

# **Greece Goes To Pieces**

Junior Script

by

Gawen Robinson

Published by

**Musicline Publications**

**P.O. Box 15632**

**Tamworth**

**Staffordshire**

**B78 2DP**

**01827 281 431**

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## CAST LIST

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

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

\* Peta Potter..... *An ordinary pot maker who also acts as a narrator. .... (60)*

### A Greek Family

**Mother**..... *A fairly dominant character who rules the family. .... (6)*

**Father**..... *Downtrodden dad who does what he's told. .... (2)*

**Son**..... *Typical young lad interested in monsters etc. .... (2)*

**Daughter**..... *Typical teenaged daughter. .... (1)*

### Athenians and Spartans

**Athenian 1**..... )..... *Clever and .... (2)*

**Athenian 2**..... ) ... *intellectual although .... (2)*

**Athenian 3**..... )..... *a little .... (2)*

**Athenian 4**..... )..... *'nerdy'. .... (2)*

**Spartan 1**..... )..... *Brave and .... (4)*

**Spartan 2**..... )..... *tough although not .... (2)*

**Spartan 3**..... )..... *particularly bright. .... (2)*

### Theseus and the Minotaur

**King Minos**..... *Powerful King of Crete. Had a magnificent palace at Knossos. (7)*

**Ariadne**..... *His daughter. Falls in love with Theseus. Very clever. .... (9)*

**Aegeus**..... *King of Athens and father of Theseus. .... (5)*

**Theseus**..... *Son of Aegeus. Demi-God and hero. Fights the Minotaur. .... (16)*

**Athena**..... *Goddess of Wisdom and helper of heroes. .... (7)*

**Minotaur**..... *Half man, half Bull. Fearsome creature. .... (0)*

**Scholars and Philosophers**

<b>Aristophanes</b> .....	<i>A playwright and writer of comedies.</i> .....	<b>(8)</b>
* <b>Socrates</b> .....	<i>Elderly Philosopher and teacher to Plato.</i> .....	<b>(20)</b>
* <b>Plato</b> .....	<i>Young Philosopher and pupil of Socrates.</i> .....	<b>(10)</b>
* <b>Hippocrates</b> .....	<i>Physician who was the ‘founder of modern medicine’.</i> .....	<b>(13)</b>

**Oracle at Delphi:**

<b>Priest</b> .....	<i>Pompous and powerful character.</i> .....	<b>(10)</b>
<b>Pythia</b> .....	<i>Middle aged woman.</i> .....	<b>(5)</b>

<b>Citizen 1</b> .....	<i>Angry mob who</i> .....	<b>(2)</b>
<b>Citizen 2</b> .....	<i>have waited.</i> .....	<b>(2)</b>
<b>Citizen 3</b> .....	<i>for hours to.</i> .....	<b>(1)</b>
<b>Citizen 4</b> .....	<i>see the Pythia.</i> .....	<b>(2)</b>

**Olympic Games**

<b>Xenophon</b> .....	<i>Historian, non-speaking.</i> .....	<b>(0)</b>
<b>Thucydides</b> .....	<i>Historian, non-speaking.</i> .....	<b>(0)</b>
<b>Wrestlers &amp; Athletes</b> .....	<i>Various miming roles if required.</i> .....	<b>(0)</b>

**Temple of Zeus**

* <b>Zeus</b> .....	<i>Powerful King of all the Gods.</i> .....	<b>(1)</b>
<b>Chorus</b> .....	<i>As many as you like, throughout the show.</i> .....	<b>(0)</b>

**SPEAKING ROLES BY NUMBER OF LINES**

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

* Peta Potter .....	60
* Socrates .....	20
Theseus .....	16
* Hippocrates .....	13
* Plato .....	10
Priest.....	10
Ariadne .....	9
Aristophanes.....	8
Athena .....	7
Minos .....	7
Mother.....	6
Aegeus.....	5
Pythia.....	5
Spartan 1 .....	4
Athenian 1 .....	2
Athenian 2.....	2
Athenian 3.....	2
Athenian 4.....	2
Citizen 1 .....	2
Citizen 2.....	2
Citizen 4.....	2
Father.....	2
Son .....	2
Spartan 2 .....	2
Spartan 3 .....	2
Citizen 3.....	1
Daughter .....	1
* Zeus.....	1

**CAST LIST IN ALPHABETICAL ORDER (WITH LINE COUNT)**

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

Aegeus.....	5
Ariadne .....	9
Aristophanes.....	8
Athena .....	7
Athenian 1.....	2
Athenian 2.....	2
Athenian 3.....	2
Athenian 4.....	2
Citizen 1.....	2
Citizen 2.....	2
Citizen 3.....	1
Citizen 4.....	2
Daughter.....	1
Father.....	2
* Hippocrates .....	13
Minos .....	7
Mother.....	6
* Peta Potter .....	60
* Plato .....	10
Priest.....	10
Pythia.....	5
* Socrates .....	20
Son .....	2
Spartan 1 .....	4
Spartan 2 .....	2
Spartan 3 .....	2
Theseus.....	16
* Zeus.....	1

***Non-speaking roles: The Minotaur, Xenophon, Thucydides, Chorus (Athletes, Priests, Crowd).***

**CHARACTERS IN EACH SCENE****Scene One**

Chorus  
Daughter  
Father  
Mother  
Peta  
Son

**Scene Two**

Athenian 1  
Athenian 2  
Athenian 3  
Athenian 4  
Chorus  
Peta  
Spartan 1  
Spartan 2  
Spartan 3

**Scene Three**

Aegeus  
Ariadne  
Athena  
Chorus  
Minos  
Minotaur  
Peta  
Theseus

**Scene Four**

Aristophanes  
Chorus  
Peta  
Plato  
Socrates

**Scene Five**

Hippocrates  
Peta  
Plato  
Socrates

**Scene Six**

Priest  
Citizen 1  
Citizen 2  
Citizen 3  
Citizen 4  
Pythia  
Socrates  
Plato  
Chorus

**Scene Seven**

Chorus of Athletes  
Chorus of Priests  
Crowd  
Hippocrates  
Peta  
Plato  
Socrates  
Thucydides  
Xenophon  
Zeus

**Scene Eight**

All



## PROPERTIES

### **Scene One**

Table, possibly behind a curtain, to represent market stall..... Scene Prop  
 Vases and pots ..... Peta Potter

### **Scene Two**

Spears ..... Spartans

### **Scene Three**

Damaged pots ..... Scene Prop  
 Table as in Scene 1 ..... Scene Prop  
 Ship cut-out..... Theseus and others  
 Black sail, supported by a wooden rod (or similar) ..... Theseus and others  
 Cut-out to represent a large cave ..... Scene Prop  
 Sword..... Ariadne  
 Ball of string ..... Ariadne

### **Scene Five**

Cut-outs to represent a circle of stones, with a cardboard flame..... Scene Prop

### **Scene Six**

Cardboard flame as in Scene Five ..... Scene Prop  
 Gifts and statues ..... Scene Prop  
 Sign stating “Know Thyself” ..... Scene Prop

### **Scene Seven**

Various athletic items..... Chorus of Athletes  
 Drums and sticks ..... Chorus of Athletes

## **PRODUCTION NOTES**

### **STAGING**

#### ***Background to the story***

The story is set in Athens around the year 400BC. It is centred around an ordinary pot maker called Peta. A selection of Peta's pots are shown as he introduces the audience to many of the famous scholars in Athens around this time, such as Socrates, Plato, Hippocrates and Aristophanes. At the time of the story, Athens is going through a bad patch. Having recently been defeated by the joint Spartan and Persian armies, the Athenians have to put up with foreign interference from them. The Spartans are very different in nature to the Athenians; they are warriors and have little time for culture and philosophy, so there is a tension in the streets between the two sides. Anxious to find out what is in store for their great civilization, Socrates, Plato and Hippocrates set off to see the great 'Oracle at Delphi'. The Pithier advises them to seek advice from Zeus at the great statue in Olympus where they will discover their destiny.

The acting area can be a conventional thrust stage (with or without a proscenium) or the action can be performed 'in the round' if desired. The story starts in Athens for...

**Scene One**, on the **Steps of the Acropolis** and then in...

**Scene Two** a little distance away but still outside. The action moves in...

**Scene Three** to **The Palace at Knossos** as a flashback to earlier times explains the imagery on Peta's pot. The action stays in Athens in a general setting for...

**Scene Four – The Philosophers**, through...

**Scene Five – The Crisis in Athens** before moving to **The Oracle at Delphi** for...

**Scene Six** and then to a Greek stadium setting for...

**Scene Seven – The Olympic Games** and finally...

**Scene Eight – The Temple of Zeus.**

**Prelude.** The show opens with the Track 1 – The Overture, which segues into Greece went to Pieces. This can be performed anywhere within the acting area.

**Scene One – On the Steps of the Acropolis** could be performed on a series of rostra building up from the acting area floor, with, perhaps, a backdrop of the temple pillars on the

top of the rostra. Peta has a simple stall set on top of the rostra with a variety of pots, plates and painted vases present. The rostra serve as steps up which the crowds, and in particular, Father, Mother, Son and Daughter enter Peta's stall.

**Scene Two – Outside the Stall** can take place on the floor of the acting area, beneath the rostra. Peta can remain at the top of the rostra, looking down on the opposing Athenian scholars and Spartan soldiers. He remains on the top of the rostra as the scene beneath, on the floor of the acting area changes to...

**Scene Three – Theseus and the Minotaur (The Palace at Knossos)**. This was a vast complex of buildings set in the valley of the river Kairatos, surrounded by Oak and Cypress trees. A backdrop set to one side of the acting area could represent this scene. It should not be so close as to appear to be part of the Athenian scene as the Palace was situated in Crete. If it is not possible or practical to have a backdrop, then a large throne-like chair should be set to one side of the acting area for Minos to sit on. Maybe a sign stating 'The Palace at Knossos' could be hung overhead to indicate this new location. A cut-out of a large cave should be placed within this set to indicate the entrance to the Maze. The action then switches to **Athens** for the second part of this scene and this can be performed at the feet of the rostra. Theseus and the Athenians will then set sail by donning a cardboard cut-out of a ship with a black sail and moving across the acting area from the Acropolis side to the Palace side. In the third part of this scene, **In the Maze at Knossos**, Theseus enters through the cave and appears to one side of it for the ensuing action. There needs to be sufficient space in this part of the acting area for the Minotaur to rush on and engage in battle with Theseus.

The action then moves to...

**Scene Four – The Philosophers**. This can be performed downstage (towards the audience if using traditional theatre layout) and doesn't need any specific scenery to reference the location of the action. The action then moves towards the rostra for...

**Scene Five – The Crisis in Athens**. As the three philosophers wave goodbye to Peta they move back across the stage to...

**Scene Six – The Oracle at Delphi** in a long and circuitous route indicating the length of the journey that would have taken place. During this, the set can be changed by removing the cave and replacing it with a circle of cardboard cut-out stones indicating the Oracle at Delphi. Inside the circle is the 'eternal flame'. A cut-out cardboard flame or a silk scarf can represent this over a fan and light fluttering as if a real flame. Above the flame is a sign stating 'Know Thyself'. If possible a smoke machine could drift some smoke on to this set to create an ethereal, aromatic mist.

As **Track Seven – Reach for the Heights** strikes up, the action moves to...

**Scene Seven – The Olympic Games**. Peta is seen descending the rostra with his pots and

setting up his stall at the base of the rostra as several athletes are seen wandering around the acting area, limbering up for their specific event in the Olympics. During this scene, the top of the rostra can be slightly altered, if necessary, to reflect the location now as The Temple of Zeus. A throne should be set in place for Zeus to sit upon.

**Scene Eight – The Temple of Zeus** is then acted out with Zeus at the top of the rostra on his throne and all the other characters posed at the base of the rostra looking up to him. The final number – **Track Nine** is performed on the whole of the acting area.

## CHOREOGRAPHY

The **Overture** linking into **Song One** is a great opportunity to introduce the cast on stage at the start of the show. It is a majestic piece of music and could see the opposing armies of Athens and Persia enter and menace each other in a pseudo-enactment of the many battles that took place. This continues as the chorus enter to sing the first number...

**Song One – Greece went to Pieces.** This lively number continues the story after the last of the big battles and is a full chorus number. The opposing armies would be seen facing up to each other before joining ranks against a Persian army chorus in Verse 2.

**Song Two – Peta Potter** is a big-band swing style number and is probably the most difficult number to rehearse and perform. Allow plenty of time to get this tongue-twisting number rehearsed. During the number, Peta could be seen at the top of the steps (rostra) painting his pots and passing them down the steps via the mother, father and two children who, each in turn, examine the pots before passing them on.

The Spartans and Athenians come head to head in...

**Song Three – The Peloponnesian War.** This number is a typical Vaudeville style piece relating the many battles between the two. The two armies remain apart for this number, coming together maybe at the end of each verse to 'sabre-rattle'. The number then concludes with both armies exiting the acting area, quarrelling as they leave.

**Song Four – Theseus and the Minotaur** could be sung where indicated in the script or could be inserted after Theseus' line "My goodness! It's bigger than I ever imagined." If inserted at this point, the song could underscore the action leading up to, and include, the fight between Theseus and the Minotaur. If used where indicated in the script, it becomes a chorus number between scenes. It is in the style of a gentle swing.

The action then moves on to Scene Four – The Philosophers and...

**Song Five – The Philosopher's Song.** Keeping in the theme of the Vaudeville or Music Hall days, this song has a Charleston/Swing feel to it as the Philosophers and/or the chorus sing a very philosophical song! A very easy number to choreograph for a chorus and

soloists.

As Plato, Socrates and Hippocrates move across the acting area, waving goodbye to Peta...

**Song Six – Oracle at Delphi** commences. There is a 45 second introduction to this song that has a majestic, slow pageant feel to it. This should accompany the three scholars across the area as they plod steadily across the acting area finally arriving at Delphi and the great Oracle. They join a long line of people also waiting to see the Pythia.

In the style of Vangelis and Chariots of Fire...

**Song Seven – Reach For the Heights** plays to a slow-motion enactment of various Olympic events. Feel free to choose suitable sports. They could be traditional Greek or from modern Olympics.

After a sixteen bar slow intro allowing the scene to be changed, the Priest chorus enters reverentially and all look up over the audience towards the great God Zeus. The music then changes to the lively reprise of Song One...

**Song Eight – Greece Went to Pieces.** As the song concludes, all the characters pose as if they were statues. Zeus then takes his seat.

The show concludes with...

**Song Nine – Dancing Round the Mountain**, a lively Rock 'n' Roll number that the entire chorus should be involved in (including Zeus). This number could also be used for your 'curtain calls'.

## **COSTUME**

Use all the resources available to you to assist with identifying style and colour of costume for the Greeks etc. The Internet has a wealth of suitable images that will assist.

Some specific costume suggestions follow:

**Zeus:** White, full-length robe tied with waist sash. Sandals. Wreath or band in hair. Full beard.

**Athena:** Long white skirt. Hip-length white top, edged with gold braid. Gold tiara or small crown. Sandals.

**Minotaur:** Traditionally, a two man costume – front half is a topless man, the rear half that of a bull.

The **Spartans** would be dressed in a military style of citizen manner and would carry shields, spears and swords etc.

**The Athenians** are dressed more along the lines of a white, full-length robe with a waist sash, sandals and head wreath.

**Peta and the family:** should be dressed in traditional Greek costume, as should the Greek Chorus. There are some excellent images of the great philosophers on the Internet. These should be copied for costume purposes.

### **LIGHTING**

No specific lighting effects or sound effects are required in the production of this show.

If stage type lighting is available, good use could be made of colour, especially in such scenes as Theseus and the Minotaur, which could be dimly lit with reds, orange and purple lighting. The Oracle at Delphi could have a flickering orange (flame-effect) lighting, with optional smoke effect and the Olympic scene could be illuminated with pools of colour representing the modern Olympic rings. Finally, the Temple of Zeus could have strong, steel blue lighting to intensify the 'whiteness' of the costumes.

### **SOUND EFFECTS (SFX)**

The following Sound Effects are available from Musicline as part of the vocal and backing tracks CDs (or downloadable MP3s).

#### **Scene Three**

Track 4: SFX 1 – The Minotaur (Distant Bull noises as Theseus awaits the Minotaur)

#### **Scene Six**

Track 7: SFX 2 – The Temple At Delphi (Strange, eerie effects as they await the Pythia)

**TRACK 1:**

**SONG 1 – OVERTURE/GREECE WENT TO PIECES**

**ALL:**

I'LL TELL YOU THE STORY OF ANCIENT GREECE,  
IT HAPPENED A LONG TIME AGO.  
THE LAND WAS IN TURMOIL AFTER YEARS OF PEACE.  
THE PERSIAN ARMIES WERE NOW IN SIGHT  
ATTACKING ATHENS WITH ALL THEIR MIGHT.

GREECE WENT TO PIECES OVER THE PERSIAN WAR,  
THE ODDS WERE STACKED AGAINST THEM.  
JUST LIKE ODYSSEUS A THOUSAND YEARS BEFORE,  
WHO CONQUERED ALL HE SAW,  
THE GRECIAN HEROES ROSE ONCE MORE.

NOW GREECE WAS DIVIDED INTO CITY-STATES,  
ATHENS AND SPARTA CONTROLLED THEIR FATE.  
THE TWO WERE GREAT RIVALS BUT IN TIMES OF HATE,  
THEY FOUGHT TOGETHER TO DEFEND THEIR LAND.  
ATHENS WAS STRONGER THAN THE PERSIANS PLANNED.

GREECE WENT TO PIECES OVER THE PERSIAN WAR,  
THE ODDS WERE STACKED AGAINST THEM.  
JUST LIKE ODYSSEUS A THOUSAND YEARS BEFORE,  
WHO CONQUERED ALL HE SAW,  
THE GRECIAN HEROES ROSE ONCE...

GREECE WENT TO PIECES OVER THE PERSIAN WAR,  
THE ODDS WERE STACKED AGAINST THEM.  
JUST LIKE ODYSSEUS A THOUSAND YEARS BEFORE,  
WHO CONQUERED ALL HE SAW,  
THE GRECIAN HEROES ROSE ONCE MORE.

**SCENE ONE:                    ON THE STEPS OF THE ACROPOLIS**

*(On the steps of the Acropolis in Athens, a potter named Peta sets out his stall. He is doing his very best to encourage people to enter).*

**PETA:**                    Ah, welcome my friends. Come on inside.

*(Peta points to his stall. There are many painted vases, pots and plates).*

**PETA:**                    Come on, don't be shy! *(Points to all his pots and vases)*  
Enter and take a look at all these wonderful pots and vases. Pardon?  
Why, you ask? Well, my friends, these aren't just ornaments and  
decorations, each vase tells a tale and every pot is a living storybook.  
What's that? You don't believe me? Well just come inside and see for  
yourselves.

*(Father, Mother, Son and Daughter enter his market stall and start looking around;  
the Father is very enthusiastic.)*

**FATHER:**                Oh I do like this one of Perseus and the Medusa!

**MOTHER:**              No, I think it might be a little frightening for the children, dear.

**SON:**                    Wow! Hey mum, can we have this one with the Minotaur on?

**MOTHER:**              I really don't know what you see in all those monsters.

**SON:**                    But Mum!

**MOTHER:**              I'm sorry but that's the end of it. *(To her husband who is studying a  
pot)* And will you stop staring at those rude pictures!!

**FATHER:**                It's only the Goddess Aphrodite dear. It's educational!

**MOTHER:**              It's not going on my table, that's for sure.

**DAUGHTER:**            Wow, look at this one of Hercules, he's a hunk!

**MOTHER:**              Yes, it is rather fetching isn't it?

**PETA:**                    *(To the audience)* Come on in. There's something for everyone in  
Peta's stall.



**TRACK 2:****SONG 2 - PETA POTTER**

**ALL:** LONG BEFORE COMPUTERS OR THE TELEVISION,  
WAY BEFORE THE CINEMA AND SATELLITE DISHES,  
PEOPLE LOOKED AT PICTURES STORED INSIDE THEIR KITCHENS  
PAINTED ON POTS!

LONG BEFORE THE BEANO BROUGHT US DENIS'S CAPERS,  
WAY BEFORE THE RADIO AND THE SUNDAY PAPERS,  
PEOPLE GOT THEIR STORIES FROM THE LOCAL POT MAKERS.  
HERE'S THE PLOT!

PETA POTTER PICKED THE PERFECT SPOT  
UPON THE TOP OF THE ACROPOLIS  
AND PEOPLE PEER UPON THE POTS THAT  
PETA PAINTS AND PUT THEM ON THEIR SHOPPING LISTS.  
AND PERICLES, IT'S SAID, WOULD PROUDLY  
PURCHASE PRECIOUS POTS THAT PETA PAINTED.  
PERFECT PORTRAITS OF APOLLO  
POSED IN SUCH POSITIONS PEOPLE FAINTED.

PETA POTTER PICKED THE PERFECT SPOT  
UPON THE TOP OF THE ACROPOLIS  
AND PEOPLE PEER UPON THE POTS THAT  
PETA PAINTS AND PUT THEM ON THEIR SHOPPING LISTS.  
AND PERICLES, IT'S SAID, WOULD PROUDLY  
PURCHASE PRECIOUS POTS THAT PETA PAINTED.  
PERFECT PORTRAITS OF APOLLO  
POSED IN SUCH POSITIONS PEOPLE FAINTED.

BUY YOUR FAVOURITE HERO IN A GRIPPING FABLE.  
HERCULES WOULD LOOK GOOD ON YOUR DINING ROOM TABLE.  
WHY NOT BUY THE WHOLE SET IF YOUR POCKET IS ABLE,  
GET THE LOT! COLLECT THE POTS!

YOU COULD HAVE A SET OF GODS IN YOUR COLLECTION  
EVEN THOUGH IT MIGHT LOOK ODD ON CLOSER INSPECTION.  
WORSHIPPING YOUR DISHES DOESN'T LOOK TOO FETCHING.  
MAYBE NOT!

PETA POTTER PICKED THE PERFECT SPOT  
UPON THE TOP OF THE ACROPOLIS  
AND PEOPLE PEER UPON THE POTS THAT  
PETA PAINTS AND PUT THEM ON THEIR SHOPPING LISTS.  
AND PERICLES, IT'S SAID, WOULD PROUDLY  
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PERFECT PORTRAITS OF APOLLO  
POSED IN SUCH POSITIONS PEOPLE FAINTED.

**SCENE TWO:**                    **OUTSIDE THE MARKET STALL**

*(There are two groups in opposite corners. On one side stand some Athenian scholars, while on the other a bunch of Spartan soldiers mock them.)*

- SPARTAN 1:**            Just look at those soft Athenians in their lovely white frocks!
- SPARTAN 2:**            Yes it's enough to make you sick!
- SPARTAN 3:**            Why can't they be tough and manly like us?
- ALL SPARTANS:**    YES! WHOA! *(They show off their muscles.)*
- ATHENIAN 1:**           I wish those Neanderthals would stop staring at us.
- ATHENIAN 2:**           Yes they really are quite gruesome.
- ATHENIAN 3:**           All brawn and no brain!
- ATHENIAN 4:**           I suppose it's because they're trained to be soldiers from childhood.
- ATHENIAN 1:**           I believe that even the girls are encouraged to fight and play sports.
- ATHENIAN 2:**           It can't be good for them, all that leaping and running around.
- PETA:**                    *(To the audience)* Here they go again! The Athenians and the Spartans are always bickering. The only time they're not fighting each other is when they're at war with the Persians. In fact, a few years ago the Persians even joined forces with the Spartans to defeat us. Now we have to put up with Spartans all the time.
- ALL SPARTANS:**    *(Pulling faces)* JUST BECAUSE WE BEAT YOU NA NA NA NA NA!
- ATHENIAN 3:**           Oh go back to Sparta will you, you ignorant savages!

*(All agree.)*

- SPARTAN 1:**            Ah come on girls, give us a song and dance!

*(Spartans all roar with laughter.)*

- SPARTAN 1:**            *(In a high voice)* Ooooh yes, after three...
- ATHENIAN 4:**           At least we know what comes after three!

*(Spartans get angry.)*

- PETA:**                    *(Interrupting)* Hey will you cut it out! This fighting is no good for business you know.

**TRACK 3:                    SONG 3 - THE PELOPONNESIAN WAR**

**SPARTANS:** WE BELONG TO THE CITY OF SPARTA. *(CLAP, CLAP, CLAP)*  
 THE ATHENIANS THINK THEY ARE SMARTER *(CLAP, CLAP, CLAP)*  
 TO BE WARRIORS WE TRAIN,  
 THAT IS WHY THEY COMPLAIN  
 SO THE BATTLE MUST START UP AGAIN.

**ALL:** IT'S THE PELO, PELO, PELO, PELO,  
 PELOPONNESIAN WAR AGAIN.  
 WE ARE VERY, VERY, VERY, VERY,  
 VERY, VERY, VERY DOWNHEARTED.  
 'CAUSE IN THE PELO, PELO, PELO, PELO,  
 PELOPONNESIAN WAR MY FRIEND,  
 WE CAN NEVER QUITE REMEMBER WHY IT STARTED.

**ATHENIANS:** AS ATHENIANS WE KNOW WE ARE SMART. *(CLAP, CLAP, CLAP)*  
 WE LOVE MUSIC, PHILOSOPHY AND ART. *(CLAP, CLAP, CLAP)*  
 OUR SUPERIOR BRAIN,  
 MAKES THEM FEEL RATHER PLAIN.  
 SO THE BATTLE MUST START UP AGAIN.

**ALL:** IT'S THE PELO, PELO, PELO, PELO,  
 PELOPONNESIAN WAR AGAIN.  
 WE ARE VERY, VERY, VERY, VERY,  
 VERY, VERY, VERY DOWNHEARTED.  
 'CAUSE IN THE PELO, PELO, PELO, PELO,  
 PELOPONNESIAN WAR MY FRIEND,  
 WE CAN NEVER QUITE REMEMBER WHY IT STARTED.

**SPARTANS & ATHENIANS:** WE ARE BOTH FROM THE EMPIRE OF GREECE. *(CLAP, CLAP, CLAP)*  
 SO WE REALLY SHOULD ALL LIVE IN PEACE. *(CLAP, CLAP, CLAP)*  
 SO IT'S REALLY QUITE A SHAME,  
 THAT OUR DIFFERENCES REMAIN.  
 AND THE BATTLE MUST STRIKE UP AGAIN.

**ALL:** IT'S THE PELO, PELO, PELO, PELO,  
 PELOPONNESIAN WAR AGAIN.  
 WE ARE VERY, VERY, VERY, VERY,  
 VERY, VERY, VERY DOWN HEARTED.  
 'CAUSE IN THE PELO, PELO, PELO, PELO,  
 PELOPONNESIAN WAR MY FRIEND,  
 WE CAN NEVER QUITE REMEMBER WHY IT STARTED.

IT'S THE PELO, PELO, PELO, PELO,  
 PELOPONNESIAN WAR AGAIN.  
 WE ARE VERY, VERY, VERY, VERY,  
 VERY, VERY, VERY DOWN HEARTED.  
 'CAUSE IN THE PELO, PELO, PELO, PELO,  
 PELOPONNESIAN WAR MY FRIEND,  
 WE CAN NEVER QUITE REMEMBER WHY IT STARTED.