirodus, you are so great.

*The Greek girl runs back to the villagers laughing and giggling. Peisirodus starts looking very proud of himself and starts checking himself out.*

**Peisirodus.** Hey, I do look good!

**Aurora.** Oh no, it’s gone to his head already!

**Callipateira.** You are a superstar now. The people of this village will never forget your achievement. You won the Olympics for them.

*Hercules and Athena enter.*

**Hercules.** The rampaging Romans brought to an end,  
The Ancient Olympics, but now we send  
The flame to burn bright both day and night,  
Lighting the sky and making it bright.

**Athena.** Baron Coubertin had an idea,  
That the games should be held every four years.  
The biggest and best ever sporting event,  
Bringing peace to the world and wars to prevent.

**Hercules.** The traditions of these ancient games you can see  
Are still honoured at this present time.  
The Olympiad, Truce and the flame burning bright,  
And the Superstar status sublime.

## **SONG 12: You're a Superstar – All singing to Peisirodus**

*During the song, the villagers continue to shower gifts on Peisirodus. The girls run up to him and kiss him on the cheek and hug him. Callipateira keeps trying to keep him away from the attention. As the song progresses, all the previous characters come onto the performance area and join in with the villagers.*

See who you are, who you've become.  
A sudden star, all since you won.  
A hero born in flame.  
Life will never be quite the same.

You're a superstar now you've come so far,  
You cannot go back again.  
You're a superstar, look where you are,  
Now you learn to live with fame.  
You're a superstar now you've come so far,  
And you've never been so high.  
You're a superstar look where you are,  
Never question yourself why you're a superstar.

A golden child who learnt how to fly.  
To seize their dreams to soar for the sky.  
You really are the one.  
Now your name will shine forever as bright as the sun.

You're a superstar now you've come so far,  
You cannot go back again.  
You're a superstar look where you are,  
Now you learn to live with fame.  
You're a superstar now you've come so far,  
And you've never been so high.  
You're a superstar look where you are,  
Never question yourself why you're a superstar.

Just you see. Just believe.

You're a superstar now you've come so far,  
You cannot go back again.  
You're a superstar look where you are,  
Now you learn to live with fame.  
You're a superstar now you've come so far,  
And you've never been so high.  
You're a superstar look where you are,  
Never question yourself why you're a superstar.

You're a superstar. You're a superstar.

*At the end of the song, the cast make a line across the performance area, link arms and take a couple of steps forward. They all 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

*Anthony James*

*Blue Peter*

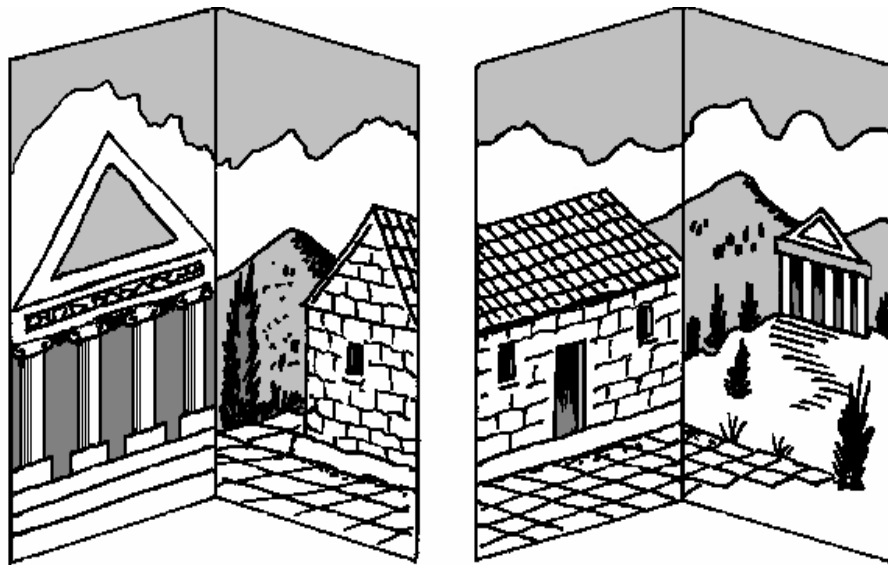
## CREATURAMA ART PACK – Page 2

- Scene One** – The Ancient Greek Village
- Scene Two** – Olympia
- Scene Three** – The Prison
- Scene Four** – Olympia
- Scene Five** – The Ancient Greek Village

The scenery for '*The Ancient Olympics*' can be constructed using large furniture boxes made out of strong, brown cardboard. To create two screens simply cut a large box down opposing corners and remove any remaining top and bottom flaps. Remember the screens should be big enough to hide several children but not so big as to 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 wish in this fashion. Do remove any staples before use.

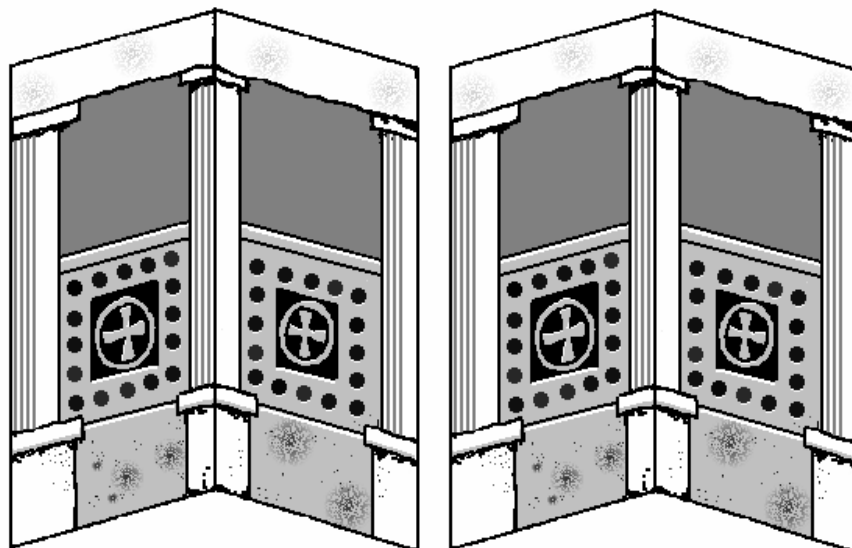
### The Ancient Greek Village.

Painted on one side of two screens, these should be a hot looking scenes with blue skies, green hills and the odd Greek temple. Smaller, simpler houses can also be depicted. These can be a stone colour or whitewashed with red tiled roofs. Conifer like trees will make the scene look Mediterranean.



### Olympia.

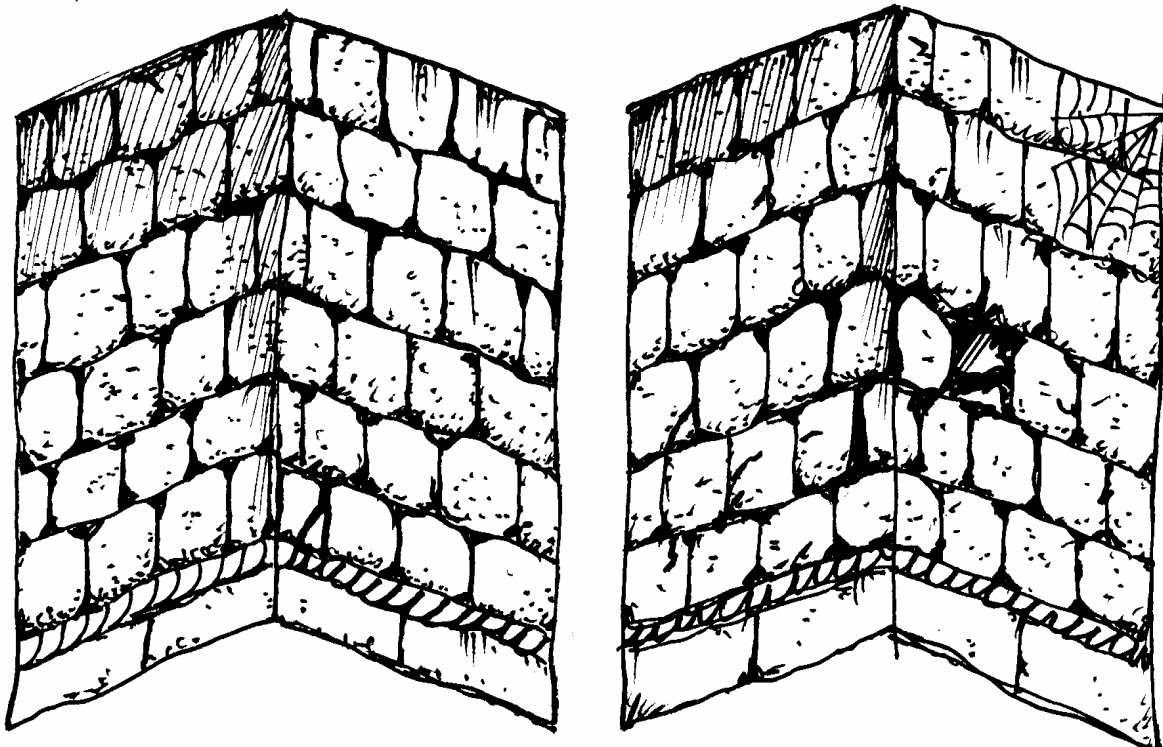
The scene depicted is based on the actual remains of Olympia found in 1829 and the centre of the Olympic games in ancient Greece. Olympia boasted two large temples to Hera and Zeus, several arenas, a hostel, restaurants, a huge gymnasium and even a hippodrome for horse and chariot racing. These two architectural details should be painted on the reverse side of the Ancient Greek Village screens.





**Prison.**

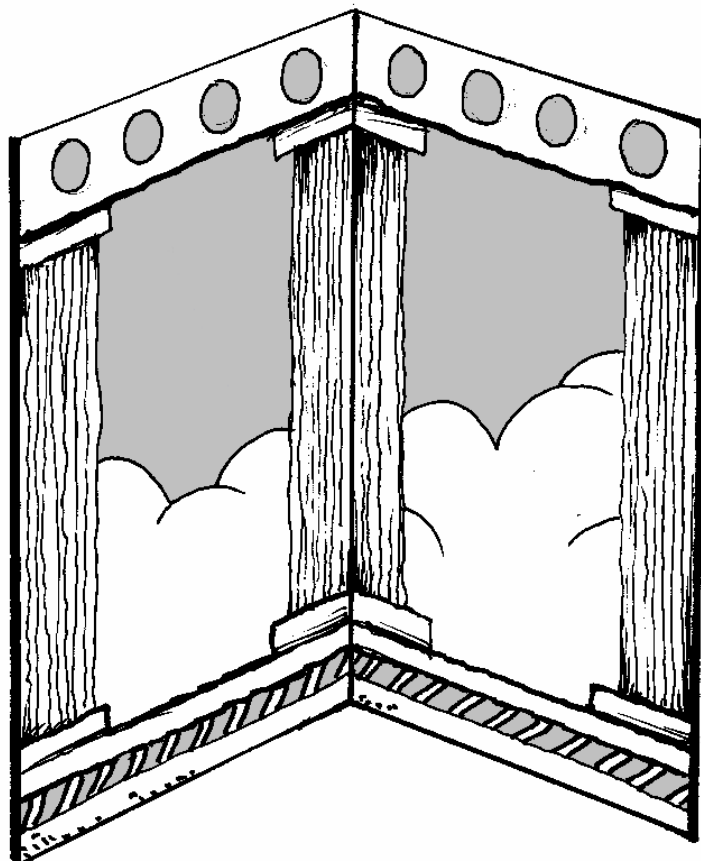
This can be painted on a separate screen and can be a simple representation of stonework.



**Optional Scene.**

If you wish to use all sides of the screens created, then the reverse of the prison screen can be used as a representation of Mount Olympus [Not to be confused with Olympia] as an extra piece of scenery to back **Song 5 'Olympic Torch'**.

Greek pillars and clouds can create a mythical scene.



### 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).

In *'The Ancient Olympics'* the two female characters who have to dress as men have very little time to change clothes and of course would have to wear shorter clothes for accuracy. A simpler way to show the female characters pretending to be men is by using false beards. This is a much quicker and easier way of symbolising their deception. This also means that costumes can be generic for all cast members, male and female.

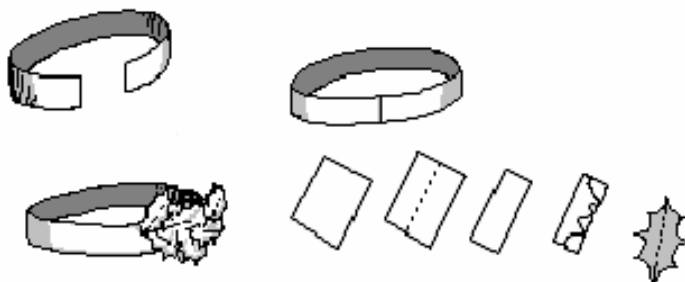
White and other coloured sheets can be used. A hole cut in the middle to allow the head through and a simple belt [or piece of cord] can hold the costume together. Simple geometric patterns can be added to the ends of the costumes with felt tip pens for a little Greek styling.



### Footwear.

Sandals were generally worn in Ancient Greece, allowing feet to be protected but were 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.



### 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.

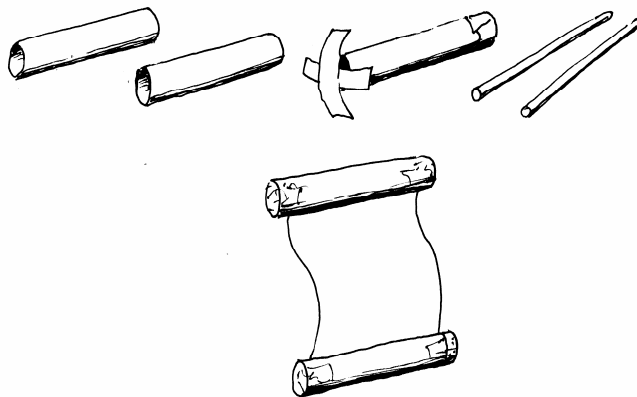
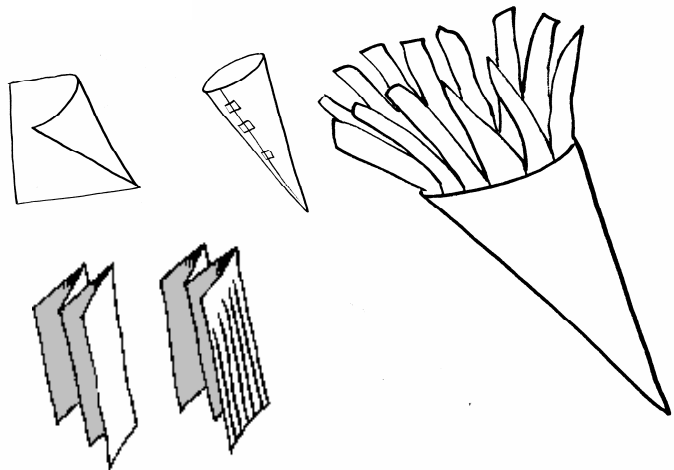
Attach olive leaves randomly to create a victory wreath.



### The Olympic Torch.

The Olympic Torch is a simple prop to create. Fold a large piece of coloured card (preferably silver or gold) into a cone by pulling one corner in. Stick with transparent sticky tape.

Now take some yellow and red sugar paper, fold it into two and cut strips out almost to its edge. Attach this along the inner top edge of your cone to create the torch's flames.



### Scrolls.

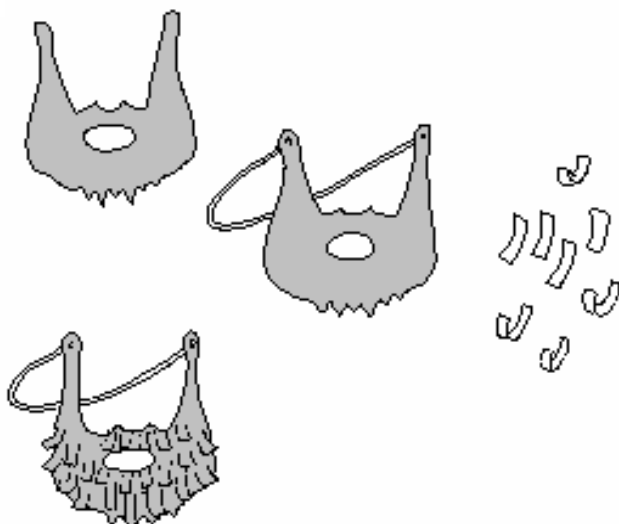
These can be created by either using two kitchen rolls or two pieces of thick wooden dowel.

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.

### 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.



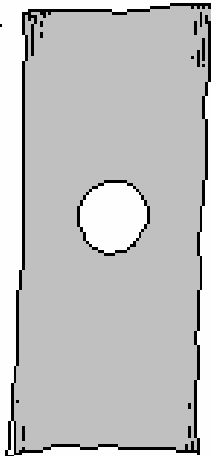
### Facial Hair.

Another way to make your female actors look like young men is by using theatrical make-up to create moustaches and small beards, even stubble.

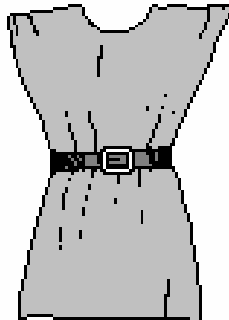
Remember to get permission from parents before doing this as young people could be allergic to face paints. Also do not use brushes to paint on make-up as these can transmit skin diseases etc.

Use a fresh supply of cheap cotton buds

1



2



### 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 guard's helmet as shown later on this page.

Cut a round hole in the middle of your material 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.

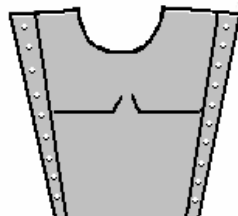
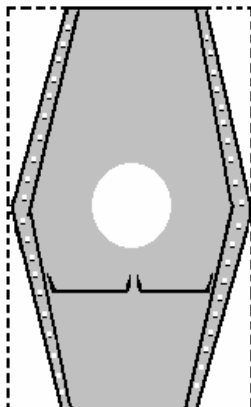
### Leather Skirt.

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.



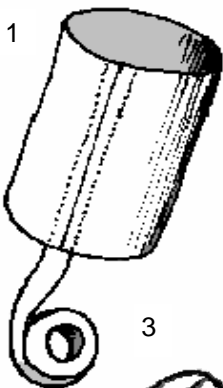
### Breastplate.

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 width.
2. Fold the cardboard to create a breastplate.
3. Paint grey or silver.

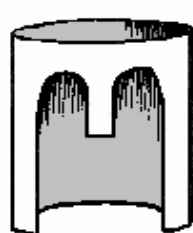


You can add strips of card to each side with paper fasteners to create detail if you wish.

1



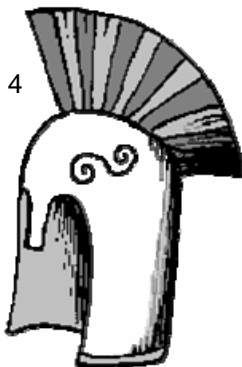
2



3



4



### 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. 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 so your crest doesn't end up all 'soggy'.

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# The Ancient Olympics

## The Legend of Callipateira

Only men were allowed to compete in the Ancient Olympics. Girls and unmarried women could attend, but not married women.

However, one married woman, Callipateira, wanted to go to the Olympic Games so she could help her son to become an Olympic champion. So she put on a false beard and went to Olympia.

This is the story of Callipateira and her adventures at the Ancient Olympics. On the way we discover the traditions of the games, such as the Olympic Torch and the Olympic Truce. These traditions continue to this day and are the embodiment of the spirit of the modern Olympic movement.

***The Ancient Olympics*** is a fictional story, with a powerful music score, based around Pausanias' original story of Callipateira, in his book "Pausanias: Description of Greece" written around 150 AD and translated by W.H.Jones of Harvard University in 1918.

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