



MINISTRY OF EDUCATION, SINGAPORE
in collaboration with
CAMBRIDGE ASSESSMENT INTERNATIONAL EDUCATION
General Certificate of Education Ordinary Level

* 0 1 2 3 4 5 6 7 8 9 *

DRAMA

Paper 1

SPECIMEN PRE-RELEASE MATERIAL

To be given to candidates on receipt by the Centre

2299/01/T/PRE

For examination from 2025

2 hours

READ THESE INSTRUCTIONS FIRST

The questions in paper 1 will be based on an Unseen Extract and on the extract from Hattie Naylor's modern adaptation of Homer's *The Odyssey* provided in this booklet.

You may do any preparatory work that is considered appropriate. Your work on the extract should include exploratory rehearsals and at least an informal performance either of the whole text or key passages. **You will be expected to write about some aspects of your practical work on the pre-release extract in the Written Paper.**

You will **not** be permitted to take this copy of the material **or** any other notes **or** preparation into the examination. A clean copy of the pre-release material will be provided with the question paper.

This document consists of **18** printed pages.



Singapore Examinations and Assessment Board



Cambridge Assessment
International Education

EXPLANATORY NOTES ON THE TEXT

These notes are intended to help you understand the context of the drama.

The Odyssey by Hattie Naylor is a modern adaptation of Homer's original Greek epic poem, intended to be performed by a cast of young people. It tells the story of the return of the hero Odysseus to his homeland, Ithaca, after the Trojan War. This extract consists of the first ten of the twenty-four scenes of the whole play.

This version was first performed at The Theatre Royal, Bath, England in 2002.

CHARACTERS IN ORDER OF APPEARANCE:

| | |
|------------------------------------|---|
| LAERTES | seventy, father of ODYSSEUS |
| TELEMACHUS | nineteen, son of ODYSSEUS |
| PENELOPE | forty, wife of ODYSSEUS, mother of TELEMACHUS |
| SUITORS | men of Ithaca (nobility), seeking PENELOPE's hand in marriage |
| ANTINOUS | Achaean noble |
| EURYMACHUS | Achaean noble |
| HERMES | god – ZEUS' messenger |
| ZEUS | most powerful of the gods and leader |
| ATHENE | goddess of Wisdom |
| FATES 1, 2 and 3 | ancient triple goddesses who weave men's fates |
| HERMES' ATTENDANT | |
| CALYPSO | goddess (nymph) |
| NAUSICAA | nineteen, princess of Phaeacia and daughter to king ALCINOUS |
| NAUSICAA's MAIDS | |
| ODYSSEUS | forty |
| ALCINOUS | king of Phaeacia |
| DEMODOCUS | storyteller of Phaeacia |
| EURYALUS | merchant trader of ALCINOUS's court |
| ODYSSEUS' MEN 1, 2, 3, 4, 5, and 6 | |
| EURYLOCHUS | loyal but weak servant to ODYSSEUS |
| CYCLOPS | one-eyed monster, son of POSEIDON |
| CYCLOPS 1, 2, 3, 4, 5 | brothers to CYCLOPS |
| AEOLUS | a king and keeper of the winds |

SCENE ONE

The great hall of ODYSSEUS's palace. A state of tranquillity. Soundscape of sea and music. The peace is abruptly broken by a football rolling on to the stage – followed by the Suitors, aggressively mimicking playing in a rowdy football match – they shout towards one another. Some are carrying cans of lager – filling the space with their disruption.

5

[TELEMACHUS and LAERTES enter.]

[LAERTES, old and frail, shouts above the noise and is ignored. The SUITORS continue playing.]

LAERTES: Cease. End. Stop. End this! ... End this now!
 TELEMACHUS: End. End. Do as my grandfather bids. 10
 LAERTES: Stop this. Stop this now. Stop this all of you. This is a palace, the palace of Odysseus. Leave it, leave us here to await his return.

[PENELOPE enters as LAERTES speaks.]

LAERTES: Leave us to await his return.
 PENELOPE: End this! End this! 15

[The SUITORS stop, all turn to listen to her. Silence.]

PENELOPE: You come about here drunk. Drinking and eating and wasting away all our livestock and wealth here – here in Odysseus's palace. When will you leave us?
 ANTINOUS: We will take our leave, Lady, when you have chosen one of us as a husband ... 20
 TELEMACHUS: King Odysseus will return, my father is still alive and will return to see you all off.
 ANTINOUS: Odysseus has been gone for some twenty years since, what could prevent him from coming home, Telemachus? What could have kept your father away for so long? 25
 EURYMACHUS: You must learn to accept his death, Lady, let grieving pass and choose another husband. Here are the finest, the best, the most noble men of Ithaca, all of whom are here waiting for your choice.
 ANTINOUS: Free us by choosing one of us. Choose one and the others will be free to marry, once you have taken your pick. In not choosing you also deny happiness elsewhere, to the other women of Ithaca, awaiting husbands. 30
 LAERTES: When my son returns he will have plenty to say to you, Antinous, and your slanted words. Your head will be sliced into finest bacon and fried.
 SUITOR 1: He's been away for too long, old Laertes. He isn't coming home. 35

[The SUITORS laugh.]

PENELOPE: I am weaving a great cloth. And every day I weave my sorrows away in threads of blue and green loss – shadows of the sea. When that work has finished, my weaving complete, my task over; when the length of my grief is woven into a thousand threads of that loss, then, I will consent to choose one of you. One of you – who is not even in the brightest corner – a shadow, a whisper of my golden man – my golden Odysseus – my true husband. 40

[A football bounces. She turns to look and then exits.]

TELEMACHUS: Do you know no courtesy, no restraint? Can you not hear her words and entreaties to you? And you too, you over there that sit in silence and watch but say nothing, and eat and drink and play. You silent ones that let Antinous and Eurymachus do your talking for you. [*Birds – eagles – heard overhead.*] It is you, more, I believe, it's you more, that offend, that offend the gods. 45

[*Soundscape – eagles fight in air, squawking across the assembly.*]

LAERTES: See, see there Telemachus, those fighting eagles. 50

[*The assembly look up.*]

He will return, see those eagles. He will return and devour all of you.

EURYMACHUS: No, old man. Two birds in the sky do not signify anything. The gods have abandoned you and your family – why else would they have kept Odysseus away from Ithaca, from his home, for so long? He has offended them in his battle lust, in his killing and is surely in Hades amongst the shades in death. 55

[*LAERTES and TELEMACHUS exit.*]

[*The SUITORS go back to their revelries and exit. Soundscaped knitting.*]

SCENE TWO

FATE 1: Breathe breath my heart into knitting.
Knitting life lines. 60

FATE 2: The Way of the World.

FATE 3: The Wheel of Fortune.

FATE 1: The Weather in the Streets.

FATES 2 AND 3: Pearl one, knit one, pearl one, knit one.

[*Possibly repeat.*] 65

[*FATE 1 places a small island in the middle of the set and then adds the small figure of a man on the island.*]

FATE 1: Some say we were bred at the beginning of time.
That time stood still before us,
That there was a moment, 70
An intake of breath before our birth – a moment of still,
Of silence of no, no nothing,
Before the knitting began.
Before the threading of life on to its mortal coil –
Before the threads of being were trapped 75
On to – life – matter.

FATE 2: Others say we are the word,
The doers, the seers and sayers
And there was nothing before us –
That everything could only be 80
When time began – when
The baby glistening eyes of us
Pierced into the bubble of the Universe.

| | | |
|----------------|---|--------------------------|
| FATE 3: | And still others say we sprang from The blood of Uranus When Kronos cut him And diminished him. | 85 |
| FATES 2 AND 3: | Pearl one, knit one, pearl one, knit one. [Possibly repeat.] | |
| FATE 1: | That our rivers of thread Our rivers of being – our web – Are life itself. We are the curving dream Round time. We are the sisters three. Pearl one, knit one, pearl one, knit one. | 90 95 |
| | [Possibly repeat.] [Soundscaped knitting. The FATES remain on stage, knitting, throughout the play.] | |

SCENE THREE

| | | |
|---------|--|-----|
| | <i>The Magic Shop (Olympus). HERMES and ATHENE enter; he attempts to do a magic trick throughout the scene. ATHENE stands over the figure on the island with concern. Zeus enters and observes his daughter. Soundscape – of a man weeping in the far distance and the seashore</i> | 100 |
| ZEUS: | How can you favour them? [ATHENE turns to look at her father.] | 105 |
| ATHENE: | Mhmm? | |
| ZEUS: | How can you favour them? [ATHENE looks back to the figure. Crying tapering off from soundscape.] | |
| ZEUS: | Such fragile, decaying things, attached to places, names ... each other, and their attachment to time, eating them up. | 110 |
| ATHENE: | He is the best though, the very best amongst humanity. | |
| ZEUS: | But he's sighing. His eyes are wet with tears. How can sighing be worthy? | |
| ATHENE: | He has been waiting for twenty years to return home. The more miserable of them would not be sighing – the more miserable of them would be blaming – blaming the gods, blaming us. Odysseus has more sense, more knowledge, more cunning. He is a fine specimen, a righteous way – he deserves our help. He deserves to be allowed home. | 115 |
| ZEUS: | Home? | |
| ATHENE: | Yes. [HERMES manages to finally do his trick successfully – he claps himself. ATHENE and ZEUS regard him with annoyance. HERMES continues with his magic tricks as soon as they return to their talk.] | 120 |
| ATHENE: | The human heart needs a place to gather itself, to gather courage, civility, dignity – self. It is not a weakness. We know nothing of home – or the need for that place, for the universe is our house – every particle within it a part | 125 |

of us. But these humans, even one as resourceful as Odysseus, even he aches for this home – for Ithaca.

ZEUS: He offended my brother.

ATHENE: He is dutiful to you. Poseidon is away, away from the Aegean, past the Nile, in those hot lands of the deserts. Make the goddess Calypso release Odysseus. Let him go home. 130

ZEUS: Your favourite, this man?

ATHENE: An exceptional man. Surely the best, the best they can be should be rewarded, celebrated, favoured. Cloud Gatherer, Holder of Thunder, Kronos's son, let him go home. 135

[ZEUS pauses, considering. HERMES completes another trick. ZEUS looks towards the figure on the island and finally speaks.]

ZEUS *[to HERMES]:* Go tell Calypso to release Odysseus.

[HERMES jumps down from the table, stuffing magic tricks in his pockets.]

ZEUS *[to ATHENE]:* I will not be able to protect him from Poseidon's rage, when he returns. 140

[ATHENE nods.]

ZEUS *[to HERMES]:* Go tell the goddess, go tell her that her time, her time with her mortal lover is over.

[HERMES nods. Soundscape – knitting.] 145

SCENE FOUR

CALYPSO enters. The small doll figure of ODYSSEUS remains on the small island.

[HERMES approaches CALYPSO. He sits quietly with her. They then turn in unison towards the small male figure on the island.]

CALYPSO: I will not let him go. You cannot make me. I will not let Odysseus go. 150

HERMES: It is not I who is asking.

[Silence.]

CALYPSO: I saved him. He would be walking with the shades if it were not for me. You other gods, Athene too, you did not save him. I saved his life – washed up on my shore – tossed by Poseidon's rage. 155

HERMES: It is the Cloud Gatherer that asks, Zeus himself asks with the power of his lightning and damnation of his thunderbolt, he asks lovely goddess, lovely Calypso – I am only the messenger.

CALYPSO: With what ease you slide from responsibility, weaving out of the line of my temper – you gods have always envied the intimacy of mortal man and immortal woman. He is my love. 160

HERMES: But you are not his. You have held him here for eight years, Calypso.

CALYPSO: He wished to stay.

HERMES: Who could resist your glittering self, the sight of your skin, the warmth of your passion? But now he weeps at the shore side for his home, his wife, his son. Love him and in loving him set him free. 165

- CALYPSO *[angrily]*: I will not help him. I will not provide a ship, or supplies or anything to help him on his way.
- [HERMES produces a bunch of flowers from a sleeve and presents them to her.]* 170
- HERMES: As you wish ageless Calypso, radiant Calypso.
But you will let him go.
- [CALYPSO nods. HERMES exits.]*
- [CALYPSO turns towards the small doll figure. Soundscaping – of distant crying – resumes. CALYPSO talks to self.]* 175
- CALYPSO: Go home, go home my beloved Odysseus, back to Ithaca.
- [The crying stops. Soundscape – knitting.]*

SCENE FIVE

- FATE 1: Breathe breath my heart into knitting.
Knitting lifelines.
- FATE 2: The Way of the World. 180
- FATE 3: The Wheel of Fortune.
- FATE 1: The Weather in the Streets.
- ALL FATES: Pearl one, knit one, pearl one, knit one.
- [Possibly repeat.]*
- [Soundscape – thunder. As the FATES speak, they walk towards the island; one holds a watering can.]* 185
- FATE 1: Calypso makes him a boat.
- FATE 2: Fills it with wine and food.
- FATE 3: Kisses him.
- FATE 2: Loves him for the last time. 190
- FATE 1: And sends him on his way.
- FATE 2: Out into the sea.
- FATE 3: Where the wind blows.
- FATE 1: Where the wind howls.
- FATE 2: Into a storm. 195
- [The FATES blow on the figure on the island, and water it with the watering can. Soundscape of storm and thunder. FATE 3 knocks the figure off the island.]*

SCENE SIX

- Phaeacia. Soundscape – seashore in distance – birds – idyllic. NAUSICAA and her MAIDS enter – they carry white sheets, they soak them in the ‘moat’ and wash them vigorously, thrashing them against the sides. They sing as they wash. ODYSSEUS enters, battered, wearing ragged clothes, he is virtually naked. The singing abruptly stops and the MAIDS run and hide. NAUSICAA stands her ground, nervously fearless.* 200
- NAUSICAA: Who are you and what do you want? 205

[*Silence. ODYSSEUS stands motionless. Silence as NAUSICAA awaits a response.*]

NAUSICAA: Who are you and what do you want of us?

[*ODYSSEUS moves towards her, she reacts by moving back.*]

NAUSICAA: We are a peaceful people, protected and blessed by the gods, favourites of Poseidon. There is no harm here. 210

[*ODYSSEUS mouths words, unable to speak.*]

NAUSICAA: Are you bringer of harm or good?

ODYSSEUS: Good.

[*ODYSSEUS collapses on to his knees. He is exhausted.*] 215

NAUSICAA: Clothe yourself, man.

[*NAUSICAA throws a sheet to him.*]

Tell me who you are.

[*ODYSSEUS can barely answer and finds the retelling of his plight (which is a lie) difficult.*] 220

ODYSSEUS: Aethon, my name is Aethon, from Crete ... My crew were reckless ... the Nile ... They stole women and children from the Egyptians. There was an ambush and we were forced to set sail in a storm. A bad storm, all lost.

NAUSICAA: Aethon, stop. You distress yourself. Wash and clean yourself, we will provide clothes for you. [*to MAIDS.*] Why are you hiding, come out, all of you and help this wounded man. 225

[*Three of the MAIDS nervously approach to help ODYSSEUS.*]

NAUSICAA: You are the guests of the Phaeacians, Sir. We live at the world's edge. A peaceful race that know no enemies. Our city is above the hill, a high wall with tall towers enclosing it. We are good sailors with fast ships, speeded by the blessing of the god of the sea. The road that leads to my father's house winds through orchards of pears, pomegranates; these trees never fail and burst full of their fruits throughout the year. We will guide you there, into the halls of my father. Tell him your story, for I know he will welcome you as a guest. 230
235

ODYSSEUS: Thank you for helping a luckless wanderer.

NAUSICAA: You are clearly a man of breeding, Sir. Perhaps in this small blessed country, of timeless warmth, you will find substance enough to stay and your luck to change. But walk a little way behind us Sir, it would be unseemly if you were seen walking beside Princess Nausicaa, daughter of King Alcinous, and her maids. 240

[*NAUSICAA and MAIDS exit. ODYSSEUS follows.*]

SCENE SEVEN

The feast at Phaeacia. Early evening. All the cast sit casually about the stage, sharing picnics. They are listening to DEMODOCUS, the local storyteller, who is entertaining them with a story. ODYSSEUS is among them; sitting near to him are NAUSICAA and ALCINOUS. DEMODOCUS begins mid-tale. 245

DEMODOCUS: Hephaestus, furious at his wife Aphrodite's betrayal, returned to his foundry. All night the clanging and pounding of his anvil on heated iron, echoed through heaven, chains shaped through rage, heated with revenge. In the morning he carried his fine work of vengeance to their bed and hung it high above their mating ground. Aries, carved in male beauty, sought his love in the pink fingers of dawn and Aphrodite, arching with longing, reached her arms out to her love and lay with him. And down fell the iron chains, the mass of Hephaestus's limping rage, the lovers trapped, unable to move from his metal reins. 250
255
Then Hephaestus invited all the Olympian gods to come and see Aphrodite lying in bed with Aries. Zeus, Hermes and Apollo laughed, and openly envied Aries, even chained fast to the lovely Aphrodite. But Poseidon did not laugh and begged for Aries' release, that he would ensure his recompense. Hephaestus relented and set both free, Aries under Poseidon's guard to be released later, with no service ever paid, and Aphrodite to her altar in Paphos to be anointed and cleansed from the prying eyes of those male gods. 260

[All clap.]

ALCINOUS: Demodocus, a story well told as ever. Tell us another. Tell us one to entertain our guest. Tell us a story of fighting perhaps, Demodocus. 265

NAUSICAA: A vivid story.

ALCINOUS: A story of action and strong warring men. Troy. Tell us of Troy.

DEMODOCUS: Wise King Alcinous, Princess Nausicaa, I shall tell you the story of the fall of Troy. 270
The clever Greeks, led by Odysseus's cunning, hide in their wooden shell – inside the Wooden Horse. The Trojans are sleeping – all night they have been drinking, and feasting, because the Greek camps are empty, desolate, and they believe those warring men have gone. A sign from Agamemnon, a sign from Helen and Odysseus opens the trap door in the belly of the wooden beast. Under night they slip into the unguarded houses of the sleeping Trojans, slit the throats of the sleeping men, the sleeping infants and force the women. The screaming begins. 275
Hecabe runs with her daughters. Odysseus had promised her, had promised that those Trojans who did not resist the Greeks would be spared, but the screaming women and children put ice-cold fear in her heart. She hid with her daughters under an ancient laurel tree, near Zeus's altar in the courtyard, pulling her frail husband, King Priam, with her, begging him not to do battle. But the bloodied and dead body of their son, Polites, fell before them, and Priam shot a feeble arrow towards the Greeks; he was grabbed, pulled away from his crying wife and daughters, and found later by his wife, Hecabe, butchered, headless, at the tomb of Achilles. The Greeks sought to enslave the sobbing Hecabe – but she, mouthing curses, still present in the lives of those cursed Greeks, turned herself into a black dog and jumped into the pit, where her barking can still be heard in Hades, in Tartarus, despairing of Troy – sacked, mutilated, plundered, the walls razed. 280
290
A tiny holocaust.

ALCINOUS: Stop, Demodocus. What story is this?

DEMODOCUS: It is the story of war.
 ALCINOUS: Where is the warrior in this?
 DEMODOCUS: My King, you have never seen war. It is not a noble place, Sir. 295
 ALCINOUS: Is it not?
 NAUSICAA: No, Father.

[ALCINOUS *addresses* ODYSSEUS.]

ALCINOUS: Never?
 NAUSICAA: Rarely. 300
 ALCINOUS: And you Aethon, what do you believe?
 ODYSSEUS: It was not like that ... Troy.
 NAUSICAA: You were there?
 ODYSSEUS: I fought with the others, I fought with the Greeks, with Odysseus.

[*Reaction of audience.*] 305

Bitterness grew on both sides. Ten years, ten years we fought for the return of Helen, whom Paris, son of Priam, stole; they stole her from us, then fell in love with her, and Priam, through his pride, though warned by Cassandra and others, refused to return her. The Trojans would steal into our camps at night, not strong enough, or brave enough, to take the whole camp. They would steal into the camps at night, slit the throat of a companion, of a man dear to us, with family and children at home, and they'd take his head, just his head. So in the morning when we awoke in our tents, a companion, our friend, would be found, his bedding soaked in blood, but only his body left behind, his head taken as a token and stuck on some pathway near to the camp – on a stick for our discovery later that day. [*Referring to a guest.*] It could be your head, or yours, or a friend's. After ten years, you don't believe such people are people, and when you rush the city, you are crazed with hate for them. They are no longer noble, or even human, they are like beasts – deserving slaughter. 310
 315
 320

[*Silence.*]

NAUSICAA: And what part did you play, Aethon?
 ODYSSEUS: Minor.
 NAUSICAA: You speak with such authority for a minor part.
 DEMODOCUS: You speak with the gift of a storyteller, of a man of wisdom and cunning and with the authority of a god. 325
 ODYSSEUS: I'm not a god.
 NAUSICAA: But you are not Aethon, are you? You did not mention that Aethon had fought beside Odysseus and had been at Troy.
 EURYALUS: I recognise you. 330
 ALCINOUS: Who are you?
 EURYALUS: I know you.
 ALCINOUS: You know this man, Euryalus?
 EURYALUS: I traded with those people, I traded with the Trojans. This is Odysseus.
 NAUSICAA: Is this true? Are you him? Is it? 335
 EURYALUS: I went in the day after you sacked the city. What Demodocus says is true, you ravaged everything, you Greek barbarians.

[EURYALUS *moves in to attack* ODYSSEUS; NAUSICAA *steps in between them.*]

ALCINOUS: We are peaceful people. We are peaceful. This war does not concern us. 340

- EURYALUS: What sort of a man leads such barbarians?
 NAUSICAA: We are a neutral country, that knows no enemies. You are both guests and as such you will respect our ways. Odysseus, you are most welcome. Is he not, Father?
 ALCINOUS: Indeed. Indeed he is. Sit down Euryalus. Sit down both of you. 345
- [*Silence – as the assembly settles.*]
- NAUSICAA: Would you tell us of your travels?
 ALCINOUS: Tell us. Tell us your stories. If you are not too tired? It has been ten years since Troy, tell us your journeys, your feats, your travels.
 ODYSSEUS: It's a long tale. 350
 ALCINOUS: We have all night.
 NAUSICAA: Tell us where you went – after you sailed from Troy?
- [*All wait – for ODYSSEUS's response. Possible soundscaping change beneath text.*]
- ODYSSEUS: Boiling from the spoil of Troy, burning from the blood of others, we landed on Ismarus, we sacked, stole and killed, in the city of the Cicones. But the screams of the women hurried the men home. We stood firm against them at first but they broke our line and we fled back to our boats, booty falling from our arms as we ran. 355
- [*ODYSSEUS looks about him. The Phaeacians are silent, clearly displeased with his line of storytelling.*] 360
- NAUSICAA: More killing, Odysseus.
 ODYSSEUS: Nine days we were at sea, tossed by storms. Then we saw land, a strange island covered by purple haze.
- [*He abruptly stands up and 'changes his tune'. Throughout this section ODYSSEUS could possibly use bread from the picnic baskets to represent his MEN or simply use the guests as representations before they become his MEN.*] 365
- ODYSSEUS: We landed.
 The men, on this island, laughed. They laughed all day long; nothing seemed to hurt them or touch them. It was as if tomorrow, or the worry of tomorrow, never came. They drank a sickly drink – too sweet for me, made from the juice of the lotus. My men sat with these people and drank all day.
 Night came and then dawn and I urged them back to our boats. Then a further day went by, another night, another day. 'Tomorrow,' they'd say, 'do it tomorrow and laugh.' And all the Lotus Eaters would roll and laugh with them and say, 'Yes, tomorrow Odysseus, tomorrow, do it then.' Eventually their laziness became unbearable. 370
 375
- ODYSSEUS: We should return.
 MAN 2: Why? 380
 ODYSSEUS: It is calm. We should get on our way.
 EURYLOCHUS: We'll go back tomorrow.
 ODYSSEUS: Today, we agreed, today. We've been here for over a week.
 MAN 1: Drink some of this juice, Odysseus, it is sweet.
 ODYSSEUS: It is this stuff, this drink the Lotus Eaters have given you, that makes you like this. 385
- MAN 3: Like what?
 ODYSSEUS: Useless. Do you not want to get home?

MAN 3: I'm not useless.
Do you think I'm useless? 390

ODYSSEUS: Let us go home. You remember home? Ithaca?

EURYLOCHUS [*mockingly*]: Oh Ithaca.

[*ODYSSEUS begins to take either the MEN or the 'bread men', one by one back to the boat. The MEN repeatedly escape pleading with ODYSSEUS as they do so. 'Let us stay', 'I'm not useless', 'Quick, let's go back, while he's not looking', 'Can't we leave tomorrow', 'No, I want to stay'. The MEN finally give in. In this chaos the other guests exeunt, leaving only ODYSSEUS's MEN and ODYSSEUS on stage.*] 395

[*This jabbering continues until ODYSSEUS binds them all with string. 'Don't tie us up,' 'Can't we just have one more,' 'One more drink for the road?'*] 400

ODYSSEUS: No. I'm setting sail.
So we set sail.

[*Soundscape – they set sail. ODYSSEUS at the helm. The ship animated within the set. Soundscape – knitting and sea.*]

SCENE EIGHT

FATE 3: Oblivion. [*Pause.*] Oblivion we created. 405

FATE 1: Doom, we created doom.

FATE 2: Disease.

FATE 1: No, that wasn't us.

FATE 3: Pity, we created pity.

FATE 2: Anger. 410

FATE 3: Terror.

FATE 1: Pride.

FATE 3: Fear.

FATE 2: Longing.

FATE 1: Lies. 415

FATE 3: Strife.

[*Pause.*]

ALL FATES: And chaos.

FATE 2: No compassion.

FATE 3: Don't say that word, it makes me shudder. 420

FATE 1: Prometheus moulded, and moulded – little hands and little feet, little heads – with little brains. Took dust from the four corners of the earth: black, brown, red, white. Crackled and turned the being, billowing out its self-importance, with heat, air, and fire.

FATE 3: Till the little pompous things could walk. 425

FATE 2: And blew humanity, courage, dignity, righteousness.

FATE 3: But not into all of them. Not into those, those ... footballers, those ... suitors at Odysseus's palace. Many barbarians, there were many.

FATE 1: That has always been so. The battle of the children of light and the children of darkness. 430

[*FATE 3 cuts off piece of thread.*]

FATE 3: One less, one less barbarian.

FATE 2: No compassion?

| | | |
|---------|---|-----|
| FATE 3: | I've a scarf to finish and several jumpers. | |
| FATE 1: | Where is he now? | 435 |
| FATE 2: | Returning home, nearing the shores of Ithaca. | |
| FATE 1: | No. | |
| FATE 3: | No. He's landing where the Cyclops live. | |
| FATE 1: | His men are hungry, they've been at sea for days. | |

SCENE NINE

CYCLOPS *enters* – many performers moving as one. One holds an eye above the rest – the performers look with the eye before moving en masse. *Soundscape* – whispering whenever they move, like a conspiracy. Each performer, within the mass that is CYCLOPS, carries pans with milk and curd. 440

| | | |
|---------|-----------------------------|-----|
| FATE 1: | Lawless things. | 445 |
| FATE 3: | Dishevelled in their greed. | |

[*The many-handed CYCLOPS moves his curd and milk from pan to pan – tasting it with his fingers as he does so.*]

| | | |
|---------|--------------------------|-----|
| FATE 2: | Ugly one-eyed creature. | |
| FATE 1: | Fussing over its cheese. | 450 |

[CYCLOPS *exits.*]

[ODYSSEUS and his MEN *enter.* The MEN are starving and swoop down on the cheese straight away and start to eat.]

| | | |
|-------------|--|-----|
| ODYSSEUS: | What are you doing? | |
| MAN 1: | Eating. | 455 |
| MAN 2: | You should try eating, Odysseus. It's good for you. | |
| ODYSSEUS: | We don't know what being is here. We don't know who this belongs to. | |
| MAN 3: | We're sackers. | |
| MAN 1: | Sackers of cities. | |
| EURYLOCHUS: | No one will mind losing a little cheese. | 460 |
| MAN 2: | Do a libation. | |
| MAN 3: | Do a libation to a god. | |
| MAN 1: | Ask for protection – cheese-makers are unlikely to harm. | |
| MAN 4: | Curdling and fermenting cheese hardly go hand in hand with serial killing. | |
| MAN 1: | Cheese-makers – the mass murderers of today. | 465 |
| ODYSSEUS: | You are still eating food uninvited. | |
| MAN 1: | It's delicious; try some. | |
| EURYLOCHUS: | Calm yourself and try some. | |

[EURYLOCHUS *holds out some cheese, ODYSSEUS accepts. CYCLOPS scuttles in as they are eating. A few MEN have already stopped. ODYSSEUS's mouth is dripping with cheese.*] 470

| | | |
|--------|--------------------------------|--|
| MAN 1: | What is that?! | |
| MAN 2: | What sort of monster is that?! | |

[*The CYCLOPS observes them with his one eye as ODYSSEUS speaks. There is no indication that he can understand them.*] 475

- ODYSSEUS: We are Achaeans. We sailed from Troy. We fought alongside Agamemnon.
- [Silence. CYCLOPS does not respond, merely twitches his eye and whispers to himself. ODYSSEUS repeats, more slowly, as if talking to a thing that does not understand English.]*
- We fought alongside Agamemnon. We have come from Troy and are bound for home. 480
- [CYCLOPS remains silent – looking.]*
- ODYSSEUS: We were driven by winds, off course.
- [Silence – the eye watches. ODYSSEUS kneels.]*
- I kneel to you Sir, asking the blessings of the gods and welcome of all guests, that Zeus himself protects as god of guests. 485
- [CYCLOPS finally speaks.]*
- CYCLOPS: Do not tell me to be fearful of the gods.
- [Silence. ODYSSEUS stands.]*
- CYCLOPS: Did you like the cheese? 490
- ODYSSEUS: It was excellent.
- [ODYSSEUS looks towards his MEN and they nod in agreement: ‘Excellent’, ‘Yes excellent’, ‘An excellent cheese’. They are clearly terrified.]*
- CYCLOPS: Good eh? You all tasted my cheese?
- [They all nod.]* 495
- And you tell me to be fearful of the gods, what fool of a country blew life into you? And you steal an honest man’s goods, you Zeus-quoting beings. But the cheese was good?
- ODYSSEUS: Very.
- [All the MEN repeat: ‘Very’, ‘very’. CYCLOPS’ many hands pour out glasses of wine for themselves and drink.]* 500
- CYCLOPS: I often think cheese tastes best followed by a rich wine ... and flesh.
- [CYCLOPS smiles at the MEN and ODYSSEUS and his MEN smile back in agreement. CYCLOPS throws down the wine, grabs a MAN and pulls him into the mass that is the CYCLOPS. ODYSSEUS and his MEN back away in terror. CYCLOPS runs at another MAN and does the same.]* 505
- CYCLOPS: Please, do not leave my cave. You are my guests. I shall ensure your safety, by sealing the cave with a boulder some twenty men high, and twenty men thick. We will eat together again, later, I am sure. I must milk my goats and pen them in for the night. 510
- [CYCLOPS exits. ODYSSEUS and his MEN are left, standing in silence – in shock – two of their men dead.]*

- EURYLOCHUS: He will eat us all. He will eat every one of us. Why didn't you attack him?
 ODYSSEUS: What good would it have done? He has the strength of a hundred men. We would all be walking down to Hades now if I had attacked. No, we have to wait. 515
- MAN 1: We could rush him.
- [ODYSSEUS *is sharpening a long stick with a knife.*]
- ODYSSEUS: This being will not be 'rushed'. He is no mortal, he is no thing without hindsight. 520
- EURYLOCHUS: We are all lost.
 ODYSSEUS: No, Eurylochus, we are not lost. We have not come this far to be lost. We will find a way. Did you bring that wine with you? That good wine?
- EURYLOCHUS: Yes.
 ODYSSEUS: Give it to me. 525
- [CYCLOPS *enters. ODYSSEUS and his MEN move away to give him space. CYCLOPS drinks some of his milk and then grabs another of the MEN – as before. CYCLOPS burps. ODYSSEUS approaches CYCLOPS offering him the wine. As ODYSSEUS speaks, one of the MEN attempts to sidle out of the cave, clinging onto the sides of the walls as he attempts to sneak out. CYCLOPS talks to ODYSSEUS but as the MAN gets closer to the cave door – the CYCLOPS' eye watches him.*] 530
- ODYSSEUS: Now you have had your fill of men's flesh, I offer you a libation, and a splendid wine from the spoils of Troy, you who defy the Olympian gods, and Zeus's thunder. I am in awe, in reverence of your strength and of your appetite. 535
- [CYCLOPS *grabs the wine and drinks it, quickly – it spills over the sides of his mouth. The MAN sneaking along the side of the cave makes a dash for the entrance. CYCLOPS sees him and pulls him into the mass that is the CYCLOPS.*] 540
- CYCLOPS: A good wine. More.
- [ODYSSEUS *pours CYCLOPS more wine – he gulps it down once more.*]
- CYCLOPS: This wine is very good. More please, guest.
- [CYCLOPS *attempts to grab a MAN but fails – growing sleepy due to the wine.*] 545
- CYCLOPS: What is your name, guest? For you shall be the last I eat amongst your friends.
 ODYSSEUS: No-man. My name is No-man. Another glass, defiant god?
- [CYCLOPS *puts his goblet out to be refilled. The CYCLOPS sits, drinks all of it and then lies back – releasing several loud burps.*] 550
- CYCLOPS: A fine wine, No-man. A fine wine.
- [CYCLOPS' *eye rolls across the floor away from the body of the beast. ODYSSEUS skewers it with the stick he sharpened. The CYCLOPS awakes, howling in agony. CYCLOPS reels from one side of the cave to another – unable to see.*] 555

- ODYSSEUS: Quick, go – as he reels from the pain. Go, all. I will stay distracting him with noise.
- EURYLOCHUS: But what of you?
- ODYSSEUS: Go.
- [The MEN scurry past the reeling CYCLOPS, just missing them with his many arms as they sneak out the entrance at the back of the space and exeunt.]* 560
- CYCLOPS: You will pay a rich price for this, No-man. We are many, we Cyclops, many. I have only to roar and my brothers will come and devour you.
- [Soundscape – CYCLOPS roars – enormously loud and howling. ODYSSEUS runs past him as he roars. From the back of the space, several single eyes appear, all held by a single hand. They look into the space and speak offstage. More eyes appear as the scene continues but never whole bodies.]* 565
- CYCLOPS 1: What is it brother? 570
- CYCLOPS 2: Why do you shout?
- CYCLOPS: I'm blinded.
- CYCLOPS 3: Did someone blind you, brother?
- CYCLOPS: No-man blinded me.
- CYCLOPS 4: No man blinded you? 575
- CYCLOPS: Yes, it was No-man.
- CYCLOPS 5: Who blinded him?
- CYCLOPS 1: No man blinded him.
- CYCLOPS 5: I have sheep to attend to.
- CYCLOPS 2: Did you blind yourself then, brother? 580
- CYCLOPS: No, No-man did.
- CYCLOPS 1: I have cheese to make.
- [They begin to leave.]*
- CYCLOPS 3: How careless of you to lose your eye.
- CYCLOPS 4: How can you see now? 585
- CYCLOPS 3: How careless to lose it to no man.
- CYCLOPS 4: Come brothers, I've some curdling to finish.
- CYCLOPS: Where are you going? No, no – you must go after No-man. No, don't go, brothers.
- [All eyes have now gone from the entrance to the cave. Off stage.]* 590
- CYCLOPS 2: How careless he is.
- CYCLOPS 1: How careless to lose an eye to no man.
- [Possible backdrop of ODYSSEUS sailing on his ship with his MEN. Soundscape – knitting.]*

SCENE TEN

As the FATES speak, sound of rooms full of laughter and feasting; a party is in full swing. 595

- FATE 1: And they land.
- FATE 2: On the Aeolian Isles.

| | | |
|-----------|--|-----|
| FATE 3: | Aeolus. | |
| FATE 1: | Laughter filling this place with its high bronze walls And secret passages, twisting up to the Palace of laughter. Aeolus, keeper of the winds. | 600 |
| FATE 3: | The disease carrying Southern winds. | |
| FATE 2: | The sands carrying Eastern winds. | 605 |
| FATE 1: | The welcome North wind, bringing rain from the cold. | |
| FATE 2: | The West wind he releases for Odysseus's journeying. Sending the men, bellies full, on their way. | |
| FATE 3: | With a gift. A bag containing all the winds of the sea. | |
| | <i>[A door opens slightly – a party can be seen through the slim gap. King AEOLUS is talking to ODYSSEUS. As they talk they come into the main space of the stage.]</i> | 610 |
| AEOLUS: | A Cyclops, you say? Odysseus, your stories make us laugh – you escaped one with a sharp stick? | 615 |
| ODYSSEUS: | Yes, through the eye. I blinded him. | |
| AEOLUS: | Impossible, tall tales. | |
| ODYSSEUS: | No, King Aeolus, he is blinded. | |
| AEOLUS: | The Cyclops has the strength of a hundred men. | |
| ODYSSEUS: | I blinded him. | 620 |
| AEOLUS: | For your own sake, I hope your story is untrue. We have the same father, the Cyclops and I, that's why he proved so fearless, so mocking of the Cloud Gatherer, of Zeus himself. We are the Earthshaker's son, the maker of the winds, the rains – the god of the Sea, Poseidon. This, Odysseus – | |
| | <i>[ODYSSEUS's MEN enter and begin to set up ship on the stage, hoisting up the sail. They are oblivious of ODYSSEUS's and AEOLUS's chat.]</i> | 625 |
| AEOLUS: | – this is your journey home, across the wild, wild seas – a forest of unexpected passions: storms, gales, howlings of lost things, stir in this endless water. This is your path home. Poseidon, our father, will not forgive you for blinding his son and these territories, this wilderness sea, is his. | 630 |
| | <i>[He hands him a small red velvet bag which moves.]</i> | |
| | Here, take this bag. It is a bag containing all the winds – I have released the West wind for you – to send you on your way. Take this bag with you. | |
| | <i>[AEOLUS moves away to exit.]</i> | |
| | And safe journeying, my entertaining friend. | 635 |
| | <i>[All exeunt. The bag is left centre stage – moving. Soundscape – a ship being put to sea. The MEN sing as they set up and sail.]</i> | |
| Men 1–6: | Splice the main brace, haul up the sheets Lift the anchor below Hold the tiller, furl up the sails Fix your eyes on the horizon. | 640 |
| | <i>[At sea. The bag, now still, sits centre stage. MAN 1 notices the bag.]</i> | |

- MAN 1: What's this?
 EURYLOCHUS: It's the present King Aeolus gave to Odysseus.
 MAN 1: Where is Odysseus now? 645
 EURYLOCHUS: He's sleeping.
- [Silence. They all look at the bag.]*
- MAN 2: It's gold isn't it? So typical of him to take all the glory himself and not spread it about.
 MAN 1: I received no gift from Aeolus. 650
 EURYLOCHUS: Is it typical of him? Of Odysseus?
 MAN 3: We should share it out.
 MAN 4: It's as much his as ours.
 EURYLOCHUS: I'm sure he intended to share.
 MAN 2: Loyal Eurylochus, your devotion makes you blind to his wiles, his storytelling. 655
 EURYLOCHUS: We are nearly home, perhaps it is for us when we reach home. I believe we are about two days' journeying from Ithaca, maybe less.
 MAN 2: Why would he deal it out later? Why would he hold on to it till then? I say we share it out now, while he sleeps. We'll leave a share for him inside.
 EURYLOCHUS: I still think you should consider. 660
 MAN 1 *[picking up bag]*: Gold, Eurylochus – or better – gems, gems that contain the Sun if held up to the eye, placed on a wife's finger or round her slender much-missed neck. What else would you keep in a *[Opening bag.]* velvet bag ...
- [The force of the winds rushing out of the bag blows him backwards. Soundscape – sound of howling winds. Storm. ODYSSEUS awakes and rushes on deck.]* 665
- ODYSSEUS: What have you done?! What have you done?! We're turning around, we're turning away from home.
[He sees the open bag on the floor.] 670
 You opened the bag. You've released the sea winds – all of them.
[ODYSSEUS shouts instructions at them – to prepare for a storm. Possibly soundscape as the wind howls louder and louder. Sound of tearing sails, men shouting out. Blackout.]

Copyright Acknowledgements:

Questions 4–8 © Hattie Naylor; The Odyssey, One of six plays in a collection: Six Ensemble Plays for Young Actors; Methuen Drama; A & C Black 2008

Permission to reproduce items where third-party owned material protected by copyright is included has been sought and cleared where possible. Every reasonable effort has been made by the publisher (UCLES) to trace copyright holders, but if any items requiring clearance have unwittingly been included, the publisher will be pleased to make amends at the earliest possible opportunity.

Cambridge Assessment International Education is part of Cambridge Assessment. Cambridge Assessment is the brand name of the University of Cambridge Local Examinations Syndicate (UCLES), which is a department of the University of Cambridge.