THE
IDI-ODYSSEY

By Burton Bumgarner

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# THE IDI-ODYSEY

By BURTON BUMGARNER

## CAST OF CHARACTERS

<table>
<thead>
<tr>
<th>Students</th>
<th># of lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>CLAY</td>
<td>football jock</td>
</tr>
<tr>
<td>EDGAR</td>
<td>math nerd</td>
</tr>
<tr>
<td>LENORE</td>
<td>rebel without a clue; Goth</td>
</tr>
<tr>
<td>KRISTEN</td>
<td>cheerleader</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Teachers</th>
<th># of lines</th>
</tr>
</thead>
<tbody>
<tr>
<td>DR. HAMILTON</td>
<td>expert on Greek and Roman literature; a bit eccentric, to say the least</td>
</tr>
<tr>
<td>MRS. FERGUSON</td>
<td>English teacher and tutor</td>
</tr>
</tbody>
</table>

## ODYSSSEY CHARACTERS

<table>
<thead>
<tr>
<th>Homer</th>
<th>author of The Odyssey; also a cartoon character</th>
<th>2</th>
</tr>
</thead>
<tbody>
<tr>
<td>Penelope</td>
<td>wife of Odysseus</td>
<td>17</td>
</tr>
<tr>
<td>Odysseus</td>
<td>a hero of the Trojan War who takes 10 years to get home</td>
<td>73</td>
</tr>
<tr>
<td>Telemachus</td>
<td>(te-LEM-uh-kus) Penelope and Odysseus's son</td>
<td>15</td>
</tr>
<tr>
<td>Antinous</td>
<td>(an-TI-no-us) suitor of Penelope</td>
<td>26</td>
</tr>
<tr>
<td>Eurymachus</td>
<td>(yoo-RI-ma-kus) another suitor, a really bad guy</td>
<td>25</td>
</tr>
<tr>
<td>Zeus</td>
<td>the head god</td>
<td>9</td>
</tr>
<tr>
<td>Athena</td>
<td>(a-THEE-nuh) Zeus's daughter, goddess of war, protector of Odysseus</td>
<td>63</td>
</tr>
<tr>
<td>Poseidon</td>
<td>god of the oceans, hates Odysseus</td>
<td>11</td>
</tr>
<tr>
<td>Hermes</td>
<td>(HUR-meez) messenger of the gods; kind of airheaded</td>
<td>9</td>
</tr>
<tr>
<td>King of the Phaeacians</td>
<td>(fee-AY-shunz) gives a banquet in Odysseus's honor</td>
<td>7</td>
</tr>
<tr>
<td>Lettuce Eaters</td>
<td>three slackers</td>
<td>8</td>
</tr>
</tbody>
</table>

For preview only
CREWMEN ........................................... two crew members who join the 10
Lettuce Eaters (they double as different CREWMEN who join Odysseus on Circe’s island)

CIRCE .............................................. (SIIR-see) 5
witch who turns Odysseus’s crew into swine

TIRESIAS ........................................... (tie-REE-see-us) 12
blind fortune-teller in Hades

EURYCLEIA ...................................... (yoo-ri-KLIE-uh) 12
Odysseus’s childhood nurse; Monty Python-esque with a Cockney accent

ADDITIONAL SUITORS ....................... hang around and get killed n/a
SERVANTS ....................................... for KING OF THE n/a
PHAEACIANS and CIRCE

*Many of the roles may be doubled and tripled among the actors, or a very large cast may be used.

The Idi-Odyssey - Set Design

[Diagram of stage setup with labels for Upstage, Downstage, Forestage, Audience, and various furniture and stage elements]

For preview only
SYNOPSIS OF SCENES
(For rehearsal purposes only. Action should be continuous between scenes. An intermission between acts is strictly optional. Otherwise, the action should continue without a break.)

ACT ONE: Scene One: Why do we have to read this thing?
    Scene Two: Dr. Hamilton
    Scene Three: Homer?
    Scene Four: Ithaca
    Scene Five: Odysseus
    Scene Six: Mount Olympus
    Scene Seven: Nice day for a cruise
    Scene Eight: Ithaca again
    Scene Nine: The Phaeacians

ACT TWO: Scene One: The Lettuce Eaters
    Scene Two: The Cyclops
    Scene Three: Circe
    Scene Four: Song of the Sirens
    Scene Five: Hades
    Scene Six: Ithaca Yet Again
    Scene Seven: Eurycleia
    Scene Eight: The Palace
    Scene Nine: Return of Odysseus
    Scene Ten: Happily Ever After

SETTING
Time: A loop in time occurring in present day—3:45 p.m. after school, to be exact.
Place: A high school classroom.
The play may be performed on a bare stage with only a few simple props and furniture. UP LEFT is a table with four chairs. A teacher’s desk and chair are UP RIGHT, and a chalk or marker board and a podium are CENTER STAGE. Four student desks are STAGE RIGHT.
There are two EXITS: STAGE RIGHT leads to the rest of the school. Both STAGE RIGHT and STAGE LEFT EXITS are used by the ODYSSEY CHARACTERS and DR. HAMILTON, but the students and MRS. FERGUSON only use STAGE RIGHT.

For preview only
THE IDI-ODYSSEY

ACT ONE

Scene One

AT RISE: LENORE, CLAY, KRISTEN and EDGAR ENTER RIGHT, carrying backpacks, and cross to the student desks. They take materials out of their backpacks, including a copy of “The Odyssey,” notepads and pens. LENORE tosses her backpack to the floor and puts her head down to sleep. CLAY takes a “Sports Illustrated” from his backpack and looks at the pictures. KRISTEN takes a nail file from her purse and works on her nails. EDGAR takes a calculator from his shirt pocket and begins calculating and writing on his pad. After a count, CLAY looks up at EDGAR, who is eagerly at work.

CLAY: Hey, Einstein! What are you doing?

EDGAR: My name is Edgar. And I’m taking all of the odd numbers in the month of February and turning them into a hexadecimal code that can be translated into a computer language that no one can understand.

CLAY: (Thinks for a count.) Oh. Well, stop it. It’s getting on my nerves.

KRISTEN: (Sarcastic.) That’s great. I’m stuck in tutoring with Edgar the Math Nerd.

LENORE: (Looks up.) Leave the math nerd alone!

CLAY: (To LENORE.) Leave the cheerleader alone!

KRISTEN: (To CLAY.) I can take care of myself!

LENORE: (To KRISTEN.) Right. Whenever you feel threatened, just grab a pompom and give a cheer. That’ll scare off the forces of evil.

CLAY: Hey! Cheerleaders help the team!

KRISTEN: (To CLAY.) You do realize that we have the worst football team in the conference.

CLAY: It’s not my fault!

KRISTEN: No. You’re only the quarterback.

EDGAR: Did you know that the square root of nine is three, 99 is 9.94987 and 999 is 31.60696. If you round the first two square roots up you have three plus ten, which is 13, and the third square down, you get 31, which is 13 backwards. When you add them together you get 44. Isn’t that amazing?

OTHERS: (Yell.) No!

KRISTEN: (To LENORE.) If you’re so smart, L’Oreal, why are you in here?
LENORE: My name is Lenore. L’Oreal is what you put on your face to hide the zits.

KRISTEN: (Offended.) I don’t have zits! YOU have zits!

LENORE: I don’t care if I have zits. The world is full of suppressive and illegal governments, and Christina here is worried about her complexion.

KRISTEN: My name happens to be Kristen, and my complexion is important!

LENORE: Have you ever thought about the global stifling of free expression?

KRISTEN: (Thinks.) I guess so. What is it?

LENORE: Never mind. (To EDGAR.) So, Einstein. Why are you here?

EDGAR: Because I... uh... didn’t do so well on my English test.

LENORE: Welcome to the club.

EDGAR: (Polite.) Thank you. I need to improve my grade so I can get into an Ivy League college.

LENORE: Ivy League college? Well, you’ve just been kicked out of the club.

CLAY: I don’t see what’s so important about reading this old stuff anyway.

LENORE: And you’re here because you can’t get a big football scholarship unless you pass English.

CLAY: Yep. That’s the only reason I’m here.

KRISTEN: The way you play football, buster, you’d better come up with another plan.

LENORE: (To KRISTEN.) How about you, Barbie?

KRISTEN: I told you, my name is Kristen. And I’m here because if I don’t pass English, I can’t go to Aspen at Christmas. I guess you’re here because your parole officer said you have to pass English.

LENORE: Parole officer. That’s a good one. I’m here because my parents won’t let me go to a third world nation and do volunteer work until I graduate from this place. In order to graduate I have to pass this crummy literature course. I’m going back to sleep. Wake me when it’s time to go home. (Puts her head down on the desk.)

CLAY: How long is this stupid tutoring session supposed to last?

EDGAR: Forty-five minutes. Let’s see. The square root of 45 is 6.7 rounded to the nearest tenth, and you can divide it by—
CLAY: If you don't knock off that math stuff, I'm gonna use your head for a field goal!

KIRSTEN: (To EDGAR.) Don't worry. He hasn't kicked a decent field goal all season. Your head will just end up in the bleachers with the band.

EDGAR: That's good. (Looks at his watch.) It's 3:45. Mrs. Ferguson should have been here by now.

CLAY: So we've got 45 minutes of Mrs. Ferguson talking about... What's that thing we're supposed to have read?

KIRSTEN: "The Odyssey."

CLAY: Did you read it?

KIRSTEN: I tried. For about five minutes. Then I decided to highlight my hair.

LENORE: (Sits up.) I started reading it, then switched to something much more relevant—a biography of Che Guevera. (Or other famous revolutionary figure.)

EDGAR: I took the first page of "The Odyssey" and turned all the letters into binary numbers. You want to know how long it took?

OTHERS: (Yell.) No!

EDGAR: I wish someone could explain it to me. If you can't turn it into numbers, what good is it?

CLAY: I wish somebody would explain why I have to read it.

KIRSTEN: I wish someone would explain what it's about. And what color lip gloss I should wear with my brown sweater. It's kind of a cross between chestnut and mahogany.

LENORE: (Looks up.) You have a sweater made out of trees? Do the birds try and nest in you? Have you ever had a problem with termites?

KIRSTEN: I wish you'd knock off the eco-girl stuff. Nobody is impressed. (LENORE puts her head back down.)

CLAY: I'd like to take the guy who wrote the stupid thing and shove gym socks down his throat.

KIRSTEN: It was written by some guy who's been dead for about a hundred thousand years.

EDGAR: Wow! I could count the number of words on a page and figure out how long it would have taken him to write "The Odyssey" if he'd written one word a day.

ALL: (Yell.) Shut up!

LENORE: (Sits up.) Wouldn't it be great to get the person responsible for this mess in this room? I'd tell them to write about important things, like poverty and oppression of the masses!
CLAY: I'd use their head for a football! (LENORE lays her head back on the desk.)
KRISTEN: I'd stuff my pompon down their throat!
EDGAR: I'd make them disappear.
KRISTEN: How would you do that?
EDGAR: Mathematics and physics. It's never been done before, but it works... in theory, anyway.
KRISTEN: That Odyssey thing's been making students miserable for years. There are so many more important things to do. Like shopping.
CLAY: I could be watching sports on TV.
EDGAR: I could be working ahead in my calculus course.
LENORE: I could be leading the revolution!
KRISTEN: What revolution?
LENORE: I don't know. I'm sure I could find one somewhere. This Odyssey thing stinks!
ALL: Why do we have to read this thing?
End of Scene One

Scene Two

DR. HAMILTON ENTERS RIGHT wearing very dated clothes, reading glasses and a garish hat. She is carrying a tattered briefcase. She moves to the teacher's desk, where she sets the briefcase down and removes a stack of notes. EDGAR plays with his calculator. LENORE'S head is back on the desk again.

HAMILTON: (Approaches the podium with her notes.) Good afternoon, students. I am Dr. Hamilton. I shall be your tutor this afternoon.
KRISTEN: What happened to Mrs. Ferguson?
HAMILTON: She's not here.
KRISTEN: Where is she?

HAMILTON: She's somewhere else. Now, I understand you did not display adequate comprehension of that great classic of Western civilization, "The Odyssey." I am here to see that doesn't happen again. I expect you all to take notes and ask questions. Be sure you raise your hands before you speak. I shall present "The Odyssey" in an abridged form which will help stimulate your inquisitive little brains to go out and discover for yourselves the joy and majesty of the literature of antiquity.

CLAY: Uh... Can you talk in English?
HAMILTON: Raise your hand to speak, young man!
KIRSTEN: Are you sure you’re in the right place?

HAMILTON: Did you raise your hand? I thought not.

KIRSTEN: (Taken aback.) Sorry.

HAMILTON: Now, there are two ways to approach the literature of the ancient Greeks and Romans. There is my way, and there is the wrong way. (To EDGAR.) Young man, put that thing away! (EDGAR puts the calculator on his seat and sits on it.) And someone wake up the sleeping princess!

KIRSTEN: That would be the Princess of Darkness.

HAMILTON: Whoever she is, wake her up! No one is going to sleep while I pontificate on Hellenistic civilization and the great by-product of an ancient culture. (KIRSTEN shakes LENORE.)

LENORE: Huh?

KIRSTEN: You’d better wake up.

LENORE: (Threatens.) You’d better have a good medical insurance policy, because I’m going to send you to the emergency room!

HAMILTON: (Loud voice.) Pay attention! (ALL snap to attention.) Good. Let’s begin. (Reads from her notes.) To most students, “The Odyssey” is a long, very long, terribly long, interminably long, painfully long epic poem that is hard to read and doesn’t make a lot of sense. That’s why it’s one of my favorites. According to the dictionary, the word “odyssey” means a series of adventurous journeys usually marked by many changes of fortune. In Greek, the word is “odosseia,” which means “the story of Odysseus,” who was a fellow who fought in the Trojan war and took ten years to find his way back home. (Look up at the STUDENTS.) Is the concept of taking notes an activity with which you are familiar?

CLAY: How much of this stuff do we have to know to pass the test?

HAMILTON: All of it. And you didn’t raise your hand.

KIRSTEN: (Raises her hand.) So we’re supposed to write down everything you say?

HAMILTON: Yes.

EDGAR: (_raises his hand._) How long is this very long, terribly long, interminably long, painfully long epic poem?

HAMILTON: Horribly long. Twenty-four books or chapters. Over twelve thousand lines of hexameter verse. Usually around 500 pages of text. (EDGAR takes out his calculator and starts keying.) Put that stupid thing away! (He quickly hides the calculator.)

LENORE: (Raises her hand.) What’s hexameter verse?

HAMILTON: The preeminent meter of narrative and didactic poetry in Greek and Latin.
LENORE: What does it mean?

HAMILTON: I just told you.

LENORE: I'm not sure I understand.

HAMILTON: Look it up in a dictionary.

LENORE: I thought you might explain it.

HAMILTON: I just did.

LENORE: Do we need to know it for the test?

HAMILTON: Yes.

LENORE: But I don’t understand it.

HAMILTON: Then you should figure it out. May I continue?

KRISTEN: (Raises her hand.) Why do I have to read this stupid old poem?

HAMILTON: Because I say you do! It’s good for you. Like spinach. Did I mention “The Odyssey” is old? Can anyone tell me how old?

EDGAR: (Raises his hand.) Around 2700 years old.

HAMILTON: Very good, young man.

EDGAR: I'm really good with numbers. (Looks at CLAY.) Unlike some people.

HAMILTON: How about names? “The Odyssey” has over 200 characters, counting mortals, gods, goddesses, monsters, dogs and geographic locations.

EDGAR: I'm not that good with names.

HAMILTON: Then pay attention. In my younger days, I took great pleasure in the displeasure of others and in showing off how much I know... which is quite a bit. I would begin each discussion with a reading from “The Odyssey.” It would go like this. Pay attention. (Clears her throat and reads from her notes in a monotone. The STUDENTS yawn, look at watches, slowly put their heads down.) “The man for wisdom's various arts renown'd,

Long exercised in woes, O Musel resound;

Who, when his arms had wrought the destined fall

Of sacred Troy, and razed her heaven-built wall,

Wandering from clime to clime, observant stay’d,

On stormy seas unnumber’d toils he bore,

Safe with his friends to gain his natal shore…” (Looks at STUDENTS.) Wake up! (Claps hands loudly. STUDENTS snap to attention.) You can sleep in biology or mathematics. Now, following my long and laborious reading, I would go to the board and sketch the names of the characters and outline the plot. The plot covers the ten years following the Trojan war. Odysseus, King
of Ithaca, has been off fighting. On his way back home he gets sidetracked. “The Odyssey” tells of the adventures the foolish man has trying to get back home. Our narrative goes between his wife, Penelope, who is fighting off suitors in Ithaca, and Odysseus, who continues to get sidetracked. To help students better understand the relationships, I would draw a chart. (*Crosses to board, reads from her notes and writes as she talks. The STUDENTS try to take notes. They soon become frustrated.*) Odysseus would be an “O” and I would draw a line from “O” to “T” for Telemachus, Odysseus’s son, and “PE” for Penelope, Odysseus’s wife. The “E” is to differentiate Penelope “PE,” from Poseidon, “P.” As you can see, “P” goes with “O” but not “PE” because Poseidon is a god and Penelope is a human. So I then put “G” for god and “H” for human and draw lines from “O” to “H,” “PE” to “H,” and “P” to “G.” (*Her chart becomes a mass of incomprehensible letters and lines.*) “A” for Athena gets a line to “G” and to “O” and “T”—and “Z” for Zeus goes to “G” and sometimes helps “O” but really kind of just stands around waiting for something to happen. We have Eurymachus, “EU,” who is a very nasty suitor and wishes to kill Telemachus, “T,” so we draw a line between “EU,” “T” and “H.” We also give him an “N” because he’s a nasty fellow. Then we have “AN” for Antinous, who is nasty but not as nasty as “EU,” so we give “AN” a little “n.” He’s an “H” who goes with “PE” even though she doesn’t like him very much. And let us not forget “C” for Circe who is isn’t an “H” or a “G.” She’s a witch so we’ll give her a “W” and draw a line to “O.” And we have Tiresias, the blind fortune-teller, who gets a “TI,” not to be confused with “T,” which is Telemachus. By the time we get to the remaining characters, we have a great big mess which no one but me understands.

**EDGAR:** Uh... Dr. Hamilton? (*Quickly raises his hand as HAMILTON turns to look at him.*)

**HAMILTON:** Good. You raised your hand. Unfortunately, you interrupted me. I’ll be taking points off for that one. What do you want, young man?

**EDGAR:** I think I lost you somewhere after the line from “O” to “T.”

**HAMILTON:** Of course you lost me. That’s why I don’t teach that way anymore. (*In unison the STUDENTS tear off the sheet of paper on which they were making notes, wad it up and toss it over their shoulders.*)

**LENORE:** Could you just give us what we need to know to pass the test so we can get on with our lives?

**HAMILTON:** (*Glares at LENORE, who suddenly raises her hand.*) If you pay attention, you should be able to obtain a basic
understanding of this complex work of literature, and you just may be able to answer any questions your instructor asks, assuming those questions are at the elementary level.

LENORE: So, that's a yes?

HAMILTON: It's a maybe.

KRISTEN: (Raises her hand.) We can tell you kind of like this story, and don't take this the wrong way or anything, but what good is it? (Ducks down expecting certain wrath from HAMILTON.)

HAMILTON: Actually, that's an excellent question.

ALL: It is?

HAMILTON: It is. Your intent was gauche, your delivery gawky and graceless. But the question is relevant. "The Odyssey" is a story about a man who uses ingenuity and intelligence over brute strength... until the very end. Then, being a man, he just has to get the brute strength thing in. We also find themes of temptation, loyalty, honesty. The hero encounters gods, monsters and hot women. (STUDENTS register shock.)

LENORE: (Offended.) Excuse me, Dr. Hamilton. Did you say "hot women"?

HAMILTON: Did you raise your hand?

CLAY: I think I'd like to hear more about this Odyssey thing.

EDGAR: Me, too. Can't gain enough knowledge about Western antiquity.

CLAY: Or... uh... monsters.

LENORE: You sexist pigs!

HAMILTON: The story is also full of very intelligent women, who are often portrayed as men's equals.

LENORE: Well... this might be worth hearing about.

KRISTEN: Do they wear nice clothes?

HAMILTON: I shall continue. You shall be quiet.

End of Scene Two

Scene Three

HAMILTON: I would like to introduce you to some of the important people surrounding "The Odyssey." First is the author. Both "The Odyssey" and "The Iliad" are attributed to a writer named Homer. (HOMER ENTERS RIGHT, wearing a white t-shirt that is too small, and jeans.) Not very much is known about Homer, except that he lived around the ninth century BC. Most scholars, myself included, believe that Homer may have been more instrumental in inspiring
the stories through the oral tradition as opposed to actually writing them down. What else can we say about Homer?

CLAY: (Sarcastic.) Well, he had a wife named Marge, and three children—Bart, Lisa and Maggie.

HOMER: (À la Homer Simpson.) Hey, Marge! I’m going to Moe’s. Don’t wait up!

HAMILTON: I’m just not convinced that he’s all that... well... intelligent.

HOMER: (Looks LEFT) Mmm. Donuts! (Crosses LEFT, bumping into the podium on the way.) D’oh! (EXITS LEFT. The STUDENTS watch in surprise.)

KRISTEN: You mean— ?

LENORE: No! She’s messing with us! (HAMILTON gives a threatening look to KRISTEN and LENORE.)

EDGAR: You guys didn’t raise your hands.

KRISTEN/LENORE: (Bow heads.) Sorry.

End of Scene Three

Scene Four

HAMILTON: (Firm.) Take notes! (STUDENTS begin writing furiously.) Next, we have the story itself. Let’s review the plot. When “The Odyssey” opens, we are with Penelope and Telemachus at the palace in Ithaca.

PENELlope: (ENTERS RIGHT, talking on a cell phone. Speaks with a Bronx accent.) No, Aunt Mildred! We’re in Ithaca! It’s nowhere near Troy! No, it’s not near Schenectady, either. You’re thinking about Jenny and Tom. They live in Albany. Odysseus and I live in the other part of the state. (OPTIONAL: EXTRA SUITORS can ENTER, if desired, and mill around the stage, vying for PENELope’S attention.) Maybe we can come visit for the holidays. Right now I have a ton of suitors hanging around the house. Gotta run.

TELEMACHUS: (ENTERS RIGHT.) Aunt Mildred again?

PENELope: She wants to come visit. But if she got here she’d ask “Where’s Odysseus?” What am I supposed to say? Well, Aunt Mildred. He went off to fight in the war, and I haven’t seen him in ten years.

HAMILTON: Now might be a good time to bring up the term “anachronism.”

PENELope: (To HAMILTON.) Would you pipe down? I have all these suitors hanging around, a missing husband and a crazy aunt in Poughkeepsie! I don’t need any distractions from you!

End of Script Sample
PRODUCTION NOTES

PROPERTIES
ONSTAGE: Table with four chairs, teacher's desk and chair, chalk or marker board, podium, four school desks and chairs.

BROUGHT ON, ACT ONE, Scene One:
Backpacks with notepads, pens, and copies of The Odyssey (CLAY, LENORE, KRISTEN, EDGAR)
A copy of Sports Illustrated (CLAY)
Purse with Tic Tacs and a nail file inside (KRISTEN)
Calculator [in shirt pocket] (EDGAR)

BROUGHT ON, ACT ONE, Scene Two:
Tattered briefcase with notes, tattered trench coat, beanie and scarf inside (DR. HAMILTON)

BROUGHT ON, ACT ONE, Scene Four:
Cell phone (PENELOPE)

BROUGHT ON, ACT ONE, Scene Six:
Sunglasses (ATHENA)

BROUGHT ON, ACT ONE, Scene Seven:
Sailor's hat (ODYSSEUS)

BROUGHT ON, ACT ONE, Scene Nine:
Three goblets, pitcher, plate of grapes (SERVANTS)

BROUGHT ON, ACT TWO, Scene One:
Lettuce leaves (LETTUCE EATERS)

BROUGHT ON, ACT TWO, Scene Three:
Three mugs (SERVANTS)
Bag of potato chips, headphones (HERMES)

BROUGHT ON, ACT TWO, Scene Eight:
Bow [cardboard cutout with string] (PENELOPE)

SOUND EFFECTS
Loud screaming, gun shots, any sound effects of a massacre.

COSTUMING
An important key with this play is to have fun with the costuming for the "Odyssey" characters. Below are some suggestions. Just be creative!
The STUDENTS are dressed as typical high school students, and all wear watches. CLAY should be dressed like a stereotypical jock. For added effect, he could carry his football helmet with him or
wear a jersey. EDGAR, the math nerd, could wear a collared shirt buttoned to the top with a pocket in which he keeps pencils or pens and his calculator. LENORE dresses entirely in black. KRISTEN is the cheerleader and very conscious of her appearance. Dresses for style and popularity.

DR. HAMILTON wears 50s style clothing.

HOMER dresses slovenly in a too-small white t-shirt and blue jeans.

PENELOPE dresses like a mother in a 1970s TV show with polyester blouse and pants.

ODYSSEUS can be dressed like a soldier or like a character in a Greek play (i.e., toga and sandals). He also wears a watch.

CREWMEN could be dressed in white pants and blue and white striped shirts to look like sailors.

The SUITORS could all be dressed in wedding tuxes.

TELEMACHUS is dressed like a kid—shorts, a pullover shirt, knee socks and a beanie.

ZEUS could be dressed impeccably in a suit and tie.

ATHENA, goddess of war, could wear some form of camouflage, helmet, etc.

POSEIDON, god of the sea, could wear a wet suit, flippers and a mask and snorkel.

HERMES could wear a UPS uniform or rollerblades.

KING OF THE PHAEACIANS could dress like Elvis.

The LETTUCE EATERS sport the hippy look, wearing hoodies, baggy pants, sandals, etc.

TIRESIAS dresses in prisoner attire and wears sunglasses, carries a cane.

FLEXIBLE CASTING

The LETTUCE EATERS and CREWMEN can double as SERVANTS. Likewise, CIRCE and EURYCLEIA could be played by the same actress. Besides ANTINOUS and EURYMACHUS, there can be as few or as many SUITORS as needed to accommodate the size of the cast.
We hope you’ve enjoyed this script sample.

We encourage you to read the entire script before making your final decision.

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