

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

“NOLAN - THE ODYSSEY” ILLUSTRATIVE ANNOTATED ROUGH SCREENPLAY

Shooting, dialogue with limited screen directions and commentary



By Andy Miller
LONDON, UK - JULY 2026

CRITICAL DISCLAIMER

This paper constitutes an independent work of critical media analysis, audience reception study, and contemporary film theory. All analytical frameworks, narrative matrices, thematic deductions, and structural evaluations represent the honest critical opinion of the author. This analysis is based strictly on publicly available textual source material, theatrical cinematic releases, and official promotional discourses.

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Please note

- *When the noun “Nolan” is used in this paper it refers to all involved in the creation and marketing of this movie. The author has no knowledge of the persons involved, beyond the screenwriter and director Christopher Nolan.*
- *The author did not have access to the screenplay and was researching the movie from what he could remember a few viewings and what has been reported.*
- *Factual errors are inevitable and can be corrected once the screenplay is available.*
- ***THIS PAPER MAY BE HEAVILY REVISED AT THAT POINT AND ANY OR ALL FINDINGS CHANGED.***

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Caveat emptor – etc..

1. Introduction

This document has been prepared from multiple sources and the authors memory.

It is not the official document.

The screenplay runs with multiple parallel arcs with Current day Ithaca the fundamental path marked as PRESENT in the scenes. Odysseus's Journey from Troy to Ithaca is compressed into his time on Calypso's Island where episodically he REMEMBERS the events of Troy and his journey to Calypso's island.

The PARALLEL SCENES and REMEMBERED SCENES cover this in the Movie. Odysseus assembles a raft (straps the driftwood planks of his crude raft together) and floats to a beach on Ithaca where ACT III – ITHACAN CONCLUSION occurs and runs to the end of the movie.

The fact the raft is just a mishmash of broken driftwood planks from his ship exposes the potentiality that everything he remembers, including his time on Calypso's Islands are just the fever dreams of a shipwrecked man – who has been lost for nearly 10 years.

The screenwriter deliberately designs Odysseus's story elements (including time with Calypso) to not be clear – everything he “sees” or recounts could be factually true or false memories or lies. Only the actions on Ithaca or Sparta we see or are recounted by 3rd parties (i.e. NOT Odysseus) are likely to be true.

The audience just does not know.

2. Cast and creative leaders

2.1. The Odyssey stars (CAPS) and leading cast

- MATT DAMON as Odysseus, king of Ithaca – *North American (white)*
- TOM HOLLAND as Odysseus' son, Telemachus - *English (white)*
- ANNE HATHAWAY as Penelope, queen of Ithaca and wife of Odysseus – *North American (white)*
- ROBERT PATTINSON as Antinous, an Ithacan suitor of Penelope – *North American (white)*
- LUPITA NYONG'O in dual roles as Helen of Troy, queen of Sparta, and as Helen's half-sister Clytemnestra, queen of Mycenae – *Kenyan (with Mexican) (BLACK)*
- SAMANTHA MORTON as Circe, a powerful sorceress - *English (white)*
- JOHN LEGUIZAMO as Eumaeus, servant to Odysseus – *Latino (Columbian) American (Latino)*
- ZENDAYA as the goddess Athena – *North America (with Nigerian farther) (light brown/olive)*
- CHARLIZE THERON as Calypso, an immortal nymph – *South African (White)*
- JON BERNTHAL plays Menelaus, king of Sparta and husband of Helen of Troy – *North American (Ashkenazi Jewish descent, with roots back to Russia, Romania, and Germany) (White)*
- HIMESH PATEL is Eurylochus, the second-in-command to Odysseus' crew – *British Indian (Indian Gujarati Hindus. His mother was born in Zambia and his father was born in Kenya) (Very subcontinental Indian colouring)*
- BILL IRWIN plays Cyclops, a one-eyed giant – *North American (White)*
- ELLIOT PAGE is Sinon, a Greek warrior – *Canadian Born Female (Ellen) now Trans-Male (White)*
- BENNY SAFFIE plays Agamemnon, king of Mycenae – *North American (white)*
- TRAVIS SCOTT is Bard, a poet and storyteller – *African American (Black)*
- COREY HAWKINS plays Polybus, an Ithacan suitor - *African American (Black)*
- MIA GOTH as Melantho, a servant of Queen Penelope – *British (Brazilian/Canadian) (White/olive)*
- Jovan Adepo as Elpenor (CREW) – *British American (Nigerian) (black)*
- Andrew Howard as Polites (CREW) – *British (Welsh)*
- Will Yun Lee – Anchialus (CREW) – *Korean American (Southeast Asian)*
- Jimmy Gonzales - Cepheus (CREW) – *K*
- Jesse Garcia as Menetus (CREW) – *Mexican American (Latino)*
- Josh Stewart as Antiphates (CREW) *White*
- Logan Marshall-Green as Melanthius the unfaithful/traitorous Goat-Herder
- James Remar – Tiresias - a blind prophet of the Greek underworld
- Brian Vernel – Irus – a glutinous beggar who attempts to assassinate Telemachus in Pylos
- Michael Vlamis - Bandit/Priest in Pylos
- **Yannis Kokiasmenos** - Old Man at Coastal Village Cicones (Ismarus) – **Greek Actor (the only one).**

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2.2. Other Cast (in credits order) source IMDB

- **Jarreth J. Merz** – Leodes (as Jarreth Merz) - (son of Oenops) is an Ithacan diviner and the sacrificial priest for the unruly suitors of Penelope.
- **Niko Nicotera** – Peisander - (son of Polyctor) - Suitor.
- Shiloh Fernandez - First Trojan
- Rafi Gavron - Second Trojan
- **Elyes Gabel** – Elatus - Suitor
- **Iddo Goldberg** – Amphimedon - Suitor
- **Jamie Harris** – Agelus – Suitor
- **John Ales** - Beggar in Ithaca
- **Raimy Lang** - Teenage Antinous
- **Mason Cufari** - Teenage Sinon
- **Ryan Hurst** – Mentor – *North American White*
- Sawyer – Argus (The hunting dog)
- **Kate Fuglei** – Eurycleia (old nurse)
- **Adam Croasdell** - Antinous' Father
- Mickey Shilowich - Infant Telemachus
- Katerina Antemel Mpa – Iphigenia (Agamemnon's sacrificed daughter)
- **Nick E. Tarabay** – Pilot (CREW) - *Lebanese*
- **Ryan de Quintal** - Ilus (CREW) *white*
- Anthony Molinari - Perimedes (CREW) – *Italina American*
- **Stephen Murphy** - Phemius (CREW) - *White Scottish*
- **Ian Casselberry** - Dolios (CREW) - *Mexican American (Latino)*
- **Sean Avery** – Laodamas (CREW) - *White Canadian*
- **Matt Lasky** – Peisenor – Minor Ithaccan Herald
- Maurice Compte - Steward of Menelaus
- Xavier Brown - Trojan Civilian
- Jessie Cohen - Trojan Civilian
- Chess Lopez - Trojan Civilian
- Craig Gellis - Trojan Civilian
- Artoun Nazareth - Trojan Civilian
- Chris Riggi - Trojan Civilian
- Tyler Beardsley - Third Trojan
- Daniel Dorr - Fourth Trojan
- Barnaby Nolan - Laestrygonian Child
- John King - Laestrygonian Child
- Kamden Riley - Young Farmhand
- Mirko Bonanno - (uncredited)
- Craig Edgley - Rower(uncredited)
- Victor Isaac - Musician #2(uncredited)
- Andrei Lenart - Rower(uncredited)
- Jorge Leon - (Stunt) (CREW)
- J.P. Manoux - Beggar(uncredited)
- Douglas Rouillard - (uncredited)
- Evan Shafran - Suitor(uncredited)
- Callan Taverner - Greek Solider/Trojan Soldier/Civilian(uncredited)
- Sirens unnamed dancers (not F. Pugh)

2.3. Production and key Crew (source IMDB)

- Director - Christopher Nolan
- Writers - Christopher Nolan written for the screen by Homer based on "The Odyssey" by
- Producers - Christopher Nolan, Emma Thomas, Thomas Hayslip,
- Zakaria Alaoui line producer: Morocco
- Hjortur Gretarsson line producer: Iceland
- Erik Paoletti line producer: Italy
- Kostas Raftopoulos line producer: Greece
- Composer - Ludwig Göransson
- Cinematographer - Hoyte van Hoytema director of photography
- Editor - Jennifer Lame
- Casting Director - John Papsidera
- Production Designer - Ruth De Jong
- Art Directors - Jake Cavallo
- Art Directors - Samantha Englender
- Supervising art director - Samuel Leake
- Senior art director - Andrew Palmer
- Supervising art director - Silvia Stroppa
- Art director: international - Set Decorator - Larry Dias
- Costume Designer - Ellen Mirojnick

3. The Production and movie structure

3.1. Shooting Locations

Christopher Nolan's *The Odyssey* (2026 film) was filmed practically across six countries—Morocco, Greece, Italy, Scotland, Iceland, and Malta—alongside studio work at the Universal Studios Lot in Los Angeles.

Breakdown of Key Filming Locations

- **Morocco** (Troy & Ancient Deserts): Filmed extensively in Marrakech, Essaouira, Ouarzazate, and the UNESCO-listed ksar of Aït Benhaddou, which served as the backdrop for ancient Troy.
- **Greece** (Homeland & Cyclopes): The Messinia region in the Peloponnese—including Voidokilia Beach, Nestor's Cave, and Methoni Castle—represented Odysseus's homeland and early mythical stops.
- **Italy** (Ithaca & Aeolia): Sicily's island of Favignana and the historic Castello di Santa Caterina doubled for Ithaca, alongside additional location work in the Aeolian Islands.
- **Scotland** (Aeaea & Shipwrecks): The dramatic, wind-swept Moray Firth coast—featuring the ruins of Findlater Castle and Culbin Forest—stood in for Circe's stronghold of Aeaea and coastal survival scenes.
- **Iceland** (Hades / Underworld): The volcanic terrain, black sand beaches, and caves of the Snæfellsnes Peninsula and Hjørleifshöfði captured Odysseus's journey to the underworld.
- **Malta**: Gozo (Malta) was utilized for cave and water sequences,
- **Norway**: while authentic longship sailing footage made use of the vessel *Draken Harald Hårfagre* in Norway.

Scene-by-Scene Filming Locations

- **The Sack of Troy** (Flashbacks & Opening): Filmed in the UNESCO World Heritage-listed ksar of Aït Benhaddou, Morocco. Its ancient mud-brick architecture and red clay ramparts served as the burning streets of the legendary city.
- **The Trojan Horse Arrival**: Filmed along the ocean-facing stone sea walls and beaches of Essaouira, Morocco. The sweeping Atlantic coast simulated the formidable defensive walls of Troy where the massive wooden horse prop came ashore.
- **The Island of the Winds (Aeolia)**: [OMITTED IN SCREENPLAY TEXT: This sequence does not appear in the dialogue or scene continuity and must be expunged from the production log.]
- **The Cyclops Lair (Polyphemus Encounter)**: Filmed at Nestor's Cave in Pylos, located in the southern Peloponnese Region of Greece. The massive 20-metre-high cavern served as the giant's claustrophobic trap for Odysseus and his crew.
- **The Shores of Pylos**: Filmed at the horseshoe-shaped Voidokilia Beach, Greece. This pristine, dune-backed lagoon anchored the coastlines where Telemachus searches for news of his father.
- **The Fortified Port Sequences**: Filmed at the 13th-century Methoni Castle, Greece. Its rocky promontory jutting straight into the Mediterranean provided the backdrop for the ancient, militarised harbour structures.

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- **Circe's Stronghold (Aeaea):** Filmed at the dramatic, clifftop ruins of Findlater Castle on the Moray Firth, Scotland. The moody, wind-swept stone fortress provided an eerie backdrop for the sorceress transforming the crew into pigs.
- **The Laestrygonian Giant Ambush:** Filmed in the dense, towering pine woodlands of Culbin Forest, Scotland. The crew utilized the eerie light filtering through the tree canopy to film the heart-pounding sequence where a highly organised, silver-armoured local community attack Odysseus and his crew/scouts, then his fleet.
- **Coastal Shipwrecks & Arrivals:** Filmed at the secluded, white-sand Sunnyside Beach in Cullen, Scotland. The cliff-backed shoreline hosted scenes of the crew wading ashore and battling tumultuous coastal currents.
- **The Journey to the Underworld (Hades):** Filmed across the Snæfellsnes Peninsula and Hjørleifshöfði, Iceland. The remote volcanic topography, black sand beaches, caves, and glacier regions captured Odysseus's descent to consult the prophet Tiresias as a visceral, physical march through volcanic basalt detritus, removing all anachronistic underworld architecture.
- **The Palace of Ithaca (Penelope & the Suitors Exterior):** Filmed at the 9th-century Castello di Santa Caterina on the tiny island of Favignana, Sicily. Crowning the island's tallest hill, it doubled as Odysseus's home overrun by suitors. [Note: The physical test of the immovable olive-tree bed listed in early shot sheets is entirely omitted from the final dialogue continuity.]
- **The Palace Interiors & Loom Scenes:** Filmed on Stage 12 at the Universal Studios Lot in Los Angeles, California. The massive indoor sets housed the intricate spaces where Penelope weaves her shroud and the final violent confrontation takes place.
- **Deep-Water Battles & Storm Sequences:** Filmed at the Mediterranean Film Studios in Kalkara, Malta. The studio's massive horizon water tanks were used alongside practical IMAX camera rigs to shoot heavy ocean storms, shipwreck details, and close-quarters naval clashes.

3.2. The Production Logistics Blueprint

Executing a shot list of this scale across a **91-day timeline** required precise operational and logistical parameters to support Hoyte van Hoytema's [entirely IMAX 70mm approach](#):

- **The 90-Second Buffer:** Because standard 15-perforation 70mm IMAX magazines carry only enough film stock for roughly **90 to 120 seconds of continues runtime**, complex scenes like the Great Hall confrontation (Sequence 12) were mapped onto strict tracking schedules. Action blockings were designed to resolve within specific 60-second operational windows to eliminate mid-take magazine changes.
- **The "Keighley" Isolation:** To solve the historic issue of IMAX camera motor noise ruining live dialogue, Nolan's team utilized the custom **IMAX 15/60 "Keighley" blimped system** [cined.com]. This soundproofing allowed intimate scenes between Penelope (Anne Hathaway) and Odysseus to be captured cleanly on set without requiring total post-production dialogue replacement (ADR).
- **Horizon Tank Integration:** For the heavy naval hazards (Sequences 6 & 7), the production avoided digital green screens by deploying a full-scale 115-foot replica vessel directly into the [Kalkara horizon tanks in Malta](#). This kept real water displacement and natural marine backdrops consistent with the film's broader practical visual design.

3.3. Researched Macro Shot List

Because Christopher Nolan and cinematographer [Hoyte van Hoytema](#) famously guard their exact continuity breakdowns, an official frame-by-frame production document isn't publicly available. However, based on the film's 1.43:1 [IMAX 70mm composition](#) and behind-the-scenes data, here is the reconstructed cinematic shot list for the core environmental sequences across the **91-day global shoot**:

Sequence 1: The Fall & Sack of Troy

- **Location:** [Aït Benhaddou & Essaouira, Morocco](#)
- **Visual Profile:** Harsh desert sun, high-contrast shadows, burning orange clay tones.

Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
01	Extreme Long Shot (ELS)	Static / Fixed IMAX 15/70	The fortified mud-brick ramparts of Aït Benhaddou (Troy) under a smoke-filled, blood-red sunset sky.
02	Long Shot (LS)	Low-Angle Tracking	The practical wooden Trojan Horse prop rolling through the massive stone sea arches of Essaouira beach.
03	Medium Close-Up (MCU)	Handheld / Shaky	Odysseus (Matt Damon) peering through a slot in the wooden structure; tight depth of field, ash falling through the frame.
04	Wide Shot (WS)	High-Angle Crane Pan	Greek soldiers spilling into the burning streets of the citadel; heavy use of physical fire effects over digital elements.

Sequence 2: The Cyclops Lair (Polyphemus)

- **Location:** Nestor's Cave, Peloponnese, Greece
- **Visual Profile:** Dark, cavernous interiors with dramatic shafts of natural light bleeding from the cave roof.

Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
05	Extreme Wide Shot (EWS)	Static (Floor Level)	The towering, 20-metre-high cavern ceiling emphasizing the crew's insignificance; crew huddled by a small campfire.
06	Medium Shot (MS)	Slow Push-In	Odysseus scaling a jagged rock face inside the cave, holding a sharpened wooden stake.
07	Point of View (POV)	Low-Angle Tilt Up	Looking past Odysseus's boots toward the blocked cave entrance as a massive shadow eclipses the doorway.
08	Close-Up (CU)	Handheld Macro Shot	A custom Panavision anamorphic lens tightly focusing on the sweating, panicked face of a trapped crew member.

Sequence 3: The Island of Aeaea (Circe Sequence)

- **Location:** the Moray Firth coastline in north-east Scotland.
- **Visual Profile:** The primary location chosen for Circe's stronghold was Findlater Castle, a ruined 14th-century fortress perched dramatically on the cliffs of Aberdeenshire overlooking the North Sea. Additional outdoor and forest sequences set on the island were shot nearby in Culbin Forest along the Moray coast..

Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
3.1	Extreme Wide Shot (WS)	IMAX 70mm, 80mm Hasselblad Lens	Arrival - Aerial tracking shot approaching Findlater Castle and the Moray Firth cliffs. The crew's vessel anchors off the jagged shore of Aeaea. Natural overcast light; practical sea spray; establish scale of isolation.

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3.2	Medium Tracking Shot (MS)	65mm System, Steadicam	Forest Arrival & Perimeter Breach: Eurylochus and the advance landing team traverse Culbin Forest. Tame wild beasts (lions and wolves) circle the men without aggression, demonstrating uncanny behaviour. Handheld stability; low-angle camera framing to emphasize tension and violation of standard predator dynamics.
3.3	Medium Close-Up / Wide Table Track	IMAX 70mm, 50mm Lens	The Feast of Pharmaka (Arrival at Stronghold): o Eurylochus's men strip off their armour and devour the feast prepared by Circe (Samantha Morton). Wide track shows men breaking breach of Xenia through gluttony as she watches from the centre of the hall. Key Elements: Practical warm lighting; tracking motion following insatiable consumption of drugged wine and food.
3.4	Close-Up / Macro Inserts	150mm Anamorphic / IMAX Close-Focus	Practical Body Horror Transformation sequence: Circe places her hands directly onto Eurylochus's face, physically moulding and compressing his facial structure into a swine snout without CGI assistance. Tactile prosthetic deformation; high-contrast directional key light; camera locks onto eye contact during physical restructuring.
3.5	Over-the-Shoulder / Low Angle Wide	IMAX 70mm, 35mm Lens	Odysseus Approach & Counter-Strategy: Odysseus (Matt Damon) approaches the stone dwelling after receiving the protective herb Mōly. Wide angle keeps both characters locked in tight spatial proximity. Cold morning light through stone apertures; sharp depth of field isolating Odysseus and Circe during the confrontation.

Sequence 4: The Descent into Hades (The Underworld)

- **Location:** Reynisfjara Beach & Snæfellsnes Peninsula, Iceland
- **Visual Profile:** Monochromatic monochrome, pitch-black sands, icy mist, stark Icelandic light.

Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
12	Extreme Long Shot (ELS)	Slow Horizon Track	Odysseus walking alone along the black sands of Reynisfjara Beach toward towering basalt column formations.
13	Wide Shot (WS)	Low-Angle Tracking	Glacial mist swirling violently around Odysseus as he crosses a barren volcanic riverbed to find Tiresias.
14	Close-Up (CU)	Static Over-the-Shoulder	Profile of the blind prophet Tiresias, with the crashing, violent Atlantic waves of the southern coast blurred behind him.

Sequence 5: Ithaca location, The Palace of Ithaca

- **Location:** Castello di Santa Caterina (Favignana), Italy & [Universal Studios Stage 12](#)
- **Visual Profile:** Sun-bleached stone exteriors shifting to dark, heavy, dramatic indoor shadows.

Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
15	Long Shot (LS)	High-Angle Jib Down	The exterior of Castello di Santa Caterina crowning a 900-foot hilltop, with suitors scattered across the terraces.
16	Medium Shot (MS)	Slow Steadicam Push-In	Penelope (Anne Hathaway) sitting at her massive wooden loom weaving her shroud inside the Stage 12 Universal set.
17	Medium Long Shot (MLS)	Whip-Pan Action Shot	The sudden doorway breach as an older, disguised Odysseus draws the massive, unbendable bow against the suitors.
18	Close-Up (CU)	Slow Motion (60fps)	An arrow releasing from the bowstring; shallow depth of field tracking the kinetic trajectory down the Great Hall.

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Sequence 6: The Sirens (The Auditory Nightmare)

- **Location:** Gozo, Malta (Coastal Cliffs) & Malta Film Studios Tank
- **Visual Profile:** Blinding overhead Mediterranean sun, deep ocean turquoise, violent churning white-water foam.
- **Cinematic Note:** Nolan shot this as a psychological sensory assault, keeping the Sirens mostly off-screen to focus entirely on the crew's madness.

Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
19	Medium Shot (MS)	Rigid Mast-Mounted Tilt	Odysseus (Matt Damon) bound tightly to the ship's wooden mast, screaming and straining against his ropes as the allure takes hold.
20	Close-Up (CU)	Slow 360-Degree Orbit	A crew member rowing with a vacant look, his ears visibly sealed with thick, raw beeswax plugs.
21	Extreme Close-Up (ECU)	Macro / Handheld	Water violently spraying over the prow of the ship; the lens catches the vibrations of the wood from the deafening sound waves.
22	Point of View (POV)	Shaky Tracking Tilt-Up	Looking up from Odysseus's perspective at the sheer, jagged limestone cliffs of Gozo rushing past as the vessel narrowly avoids a reef.

Sequence 7: The Strait of Scylla & Charybus (Whirlpool & Six-Headed Terror)

- **Location:** Malta Film Studios Horizon Tank (Kalkara, Malta)
- **Visual Profile:** Oppressive midnight blacks, churning dark water, heavy artificial rainstorms.
- **Cinematic Note:** To capture the 6-headed monster physically, Nolan's team utilized massive hydraulic practical rigs submerged in the water tanks alongside highly coordinated stunt choreography.

Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
23	Extreme Wide Shot (EWS)	Static Horizon Frame	The Greek longship caught in a terrifyingly narrow, pitch-black rocky strait, flanked by massive walls of real water.
24	Medium Long Shot (MLS)	Rapid Vertical Crane Up	A physical, serpentine hydraulic maw snapping downward from the darkness, snagging a yelling soldier directly from the deck.
25	Close-Up (CU)	Shaky Handheld IMAX 15/70	Odysseus scrambling to the helm, desperately trying to steer the ship away from the rock face as massive waves crash over him.
26	Long Shot (LS)	Low-Angle Tracking	The ship bursting through the outer edge of the strait into calmer open waters, leaving behind half of its rowing crew.

Sequence 8: The Cattle of the Sun God (Helios' Test)

- **Location:** Messinia Region, Greece (Coastal Pasturelands)
- **Visual Profile:** Golden hour amber hues, dry yellow grasses, static and eerily quiet framing.
- **Cinematic Note:** Nolan treats this as a slow-burn psychological thriller sequence, capturing the starvation and desperation of the remaining crew.

Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
27	Wide Shot (WS)	Static / Fixed Lens	The crew sitting motionless in the dust of a parched Greek shoreline, silhouetted against a dead-calm sea.
28	Medium Shot (MS)	Slow Steadicam Push-In	A soldier drawing a bronze blade, stepping slowly toward the dark, monumental silhouettes of the sacred herd.
29	Close-Up (CU)	Handheld Macro	Odysseus waking up from an exhausted sleep-in a nearby dune, his eyes widening in pure horror as he hears the slaughter.
30	Extreme Long Shot (ELS)	Bird's-Eye View (High Crane)	The sky suddenly turning pitch black as lightning strikes the open ocean—signalling Zeus's immediate retribution.

Sequence 9: Calypso's Island (Ogygia)

- **Location:** Snæfellsnes Peninsula (Secluded Coves) & Universal Studios Stage 12
- **Visual Profile:** Ethereal, soft lighting, mist-shrouded green shorelines, deep emotional isolation.

Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
31	Wide Shot (WS)	Slow Horizontal Pan	A shirtless, heavily bearded Odysseus sitting entirely alone on a jagged volcanic rock overlooking an endless horizon.
32	Medium Close-Up (MCU)	Static Over-the-Shoulder	Calypso (Charlize Theron) watching him from the entrance of her stone grotto, surrounded by woven silks.
33	Close-Up (CU)	Shallow Depth of Field	Odysseus weeping silently as he admits to Calypso that he can barely remember the face of his son back home.
34	Medium Shot (MS)	Low-Angle Tracking	Odysseus building a crude wooden raft (straps the driftwood planks of his crude raft together) by hand on the shore, preparing to throw himself back into the unforgiving sea.

Sequence 10: Telemachus's Quest (The Search for a father - Sparta)

- **Location:** [Acrocorinth & Almyrolaka Beach, Greece](#)
- **Visual Profile:** Bright, searing Greek daylight, ancient limestone ruins, dust-choked roads.
- **Cinematic Note:** Nolan uses parallel editing here, contrasting Telemachus's (Tom Holland) desperate journey across Greece with his father's isolation.

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Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
35	Extreme Long Shot (ELS)	Static / High Altitude	The colossal, ancient acropolis of Acrocorinth rising out of the landscape as Telemachus and his small convoy approach on horseback.
36	Medium Shot (MS)	Tracking / Steadicam	Telemachus interviewing King Nestor; the camera slowly revolves around them, capturing the weight of decades of post-war grief.
37	Wide Shot (WS)	Low-Angle Static	Telemachus standing alone on the shore of Almyrolaka Beach, looking out at an empty horizon, mirroring shots of his father.

Sequence 11: Telepylos / Laestrygonians

- **Location:** Culbin Sands and the Moray Firth coastline
- **Visual Profile:** Overcast silver skies, deep green headlands, crashing dark waves against a distinct coastal peninsula.
- **Cinematic Note:** This location provides the narrative turning point where the hungry crew lands and moves inland looking for food; but come across a very large armoured child, who screams; and a vast horde of armoured giants attack killing all but Odysseus's crew and sinking all other ships.

Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
1.1	Extreme Wide Shot	IMAX 70mm 15/70, 50mm Prime Lens	Natural Harbour Entry (The Limen): Aerial tracking shot entering the wide bay lined with coastal rock and dense forest along the Moray Firth. The Ithacan vessels anchor near the shore. High-contrast natural daylight; overcast silver skies framing the wide coastline.
1.2	Medium Tracking Shot	65mm System, Handheld / Rigged Steadicam	Reconnaissance & Forest March: Odysseus and his crew head inland through Culbin Forest searching for food. Deep focal length tracking the scouts traversing dense pine terrain; subtle sound design emphasising eerie silence.
1.3	Low-Angle Medium Close-Up	IMAX 70mm, 80mm Lens	The Armoured Child Encounter: The crew comes across an oversized, heavily armoured child in the forest. They approach and ask for food, but the child does not understand, lets out a piercing scream, and flees into the mist.
1.4	Dynamic Medium / Tracking Wide	IMAX 70mm, 35mm Lens	Fog Ambush & Forest Decimation: A horde of vast, silver/steel plate-armoured giant warriors emerges rapidly from the fog, armed with long sabre-like swords and javelins. They instantly attack and decimate the trapped crew among the trees. Defensive efforts prove futile as the crew is forced into a chaotic retreat while being picked off.
1.5	High-Speed Tracking Wide	IMAX 70mm, 40mm Lens	Beach Pursuit & Shore Line Retreat: Odysseus and the remaining survivors break out of the forest canopy and sprint across the open beach toward the moored ships. The silver-armoured giants pursue closely along the sands, killing additional crew members before they reach the water.
1.6	Medium Wide to Low-Angle Tracking	IMAX 70mm, 65mm Anamorphic Lens	Shallow-Water Assault & Fleet Destruction: The surviving crew reach the water and attempt to push off in their remaining two smaller vessels while archers fire back to deter the giants. The arrows fail to stop the attack; the giants wade into the surf, picking off sailors in the water and hacking the two smaller ships with their sabres, sinking them completely.

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Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
1.7	Close-Up / Precision Macro Insert	IMAX 70mm, 150mm Telephoto Lens	The Oar-Lock Counter-Attack: A giant holds Eurylochus underwater beside the hull. Odysseus draws his bow, takes steady aim, and shoots an arrow directly into the giant's eye through the narrow helmet eye-slit, neutralising the attacker instantly.
1.8	Tracking Low-Angle Close-Up to Wide	IMAX 70mm, 65mm Anamorphic Lens	Open Sea Escape: Through immense physical effort, Odysseus and the remaining survivors row and manoeuvre the final ship out of the dangerous cove into open water. Handheld tracking captures the physical exhaustion and severe trauma of the crew as they look back at the shoreline, completely shattered and in shock.

Sequence 12: The Slaughter of the Suitors (The Hallway Climax)

- **Location:** Universal Studios Stage 12 (Interior Great Hall)
- **Visual Profile:** Dark, volatile shadows, illuminated only by high-placed slit windows and burning wall sconces. Deep, bloody reds and rich wood tones.
- **Cinematic Note:** Shot using the ultra-quiet [IMAX 15/60 "Keighley" camera system](#) to allow for direct dialogue recording amidst heavy, frantic stunt orchestration.

Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
41	Wide Shot (WS)	Static / Symmetrical	The locked doors of the Great Hall. Antinous (Robert Pattinson) and the suitors freeze as the old beggar reveals himself.
42	Extreme Close-Up (ECU)	Handheld / Macro	The heavy bronze bowstring being drawn back past Matt Damon's cheek; the camera captures the physical tension and the creak of the wood.
43	Tracking Shot (TS)	Fast Lateral Whip-Pan	Telemachus (Tom Holland) dropping his disguise to fight alongside his father, swinging a short sword into oncoming suitors in a continues motion.
44	Medium Shot (MS)	Slow Motion (48fps)	The high-status suitor Antinous collapsing backwards over a banquet table, scattering copper chalices and wine across the stone floor.

Sequence 13: Ithaca exteriors – beach, cliffs, forest, docs, exterior to palace

- **Location:** Ithaca Coastline & Palace Approaches (Mainland Greece / Mediterranean Coastal Locations)
- **Visual Profile:** Harsh, wind-swept limestone cliffs, bleached stone shores, dark olive groves, and desaturated coastal horizons emphasizing geographical isolation and decay.
- **Cinematic Note:** a number of exterior scenes on Ithaca – including:
- The training sequence on the cliffs of Ithaca (SCENE: ext. cliffs of Ithaca – day (present)) is a critical component. It establishes Telemachus's martial preparation under Mentor and Eumaeus, as well as the specific counter-combat techniques foreshadowed later in the film.
- Odysseus landing on the beach
- Flashbacks to scenes before departing for Troy (docks and the draft/lot queue)

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Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
13.1	Extreme Wide Shot (EWS)	High Angle / Static	High cliff-top vista looking down at crashing waves against jagged rocks; a solitary figure (Odysseus/Telemachus) stands on the precipice.
13.2	Wide Shot (WS)	Eye Level / Slow Tracking Right	Bleached pebble beach; abandoned coastal fishing boats rotting near the shore under harsh midday sunlight.
13.3	Medium Long Shot (MLS)	Low Angle / Slow Push In	Dense, shadow-drenched olive grove path leading up from the shore towards the interior highlands.
13.4	Medium Shot (MS)	Tracking Shot / Handheld	Subject traversing rough forest terrain; camera stays low, moving through dry brush and limestone outcrops.
13.5	Long Shot (LS)	High Angle / Crane Down	Exterior approach to the Palace of Ithaca; massive Cyclopean stone walls overlooking the bay, weathered and desolate.

Sequence 14: Ithaca – swineherd's cottage (exterior and interior)

- **Location:** Eumaeus's Farmstead / Upland Pastures
- **Visual Profile:** Stark midday shadows, deep stone textures, wide horizon lines highlighting structural emptiness.
- **Cinematic Note:** Grounded, tactile, and claustrophobic interior contrast against the vast, empty upland exterior.

Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
14.1	Wide Shot (WS)	Low Angle / Static	Exterior of the swineherd's low-walled stone cottage built into the hillside; crude wooden fences enclosure with sparse livestock.
14.2	Medium Wide Shot (MWS)	Eye Level / Slow Pan	Entrance doorframe framing the threshold between the harsh exterior sunlight and the deep shadow of the cottage interior.
14.3	Interior Medium Shot (MS)	Eye Level / Static	Inside the cottage; low timber ceiling, hearth smoke rising, unvarnished stone hearth with iron cooking implements.
14.4	Interior Close-Up (CU)	High Angle / Slow Push In	Eumaeus's hands preparing coarse bread and wine on a wooden bench; focus on worn, calloused textures.
14.5	Interior/Exterior Two-Shot	Low Angle / Fixed	Odysseus (in disguise) seated near the hearth talking with Eumaeus; low key, natural light streaming through a single wall gap.

Sequence 15: - Cicones (Ismarus)

- **Location:** [Essaouira Coastline, Morocco](#)
- **Visual Profile:** High-contrast sand whites, sun-bleached coastal brick, sudden and chaotic handheld framing.
- **Cinematic Note:** Positioned as an early flashback, this sequence captures the immediate, violent aftermath of the Trojan War and the crew's dangerous overconfidence. [[1](#)]

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Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
52	Wide Shot (WS)	Hard Lateral Tracking	Odysseus's war weary fleet dropping iron anchors directly into the crashing surf as soldiers storm the beachfront outposts.
53	Medium Close-Up (MCU)	Shaky Handheld IMAX 15/70	A chaotic, dusty skirmish inside narrow coastal stone corridors, highlighting the direct physical toll of hand-to-hand bronze combat.
54	Long Shot (LS)	High Crane Pan	The surviving crew members scrambling over dunes back toward their longships under a barrage of incoming enemy arrows.

Sequence 16: - Temple at Haven of Phorcys

- Location: **The Sacred Heights of Phorcys / Sanctuary at Mount Neion (Ithaca Coastline)**
- Visual Profile: **Windswept limestone cliffs, bleached stone ruins, deep shadow-drenched alcoves, and cold Ionian horizon lines.**
- Cinematic Note: **Combines ancient sacred geometry with harsh natural elements to emphasize Telemachus's desperate sanctuary and divine isolation, which turns into brutal close quarters combat when Odysseus defends Telemachus and kills the assassins.**

In classical Ithacan geography and Homeric lore, the sacred hilltop location associated with Athena and divine protection is known as **The Cave of the Nymphs at Mount Neion** (or Mount Neriton), often identified near the **Haven of Phorcys** (*Limen Phorcynos*).

Within Nolan's script architecture, this site functions under the narrative location name: "**The Sacred Heights of Phorcys**" (or "**The Sanctuary at Mount Neion**"). This name anchors the location to the ancient Ithacan bay (*Phorcys*) where Odysseus is brought ashore by the Phaeacians, and where the sacred grove and altar of Athena stand above the coast.

Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
16.1	Extreme Wide Shot (EWS)	High Angle / Static	High cliff-top vista of the isolated Temple of Athena perched above the crashing Ithacan coastline; windswept limestone cliffs under overcast sky.
16.2	Wide Shot (WS)	Low Angle / Slow Push In	Exterior approach up weathered stone steps toward the temple portico; ancient olive trees framing the sacred stone entrance.
16.3	Medium Long Shot (MLS)	Eye Level / Tracking	Telemachus and Mentor arriving at the outer altar area to perform protective libations and seek sanctuary from the suitors.
16.4	Interior Wide Shot (WS)	Low Angle / Static	Int. Temple Sanctuary: Shadow-drenched stone interior lit by braziers; central altar with a weathered stone xoanon (statue) of Athena in the background.
16.5	Interior Medium Close-Up (MCU)	Eye Level / Push In	Telemachus kneeling before the sacred hearth, holding his father's token/pendant, pouring oil into the ritual flame.
16.6	Interior Close-Up (CU)	High Angle / Handheld	Flickering firelight reflecting on Telemachus's face as the shadows shift across the stone walls, creating the illusion of a looming divine presence.

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Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
16.7	Interior Medium Shot (MS)	High Angle / Fast Whip Pan	Ambush: Assassin shadows breach the inner sanctuary thresholds with drawn blades; Telemachus retreats against the central column.
16.8	Interior Close-Up (CU)	Low Angle / Handheld	Odysseus (in disguise) emerges from the deeper sanctuary shadows, intercepting the lead assassin with a swift, brutal throat-strike.
16.9	Interior Medium Wide Shot (MWS)	Eye Level / Kinetic Handheld	Close-quarters melee inside the inner temple; Odysseus neutralises the armed assailants in rapid, claustrophobic counter-combat.
16.10	Interior Close-Up (CU)	Eye Level / Rapid Tracking	Odysseus grabs a heavy iron brazier, smashing it against a timber roof support and spreading burning embers onto dry sacred tapestry hangings.
16.11	Interior Medium Shot (MS)	Low Angle / Fast Push In	Flame surges rapidly across the dry cedar roof beams; dense smoke fills the inner temple as panic breaks out among surviving assailants.
16.12	Exterior Wide Shot (WS)	High Angle / Tracking Left	Under cover of rising flames and thick smoke billowing from the temple portico, Odysseus grabs Telemachus and escapes out through a side cliffside exit into the coastal forest.

3.3.1. OMITTED SCENES

Sequence [44]: Arrival at Phaeacia (The Final Shelter) **OMITTED**

- **Location:** [Yason Burnu \(Cape Jason\), Perşembe, Turkey](#)
- **Visual Profile:** Overcast silver skies, deep green headlands, crashing dark waves against a distinct coastal peninsula.
- **Cinematic Note:** This location provides the narrative turning point where a battered Odysseus recounts his entire 10-year journey to King Alcinous.

Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
38	Long Shot (LS)	Slow Helicopter / Crane Sweep	The dramatic peninsula of Yason Burnu jutting into the sea; Odysseus's broken raft is visible, smashed against the rocks below.
39	Medium Close-Up (MCU)	Slow Dolly Zoom	Princess Nausicaa discovering the salt-crusted, barely conscious Odysseus collapsed in the coastal brush.
40	Close-Up (CU)	Static / Intimate Profile	Odysseus, wrapped in Phaeacian robes, staring into a grand banquet fire as he prepares to finally utter his real name: " <i>I am Odysseus of Ithaca.</i> "

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Sequence [14]: The Assembly of Ithaca (The Prelude) OMITTED

- **Location:** Ancient theatre of [Maroneia, Thrace, Greece](#)
- **Visual Profile:** Stark midday shadows, deep stone textures, wide horizon lines highlighting structural emptiness.
- **Cinematic Note:** This narrative sequence establishes Telemachus's initial political defeat before his journey, emphasizing his vulnerability against the older suitors. [\[1\]](#)

Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
49	Extreme Wide Shot (EWS)	High-Angle Jib Tilt	Telemachus (Tom Holland) standing at the epicentre of the sweeping stone amphitheatre, surrounded by tiers of mocking suitors.
50	Medium Shot (MS)	Slow Tracking Revolution	The camera smoothly snakes through rows of sneering local lords as Telemachus officially demands a ship to look for his father.
51	Close-Up (CU)	Static Profile	A tight focus on the defensive, calculating glance of Antinous (Robert Pattinson) watching the young prince fail to garner public support.

Sequence [3]: The Island of Aeolia (The Winds) OMITTED

- **Location:** Aeolian Islands (Lipari & Vulcano), Italy
- **Visual Profile:** Bleaked-out volcanic whites, bubbling sulphur steam, deep-sea blues.

Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
09	Wide Shot (WS)	Helicopter/Drone Tracking	The 115-foot real warship vessel sailing past the active, smoking sulphur craters of Vulcano Island .
10	Medium Shot (MS)	Rigid Boat-Mounted Rig	King Aeolus handing Odysseus the leather bag of winds against a backdrop of jagged, uninhabited volcanic rocks.
11	Extreme Close-Up (ECU)	Static	The knotted rope of the leather bag being inspected by a suspicious crew member; steam rising in the background.

Sequence [13]: Reunion & The Olive Tree Bed (Ending) OMITTED, but maybe in deleted scenes

- **Location:** [Castello di Santa Caterina, Italy](#) & Universal Studios Stage 12
- **Visual Profile:** Soft, warm, natural morning golden hour. High diffusion, low contrast.

Shot #	Shot Type	Camera Angle / Movement	Subject / Action Description
45	Medium Shot (MS)	Static / Over-the-Shoulder	Penelope (Anne Hathaway) testing Odysseus by ordering their bed moved; Odysseus pauses, explaining that the bed is carved directly from the roots of a living olive tree.
46	Close-Up (CU)	Slow Push-In	Penelope's face softening into tears of realization as she recognizes her husband after twenty years apart.
47	Long Shot (LS)	Slow Jib Up & Pull Back	The camera pulls back out of the high stone window of Castello di Santa Caterina, showcasing the peaceful, sun-drenched hills of Favignana, representing a safe, quiet Ithaca at last.
48	Extreme Long Shot (ELS)	Fixed IMAX Frame	The endless blue Mediterranean Sea under a perfectly clear sky as the film fades to black. Ludwig Göransson's score hits its final crescendo.

3.4. Acts and sequences in the flow

PARALLEL SCENE STRUCTURE of ODYSSEUS and his travels, with their own flashbacks (brings Mythical elements into the movie alongside extended flashbacks to Troy and what happens afterwards in parallel with activities in Ithaca exposing his journey)

The movie is a compression of books 9 – 11 which describe Odysseus's journey from Troy to Ithaca and all the mythic encounters. Not all are included and some are combined. The following is a listing of theses from the poem and how they are addressed in the screenplay:

- **The Fall & Sack of Troy Sequence [1]:** All scenes from the beach to outside to inside.
- **The Palace of Ithaca Sequence [5]**
- **Ithaca exteriors Sequence [13]** – beach, cliffs, forest, docs, exterior to palace walls
- **Ithaca – swineherd's farmhouse (exterior and interior) Sequence [14]**
- **Ithaca – Temple at Haven of Phorcys (Called Plyos in movie) Sequence [16]**
- **Ithaca – The Slaughter of the Suitors (upstairs inside palace) Sequence [12]**
- **Calypso's Island (Ogygia) V 148-159(V) and recounted in XII (374-453) Sequence [9]:**
This is the common thread of the Parallel Scenes – Odysseus is “seen” on Ogygia with both Calypso and “Athena”, who could be a PTSD fever dream or just an apparition. It is not clear. Calypso “helps” Odysseus through a series of REMEMBERED Memories or Dreams, transforming his isolation into a closed psychological loop where his memories are fractured under a prolonged state of distress. This is a replacement for Odysseus visiting the Phaeacians on the Island of Scheria / Skeria as per Book IX - XII which is entirely OMITTED. No meeting with Nausicaa and "telling his story" to King Alcinous, Queen Arete, and the Phaeacian court, or interacting with Prince Laodamas and other men, no games and so no validation of truth.
He is seen assembling a driftwood planks from his destroyed ship hulls, exposing the reality that his mythic wanderings may exist entirely as the subjective fever dreams of a shipwrecked man

Sequence 2 – 9, 11 and 15 is set as though Odysseus is on Ogygia and is remembering the events listed below:

- **Cicones (Ismarus) IX 39-66: Sequence [15] REMBERED SCENE**
- **The Lotus-Eaters IX 84-104: OMITTED** – Lotus-Drug is used by Calypso on her island to drug or treat Odysseus, changes dynamic and moral test.
- **The Cyclops (Polyphemus) IX 166-542: Sequence [2] REMBERED SCENE.**
- **Aeolus's Winds X 19-76: OMITTED.**
- **The Laestrygonians X 80-132: Sequence [11] REMEMBERED SCENE** – Odysseus's fleet is much reduced in the movie no longer 12 ships, now 2 small and Odysseus's ship. All enter a cover. Only Odysseus's single ship escaped. A tense narrative sequence where Odysseus's men land on an unknown shore and venture deep into a dense forest. There, they come across a silver-armoured, very large child. When the scouts try to communicate, the child screams, alerting an increasingly large number of huge, massive silver-armoured Laestrygonians equipped with very long silver swords and javelins. They launch an immediate attack, killing several men instantly. Although the crew attempts to fight back, they are immediately and violently slaughtered. The surviving crew try to flee

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while being actively pursued through the terrain, during which more men are cut down. The remainder of the crew finally reach the cove and run out onto the three ships, but the Laestrygonians continue to kill the men on deck. The attackers ultimately waded into the water, surrounding the two smaller ships and completely destroying them with their long swords. Odysseus saves his second-in-command by shooting an arrow directly into the eye of the Laestrygonian attempting to kill him. The crew on the final remaining ship—Odysseus's own vessel—is barely able to pull away to safety, leaving the survivors completely shocked and stunned by how much they lost so quickly.

- **Circe's Island (Aeaea) X 133-574: Sequence [3]** REMBERED SCENE, but Circe and island is more of the Forrest Witch, with hovel rather than the Sorceress supreme and palace with servants. There are large ruins on top of the cliff near the cove the ship lands on, which could be what is left of the palace.
- **The Underworld XI 1-640: Sequence [4]** REMBERED SCENE. No Mother, no other women, No Achilles, No Elpenor, Sinon is added and so are shades of many of Odysseus's men. The setting is shifted to a dark, bleak, and icy volcanic landscape of black sands. The ritual blood-pouring is cut, stripping the dead of passive Homeric dependency and transforming them into aggressive, retributive manifestations of tactical guilt who demand that Odysseus 'pay' for their lives, rendering classical burial status irrelevant
- **The Sirens XII [6] 37-200: Sequence [6]** REMBERED SCENE. Extremely brief.
- **Scylla and Charybdis [7] XII 201-258: Sequence 7** REMBERED SCENE. Extremely brief.
- **Helios's Cattle (Thrinacia) XII 260-450: Sequence [8]** REMBERED SCENE. Extremely brief.
- **Poseidon's Final Storm XIII (1-187): Sequence [8+]** vastly downplayed - after assembling a pile of planks and floating away from Calypso's island, there is bad weather, and Odysseus is seen falling into the sea, possibly drowning but “immediately” Odysseus washed up on an Ithacan Beach.
- **Phaeacia** is entirely **OMITTED** Odysseus DOES NOT wash up on the island of Phaeacia and so the Phaeacian king cannot ultimately provide him a safe, direct journey home to Ithaca. He gets there by movie magic.
- **Sequence [11] [OMITTED IN SCREENPLAY:** Sequence 11: Arrival at Phaeacia (The Final Shelter). This sequence remains listed in preliminary Google-AI sweeps but is entirely cut from the dialogue text. The Phaeacian court, King Alcinous, and Princess Nausicaa are bypassed to sustain the ambiguity of Odysseus's trauma-induced fever dreams, allowing him to wash straight onto Ithaca from his broken driftwood raft.]
- Raft Escape and beach landing on Ithaca (back to present day timeline) included with **9**
- Further sequences with FLASHBACKs only from this point forwards to the end of the screenplay.

4. Rough 173-Minute Narrative Sequence List)

Currently, there is no official time codes list of Acts/Sequences/Scenes with time codes for the movie. The following is from a series of google-AI searches (31-July-2026). And adjusted/corrected by the author AM.

Nolan's *Odyssey*, with a 173-minute runtime, establishes a narrative structure within the first five minutes where Penelope notes 8 years have passed since Troy, while Odysseus has been with Calypso for 7 years. This framework indicates the sailing journey spanned 3 years, with the film employing parallel storytelling that blends direct narrative, oral tales, and flashbacks.

The list ignores inserted flashbacks to earlier times – Ithaca pre-departing to Troy (including Odysseus with Penelope, Odysseus with Agamemnon, Odysseus with the draft and young Antinous + father + young Sinon, Troy beach, Sacking of Troy, AND certain sequences in the journey following the 3-ship fleet departing Troy and Odysseus washing up on a beach on Ithaca. Several interactions with “Athena” are dropped in and could have been located anywhere.

The sequences refer to the shot list in the next sub-section.

4.1. Act I: The Present Ithaca & The Prince (TCR: 0:00:00)

- Sequence **5/12/13/14**: Ithaca Crisis/Telemachus's Defiance/Exteriors/Cottage

Action:

- Ithaca is the real-world timeline for the narrative throughline in the movie; cuts to and from the real-world timeline in Ithaca.
Telemachus publicly clashes with the arrogant suitor Antinous, who has overtaken the palace amidst the threat of an impending regional collapse of resource supply chains and local governance.
Penelope shows some strength as host.
- Eumaeus and Mentor train Telemachus and remember the past
- Telemachus needs to go to Sparta to find his father

4.2. Act II: The Shattered Memories - Odysseus with Calypso (TCR: 0:22:53)

(the epic adventures)

Scenes on **The Ogygia** are assumed to be close to and in parallel with the real-world timeline on Ithaca. All other elements are "Remembered" – real or dreams is the question for the movie

- **Remembered Sequence 1: The Fall of Troy Flashbacks [1]**
(flashback scenes/cuts appear through the entire movie from here)
 - **Action:** Placed as flashbacks many times in the film, this sequence shows the destruction of Troy, highlighting the origins of the tactical guilt that fuelled Odysseus's amnesia.
- **O - The Ogygia Shoreline / The Lotus Root [9]** TCR: 0:22:53
Sequence 9: The Ogygia Shoreline / The Lotus Root
 - **Action:** A heavily bearded Odysseus wakes up amnesiac on the shores of Ogygia. Calypso provides him with the lotus flower to soothe his chronic night terrors, inducing a heavily diffused, warm-hued dream state which operates as a physical

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chemical sedative to mask his post-war psychological trauma and severe battlefield memories.

- **R - The Cicones Raid (The Cost of Victory) (Ismarus) [15]** *TCR: 0:29:24*
Remembered Sequence The First Trigger / The Cicones Flashback ()
 - **Action:** Back on the beach, Odysseus touches a piece of ocean driftwood. The film flashes back to his fleet's chaotic, violent beach landings immediately after leaving Troy (Stop at Ismarus, which belonged to the Cicones, an independent Thracian tribe located in the far north-east an ally of Troy).
- **O - The Ogygia Shoreline / The Lotus Root [9]** *TCR: 0:30:20*
- **R - The Cave of Polyphemus [2]** *TCR: 0:30:26*
Remembered Sequence 2: The Cave of Polyphemus ()
 - **Action:** A massive narrative memory sequence triggered by the smell of roasting meat on Calypso's island. Odysseus relives his claustrophobic capture and tactical blinding of the tactile, prosthetic-engineered giant Cyclops, Bill Irwin.
- **O - The Ogygia Shoreline / The Lotus Root [9]** *TCR: 0:45:40*
- **I - SPARTA – Telemachus looking for his father [10]** *TCR: 0:46:09*
Sequence 10: Telemachus's Quest (The Search for a father - Sparta)
 - **Action:** Telemachus travels to Sparta, meets with Menaleaus and Helen.
- **O - The Ogygia Shoreline / The Lotus Root [9]** *TCR: 0:58:57*
- **R - Laestrygonians [11]** *TCR: 0:59:09*
Remembered Sequence 11 - The Laestrygonian Ambush ()
 - **Action:** A fast-paced horror-thriller memory sequence where towering, silver-armoured, warriors warriors form a coherent, organised local community that responds immediately and hyper-aggressively to the presence of armed foreign intruders, launching a swift irresistible attack in a dense forest.
- **R - Sequence 6 - Circe Island - Aeaea [6]** *TCR: 1: 05:27*
Remembered Sequence 6: The Witch of Aeaea ()
 - **Action:** Odysseus remembers his crew being psychologically manipulated and physically altered by Circe (Samantha Morton) " inside a rustic forest hovel, flattening supernatural myth into a localized tactical crisis of physical disorientation. He physically subverts her trap to save his remaining men.
- **The Underworld/Hades/Black Sand [7]** *TCR: 1:21:00*
Remembered Sequence 7: Hades / The Black Sand Descent ()
 - **Action:** A monochromatic memory sequence where Odysseus walks along a dark, bleak, and icy volcanic basalt landscape to consult the prophet Tiresias. The terrifying environment functions as a hostile purgatory where the dead soldiers have an intense need to confront Odysseus and make him pay for their lives, ignoring classical burial rites entirely.
- **O - The Ogygia Shoreline / The Lotus Root [9]** *TCR: 1:30:50*

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- **I - ITHACHA PRESENT [5]** TCR: 1:31:35
- **I SPARTA PRESENT [10]** TCR: 1:36:58
 - **Action:** Telemachus and Menelaus and Helen.
- **O The Ogygia Shoreline / The Lotus Root [9]** TCR: 1:38:32
- **R - The Sirens Auditory Assault [6]** TCR: 1:39:16
 - Remembered Sequence 6: The Sirens Auditory Assault ()**
 - **Action:** A terrifying sensory memory set-piece. Odysseus demands to be bound to the longship mast to experience the psychological torture of the Sirens' calls while his men row with wax-covered ears.
- **R - The Strait of Scylla [7]** TCR: 1:42:11
 - Remembered Sequence 7: The Charybdis and Strait of Scylla ()**
 - **Action:** An intense, extremely brief daylight naval crisis. The ship first encounters a terrifying stretch of white water—the whirlpool—and narrowly navigates past its pull just as the crew cries out that "it has got us". The vessel breaks through into a narrow rocky passage, fracturing several oars against the stone walls. Just as the waters calm and the crew celebrates their survival, the heads of Scylla launch a sudden, sequential ambush from the cliffs, striking downward to grab six targeted crew members. The ship and the remaining crew escape into open water, where the survivors turn on Odysseus in furious anger for keeping the threat a secret, forcing him to defend his calculated silence.
- **O - The Ogygia Shoreline / The Lotus Root [9]** TCR: 1:47:21
- **O - Thrinacia Sun God/Apollo's Test [8]** TCR: 1:45:24
 - Remembered Sequence 8: The Cattle of the Sun God (Helios' Test)**
 - **Action:** The final catastrophic memory sequence. The ship comes across the Island of Thrinacia. Odysseus and the crew argue. The Crew provides oaths not to eat the cattle. They land and are prevented from leaving. Starving the crew eats the cattle. The wind turns favorable, the depart.
 - **Poseidon's Final Storm XIII (1-187):** after assembling a pile of planks and floating away from Calypso's island, there is bad weather, and Odysseus is seen falling into the sea, possibly drowning but "immediately" Odysseus washed up on an Ithacan Beach.

4.3. Act III: Realization & True Homecoming (TCR: 1:52:41)

- **O - The Ogygia Shoreline / The Lotus Root [9]** TCR: 1:52:41
 - Sequence 10: Purging the Lotus / Raft Escape ()**
 - **Action:** In the present day, Odysseus completely remembers his identity, his fallen crew, and Penelope. He intentionally rejects Calypso's lotus flowers, constructs a crude raft, and escapes Ogygia.
- **I – O Back on Ithaca (present) [13/14]** TCR: 1:57:03
- Sequence 5: Ithaca location, The Palace of Ithaca (megaron)
- [14] Sequence 14: Ithaca – swineherd's cottage (exterior and interior)

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- [12] Sequence 12: The Slaughter of the Suitors (upstairs)
- [13] Sequence 13: Ithaca exteriors – beach, cliffs, forest, docs, exterior to palace
- [14] Sequence 14: Ithaca – swineherd's cottage (exterior and interior)
- [10] Sequence 10: Telemachus's Quest (The Search for a father - Sparta)
- **I - Temple of Phorcys (called Pylos in movie) [16]** TCR: 2:01:36
- [16] Sequence 16: Temple at Haven of Phorcys
- **I - The Palace and Great Hall [5]** TCR: 2:07:36
- **I - Great Hall+Slaughter [5/12]** TCR: 2:29:06
 - Sequence 12: Parallel Recreations & The Great Hall Slaughter ()
 - **Action:** Odysseus arrives in Ithaca disguised as a beggar, saves Telemachus during an ambush, and enters his Great Hall to violently eliminate the suitors before reconciling with Penelope.
- **I - Exit on ship heading into the sunset [13]** TCR: 2:42:29
 - Sequence 13: Ending and exit on ship heading into the sunset. ()

4.4. Key to Sequences / Event sequence

[0] BLANK SCREENS AND TITLES

Ithaca + Sparta

- [5] Sequence 5:** Ithaca location, The Palace of Ithaca (megaron)
- [10] Sequence 10:** Telemachus's Quest (The Search for a father - Sparta)
- [12] Sequence 12:** The Slaughter of the Suitors (upstairs)
- [13] Sequence 13:** Ithaca exteriors – beach, cliffs, forest, docs, exterior to palace
- [14] Sequence 14:** Ithaca – swineherd's cottage (exterior and interior)
- [16] Sequence 16:** Temple at Haven of Phorcys

Troy

- [1] Sequence 1:** The Fall & Sack of Troy

Mythical – all REMEMBERED SCENES

- [2] Sequence 2:** The Cyclops Lair (Polyphemus)
- [3] Sequence 3:** The Island of *Aeaea* (*Circe* Sequence)
- [4] Sequence 4:** The Descent into Hades (The Underworld)
- [6] Sequence 6:** The Sirens (The Auditory Nightmare)
- [7] Sequence 7:** The Strait of Scylla & Charybus
- [8] Sequence 8:** The Cattle of the Sun God (Helios' Test)
- [9] Sequence 9:** Calypso's Island (Ogygia)
- [11] Sequence 11:** Telepylos / Laestrygonians
- [15] Sequence 15:** Cicones (Ismarus)

5. Timecodes – Scenes, Flashback, Insert Cuts

5.1. Act I: The Present Ithaca & The Prince (TCR: 0:00:00 TCR: 0:22:53)

1.	SCENE: black screen.[0]	TCR: 0:00:35
2.	FLASHBACK SCENE TROY BEACH: day: (past) [1 B]	TCR: 0:00:42
3.	SCENE ITH: int. megaron (great hall), palace of Ithaca night (present): [5 In]	TCR: 0:00:45
4.	FLASHBACK SCENE TROY BEACH: (past) [1 B]	TCR: 0:00:47
5.	SCENE ITH: int. megaron (great hall), palace of Ithaca night (present): [5 In]	TCR: 0:00:50
6.	FLASHBACK SCENE TROY BEACH: (past) [1 B]	TCR: 0:00:51
7.	SCENE ITH: int. megaron (great hall), palace of Ithaca night (present): [5 In]	TCR: 0:00:53
8.	FLASHBACK SCENE TROY: day (past) [1 B]	TCR: 0:00:54
9.	SCENE ITH: int. megaron (great hall), palace of Ithaca night (present): [5 In]	TCR: 0:01:00
10.	FLASHBACK SCENE TROY: day (past) [1 B]	TCR: 0:01:01
11.	SCENE ITH: megaron (great hall), palace of Ithaca night (present): [5 In]	TCR: 0:01:03
12.	FLASHBACK SCENE TROY BEACH: day: (past) SINON/Trojans [1 B]	TCR: 0:01:12

The Ithaca Crisis / Telemachus's Defiance

TCR: 0:02:57

13.	SCENE ITH: . megaron (great hall), palace of Ithaca night: (present) [5 In]	TCR: 0:02:57
14.	FLASHBACK SCENE ITH long time ago: insert cut: (past) [5 W]	TCR: 0:04:55
15.	SCENE Ithaca inside the Great Hall (present) [5 In]	TCR: 0:04:57
16.	SCENE: ext. cliffs of Ithaca – day (present) [5 CL] T+EU+M TRAINING	TCR: 0:06:58
17.	FLASHBACK SCENE ext. cliffs of Ithaca - day (past) [5 P CL]	TCR: 0:07:54
18.	SCENE ext. cliffs of Ithaca - day (present) [5 CL]	TCR: 0:08:06
19.	FLASHBACK SCENE ext. wilds of Ithaca - day (past) [5 P W]	TCR: 0:08:09
20.	FLASHBACK SCENE: inside, palace of Ithaca - day (past) [5 P IN]	TCR: 0:08:43
21.	SCENE ext. cliffs of Ithaca - day (present) [5 CL]	TCR: 0:09:03
22.	FLASHBACK SCENE cliffs looking down on boats - day): (past) [5]	TCR: 0:10:15
23.	SCENE ext. cliffs of Ithaca - day (present) [5 CL]	TCR: 0:10:20
24.	FLASHBACK SCENE on ITH (before departing for Troy): (past) [5 P CL]	TCR: 0:10:22
25.	FLASHBACK SCENE on ITH DOCK (before departing for Troy) (past) [13] AGA/BLACK SAILS	TCR: 0:10:24
26.	SCENE ext. cliffs of Ithaca - day (present) [5 CL]	TCR: 0:10:34
27.	FLASHBACK SCENE: insert cut: EXT Lottery queue (past) [5]	TCR: 0:10:35
28.	SCENE: ext. cliffs of Ithaca - day (present) [5 cl]	TCR: 0:10:51
29.	FLASHBACK SCENE: insert cut: EXT Lottery queue (past) [5]	TCR: 0:10:52
30.	SCENE: ext. cliffs of Ithaca - day (present) [5 cl]	TCR: 0:11:20
31.	SCENE: ext. Penelope's terrace, palace of Ithaca (past) [5 in]	TCR: 0:11:30
32.	SCENE: ext. cliffs of Ithaca - day (present) [5 cl]	TCR: 0:11:33
33.	SCENE: ext., palace of Ithaca (past) [5 in]	TCR: 0:11:53
34.	SCENE: int. megaron, palace of Ithaca – day (present) [5 in]	TCR: 0:12:00
35.	SCENE int. the queen's chamber – day (present) [5 in]	TCR: 0:12:06
36.	SCENE: ext. Penelope's terrace, palace of Ithaca – continues [5 in] People from the sea	TCR: 0:12:26
37.	FLASHBACK SCENE int. bedchamber - night (flashback to before leaving for Troy) (past)[5 P In]	TCR: 0:13:23
38.	INSERT FLASH SCENE ext SPARTA pre leaving for Troy insert cut: Aga Sacrif (past) [10 P SP]	TCR: 0:14:26
39.	FLASHBACK SCENE int. bedchamber: (past) [5]	TCR: 0:14:29
40.	INSERT FLASH SCENE on boat heading west - evening (past) [5 In]	TCR: 0:15:06
41.	FLASHBACK SCENE int. Penelope's chamber, palace of Ithaca – (past) [5 In]	TCR: 0:15:10
42.	INSERT FLASH SCENE on boat heading west of Ithaca – night (past) [5 P In]	TCR: 0:15:13
43.	FLASHBACK SCENE int. Penelope's chamber, palace of Ithaca - day (past) [5]	TCR: 0:15:14
44.	INSERT FLASH SCENE on boat heading west of Ithaca – night (past) [5 P In]	TCR: 0:15:15
45.	FLASHBACK SCENE int. Penelope's chamber, palace of Ithaca - day (past) [5]	TCR: 0:15:19
46.	SCENE ext. Penelope's terrace, palace of Ithaca – night People from the sea (present) [5]	TCR: 0:16:49
47.	SCENE int. corridor, palace of Ithaca - moments later P->T string the bow (present) [5]	TCR: 0:17:02
48.	Multiple INSERT FLASH SCENE back to inside megaron day Bow/arros test (past) [5]	TCR: 0:17:32
49.	SCENE int. corridor, palace of Ithaca - moments later(present) [5]	TCR: 0:18:04

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

50.	SCENE: int. megaron, palace of Ithaca – night (present) [5 in]	TCR: 0:19:16
51.	SCENE: ext. megaron, palace of Ithaca – night (present) [5 in] <i>Ant -> Argus dung heap</i>	TCR: 0:21:26
52.	SCENE: int. megaron, palace of Ithaca – night (present) [5 in]	TCR: 0:21:30
53.	SCENE: int. kitch, palace of Ithaca – night (present) [5 in] <i>Supply for trip</i>	TCR: 0:21:49
54.	SCENE ext. docks, Ithaca - first light (present) [5 D]	TCR: 0:22:20
55.	SCENE ext. ship - moments later (present) [5 Sea]	TCR: 0:22:27

5.2. Act II – The Shattered Memories - Odysseus with Calypso

TCR: 0:22:53

5.2.1. O - The Ogygia Shoreline / The Lotus Root [9]

TCR: 0:22:53

56.	SCENE cut to ext. sandy beach – day Calypso's Island (present) <i>Athena / Calypso</i> [9]	TCR: 0:22:53
57.	FLASHBACK SCENE insert cut to inside the horse at troy: (past) [1]	TCR: 0:23:17
58.	SCENE back to calypso island: (present) [9] <i>Athena</i>	TCR: 0:23:19
59.	FLASHBACK SCENE insert cut to inside the horse at troy (past) [1]	TCR: 0:23:20
60.	SCENE back to Calypso Island Beach (present) [9] <i>Athena</i>	TCR: 0:23:21
61.	FLASHBACK SCENE insert cut: Inside Troy as it is being sacked (past) [1] <i>statue head roll</i>	TCR: 0:23:23
62.	SCENE back to Calypso Island Beach (present) [9] <i>Athena</i>	TCR: 0:23:26
63.	SCENE back to Calypso Island Beach (present) [9] <i>Calypso. Thunder</i> [9]	TCR: 0:24:01
64.	SCENE int. calypso's cave - night: (present) [9] <i>Calypso. Thunder</i> [9]	TCR: 0:24:49
65.	FLASHBACK SCENE insert cut: (inside TROY): (past) [1]	TCR: 0:25:25
66.	SCENE int. calypso's cave - night: (present) <i>Calypso. Thunder</i> [9]	TCR: 0:25:29
67.	REMEMBERED FLASH SCENE ext. sands/graves/beach at troy – day: (past) [1]	TCR: 0:25:36
68.	REMEMBERED FLASH SCENE ext.: beach Aga leaving ships (past) [1]	TCR: 0:25:57
69.	REMEMBERED FLASH SCENE ext.: On Ship left Troy d/n (past) [1]	TCR: 0:27:06

5.2.2. R - The Cicones Raid (The Cost of Victory) (Ismarus) [15]

TCR: 0:29:24

70.	REMEMBERED SCENE ext. Odysseus's ship – day: (past) [15]	TCR: 0:29:24
71.	REMEMBERED SCENE ext. coastal village (Cicones (Ismarus)) - twilight / night (past) [15]	TCR: 0:29:33

5.2.3. O - The Ogygia Shoreline / The Lotus Root [9]

TCR: 0:30:20

72.	SCENE RETURN BACK TO CALYPSO'S ISLAND int. calypso's cave – night (present) [9]	TCR: 0:30:20
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5.2.4. O - The Cave of Polyphemus [2]

TCR: 0:30:26

73.	REMEMBERED SCENE ext. Odysseus's ship – day (past) [2]	TCR: 0:29:24
74.	REMEMBERED SCENE ext. bay of island – day (The Island of the Cyclopes) (past) [2]	TCR: 0:30:59
75.	REMEMBERED SCENE ext. island shore – evening (past) [2]	TCR: 0:31:05
76.	REMEMBERED SCENE ext. forest – later (past) [2]	TCR: 0:31:12
77.	REMEMBERED SCENE int. cave – (past) <i>Euri Eats cheese</i> [2]	TCR: 0:31:45
78.	REMEMBERED SCENE int. cave – later. (past) <i>Polyphemus enters</i> [2]	TCR: 0:33:45
79.	REMEMBERED SCENE int. cave – day. (past) <i>Polyphemus leaves</i> [2]	TCR: 0:37:00
80.	REMEMBERED SCENE int. same – later. (past) <i>Spear, Polyphemus enters</i> [2]	TCR: 0:39:20
81.	REMEMBERED SCENE int. cave, – later. (past) <i>Blind Polyphemus opens entr</i> [2]	TCR: 0:42:10
82.	REMEMBERED SCENE – Exterior of the cave and they run away. (past) [2]	TCR: 0:43:00
83.	REMEMBERED SCENE ext. ship – beech and escape (past) [2]	TCR: 0:44:00
84.	REMEMBERED SCENE ext. Odysseus's ship open water – evening. (past) [2]	TCR: 0:44:50

5.2.5. O - The Ogygia Shoreline / The Lotus Root [9]

TCR: 0:29:24

85.	SCENE ext. beach outside calypso's cave – day [9]	TCR: 0:45:40
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5.2.6. I - SPARTA – Telemachus looking for his father [10]

TCR: 0:46:09

86.	SCENE ext. Telemachus's ship on way to Sparta – day [10]	TCR: 0:46:09
87.	SCENE ext. palace of Menelaus on Sparta – evening [10]	TCR: 0:46:26
88.	SCENE int. palace of Menelaus – continues [10]	TCR: 0:46:32

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(shooting, dialogue with limited screen directions and commentary)

89.	FLASHBACK SCENE insert cut: hundreds of ships, camps, men, line the beach (past) [5]	TCR: 0:48:30
90.	SCENE return to Sparta inside the palace [10]	TCR: 0:48:51
91.	FLASHBACK SCENE INSERT cut: a figure on the shore, head down in contemplation (past) [1]	TCR: 0:45:40
92.	SCENE return to Sparta inside the palace [10]	TCR: 0:48:51
93.	FLASHBACK SCENE insert cut: the great wooden horse lists in the rising tide (past) [1]	TCR: 0:45:40
94.	SCENE return to Sparta inside the palace [10]	TCR: 0:48:51
95.	FLASHBACK SCENE ext. beach at troy - day (past) [1]	TCR: 0:49:01
96.	FLASHBACK SCENE int. inside the horse – day. (past) [1]	TCR: 0:49:04
97.	FLASHBACK SCENE ext. beach at troy – day. (past) [1]	TCR: 0:49:09
98.	FLASHBACK SCENE int. inside the horse – continues. (past) [1]	TCR: 0:49:17
99.	FLASHBACK SCENE ext. beach at troy – day. (past) [1]	TCR: 0:49:19
100.	FLASHBACK SCENE int. inside the horse – continues. (past) [1]	TCR: 0:49:21
101.	FLASHBACK SCENE ext. beach at troy – day. (past) [1]	TCR: 0:49:28
102.	FLASHBACK SCENE int. inside the horse – continues. (past) [1]	TCR: 0:49:30
103.	FLASHBACK SCENE ext. beach at troy – night. (past) [1]	TCR: 0:49:40
104.	FLASHBACK SCENE int. inside the horse – continues. (past) [1]	TCR: 0:49:42
105.	FLASHBACK SCENE ext. beach at troy – day. (past) [1] <i>Trojans ride in</i>	TCR: 0:49:46
106.	FLASHBACK SCENE int. inside the horse – continues. (past) [1]	TCR: 0:49:50
107.	FLASHBACK SCENE ext. beach at troy – day. (past) [1] <i>Trojans with Sinon</i>	TCR: 0:49:55
108.	FLASHBACK SCENE int. inside the horse – continues [1] (past)	TCR: 0:49:57
109.	FLASHBACK SCENE ext. beach/plains at troy – day (past) [1] <i>Trojans pulling horse</i>	TCR: 0:50:16
110.	FLASHBACK SCENE int. inside the horse – continues. (past) [1]	TCR: 0:50:27
111.	FLASHBACK SCENE ext. beach/plains at troy – day. (past) [1] <i>Trojans pulling horse</i>	TCR: 0:50:29
112.	FLASHBACK SCENE int. inside the horse – continues. (past) [1]	TCR: 0:50:42
113.	FLASHBACK SCENE ext. gates of troy – continues. (past) [1]	TCR: 0:50:51
114.	FLASHBACK SCENE ext. troy - moments later. (past) [1]	TCR: 0:50:54
115.	FLASHBACK SCENE ext. troy – day. (past) [1]	TCR: 0:50:59
116.	FLASHBACK SCENE int. inside the horse – continues. (past) [1]	TCR: 0:51:03
117.	FLASHBACK SCENE ext. troy – continues. (past) [1] <i>Trojans stabbing horse</i>	TCR: 0:51:26
118.	FLASHBACK SCENE ext. troy - day. (past) [1]	TCR: 0:51:29
119.	Flips inside and exterior inside Troy. [1] <i>Trojans stand up horse</i>	
120.	FLASHBACK SCENE int. inside the horse - continues. (past) [1]	TCR: 0:51:37
121.	Flips inside and exterior inside Troy [1]	
122.	FLASHBACK SCENE ext. troy – night. (past) [1]	TCR: 0:52:32
123.	FLASHBACK SCENE int. inside the horse – night. (past) [1] <i>prepare to exit horse</i>	TCR: 0:52:42
124.	FLASHBACK SCENE ext. square - moments later. (past) [1]	TCR: 0:52:46
125.	FLASHBACK SCENE ext. inside gates Troy – continues. (past) [1]	TCR: 0:54:15
126.	FLASHBACK SCENE ext. open gates of troy – (past) [1] <i>Aga enters</i>	TCR: 0:56:51
127.	SCENE int. palace of Menelaus – night [10]	TCR: 0:57:22
128.	FLASHBACK SCENE insert cut on the way into the Palace on Sparta: (past) [1]	TCR: 0:58:12
129.	SCENE int. palace of Menelaus – night [10]	TCR: 0:58:16

5.2.7. O - The Ogygia Shoreline / The Lotus Root [9] TCR: 0:58:57
130. SCENE ext. beach outside calypso's cave – day. [9] TCR: 0:58:57

5.2.8. R – Laestrygonians [5] TCR: 0:59:09
131. REMEMBERED SCENE ext. Odysseus's ship – day/eve/. (past) [5] TCR: 0:59:09
132. REMEMBERED SCENE ext. Lystr Beach– day. (past) [5] TCR: 1:00:20
133. REMEMBERED SCENE ext. forested shore – day. (past) [5] TCR: 1:00:25
134. REMEMBERED SCENE ext. forest – day. (past) [5] *Child/attack* TCR: 1:02:00
135. REMEMBERED SCENE ext. beach/ shore – day. (past) [5] TCR: 1:03:17
136. REMEMBERED SCENE ext. shore/boats – day. (past) [5] *Sink 2 boats* TCR: 1:04:24
137. REMEMBERED SCENE ext. boat escape – day. (past) [5] *Athena appears* TCR: 1:04:51
138. FLASH REMEMBERED SCENE ext. beach/ shore – day. (past) [5] *Dead on beach* TCR: 1:05:12
139. FLASHBACK SCENE ext. Troy destruction – (past) [1] *Athena in temple* TCR: 1:05:18
140. REMEMBERED SCENE ext. boat escape – day. (past) [5] *Athena appears* TCR: 1:05:22

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(shooting, dialogue with limited screen directions and commentary)

141. REMEMBERED SCENE ext. - boat later. (past) [5] *Crew distrusts* TCR: 1:05:27

5.2.9. R - Sequence 6 - Circe Island - Aeaea [6] TCR: 1:06:19

142. REMEMBERED SCENE ext. same – later on ship (past) [6] TCR: 1:06:19
143. REMEMBERED SCENE ext. beach landin – later. (past) [6] *Crew distrusts then heads off* TCR: 1:06:52
144. REMEMBERED SCENE ext. grassy shore – later (past) [6] *Odysseus hunts* TCR: 1:07:42
145. REMEMBERED SCENE ext. below cliffs – later (past) [6] *Crew heads up / ruins* TCR: 1:07:47
146. REMEMBERED SCENE ext. grassy shore – later (past) [6] *Odysseus hunts* TCR: 1:08:02
147. REMEMBERED SCENE ext. hills – later. (past) [6] *Crew climbs/ see wild animals* TCR: 1:08:06
148. REMEMBERED SCENE ext. grassy shore – later [6] (past) *Odysseus hunts* TCR: 1:08:21
149. REMEMBERED SCENE ext. hills – later. (past) [6] *Crew climbs/ see wild animals* TCR: 1:08:23
150. REMEMBERED SCENE ext. hills – later. (past) [6] *Crew arrives at stone house* TCR: 1:08:48
151. REMEMBERED SCENE ext. grassy shore – later [6] (past) *Odysseus hunts* TCR: 1:08:51
152. REMEMBERED SCENE int. stone house – later [6] (past) *Crew goes inside hovel + CIRCE* TCR: 1:08:55
153. REMEMBERED SCENE ext. grassy shore – later [6] (past) *Odysseus hunts* TCR: 1:09:17
154. REMEMBERED SCENE ext. stone house – later [6] (past) *Eu + CIRCE outside* TCR: 1:09:22
155. REMEMBERED SCENE ext. grassy shore – later [6] (past) *Odysseus hunts* TCR: 1:09:45
156. REMEMBERED SCENE int. stone house – later [6] (past) *CIRCE+Crew inside* TCR: 1:09:57
157. REMEMBERED SCENE ext. stone house – later [6] (past) *Crew drop armour/weap outside* TCR: 1:10:22
158. REMEMBERED SCENE ext. grassy shore – later [6] (past) *Odysseus hunts* TCR: 1:10:28
159. REMEMBERED SCENE int. stone house – later [6] (past) *CIRCE+Crew eating* TCR: 1:10:31
160. REMEMBERED SCENE ext. grassy shore – later [6] (past) *Odysseus hunts* TCR: 1:10:46
161. REMEMBERED SCENE int. stone house – later [6] (past) *CIRCE+Crew eating* TCR: 1:10:49
162. REMEMBERED SCENE ext. grassy shore – later [6] (past) *Odysseus hunts kills* TCR: 1:11:07
163. REMEMBERED SCENE int. stone house – later [6] (past) *CIRCE+Crew trans* TCR: 1:11:13
164. REMEMBERED SCENE ext. grassy shore – later [6] (past) *Odysseus kills* TCR: 1:11:31
165. REMEMBERED SCENE int. stone house – later [6] (past) *CIRCE+Crew trans* TCR: 1:11:35
166. REMEMBERED SCENE ext. grassy shore – later [6] (past) *Odysseus discovers dead man* TCR: 1:11:52
167. REMEMBERED SCENE int. stone house – later [6] (past) *CIRCE+Crew trans* TCR: 1:12:00
168. REMEMBERED SCENE ext. grassy shore – later [6] (past) *Odysseus runs to boat* TCR: 1:12:41
169. REMEMBERED SCENE int. stone house – later [6] (past) *CIRCE+Crew trans* TCR: 1:12:43
170. REMEMBERED SCENE ext. grassy shore – later [6] (past) *Odysseus at boat* TCR: 1:13:08
171. REMEMBERED SCENE int. stone house – later [6] (past) *CIRCE+Crew pigs* TCR: 1:13:18
172. REMEMBERED SCENE ext. grassy cliff – later [6] (past) *Odysseus runs up path* TCR: 1:13:25
173. REMEMBERED SCENE ext. stone house – later [6] (past) *Odysseus arrives at hovel* TCR: 1:13:50
174. REMEMBERED SCENE int. stone house – later [6] (past) *CIRCE+Odysseus inside* TCR: 1:14:36
175. REMEMBERED SCENE int. stone house – later [6] (past) *Pigs transformed back* TCR: 1:19:15
176. REMEMBERED SCENE ext. Odysseus's ship - twilight. (past) [6] TCR: 1:20:27
177. REMEMBERED SCENE flash to ext. approaching hades - twilight (past) [7] TCR: 1:20:34
178. REMEMBERED SCENE int. stone house - night (past) [6] TCR: 1:20:36
179. REMEMBERED SCENE flash to ext. hades - twilight (past) [7] TCR: 1:20:40

5.2.10. R - Hades / The Black Sand Descent (past) [7] TCR: 1:21:00

180. REMEMBERED SCENE ext. beach at Hades - twilight (past) [7] TCR: 1:21:00
181. REMEMBERED SCENE ext. hades inland - twilight (past) [7] TCR: 1:21:06
182. REMEMBERED SCENE int. stone house – night (past) [6] TCR: 1:21:32
183. REMEMBERED SCENE ext. hades - twilight (past) [7] TCR: 1:20:34
184. REMEMBERED SCENE int. stone house – night (past) [6] TCR: 1:21:37
185. REMEMBERED SCENE ext. hades trench - twilight (past) [7] TCR: 1:21:39
186. REMEMBERED SCENE int. stone house – night (past) [6] TCR: 1:22:00
187. REMEMBERED SCENE ext. hades trench - twilight (past) [7] TCR: 1:22:17
188. REMEMBERED SCENE int. stone house – night (past) [6] *Then I defy the Gods* TCR: 1:22:18
189. REMEMBERED SCENE ext. hades trench - twilight (past) [7] *Shades emerge from the earth* TCR: 1:22:26
190. FLASHBACK SCENE: Beach at Troy – day (past) [1] *Sinon challenges O* TCR: 1:23:52
191. FLASHBACK SCENE: Ithaca before departing for Troy – day (past) [1] *Ant + Sinon take a Lots* TCR: 1:24:01

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

192. FLASHBACK SCENE insert cut: Ithaca before departing for Troy (past) [5]	TCR: 1:20:06
193. Multiple brief EXCHANGE FLASHBACK CUTS	
194. REMEMBERED SCENE ext. hades trench - twilight (past) [7] <i>O-> I needed you to believe</i>	TCR: 1:24:31
195. REMEMBERED SCENE insert cut: inside the Wooden Horse [1]	TCR: 1:24:48
196. FLASHBACK SCENE insert cut: inside the Wooden Horse (past) [1]	TCR: 1:21:00
197. REMEMBERED SCENE ext. hades trench - twilight (past) [7] <i>O->S Give A back his shame</i>	TCR: 1:25:05
198. REMEMBERED SCENE ext. hades trench - twilight (past) [7] <i>O->Agamemnon</i>	TCR: 1:26:33
199. FLASHBACK: Agamemnon is greeted outside his vast palace by Clytemnestra (past) [10]	TCR: 1:27:07
200. REMEMBERED SCENE int. Agamemnon's bedchamber - evening (past) [10]	TCR: 1:27:13
201. REMEMBERED SCENE ext. hades trench - twilight (past) [7] <i>O->Agamemnon</i>	TCR: 1:27:27
202. REMEMBERED SCENE int. Agamemnon's bedchamber - evening (past) [10]	TCR: 1:27:29
203. FLASHBACK Agamemnon carries a screaming adolescent girl towards a stormy sea (past) [10]	TCR: 1:29:30
204. FLASHBACK int. Agamemnon's bedchamber - evening (past) <i>Killed</i> [10]	TCR: 1:27:32
205. Multiple cuts to sacrifice and back [7] / [10]	
206. REMEMBERED SCENE ext. hades - twilight (past) [7] <i>Agamemnon -> Tireseus</i>	TCR: 1:27:44
207. REMEMBERED SCENE ext. hades - twilight (past) [7] <i>Runaway let's go!, pursued by shades</i>	TCR: 1:29:36
208. REMEMBERED SCENE ext. hades - twilight (past) [7] <i>Departs Hades</i>	TCR: 1:30:40

5.2.11. O - The Ogygia Shoreline / The Lotus Root [9] TCR: 1:30:50

209. SCENE int. calypso's hut - day [9]	TCR: 1:30:50
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5.2.12. I - ITHACHA PRESENT [5] TCR: 1:31:35

210. SCENE ext. view of Ithaca from the sea - day [5]	TCR: 1:31:35
211. SCENE int. Penelope's chamber, palace of Ithaca - day [5] <i>P weaving, Ant accuses P's deception</i>	TCR: 1:31:39
212. SCENE int. megaron, palace of Ithaca - moments later [5] <i>Ant plots, sends assassins</i>	TCR: 1:35:28
213. SCENE: int. megaron, palace of Ithaca - moments later [5]	TCR: 1:35:[30]
214. SCENE: ext. courtyard, palace of Ithaca - continues [5]	TCR: 1:35:[45]
215. SCENE: int. megaron, palace of Ithaca - continues [5]	TCR: 1:36:[00]
216. SCENE: ext. courtyard, palace of Ithaca - continues [5]	TCR: 1:36:[20]
217. SCENE: int. megaron, palace of Ithaca - continues [5]	TCR: 1:36:[40]
218. SCENE: ext. courtyard, palace of Ithaca - continues [5]	TCR: 1:36:[50]

5.2.13. I SPARTA PRESENT [10] TCR: 1:36:58

219. SCENE Sparta ext. olive grove - [5] <i>T + M Hunting Birds People of the Sea</i>	TCR: 1:36:58
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5.2.14. O The Ogygia Shoreline / The Lotus Root [9] TCR: 1:38:32

220. SCENE ext. beach outside calypso's cave - day [9] <i>O aimlessly collecting driftwood</i>	TCR: 1:38:32
221. SCENE ext. beach outside calypso's cave - day [9] <i>O finds piece of tiller handle</i>	TCR: 1:38:38
222. SCENE insert cut: in a fearsome night-time storm, Odysseus clings to the knob (past) [9] <i>Storm</i>	TCR: 1:38:41
223. SCENE ext. beach outside calypso's cave - day [9] <i>O + Calypso</i>	TCR: 1:38:43

5.2.15. R - The Sirens Auditory Assault [6] TCR: 1:39:16

224. SCENE insert cut: the Crew put beeswax into their ears, supervised by Odysseus (past) [6]	TCR: 1:39:16
225. SCENE ext. Odysseus's ship amongst rocky islands - day (past) [6]	TCR: 1:40:12
226. SCENE flash-forward to Odysseus sitting on the deck relaying his experience (past) [6]	TCR: 1:41:52

5.2.16. R - The Strait of Scylla [7] TCR: 1:42:11

227. SCENE ext. Odysseus's ship, White Water Ahead - day (past) [7]	TCR: 1:42:11
228. SCENE ext. Odysseus's ship, Charybdis - day (past) [7] <i>Trying to steeraway</i>	TCR: 1:43:19
229. SCENE ext. Odysseus's ship, Into the Strait - day (past) [7]	TCR: 1:44:00
230. SCENE ext. Odysseus's ship, Strait of Scylla - day (past) [7] <i>Scylla attacks</i>	TCR: 1:44:15
231. SCENE ext. Odysseus's ship, Strait of Scylla - day (past) [7] <i>Escape & you knew</i>	TCR: 1:44:54
232. SCENE ext. Odysseus's ship, Open sea with Thrinacia visible - day (past) [7] <i>Crew ignores O</i>	TCR: 1:45:44
233. SCENE ext. Odysseus's ship, Open sea with Thrinacia visible - day (past) [7] <i>Crew gives oaths</i>	TCR: 1:47:00

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

5.2.17. O - The Ogygia Shoreline / The Lotus Root [9] TCR: 1:47:21

234. SCENE.ext. beach outside calypso's cave - day [9] *C s* TCR: 1:47:21

5.2.18. O - Thrinacia Sun God/Apollo's Test [8] TCR: 1:45:24

235. SCENE offshore and landing on HELLIOS ISLAND ext. Odysseus's ship, off apollo's island – later
(past) [8] TCR: 1:47:24

236. SCENE .ext. beach, apollo's island - day (past) [8] *And then our provisions ran out* TCR: 1:47:26

237. SCENE .ext. Odysseus's ship - night (past) [8] TCR: 1:47:39

238. SCENE .ext. Odysseus's ship - night (past) [8] *Athena appears* TCR: 1:48:00

239. SCENE .ext. inland dunes, apollo's island - moments later (past) [8] *Fire pit, crew eating beef*..... TCR: 1:48:30

240. SCENE .ext. inland dunes - night (past) [8] *Athena appears the gods told you* TCR: 1:48:50

241. SCENE .ext. inland dunes, apollo's island - moments later (past) [8] *heads to ship Eu we were hungry* TCR: 1:48:30

242. SCENE .ext. beach, apollo's island - day (past) [8] *On ship departing* TCR: 1:49:55

243. SCENE.ext. Odysseus's ship – night – storm (past) [8]..... TCR: 1:50:03

244. SCENE .ext. Odysseus's ship - night – storm (past) [8] *Ship split, destroyed, sinks* TCR: 1:51:58

5.2.19. O - The Ogygia Shoreline / The Lotus Root [9] TCR: 1:52:41

245. SCENE .int. beach hut calypso's cave - day [9] TCR: 1:52:41

246. FLASHBACK SCENE ext. beach outside calypso's cave - day (past) [9] *O washes up Calypso finds* TCR: 1:52:51

247. FLASHBACK SCENE int. beach hut calypso's cave - day (past) [9] *Calypso heals O feeds him Lotus* TCR: 1:53:19

248. Various memory cuts [many]

249. SCENE .int. beach hut calypso's cave - day (present) [9] *O how long have I been here* TCR: 1:54:00

250. Various memory cuts [9] *C give yourself to the storm*

251. SCENE .ext. Odysseus on rough raft a drift at sea - day (present) [9] TCR: 1:56:06

252. SCENE .ext. O at sea - day (present) *Storm O falls of raft* [9]..... TCR: 1:56:39

253. SCENE .ext. Odysseus in sea - day (present) *O drowning?* [9] TCR: 1:56:48

254. FLASHBCK SCENE: the stone head of Athena cut off (night) (past) [1]..... TCR: 1:56:50

255. SCENE .ext. Odysseus in sea - day (present) *O drowning?* [9] TCR: 1:56:51

256. FLASHBCK SCENE: the stone head of Athena cut of rocks from side to side in flickering firelight on dirty marble
(night) (past) [1] TCR: 1:56:53

257. SCENE .ext. Odysseus in sea - day (present) *O drowning?* [9] TCR: 1:56:54

258. FLASHBCK SCENE: the stone head of Athena cut of rocks from side to side in flickering firelight on dirty marble
(night) (past) [1] TCR: 1:56:55

259. SCENE .ext. Odysseus in sea - day (present) *O drowning?* [9] TCR: 1:56:56

260. FLASHBCK SCENE: Troy burning (night) (past) [1] TCR: 1:56:58

261. SCENE .ext. Odysseus on Ithacan Beach (present) [13] TCR: 1:57:02

5.3. Act III: Realization & True Homecoming (TCR: 1:57:03)

5.3.1. I – O Back on Ithaca (present)[13/14] TCR: 1:57:03

262. SCENE .ext. foggy beach – dawn [13] TCR: 1:57:03

263. SCENE .ext. foggy beach – dawn [13] *Athena appears* TCR: 1:57:15

264. SCENE .ext. Eumaeus's farmhouse – day [14] *Iris and assains steal*..... TCR: 1:57:53

265. SCENE .int. palace of Menelaus – day [10] *T+Ment departs Helen says*..... TCR: 1:58:32

*Tell your mother I am sorry for Troy and everything
that happened in my name*

[10] TCR: 1:58:43

266. SCENE .ext. plains of Ithaca – day *O walking towards Eumaeus Farmhouse* [13] TCR: 1:58:57

267. SCENE .ext. Eumaeus's farmhouse – day [14] TCR: 1:58:59

268. SCENE .int. Eumaeus's farmhouse – eve *Eumaeus tell O of threat* [14] TCR: 2:01:32

269. SCENE .ext. Eumaeus's farmhouse – eve *O leaves for Pylos* [14] TCR: 2:01:34

5.3.2. I - Temple of Phorcys (called Pylos) [16] TCR: 2:01:36

270. SCENE .ext. ship off coast of Ithaca at Pylos - dusk [16] TCR: 2:01:36

271. SCENE .ext. cave temple at Pylos - moments later [16] *T+M walk to temple* TCR: 2:01:50

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

272. SCENE .ext. cave temple, Pylos - night [16] <i>O as beggar E sent me</i>	TCR: 2:02:07
273. SCENE .int. temple, Pylos - continues [16]	TCR: 2:02:15
274. SCENE .int. inner sanctum, temple, Pylos - continues [16]	TCR: 2:02:34
275. SCENE.int. temple, Pylos - continues [16] <i>guards killed</i>	TCR: 2:03:19
276. SCENE.int. inner sanctum, temple, Pylos - continues [16] <i>O as beggar spks to T, while</i>	TCR: 2:03:21
277. SCENE.int. temple, Pylos - moments later [16] <i>guards killed</i>	TCR: 2:03:26
278. SCENE.int. inner sanctum, Pylos - continues [16] <i>M dies, WAR, starts fire</i>	TCR: 2:03:28
279. SCENE .int. temple, Pylos – [16] <i>O+T flee</i>	TCR: 2:05:21
280. SCENE .ext. temple, Pylos – night [16] <i>O+T flee</i>	TCR: 2:05:41
281. SCENE .ext. road, Ithaca - dawn [16] <i>O+T head to Eu's farmhouse</i>	TCR: 2:05:50

5.3.3. I - The Palace and Great Hall

[12] TCR: 2:07:36

282. SCENE.int. megaron – day [5] <i>Ant + M</i>	TCR: 2:07:36
283. SCENE.int. megaron - moments later [5] <i>P + T</i>	TCR: 2:08:00
284. SCENE.int. Eumaeus's hut – day [14] <i>O + E Time to go back to the palace</i>	TCR: 2:08:28
285. SCENE.int. Penelope's chamber, Palace of Ithaca [5] <i>P + T SEA PEOPLES</i>	TCR: 2:08:36
286. SCENE.int. Penelope's chamber, Palace of Ithaca [5] <i>P Truth & RAGE</i>	TCR: 2:09:48
287. SCENE.int. megaron, palace of Ithaca - night [5]	TCR: 2:10:39
288. SCENE.ext. town, Ithaca – continues [13] <i>O + E</i>	TCR: 2:10:36
289. SCENE.int. megaron, palace of Ithaca - continues [5]	TCR: 2:10:52
290. SCENE.ext. courtyard, palace of Ithaca - continues [5]	TCR: 2:11:07
291. FLASHBACK SCENE.Very brief flashback to Argus as a puppy (past) [13]	TCR: 2:11:38
292. SCENE.ext. courtyard, palace of Ithaca - [5] <i>O + ARGUS who dies T recognises O</i>	TCR: 2:11:40
293. SCENE.int. megaron, palace of Ithaca [5] <i>O enters</i>	TCR: 2:12:57
294. FLASHBACK SCENE of the young Sinon in forest hunt giving O arrow (past) [13]	TCR: 2:16:30
295. FLASHBACK SCENE of the Sinon at Troy pinned to the Horse (past) [13]	TCR: 2:16:31
296. SCENE.int. megaron, palace of Ithaca - later [5]	TCR: 2:16:32
297. SCENE.int. megaron, palace of Ithaca – night [5] <i>O meets P - confessional</i>	TCR: 2:18:03
298. SCENE.int. megaron, palace of Ithaca – night [5] <i>Athena appears</i> [5]	TCR: 2:20:56
299. FLASHBACK SCENE.ext. Horse in troy - night (past) [1]	TCR: 2:21:08
300. FLASHBACK SCENE.ext. gates of troy - night (past) [1]	TCR: 2:21:10
301. FLASHBACK SCENE.ext. inside wooded - night (past) [1]	TCR: 2:21:25
302. FLASHBACK SCENE.ext. streets Troy - night (past) [1] <i>Fighting, sacking, burning, killing and more</i>	TCR: 2:21:44
303. SCENE.int. megaron, palace of Ithaca - night (present) [5] <i>Athena sad – offering of peace</i>	TCR: 2:23:43
304. FLASHBACK SCENE.ext. troy - night (past) [1] <i>Beheads statue and kills girl (Zendia)</i>	TCR: 2:24:08
305. SCENE.int. megaron, palace of Ithaca - night (present) [5] <i>Athena gone</i>	TCR: 2:24:41
306. FLASHBACK SCENE.ext. troy burning - night (past) [1] <i>O traumatised by destruction</i>	TCR: 2:24:48
307. SCENE.int. megaron, palace of Ithaca - night (present) [5]	TCR: 2:25:48
308. FLASHBACK SCENE.ext. inside ruins of troy - day (past) [1]	TCR: 2:25:51
309. SCENE.int. megaron, palace of Ithaca - night (present) [5] <i>O one mans trick to break Zeus's</i>	TCR: 2:26:20
<i>O: One mans trick to break Zeus's law for ever</i>	
<i>P: You are the people from the sea</i>	
<i>O: the breaking of Zeus's Law is spreading like a plague</i>	
<i>O: Odysseus is alive he will be here when you need him most</i>	
310. SCENE.int. megaron, palace of Ithaca - night (present) [12] <i>P: Bring the suitors in the morning</i>	TCR: 2:27:34

5.3.4. I - Great Hall+Slaughter [5/12]

TCR: 2:29:06

311. SCENE.ext. palace at Ithaca - dawn [5] <i>Suitors arrive</i>	TCR: 2:29:06
312. SCENE.int. megaron, palace of Ithaca - continues [5]	TCR: 2:29:10
313. SCENE.int. same - later [5] <i>P: calls the test</i>	TCR: 2:29:46
314. SCENE.int. same - continues [5] <i>O:takes bow, succeeds, slaughter begins</i>	TCR: 2:33:12
315. SCENE.int. same - continues [5] <i>Slaughter begins</i>	TCR: 2:34:44
316. SCENE.int. upper storage room - continues [12]	TCR: 2:35:53
317. SCENE.int. megaron, palace of Ithaca - continues [5]	TCR: 2:36:05
318. SCENE.int. upper storage room - continues [12] <i>T fights Melanthius</i>	TCR: 2:36:58

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

319.	SCENE.int. megaron, palace of Ithaca - continues [5] <i>Swords drop down – A: Get the Swords</i>	TCR: 2:37:09
320.	SCENE.int. upper storage room - continues [12] <i>T fights Melanthius</i>	TCR: 2:37:43
321.	SCENE.int. megaron, palace of Ithaca - continues [5]	TCR: 2:37:53
322.	SCENE.int. upper storage room - continues [12] <i>T fights Melanthius</i>	TCR: 2:38:03
323.	SCENE.int. megaron, palace of Ithaca - continues [5] <i>Shields drop down – A: Get the Shields</i>	TCR: 2:38:16
324.	SCENE.int. upper storage room - continues [12] <i>T fights Melanthius</i>	TCR: 2:38:39
325.	SCENE.int. megaron, palace of Ithaca - continues [5] <i>Spears drop down – A: Get the Spears</i>	TCR: 2:38:57
326.	SCENE.int. upper storage room - continues [12] <i>T fights Melanthius</i>	TCR: 2:39:21
327.	SCENE.int. megaron, palace of Ithaca - continues [5] <i>Spears drop down – A: Use the Spears</i>	TCR: 2:39:27
328.	SCENE.int. upper storage room - continues [12] <i>T fights Melanthius</i>	TCR: 2:39:46
329.	SCENE.int. megaron, palace of Ithaca - continues [5] <i>Spears drop down – A: Get the Spears</i>	TCR: 2:39:58
330.	SCENE.int. upper storage room - continues [12] <i>T KILLS Melanthius</i>	TCR: 2:39:21
331.	SCENE.int. megaron, palace of Ithaca - continues [5] <i>T: DAD Sword drop down</i>	TCR: 2:40:20
332.	SCENE.int. megaron, palace of Ithaca - continues [5] <i>O: Kills Antinuos</i>	TCR: 2:40:59
333.	SCENE.int. megaron, palace of Ithaca - continues [5] <i>O: mic drops Sword, T+ celebrates victory</i>	TCR: 2:40:20

O: We broke the fragile bonds between men And for centuries of darkness to follow the stories of Troy will only be sung

5.3.5. I - Exit on ship heading into the sunset [13] TCR: 2:42:29

334.	SCENE.: Greek Soldiers line the dock at Ithaca [13]	TCR: 2:42:29
335.	SCENE. insert cut int. megaron, palace of Ithaca - continues [5]	TCR: 2:42:32
336.	SCENE.: Greek Soldiers beat spears dock at Ithaca [13]	TCR: 2:42:39
337.	SCENE. insert cut int. megaron, palace of Ithaca - continues [5]	TCR: 2:42:42
338.	SCENE.: Telemachus, dressed as a king, leads Penelope down the dock [13]	TCR: 2:42:40
339.	SCENE..T&P go a ship approaching a figure from behind who is checking the rigging [13]	TCR: 2:42:45
340.	SCENE.insert cut int. megaron, palace of Ithaca - continues [5] <i>O+P meet O hands over figurine</i>	TCR: 2:43:04
341.	SCENE.Penelope boards the ship, the Figure turns from the rigging – it is Odysseus, bandaged, beard trimmed. Telemachus is on the dock, waving [13]	TCR: 2:44:12
342.	SCENE.insert cut int. megaron, palace of Ithaca - continues [5] <i>O wounded with P</i>	TCR: 2:44:21
343.	SCENE.: ship pushing low through waves at sunset [13]	TCR: 2:44:31
344.	SCENE.insert cut int. megaron, palace of Ithaca - continues [5] <i>O wounded with P</i>	TCR: 2:44:35
345.	SCENE.ext. ship - evening [13]	TCR: 2:44:40
346.	SCENE.ext. Troy - night [13]	TCR: 2:44:59
347.	SCENE.ext. ship - evening [13]	TCR: 2:45:04
348.	SCENE.ext. Troy - night [13]	TCR: 2:45:07
349.	SCENE.ext. ship - evening [13]	TCR: 2:45:10
350.	SCENE.ext. Troy - night [13]	TCR: 2:45:14
351.	SCENE.ext. ship - evening [13]	TCR: 2:45:10
352.	SCENE.ext. Troy - night [13]	TCR: 2:45:14
353.	END CREDITS [00]	TCR: 2:45:27

6. The Screen play – dialogue and some stage directions

6.1. Act I: The Present Amnesia & The Prince TCR: 0:00:00

Opening – grounded in present day Ithaca with flashbacks to the beach at Troy

1. **SCENE: black screen** TCR: 0:00:35
SOUND EFFECT: Silence.

Words appear: 'a time of apparent magic'

Title slowly fades as the sound of surf rises ...

SOUND EFFECT: bang! A loud wooden beat -

male voice (O.S.): A face.

SOUND EFFECT: bang!

SOUND EFFECT: bang!

male voice (O.S.): A fleet.

2. **FLASHBACK SCENE TROY BEACH: day: (past)** TCR: 0:00:45
after the Greeks have left the Horse
waves crash, foam and sand sprays off a foreign shore ...

male voice (O.S.): A war.

3. **SCENE ITH: int. megaron (great hall), palace of Ithaca night (present)** TCR: 0:00:47

4. **FLASHBACK SCENE TROY BEACH:** TCR: 0:00:50
some of the foam is red. (implying death)

SOUND EFFECT: bang!

5. **SCENE ITH: int. megaron (great hall), palace of Ithaca night (present):** TCR: 0:00:51
a bard stands atop a long table - torchlight hot on upturned faces - he beats the
rhythm with his staff ...

male voice (bard): A man.

SOUND EFFECT: bang!

6. **FLASHBACK SCENE TROY [1]: day (past):** TCR: 0:00:53
a figure(Sinon) on the shore, head down in contemplation ...

bard (O.S.) A thought.

SOUND EFFECT: bang!

7. **SCENE ITH: megaron (great hall), palace of Ithaca [5] night (present):** TCR: 0:00:54
the Bard leans down to his enraptured audience ...

bard: A trick.

SOUND EFFECT: bang!

8. **FLASHBACK SCENE TROY BEACH [1] : day: (past)** TCR: 0:01:00
a giant wooden statue of a rearing horse, massive, half-buried, listing sickly in wet
sand at rising tide ...

bard (O.S.) A trick to break the walls of Troy.

SOUND EFFECT: bang!

9. **SCENE ITH: megaron (great hall), palace of Ithaca [5] night: (present)** *TCR: 0:01:13*
the Bard raises his arms ...

bard: **And burn it screaming to the ground.**

SOUND EFFECT: bang!

10. **FLASHBACK SCENE TROY BEACH [1] day: (past)** *TCR: 0:01:12*

11. **SCENE ITH: megaron (great hall), palace of Ithaca [5] night: (present)** *TCR: 0:02:57*

12. **INSERT SCENE BACK TROY BEACH: day [1]: (past)** *TCR: 0:04:55*

a wave crashes against the Horse, watched by a lone, ragged Greek soldier. This is Sinon.

At the sound of hooves, Sinon turns - trojans on horseback approach from far down the beach, riding faster and faster through the detritus of a departed army ...

SOUND EFFECT: thwack

An arrow hits Sinon's arm - thwack, thwack, thwack - arrow after arrow forces him back until whump - a spear pins him to the Horse ...

The Trojans encircle, dismount, approach. They stare up at the giant Horse, indifferent to Sinon's suffering.

first trojan: **What does it mean?**

He draws bronze, puts it to Sinon's chin and lifts his head to look into his dying eyes -

Sinon: **A gift. For Athena.**

The First Trojan swings his sword - a second trojan blocks -

second trojan: **Common Gods. Respect their offering.**

He yanks the spear free, dropping Sinon to the sand.

second trojan (to soldiers):

Save it from the waves. Take it to Athena's temple. The war's over.

A cheer turns into a chant ringing out across the water ... hundreds of Trojans throw dozens of ropes around the Horse, dragging it painfully, inch by inch, out of the rising tide ...

We push in on the Horse as it grinds through wet sand, closer and closer on the rough wooden planking, until

The Ithaca Crisis / Telemachus's Defiance

TCR: 0:02:57

13. **SCENE ITH: Cut to int. megaron, Palace of Ithaca [5] – night (present)**

TCR: 0:02:57

Action: *The narrative cuts to the real-world timeline in Ithaca. Telemachus (Tom Holland) publicly clashes with the arrogant suitor Antinous (Robert Pattinson), who has overtaken the palace.*

PENELOPE (O.S.): STOP!

The Bard shoulders his staff. The rowdy crowd quiets.

All eyes turn to the source of the shout - a flickering silhouette behind a wooden screen at the top of the stairs, seated at her work. This is Penelope. She rises ...

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Penelope: **Not this song!**

A Young Man (twenty) seated off to one side scrambles to his feet. This is Telemachus.

Various Suitors: **Uh-oh! Mommy's mad! Run, run!**

Raucous laughter as Telemachus mounts the stairs, sidles up to the screen like a confessional, speaking softly -

Telemachus: **I want to remind them whose wine they're drinking.**

Penelope: **I don't want Odysseus's song - I want Odysseus.**

Telemachus: **Then why do you entertain suitors in his house? Night after night?**

Penelope: **In this world a man does what he chooses. I do what I can.**

Telemachus: **I'm a man, now, Mom.**

Penelope: **So, throw them out. Break Zeus's law and see what they do to you if you give them that excuse.**

Telemachus looks across the raucous crowd of suitors feasting -

Penelope: **I've already lost a husband; I don't want to lose a son.**

Telemachus: **Dad's coming back.**

Penelope: **Then where is he? Eight years since Troy fell. Almost twenty since he left us. Where is he?**

At the sound of jeers and shouts, Telemachus turns to see a beggar at the door kicked by one of the Suitors

Telemachus hurries down the stairs and across the hall -

Telemachus: **We have to welcome him like we welcomed all of you!**

One of the Suitors bullying the Beggar turns on Telemachus. This is Polybus (thirties, large, threatening).

Polybus: **Are you calling us beggars?**

Telemachus: **I'm saying you've been welcome here .For three years.**

Antinous (O.S.): **We've only enjoyed your hospitality for so long ...**

Telemachus turns. Antinous (thirties, handsome, charismatic), rises from his place.

Antinous: **Because your mother won't choose.**

Telemachus: **She's already married.**

Antinous: **Odysseus is dead.**

Telemachus: **What do you know about my dad?**

Antinous tosses back his drink and picks his teeth.

Antinous: **I know he kept stringy cattle and bad wine.**

Telemachus: **You had the best of it the first two seasons.**

Antinous: **And I know he never came home.**

Telemachus: **Not yet.**

With a glance at Penelope's listening silhouette behind screen , Antinous leans in, discreet ...

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Antinous; **Pining for a daddy you didn't even know like some snivelling bastard.**

Telemachus weighs the insult.

Telemachus: **None of us can really know who our fathers are. Not even you. So don't claim to know mine.**

Antinous: **But I did ...**

14. FLASHBACK SCENE ITH [13] long time ago: insert cut: (past) **TCR: 0:04:55**

Teenage Antinous, amongst other youngsters, crouches in the bushes, clutching an arrow. An open hand reaches back - all the teenage boys rush to hand it an arrow. The hand takes it from the boy next to Antinous ...

Antinous: **As boys, we watched him hunt. I tried to volunteer for his expedition to Troy, but he told me to stay here and keep an eye on you.**

15. SCENE Ithaca inside the Great Hall [5] (present) **TCR: 0:04:57**

Telemachus: **On me or my mother?**

Antinous glances at Penelope's silhouette, grins.

Antinous: **You can't blame me for looking.**

Telemachus: **My dad's coming home. And his hospitality won't be as generous as hers.**

Antinous (amused): **He doesn't follow Zeus's law?**

Telemachus: **Zeus's law tells us to treat strangers as we'd be treated because they might be Gods in disguise. I think we've established you're not a God, Antinous.**

Polybus lifts the Beggar's ragged robe ...

Polybus: **He doesn't smell like a God.**

Telemachus: **It wouldn't be much of a disguise if he did ...**

Telemachus takes the Beggar by the arm.

Telemachus: **Careful, he might strike you down right now.**

SOUND EFFECT: thunder echoes through the halls ...

Polybus stands down.

The crowd quiets.

Telemachus leads the beggar to his own table, off to the side.

Beggar: **That thunder was luck.**

Telemachus peers into the grey eyes of the stranger.

Telemachus; **I don't know, you have wise eyes. Athena's eyes.**

The Beggar smiles. Shakes his head.

Telemachus: **Sit. Eat.**

Beggar: **Thank you.**

The Beggar starts to eat, hungrily.

Telemachus: **You sailed with traders?**

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Beggar: From Sparta.

Telemachus: Has Menelaus come home from the war?

Beggar: Years ago. Odysseus never came back?

Telemachus: We don't even know if he's alive. Have you heard anything?

Beggar: The song of how he won the war.

Telemachus: We've all heard that. Nothing else?

Beggar: No, but Sparta's full of Trojan War veterans - someone'll know something.

The Beggar studies Telemachus with kind eyes.

Beggar: You're Odysseus's son? Go to Sparta. Go see Menelaus - he'd welcome you.

Telemachus considers this. A maid, Melantho, approaches.

Melantho: The Queen wants to speak to the stranger.

The Beggar, surprised, looks at Telemachus.

Telemachus: She lives for news.

The Beggar nods, rises. Telemachus grabs his hand.

Telemachus: Just don't try to give her false hope. She has some way of knowing whether a person has actually seen Odysseus. See that man?

The Beggar looks at a rough older man sitting at the side, listening without seeing. This is Eumaeus.

Telemachus: My dad's most loyal worker. He can't see much anymore ...

By feel, Eumaeus offers a chop to an elderly dog, argus.

Telemachus: But that doesn't stop him beating travellers to death in exchange for lies about my father.

The Beggar, nervous, is led to sit on the stairs in front of the screen by Penelope's silhouette at her loom.

16. SCENE: ext. cliffs of Ithaca [13] – day (present)

TCR: 0:06:58

Bronze clashes brightly as Telemachus trains with an older man, mentor (forties). Eumaeus supervises, elderly Argus limp at his feet.

Eumaeus: Too fast.

Telemachus turns, breathless. Mentor lowers his sword.

Telemachus: How can you know?

Eumaeus: You don't need eyes to hear a hasty combination. Mentor, push him.

Mentor lashes out - Telemachus meets each blow -

Eumaeus: Too fast.

Telemachus stops, frustrated, slumps down next to Eumaeus. He reaches out to pet Argus who growls ...

Telemachus: He's as friendly as you.

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Eumaeus: He only answered to your father.

Telemachus gently rubs the dog's thinning fur.

Telemachus: Where did he get him from?

Eumaeus: They met right here

17. FLASHBACK SCENE ext. same [13]- day (past)

TCR: 0:07:54

Eumaeus (younger, sighted) sorts a litter of puppies by tossing the runts off the cliff. He lifts one up to look at its half-closed eyes. Frowns, starts to toss when his arm is grabbed - Eumaeus turns to Odysseus (thirties, short dark beard, handsome, rugged), looking at the runt, a smile playing about his lips ...

Odysseus: I'll take him.

Eumaeus: For your boy?

Odysseus: For a hunting dog.

Eumaeus snorts.

18. SCENE ext. same [13] - day (present)

TCR: 0:08:06

Eumaeus feels for Argus's stiff, mangey fur.

Eumaeus: Damned if he wasn't right.

Telemachus watches Eumaeus remember

19. FLASHBACK SCENE ext. wilds of Ithaca [13] - day (past)

TCR: 0:08:09

*Argus (young but fully grown) has eyes fixed on a wild boar feeding yards away. At his side, Odysseus carefully strings his massive hunting bow. Behind him several teenage boys watch him, wide-eyed. Odysseus reaches back for an arrow - all the teenage boys rush to hand him one. He takes it from the smallest, the teenage Sinon. Eumaeus watches as Odysseus plucks the string with a mighty twang - the Boar looks up - charges ...
Argus bites boar's neck with loyal savagery
boar wounds Odysseus ...*

20. FLASHBACK SCENE: ext. courtyard, palace of Ithaca [5] - day (past)

TCR: 0:08:43

Eumaeus watches an old nursemaid stitch the wound in Odysseus's leg.

Eumaeus: Why do you always pluck your bow?

Odysseus: To test the tension.

Eumaeus looks at him. Not buying it.

Odysseus: Ouch!

The Old Nursemaid looks at him, annoyed.

old nursemaid: Hold still. How bad a scar do you want?

Odysseus (to Eumaeus): It's only fair.

Eumaeus: To warn your prey?

Odysseus: To fight with honour.

Eumaeus: You weren't fighting - you were hunting.

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Odysseus: Hunting's just fighting by stealth.

Eumaeus: Clever. But your cleverness will get you in trouble.

21. SCENE ext. cliffs of Ithaca [13] - day (present)

TCR: 0:09:03

Eumaeus: Try again. This time not as fast. Or precise.

Telemachus gets to his feet. Mentor raises his guard. Eumaeus pulls Telemachus down to whisper in his ear.

Eumaeus (whisper): You can't win with a perfect defence. Draw the attack.

Telemachus: How?

Eumaeus (whisper): Hesitation. Open your belly to your opponent's blade - their attack becomes your chance.

Telemachus straightens up. He and Mentor spar ...

Telemachus opens his defence - Mentor overextends - Telemachus moves outside the thrust - finishes with his sword at Mentor's throat. He nods, satisfied.

Telemachus: Did you teach my father that?

Eumaeus: No, he taught me. He said you're not always going to be the strongest or the fastest. So be the smartest.

Telemachus: What would he do if he came back here to find these suitors in his house?

Eumaeus: Don't. I can't even let myself imagine what he'd do to them.

Telemachus: There's so many.

Eumaeus: Cut a couple down, the others cave. Bullies and cowards. Most of them were old enough to go to Troy. But when they saw Agamemnon's sail.

22. FLASHBACK SCENE ext. cliffs same [13] - day: (past)

TCR: 0:10:15

Odysseus and Eumaeus watch ships approach. The lead ship has a black sail ...

Eumaeus (V.O.): Their fathers hid them. Odysseus didn't judge. You and your mother meant more to him than promises of glory ...

Odysseus looks at Eumaeus. Concerned.

23. SCENE ext. cliffs of Ithaca [13] - day (present)

TCR: 0:10:20

24. FLASHBACK SCENE: insert cut [5]: (past)

TCR: 0:10:22

Odysseus and Penelope play with the infant Telemachus ...

25. FLASHBACK SCENE on ITH DOCK (before departing for Troy) [13]: (past)

TCR: 0:10:24

An imposing figure in extraordinary blackened bronze armour approaches Odysseus. This is Agamemnon. Odysseus kneels before him. Agamemnon pulls Odysseus to his feet in brotherly embrace ...

26. **SCENE ext. cliffs of Ithaca [13] - day (present)** TCR: 0:10:34

27. **FLASHBACK SCENE [13]: insert cut: (past)** TCR: 0:10:35

*A line of young men snakes up the hillside to where Eumaeus is taking their lots ...
Teenage Sinon and Teenage Antinous reach the front of the line together ...*

Eumaeus (V.O.): And he knew Agamemnon's war would take many lives and many years.

Odysseus, tears down his cheeks, looks at Agamemnon. Nods.

Eumaeus (V.O.): So, he raised his army by lottery.

28. **SCENE ext. cliffs of Ithaca [13] - day (present)** TCR: 0:10:51

Telemachus By lots? Antinous told me he volunteered ...
Eumaeus shifts, uncomfortable.

Eumaeus That's how your father talked about it.

29. **FLASHBACK SCENE [13]: insert cut: (past)** TCR: 0:10:52

*Eumaeus waves Odysseus over to talk to Teenage Sinon and Teenage Antinous.
Teenage Antinous is holding a wooden lot with notches in its side ...
Odysseus listens to their pleas. He takes the lot from Teenage Antinous and hands it to Teenage Sinon. He waves Antinous's father over ...*

Odysseus Your boy tried to take Sinon's place. I'm not letting him. He needs to stay here and look after his family.

Antinous's father looks at Odysseus, tearfully grateful ...

Antinous's father He can watch over your boy, too.

Odysseus Of course.

30. **SCENE: ext. cliffs of Ithaca [13] - day (present)** TCR: 0:11:20

Telemachus looks at Eumaeus, incredulous.

Telemachus He wanted Antinous to look after me?
Eumaeus spits into the dust.

Eumaeus No. But Odysseus was sensitive to a father's shame. He felt for these fathers ...
 he knew it was an unwinnable war.

Telemachus listens to the story.

Eumaeus Then, somehow, he won it.
Telemachus nods with pride.

Telemachus So he knew it would be years. Did he tell my mother?
Eumaeus shifts, uncomfortable ...

Eumaeus That's a question for her.
He gets to his feet.

31. FLASHBACK SCENE: ext. Penelope's terrace, palace of Ithaca (past) [5 in] **TCR: 0:11:30**

Penelope and Odysseus on terrace.

32. SCENE: ext. cliffs of Ithaca - day (present) [5 cl] **TCR: 0:11:33**

Telemachus **Eumaeus? Is he ever coming back?**

Eumaeus frowns.

Eumaeus **Argus thinks so. I've never known a dog reach twenty . But he's long outlived his master.**

33. FLASHBACK SCENE: ext., palace of Ithaca (past) [5 in] **TCR: 0:11:53**

34. SCENE: int. megaron, palace of Ithaca [5] – day (present) **TCR: 0:12:00**

Telemachus mounts the stairs, approaches the screen and slides it back to reveal ...

35. SCENE int. the queen's chamber [5] – day **TCR: 0:12:06**

Penelope at her loom. She is beautiful, elegant (forties). She pauses in her weaving. Melantho and the Old Nursemaid are seated nearby.

Telemachus **I didn't mean to stop you.**

Penelope nods at Melantho who checks there is no one beyond the screen as she draws it closed behind Telemachus. She gives Penelope the okay.

Penelope **I'm in no hurry. The Elders decreed that when I finish your grandfather's burial shroud it'll be time to remarry.**

Penelope rises from her loom.

Telemachus **Why?**

She leads him out onto the terrace.

36. SCENE: ext. Penelope's terrace, palace of Ithaca [5] – cont **TCR: 0:12:26**

They walk out onto the terrace.

Penelope **Ithaca's been without a king for too long. They want security.**

Telemachus **From what?**

Penelope **The people from the sea.**

Telemachus scoffs at this.

Telemachus **Travellers' tales.**

Penelope **All we know of the world is travellers' tales! That's how we heard Troy had fallen. Now they all tell stories of attacks by people from the sea.**

Telemachus **Who are?**

Penelope **Nobody knows. But the Elders want Ithaca to be prepared.**

Telemachus **Prepared? We're part of the greatest civilization ever known.**

Penelope **Look at this great house.**

Penelope places a gentle hand on the stone of the battlements.

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Penelope **Stones as old as knowledge. At the mercy of some greedy unwanted guests. Half the servants answer to them now. The structure's nothing without people's respect for its meaning.**

Telemachus **Zeus's law.**

Penelope **Treat others as you'd be treated. When they abuse it, they destroy everything.**

Telemachus **So how could you think of marrying one of them?**
Penelope considers how to answer.

Penelope **Because, a long time ago, your father asked me to ...**

37. INSERT FLASH SCENE int. bedchamber [5] - night (before leaving for Troy) (past) **TCR: 0:13:23**

Penelope and Odysseus lie on the bed. The infant Telemachus plays on cushions and furs laid out on the floor.

Odysseus **Agamemnon is our king. The Trojans took his brother's wife.**

Penelope **Or she ran away with them.**

Odysseus **Either way, the Trojans will never give Helen up. And the walls of Troy are said to be impregnable. We'll sit outside that great city trying to draw them into battle. As years go by, and Telemachus grows, and you learn life without me.**

Penelope **Don't. I'll raise our boy and manage our kingdom until you return. Menelaus will give up on Helen.**
Odysseus shakes his head, resigned.

Odysseus **This is Agamemnon's excuse to break Troy's control of the trading routes. He won't let it pass. Ever.**

Penelope **What if you refuse?**
Odysseus looks at the infant Telemachus, now fast asleep, then back to Penelope. He does not want to answer.

Odysseus **He'll take our son.**

Penelope **He would never -!**

Odysseus **He sacrificed his own daughter for favourable winds.**

38. INSERT FLASH SCENE in SPARTA pre leaving for Troy [10] insert cut: (past) **TCR: 0:14:26**

we follow Agamemnon, in his armour, carrying an adolescent girl towards a stormy sea ... Penelope takes this in. Appalled.

39. FLASHBACK SCENE int. bedchamber: (past) [5] **TCR: 0:14:29**

Penelope **Why would the Gods want his daughter's life?**

Odysseus **The power of a sacrifice is in the cost to the person making it.**

Penelope **That's monstrous.**

Odysseus **And committed. I won't return soon. If at all.**

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Penelope considers this. Suddenly

Penelope **What if we ran?**

She lifts up on the bed, excited ...

Penelope **Took your fastest ship and brightest crew and headed for the horizon?**

40. INSERT FLASH SCENE – on ship heading to west [13]: (past) **TCR: 0:15:06**

Penelope, baby Telemachus in her arms, and Odysseus stand on the prow of a ship, rowing westward at dusk ...

Penelope (V.O.) **Held hands on deck as we sailed into the unknown west.**

Penelope's eyes glitter with excitement ...

Penelope (V.O.) **Chasing the escaping sun.**

Penelope looks into Odysseus's eyes. Sees his longing.

41. FLASHBACK SCENE int. Penelope's chamber, palace of Ithaca (past) [5 In] **TCR: 0:15:10**

42. INSERT FLASH SCENE on boat heading west of Ithaca – night (past) [5 P In] **TCR: 0:15:13**

43. FLASHBACK SCENE int. Penelope's chamber, palace of Ithaca - day (past) [5] **TCR: 0:15:14**

44. INSERT FLASH SCENE on boat heading west of Ithaca – night (past) [5 P In] **TCR: 0:15:15**

45. FLASHBACK SCENE int. Penelope's chamber, palace of Ithaca - day (past) [5] **TCR: 0:15:19**

Penelope **There's a world beyond these walls.**

Odysseus shakes off her vision.

Odysseus **Agamemnon's vengeance would fall on all of Ithaca.**

Odysseus looks at Penelope.

Odysseus **Promise me. If I'm not back by the time Telemachus comes of age
promise you'll take another husband**

Penelope smacks his face.

Odysseus **Enough sacrifices. Promise me.**

Penelope **Love isn't a sacrifice.**

Odysseus **Of course it is. And I don't want you to make it.**

Penelope **That's not up to you.**

Odysseus **Promise me.**

She looks into his eyes. Sees love asking.

Penelope **No. Promise me you'll come back.**

Odysseus looks at this woman. Wanting to be everything for her.

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Odysseus **What if I can't?**

Penelope **Then your memory won't be making my decisions.**

She lies back, showing him a decorative pin of Athena on her breast.

Penelope **Take my pin. Wear it. Always. Athena will bring you back.**

Odysseus looks at the pin, smiling.

Odysseus **I'm not sure it suits me.**

Penelope **When travellers claim to have seen you, I'll ask them what you were wearing.**

Odysseus removes the pin from her dress, opening it. .

Penelope **And I'll know if they're lying.**

Odysseus and Penelope embrace, losing themselves in each other.

46. SCENE ext. Penelope's terrace, palace of Ithaca [5] - day (present)

TCR: 0:16:49

Penelope heads back inside.

Penelope **If the Sea People are real ...
right now Ithaca has no king to raise an army.**

47. SCENE int. Penelope's chamber, palace of Ithaca [5] – continues

TCR: 0:17:02

Telemachus follows Penelope back to her loom.

Telemachus **I could take the throne.**

Penelope looks at her son with the faintest edge of scorn.

She goes to the wall, where Odysseus's hunting bow is displayed, its string wound around it. She pulls it down, thrusts it at Telemachus.

Penelope **String it.**

Telemachus takes it.

Telemachus **That's not.**

Penelope **String it.**

Telemachus unwinds the string, puts one end of the bow to the floor and tries to bend the bow to hook the string on the top. With all his strength, he cannot bend the bow enough. Penelope takes the bow back ...

Telemachus **That's not fair. You said only he could string that bow.**

Penelope **He was happy to let others try.**

48. INSERT FLASH SCENE int. megaron, palace of Ithaca [5] - night (to before leaving for Troy) [multi-cuts/flashbacks] Bow+Arrow Test

TCR: 0:17:32

Servants move the table, lever up the flagstones, drive the axes into the dirt in a line of six 'x' shapes ...

Penelope (V.O.) **He'd line up the axes.**

Odysseus laughs as one of his men fails to string the bow. He takes it and calmly bends the bow to string it. Sits at the end of the hall. He plucks the bow, sounding a resonant note, raises the bow horizontally, fixes an arrow, draws and fires ...

As the arrow flies through the crosses of axes and sticks into an upturned table, the hall erupts in a cheer -

49. SCENE int. Penelope's chamber, palace of Ithaca [5] - day (present) **TCR: 0:18:04**

Penelope looks down on the bow with great pride.

Penelope No one else ever did it.

Telemachus Mom, they're bleeding us dry so you'll be forced to choose one of them before I can claim the throne myself. The traveller told me Menelaus returned years ago. They've all returned -

Penelope All who survived. Maybe he is dead.

Telemachus And if he is, this is my palace. We need to know. I need to go to Menelaus and find out the truth.

Penelope looks at him, surprised.

Penelope Telemachus, these suitors mean you harm.

Telemachus You think I don't know that? Every night they push me to give them the excuse they need.

Penelope Out there on the sea, on the road.
they won't need an excuse - you just won't come back.

Telemachus looks at her. Suspicious.

Telemachus You don't want me to claim the throne myself. You want to keep me in my place. So, you can stay Queen of Ithaca.

Penelope (frustrated) I've had enough of being Queen of Ithaca without my King.

Telemachus Without your king ... or without a king?

Penelope shakes her head, frustrated.

Penelope And you think you're ready to take your father's place. You're a child.

She goes back to her work.

50. SCENE int. megaron, palace of Ithaca [5] - night (present) **TCR: 0:19:16**

Telemachus, fuming, watches the Suitors feast.

Eumaeus, sitting at the side, hears a male servant come rushing, spurs jangling - he sticks out a restraining hand - his palm hitting the middle of the servant's chest.

Eumaeus Too loud, Melanthius. Don't wear your spurs in the palace.
You're a cowherd not a horseman.

The Servant, Melanthius, turns on Eumaeus.

Melanthius And you're a pig farmer. Who're you to talk to me like that?

Eumaeus The servant our master left in charge of his herdsmen.

Melanthius That master's long gone, you blind old fool. You're as welcome here as that old dog bothering the suitors ...

Eumaeus Argus?

Eumaeus shuffles over to the table, trying to find Argus.

Eumaeus Argus?

Polybus notices the old dog at his feet. He kicks it away in disgust - Argus whimpers.

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Eumaeus **Hey! He didn't do anything.**

Polybus **So that stink is you?**
Laughter. Telemachus, blood up, comes over. Antinous watches, interested.

Telemachus **Leave the old dog alone.**

Polybus **Which one?**

Eumaeus **Both of us.**

Polybus **What did you say to me, slave?**

Telemachus **He got carried away. Argus is my father's hunting dog.**
Polybus laughs.

Polybus **Hunting dog? Look at that thing. Get it out of here, we're trying to eat.**
Polybus kicks Argus again.

Telemachus **Don't! Can't you hear it's in pain?**

Polybus **Okay ...**
Polybus grabs Argus ...

Polybus **I'll put it out of its misery.**

Eumaeus **Leave him alone!**
*Eumaeus grabs Polybus's arm -
Polybus kicks him away
Telemachus, enraged, rushes to the wall, pulling a sword from its place and rushing towards Polybus - swinging -
Polybus drops the dog, dodges the reckless attack, smashing Telemachus to the floor, disarming him and raising the sword.*

Antinous **Easy, Polybus.**
Antinous steps up beside Polybus.

Polybus **You saw! You all saw! He attacked me! I have the right!**

Penelope (O.S.) **Please!**
Penelope slides back the screen, showing herself to the Suitors. The hall falls quiet.

Penelope **Please don't hurt my son.**
Antinous looks at Penelope, then turns back to Polybus -

Antinous **The young pup lost his head. Show some mercy.**
Antinous gently takes the sword from Polybus.

Antinous **Drink some more of his wine, I'll take care of this.**
Antinous scoops up the limp Argus. Telemachus gets up.

Telemachus **That's my father's dog! He's only living to see Odysseus return.**

Antinous **Fine. I'll put him on the dung heap out front so he can greet his master a little sooner.**

51. SCENE: ext. megaron, palace of Ithaca – night (present) Ant -> Argus dung heap **TCR: 0:21:26**
[5 ext]

As cruel laughter erupts, Antinous steps across the threshold and drops him onto the dung pile in the courtyard.

52. SCENE: int. megaron, palace of Ithaca – night (cont) [5 in] **TCR: 0:21:30**

He comes back in, maintaining eye contact with Telemachus. Eumaeus places a restraining hand on Telemachus's arm. Antinous comes close.

Antinous **The dog stays out there.**

Antinous (indicates Eumaeus) **Maybe think twice before you offer up your life for an animal.**

*Telemachus glares at Antinous ..
then turns and leaves.*

53. SCENE int. corridor, palace of Ithaca [5 int] - moments later **TCR: 0:21:49**

Telemachus stalks down the corridor. He grabs the Old Nursemaid.

Telemachus **Prepare supplies, get them down to the ships. Tell no one. Use only the people you trust.**

Old nursemaid **You'll break your mother's heart.**

Telemachus **If I stay, they'll force me to fight. No one will back me. I have to find out what happened to my father. Ithaca will be behind me if they know Odysseus is dead.**

Old nursemaid **The suitors aren't going to let that happen. You'll never make it back alive.**

Telemachus **Tell Mentor to meet me at the ships just before dawn.**

Old nursemaid **What should I tell your mother?**

Telemachus **Nothing, till we're out of sight of land. Then tell her to hold out as long as she can.**

54. SCENE ext. docks, Ithaca [13] - first light (present) [5 D] **TCR: 0:22:20**

Telemachus makes his way to a ship. Mentor falls in beside him.

Mentor **Ship's ready. Title's right.**

They step onto the ship.

55. SCENE ext. ship [13] - moments later (present) [5 Sea] **TCR: 0:22:27**

As the ship casts off. Telemachus and Mentor look out to the brightening horizon.

Telemachus **You haven't even asked where we're going.**

Mentor smiles.

Telemachus **I never noticed before. You have wise eyes. Athena's eyes.**

Mentor **Where are we going?**

Telemachus **To find my dad. He's alive. I feel it in the wind, in the waves. he's out there somewhere. Wandering. Injured. Imprisoned, I don't know ...
but alive ...**

6.2. Act II – Odysseus with Calypso

TCR: 0:22:53

6.2.1. O - The Ogygia Shoreline / The Lotus Root [9]

TCR: 0:22:53

Action: Back on the beach, Odysseus touches a piece of ocean driftwood. The film flashes back to his fleet's chaotic, violent beach landings immediately after leaving Troy (Stop at Ismarus, which belonged to the Cicones, an independent Thracian tribe located in the far north-east an ally of Troy).

56. SCENE cut to ext. rocky beach – day Calypso's Island [9]

TCR: 0:22:53

We approach a figure staring out at the ocean. Odysseus, now fifty, grizzled, heavy grey beard and eyes that have seen too much, trying to solve an impossible riddle -

57. FLASHBACK SCENE insert cut to inside the horse at troy [1]: (past)

TCR: 0:23:17

in claustrophobic darkness packed with men, Odysseus pulls himself up out of rising water. A warrior below him is submerged - Odysseus hands him a reed to breathe through ...

58. SCENE back to calypso island [9]: (past)

TCR: 0:23:20

Odysseus puzzles over the image, walks through the shallows to where a piece of weathered wood protrudes...

female voice (O.S.) Athena More dreams?

A dark-haired woman in her twenties with grey eyes is next to him. this is Athena.

Odysseus (puzzled) Men drowning. Inside. some. dark space.

59. FLASHBACK SCENE insert cut: Inside Troy as it is being sacked [1] (past)

TCR: 0:23:20

a stone head from a statue of Athena settles on dirty marble, rocking from side to side in flickering firelight ...

Odysseus Firelight on stone. I don't know.

He shakes off the image, pulls the plank from the water, brushing his rough hands across the bleached smooth surface of the plank ...

60. SCENE back to Calypso Island Beach [9] (past)

TCR: 0:23:21

Athena Don't you want to remember?

He turns to her, frustrated.

Odysseus Why can't Gods speak in ways we understand?

She shakes her head at him.

Athena Who doesn't understand thunder? Or fire? A child's smile? Or a good harvest?

Odysseus But you hide yourselves from us.

She points at the sky.

Athena Just look - who's moving that cloud or massing those birds? Or darkening the sky?

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

*Odysseus looks at the sky. When he turns back, Athena is gone.
From farther out in the shallows, a beautiful 50-year-old blonde woman approaches
carrying a short spear and fish ...
This is calypso.*

Calypso **Who were you talking to?**

*She drops her spear and fish and crouches next to him.
Odysseus looks down at the wood in his hands, tosses it further up onto the sand,
where there are other, similar planks.*

Odysseus **Athena came to me again.**

Odysseus looks at the setting sun.

61. FLASHBACK SCENE insert cut: Inside Troy as it is being sacked [1] (past)

TCR: 0:23:23

*a statue of Athena is struck with a bronze sword, sparking, beheading, tumbling amid
firelight on stone ...
It was Eurylochus, the second-in-command to Odysseus' in his crew.*

62. SCENE back to Calypso Island Beach (present) Athena [9]

TCR: 0:23:26

63. SCENE back to Calypso Island Beach (present) Calypso [9]

TCR: 0:24:01

Odysseus **She's telling me to remember.**

He turns to Calypso.

THUNDER

Odysseus **To leave.**

Calypso **Why would you leave? We have everything we need.**

Odysseus **How long have I been here?**

Calypso says nothing. Odysseus turns to her.

Odysseus **I have a home somewhere. there's someone. out there. .**

Calypso **How do you know?**

Odysseus **I don't know. I feel.**

*Calypso puts her hand on his face. Intimate. Sympathetic. Dry thunder
rumbles - she glances up at the sky ... there is thunder in the distance.*

64. SCENE int. calypso's cave [9] - night : (past)

TCR: 0:24:49

Odysseus and Calypso sit eating the fish she caught.

THUNDER

Calypso **What we have here can last forever.**

Odysseus **Forever is for Gods. Are you a God?**

65. FLASHBACK SCENE insert cut: (inside the horse) [1]: (past)

TCR: 0:25:25

*in claustrophobic darkness, the water keeps rising - the man next to Odysseus starts
to panic - Odysseus covers the man's mouth, holding him dangerously tight ...*

66. SCENE int. calypso's cave - night: (present) [9]

TCR: 0:25:29

Thunder

Odysseus **We won the war ...**

Calypso **And then?**

As Odysseus concentrates, remembering, we cut to:

67. REMEMBERED SCENE ext. beach at troy [1] – day: (past)

TCR: 0:25:36

Odysseus (forties, weary but younger, darker, shorter beard) stands in the dunes looking down at one fresh grave amidst rows and rows of them. He looks at something in his hand - a wooden lot with notches on its side. He puts the lot deep in his belt.

Odysseus follows Agamemnon to his ship. Behind them, above the dunes, smoke rises over the smouldering ruins of the greatest city ever known. Odysseus kisses Agamemnon.

Agamemnon's ships pull away. Odysseus approaches his men, scattered amongst the dunes.

Odysseus **Ten years on this fucking beach.**

He looks around for better words. There aren't any.

Odysseus **Let's go home. Remember those we leave here.**

His men, three ships' worth, hardened, exhausted, filthy, nod reverently. Several in tears. A Soldier, Eurylochus, comes close ...

Eurylochus **Do we have enough provisions?**

Odysseus **We've taken enough from Troy. An extra stop or two won't slow us down.**

68. REMEMBERED SCENE ext. [1]: (past)

TCR: 0:25:57

*Odysseus's ship – day – after departure from Troy Beach
Odysseus watches the Helmsman, Antiphates. Checks the sail.*

Odysseus **Stow the oars.**

A cheer from the men. Odysseus smiles to himself. Looks left and right to his other two ships.

Odysseus **Follow the southerly winds.**

Antiphates **Yes, sir.**

Eurylochus **Agamemnon's rowing west, along the known provisions route.**

Odysseus **He's got more mouths to feed. We'll find places to land.**

Eurylochus **Are you sure? It's a risk.**

Odysseus **I've followed Agamemnon long enough.**

As the Helmsman brings the ship around, Odysseus looks at the tiny dots of Agamemnon's sails heading west.

Odysseus **With a little luck and the right winds, we'll see some of the world and still be home before Agamemnon.**

69. REMEMBERED FLASH SCENE ext.: On Ship left Troy d/n (past) [1] TCR: 0:27:06

Odysseus (O.S.) We set off for home ...

6.2.2. R - The Cicones Raid (The Cost of Victory) (Ismarus) [15] TCR: 0:29:24

70. REMEMBERED SCENE ext. Odysseus's ship [15] – day: (past) TCR: 0:29:24

Odysseus and Eurylochus watch a lush shore come into view.

Odysseus See?

Eurylochus Lucky bastard. We're down to our last supplies.

Odysseus turns to another one of his men, Polites -

Odysseus Assemble a landing party. Food and water. Enough for three weeks.

Polites What if they won't give it?

Eurylochus How badly do you want to go home?

Odysseus (V.O.) Begging, trading or plundering.

71. REMEMBERED SCENE ext. coastal village ([15] Cicones (Ismarus)) - twilight (past) TCR: 0:29:33

Eurylochus interrogates a kneeling old man

(who is speaking actual Greek, which has to be translated for the men from Ithaca to understand).

Men carry sacks and jars down to the sea.

A soldier, Elpenor, translates.

Odysseus (V.O.) Depending on our needs.

Eurylochus Ask him why they abandoned their village instead of welcoming us.

Elpenor He says they thought we were the Sea People.

Eurylochus crouches to look the old man in the eye.

Eurylochus No, we're Greeks. From Ithaca.

Maybe you heard of our victory at Troy?

(Nothing from the Old Man.)

Eurylochus We're heading west on the southerly winds.

(Nothing from the Old Man.)

Eurylochus rises.

The Old Man starts talking (IN GREEK and Elpenor translates).

Elpenor He says if we go that way, we won't like the things we'll find.

Eurylochus nods at Polites who puts a torch to a thatched roof.

Odysseus (V.O.) After years of war.

Eurylochus heads back to shore amongst his plundering men ...

Odysseus (V.O.) ... no one could stand between my men and home.

6.2.3. O - The Ogygia Shoreline / The Lotus Root [9] **TCR: 0:30:20**

72. SCENE - RETURN BACK TO CALYPSO'S ISLAND [9]

int. calypso's cave – night (past)

TCR: 0:30:20

Odysseus **Not even me ...**

Calypso **But something happened?**

Odysseus puzzles it out, his mind unclouding.

6.2.4. R - The Cave of Polyphemus [2] **TCR: 0:30:26**

73. REMEMBERED SCENE ext. Odysseus's ship [2] – day (past)

TCR: 0:30:26

Odysseus is slumped on the deck, tying knots.

Sailor **Land!**

Odysseus jumps to his feet with the other men, crowding the rail. In the distance, an island. Odysseus turns to Eurylochus, grinning.

Odysseus **There you go.**

Eurylochus **Lucky bastard.**

74. REMEMBERED SCENE ext. bay of island – day ([2]The Island of the Cyclopes) (past)

TCR: 0:30:59

The three (not 12) ships glide into the bay of the lush island.

Odysseus **Signal the others to anchor here for tonight. We'll head in.**

75. REMEMBERED SCENE ext. island shore [2] – evening (past)

TCR: 0:31:05

The lone ship beaches. Odysseus and his men get off and look cautiously at the thick forest.

Eurylochus **It's late. We should camp till dawn.**

Odysseus **There's time. Leave a watch. Come on.**

Odysseus heads into the forest, excited. His men follow. Some are uneasy, but all are happy to touch dry land.

76. REMEMBERED SCENE ext. forest [2] – later (past)

TCR: 0:31:12

Odysseus spots a sheep. Eurylochus raises his bow, but Odysseus puts a restraining hand on his arm.

Odysseus **Sheep come in flocks. Let's follow.**

They quietly follow the sheep in the darkening forest.

They emerge into a clearing overlooked by a large cave mouth.

The sheep wanders into the dark of the cave. Odysseus follows. .

77. REMEMBERED SCENE int. cave, island [2] – continues.

TCR: 0:31:45

Odysseus and his men make their way into the vast cave ...

a massive rock by the entrance ...

darker and darker ...

a smouldering fire. Stacks of large cheeses ...

the sheep, lying deep in the cave, watches, disinterested ...

Eurylochus **Someone lives here.**

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Odysseus samples one of the cheeses.

Odysseus **They make pretty good cheese.**

Eurylochus **We should leave. We've brought nothing to trade with.**

Odysseus **Zeus's law.**

Eurylochus looks around the cave, trying to fathom who might live such a place ...

Eurylochus eats Some Cheese !

Eurylochus **I don't know if whoever lives here's heard of Zeus's law. Or Zeus, for that matter.**

Odysseus **Everyone knows Zeus's law. Get the fire going. We'll welcome the owner back.**

Odysseus is examining several tree trunks lying around, carved into tapering shapes.

A sudden rush of hoofbeats, they all turn to the bright end of the cave, a hundred yards away, as a flock of sheep, rams, and goats comes running in from the light ...

The animals surround the men, bleating. A dull thudding shakes the earth ...

all eyes turn to the bright mouth of the cave as .

78. REMEMBERED SCENE int. cave – later. (past) Polyphemus enters [2] TCR: 0:33:45

A monstrous silhouette lowers its head to enter. Odysseus and his men stand, frozen, as the giant shape drags the massive rock across the cave entrance ...

total darkness. The gentle movement and bleating of the settling flock ...

whispers amongst Odysseus's men ...

Eurylochus (whisper) What is that?

Odysseus **Shhh ...**

The men instinctively gather around the brightening fire ...

noises of scale - movement, scratching, ocean-deep breaths ..

Odysseus sees his men gathered at the fire - gestures -

Odysseus (low) **Get away from the fire.**

His men look at him, uncomprehending. A Soldier on the far side looks at Odysseus, terrified whoooosh

- a fleeting impression of a giant hand and he's yanked, screaming, into darkness ...

The Soldiers scamper into the darkness ...

Odysseus **It's shutting them in! Go! Get them down to the ships!**

Odysseus races back, past the Cyclops's foot, into the dark just as the Cyclops shuts them in.

Odysseus and his men are gathered by the fire.

Polites **Could we jam something in the cave mouth to leave a gap?**

Odysseus **Maybe. But what?**

Elpenor speaks up -

Elpenor **This log?**

Odysseus looks at the large log.

Odysseus **It'll notice.**

Odysseus gets up and looks closer as the log. It tapers.

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Odysseus **Grab the thin end. Put it in the fire.**

His men start to work.

Odysseus **How much rope do we have?**

Soldiers start unwinding rope from their waists.

Odysseus counts his men.

Odysseus **How Big's the flock?**

Antiphates **Two dozen, maybe?**

Odysseus **Not enough for all of us. When he comes back, two of us have to get out.**

Laodamas **Or at least get killed.**

Two soldiers step forward, Cepheus and one other.

Odysseus **Run low through the flock towards the entrance, then split wide.**

Polites **So he can only grab one of them.**

Two more Soldiers (Elpenor and one other) step forward.

Elpenor **Four of us should make the run. Two and two.**

Polites **Why risk more men?**

Elpenor **He ate two of us last night.**

Menetus **He'll want another two before he sleeps.**

Odysseus **And we need him to sleep.**

79. REMEMBERED SCENE int. same [2] – later.

TCR: 0:37:00

A grinding noise as the stone is pulled back, letting daylight in. Odysseus blinks in the daylight as the flock comes, bleating, into the cave. The silhouette of the Cyclops hangs, bent over in the entrance, looking into the cave ...

The four Soldiers run, crouching, against the flock ...

the Cyclops spots them, bends lower, reaching out ...

the men split left and right, racing full bore around the Cyclops's feet - the Cyclops grabs the two to the right in one messy grip, grinding them against the ground - at the same time he kicks Elpenor on the left, sending him skidding back along the cave floor

...

Cepheus escapes ...

Elpenor smashes into the wall near Odysseus ...

who runs to him as the Cyclops smashes the two soldiers against the ground, leaving them lying there, dead, as he pulls the stone across the door, bringing darkness.

Odysseus cradles Elpenor as he dies, trying hard to block out the sound of the Cyclops feasting on the other two soldiers. The other Soldiers sit scattered in the dark, listening to the grim sounds ...

80. REMEMBERED SCENE int. same [2] – later **TCR: 0:39:20**

As the Cyclops sleeps, the soldiers silently gather around him. They pull the log from the fire, its narrow end now charred to a fine, glowing point. Odysseus gestures to them to line up opposite the massive single eye, then draws his sword and stands right by the closed eye with its weeping lip-like lids. Odysseus raises his sword, checks the line-up, then smacks the Cyclops's cheek with the flat of his sword - the Cyclops opens its eye just in time to see - the red-hot log punctures the eyeball with an awful sizzle - The Cyclops roars and yanks his head up, sending some of the soldiers flying into the air ...

Cyclops **AHHHHRRRRRAAAPPOSSEYEEEEEE ...**

*Later crewmembers recount they heard words like Poseidon
Odysseus runs for his life as the Cyclops rages, screaming, stamping, whirling about, blind and in agony ...
men and sheep are crushed and kicked at random.*

81. REMEMBERED SCENE int. same [2] – later **TCR: 0:42:10**

*Odysseus watches his men tie sheaves of straw to their bodies. He glances at the huge mound of the Cyclops, sitting with its back to the fire, sobbing ...
Odysseus moves to Elpenor's body. Says goodbye.*

Anchialus **What about his body?**

Odysseus **What about it?**

Anchialus **We just leave him here to rot? As food for that thing?**

Phemius **We honour our dead, Odysseus.**

Odysseus **He died helping us escape. Honour him by escaping.**

Odysseus takes Elpenor's ring.

Odysseus, hearing something, looks at the Cyclops. Whose sobs resemble words ...

82. REMEMBERED SCENE – Exterior of the cave as they runaway [2] **TCR: 0:43:00**

Eurylochus **No!**

Odysseus shoots an arrow at the Cyclops's eye, striking near the damaged organ. The Cyclops bellows, heading for the sound of the Soldiers fleeing.

Eurylochus **This way!**

The Cyclops crashes after them through the forest, trees slowing him more than the Soldiers who race down the path, tumbling dangerously, glancing up through the trees at the pursuing Cyclops.

83. REMEMBERED SCENE - beech and escape (continues) [2] **TCR: 0:44:00**

Some Soldiers , scrambling down the cliff/beach to the ship leap aboard, grabbing the oars, some wade to push the ship away from shore then cling to the side or climb as the boat pulls away from shore ...

*The Cyclops bursts blindly from the trees, stumbles into the water, falling - the crew rows for their lives -
splash!*

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

*The Cyclops falls into the water just short of the ship, its tremendous splash pushing the boat further from shore ...Odysseus grins - the crew cheers ...
With a crash the head of the Cyclops emerges from the water - it's holding a boulder - it hurls the boulder towards the sound of the crew ...
The boulder lands on the ship's oars - flipping several oarsmen off the boat - the Cyclops grabs at them, blindly ...*

84. REMEMBERED SCENE ext. Odysseus's ship [2] – evening

TCR: 0:44:50

Odysseus and Eurylochus watch the crew tend their wounds.

Eurylochus **Why did you have to shoot that arrow?**

Odysseus **We lost good soldiers to that beast.**

A soldier whose eyes are fixed on the deck, Perimedes, speaks.

Perimedes **That beast was Poseidon's son.**

Eurylochus **What?**

Perimedes **When we put its eye out. I heard it cry his name.**

Odysseus **That thing was a monster.**

Polites (quiet) **I heard it, too.**

Everyone considers the implications.

Eurylochus **Now the sea's against us.**

Polites **And the wind.**

Eurylochus **How do we get home with Poseidon against us?**

Odysseus **You can't live by omens and sacrifices.**

Eurylochus **You know how many times I've heard you weep, praying to Athena since Troy? Couldn't you have shown mercy?**

Odysseus **Take this. Wear it to remember those we couldn't bury.**

Odysseus grabs Eurylochus's hand. Puts Elpenor's ring in it.

Odysseus **The Gods help those who help themselves.**

Odysseus looks at the ominous horizon ...

Odysseus (V.O.) **From that moment, every rough sea or headwind told the crew we were cursed.**

He notices suspicion on the faces of his crew. Sees grumbling amongst them ...

6.2.5. O - The Ogygia Shoreline / The Lotus Root [9]

TCR: 0:45:40

85. SCENE ext. beach outside calypso's cave [2] – day.

TCR: 0:45:40

Odysseus stares at bleached wood detritus, remembering.

Odysseus **But where is my crew?**

He sees something in the sand. Picks it up. It is an old wooden lot, notches on one side.

He looks up from the lot, disoriented. Sees his collection of planks like bleached whale bones.

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Odysseus **When will you let me see my men?**
Calypso says nothing. Odysseus puts the lot into his belt.

Odysseus **If I could just talk to them, they'd help me remember. It all went wrong. We were just trying to get home ...**
Calypso nods, encouraging him to remember.

Odysseus **But where's home ... ?**
I still don't remember anything before Troy ...
Did I have a wife ... ?
Children ...
perhaps a son ...
How long have I been here?

Calypso **A long time.**

Odysseus **If I had a son . . .**

6.2.6. I - SPARTA – Telemachus looking for his father [10] **TCR: 0:46:09**

86. SCENE ext. Telemachus's ship on way to Sparta [10] – day **TCR: 0:46:09**
Telemachus looks ahead at a port ...

Odysseus (V.O.) **How old would he be, now?**

Telemachus **I don't know how to speak to a king.**

Mentor **You'll do fine. Keep your mouth shut. Never ask unless you're asked to ask.**

87. SCENE ext. palace of Menelaus on Sparta [10] – evening **TCR: 0:46:26**
Telemachus and Mentor approach the gates of the mighty palace. They can hear noise of feasting from within.

Mentor **Zeus's law means they'll welcome us without knowing who we are. But if anyone asks**
Mentor reaches for Telemachus's hand - pulls off a decorative ring ...

Mentor **We're traders from Crete.**
Telemachus hides the ring in his belt.

Mentor **Then we'll figure out how to approach the king.**

88. SCENE int. palace of Menelaus [10] – continues **TCR: 0:46:32**
Telemachus and Mentor step over the beggars into a magnificent, opulent megaron - gilded, crowded with revellers, dancers, bards ...
a steward approaches ...

Steward **Welcome.**

Mentor **Thank you.**
He looks them up and down. Mentor looks at the crowd.

Mentor **You seem to be having -**

Steward **This way.**

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

The Steward turns - they follow him through the celebration ...

Mentor **Where are you taking us?**

Steward **The King insists on greeting strangers himself.**

Telemachus looks at Mentor, nervous. Mentor leads as they follow the Steward up a flight of steps to a top table. A rugged, middle-aged man holds court. This is Menelaus. He barely glances at Mentor before settling a careful eye on Telemachus.

Menelaus **Sit.**

Space is made next to Menelaus. Mentor tries to sit there -

Menelaus **Not you. You.**

Menelaus stares at Telemachus as he steps forward to sit.

Menelaus **Enjoy our hospitality, as Zeus demands. Then perhaps you'll tell us who you are.**

Telemachus nods thanks, nervous. Food and wine are put in front of them.

Menelaus **You picked the right day to arrive. This is the feast of my daughter's wedding. Tomorrow she leaves to start a new life.**

Menelaus looks Telemachus up and down.

Menelaus **I'm Menelaus, brother of Agamemnon. Husband of Helen. Perhaps you've heard of Helen?**

Menelaus turns to the profile of the beautiful woman (forties) sitting next to him. He lifts his hand to her chin.

Menelaus **The face that launched a thousand ships.**

He gently pulls her face around towards Telemachus.

Menelaus **Now maybe just five hundred.**

The other side of her face is viciously scarred.

Menelaus **A lot of good men left on the battlefields of Troy for this face.**

Helen **And your brother's ambition.**

She takes in Telemachus with cool eyes. Perhaps recognition.

Helen **This one looks familiar.**

Menelaus takes a drink. Studies Telemachus. Nods. Telemachus shifts under his gaze, uncomfortable ...

Menelaus **Ajax, Patroclus. Achilles. all left under Trojan sand. But I don't miss any of them as much as I miss one particular warrior.**

Telemachus stops eating, desperate to ask.

Menelaus **The smartest of us all. Ten years we rotted on that beach.**

89. **FLASHBACK SCENE insert cut: hundreds of ships, camps, men, line the beach [1]** **TCR: 0:48:30**
90. **SCENE return to Sparta inside the palace [10]** **TCR: 0:48:51**
Menelaus stares into the past.
- Menelaus Deadlocked. Fighting amongst ourselves. Until one man saw a way ...
91. **FLASHBACK SCENE insert cut: a figure on the shore, head down in contemplation [1]** **TCR: 0:48:53**
Menelaus fixes Telemachus with a look -
- Menelaus Odysseus.
92. **SCENE return to Sparta inside the palace [10]** **TCR: 0:48:55**
Telemachus cannot hide his reaction completely.
- Menelaus You've heard the story of the Horse?
Telemachus nods.
- Menelaus But have you heard it from the inside.
93. **FLASHBACK SCENE insert cut: the great wooden horse lists in the rising tide [1]** **TCR: 0:48:57**
94. **FLASHBACK SCENE ext. beach at troy [1]- day** **TCR: 0:48:59**
*A wave crashes into the Horse. Sinon looks up at the sound of hooves.
Push in on the rough wooden chest of the Horse ...*
- Menelaus (V.O.) We were in there for days ...
95. **FLASHBACK SCENE int. inside the horse [1]- day.** **TCR: 0:49:01**
Menelaus struggles to stay above rising water in claustrophobic darkness; warriors pressed together around him ...
- Menelaus (V.O.) We'd squeezed in there before our ships even left ...
we lay silent in our own piss and shit. During the first two tides
some drowned ...
Odysseus hands a submerged warrior a hollow reed to breathe through ...
- Menelaus (V.O.) Odysseus knew that not even Sinon, the soldier left behind, could
know we were inside.
*A spear point crashes through the side, near Odysseus. blood drips from it.
Odysseus leans his head to the wood beside the spear, weeping softly ..*
- Sinon (O.S.; muffled) A gift. For Athena.
*Odysseus mouths words of comfort through the wood ..
the point of the spear vanishes. Odysseus turns to Menelaus, nodding ...
The Warriors are jolted as the Horse is pulled onto its side ...*
96. **FLASHBACK SCENE ext. the plain of troy [1]- day.** **TCR: 0:49:01**
*hundreds of Trojans pull the Horse, on its side, towards the great city's walls, using
tree trunks as rollers, foot by painful foot ...*

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(shooting, dialogue with limited screen directions and commentary)

97. **FLASHBACK SCENE int. inside the horse [1]– continues.** **TCR: 0:49:04**
Odysseus passes a goatskin of water to Menelaus.
Menelaus (V.O.) **Odysseus kept us calm. Even as our dead began to smell.**
98. **FLASHBACK SCENE ext. beach at troy – day. (past) [1]** **TCR: 0:49:09**
99. **FLASHBACK SCENE int. inside the horse – continues. (past) [1]** **TCR: 0:49:17**
100. **FLASHBACK SCENE ext. beach at troy – day. (past) [1]** **TCR: 0:49:19**
101. **FLASHBACK SCENE int. inside the horse – continues. (past) [1]** **TCR: 0:49:21**
102. **FLASHBACK SCENE ext. beach at troy – day. (past) [1]** **TCR: 0:49:28**
103. **FLASHBACK SCENE int. inside the horse – continues. (past) [1]** **TCR: 0:49:30**
104. **FLASHBACK SCENE ext. beach at troy – night. (past) [1]** **TCR: 0:49:40**
105. **FLASHBACK SCENE int. inside the horse – continues. (past) [1]** **TCR: 0:49:42**
106. **FLASHBACK SCENE ext. beach at troy – day. (past) Trojans ride in [1]** **TCR: 0:49:46**
107. **FLASHBACK SCENE int. inside the horse – continues. (past) [1]** **TCR: 0:49:50**
108. **FLASHBACK SCENE ext. beach at troy – day. (past) Trojans with Sinon [1]** **TCR: 0:49:55**
109. **FLASHBACK SCENE int. inside the horse – continues. (past) [1]** **TCR: 0:49:57**
110. **FLASHBACK SCENE ext. beach/plains at troy – day. (past) Trojans pulling horse [1]** **TCR: 0:50:16**
111. **FLASHBACK SCENE int. inside the horse – continues. (past) [1]** **TCR: 0:50:27**
112. **FLASHBACK SCENE ext. beach/plains at troy – day. (past) Trojans pulling horse [1]** **TCR: 0:50:29**
113. **FLASHBACK SCENE int. inside the horse – continues. (past) [1]** **TCR: 0:50:42**
114. **FLASHBACK SCENE ext. gates of troy [1]– day** **TCR: 0:50:51**
As the Horse is dragged into the city on its side, a Trojan Soldier jumps up onto the Horse, thrusting his sword into the gaps in the planks

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(shooting, dialogue with limited screen directions and commentary)

115. FLASHBACK SCENE ext. troy - moments later. (past) [1] **TCR: 0:50:54**

116. FLASHBACK SCENE ext. troy – day. (past) [1] **TCR: 0:50:59**

117. FLASHBACK SCENE int. inside the horse [1] – continues. **TCR: 0:51:03**

Odysseus jerks back as the blade of the sword probes the interior, withdrawn, thrust in again in a different spot - the blade penetrates the shoulder of the warrior next to Odysseus - who claps his hand over the man's mouth, and wraps a rag around the blade which wipes the blade clean as it is withdrawn ...

118. FLASHBACK SCENE ext. gates of troy [1] – continues. **TCR: 0:51:26**

The Trojan Soldier checks his blade ...

119. FLASHBACK SCENE ext. troy [1] - moments later. **TCR: 0:51:29**

The Horse is dragged through the streets amidst a cheering mob..

120. FLASHBACK SCENE ext. troy [1] – evening. **TCR: 0:51:31**

*The mighty Horse is pulled to its feet in front of the Temple of Athena. It stands there, rearing on its back feet, watched by the blank stare of the statue of Athena, as the people swarm around it ...
fascinated ...
the crowd starts chanting ...*

Crowd **Burn it! Burn it! Burn it!**

121. FLASHBACK SCENE int. inside the horse [1] – continues. **TCR: 0:51:34**

The Warriors can hear the unnerving chant of the crowd.

Crowd (O.S.) **Burn it! Burn it! Burn it!**

Odysseus looks at Menelaus, smiles and shakes his head.

122. FLASHBACK SCENE ext. troy [1] – continues. **TCR: 0:51:37**

Soldiers push the chanting crowd back down the stairs away from the Horse, protecting it from the mob ...

trojan soldier **It's an offering for Athena!**

Trojans stand up horse

123. FLASHBACK SCENE ext. troy [1] – night **TCR: 0:52:32**

The Horse frozen in rearing stillness, stands in the darkness. Lamps flicker in the Temple of Athena ...

124. FLASHBACK SCENE int. inside the horse [1] - continues **TCR: 0:52:42**

Prepare to exit horse - Odysseus pulls tar-stained rope from lines along the 'hull' of the Horse ... he turns back to check the Warriors are prepared before he wraps a tie line around his fist and pushes down on a panel beneath him ...

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(shooting, dialogue with limited screen directions and commentary)

FLASHBACK SCENE ext. troy [1] – continues

TCR: 0:52:46

*The panel drops from the belly of the Horse, caught by the tie line just above the ground. Followed by a dead body, lowered gently.
Odysseus climbs silently from the Horse, followed by Menelaus and the dozen or so Warriors ...
Odysseus and Menelaus come behind Trojan Guards on the steps, take them out silently with daggers ...
Swords drawn they make their silent way through the shadows of the sleeping city ...*

125. FLASHBACK SCENE ext. gates of troy [1] - moments later

TCR: 0:54:15

*The Greek Warriors silently approach the vast gates from both sides, taking out the Night Watch up on the ramparts
Odysseus peers into the darkness.*

Menelaus (V.O.) **He'd known to wait for a moonless night on the plain of Troy.
He can hear the ocean ...
On Odysseus's silent signal, the lamps on the ramparts are
dropped over the wall, illuminating movement, as if the ground
itself were shuffling towards the gates. Odysseus turns to the
Warriors stationed at the doors and gives a signal. Polites and
three others start to turn the handles that wind the massive bolts
back, inch by inch ...**

FLASHBACK SCENE ext. troy [1] – continues.

*a watchman spots the bodies of the guards, sounds the alarm ...
a second watchman starts furiously striking a metal sheet ...
Across the city, other Watchmen take up the alarm ...*

FLASHBACK SCENE ext. gates of troy [1] – continues.

*Odysseus hears the alarms ...
he shouts down to Polites ...*

Odysseus **Hurry up!**
Polites grinds the bolts back ..

Shouts and alarms

FLASHBACK SCENE ext. troy [1] – continues.

Trojan Soldiers put on helmets, run through the streets . .

126. FLASHBACK SCENE ext. gates of troy [1] – continues.

TCR: 0:56:51

*Odysseus races down the stairs - Elpenor hands him a bow and he starts shooting
arrows through the olive trees at the approaching Trojan Soldiers.*

Odysseus **Come on!**
Menelaus grabs the winch.

Menelaus **PULL! PULL!**
*Polites and his men strain against the handle, finally clearing the door, they yank on
the handles ...the gates of troy are opened ..
standing there - the magnificent figure of Agamemnon ...
rivers of Greek warriors flow around him as he considers his prize ...*

Menelaus (V.O.) **But you know the rest.**

127. SCENE int. palace of Menelaus [10] – night

TCR: 0:57:22

Telemachus has tears running down his cheeks.

Menelaus Moved by my telling? You should hear the Bards sing it.

Telemachus I have. But they weren't there. With all of you -

Helen With Odysseus. Your father.

Telemachus looks at Helen. Nods. Menelaus grabs his shoulders warmly.

Menelaus You are so like him.

Telemachus When did you last see him?

Menelaus's face falls. He releases Telemachus's shoulders.

Menelaus When we left Troy. The Gods gave us our righteous victory -

Helen Righteous?

Menelaus carries on.

Menelaus Our righteous victory but didn't bless our voyages. It took me years to get home. And many didn't -

Helen Some did and wished they hadn't.

Menelaus looks at her.

Helen Tell him. Tell him about your brother. About the fate the Gods bestowed on him after your righteous struggle . .

Menelaus No.

Helen About his hero's welcome.

Menelaus No.

Helen About how Agamemnon made it home years before us.

128. FLASHBACK SCENE insert cut on the way into the Palace on Sparta [10]:

TCR: 0:58:12

Agamemnon, resplendent in his dark armour, approaches his palace, a greeting party outside the gates ...

Helen (O.S.) Tell him how he was welcomed by his queen, my twin sister, Clytemnestra.

*The Queen steps forward to greet Agamemnon with a beautiful smile.
This is Clytemnestra, who looks exactly like Helen, unscarred ...*

129. SCENE: back in the palace hall Sparta [10]

TCR: 0:58:16

Helen Tell him about how.

Menelaus No! He's not here for news of my brother. He wants to hear about his father.

Helen backs down. Looking at her drunk husband with contempt.

Menelaus But I never heard any more of Odysseus after Troy.

Telemachus, incredulous, leans forward, frustrated ...

Telemachus Nothing? From any of your men, or Agamemnon's? Or from traders? Some traveller must've -

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(shooting, dialogue with limited screen directions and commentary)

Mentor places a calming hand on Telemachus's arm.

Menelaus looks at Telemachus. Disappointed.

Menelaus You're interested in rumours, young man? You came here to ask me for gossip? Fine. Some said he'd perished. Some said he'd got richer, some poorer. Or imprisoned.

Telemachus Imprisoned?

Menelaus (dismissive) What kind of prison.

6.2.7. O - The Ogygia Shoreline / The Lotus Root [9]

TCR: 0:58:57

130. SCENE int. calypso's cave [9]– night

TCR: 0:58:57

Calypso pours Odysseus more wine ...

Menelaus (V.O.) Could hold a man like that?

Calypso Tell me what you do remember.
The rest will come.

Odysseus We were hit by storm after storm, all pushing us off course ...

6.2.8. R - Laestrygonians [11]

TCR: 0:59:09

131. REMEMBERED SCENE ext. Odysseus's ship [11] – day

TCR: 0:59:09

Odysseus and his men fight to push through a punishing head wind, the bow crashing through waves ...

Odysseus (V.O.) Until we were truly lost.

Odysseus PULL!

A sailor, Perimedes, collapses, dropping his oar - Odysseus jumps down to grab it, regaining the rhythm, muscles straining, screaming into the wind -

Odysseus PULL!. PULL!.

A man on the bow is swept off the boat by a crashing wave ...

INSERT FLASH SCENE int. calypso's cave [9] – night

TCR: 1:00:18

Odysseus The men became more and more convinced that I'd offended Poseidon.

132. REMEMBERED SCENE ext. forested shore [11] – day.

TCR: 1:00:20

Odysseus's ships beach onto the sand. The men jump off into the shallow water, heading for the trees ...

133. REMEMBERED SCENE ext. forested shore [11] – day

TCR: 1:00:25

Odysseus leads his men through wind and snow into a dense forest of straight trees ...

134. REMEMBERED SCENE ext. forest [11] – day

TCR: 1:02:00

Odysseus spots an armoured figure crouched at a stream, back to them. Eurylochus starts to draw his sword - Odysseus shakes his head. They approach cautiously ...

Odysseus Hello?

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(shooting, dialogue with limited screen directions and commentary)

The Figure rises to its feet. It is thickly built, and slightly taller than them.

Odysseus **We're here in peace ...**

The Armoured Figure slowly turns to face them.

It has the face of a child.

Odysseus looks at Eurylochus, unnerved.

The monstrous child starts giggling.

Odysseus, now face to face, smiles ...

Odysseus **We need food. Food?**

Odysseus mimes eating. Eurylochus steps forward.

Eurylochus **We're hungry! Can't you understand?**

The Monstrous Child stops giggling, looking from one to other.

Odysseus **It's just a child.**

Eurylochus looks at the Monstrous Child, appalled ...

Eurylochus **A child?**

The Monstrous Child, seeing Eurylochus's expression, backs away.

Eurylochus **If this is a child . what about its parents. ?**

The Monstrous Child starts screaming ...

Odysseus and his men turn around, scanning the sea of tree trunks ...

Eurylochus tries to shush the Monstrous Child ...

Odysseus sees shapes emerging through the misty snow, large shapes moving towards them between the tree trunks ...

armoured warriors, ten to twelve feet tall, helmets flat like birds of prey, come towards Odysseus and his men ..

these are the Laestrygonians.

A Soldier draws his sword, attempting to face off with a warrior twice his height, and is cut down instantly ... Odysseus and his men run ...

One of them runs and runs into the increasingly dense tree trunks, until he cannot pass ...

he turns back in the other direction, but the tree trunks behind are now tighter and tighter together as if the diminishing perspective of the forest were, in fact, real ..

trapped by the cage of trunks, they are stabbed by Laestrygonians through gaps in the trees ...

Odysseus, Eurylochus and Polites find themselves surrounded by tree trunks that circle around them in opposing directions ...

they look around, confused, when the Laestrygonians strike ...

Odysseus and his men cross swords as best they can with warriors towering above them, raining down brutal strikes ...

Odysseus hacks a leg then turns, running blind, desperate through the circling trees ...

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(shooting, dialogue with limited screen directions and commentary)

135. REMEMBERED SCENE ext. beach/ shore – day. (past) [5]

TCR: 1:03:17

He bursts out of the trees and into the water ... his men follow ... he gets onto his boat, as the other men try to push the beached boats off the sand ... Odysseus draws his bow, loosing arrows at the narrow visors of the Laestrygonians as they wade implacably into the water, mowing down the men pushing on the boats ... Odysseus downs two of them, the others ignore him as they pound his men, blood and foam churning in the shallows ... the men on the ship racing to their oars and calling to their comrades ...

136. REMEMBERED SCENE ext. shore/boats – day. (past) Sink 2 boats [5]

TCR: 1:04:24

*Laestrygonians grab one of the ships, pulling down on one side to swamp the boat and grab the crew, flinging them aside like rag dolls ...
Odysseus's men start to row away.*

Odysseus

Wait! Wait for the others!

*He aims his bow, targeting a Laestrygonian who is bearing down on Eurylochus in the shallows, sea flying up around him ...
Odysseus shoots the Laestrygonian in the face, who stumbles to his knees as Eurylochus runs and runs and swims ...
Several of Odysseus's men have grabbed on to Laestrygonian warriors, riding massive shoulders and arms like bucking broncos ...
the Laestrygonians hack the boats to pieces ...
Odysseus shoots and shoots as men, including Eurylochus, climb aboard ...
Odysseus sees that the other men and the two other ships are doomed, massacred by the Laestrygonians ...*

Odysseus

PULL!! PULL FOR YOUR LIVES!!!

137. REMEMBERED SCENE ext. boat escape – day. (past) Athena appears [5]

TCR: 1:04:51

*Odysseus and Eurylochus watch the carnage as the ship pushes out into deeper water they sit on opposite sides of the ship, gasping, heaving, grieving ..
in shock for the losses. Odysseus looks up to see Athena sitting there on the deck. She shakes her head at him. He looks down, ashamed ...*

138. FLASH REMEMBERED SCENE ext. beach/ shore – day. (past) Dead on beach [5]

TCR: 1:05:12

139. FLASHBACK SCENE ext. Troy destruction – (past) Athena in temple [1]

TCR: 1:05:18

140. REMEMBERED SCENE ext. boat escape – day. (past) Athena appears [5]

TCR: 1:05:22

*Athena moves through fire towards Odysseus, who sleeps, burning ...
she reaches out to wake him
Odysseus gets to his feet, surveys their distance from shore.*

6.2.9. R - Sequence 6 - Circe Island - Aeaea [6]

TCR: 1:05:27

141. REMEMBERED SCENE ext. - boat later. (past) Crew scowls in distrust [6]

TCR: 1:05: 27

142. REMEMBERED SCENE ext. same – later on ship [6]

TCR: 1:06:19

Odysseus Turn to port. Follow the coast.

Eurylochus We need to get as far away as possible.

Odysseus crouches beside Eurylochus, quiet.

Odysseus We don't have the supplies for a blind crossing. We've lost our way. We need to find food. And get our bearings.

As the men row, they watch Odysseus and Eurylochus. The Helmsman pulls the tiller, pointing the ship parallel to the rocky coastline ...

The weather has calmed. Odysseus spots a plume of smoke from deep in the forest.

Odysseus There! Find anchorage.

Eurylochus looks at the smoke as the ship heads towards shore.

143. REMEMBERED SCENE ext. grassy shore – evening – CIRCE ISLAND - Aeaea [6]

TCR: 1:06:45

Odysseus's ship drops anchor close to shore. There are other boats of various sizes abandoned on the beach. rotting.

Odysseus Form a landing party. A large one.

Eurylochus Tomorrow.

Odysseus looks at Eurylochus, struck by his forceful tone.

Odysseus Tomorrow.

REMEMBERED SCENE ext. grassy shore – dawn [6]

TCR: 1:06:52

Odysseus steps out of the water, stepping past the bones of old boats, peering up the hillside. He turns to Eurylochus.

Odysseus Leave someone with the tender.

Eurylochus We think you should stay.

Odysseus We?

Eurylochus All of us. Still alive.

Odysseus looks at Eurylochus. Then at the battered, desperate faces of his men. None will meet his eye. He speaks softly to Eurylochus ...

Odysseus Is this a mutiny?

Eurylochus That's up to you.

Odysseus considers. Smiles, confident -

Odysseus Give me your bow. I'll make sure we eat tonight, whatever you find.

Odysseus heads alone into the grassy hills. Eurylochus leads the men towards the plume of smoke.

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(shooting, dialogue with limited screen directions and commentary)

- 144. REMEMBERED SCENE ext. hills – later [6]** **TCR: 1:07:42**
Odysseus creeps through the grass, bow in hand ...listening.
- 145. REMEMBERED SCENE ext. below cliffs – later (past) Crew heads up / ruins. [6]** **TCR: 1:07:47**
Eurylochus and the men climb a path through a series of ruins. At one end a rough stone house, smoke coming from the chimney.
- 146. REMEMBERED SCENE ext. grassy shore – later (past) Odysseus hunts [6]** **TCR: 1:08:02**
Odysseus creeps through the grass, bow in hand ...listening.
- 147. REMEMBERED SCENE ext. hills – later. (past) Crew climbs/ see wild animals [6]** **TCR: 1:08:06**
They make their way towards it. A Soldier spots something in an abandoned doorway ...a lion, staring at them. The Soldier pulls his bow, Eurylochus restrains him. They move closer to the lion, which has seen them, but just sits there. Eurylochus looks around them, realizing that other predatory animals are staring at them from the ruined structures - wolves, leopards - all calmly watching the Soldiers. tame.
- 148. REMEMBERED SCENE ext. grassy shore – later (past) Odysseus hunts [6]** **TCR: 1:08:21**
Odysseus creeps through the grass, bow in hand ...listening.
- 149. REMEMBERED SCENE ext. clearing, derelict temple – day [6]** **TCR: 1:08:23**
Eurylochus cautiously approaches the stone house.
- 150. REMEMBERED SCENE ext. stone house – continues [6]** **TCR: 1:08:48**
Eurylochus slowly, cautiously, crosses the threshold.
- 151. REMEMBERED SCENE ext. grassy shore – later (past) Odysseus hunts [6]** **TCR: 1:08:51**
Odysseus hears the crack of a twig. He peers through the leaves .
- 152. REMEMBERED SCENE int. stone house – continues [6]** **TCR: 1:08:55**
*He peers into the gloom ...
watched by a crow in a cage. A long table. A large fire. A bubbling pot. Hanging poultry and dressed meats. It smells amazing to desperate men ...
A scream - a terrified woman at the back door drops her milk pail in terror at the sight of strange Soldiers in her house - she bolts out the back - the Crow in the cage squawks.*
- Eurylochus** **Wait!**
He runs after her.
- 153. REMEMBERED SCENE ext. hills – day [6]** **TCR: 1:09:17**
Odysseus spies a magnificent, proud buck, chewing on leaves ...he gingerly strings his bow. Draws an arrow. But can't resist plucking the taut string - the buck bolts - Odysseus gives chase, bow in hand ...
- 154. REMEMBERED SCENE ext. back of stone house – day [6]** **TCR: 1:09:22**
Eurylochus grabs the woman, who screams again ...

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(shooting, dialogue with limited screen directions and commentary)

Eurylochus **It's alright. It's okay.**

She stops screaming, looking at Eurylochus, terrified.

Eurylochus **It's okay. I'm not going to hurt you. No one's going to hurt you.**

CIRCE (sobbing) **If I do what you want.**

Eurylochus shakes his head.

Eurylochus **No one's going to hurt you. My name is Eurylochus. What's your name?**

The woman's breathing slows.

Circe **Circe.**

Eurylochus **Circe, we need food. Badly.**

Circe **I have food. Lots of food.**

155. REMEMBERED SCENE ext. hills – day [6]

TCR: 1:09:45

Odysseus chases the buck - stops - loses an arrow - misses...

156. REMEMBERED SCENE int. stone house – day [6]

TCR: 1:09:57

Eurylochus and the men crowd the table, watching Circe stir the pot like hungry dogs, studying her every move.

Circe **Your weapons. Your armour. You can put them out the back ...**

The Crow in the Cage watches them watch her as they start to peel off their armour.

157. REMEMBERED SCENE ext. stone house - moments later [6]

TCR: 1:10:22

*Perimedes carries armour out the back door. As he drops it he notices some old armour, half buried in snow, weeds growing through it ...
a graveyard of armour to match the graveyard of boats at the beach ...
He heads back inside as others drop their armour outside.*

158. REMEMBERED SCENE ext. hills – day [6]

TCR: 1:10:28

Odysseus shoots - the arrow sticks in the buck's leg - it runs, limping ...

159. REMEMBERED SCENE int. stone house – day [6]

TCR: 1:10:31

As Circe dishes stew, the ravenous men stuff their faces ...

160. REMEMBERED SCENE ext. hills – day [6]

TCR: 1:10:46

Odysseus gains ground on the injured buck.

161. REMEMBERED SCENE int. stone house – day [6]

TCR: 1:10:49

The men chomp and eat and slurp and burp and eat and eat - Circe sits down next to Eurylochus, watching him gorge himself.

Circe **You like my meat?**

Eurylochus nods, tries to talk through his manic feasting -

Eurylochus **Why - do - have - so - much - ?**

Eating so hard he can't breathe. Circe smiles.

Circe **You never know when strangers will come ...**

162. REMEMBERED SCENE ext. hills – continues [6] **TCR: 1:11:07**

Odysseus draws back his bow and shoots, hitting the buck square in the chest ... he watches it drop into the undergrowth ...

163. REMEMBERED SCENE int. stone house – continues [6] **TCR: 1:11:13**

Circe reaches out to touch Eurylochus's hair.

Circe **Men. With their appetites.**

Eurylochus notices her stroking his head, but nothing can stop him eating ...

Circe **Too much is never enough.**

She is firmly rubbing his head as if he were a dog ...

164. REMEMBERED SCENE ext. hills – continues [6] **TCR: 1:11:31**

Odysseus approaches the spot where the buck fell. He sees something strange in the undergrowth ...

165. REMEMBERED SCENE int. stone house – continues [6] **TCR: 1:11:35**

Circe rubs her hand over Eurylochus's ear - it pops up the other side of her hand pointed and hairy ...

a pig's ear

The Crow in the cage squawks and jumps up and down -

166. REMEMBERED SCENE ext. hills – continues [6] **TCR: 1:11:52**

Odysseus looks down, shocked. Where the buck fell is a naked man, Odysseus's arrow in his chest ...

Odysseus looks up.

167. REMEMBERED SCENE int. stone house – continues [6] **TCR: 1:12:00**

Circe rubs Eurylochus's head with both hands, the dark hair becoming light and bristly in the wake of each stroke ...

The other men notice but must keep eating, as if the food is eating them, pulling their hands down, then pushing them, laden, into their unwilling faces ...

Circe spreads her hands across Eurylochus's face, massaging his cheeks - as her hands spread apart they reveal a snout ...

168. REMEMBERED SCENE ext. hills – continues [6] **TCR: 1:12:41**

Odysseus sprints down the hill -

Odysseus **Eurylochus! EURYLOCHUS!**

169. REMEMBERED SCENE int. stone house – continues [6] **TCR: 1:12:43**

As pigs squirm across the floor, Circe slaps an eating Soldier's face - leaving a pig's face in its place ...

170. REMEMBERED SCENE ext. grassy shore – evening [6] **TCR: 1:13:08**

Odysseus bursts from the trees to confront Antiphates, standing watch.

Odysseus **Where are they?!**

Antiphates looks at him, confused.

Antiphates **They haven't come back.**

Odysseus **None of them?**

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(shooting, dialogue with limited screen directions and commentary)

Antiphates **No.**

Odysseus looks up at the smoke, thinking.

Odysseus **Give me your dagger. And sword.**

He takes Antiphates' weapons, hiding the dagger in his shin guards and the sword across his back. Then heads up the hillside towards the smoke ...

171. REMEMBERED SCENE int. stone house – later. (past) [6]

TCR: 1:13:18

CIRCE+Crew pigs.

172. REMEMBERED SCENE ext. grassy cliff – later (past) [6]

TCR: 1:13:25

Odysseus runs up path

173. REMEMBERED SCENE ext. stone house – later (past) [6]

TCR: 1:13:50

Odysseus climbs up through the ruins. Watching the stone house. With its pigsty full of pigs. In front of him is a tame lion ...

Odysseus crouches by the lion, reaching out to its mane, looking deep into its sad eyes.

He hears the door open, looks over to the house to see Circe emerge with a bucket of slops for the pigs. Odysseus watches her dump the slops into the pigsty ... she looks up, sensing him -

Circe **Why don't you come out?**

Odysseus steps forward. Circe looks him up and down.

Circe **Have you come from the sea?**

Odysseus nods.

Circe **Are you alone?**

Odysseus nods again, stepping cautiously closer. The pigs see him and crowd around, sniffing at him, poking him with their snouts ...

Circe laughs **My pigs have taken a liking to you. Are you hungry?**

Odysseus nods.

Circe **Leave your weapons at the door and enjoy the hospitality of Zeus.**

He pulls his swords and bow and rests them against the wall.

Circe **Grab a hog. You can slaughter it for your dinner.**

Odysseus looks at the pigs, crowded around his legs. Splits one from the others and pushes it inside ...

as he shuts the door he looks out at the remaining pigs, staring at him. They start squealing. He shuts the door.

174. REMEMBERED SCENE int. stone house – continues [6]

TCR: 1:14:36

The pig runs, squealing, into the gloomy kitchen, hiding in a corner. Circe hands Odysseus a cleaver, pointing to the back door ... the Crow in the Cage squawks.

Odysseus moves to the pig, which panics. Circe watches Odysseus struggle to control the pig.

Circe **Whoever you are, you're clearly not a farmer. Here**

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

She reaches for the cleaver. Odysseus puts the cleaver down by the fire, letting the pig go.

Odysseus **The stew smells good. That's plenty for just us.**

Circe **Who says it's just us?**

Odysseus **Who else is here?**

Circe **Who, indeed?**

Circe scoops some stew from the bubbling pot into a bowl and puts it on the table.

Circe **You say you're alone.**

She drops a lump of bread next to the bowl. Odysseus sits.

Circe **But no one comes here alone.**

Odysseus **No?**

Odysseus examines the chunks of pink meat ...

Circe sits next to him.

Circe **You can only reach this spot by sea ...**

She pours them both dark red wine from a jug.

Circe **So where are your shipmates?**

Odysseus picks up his cup, looking at the dark liquid.

Odysseus **I'm looking for them. Has anyone come this way?**

Circe looks at him. Gulps at her wine, leaving red across her lips and chin. She shakes her head. The Crow in the cage squawks.

Odysseus **But you had all this food prepared.**

Circe **You're questioning me? You? A traveller who's clearly starving but hasn't touched the food in front of him. Who claims to be a sailor but wears a Greek warrior's armour. Who breaks Zeus's law by bringing a dagger into his hostess's house.**

Odysseus **You've got sharp eyes.**

Circe **Sharpened by the Gods.**

Odysseus **They grant you insights?**

Circe **Truths. Sometimes.**

The pigs are squealing at the door ...

Odysseus **Would they tell you where my men are?**

Circe **Your men? You command them?**

Odysseus nods. Circe thinks.

Circe **Yes, they would.**

Odysseus **Would you tell me?**

Circe **Perhaps. If you give me your dagger.**

Odysseus reaches down, produces the dagger. Hands it to her.

Circe **But why would I help a liar who refuses my hospitality?**

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Odysseus picks up his cup. sips, giving himself red lips.

Circe **Your men were here earlier.**

The pigs hammer the door ...

Circe **Now they're not.**

Odysseus takes a forkful of pink meat, raises it to his mouth - the Crow in the Cage squawks and squawks - Odysseus pauses - Circe throws a chunk of bread at the bars of the cage, silencing it. Odysseus spots something in the bread bowl ...

The pigs are squealing, throwing themselves against the door.

Odysseus **They moved on?**

Odysseus reaches for the bread bowl as Circe brings the dagger above the table.

Circe **Yes.**

He turns the bowl over letting a ring rattle onto the table - the ring he gave Eurylochus.

Odysseus **Leaving their rings?**

The Pigs burst through the door -

Odysseus smashes his hand through the bars of the Crow's cage

- Circe brings the dagger to Odysseus's throat -

Odysseus **I wouldn't ...**

Circe looks to where Odysseus's hand has the crow by the throat. She freezes - the pigs surround them, squealing -

Circe **DON'T!**

Odysseus **I don't know who this crow is to you, but if you don't put the knife down I'll throttle it to find out.**

Circe drops the dagger.

Circe **Don't hurt her!**

Odysseus looks from Circe to the crow and back.

Odysseus **Family? Mother? Your sister?**

Circe nods. The pigs push their snouts against her with increasing violence

Odysseus **You turned her into this like you turned my men into pigs -**

Circe **I didn't turn your men into anything! This is who they are. Look at them -**

Odysseus looks at the squealing, writhing pigs

Circe **Base. Disgusting, primal urges you value in battle .. they've raped and pillaged across the world for you - you think that's against their nature? You think they only did those things because you ordered them to?**

Odysseus tries not to look at the pigs. Circe sees his discomfort.

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Circe **A true commander thinks his men's savagery is actually discipline. You don't seem that deluded. But you sent them to me, here, on my own. A gang of filthy soldiers with empty bellies and hot blood. You thought they'd respect me and my home? Look at them. I know your own men.**

Odysseus looks from the pigs to Circe. Tightens his grip on her Crow.

Odysseus **Did they hurt you?**

Circe **They would've.**

Odysseus **They just want to go home. Let them.**

Circe looks at Odysseus. At her Caged Crow. She puts her knife down.

Circe **Let her go.**

Odysseus gently releases the crow, which squawks. Circe rubs her hands together and grabs a pig, rubbing human life back into it as if trying to warm it up, streak by streak, fur falls ...

175. REMEMBERED SCENE int. stone house – later. (past) [6]

TCR: 1:19:15

Circe **Come back. Back into your disguises.**

Men emerge from her hands as if from sleep, naked, disoriented, angry ...

Odysseus **Where are their clothes?**

Circe nods at the back door as she works her magic.

REMEMBERED SCENE int. same – later [6]

TCR: 1:19:[30]

Odysseus's men are dressed, standing at one end of the room.

Odysseus picks up Eurylochus's ring and tosses it to him.

Odysseus **Back to the ship.**

grateful and obedient, the men file past Odysseus on their way out, murmuring thanks.

Odysseus **Take all the food you can carry. Not the meat.**

The men leave. Eurylochus comes close -

Eurylochus **You're not going to let her live? She's a witch!**

Odysseus **Who gave her powers? Your Gods.**

Fill the jugs and skins at the stream and prepare to sail at dawn.

Eurylochus nods. Odysseus and Circe are alone. Odysseus indicates the crow

Odysseus **Why leave her like this?**

Circe **We get on better this way.**

Odysseus gently places his dagger back in his shin guard.

Odysseus **I'm sorry if we offended you.**

Circe says nothing.

Odysseus **We can't leave without your help. We need bearings. We need to know the way back to the trade routes.**

Circe looks at him with insight. Judges.

Circe **You're too lost.**

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Odysseus What do you mean?
Circe Only blind Tiresias can tell you how to go home.
Odysseus Tiresias?
Circe In Hades.
Odysseus stares at her.
Odysseus Nobody sails into hell and comes back.
Circe You will ...

176. REMEMBERED SCENE ext. Odysseus's ship – [6] twilight **TCR: 1:20:27**
Odysseus peers ahead into the darkening mist ...

Circe (V.O.) If you head north in the twilight.
A black, rocky shore looms out of the mist. Dead trees. Volcanic rock. Obsidian beaches ...

177. REMEMBERED SCENE int. stone house – night [6] **TCR: 1:20:[30]**

Circe Head inland until a river of fire meets a river of ice.

178. REMEMBERED SCENE ext. hades – twilight [7] **TCR: 1:20:[34]**
*Odysseus leads his men, with a ram and ewe, across a black, dead landscape ...
To a place where a river of white-hot lava flows down to meet a glacier tumbling into the steaming sea ...*

Circe (V.O.) There you must dig a trench.
Odysseus, using his sword, digs a trench in the black sand.

Circe (V.O.) Fill it with the blood of sacrifice to gather the dead.
Odysseus's men slaughter the ram and ewe, bleeding them into the trench, then setting a fire behind Odysseus who sits at the trench of blood, peering into the darkness ...

179. REMEMBERED SCENE int. stone house - night [6] **TCR: 1:20:36**

Circe And learn how you go home.
Odysseus nods thanks. He turns to leave -

Circe You.

6.2.10. The Underworld/Hades/Black Sand (past) [7] **TCR: 1:21:00**

Action: A monochromatic memory sequence where Odysseus walks along volcanic basalt beaches to consult the prophet Tiresias, forcing him to acknowledge the crew members he has lost.

180. REMEMBERED SCENE ext. beach at Hades - twilight (past) [7] **TCR: 1:21:00**
Action: walks inland

181. 181. REMEMBERED SCENE ext. hades inland - twilight (past) [7] **TCR: 1:21:06**
Action: walks inland

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

- 182. 182. REMEMBERED SCENE int. stone house – night (past) [6]** **TCR: 1:21:32**
He turns back.
- Circe Not your men.
- 183. 183. REMEMBERED SCENE ext. hades - twilight (past) [7]** **TCR: 1:20:34**
Action: walks inland
- 184. REMEMBERED SCENE int. stone house – night (past) [6]** **TCR: 1:21:37**
- Odysseus You'd curse them?
Circe shakes her head.
- 185. REMEMBERED SCENE ext. hades trench - twilight (past) [7]** **TCR: 1:21:39**
Action: arrives at trench
- 186. REMEMBERED SCENE int. stone house – night (past) [6]** **TCR: 1:22:00**
- Circe Not a curse - a truth. Your men don't want you to defy the Gods.
 But the Gods say only you make it home.
- 187. REMEMBERED SCENE ext. hades trench - twilight (past) [7]** **TCR: 1:22:17**
Action: lays shields face down, sacrifices sheep and blood pools
- 188. REMEMBERED SCENE int. stone house – night (past) [6]** **TCR: 1:22:18**
- Odysseus Then I defy the Gods.
Odysseus turns and leaves.
- 189. REMEMBERED SCENE ext. hades trench - twilight (past) [7]** **TCR: 1:22:26**
Odysseus looks uneasy as he sees the black, gravelly sand start to move ... shapes emerge from the ground ...
- shades of the dead, digging their way out into the flickering firelight ...
- the Shades shuffle forwards, approaching the blood, black in the twilight and firelight.
Odysseus uses his sword to stop the Shades from drinking the blood.
he recognizes a Shade -
- Odysseus Sinon?
The Shade ignores him, fixated on the blood ...
Odysseus leans down to look at his face - it is Sinon, the Greek Soldier left behind with the Wooden Horse at Troy.
- Odysseus Sinon, it's Odysseus.
- elderly voice - Tiresias (O.S.) Let him drink.
Odysseus turns. An old man with bandaged eyes crouches by the blood. This is Tiresias. He scoops blood into his mouth. It glistens black on his chin ...
- Tiresias Then you'll hear his testament.
Odysseus lifts his sword away from between Sinon and the blood.
Sinon, parched, gulps black bubbling blood.
- Odysseus Sinon?
Sinon looks at Odysseus, recognizing him.

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Sinon **Odysseus. You lied to everyone. Did you have to lie to me?**

Odysseus **I needed you to believe.**

190. FLASHBACK SCENE insert cut: ext. beach at troy [1] – day **TCR: 1:23:52**

Odysseus talks privately with Sinon. Beached ships and the Horse under construction in the background ...

Odysseus **Why did you have to volunteer?**

Sinon smiles at Odysseus.

Sinon **Don't you remember how I came here?**

Odysseus **Yes.**

191. FLASHBACK SCENE insert cut: Ithaca before departing for Troy [13] **TCR: 1:24:01**

Teenage Sinon and Teenage Antinous stand at the head of the lottery line. Eumaeus waves Odysseus over. Antinous shows him his lot ...

Sinon **I begged to take Antinous's place. He'd been called, but -**

Odysseus **He offered money for your family if you'd take his place. You begged me to let you go so Antinous would take care of your father .**

Odysseus listens to Teenage Sinon's plea. Takes the lot from Antinous and hands it to Sinon.

Odysseus **So I did.**

Odysseus turns Antinous away, giving him back to his father.

192. REMEMBERED SCENE ext. beach at troy - day (flashback) continue [1]

TCR: 1:20:06

Sinon reaches into his belt.

Sinon **If the Trojans don't let me live. If I never make it home ...**

Pulls out the lot.

Sinon **Take this back to my father. Tell him everything I did.**

Odysseus takes the lot, starts to leave -

Sinon **Odysseus?**

Odysseus **Yes?**

Sinon **Feel free to add some stuff.**

Odysseus smiles sadly at this.

193. REMEMBERED SCENE ext. hades - twilight (present) [7]

TCR: 1:24:31

Sinon's bloody-chinned shade looks accusingly at Odysseus.

Sinon **You didn't trust me with the truth? After all those years? I was a boy when I came with you to Troy. You knew I'd die for you.**

Odysseus **Dying men tell the truth.
I needed you to believe.**

Sinon **I died for your lie on that beach.**

Odysseus **I know. I was there with you.**

194. Multiple insert cuts flashes [1] Troy

195. Multiple insert cuts flashes [7] Hades

196. FLASHBACK SCENE insert cut: inside the Wooden Horse [1] TCR: 1:24:48

Odysseus, tearful, leans his head against the wood, next to the bloody spear point inside the Wooden Horse.

197. REMEMBERED SCENE ext. hades trench - twilight (past) [7] TCR: 1:25:05

Odysseus I heard you repeat my lie with your dying breath. Winning us the war. I was right there. Inches from you. Smelling your blood.

Sinon What comfort could that give me? Not knowing you were inside that Horse until the dead told me.

Odysseus Which dead?

Sinon gestures to the hordes of Shades on the obsidian plain.

Sinon A lot of veterans of your campaigns walk these shores. The dead meet to lament the living and greet the newly dead. My father was the first Shade to find me.

Odysseus To comfort you?

Sinon Shades don't comfort. They want word of the living who wronged them. My father had died in poverty, alone, begging for scraps from people like Antinous.

Odysseus Antinous cheated you?

Sinon As he's no doubt cheating you.

Odysseus How?

Sinon Who's in Ithaca looking after your wife and son?

Odysseus My wife is not a concern.

Sinon Nor was my father. Talk to Agamemnon about homecomings.

Odysseus Agamemnon's here?

Time code ref 1:25:48

Sinon nods. Steps back from the blood.

Sinon You buried me at Troy with respect. Thank you. But spare a thought for those you didn't.

Odysseus It's not always possible.

Sinon Honour your fallen, Odysseus. When you get home, take a ship, head into the unknown west till you find land ... there, give sacrifice and honour your men.

Odysseus nods. Sinon turns to go, then stops -

Sinon Do you still have the lot?

Odysseus reaches into his belt, pulls out the lot.

Odysseus Of course.

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Sinon **If you make it home. give Antinous back his shame.**

Odysseus **I will.**

Sinon moves into the crowd of Shades. Odysseus sees one plume of a grand helmet stand above all others.

198. REMEMBERED SCENE ext. hades trench - twilight (past) [7]

TCR: 1:26:33

The Shade of Agamemnon approaches.

Odysseus **My Lord.**

*Agamemnon crouches to drink, removing his mighty helmet.
he looks up at Odysseus with bloody chin and dark eyes.*

Agamemnon **Odysseus. You're not here.**

Odysseus **Not yet.**

Agamemnon **But you're not home?**

Odysseus **Not yet. How are you here? We won the war, you headed for home ...**

Agamemnon **Odysseus. Most brilliant of all my generals. You would never be snared as I was.**

Odysseus **Were you cast adrift like us?**

Agamemnon **No. My misfortune was to make it home.**

199. INSERT FLASH cut: Agamemnon is greeted outside his vast palace by Clytemnestra at the head of the household [10]

TCR: 1:27:07

Agamemnon (V.O.) **To be welcomed by my beautiful wife.**

Clytemnestra directs servants who pull Agamemnon's armour from his body. Bathe, anoint and prepare him for bed.

Agamemnon's dark-eyed Shade remembers ...

Agamemnon (V.O.) **Bathed, anointed. Made soft.**

200. INSERT FLASH int. Agamemnon's bedchamber – evening [10]

TCR: 1:27:13

Agamemnon lies back on the cushions of his bed. Clytemnestra approaches, kneeling before him with downturned, modest gaze. She opens her robe as she moves towards her husband ...

Agamemnon (V.O.) **To learn the hardest lesson. I'd left poison in her heart years before.**

201. REMEMBERED SCENE ext. hades trench - twilight (past) O->Agamemnon [7]

TCR: 1:27:27

[[

202. 202. REMEMBERED SCENE int. Agamemnon's bedchamber - evening (past) [10]

TCR: 1:27:29

Agamemnon in bath

203. INSERT FLASH cut: Agamemnon carries a screaming adolescent girl towards a stormy sea ...watched by an agonized Clytemnestra ... **TCR: 1:29:30**

Clytemnestra (Wailing) Oh No

Agamemnon carries their screaming daughter off to be sacrificed.

Agamemnon (V.O.) The good part of her heart had gone to another. Leaving me the blackened, rotten remains

204. INSERT FLASH cut: int. Agamemnon's bedchamber – evening **TCR: 1:27:32**

In a flash, Clytemnestra leaps forward, stabbing Agamemnon, who is in his bath, up through the chin -killing him

205. FLASHBACK SCENE ext. hades – twilight **TCR: 1:27:40**

Agamemnon She and her lover had plotted my murder for years. Odysseus?

Odysseus Yes?

Agamemnon My son, Orestes. Did he avenge me?

Odysseus My Lord, how could I know? I'm still trying to get home.

Agamemnon Don't make my mistake. Don't walk in the front door expecting garlands and praise. Come in disguise. Take your time. Assess.

Odysseus watches Agamemnon rise. Melt into the Shades.

Tiresias turns to look at Odysseus with blind eyes.

206. REMEMBERED SCENE ext. hades – twilight (past) [7] **TCR: 1:27:44**

Tiresias Do you see?

Odysseus I understand what I have to do.

Tiresias Some of what you have to do.

Tiresias indicates Eurylochus and the other men.

Tiresias My prophecy isn't for their ears.

Eurylochus and the men move back towards the ship.

Tiresias Sail southwest past the Sirens. Their song lures your men onto the rocks. They all die.

Odysseus I won't let that happen. I'll block their ears. With wax.

Tiresias Past the Sirens you choose between the whirlpool Charybdis and the monster Scylla. The whirlpool in the sea would take all your lives, the monster in the cliffs only six. But your determination to sacrifice no more lives kills all of them.

Odysseus I'll do what I have to.

Tiresias At the end. When starvation and mutiny threaten, they demand to land where the Sun God's cattle graze. They slaughter Apollo's herd. Zeus kills them for it. Do you see?

Odysseus I'll stop them.

Tiresias Why do these lives matter more to you than those you've already lost?

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Tiresias gestures back at the Shades.

Odysseus **I can still save them from the Gods.**

Tiresias **But not from themselves.**

A stirring catches Odysseus's attention - agitation amongst the Shades heads across the plain towards him ...

Odysseus **Who are they?**

Tiresias **Your unburied crew. Demanding you share their dishonour.**

Odysseus gets to his feet, calling to his men -

207. REMEMBERED SCENE ext. hades – twilight (past) [7]

TCR: 1:29:36

Odysseus **Let's go!**

They run towards the ship, as the Shades of Odysseus's crew scramble across the black plain towards them, gaining and gaining ...

Odysseus and his men cast off as the hissing, pathetic shades reach the shore, moaning for justice ...

Odysseus's crew look at them, appalled as they row -

Odysseus **Pull!**

208. REMEMBERED SCENE ext. hades – twilight (past) [7]

TCR: 1:30:40

Departs Hades

The rower across from Eurylochus talks excitedly, scared

Rowers **I saw Sinon! I saw Elpenor! Is that our fate?!**

Eurylochus, straining with effort, glares at the men -

Eurylochus **Shut up and pull!**

Odysseus, at the helm, looks back at the dwindling haunted black shore.

Odysseus (V.O.) **We rowed out of hell ...**

6.2.11. O - The Ogygia Shoreline / The Lotus Root [9]

TCR: 1:30:50

209. SCENE: int. calypso's cave - night [9]

TCR: 1:30:50

Odysseus rubs his face with his hands.

Odysseus **Leaving so many fallen comrades.**

I have to save the rest.

Calypso touches his forearm. He looks up, concerned -

Odysseus **Where are they?**

Are they here?

What's happened to them?!

Did they leave me here?!

Are they coming back?!

Odysseus turns his gaze on Calypso, manic -

Odysseus **Did you do something to them?!**

Calypso shushes him gently, offers him a dish ...

Calypso **Have some.**

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Odysseus looks down at the lotus flower, suddenly quiet.

Odysseus **You told me not to eat the lotus flower.**

Calypso **Just tonight. To help you sleep. Think no more of your crew.**
Sleep.
Tomorrow, when you're ready,
you'll remember ...
your crew, your family .

Odysseus wolfs down the lotus. pauses. calming.

Odysseus **Family. a wife.**

6.2.12. I - ITHACHA PRESENT [5]

TCR: 1:31:35

210. SCENE ext. view of Ithaca from the sea - day [5]

TCR: 1:31:35

[]

211. SCENE int. Penelope's chamber, palace of Ithaca – day [5]

TCR: 1:31:39

Penelope at her loom, patiently weaves the burial shroud ...

Odysseus (V.O.) **Do I have a wife?**

Antinous steps past the screen into the chamber. Penelope looks at him, surprised.
Her Maid, Melantho, tries to stop him approaching.

Penelope **It's alright, Melantho.**

Antinous steps forward.

Penelope **Strangers don't come in here.**

Antinous **Screen or no screen, after three years of feasting together we're**
far from strangers, Penelope.

Penelope **Do you want to marry me, or ruin my reputation?**

Antinous nods at Melantho.

Antinous **Melantho can be discreet.**

He looks over Penelope's shoulder at her work.

Antinous **And I'm actually here out of concern for your reputation.**

Penelope **Oh?**

Antinous **Everybody sees how hard you work.**

Penelope **Slow, steady progress.**

Antinous **But, every night, you've been unravelling that work.**

Penelope turns to Melantho. Glaring Hard.

Penelope **So much for discretion.**

Penelope (to Melantho) **Leave us.**

Antinous watches Melantho go. They exchange a look as she passes.

Antinous **You can't expect her to be loyal to a master she never even knew.**

Penelope **I expect her to be loyal to me.**

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Antinous **And she will be, when you're married to me. Slaves have no choice but to be loyal to the future. This is a household waiting for a master, just as Ithaca's a kingdom waiting for a king.**

Penelope **Ithaca's king is coming back.**

Antinous **No. He's not.**

He moves closer, to speak more discreetly.

Antinous **Did you know that as a boy I tried to go with him to Troy?**

Penelope **He never told me that.**

Antinous **I tried to take the place of our shepherd's son. Odysseus refused to let me. He knew that Ithaca needed a future without him, and he saw me as part of that future.**

Antinous picks up the threads of the shroud, tugging, experimentally.

Antinous **I'll never tell the other Suitors about your deception. But finish your weaving. It's time to let him go.**

Penelope studies Antinous.

Penelope **Why would you want to marry someone who loves somebody else?**

Antinous **Your loyalty to Odysseus is one of your finest qualities.**

Antinous looks into her eyes.

Antinous **I love you. I want you to choose me, and end all this. Don't tell me you're not tired. The waiting, the uncertainty. You've done your duty year after year after year. It's time to think of yourself. It's time to live again ...
it's what Odysseus would've wanted.**

Penelope looks back at him. Exhausted. Tempted.

Antinous **I'll take care of all your needs, my Queen.**

He gently reaches towards her face.

Antinous brushes a strand of hair from her face.

Penelope **And my son?**

Antinous **The throne is his. He's the heir.**

Antinous takes her hand and kisses it.

Antinous **Unless we have a child of our own.**

Too much. Penelope turns back to her work, ashamed.

Antinous **Where is Telemachus?**

Penelope **He went inland to see his grandfather.**

212. SCENE: int. megaron, palace of Ithaca - moments later [5]

TCR: 1:35:00

Eumaeus hears Antinous come down the steps in the empty hall.

Melantho steps from the shadows. Antinous goes to her, the intimacy between them apparent.

Melantho **She's lying. He's gone to sea.**

213. SCENE: ext. courtyard, palace of Ithaca - continues [5] **TCR: 1:35:25**

Antinous comes out into a half dozen of the Suitors.

Antinous **He's gone for news of his father.**

214. SCENE: int. megaron, palace of Ithaca - continues [5]

Eumaeus hiding in the shadows, shuffles towards the door to hear what the Suitors are discussing.

215. SCENE: ext. courtyard, palace of Ithaca - continues [5] **TCR: 1:35:30**

Antinous thinks. Realizes.

Antinous **He's gone to Sparta. To Menelaus.**

Polybus **Should we go there?**

Antinous thinks.

Antinous **No.**

216. SCENE: int. megaron, palace of Ithaca - continues [5] **TCR: 1:35:40**

Eumaeus hears spurs approaching - he turns ...

Eumaeus **Too loud, Melanthius. I told you, you're a cowherd -**

Melanthius grabs him by the arm - pulls him through the door -

217. SCENE: ext. courtyard, palace of Ithaca - continues [5] **TCR: 1:36:40**

Melanthius pushes Eumaeus into the light.

Melanthius **He was listening.**

Antinous turns, looking at Eumaeus.

Eumaeus **I was coming for Argus -**

Eumaeus waves in the direction of the dung pile. Argus lies on it, half-dead.

Antinous **I told you, that dog stays there. Go back to the farm. When we need your pigs we'll send Melanthius. You're no longer welcome in this palace.**

Eumaeus straightens up, trying for some dignity.

Eumaeus **I answer to my mistress.**

Antinous **Does she even know your name, old man?**

Tears appear in Eumaeus's eyes. Antinous takes pity.

Antinous **If she asks for you, we'll send word. Now go.**

Eumaeus, refusing Melanthius's help, makes his way out of the courtyard.

218. SCENE: ext. courtyard, palace of Ithaca - continues [5] **TCR: 1:36:50**

Antinous turns to Polybus.

Antinous **Telemachus will come back by the temple at Pylos. Take your man and wait for him there.**

Polybus **While you stay here, trying to charm the queen? I don't think so.**

Antinous **Telemachus needs to die on the road.**

Polybus signals a beggar sitting by the wall. He approaches.

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Polybus **Irus has a plan.**

Irus nods at Antinous.

Irus **Telemachus and his men will be ready for the Bandits who work the road between here and Pylos. But if some of them took the temple from the priests before they arrived.**

Antinous considers this. Nods. To Irus -

Antinous **No witnesses - everyone in that party dead in a ditch, throats open. Bring me part of Telemachus as proof. His nose.**

Polybus **Would you know him from his nose?**

Antinous **Ears, too, then.**

6.2.13. I SPARTA PRESENT [10]

TCR: 1:36:58

219. SCENE: ext. olive grove, Sparta - day [10]

TCR: 1:36:58

Helen and her maids watch as Telemachus hunts with Menelaus. Menelaus watches, approving, as Telemachus whips his bow up, shooting a bird mid-flight.

Menelaus **Who taught you to hunt?**

Telemachus **My father's swineherd.**

Menelaus **His swineherd?**

Telemachus **His most loyal servant.**

Menelaus laughs

Menelaus **Of course he'd leave his most loyal man behind. He was always the smartest. The only one Agamemnon ever listened to. He should've listened harder.**

Telemachus **Can I ask. What happened to your brother?**

Menelaus starts dressing the bird ...

Menelaus **His wife betrayed him. When he returned from Troy, she and her lover murdered him. Years before I made it home.**

Telemachus **What did you do to them?**

Menelaus **His son, Orestes, had already killed them both.**

Telemachus (appalled) **He killed his own mother?**

Menelaus looks at Telemachus, hard.

Menelaus **He avenged his father.**

Telemachus nods uncertainly ...

Menelaus grins -

Menelaus **Don't worry, your mother has nothing in common with Clytemnestra.**

Telemachus **Maybe not, but the suitors have convinced the Elders it is time she needs to remarry.**

Menelaus **It's a bad time for an empty throne. You've heard stories of the people from the sea?**

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Telemachus Have you been raided?

Menelaus Not yet. But the attacks seem to be getting closer. Sparta's ready. How will Ithaca raise an army to defend itself?

Telemachus Someone has to take the throne.

Menelaus Then the battle's there, not here. You've run from the problem.
Telemachus looks hard at Menelaus. Who shakes his head.

Menelaus And you've left your mother at the mercy of those suitors.

Telemachus Should I hire mercenaries? Go back and kill them all?

Menelaus Murder the rich and powerful guests in your house? You'd be exiled.

Telemachus What, then?

Menelaus You have to evict them without violating Zeus's law.

Telemachus (understanding) I have to take the throne. I need to know Odysseus's if Odysseus is alive ...

Menelaus This isn't about a father you've never known. You have to lead ...

6.2.14. O The Ogygia Shoreline / The Lotus Root [9] **TCR: 1:38:32**

220. SCENE: ext. beach outside calypso's cave - day [9] **TCR: 1:38:32**
Odysseus pulls a weathered piece of wooden railing from the sand.

Menelaus (V.O.) Whatever's happened to Odysseus.

221. SCENE ext. beach outside calypso's cave - day [9] O finds piece of tiller handle **TCR: 1:38:38**
Odysseus stares at a round knob on the top.

222. FLASH insert cut: in a fearsome night-time storm, Odysseus clings to the knob [9] **TCR: 1:38:41**
Calypso watches as Odysseus carries the railing up the beach and lays it next to a row of planks he's collected.

223. SCENE ext. beach outside calypso's cave - day [9] O + Calypso **TCR: 1:38:43**

Calypso You need to remember.
Odysseus looks up at her with fearful eyes.

Odysseus No, I don't. I don't want to know the truth. I'm happy here with you.

Calypso Then why are you gathering the bones of your old ship for a raft?
Odysseus looks down at the bleached wood, laid out in a square pattern, realizing for the first time what he's been doing ...

Calypso Remember. Remember your crew. Your journey. After Hades ... did you pass the Sirens?

Odysseus The Sirens. Yes.

6.2.15. R - The Sirens Auditory Assault [6]

TCR: 1:39:16

Action: A terrifying sensory memory set-piece. Odysseus demands to be bound to the longship mast to experience the psychological torture of the Sirens' calls while his men row with wax-covered ears.

224. REMEMBERED SCENE: the Crew put beeswax into their ears, supervised by Odysseus [6]

TCR: 1:39:16

Odysseus turns to Calypso, remembering, a tear appears in his eye as he marvels -

Odysseus **I heard the song of the Sirens.**

And the sound of tuneful wind takes us -

225. REMEMBERED SCENE: ext. Odysseus's ship amongst rocky islands – day [6]

TCR: 1:40:12

Odysseus's ship moves into a field of small rocky islands ...

Odysseus peers from rock to rock ...

Odysseus hears the sound of the wind. Gestures to Eurylochus.

Odysseus **We're nearing the Sirens. Put wax in the men's ears.**

Eurylochus hands out wax to the men. Odysseus looks ahead to the rocks, covered in light mist ...

Eurylochus offers Odysseus the wax.

Odysseus **None for me. Tie me to the mast.**

Eurylochus **Why?**

Odysseus **I want to hear the Sirens' song.**

Eurylochus watches men tie Odysseus to the mast ...

Eurylochus **This is a bad idea. No one's heard the song and lived.**

Odysseus smiles at him -

Odysseus **That's why it's a good idea - I'll be the first. No matter how I plead, do not untie me until we're well clear.**

Eurylochus nods. Tests the knots. Steps back.

Odysseus **Check the men's ears.**

Eurylochus **A WEEK'S RATIONS FOR THE FIRST 'YES, SIR!'**

Nothing. The men keep working, oblivious. Odysseus nods, excited -

Odysseus **Listen!**

Eurylochus can hear the wind singing through the rigging ...

Eurylochus reaches into the pot of beeswax, stopping up his ears - the sound becomes muted. Odysseus shouts something, but we can't hear it at all, we hear only muffled thuds of oars and feet on deck ...

Eurylochus nods his head, marking time for the rowers visually.

Eurylochus looks at approaching rocks covered in light mist ... above the breakers, seals lie on the rocks ...

Eurylochus spots paler forms amongst the seals, barely visible in the mist. He stares, fascinated, trying to see if they are ...human?

Glancing at the rowers, he sees them all staring behind him -

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

*He turns to Odysseus, then freezes, seeing Odysseus's expression ...
Odysseus is transfixed, his expression a combination of bliss and terror ...*

Eurylochus (V.O.) What was the Sirens' song?

**Odysseus (V.O.) All the things you'd want it to be.
Then all things you wish you never wished for ...**

Odysseus stares at the forms on the rocks, mouth open in cries and cries, exultant, frustrated ...

A sailor, Anchialus, seeing Odysseus's reaction, pulls the wax from his ear ...

226. SCENE: Odysseus sitting on the deck relaying his experience [6]

TCR: 1:41:52

Odysseus (V.O.) It was the delicious itch you go to scratch.

*Eurylochus watches Odysseus struggle against the ropes
- Odysseus looks at Eurylochus, pleading, crying, crazed ...*

Odysseus (V.O.) But find it's under the skin, and can't be reached ...

Eurylochus turns back to the men. He can't watch.

Odysseus (V.O.) So the delicious itch becomes unbearable.

The ship glides past the rocks, passing close enough to make out naked female forms on the misty rocks, mouths open in song, sitting atop bones and bones ...

**Odysseus (V.O.) It told you what you most want
is what you most can't have,
and what you most can't have is what you already had and lost.**

Eurylochus turns back to Odysseus, who weeps bitter tears ...

Finally Odysseus slumps against the ropes, passed out ...

Eurylochus pulls the wax from his ears - once again we hear wind and water, the lapping of oars, the creaking of the deck.

Odysseus (V.O.) It was the song of all the promises I've failed to keep ...

Eurylochus gives Odysseus water as the men untie him from the mast. Odysseus looks up at Eurylochus. Haunted.

Odysseus And it told me I don't really want to go home.

*Odysseus rubs tears of shame from his face. Eurylochus looks down at him. Pitying.
The boat moves past the rocks into more open water.*

6.2.16. R - The Strait of Scylla [7]

TCR: 1:42:11

Action: The final catastrophic memory sequence. Where they see white water ahead .

227. REMEMBERED SCENE ext. Odysseus's ship, Charybdis - day [7]

TCR: 1:42:11

A shout from the lookout grabs Eurylochus's attention -

Polites White water!

*He peers out to whitecaps on the horizon. An ominous rumble builds ...
Odysseus comes beside him ...*

Eurylochus Whitecaps? Out here?

Odysseus Charybdis.

Eurylochus What's that?

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Odysseus **A monstrous whirlpool.**

Eurylochus jumps to the helm, looking out to the white water.

Odysseus **Can we head out to sea?**

The Helmsman, Antiphates, looks at the current pulling the ship -

Antiphates **It's already got us ...**

*Eurylochus looks to the cliffside ...
there is a narrow channel in a canyon.*

Eurylochus **We might make that canyon ...**

Odysseus looks ahead to the mouth of the canyon, jagged rocks sticking out of the water across the mouth ...

Odysseus **It's too narrow.**

He looks ahead to where the whirlpool has started to open up, the ocean dipping below the horizon in a dizzying sinkhole ...

Odysseus **Take us across the whirlpool.**

Eurylochus **Charybdis will suck us down and destroy us!**

*The ship is leaning into the pull of the whirlpool ...
the channel entrance is coming up fast ...*

Odysseus **Don't be afraid; we can make it! Steer down the slope, we can make enough way to shoot out the other side.**

Eurylochus looks at the raging whirlpool, then at the channel mouth.

228. SCENE ext. Odysseus's ship, Charybdis - day (past) [7] Trying to steer away -

TCR: 1:43:19

Eurylochus **No!**

Eurylochus (to Helmsman) **We're making for the channel!**

We're making for the channel!

Prepare to hold water.

On my signal. 3,2,1 pull the rudder.

Odysseus rushes for the tiller

- two of the men grab him.

Odysseus lets himself be subdued as the ship shoots into the channel mouth, over the rapids, skimming past sheer rock walls ...

*The ship scrapes the side of the canyon, water bursting through split planks ...
men push the boards back into place ...*

Odysseus looks up at the cliff faces, waiting for the inevitable. His men release him, the crew cheering as Eurylochus settles the ship in the channel past the rapids ...

229. SCENE ext. Odysseus's ship, Into the Strait - day (past) [7]

TCR: 1:44:00

Eurylochus turns to Odysseus, triumphant.

Eurylochus **We made it.**

230. SCENE ext. Odysseus's ship, Strait of Scylla - day (past) [7] Scylla attacks -

TCR: 1:44:15

Odysseus nods. Wary. At his oar, Polites turns to the man next to him ...

Polites **We did it. We -**

*Polites is ripped, screaming from the ship by a tooth-filled set of jaws on a snake neck
- another soldier is taken - and another ...
screams echoing through the canyon ...
The Helmsman looks around, pulling the tiller*

Odysseus **Keep her straight!**

Odysseus shouts at the men -

Odysseus **PULL!**
Keep her straight!
PULL!
Keep her straight!
PULL!
Keep her straight!
PULL!

*Three more men are ripped from the ship, screaming, pulled up and into a dark
crevice of the cliff above ...
silence.
Deafening silence.
Everyone in shock.
Eurylochus looks at Odysseus, devastated ...*

231. 231. SCENE ext. Odysseus's ship, Strait of Scylla - day (past) [7] Escape & you knew -

TCR: 1:44:54

Eurylochus **Why did I take us this way. ?**

Odysseus **It wasn't your fault.**

Eurylochus **What was that?**

Odysseus **Scylla.**

Eurylochus looks back at the canyon, then to Odysseus ...

Eurylochus **Wait ...**
you knew?

Odysseus says nothing.

Eurylochus **You knew and didn't tell us.**

Odysseus **If I'd told you, you wouldn't have chosen this way.**

Eurylochus **And those men would be alive!**

Odysseus **No. We'd all be dead.**

Eurylochus **You had no right.**

Odysseus **I had every right. And every responsibility. The whirlpool
would've destroyed the ship and all of us. This way we live.**

Eurylochus **Some of us live.**

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Odysseus Yes. Some of us.
Eurylochus What else did Tiresias tell you?

232. SCENE ext. Odysseus's ship, Open sea with Thrinacia visible - day (past) [7]
Crew ignores O - **TCR: 1:45:44**
Odysseus looks away. The crew glare at him. The ship emerges from the canyon.

6.2.17. O - The Ogygia Shoreline / The Lotus Root [9] **TCR: 1:47:21**

233. SCENE. ext. beach outside calypso's cave - day (past) [9] **TCR: 1:47:21**

6.2.18. O - Thrinacia Sun God/Apollo's Test [8] **TCR: 1:45:24**

234. SCENE ext. Odysseus's ship, Open sea with Thrinacia visible - day (past) [7]
Crew gives oaths - **TCR: 1:47:24**
Eurylochus spots a low-lying island.

Eurylochus I'm going to put in there.
Odysseus, sitting, looks over at the island.

Odysseus We can't Land there that's the Sun God's isle..
The crew starts to complain openly.

Eurylochus We need repairs. These men are exhausted. They've lost six
shipmates. We're going to put in and rest on dry land.
The men cheer.

Odysseus You're all going to die.
They quiet, looking at Odysseus, who stands ...

Odysseus You asked me what Tiresias told me. He said you're all going to
die.

Eurylochus If we land on that island?

Odysseus If you slaughter the Sun God's cattle, which graze on that island,
you'll all die.

Eurylochus That's fine. We'll put in and cook our own provisions. We'll pick
fruit and get water. Nothing more.
*Odysseus shakes his head, despairing. Looking at the desperation of his crew, the
water leaking into the hull, he can see he has no choice but to agree.*

Odysseus Swear to it. All of you. Swear you won't touch the cattle on this
island.

**235. REMEMBERED SCENE offshore and landing on HELLIOS ISLAND ext. Odysseus's
ship, off apollo's island – later (past) [8]** **TCR: 1:47:24**
Heads inshore
Odysseus stares up at the flag flapping across the moon.
*The men nod at Odysseus. Eurylochus guides the ship in, grounding the boat on the
sand. There are cows grazing just above the sand on the edge of the forest.*

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Eurylochus **See, the wind took us right in. We'll rest up, do the repairs and set out as soon as the wind changes.**

As the men jump off the ship, pointing and laughing at the cattle, Odysseus looks at the flag flapping hard at the onshore breeze, perturbed ...

Calypso (V.O.) **Did the crew keep their promise?**

Odysseus (V.O.) **Yes. For a long time. But the wind never changed ...**

6.2.19. O - The Ogygia Shoreline / The Lotus Root [9]

TCR: 1:52:41

236. SCENE ext. beach outside calypso's cave - day [9]

TCR: 1:52:41

Odysseus rubs his hands across the bleached planks. Tenderly, as if they were the bones of an old friend.

Odysseus **Day after day, week after week ...
The steady onshore breeze, which had made it so easy to land,
made it impossible to leave ...**

6.2.20. O - Thrinacia Sun God/Apollo's Test [8]

TCR: 1:45:24

237. REMEMBERED SCENE ext. beach, apollo's island - day [8]

TCR: 1:47:26

The crew, thin and ragged, sit in the shade chewing on hard biscuit, casting looks at the fat cows wandering nearby

A massive storm blows and keeps them on the island for a month+ ...

Odysseus (V.O.) **And our provisions ran out.**

238. FLASH INSERT cut: the stone head of Athena rocks from side to side in flickering firelight on dirty marble [1] ...

TCR: 1:47:39

*Odysseus rises, staring into the forest. He can see firelight deep in the trees ...
he sees Athena standing there, beckoning him towards the forest ...*

239. REMEMBERED SCENE ext. forest, apollo's island - moments later [8]

TCR: 1:48:00

*Odysseus makes his way through the trees, closing in on the flickering fire ...
Odysseus moves towards the fire, smelling something ...*

240. SCENE . ext. inland dunes, apollo's island - moments later (past) [8]

Fire pit, crew eating beef -

TCR: 1:48:30

Watches

**241. REMEMBERED SCENE ext. inland dunes, apollo's island - moments later (past) [8]
heads to ship Eu we were hungry**

TCR: 1:48:50

Odysseus stands in the firelight, watching his crew silently feast. An ox turns on a spit, fat bubbling deliciously.

One of the crew notices Odysseus standing in the shadows. One by one the men stop eating, looking at Odysseus, ashamed.

Odysseus **Did you think if you ate quietly the Sun God wouldn't notice?**

Eurylochus steps forward.

Eurylochus **We thought you wouldn't notice.**

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Odysseus **I'm not the problem ...**

Odysseus turns.

Odysseus **I wanted you to live.**

He melts back into the woods.

242. SCENE . ext. beach, apollo's island - day (past) [8] On ship departing TCR: 1:49:55

Odysseus strides back to the ship.

Athena falls in beside him ...

Athena **Tiresias told you. Circe told you. The Gods told you -**

Odysseus **You Gods don't speak in ways we understand!**

Athena **Who doesn't understand pain?! Or blood?! Or death?!**

Odysseus shakes his head, hoping she won't be there anymore. But Athena continues.

Athena **When you watch your men die do you see chance? Or do you see consequence?**

Odysseus turns on her -

Odysseus **I see consequence. I see my failure.**

Athena **What if their deaths aren't your failing but theirs?**

Odysseus **I lead them. I led them here.**

Athena **And who led you? Why do you put yourself above the Gods? Why do you claim responsibility? Why don't you want to go home?**

Odysseus stares at her. Thinking. About to speak -

Eurylochus (O.S.) **What were they supposed to do?!**

Odysseus turns to see Eurylochus approaching. Athena is gone.

Eurylochus (O.S.) **Our food ran out! Have some pity.**

Odysseus turns, furious -

Odysseus **My pity put us on this damned island! I told you what would happen.**

Eurylochus **Yes, you did. And we decided that we'd rather drown than starve.**

Odysseus notices - the flag has stopped flapping. He points at it -

Odysseus **Well, here's our chance.**

Eurylochus runs back towards the trees, shouting.

The Crew push the boat off the sand, jumping aboard, pulling on the oars, pushing out into the moonlight on the now-calm sea ...

Odysseus (V.O.) **The calm was just long enough to tempt us out onto Poseidon's ocean. Under Zeus's sky ...**

243. REMEMBERED SCENE ext. Odysseus's ship – night - storm [8] TCR: 1:50:03

The ship pitches frighteningly down the back of a massive wave. The crew cling to the oars as the ship is smashed by waves and wind. lightning flashes across a jagged, merciless sea. Odysseus hangs on to the rigging at the back of the ship. Eurylochus tries to command the men - screaming into the howling wind ...

Eurylochus **GET THE SAIL DOWN! GET THE OARS OUT! GATHER THE SAIL! TURN INTO THE WIND!**

Odysseus **EURYLOCHUS! GRAB SOMETHING! HANG ON!**

*Eurylochus is tossed like a rag doll as the ship bottoms out at the foot of another wave
- Odysseus wraps his arms around the mast; cheek pressed into the soaking wood ...
he hears it cracking inside ...
he jumps aside as the mast gives way, the giant wooden beam plunging down onto the deck
- smashing Eurylochus to the deck –*

244. SCENE . ext. Odysseus's ship - night – storm (past) [8] Ship split, destroyed, sinks **TCR: 1:51:58**

Odysseus (V.O.) **The last thing I remember was the harsh hand of Zeus ...**
*a lightning bolt drills into the ship, cracking it in half ...
Odysseus crawls on his belly to grab Eurylochus's hand ...
Eurylochus looks up at him, blinking, seeking help ...*

Odysseus **EURYLOCHUS!**
The ship sinks and the crew pleads for rescue there is nothing Odysseus can do

6.3. Act III: Realization & True Homecoming **TCR: 1:52:41**

6.3.1. O - The Ogygia Shoreline / The Lotus Root [9] **TCR: 1:52:41**

Action: In the present day, Odysseus completely remembers his identity, his fallen crew, and Penelope (Anne Hathaway). He intentionally rejects Calypso's lotus flowers, constructs a crude raft, and escapes Ogygia.

245. SCENE int. beach hut calypso's cave - day [9] **TCR: 1:52:41**
Odysseus stares into his wine.

Odysseus **I don't know what happened to my men.**

Calypso **Yes, you do. Exactly what you told them would happen.**
He looks at her. Nods gravely. Looks at his surroundings ...

Odysseus **I washed up on your shore alone.**

Calypso **You washed up on my shore ...**

246. FLASHBACK SCENE ext. beach outside calypso's cave - day (past) [9] **TCR: 1:52:51**
- O washes up Calypso finds
Odysseus lies on the beach, surrounded by wreckage.

Calypso (V.O.) **With some of your boat. And none of your crew.**

247. FLASHBACK SCENE int. beach hut calypso's cave - day (past) [9] **TCR: 1:53:19**
- Calypso heals O feeds him Lotus
Calypso looks down on the ragged unconscious sailor, one fist clenched.

Calypso (V.O.) **Half-dead. Unconscious.**

248. SCENE int. calypso's cave - night [9]

TCR: 1:53:40

Odysseus lies unconscious on a bed. Calypso uses a cloth to clean his arms and hands. His clenched fist will not open for her ...

Calypso (V.O.) I watched you lost. For days. Into weeks.

Calypso crushes lotus flower in a mortar.

**Calypso (V.O.) I knew the lotus would ease your awakening so your pain would
be more of the body than the mind.**

She gives him a drink to sip. His eyes, barely conscious, take her in.

**Calypso (V.O.) And it did.
You liked it so much, and ate it so willingly ...**

Odysseus eats, hungrily. He smiles at Calypso ...

Calypso (V.O.) And as I cared for you I came to love you.

249. SCENE . int. beach hut calypso's cave - day (present) [9] O how long have I been here

TCR: 1:54:00

Odysseus stares at Calypso. Concerned.

Odysseus How long have I been here?

**Calypso I kept telling myself to stop giving it to you. That you were strong
enough to remember.**

Odysseus How long, Calypso?

Calypso But you were so happy.

Odysseus You were happy.

Calypso We were happy. For years.

Odysseus Years?!

Calypso Seven years.

Odysseus takes this in. He looks at her, quiet.

Odysseus You fed me lotus flower and held me captive -

Calypso I saved your life.

Odysseus shakes his head. Lost.

**Calypso I rebuilt your body. But I couldn't bring myself to rebuild your
mind. And you've been happy. But your heart was always
elsewhere, your mind was bound to follow eventually.**

Odysseus How could you?

**Calypso The lotus clouds the mind and saps the will - but it doesn't change
who you are. You weren't ready to go home, for whatever reason.**

Odysseus I am now.

Calypso As I always knew you would be.

Odysseus How?

**Calypso You were clutching something when I found you. Your hand
didn't open for weeks ...**

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

She holds out the golden pin of Athena given to him by Penelope.

Calypso **You used to call out in your sleep. Mostly to Athena, but sometimes you'd say another name ...**

Odysseus takes the golden pin, turns it in his fingers - remembers with a jolt -

Odysseus **Penelope.**

Calypso nods. Odysseus reels with the flood of memories ...

Odysseus **Help me go home.**

Calypso **I am.**

250. SCENE ext. beach outside calypso's cave - day [9] **[TCR:]**

Odysseus straps the planks of his crude raft together.

Calypso (V.O.) **You're a man who needs to control his fate, but you cannot control this ...**

He pulls it down to the shore.

Calypso (V.O.) **You must give yourself to the storm, give yourself to Poseidon, take your punishment ...**

Pushes it out onto the waves. Calypso watches.

Calypso (V.O.) **Zeus won't let him kill you ...**

251. SCENE .ext. Odysseus on rough raft a drift at sea - day (present) [9] - **TCR: 1:56:06**

Odysseus lies back on the raft, staring at the sky, riding the swell ... drifting ... as the sea rises ...

Calypso (V.O.) **Give up the fight. Give up control. And live. It's a leap of faith you've never yet made, Odysseus.**

Close on Odysseus as he clings to the raft, water streaming across him. Endlessly ...drowning ... clearly drowning ...

252. 252. SCENE .ext. O at sea - day (present) Storm [9] **TCR: 1:56:39**

O falls of raft

253. 253. SCENE .ext. Odysseus in sea - day (present) [9] **TCR: 1:56:48**

O drowning?

254. FLASH SCENE insert cut: During the sacking of Troy inside Athena's temple [1] **TCR: 1:56:50**

a bronze sword decapitates a stone statue of Athena, sparking, the head tumbling in flickering firelight.

255. SCENE .ext. Odysseus in sea - day (present) [9] **TCR: 1:56:51**

O drowning?

256. FLASHBCK SCENE: the stone head of Athena cut of rocks from side to side in flickering firelight on dirty marble (night) (past) [1] **TCR: 1:56:53**

It comes to rest on filthy marble, rocking from side to side as if shaking her head ...

257. SCENE .ext. Odysseus in sea - day (present) [9] **TCR: 1:56:54**

O drowning?

258. FLASHBCK SCENE: the stone head of Athena cut of rocks from side to side in flickering firelight on dirty marble (night) (past) [1] **TCR: 1:56:55**
It comes to rest on filthy marble, rocking from side to side as if shaking her head ...

259. SCENE .ext. Odysseus in sea - day (present) [9] **TCR: 1:56:56**
O drowning?

260. FLASHBCK SCENE: Troy burning (night) (past) [1] **TCR: 1:56:58**

261. SCENE .ext. Odysseus on Ithacan Beach (present) [13] **TCR: 1:57:02**

6.3.2. I – O Back on Ithaca (present) [13/14] **TCR: 1:57:03**

262. SCENE ext. foggy beach - dawn [13] **TCR: 1:57:03**
Odysseus lies on his back, staring up at the sky.

female voice (O.S.) Odysseus?

263. SCENE . ext. foggy beach – dawn [13] Athena appears **TCR: 1:57:15**
Odysseus raises his head. Athena is sitting further up the sand.

Odysseus Where am I?
Athena smiles at him.

Athena Don't you recognize your own home?
Odysseus looks around. Dazed.

Odysseus Ithaca?
Athena is gone. Odysseus. Old, grey-bearded, ragged, weathered, stumbles up the shore of his beloved Ithaca. Home at last.

264. SCENE ext. Eumaeus's farmhous - day [14] **TCR: 1:57:53**
Eumaeus is tending the pigs with his dogs. One of them starts barking. Eumaeus follows the barking dog to the fence.

Eumaeus Who's there?
It is Irus. With a group of bandits ...

Irus We need food.
Several young farmhands have gathered behind Eumaeus to quiet the dogs. Eumaeus's words are friendly, but the tone shows clear distrust.

Eumaeus Zeus welcomes you, strangers. How many are you?
Irus leans on the gate ... quietly opening it ...

Irus A dozen.
The Bandits quietly come through the fence to surround Eumaeus. The dogs Bark. Eumaeus shushes them, sternly.

Eumaeus In need of a meal?

Irus And supplies. For the road.

Eumaeus Where are you headed?

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Irus **We need pigs - we're going all the way to Pylos.**

Eumaeus **Are you pilgrims?**

Several Bandits laugh.

Irus **Do we look like pilgrims?**

Eumaeus **I don't see well. Zeus demands I offer you a meal, but these pigs aren't mine to sell.**

Irus **Don't worry, we're not paying.**

*Irus nods at his men who draw bronze with a distinctive scrape ...
the dogs bark ... the Farmhands run, screaming ...
Eumaeus swings his stick blindly.*

SCENE Sequence 11: The Fall of Troy Flashback (?)

Action: Placed unusually late in the film, this sequence shows the destruction of Troy, highlighting the origins of the tactical guilt that fuelled Odysseus's amnesia.

265. SCENE int. palace of Menelaus - day [5] TCR: 1:58:32

Telemachus and Mentor approach the throne. Menelaus and Helen sit, waiting to receive them.

Telemachus **Thank you for your hospitality. And your advice.**

Helen **Are you sure you have to leave us?**

Telemachus looks at Menelaus.

Telemachus **I'm sure. I should be at home.**

Helen **Give my greetings to your mother.**

Helen (Whispers) **Tell her I'm sorry. I'm sorry for Troy and for everything that has happened in my name.**

Menelaus **I'm sorry I had no news of your father.**

Telemachus **You had news. Not where he is, but who he is. And now more than ever ...**

266. SCENE ext. cliffs of Ithaca - evening [13] TCR: 1:58:57

Odysseus, hooded and cloaked as a beggar, walks up the road, tasting the air of home, contented. Heading towards some plumes of smoke.

Telemachus (V.O.) **I hope to meet him one day.**

Recognizing, in the distance, his pig farm, he smiles ...

267. SCENE . ext. Eumaeus's farmhouse – day. [14] TCR: 1:58:59

As he comes closer he sees Eumaeus, with a young Farmhand, tending to one of several large bonfires. Odysseus smiles at the sight of his old friend. As he approaches he calls out -

Odysseus **Where are your watchdogs, old man?!**

Eumaeus, bruised and bloody, turns tearful, sightless eyes towards Odysseus ...

Eumaeus **I'm burning their bodies.**

Odysseus's smile falls. The battered old man gathers his dignity.

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Eumaeus **Can Zeus offer you food and drink, stranger?**
Eumaeus sends off his Farmhand. Odysseus looks, appalled. Eumaeus is on the verge of collapse ...

Odysseus **Were you attacked?**
Eumaeus nods. Odysseus watches the young Farmhand walking to the farmhouse.

Odysseus **The dogs saved your farmhands.**
Eumaeus shakes his head.

Eumaeus **We burned his brothers first.**
Odysseus looks at the other fires with suppressed rage.

Odysseus **What's happened to Ithaca?**

Eumaeus **Darkness. Zeus's law smashed to pieces. A kingdom without a king since my master died.**

Odysseus **Who was your master?**

Eumaeus **Odysseus.**

Odysseus **Odysseus? Hero of the Trojan War? But Odysseus is alive.**

Eumaeus **DON'T!!**
Eumaeus turns on Odysseus, flailing blindly at him -while crying

Eumaeus **BEGGARS GIVING FALSE HOPE!**
NO MORE! NO MORE!
Odysseus gently holds Eumaeus's arms, embracing him as he collapses - Odysseus calls out to the farmhand to help ...

268. SCENE int. Eumaeus's farmhouse - night [14]

TCR: 2:01:32

*Odysseus tends to Eumaeus who is laid out on his cot. The Farmhand brings water . .
Eumaeus is weeping.*

Eumaeus **Telemachus. If I weren't blind, I could help Telemachus -**

Odysseus **Telemachus?**

Eumaeus **He's in danger. I can't help him.**

Odysseus **There must be others in Ithaca who'd help Odysseus's son.**

Eumaeus **The palace is controlled by suitors. No one's still loyal to Odysseus.**
Odysseus doesn't want to ask.

Odysseus **What about the Queen?**
Eumaeus smiles, fondly.

Eumaeus **Beautiful, wise Penelope. Held hostage by the worst men. Soon to be forced into marriage. What can she do without even her son?**

Odysseus **What's the danger to Telemachus?**

Eumaeus **He's on his way back from Sparta. The suitors sent bandits to Pylos to ambush him at the temple.**
Odysseus rises, turns to the Farmhand -

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Odysseus **Give me food for the road.**

Eumaeus **You'll never catch up with the bandits.**

Odysseus **If I'm at Pylos when Telemachus arrives, I can warn him.**
The Farmhand wraps a bundle for Odysseus.

Eumaeus **Why are you helping?**
Odysseus takes the bundle. Turns to Eumaeus on the bed.

Odysseus **If I tell you, don't be angry.**
Eumaeus nods.

Odysseus **I served under Odysseus at Troy.**
Eumaeus takes this in. Suppressing his usual instincts.

Eumaeus **Really?**

Odysseus **Yes. He was a harsh taskmaster.**

Eumaeus **But fair. Fair and worthy of following.**
Odysseus looks at the blind old man. Welling up.

Odysseus **You loved him.**

Eumaeus **Like a son.**
Odysseus moves to the door. Needs to say more ...

Odysseus **Well, he is not dead.**
Eumaeus takes this in. Allowing himself to believe.

Eumaeus **Is he coming home?**

Odysseus **Soon.**

Eumaeus **Bringing vengeance?**

Odysseus **Bringing it all.**

269. 269. SCENE . ext. Eumaeus's farmhouse – eve O leaves for Pylos. [14] **TCR: 2:01:34**
Odysseus leaves Eumaeus with a painful sense of hope.
Walking

6.3.3. I - Temple of Phorcys (called Pylos in movie) [16] **TCR: 2:01:36**

270. SCENE ext. ship off coast of Ithaca at Pylos - dusk [16] **TCR: 2:01:36**
Telemachus stares at the flickering fires on the cliffs. Mentor speaks to the pilot as they dock.

Mentor **Head down the coast to the harbour. The suitors may be waiting there. You've come from Crete on a trading mission.**

Pilot **We don't have a cargo.**

Mentor **Seized by pirates.**
The Pilot nods. A party of six soldiers assembles behind Telemachus.

271. SCENE ext. cave temple at Pylos - moments later [16] **TCR: 2:01:50**
Telemachus's party makes its way towards large openings in the cliffs ...

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Mentor I'll talk. We don't want anyone realizing who you are.

Telemachus Maybe we shouldn't have brought a guard.

Mentor We'll be glad we did if there's trouble on the road.

272. SCENE ext. cave temple, Pylos - night [16]

TCR: 2:02:07

Mentor, Telemachus and their men make their way through the encampments to the steps of the temple ...

passing through a mass of seated Pilgrims and beggars who rise to approach, hands outstretched. The Guard pushes them away from Telemachus.

Beggar Hey! I have a message!

A Guard brutally pushes the Beggar down - as he lands we see it is Odysseus.

Odysseus Wait!

The party arrives at the top of the stairs, met by priests ...

Odysseus Eumaeus sent me!

Telemachus turns at the sound of Eumaeus's name, but is shepherded into the temple by the Priests ...

273. SCENE int. temple, Pylos - continues [16]

TCR: 2:02:15

Telemachus, Mentor and the party are escorted through the pilgrims by a priest.

Telemachus turns to Mentor -

Telemachus Bring that beggar - he has a message from Eumaeus.

Mentor sends one of the Guard. The Priest leads them down through the tunnels of the dark temple. Telemachus spots various groups of worshippers in firelit alcoves as they move deeper and deeper ...

Down into a dark sanctuary ...

Priest Your men must stay out here.

Mentor nods at his men, who form up around the opening.

Priest Your weapons, too.

Telemachus and Mentor remove their swords and daggers, handing them to the nearest of their Guard ...

274. SCENE int. inner sanctum, temple, Pylos - continues [16]

TCR: 2:02:34

Telemachus and Mentor enter the calm of the inner sanctum.

A statue of Athena is lit from below by votive offerings.

They are greeted by six priests. The head priest steps forward ... it is Irus, in disguise ...

Irus Zeus welcomes you, strangers.

Cleaner, and wearing the robes of a priest, his edge is still apparent to Telemachus.

Telemachus Thank you.

Irus motions a Priest to hand Telemachus and Mentor cups of wine.

Irus Have you travelled far?

Telemachus sniffs the wine, but caution stops him drinking. Mentor gulps his down ...

Telemachus Not that far.

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Irus **You're here to rest for the night?**

Mentor frowns at Irus, confused.

Telemachus **We're here to make sacrifice to Athena.**
 Then whatever hospitality you can offer might be considered.

Irus **Of course.**

*Telemachus notices a spot of blood on the Irus's sleeve ...
Odysseus is pushed inside the room.*

275. SCENE int. temple, Pylos - continues [16]

TCR: 2:03:19

Outside the inner sanctum, the Guards are attacked by Priests

276. SCENE int. inner sanctum, temple, Pylos - continues [16]

TCR: 2:03:21

Irus **Get this beggar out of here.**

Telemachus looks around at Odysseus in his rags.

Telemachus **He has a message for me.**

Irus looks at Odysseus, challenging.

Telemachus **Eumaeus sent you?**

Odysseus marvels at his grown-up son ...

Odysseus **Yes, sir.**

Telemachus **What's the message?**

Odysseus looks at Irus. And the other Priests.

277. SCENE. int. temple, Pylos - moments later [16] guards killed -

TCR: 2:03:26

Warrior escort killed

278. 278. SCENE. int. inner sanctum, Pylos - continues [16]

TCR: 2:03:28

Odysseus **It's private.**

*Odysseus says nothing ...
the silence stretches ...*

Telemachus **These men are Priests.**

*Mentor chokes, dropping to his knees - Odysseus reaches down, grabbing him.
Mentor, in agony, looks into Odysseus's eyes ...
recognizes him ... just as he dies.
The Priests draw daggers -
Odysseus, head down, rises between them and Telemachus.*

Irus **This is your moment to leave, old man.**

Telemachus **Go, stranger.**

*Odysseus slowly shakes his lowered head.
Two Priests bar the door - a Priest moves towards Odysseus, blade held out -*

Irus **I spared one old man this week, but he was blind. I won't spare another.**

Odysseus jams the Priest's own knife into his throat - the Priest drops. Everyone stares at Odysseus ...

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Irus lunges, Odysseus grabs his arm and stabs the Priest next to him - a Priest lunges at Telemachus, who smashes his cup into the Priest's face - Telemachus ducks, rolls, coming up to grab a Priest, smashing him into the bars of the screen

Odysseus grabs a Priest from behind, seizes his dagger.

Telemachus spins - three Priests in front of him, all armed ...

Odysseus Here!

Odysseus tosses him a dagger - then piles into the nearest Priest, making brutal havoc - Telemachus stabs the nearest Priest, then turns to see Odysseus pound the remaining Priests into the floor of Athena's temple ...

Telemachus looks at him, impressed.

Odysseus finishes, rises. Breathing hard.

Telemachus Pretty good for a beggar.

Odysseus (breathless) I wasn't born a beggar.

Odysseus pulls a robe off one of the dead priests. Telemachus checks Mentor's body.

Odysseus turns - sees Telemachus grieving Mentor.

Odysseus Put on that priest's robes.

Telemachus We need help with the body.

Odysseus tosses Telemachus the priest's robes.

Odysseus We have to leave him.

Telemachus No.

Odysseus We have to slip out

Telemachus This isn't how you honour the dead

Odysseus It's how you stay alive.

Telemachus He was my teacher. He may have been Athena in disguise. I'm not leaving him.

Odysseus looks at Telemachus, sympathetic.

Odysseus His name is Mentor. And when you're safe we'll head into the unknown west and honour him.

(gestures at dead priests)

Odysseus These men were sent by the suitors. There'll be more, we have to get on the road.

Telemachus By night?

Odysseus Safer than staying here.

He pours the oil from the lamp on the floor -

**Odysseus Mentor's at the heart of Athena's oldest temple
- for now, honour him in flame.**

Telemachus reluctantly takes the lamp, looking down at Mentor's body. And drops it, spreading flame ...

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

279. SCENE int. temple, Pylos - moments later [16] **TCR: 2:05:21**

*Chaos. Odysseus and Telemachus move up through the flaming temple.
Surrounded by panicking pilgrims, some rushing in with water to douse the flames ...*

280. SCENE ext. cave temple, Pylos - continues [16] **TCR: 2:05:41**

They make their way out of the temple and into the encampments.

281. SCENE ext. road, Ithaca - dawn [13] **TCR: 2:05:50**

Telemachus and Odysseus walk side by side in silence.

Telemachus **How does a beggar come to know Mentor?**

Odysseus **I told you, I wasn't always a beggar.**

Telemachus **You have wise eyes. Athena's eyes -**

Odysseus **Don't look for Gods in men - you'll always be disappointed.**

Telemachus stops. Takes Odysseus by the arm. Aggressive.

Telemachus **Then tell me who you are.**

Odysseus looks at Telemachus. Starts walking again.

Odysseus **My name is Sinon. I'm an old soldier who fought under your father at Troy.**

Telemachus **You knew my father?**

Odysseus **I've taken his orders longer than I care to remember.**

Telemachus notices the tense -

Telemachus **He's alive?!**

Odysseus takes a few paces to form his answer.

Odysseus **He's alive.**

Telemachus **Where is he?**

Odysseus **Close by. He sent me ahead to assess the situation.**

Telemachus **My mother won't believe it -**

Odysseus **You can't tell her.**

Telemachus **Nothing?**

Odysseus **Tell her you've decided it's time she remarried.**

Telemachus realizes.

Telemachus **He doesn't need to test my mother. How can he doubt her?**

Odysseus **He doesn't. But she has every reason to have forgotten him. Are there any loyal servants?**

Telemachus **Some. When Odysseus shows himself? All.**

Odysseus **We need to gather the suitors in the palace.**

Telemachus **Never a problem.**

Odysseus looks him up and down.

Odysseus **Do you have gifts from Menelaus?**

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Telemachus **On my ship.**

Odysseus **Good. Come back as a prince. Call a banquet. I'll be there.**

Telemachus **What will you do at the banquet?**

Odysseus **Beg. The clearest view of a person is from below.**
How many suitors are there?

Telemachus **Dozens. But if all his men are like you -**

Odysseus **He has no men. He's coming back, but he has no men.**

Telemachus **Just you?**
Odysseus looks at Telemachus and smiles.

Odysseus **And you.**

SCENE int. Eumaeus's hut - day [14]

TCR: 2:07:35

Eumaeus is preparing food.

Odysseus (O.S.) **Glad to see you on your feet.**
Eumaeus turns to the sound of his voice. Odysseus is rifling through a pile of leather straps ...

Odysseus **Because it's about time we took you back to the palace.**
Eumaeus smiles.

6.3.4. I - The Palace and Great Hall [5]

TCR: 2:07:36

Action: Odysseus arrives in Ithaca disguised as a beggar, saves Telemachus during an ambush, and enters his Great Hall to violently eliminate the suitors before reconciling with Penelope.

282. SCENE int. megaron - moments later Hall [5]

TCR: 2:07:36

Antinous drinking at a table ...

Melantho **They're saying Telemachus is back -**

Antinous **What?**
He looks at her -
Penelope bursts from behind the screen -

Penelope **Telemachus?!**

283. SCENE int. megaron - moments later [5]

TCR: 2:08:00

Penelope **Where's Telemachus?!**
Melantho separates from Antinous, hurrying over to Penelope, gesturing at the screen

Melantho **My Queen, surely your place is up there?**
Penelope glances at Melantho, sees Antinous ...
Telemachus walks into the hall, trailed by servants pulling off his magnificent armour.

Penelope **It's true! You're home!**

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Telemachus **I'm back.**

Penelope embraces her son ...

Telemachus **I thought we'd celebrate tonight ...**

Telemachus looks at Antinous.

Telemachus **If we've got anything left to celebrate with.**

Penelope **Don't worry, my brave suitors will shower us with gifts in honour of your return.**

Penelope turns to Antinous. Who looks warmly at Telemachus.

Antinous **I'm glad to see you've returned safely.**

284. SCENE int. Eumaeus's hut - day [14]

TCR: 2:08:28

Eumaeus is preparing food.

Odysseus **Glad to see you on your feet.**

Eumaeus turns to the sound of his voice. Odysseus is rifling through a pile of leather straps ...

Odysseus **Because it's about time we took you back to the palace.**

Eumaeus smiles.

285. SCENE int. Penelope's chamber, palace of Ithaca - moments later [5]

TCR: 2:08:36

Melantho hands Telemachus a drink. Penelope waves her off.

Telemachus **Menelaus -**

Penelope gestures silence. Waits for Melantho to leave ...

Penelope **What did you hear about your father?**

Telemachus **Nothing. Stories from the war. But no one knew what happened to him after he left Troy. I'm sorry, Mom.**

Penelope hides her disappointment. Telemachus looks away.

Telemachus **Everybody in Sparta's talking about a coming catastrophe, an age of darkness brought on by people from the sea violating Zeus's law.**

Penelope **So the stories are true. Our civilization is collapsing.**

Telemachus **Menelaus is concerned that we can't raise an army with an empty throne.**

We came up with a plan.

Penelope looks at him, surprised.

Penelope **What plan?**

Telemachus **The one way to get these suitors to leave. It's time for you to choose.**

Penelope looks at him, shocked.

Penelope **You want me to remarry?**

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Telemachus If you remarry, the other suitors will leave.
I'm almost of age; I'll tell the Elders I learned of Odysseus's death
in Sparta.
Menelaus will back me up and they'll let me assume the throne.

Penelope So you deny your father and I leave my home to go live with one
of these snakes? That's your plan?!

Telemachus You have a better one?

286. SCENE. int. Penelope's chamber, Palace of Ithaca [5]

TCR: 2:09:48

Penelope Lock the door, set a fire and burn the bastards.
Penelope squares up to her son, looking into his eyes -

Penelope Telemachus, you think if I remarry life goes back to the way it
was?
That world is gone, and in this one they're not giving up power to
you. Or Odysseus. If he returned he'd have to kill them. Like you
will.

Telemachus If I kill the Suitors their families will demand revenge - I'll be
exiled. And without me the throne will be lost.

Penelope Because only a man can sit on it. 'Empty throne' - I've been
sitting on that empty throne for twenty years. My knowledge, my
years of experience - that's all nothing compared with the bristles
on your chin.
She turns her back on him. He looks down at his feet, ashamed.

Telemachus Do you want peace, or do you want revenge?

Penelope I want Odysseus.

bang!

Bard (V.O.) Sing, muse, of a face.

287. SCENE int. megaron, palace of Ithaca - night [5]

TCR: 2:10:39

bang! The Bard beats his rhythm atop the table ...

bard A face.

bang!

Telemachus walks the room, watching the Suitors stream into the feast ...

Bard A fleet.

bang!

288. SCENE ext. town, Ithaca - continues [13]

TCR: 2:10:36

Odysseus and Eumaeus make their way through the town.

*Odysseus's hungry eyes eat up every sight in the town he hasn't seen for twenty
years. He sees the palace.*

Bard (V.O.) A war.

bang!

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

289. SCENE int. megaron, palace of Ithaca - continues [5] **TCR: 2:10:52**

The gathering Suitors stare up at the Bard. All except Antinous, who watches Telemachus head outside ...

Bard **At Troy.**

bang!

Bard **Sing, muse, of a man.**
bang!

290. SCENE ext. courtyard, palace of Ithaca - continues [5] **TCR: 2:11:07**

Telemachus watches Odysseus and Eumaeus climb the stairs to the palace.

Bard (O.S.) **A man.**

bang!

Odysseus lets Eumaeus go ahead as he takes in his old home, tears welling, memories tumbling in ...

Bard (O.S.) **A thought.**

bang!

*Telemachus sees Argus lying on the dung pile.
Odysseus shuffles towards him like the old beggar he is dressed as.*

Bard (O.S.) **A trick.**

Telemachus sees Odysseus notice Argus. thinks.

bang!

Odysseus stares at the ancient dog lying on the dung pile as if dead.

Odysseus **Eumaeus, go ahead.**

At the sound of Odysseus's voice, Argus's eyes open. Odysseus crouches to rub the dog's threadbare grey fur ...

291. FLASH SCENE Very brief flashback to Argus as a puppy [13] **TCR: 2:11:38**

292. 292. SCENE. ext. courtyard, palace of Ithaca - [5] **TCR: 2:11:40**

Odysseus (quiet) **Argus ...**

*Argus recognises O
Argus's tail gives a weak wag ...*

Odysseus **Argus ...**

*Now argus is dead. Odysseus nods at his old friend, one last pat, then straightens ...
to find Telemachus, right there -*

Odysseus **You should bury him up on the cliffs.**

Telemachus **Where you met.**

Odysseus just looks at his son, tears in his eyes.

Telemachus (quiet) **You're Odysseus. You're my father.**

Odysseus **I'm a beggar, and you ...
you're the worthy, beautiful son of Odysseus, of whom, when you
do finally meet, he will be so proud .**

Telemachus looks into his father's eyes.

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Telemachus (louder) Welcome, home stranger.

Telemachus turns inside, calling over his shoulder -

293. SCENE int. megaron, palace of Ithaca - continues [5]

TCR: 2:12:57

Telemachus Accept the hospitality of Zeus.

Antinous looks up to see Telemachus indicate a place on the threshold for Odysseus to sit amongst other beggars, then hail a servant -

Telemachus Get the stranger some food.

Odysseus No, sir. Just let me make the rounds with my bowl.

Telemachus shrugs. Heads to his table -

Antinous steps in his path, speaking quietly.

Antinous You don't have enough guests, so you have to invite some filthy old plate licker to dinner?

Telemachus looks at Antinous. Shakes his head.

Telemachus What's one more beggar at this feast?

Telemachus confidently brushes past Antinous.

Antinous, surprised, watches Telemachus move to his table with Eumaeus.

Antinous moves to Polybus, as the Bard is replaced by dancers ...

Odysseus, sitting on the threshold, looks up to where he can see Penelope's silhouette behind the screen.

He stares at the flicker from the oil lamps that reveal her ...

Antinous, sitting by Polybus, leans in, speaking without looking.

Antinous We have to kill him before he regains his position and goes to the Elders.

Odysseus rises to make the rounds with his begging bowl ...

Polybus How?

Telemachus watches the Suitors react to Odysseus. Most give him bread, some meat, some ignore him.

Antinous We provoke him to grab one of those weapons -

He indicates the weapons on the walls. Polybus looks at Telemachus presiding over the feast.

Polybus He's not the same young pup we used to bait.

Antinous looks at Polybus. Hard.

Antinous Then we come back tonight and cut his throat.

Odysseus shakes his begging bowl at Polybus.

Polybus Fuck off, old man.

Odysseus Please. It's days since I've eaten.

Polybus I told you -

Odysseus You can't be generous with food that's not even yours?

Several of the Suitors laugh at this.

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Polybus **There's no room in your bowl.**

Odysseus **Yes, there is.**

*Polybus takes the rim of the bowl, flips it over, spilling the food onto the floor.
Flipping it back, he looks into the empty bowl.*

Polybus **So there is.**

He pulls some of the bread he's chewing out of his mouth and puts it into the bowl.

Polybus **There you go.**

*As the other suitors laugh, Odysseus patiently crouches down to put each piece of the
spilled food back into his bowl.*

Antinous looks at Telemachus, sees his barely suppressed rage ...

Just as Odysseus's fingertips touch the last piece of bread, Antinous steps on it.

Odysseus stops. Sighs.

Antinous **Sorry, go ahead.**

He lifts his foot off the crushed, filthy bread.

Antinous **I suppose you want something from me now?**

Odysseus gets to his feet, hunched over. Humble.

Odysseus **No. I have something for you.**

Antinous laughs -

Antinous **You have something for me?**

The other Suitors laugh at this.

Antinous **What could a filthy old plate lickicker like you possibly have that I
could want?**

Odysseus fumbles in his rags.

Odysseus **Actually, it's yours -**

He drops something into Antinous's bowl. It is the lot.

Odysseus **I was asked to return it.**

Antinous stares at it. The notches on its side ...

294. 294. FLASHBACK SCENE of the young Sinon in forest hunt giving O arrow (past)

[13] -

TCR: 2:16:30

295. 295. FLASHBACK SCENE of the Sinon at Troy pinned to the Horse (past) [1]

-

TCR: 2:16:31

FLASHBACK SCENE - the young Antinous in line for the draft [13]

296. 296. SCENE. int. megaron, palace of Ithaca - later [5]

TCR: 2:16:32

Antinous **That's not mine.**

Odysseus **No?**

Antinous picks up the lot, staring at it.

Antinous **Where did you get this?**

Odysseus walks away.

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Antinous **Don't turn your back on me!**

Odysseus keeps walking - Antinous picks up a stool - hurls it at Odysseus, hitting him hard on the shoulder. Odysseus stumbles but doesn't go down. everything stops, goes quiet ...

Odysseus stands there, doing nothing.

Amphimedon **Antinous, you can't treat a beggar like that.**

Elatius **Zeus's law ...**

Antinous turns to the assembled -

Antinous **Zeus's law?! You think this is a God in disguise?!**

He turns to Odysseus who is still frozen -

Antinous **Are you?! Are you a God in disguise, plate licker?!**

Odysseus **No. I'm a veteran of the Trojan War.**

Antinous **What's your name?**

Odysseus **Sinon.**

Antinous flinches, glancing into his bowl at the lot ...

Odysseus **Does that name mean something to you?**

Antinous **No.**

Odysseus **I use it to honour the bravest young man I ever met.**

Polybus **Sinon wasn't that your shepherd's son?**

Antinous **I don't remember that.**

Polybus **He wanted you to take his place.**

Antinous picks up the lot, moves to Odysseus, grabbing him by the shoulder, spinning him around -

Antinous **Where did you find this?!**

Odysseus, head down, leans in, speaking softly ...

Odysseus **Where you'll soon be.**

Antinous **Where's that?**

Odysseus **Hades.**

Antinous kicks Odysseus to the ground -

Telemachus (O.S.) **ENOUGH!**

Antinous and the other Suitors turn to Telemachus, shocked.

Telemachus **The feast is done.**

All are surprised by the authority of his tone.

The Suitors start to rise and file out.

The silhouette of Penelope talks to Melantho, who emerges from the screen, heading towards Odysseus, who sits to one side, curled up, avoiding the departing Suitors ...

Antinous is standing, enraged, staring at the lot in his hand. Polybus pulls on his arm.

Polybus **Let's go. Antinous. Come on.**

Antinous follows Polybus out, tossing the lot at Odysseus ...

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Antinous **This is not mine.**

Melantho bends down to Odysseus.

Melantho **The Queen would like to speak with you.**

Odysseus looks at Penelope's silhouette.

Melantho **Stay here until everyone's left and the fires are lit.**

Odysseus nods, looking down at his old, filthy hands. Then back to the silhouette ...

297. SCENE int. megaron, palace of Ithaca - later [5]

TCR: 2:18:03

The megaron is quiet and empty. The feast has been cleared.

Eumaeus tends the fires. Odysseus sits in the shadows, waiting ...

Melantho waves him over. Telemachus watches his father shuffle across the great hall to climb the steps to Penelope's silhouette.

Odysseus sits on the steps by the screen. Penelope is right there, on the other side.

Penelope **Hello, traveller.**

Odysseus **My Queen.**

Penelope **Melantho, have Eurycleia wash this stranger's feet.**

Odysseus **That's not necessary -**

Penelope **My husband insisted we honour guests as family.
You know of Odysseus, my husband?**

Odysseus **Of course.**

Penelope **From the songs?**

Odysseus **I was at Troy, ma'am.**

Penelope **Then the songs probably seem silly.**

Odysseus **They make me cry.**

On the other side of the screen, Penelope leans closer.

Penelope **Why?**

Odysseus **For what was lost.**

Penelope **The lives?**

Odysseus **And the years. Everything.**

Penelope nods at this. Her voice is barely a whisper.

Penelope **Did you know my husband at Troy?**

Odysseus **I did.**

Eurycleia arrives with a bowl - she is the old nursemaid ...

Odysseus watches her place the bowl at his feet ...

Penelope leans towards the screen, breathlessly hopeful.

Penelope **Was there some detail of how he dressed ...
something he wore?**

Odysseus **He wore a strange pin.**

Penelope **Strange?**

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Odysseus smiles to himself.

Odysseus **Beautiful. But out of place.**

Penelope **Describe it.**

The Old Nursemaid moves to wash Odysseus's feet - freezes, seeing the scar on his ankle given to him by the wild boar - she gasps - looks up -

old nursemaid (mouths) **Sir?!**

Odysseus kicks the bowl, tipping the water out.

Odysseus **Sorry.**

across the hall: the clattering bowl attracts the attention of Antinous and Polybus, who have returned. They step back into the shadows as Telemachus, at the fire, looks up to see his parents, so close but so far apart ...

Odysseus has his hand on the Old Nursemaid's chin, looking at her - she looks back, amazed - Odysseus slightly shakes his head, warning her ... she nods, collects the bowl, smiling to herself, excited -

old nursemaid **I'll get more water.**

Odysseus turns back to the screen. He can hear Penelope breathing on the other side.

Odysseus **It was a beautiful gold pin. A figure of Athena, encircled by vines.**

Penelope closes her eyes.

Penelope **Did he wear it often?**

Odysseus **He never took it off.**

She starts to weep.

Deep in the shadows, Antinous pulls his dagger, checking the blade. He lies it across his lap, settling in, watching Telemachus stare at his parents ...

Odysseus leans slightly towards the screen.

Penelope **How did you make it home, when Odysseus could not?**

Odysseus **I'm not home. Not yet.**

Penelope **Why not?**

Odysseus **It's not always an easy thing, a homecoming. That's as true for Odysseus as for me.**

Penelope **The Odysseus I knew would've found or fought his way back to me no matter what.**

Odysseus **What if the Odysseus you knew lost his way?**

Odysseus **What if, one night in a strange city, he saw things that made him think the home he knew couldn't possibly be there anymore?**

298. SCENE. int. megaron, palace of Ithaca – night [5]

TCR: 2:20:56

Odysseus looks to one side. Athena is there, sitting next to him ... she gently shakes her head at him ...

Odysseus closes his eyes.

299. SCENE ext. troy - night (flashback) [1] **TCR: 2:21:08**

*The great Wooden Horse stands in the moonlight before the Temple of Athena ...
Odysseus climbs down from the belly ...*

Odysseus (V.O.) **What if when he left the belly of the Horse ...**

300. FLASHBACK SCENE ext. gates of troy - night (flashback) [1] **TCR: 2:21:10**

Odysseus signals the torches to drop. The gates to be opened ...

Odysseus (V.O.) **... And opened the gates of Troy.**

*The vast gates open. Agamemnon stands there in the moonlight. rivers of Greek
warriors stream past him on either side ...*

Odysseus (V.O.) **He saw ten years of rage pour into that city in one night**

301. FLASHBACK SCENE.ext. inside wooded - night (past) [1] **TCR: 2:21:25**

Odysseus (V.O.) **thousands of Greek Warriors race through the streets, setting
fires, pulling people from houses and murdering them in the
streets**

**302. FLASHBACK SCENE.ext. streets Troy - night (past) [1] Fighting, sacking, burning,
killing and more** **TCR: 2:21:44**

Odysseus (V.O.) **the trojan warriors race into the streets, still putting on their
Armour, they are cut down by the murderous Greeks flying
through the narrow streets**

...

**Odysseus clashes bronze with Trojans as he races back up
towards the temple**

...

**he races into the square, stops, turning around in place to witness
carnage all around**

...

**A Trojan is upon Odysseus, hacking at him, furiously ...
Eurylochus stabs the Trojan, saving Odysseus**

..

**Eurylochus offers his hand, pulling Odysseus to his feet - they run
under the Horse towards the temple ...**

303. SCENE int. megaron, palace of Ithaca - night (back to present) [5] **TCR: 2:23:43**

*Odysseus still has his eyes closed.
Athena sad*

Odysseus **We left them a gift. An offering of peace that they took into their
home.**

*Odysseus opens his eyes to look at Athena, who is crying. On the other side of the
screen, Penelope listens, appalled ...*

Odysseus **We violated all that's ever sacred between people ...**

Odysseus reaches out and interlaces fingers with Athena.

304. FLASHBACK SCENE int. temple of Athena, troy - night [1]

TCR: 2:24:08

Odysseus runs into the temple.

Odysseus (V.O.) And turned a fight into a hunt.

Polites moves towards the statue of Athena, sword drawn ...

A Greek soldier throws a crying trojan woman down in front of him ...

She makes eye contact with Odysseus

- shaking her head, grey eyes pleading for mercy ...

it is the person we have seen as Athena

-Odysseus sees the Greek Soldier swing his sword towards her neck and we match-cut to:

- Polites decapitates the statue of Athena, sparking

Beheads statue and kills girl (Zendia),

stone head tumbling onto the filthy marble floor of the temple ...

Odysseus (V.O.) To burn the walls of Troy was to burn the world entire ...

Odysseus stands there, frozen, watching the stone head rock from side to side as it comes to rest .

Odysseus (V.O.) Including his home.

305. SCENE int. megaron, palace of Ithaca - night (back to present) [5]

TCR: 2:24:41

Odysseus's hand is empty. 'Athena' is gone.

Odysseus What if he knew, that very night. ?

306. FLASHBACK SCENE ext. troy - night [1]

TCR: 2:24:48

Odysseus walks through the burning city, its vast towers collapsing all around him ...

burning, tumbling chunks of architecture landing in fiery clouds, crushing, destroying

O traumatised by destruction...

statues pulled down with ropes ...

Armageddon ...

Odysseus (V.O.) As he walked through fires of anarchy and pain.

307. SCENE. int. megaron, palace of Ithaca - night (present) [5]

TCR: 2:25:48

308. FLASHBACK SCENE ext. ruins of troy - day (flashback) [1]

TCR: 2:25:51

Odysseus watches thousands of Greek Warriors celebrating in the ashes of Troy.

Drunk. Appalling.

Odysseus (V.O.) And in the days of sweaty celebrations to follow.

Someone knocks Odysseus on the shoulder, but he does not react, staring ...

Odysseus (V.O.) What if he knew exactly what he'd done?

309. SCENE int. megaron, palace of Ithaca - night (back to present) [5]

TCR: 2:26:20

Penelope rests her head gently against the screen.

Penelope What all of you had done.

Odysseus breathes.

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Odysseus **One man's idea. One man's trick to break Zeus's law forever.**

He looks up at the stones and beams of the megaron, looming in the firelight.

Odysseus **We lived in a world of palaces and trade and language ...blind to its beauty until we broke it.**

Penelope realizes something.

Penelope **You are the people from the sea ...**

Odysseus **Yes My Queen.**

The breaking of Zeus's law is spreading like cancer.

Our age of bronze is collapsing. And maybe he couldn't bear to see the ruins of what he'd done, anywhere.

Least of all his home.

Odysseus rubs his face. Turns to the screen, glimpsing Penelope in the lamplight ...

310. SCENE. int. megaron, palace of Ithaca - night (present) [12]

TCR: 2:27:34

Antinous has his sword and looks almost ready to fight.

Odysseus **But Odysseus is alive. And he'll be here when you need him most.**

Penelope lifts her head, wipes a tear ...

Penelope **Well, I've been living in his ruins long enough.
Tomorrow I choose a husband.**

Penelope rises. slides open the screen to address the megaron.

Odysseus turns away, her beauty too bright ...

Telemachus and the servants looks up at Penelope, expectant ...

Antinous puts away his dagger.

Penelope **Bring the suitors at dawn.**

Telemachus nods. Antinous and Polybus look at each other, nodding. Antinous puts his dagger away.

Penelope **Remove the arms from the hall.**

Penelope gestures to the arms mounted all over the walls.

Penelope **In a few hours, one suitor will be happy and the rest angry,
vengeful men. Bronze draws a man on, we'll have no weapons
during the challenge and the doors will be locked. I'll marry
whoever completes my trial.**

Penelope disappears through the screen, shutting it behind her and continuing up to her bedchamber.

Telemachus watches Antinous and Polybus leave, then comes to Odysseus.

Telemachus **How will we take on the Suitors?**

Odysseus **Not we. Their blood has to be on my hands. Or you'd face exile.**

Telemachus **Won't you?**

Odysseus **Just make sure they can't get those weapons.**

Telemachus **Even unarmed, there's so many of them. And you won't have a
weapon.**

Odysseus **Oh, I'll have a weapon. Your mother's seen to that.**

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Telemachus looks at Odysseus, confused ...

Servants pull bronze weapons from the walls ...

Telemachus nods, hails Eumaeus.

Telemachus **Gather servants you trust. Lock the arms in the upper storage room.**

Eumaeus moves across the hall. Watched from the shadows by Melanthius ...

6.3.5. I - Great Hall+Slaughter [5/12]

TCR: 2:29:06

311. SCENE ext. palace at Ithaca - dawn [5]

TCR: 2:29:06

*A storm lashes the palace as Suitors hurry towards it ...
thunder rumbles ...*

As the last Suitors enter, servants shut the great doors, sliding a vast bolt across the outside.

312. SCENE int. megaron, palace of Ithaca - continues [5]

TCR: 2:29:10

Dozens of Suitors crowd the megaron, watching as Servants lever flagstones up and drive axes into the dirt beneath, forming a line of six pairs of axes tied together leading to an upturned table.

A low rumble of thunder ...

Peisander, a Suitor, leans into Agelus, another Suitor ...

Peisander **Zeus seems interested in the outcome.**

*Agelus looks at the axe heads in a line on the long table ...
the servants put an upended table at one end and a stool at the other ...*

Agelus **But what's the trial?**

Odysseus sits in a corner. Telemachus moves amongst the suitors, gauging their nervous energy. Antinous looks at the axe heads, wondering ...

313. SCENE. int. same - later [5]

TCR: 2:29:46

The heavy door behind the screen opens with a clang, and Melantho throws open the screen ... the hubbub of the Suitors quiets as Penelope enters, in ceremonial dress. poised, beautiful as she descends the steps carrying Odysseus's hunting bow ...

Penelope **For years, while my husband's been gone, you've commandeered this palace for your feasting. Your excuse was that you wanted to win my hand in marriage. As I've listened to you party and fight, corrupt my servants and disrespect my home, I've wanted nothing more than for Odysseus to return and see all this for himself.**

She stops at the bottom step.

Penelope **But last night I realized that if he's not here now.
He never will be.
So, I stand ready to marry anyone here who can string this hunting bow and shoot an arrow through those twelve axes. Step up and show me who you are.**

She hands the great bow to Eumaeus. Who lovingly feels the weight of the bow.

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Eumaeus **Who's first?!**
silence. Penelope smirks. Leodes, a Suitor, steps forward.

Leodes **Give me the bow.**
Leodes takes the bow, unwinds its string, places one end of the bow on the stone floor and tries to bend the bow ... he strains and strains.

Peisander **Alright, you've had your chance.**
Leodes, breathless, gives the bow to Peisander, who tries to string it ... and fails. He hands it back to Eumaeus, frustrated -

Peisander **It can't be done.**

Antinous **By you. As a boy I watched Odysseus do it with ease.**

Peisander **Then you do it.**

Antinous **I'll wait my turn.**
Polybus hails Melanthius -

Polybus **Light a fire, we'll warm the bow and oil it.**
 This bow hasn't been strung in years.
Polybus spins the bow in front of the fire, rubbing it with tallow.
Placing it against the floor, he puts his weight on the end, using all his strength to bend it. But can't.
The Suitors step up in turn, trying and failing. Telemachus watches them, enjoying each failure ...
 he takes the bow, walks over to Antinous, thrusting it at him ...

Telemachus **Your turn.**
Antinous does not take the bow.

Antinous **No need. My Queen's made her point.**
He turns to Penelope, sincere ...

Antinous **We can't replace Odysseus.**
 Some of us have always known that.
 Some of us would've followed that great man to Troy, if he'd let us.
 But he never came back, so choose the best of us here. All of us who've failed your test.

Odysseus (O.S.) **I haven't.**
The Suitors turn to notice Odysseus sitting to the side, head down.

Antinous **Get this beggar out of here.**

Eumaeus **The doors are locked until the trial's over.**

Antinous **The trial is over.**

Odysseus **I want to try.**
The Suitors laugh ...

Leodes **Give it a rest, old man.**

Antinous **I told you to get him out of here.**

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Eumaeus **He has the right to try.**

314. SCENE. int. same - continues [5]

TCR: 2:33:12

Odysseus gets up, shuffles over to Telemachus, who looks at Antinous.

Telemachus **If you won't, he may as well.**

Antinous looks at Telemachus with utter contempt.

Antinous **You're making a mockery of your mother's wishes.**

Telemachus hands the bow to Odysseus, and leans into Antinous ...

Telemachus (whispers) **My mother's wishes are for you all to burn.**

Odysseus takes the bow, sits on the stool at the end of the long table. He turns it in his hands, feeling its weight.

Elatus **He's an old archer!**

laughter ... Odysseus puts his ear to the bow, tapping the wood experimentally ...

Agelus **Oooh, look at the expert at work!**

Elatus **Show us how it's done, plate licker!**

More laughter. Odysseus puts one end on the floor, pulls the string taught and puts pressure on the bow, which does not bend ...

Telemachus frowns, looks over to see his mother turn and start up the stairs ...

Odysseus rubs his palm, blows on it, takes up the string, once again pushing down on the end. without bending it.

The Suitors jeer.

Leodes **Forget it.**

Telemachus now looks worried. Penelope passes through the screen towards the heavy doors ...

Eumaeus steps forward to take the bow.

Eumaeus **Okay, friend. That's enough.**

But Odysseus flips the bow, once, twice, sticks the end on the floor - bends it, strings it - The jeering ceases.

Odysseus plucks the bow - a mighty 'twang!' echoes through the hall ...

Penelope pauses, head half-turned ...

Eumaeus turns to the sound, amazed ...

Antinous bolts, as he did as a child, running for the door ...

315. SCENE. int. same - continues [5] Slaughter begins -

TCR: 2:34:44

Odysseus mounts an arrow to the string...

Odysseus aims the bow, horizontal, and fires the arrow through all twelve axe heads - thump! vibrating in the upturned table ...

Polybus, marvelling at the feat, looks at Antinous running away, confused -

Odysseus loads his bow.

Polybus **Antinous?**

Polybus turns to Odysseus, realizing -

Polybus **You're Odysseus - !**

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Odysseus fires at Polybus, hitting him in the throat ...
Suitors scramble away ...

Various **Odysseus! Odysseus! He's back!**

Eumaeus grabs Telemachus's sleeve -

Eumaeus **Is it him?!**

Telemachus **Yes. Secure the weapons.**

Penelope steps through the heavy doors, Melanthe tries to follow.

Penelope **Surely your place is down there.**

The heavy doors slam shut behind Penelope, leaving Melanthe in the hall, terrified ...

Polybus drops. The Suitors look at Odysseus loading another arrow - panicking, diving for cover - Odysseus picks off two, three, four more as they run ...

Antinous, at the far end of the hall, grabs Melanthius -

Antinous **Where are the weapons?!**

Melanthe **The upper storeroom.**

Antinous **GO!**

Behind Odysseus, Suitors grab the upturned table and race towards him, table as shield -

Telemachus **DAD!**

Odysseus spins, the table smashes into him ...

316. SCENE int. upper corridor - continues [12]

TCR: 2:35:53

Melanthe races down the corridor, spurs jangling. He throws the storage room door open and bolts inside ...

SCENE int. upper storage room - continues [12]

Melanthe takes in the piles of bronze, grabs at spears -

Eumaeus (O.S.) **I told you - too loud, cowherd.**

Melanthe spins to see Eumaeus slam the door on him.

SCENE int. upper corridor - continues [12]

Eumaeus locks the door.

317. SCENE int. megaron, palace of Ithaca - continues [5]

TCR: 2:36:05

Odysseus goes down, the table on top of him, then pushes off the floor, flipping the table over him, Suitors flailing - Odysseus loads his bow, fires - hitting a Suitor - Telemachus sees an axe smash through the ceiling, blow after blow ...

SCENE int. upper storage room - continues [12]

Melanthe uses a bronze axe to hack a hole in the floor -

SCENE int. megaron, palace of Ithaca - continues [5]

Odysseus draws an arrow from his quiver - Leodes punches - rushes Odysseus - Odysseus headbutts him - Leodes goes down, pulling the quiver off Odysseus's shoulder - Odysseus stabs him with the arrow as Elatus tackles him - they tumble - Odysseus's rags are ripped off him, he has leather armour underneath -

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

SCENE int. upper storage room - continues [12]

Melanthius drops the axe through the hole he's made ...

SCENE int. megaron, palace of Ithaca - continues [5]

Telemachus sees the bronze axe drop. A Suitor grabs the axe, feels its heft. A spear drops next ...

Telemachus turns and runs towards the upper corridor ...

Odysseus lifts Elatus, pushes him towards the long table - buries his face on the back of one of the twelve axes - turns - a Suitor bears down with a bronze axe - Odysseus rolls away as the axe smashes into the table - Odysseus grabs the handle as the bronze axe lodges in the long table, but the Suitor yanks it up again - Odysseus rolls as the axe swings - striking the nearest axe head, sparking, dislodging it from the dirt. At the back of the crowd Antinous agitates -

Antinous **What're you waiting for?! He's going to kill us all!**

Odysseus grabs the pair of axes tied together, as the Suitor raises his bronze axe, Odysseus swings tied axes into the Suitor's face

318. SCENE int. upper corridor - continues [12]

TCR: 2:36:58

Telemachus races down the corridor - unlocks the door -

319. SCENE int. megaron, palace of Ithaca - continues [5]

TCR: 2:37:09

Odysseus swings wildly with the tied axes at the nearest Suitors, clearing a space around his fallen bow ...

A spear flies past his nose, sticking into the column behind him - he ducks, spins around the column as more spears come

Spears drop down

Antinous **Get the spears**

Swords drop down

Antinous **Get the swords**

320. SCENE. int. upper storage room - continues [12]

TCR: 2:37:43

T fights Melanthius

321. SCENE. int. megaron, palace of Ithaca - continues [5]

TCR: 2:37:53

322. SCENE. int. upper storage room - continues [12] T fights Melanthius

TCR: 2:38:03

T fights Melanthius

323. SCENE. int. megaron, palace of Ithaca - continues [5]

TCR: 2:38:16

Shields drop down

Antinous **Get the shields**

324. SCENE. int. upper storage room - continues [12]

TCR: 2:38:39

T fights Melanthius

325. 325. SCENE. int. megaron, palace of Ithaca - continues [5]

TCR: 2:38:57

Shields drop down

Antinous **Spears, Get the spears**

326. 326. SCENE. int. upper storage room - continues [12] **TCR: 2:39:21**
T fights Melanthius

327. 327. SCENE. int. megaron, palace of Ithaca - continues [5] **TCR: 2:39:27**
Spears drop down

Antinous **Use the Spears -
The spears?**

328. SCENE int. upper storage room - continues [12] **TCR: 2:39:46**
*Telemachus charges at Melanthius, who is dropping swords through the hole
- Melanthius spots him, raises a sword in defence ...
Telemachus grabs a sword from the pile ...*

329. SCENE int. megaron, palace of Ithaca - continues [5] **TCR: 2:39:58**
*Odysseus ducks spears as he swings the axes, taking out Suitors ...
a sword hacks into his arm
- he looks up
- Antinous has a sword
- a suitor stands on the axe head
- pushes Odysseus from his axe, Odysseus stumbles back, tripping over bodies ...*

330. SCENE int. upper storage room - continues [12] **TCR: 2:39:21**
*Telemachus and Melanthius exchange blows .
T KILLS Melanthius.*

331. SCENE int. megaron, palace of Ithaca - continues [5] **TCR: 2:40:20**
*Odysseus, unarmed, steps back over the bodies, Antinous and the last six fighting
Suitors threatening with spears and swords, Odysseus desperately looks for a
weapon, yanks an arrow from a dead suitor, holds it up like a dagger. Antinous
laughs ...*

Antinous **Thought you could kill us all?**

Odysseus **Long as I kill you.**

*They move closer and closer, prodding him with spears, drawing blood ...
like the end of a bear hunt ...
Odysseus looks around, desperate -*

Telemachus (O.S.) **DAD!**

*Odysseus looks up
- Telemachus drops a bronze sword to Odysseus
- he catches it, chops spears in half
- charges Antinous
- who tries to exchange blows with him, but is forced back, even as broken spears are
thrust at Odysseus's side and back -*

332. SCENE. int. megaron, palace of Ithaca - continues [5] **TCR: 2:40:59**
*Antinous goes down - the savage Odysseus on top of him, broken spears sticking out
of him like a bull at its end in the ring ...
Odysseus has his sword at Antinous's throat*

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Odysseus (breathless rasp) When you get to hades tell my men I will head west and honour them.
AND tell Sinon.

He pulls out the wooden lot and, with bloody fingers, stuffs it into Antinous's mouth ...

Odysseus I gave you back your shame.

He runs the sword through Antinous. rolls off him, spears dislodging.

Stands, pulling the remaining rags from his back, bloody in his leather armour.

He surveys the carnage in the hall ...

the remaining Suitors are on their knees ...

The thunder of Zeus rolls around the megaron ...

333. SCENE. int. megaron, palace of Ithaca - continues [5]

TCR: 2:40:20

Odysseus drops his bronze sword with a clatter ...

stumbles breathlessly through the hall, stepping over dead suitors

Telemachus comes into the hall. Sees his father walk.

Starts banging his sword against the ground in time with Odysseus's steps ...

Odysseus (V.O.) We broke the fragile bonds between men ...

bang! bang! bang!

*The surviving suitors and servants smack the ground, taking up the rhythm of
Odysseus's painful walk ...*

bang!

6.3.6. I - Exit on ship heading into the sunset [13]

TCR: 2:42:29

334. insert cut: Greek Soldiers beating time with their spears against wood as they line the dock at Ithaca ... [13]

TCR: 2:42:29

As walks he looks at his son ...

nods ...

forces himself up the stairs, his bloody hands fumble in his belt ...

Odysseus (V.O.) And for centuries of darkness to follow, the stories of Troy will only be sung .

bang!

335. SCENE. insert cut int. megaron, palace of Ithaca - continues [5]

TCR: 2:42:32

[.]

336. SCENE.: Greek Soldiers beat spears dock at Ithaca [13]

TCR: 2:42:39

[.]

337. SCENE. insert cut int. megaron, palace of Ithaca - continues [5]

TCR: 2:42:42

[.]

338. insert cut: Telemachus, dressed as a king, leads Penelope down the dock as the Soldiers beat time ... [13]

TCR: 2:42:40

The heavy doors open ...

Penelope is there ...

Odysseus stumbles towards her ...

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

Eumaeus beats his stick against the floor ...

bang!

339. insert cut. Telemachus, as king, leads Penelope to a ship approaching a figure from behind who is checking the rigging [13] **TCR: 2:42:45**

She turns to Telemachus, tears

340. SCENE int. megaron, palace of Ithaca - continues [5] **TCR: 2:43:04**

bang!

Odysseus steps towards Penelope, raising a bloody hand holding a golden pin ...

The banging stops. Silence.

Penelope takes the pin and looks down to see the gold Athena encircled by vines ...she looks up at Odysseus, melting ...

He collapses, slumped at the top of the steps ...

Penelope takes him in her arms, wiping blood from his eyes ...

Penelope **Odysseus. My love, you came back.**

Odysseus **At last. At the end ...
to see my beloved Ithaca one last time ...**

Penelope runs her hands across him, desperate ...

Penelope **No, no, no ...
you can't, not now, I've waited so long ...**

She holds his face, looks into his face, tears streaming ...

Penelope **You can't die ...**

Odysseus **Not death. Exile ...**

And he smiles at her ...

341. insert cut: as Penelope boards the ship [13] **TCR: 2:44:12**

*The Figure turns from the rigging – it is Odysseus, bandaged, beard trimmed.
Telemachus is on the dock, waving*

342. SCENE: insert cut int. megaron, palace of Ithaca - continues [5] **TCR: 2:44:21**

O wounded with P

343. SCENE: ship pushing low through waves at sunset [13] **TCR: 2:44:31**

344. SCENE. insert cut int. megaron, palace of Ithaca - continues [5] **TCR: 2:44:35**

Penelope looks down at bloody Odysseus. O wounded with P

Odysseus **Telemachus will be king. And we'll head into the unknown west
to honour my men. Together.**

345. SCENE. ext. ship - evening [13] **TCR: 2:44:40**

346. SCENE. ext. Troy - night [1] (past) **TCR: 2:44:59**

NOLAN - THE ODYSSEY: ANNOTATED SCREENPLAY
(shooting, dialogue with limited screen directions and commentary)

347. SCENE. ext. ship - evening [13] **TCR: 2:45:04**

348. SCENE. ext. Troy - night [1] (past) **TCR: 2:45:07**

349. INSERT cut: pushing low through waves at sunset [13] **TCR: 2:45:10**

She smiles at him.

Penelope **Take your fastest ship and brightest crew and head for the horizon .**

Odysseus nods.

Odysseus **Chasing the escaping sun.**

350. 350. SCENE. ext. Troy - night [13] - **TCR: 2:45:14**

351. SCENE ext. ship - evening [13] **TCR: 2:45:10**

As the ship rows west, Penelope and Odysseus stand at the front, looking to the warming horizon.

Penelope **Why will the stories only be sung?**

Odysseus **Because songs will be all they have to remember those of us who could write.**

Penelope looks at Odysseus. Yakes his hands in hers.

Penelope **Civilization will rise again.**

Odysseus thinks. nods.

352. END SCENE ext. Troy - night [1] **TCR: 2:45:14**

Odysseus stumbles in the flaming ruins of Troy, breathing hard, on one knee, sweaty in the firelight, he looks up, appalled.

Odysseus (V.O.) **A new dawn will break over the darkened world.**

The Vast Wooden Horse, aflame, listing sickly, falls sideways, smoke and flame trailing ...

Odysseus (V.O.) **And our mistakes will once again be forgotten.**

The Horse jams against the Temple of Athena. burning. burning. And we - fade out.

bang!

353. 353. END CREDITS [00] **TCR: 2:45:27**

credits.

end.

7. Last Page