

**A THOUSAND SHIPS AT THE BOTTOM OF THE SEA**

by Steven Gaultney  
after Aeschylus' *Agamemnon*

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CAST:

*(in order of appearance)*

Production Assistant, 24 years-old

Colonel, 60s

Electra, 20 years-old

Hero, "Anticlus," 30s

Cassandra, 30 years-old

Royal Guard 1

Royal Guard 2

Royal Guard 3

Aegisthus, 40s

Agamemnon, 50s

Clytemnestra, 40s

Armed Soldier 1

Armed Soldier 2

Beggar

OTHER PLAYERS:

Musicians (minimum 3)

Servers, Ushers, Etc.

\* \* \*

TIME: the present day

PLACE: ancient Greece

ADDRESS: the House of Atreus

\* \* \*

SCENES:

An Event, Part I: Disruption, *in a ballroom*

Another Event: Confession, *in the king's office*

An Event, Part II: Costs, *in the ballroom*

Epilogue: First Event, *earlier, in the ballroom*

#### A NOTE ON COSTUMING THE AUDIENCE:

Military dress uniforms, matching that of Colonel and Hero, should be distributed and worn by select audience members throughout the performance. Within the world of the play, these audience members are currently serving Greek military officers and should be treated by servers, ushers, etc. with added deference. At least a dozen of these uniforms should be distributed, though fifty would be better.

These “Officers” will need to be given a few instructions prior to the performance regarding how they should respond to various promptings from the actors. These will become apparent throughout the text. Please refer to footnotes for details.

#### A NOTE ON INTERMISSIONS:

There should be two intermissions, one before and one after “Another Event: Confession.”

#### A NOTE ON CASTING:

The roles of Cassandra and Beggar must be performed by the same actress. The roles of Armed Soldiers 1 and 2 may be performed by of Royal Guard 3 and Cassandra, respectively.

#### A NOTE ON PAUSES:

I have used “pause,” “beat,” and “silence” in this script. Of these three, “pause” can be most liberally interpreted, the only specification being that action takes place in all pauses. A “beat” is a pause in which one character waits for and expects another to speak. A “silence” is a pause in which the pause itself becomes the dominant action.

#### A NOTE ON PUNCTUATION:

In this script, a stroke (/) signals the point of interruption in overlapping dialogue. An ellipsis (...) in place of a line signals a character attempting, but failing, to speak.

#### A NOTE ON LINE BREAKS:

This script contains frequent line breaks within the speeches of characters. These breaks are meant to liberate, rather than constrain the actor. They indicate a shift or pivot in thought, as opposed to a pause or beat in speech (though the actor may decide that a pause or beat is a result of the shift or pivot). It is for the actor to discover how rhythm of thought, indicated by the line breaks, translates into a character’s speech patterns.

#### A NOTE ON LOCATION:

This play has been conceived and written as an immersive piece. As such, readers will note that this script has been written for a specific location – namely, a large residence that might pass as the home of a ruling family. The play could certainly be adapted for a different location. However, an adaptation would indeed be required, and the playwright would need to do the adapting.

#### A NOTE ON VIOLENCE:

Some may be tempted to sensationalize the violence in this play. This would be a mistake. While the spoken text is at times not naturalistic, physical interactions between human bodies should always be executed with cold, unsensational naturalism. If they are not, the audience will lose its tether - that is, the cost of the violence unfolding before them. What should be a reckoning will fast become a parable, and the play will lose its edge.

## AN EVENT, PART I: DISRUPTION

(The audience arrives and gathers in a large banquet hall or ballroom. The walls are decorated with portraits, or tapestries, or indecipherable, high art, or etc. - totems of established wealth and power.

Along one wall: a platform stage with a podium placed center. Beside the podium: a tripod easel holding a painting, over which is hung a red drape.

At the back of the stage: giant red curtains covering a much larger painting, which clearly awaits a grand unveiling.

On one side of the stage: musicians are performing. The music should be high-brow. Probably strings.

Ideally, as the audience enters, they walk through metal detectors, have their bags checked by security guards, etc. Security cameras should be clearly visible throughout the space.

Once they've ENTERED, the audience should be directed towards assigned table seating. The tables are set for a meal and arranged so as many chairs are facing the stage as possible.

SERVERS wait on the tables, providing wine and small plates. Military OFFICERS<sup>1</sup> sit at the tables with the audience, as do COLONEL and HERO, these latter two improvising in character. ROYAL GUARDS 1 and 2 stand at the doors, monitoring the room.

The room has at least three doors. The main entrance, through which the audience enters the room, is guarded by ROYAL GUARD 2. The second door, which is closed, leads to the room the audience will move into for Act II. Last, there is a third door, also closed. This door is red with ornate trim. It is guarded by ROYAL GUARD 1. The

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<sup>1</sup> See above for "Note on Costuming the Audience." When the script refers to these non-speaking "Officers," it means audience members who have been dressed to fill this role.

second and third doors should be on the same side of the room.

A PRODUCTION ASSISTANT ENTERS and scans the room. He hops onto the stage and scans again. He almost bumps into the easel, but does not. He hops down off the stage and begins moving between tables, addressing various OFFICERS.

His speech is picked up by a hot mic, which he has forgotten is in his pocket. Some of the audience may hear him over the speakers before they know who's speaking. He may improvise when helpful.)

PA

(to an OFFICER)

Excuse me  
I don't mean to interrupt.  
Hi  
sorry.

(to whoever the OFFICER was talking to)

Sorry.

(back to the OFFICER)

I'm looking for the Fist-  
or  
I...  
don't know what to call him in this setting.  
The hero?  
From  
you know  
the horse and the fire and and and  
the gates of Troy?  
Is he here?  
Have you seen him?

(Presumably, the OFFICER says "no.")

PA (CONT'D)

No.

(PA moves on to the next table, to another OFFICER.)

PA (CONT'D)

I'm so sorry  
hi.  
I'm looking for the Hero of Troy.  
Of course now I can't remember his name  
his real name  
that would be too easy -  
he's a sergeant?  
I think?  
You know who I mean though.  
(Beat.)  
Do you not?  
(Beat.)  
He was on the invitation...  
(Beat.)  
Is there no one here from Troy?  
(to himself)  
I feel like I'm speaking Persian.

(PA moves to the next table, addresses COLONEL.)

PA (CONT'D)

Excuse me sir.

COLONEL

Is it my turn?

PA

Were *you* on the ship from Troy?

COLONEL

Troy?

Me? no.

No I'm from the other war.

PA

There's another war?

COLONEL

There's always another war.

(Beat.)

Is that a / joke? PA

Nevermind - COLONEL  
what you wanted to ask  
go on  
ask me.

Okay PA  
sir.

Colonel. COLONEL

Okay, Colonel. PA  
I'm looking for / the

You're looking for the Fister. COLONEL

Yes. PA  
Can we call him that?

Well sure. COLONEL  
That fist won the Trojan War.

Okay. PA  
I guess.  
Sure.  
Have you seen him?

I have not. COLONEL

Well shit - PA  
I mean



PA (CONT'D)

fuck -  
I mean -

(PA releases a groan.)

COLONEL

Gesundheit.

PA

Thank you.  
Fuck me.  
Is anyone *not* missing?

COLONEL

Are you missing someone else?

(PA sits down on the floor. Beat. COLONEL looks to those around him, as if hoping for assistance.)

COLONEL (CONT'D)

Can we help?

PA

I'm just a PA.  
I'm still on my parents' phone plan.

COLONEL

Can we help with something else?

PA

(half to himself)

If I had known  
when I woke up  
how this day was going to go...  
Get this:  
I hadn't even left my bed  
and the stage manager  
texts me:  
"get ready  
today's gonna be a doozy."  
Turns out Zander's out.

(Beat.)

PA

You know Zander...  
he was billed as the emcee.

COLONEL

Is he not here?

PA

Do you see him?  
No, Colonel!  
So no here's not here!  
Household-name-rockstar's down-and-out with COVID  
and *somehow*  
the *crown*  
doesn't have a backup.  
And don't get me started  
you should have heard who he was pitching  
his Zander replacements -  
the king I mean  
who *he*  
was pitching.  
Half of them dead  
all of them  
*old*  
the kind of people  
well  
I guess *you* might of liked them.

COLONEL

What now?

PA

Forget it.  
Point is  
I tell myself -  
remember still in bed -  
barely conscious  
first moments  
and I'm  
I'm *assuring* myself...  
I'm saying...  
This is wild  
sure

PA (CONT'D)

but what is it  
what is it really?  
It's a *job!*  
a few hours  
a gig -  
a wild gig  
but a gig  
so really  
how bad can it be?

COLONEL

I don't / know...

PA

Bad!

(He stands up.)

PA (CONT'D)

Another text -  
stage manager  
again.  
This time:  
the *king* says he'll emcee  
*insists* that he'll emcee -  
no one else can do it  
whole kingdom:  
no one  
I mean what the fuck?  
fucking...  
*narcissist* alert!

(Beat. Softer:)

I didn't say that.  
Forget I said that.

(Beat.)

Forget I said it but it's true!  
This same king  
by the way  
I guess this is useful context -  
or I'm sorry -

(Beat.)

I feel like I'm just...

PA (CONT'D)

*bowling* you over.

COLONEL

No it's / fine

PA

But just listen  
look  
it's *crazy*.  
Who is it  
do you think  
who's been planning this event?  
Been approving all the vendors  
and the menu  
and the flowers -  
the fucking napkins?

(Beat.)

COLONEL

I don't know  
the queen /

PA

Yeah you would!  
you would guess that!  
wouldn't you?  
Or maybe  
I don't know  
an event planner  
someone who they've *hired*.  
They are the *crown*  
after all  
they've got the money -  
so  
you'd think  
I don't know  
they'd use it  
yeah?  
would you think that?

(Beat.)

COLONEL

Yes.

PA

You'd be wrong!  
Because no  
it's the *king*  
planning this *whole* goddamn fucking thing  
from his *ship*  
you know ships -  
they're in the *ocean!*  
So yes that's caused confusion  
mix-ups  
a few  
yes it has.  
Party planning for a place you haven't seen in ten years from a place that's not even  
you know  
*land!*  
And god you should hear him -  
the way that he complains!  
"All these people want to help me  
how *annoying*  
why do they bother?"  
Because you're the king  
the fucking king!  
Hermes help me  
fucking...  
goddamn!

(Beat.)

I met him  
by the way -  
the king I mean  
not Hermes -  
nbd  
no big.  
No really:  
it's no big deal  
he's insane.  
There!  
I said it!  
*He'll emcee?*

(He's pacing now.)

PA (CONT'D)

As if it's *easy!*  
why not?  
But does he think he needs rehearsal?  
or a sound check?  
or to *be* here  
ready  
now?  
no!  
apparently  
"Just make sure that there's a mic and that it works and that it sounds right and don't fuck it up  
*or else*" sincerely Agamemnon.  
"Strap in"  
says the stage manager  
this is them again  
texting.  
What else can they say?  
Just emojis:  
"Shrug emoji  
exploding head emoji.  
loudly crying emoji  
#WTF."  
So  
okay  
I say.  
My boss's boss's boss's boss's boss's boss's boss's boss has decided he'll be good at  
entertaining with zero prep  
zilch  
nada  
*that's* the worst  
it can't get worse  
I say...  
Like a *fuck!*

COLONEL

I...

PA

"*Ding!*"  
Who's that?  
You guessed it!  
Stage manager  
again...

PA (CONT'D)

oh god...  
what is it this time...  
“Dot dot dot...”

(Beat.)

“dot dot dot...”

COLONEL

What’s dot / dot

PA

That’s them typing -  
“dot-dot-dot...”

(Beat.)

“dot-dot-dot...”

(Beat.)

“Face with thermometer emoji.  
Face with medical mask emoji.  
Picture of a positive antigen test.  
I’m out too.  
#YouGotThis.”

(Still pacing.)

PA (CONT'D)

And you know what  
I tell myself  
maybe I do.  
Maybe I do #gotthis.  
Like I said  
it’s just gig!  
What could go wrong?  
It’s just a celebration of Greece and all her many glories  
a welcome home for Agamemnon our victorious king  
a celebration of his soldiers  
it’s not as if there’s some secret rot I’m unaware of  
we’re all unaware of  
just beneath the surface  
just about to show  
about to swallow up the kingdom and why not the event along with it!  
what sign is there of that?  
it’s not as if my only two speakers have gone missing

PA (CONT'D)

one of them the king-slash-for-some-reason-the-emcee  
*that* would be problem!  
that would be a sign of some concern.

(ELECTRA ENTERED at some point during the above monologue, during which she's been engaged in an animated conversation with ROYAL GUARD 2. When she hears the word "missing" over the speakers, she turns her attention to PA. She strides towards PA and COLONEL.)

ELECTRA

Who said that?

PA

(bows)

Your majesty.

ELECTRA

Don't.

COLONEL

Electra.

ELECTRA

Colonel.

COLONEL

Gerald, please.

ELECTRA

Colonel Gerald.

COLONEL

Not what I / meant

ELECTRA

I heard you say the king's gone missing.

PA

Did I say that?



Yes. ELECTRA

It's fine.  
Don't worry.  
I'm missing lots of people. PA

He's also looking for the Fister. COLONEL

The guy from the wooden horse? ELECTRA

Can't find him. COLONEL

Whatever - fuck him.  
Go back to my father  
where's the king. ELECTRA

I didn't mean to say he's missing. PA

But he is. ELECTRA

I'm sure he'll be here. PA

Fuck.  
Fuck fuck fuck fuck.  
(Beat.)  
My brother's missing too. ELECTRA

Orestes? COLONEL

I only have the one. ELECTRA

COLONEL

It's his father's party!  
the prince should be here!

ELECTRA

Yes, I know.

COLONEL

I haven't seen Orestes since he was just this tall.

ELECTRA

Well now he's this tall.  
And vanished.  
I've looked  
fucking nowhere.  
All week  
nothing but over and over:  
"are they here yet? are they here yet?  
will they have spoils? gold? slaves?"  
and now they are here  
and he's missing.

COLONEL

He'll turn up.

ELECTRA

He's ten years-old.  
He doesn't just leave and pop back up  
run out for cigarettes  
or fucking groceries.

COLONEL

Are you saying someone *took* him?

ELECTRA

I've looked for hours.  
I'm saying he's not here.

(ELECTRA paces.)

COLONEL

I suppose he could have been here  
I wasn't looking

COLONEL (CONT'D)

might have missed him.

ELECTRA

(points)

There's your Fister by the way.

(At a table across the room, HERO half-stands, tilts his head, remains half-standing.)

PA

(spins around)

Where?

COLONEL

Is that him?  
He looks different.

ELECTRA

(mind elsewhere)

He shaved.

PA

(confused)

Can he hear us?

COLONEL

Everyone can hear you.

PA

Come again?

ELECTRA

You're mic'd.

PA

No I'm not.

(Beat. PA suddenly registers that the entire room is watching him. He remembers, ruffles through his pockets, finds a wireless lapel mic.)

PA (CONT'D)

Oh  
*that* mic.  
It's for the king.  
He missed his sound check.

(He closes his eyes, takes a deep breath, then speaks into the mic as deeply as he can.)

PA (CONT'D)

Ladies and gentlemen and non-binary friends...  
Everything's fine...  
It's all fine...

(He turns off the mic, puts his head down, and EXITS through the second, unguarded door. ROYAL GUARD 1 moves to stop him, but not in time.)

ELECTRA

Where's he going?

COLONEL

Should someone say something?

(PA reconsiders, REENTERS, walking back swiftly to ELECTRA and COLONEL.)

PA

I don't know what I'm doing.

ELECTRA

You don't say.

PA

Is there somewhere we should look?

ELECTRA

For what?

PA

For the king.

(Beat. ELECTRA moves swiftly to the now unguarded red door. ROYAL GUARD 1 moves back to the door to block her, but she reaches it first. It's locked.)

ELECTRA  
(to ROYAL GUARD 1)

Why is it locked?

ROYAL GUARD 1  
Why is the door between our king and this room full of people locked?

ELECTRA  
Open it.

ROYAL GUARD 1  
No.

(ELECTRA pounds on the door.)

ELECTRA  
(through the door, pounding with each word)  
Open.  
This.  
Door.

(to ROYAL GUARD 1)  
Who's on the other side?  
(pounding furiously)

*Let me through!*

(CASSANDRA screams. Most of the audience never saw her enter, but there she is. ROYAL GUARD 3 rushes in through the main entrance, behind her.)

CASSANDRA'S hands are bound in front of her. Her leg is caked with blood. She scans the room, sees ELECTRA, snatches a knife from one of the tables, moves quickly to ELECTRA, and holds the knife out to her.)

CASSANDRA  
Please  
help me  
all I need is you to hold it?

(All three ROYAL GUARDS are moving towards CASSANDRA.)

ELECTRA  
(to the GUARDS)

I'm fine.

(The GUARDS ignore her and lay hands on CASSANDRA, strip her of the knife.)

I said I'm fine!  
ELECTRA (CONT'D)

(Beat. The GUARDS let go of CASSANDRA, take a few steps back.)

What was it you just asked me?  
ELECTRA (CONT'D)

It doesn't matter.  
They won't let you.  
CASSANDRA

ELECTRA  
(of the blood)  
What did they do to you?

(CASSANDRA takes another knife from the nearest table. She attempts to cut her own throat. Before she can, HERO grabs her arm. They fall to the ground. HERO takes the knife away from her.)

So what?  
You have a sword for every Trojan but me?  
CASSANDRA

ELECTRA  
She's bleeding.  
Can someone find a doctor?

CASSANDRA  
(pleading with HERO)  
You could end it.  
All that's left for me is pain.

CASSANDRA (CONT'D)

From the look in your eyes  
something in you  
almost wants to.

(HERO cuts the binding away from her hands, steps away,  
puts the knife back on the table.)

HERO

I'm through with death.  
I've seen enough.

CASSANDRA

I've seen more.  
And death's not through until it's through.

(She looks deep into his eyes.)

HERO

Don't look at me.  
(Beat.)  
I said don't look at me!

(CASSANDRA screams again. She falls to the ground,  
clutching her head.)

CASSANDRA

I knew it!  
I knew it I knew it I knew it!  
I've *known* it  
it's been with me  
here  
so long....  
But now it's different.  
I've known it  
now I *see*.

(to HERO)

It's no use  
is it?  
You *can't* help me now  
I've seen it.

ELECTRA

(to HERO)

She needs our help.

HERO

I'm not here to watch her die.

ELECTRA

No one said you were.

CASSANDRA

There are things  
even prophets -  
visions  
no god should show  
but Apollo...  
abandoned "should" long ago.

ELECTRA

What is she saying?

CASSANDRA

I see you  
Electra.  
Already.  
Feeding on scraps.  
Cursed inheritance.  
It gets worse.

(CASSANDRA screams.)

CASSANDRA (CONT'D)

He splits my mind open  
like an injection of the sun.

(to HERO, of the knife on the table)

Hold the sword.

HERO

It's not a sword.

CASSANDRA

It's enough.



HERO

It's a dinner knife.

CASSANDRA

(to ELECTRA)

You do it then.

ELECTRA

No one's going to kill you.

This is a palace  
not a slaughterhouse.

CASSANDRA

No.

No of course not.

You can't either, I know.

Why should the god start lying now?

And on such a joyful topic:

me.

ELECTRA

I don't understand -  
what god?

(CASSANDRA screams.)

ELECTRA (CONT'D)

(to HERO)

Who is she?

HERO

King Priam's daughter.

The god's Apollo

she's his prophet.

Your father brought her here from Troy.

ELECTRA

What for?

(CASSANDRA, recovering, laughs.)

CASSANDRA

I'm sorry.

CASSANDRA (CONT'D)

It's actually not a foolish question.

After all  
you would think  
that your father  
were he a wise judicious king  
would bring a prophet back with him  
to prophecy  
that that would be "what for."

But no  
no no no  
your father  
Agamemnon  
rather than take advantage of the god on fire inside my mind  
instead  
prefers to take advantage  
of the gap  
between my legs.  
Which is...  
a choice.  
Not a good choice  
but a choice:  
no god down there  
just me.  
A bad choice  
the boring choice  
a common one.  
You look surprised.

ELECTRA

Yes.

CASSANDRA

Sad to say  
there's more surprises.

ELECTRA

What else do you know about my father?

(Beat. CASSANDRA screams.)

CASSANDRA

Why

CASSANDRA (CONT'D)

why here, Apollo?  
why here in this house?  
in this blood-slicked kennel for ghosts and furies?  
why is this my final stop?  
am I so worthless?  
that my blood's to cake the floor  
just one layer over others  
so many others...  
It must be so  
I've seen it.  
I see myself:  
spilling  
crimson.  
Bootprints branding me already.  
This flesh  
theirs now.  
Don't the living have enough?

ELECTRA

I'm still lost.

CASSANDRA

I said that I don't want to die here  
share a killing floor with the children who your grandfather slaughtered like calves  
main course for his brother's welcome-home-Thyestes meal.

ELECTRA

I know the story.  
I didn't know it made it all the way to Troy.

CASSANDRA

It didn't.  
But it's here  
and so am I  
so I can see it.

ELECTRA

I don't know what that means.

CASSANDRA

You don't have to.  
Gods don't care if you can hear them.

ROYAL GUARD 1

Your highness we should take her.

ELECTRA

No  
I can tell  
she has something to say.

ROYAL GUARD 3

She's mad, princess.  
You should know, she says a lot.

ELECTRA

(ignoring him)

Is it Apollo?  
is that who said you have to die?

(CASSANDRA screams.)

CASSANDRA

More blood now  
not the children now  
not mine  
not my blood -  
look more blood more blood there there - there on the floor.

ELECTRA

She's seeing visions?

HERO

I think that's half of what she sees.

CASSANDRA

I told you, king!  
King, what did I say!

ELECTRA

What king?  
(to whoever's closest)  
Did you hear that?

CASSANDRA

I knew knew knew knew!

ELECTRA

Knew what?  
Tell me!

CASSANDRA

Do you not hear me?

ELECTRA

I hear your words, but...

CASSANDRA

I'll slow down.  
Tell me this.  
What would you say  
if you were Agamemnon -  
Agamemnon triumphant  
supreme now  
exceeding all men -  
and I  
a slave  
the same slave inside of whom  
you dispose of yourself  
daily -  
after dinner  
before your nightly shit -  
what if I  
that same slave  
begged you:  
turn your ships around  
sail anywhere else  
anywhere but the home you've for so long longed to see  
home to your children  
still young enough not to understand the things you've done  
and your wife  
of whom you somehow still have no understanding  
there  
great king  
conspiracy awaits  
turn around  
sail someplace else.

ELECTRA

Stop there -

ELECTRA (CONT'D)

what conspiracy?  
what did you hear?  
the king told you something?

CASSANDRA

I'll help.  
You'd tell me I'm a crazed driveling hell-cursed mongrel bitch  
you're a king  
you have men there to protect you  
conspiracy can wait all it wants  
it won't get close  
the only person they let near you is your wife.

ELECTRA

So he's safe?

CASSANDRA

Poor girl.  
The god who sets my mind on fire now turns your thoughts to ice.

ELECTRA

Apollo.

(CASSANDRA spits.)

CASSANDRA

Brute!  
If Zeus were just he'd let me curse him  
son of his or no.

COLONEL

I'm...  
sorry.  
I know I'm not really  
*in*  
this conversation  
but  
well  
we're all in this conversation  
we're all listening  
I mean  
listening to and watching you *curse* two gods at once!

COLONEL (CONT'D)

gods who have been kind to us  
kind to Greece -  
you're in Greece now!  
and it's not right!  
What do *you* know?  
what do any of us know?  
what insight could any of us possibly have  
that would allow us  
with cause  
to curse the gods?

CASSANDRA

Apollo manifested himself  
not as a swan or bull  
or even as a man  
but as a god  
he appeared  
in full  
before me.

COLONEL

Oh, I see.

CASSANDRA

I struggled.

COLONEL

I'll sit down.

ELECTRA

He took you?

CASSANDRA

He raped me.  
I resisted.  
It wasn't pleasant as he'd hoped  
so I was cursed.  
At first  
I thought he'd take back what he had given -  
I was already Troy's chief prophet -  
but no  
no no no

CASSANDRA (CONT'D)

he'd prove more spiteful.  
I kept the gift  
but now  
Apollo the brute-god ensures no one believes me  
not until it's too late.

ELECTRA

But how?  
if people know that what you've said has proven true.

CASSANDRA

I told my father Troy would fall  
do you know what he told me?

ELECTRA

I can guess.

CASSANDRA

Cassandra, don't be a hysteric.  
Troy could never fall.  
Our walls have never failed  
our allies are many  
the Greeks would have to bring a thousand ships to have a chance  
sit down  
eat - before it's cold.

ELECTRA

So  
this conspiracy.  
Did you explain it to my father?  
I'm sure that / *he* would

(CASSANDRA screams.)

CASSANDRA

There there there  
there we are - I *see* it!  
Apollo, why do I have to *see* it? -  
it's too much!  
There we are - the two of us together  
both our blood the slop for the same mop bucket  
Thyestes' ghost pausing from his feast there in the corner



CASSANDRA (CONT'D)

to smile  
at his son who's bed the wolf  
and the wolf now  
lapping us  
her snout-soaked in us  
engorged on us  
her belly on the floor.

ELECTRA

She's back to riddles.

CASSANDRA

I said I see your father dead.

ELECTRA

You don't.

CASSANDRA

And I with him.

ELECTRA

Why would *you* die with him?

CASSANDRA

Ask your mother.

ELECTRA

You think my mother kills my father?  
now, today?

CASSANDRA

I don't think, I see.

ELECTRA

But he would stop her.

(CASSANDRA slowly picks up another knife, slowly puts  
it in ELECTRA'S hand. The GUARDS watch, ready to  
pounce.)

CASSANDRA

My fate is this body

CASSANDRA (CONT'D)

just waste left on the floor.  
If you could see it  
what it will be  
you'd pity me.

(HERO takes the knife.)

CASSANDRA (CONT'D)

(to HERO)

Hello Death  
I see you.

HERO

The war's over.

CASSANDRA

There's always another war.

(ROYAL GUARD 3 has advanced towards them.  
CASSANDRA holds up her hand. ROYAL GUARD 3,  
inexplicably, obeys CASSANDRA.)

CASSANDRA (CONT'D)

(to ELECTRA)

You have a question.

ELECTRA

No.

CASSANDRA

Yes you do.

ELECTRA

I thought you said I'm not supposed to believe you.

CASSANDRA

No, you couldn't.  
Not unless it's too late.

(to HERO)

And you...  
all you want is quiet  
which you'll find...

CASSANDRA (CONT'D)

but only after so much noise.  
I'm so sorry.

(CASSANDRA gathers herself. She picks the binding HERO cut away from her hands off the floor. She approaches ROYAL GUARD 3 and hands him the binding. ROYAL GUARD 3 looks to HERO, who looks away. ROYAL GUARD 3 binds CASSANDRA'S hands.)

CASSANDRA (CONT'D)

(to ROYAL GUARD 3)

What's your name?

ROYAL GUARD 3

I'm just doing my job.

CASSANDRA

Can you promise me something?

ROYAL GUARD 3

Probably not.

CASSANDRA

Next time you see someone who  
perhaps  
reminds you somehow  
of me  
if you can  
when the time comes  
help them.  
Can do that?

(Beat. ROYAL GUARD 3 does not acknowledge the question. He finishes binding her hands.)

CASSANDRA (CONT'D)

(to an audience member)

Can you?

ROYAL GUARD 3

(pulls her towards the door)

Come on.

CASSANDRA

What a waste.  
So much waste.  
Do you see it?

(ROYAL GUARD 3 pulls CASSANDRA out of the room, back through the main entrance door. ROYAL GUARDS 1 and 2 step back to their posts, ROYAL GUARD 1 back in front of the red door. ROYAL GUARD 1 motions to the musicians, who resume playing.)

ELECTRA

(incredulous)

Music?

(Beat.)

The *same* music?  
Seriously?  
like nothing happened?

PA

(to HERO, into the lapel mic, now on)

Excuse me!  
uh...  
sergeant...?

HERO

What is it?

PA

(turns mic off)

I'm sorry  
it's just not the name we call you.

ELECTRA

(confirming)

Like nothing happened.

(ELECTRA is pacing again.)

HERO

...

I've forgotten your name.

PA

Anticlus.

HERO

Anticlus!  
Of course.  
Can I shake your hand?  
Sergeant Anticlus?

PA

(PA reaches to grab HERO'S hand. HERO recoils.)

No?

PA (CONT'D)

It's  
fine.

HERO

(HERO allows PA to shake his hand.)

I just wanted to  
thank you!  
for all you've done  
for all you're doing!  
Before  
just now  
I couldn't find you!

PA

(Throughout the following, ELECTRA knocks on a wall, searching for a hollow location. She finds it, pries open a panel with her fingers. She pulls out a box of cigarettes, lights one.)

I've been right here.

HERO

Yes  
I see that.

PA

PA (CONT'D)

And that's a start  
at least  
that's good.

HERO

Is there something you need me to do?

PA

Do you know about the medal?  
has someone  
told you  
how that's supposed to work.

HERO

I got a phone call.

PA

He got a phone call!  
That's wonderful!  
that's good.  
I'll cue you when it's time.

ELECTRA

(to HERO)

Excuse me, sergeant  
I have questions.

PA

We just need to find the king.

ELECTRA

Yes about the king!

(to HERO)

That woman  
the prophet  
does what she say come true?

COLONEL

(interrupting)

Hello  
I'm sorry  
I don't mean to interrupt.

ELECTRA

Then don't.

COLONEL

(to HERO)

Big fan.

Biggest fan.

What was your name?

I didn't hear.

PA

His name's Anticlus.

COLONEL

Anticlus!

That's it!

that's what it was!

(to PA)

He's the best of us!

(to HERO)

These past years

whenever I'd find myself getting soft around the edges

I'd think of you.

(to PA)

I'd think of him!

ELECTRA

Okay stop.

COLONEL

(to HERO)

You're something to which even an old man could aspire.

ELECTRA

I said stop!

COLONEL

Stop what?

what needs stopping?

PA

Is everything alright?

ELECTRA

All of it!  
the music!

PA

Is something wrong with what they're playing?  
I don't think I know the song.

ELECTRA

I said stop the fucking music!

(The musicians stop playing.)

ELECTRA (CONT'D)

A literal prophet just said she saw my father dead.  
They shouldn't be playing at all.

COLONEL

Oh do you not know?  
That woman  
she's crazy.

ELECTRA

(to HERO)

What do you know about her?  
You were both on my father's ship.

HERO

It's a big ship.

ELECTRA

Yeah and she's a prophet  
word travels.  
Did she  
I don't know  
predict things?  
There was a storm  
did she have thoughts before it came?

COLONEL

Really  
Electra  
she's not well.



Gerald I swear to god.

ELECTRA

Her mind is not her own.

HERO

There, see.

COLONEL

It's Apollo's.

HERO

(Beat.)  
And never wrong.

(ELECTRA strides to the red door. ROYAL GUARD 1 stands in her way.)

Sergeant Anticlus.

ELECTRA

Yes?

HERO

Help me.

ELECTRA

I'm sorry?

HERO

Don't be sorry  
help me.

ELECTRA

I don't think I understand what you're asking me to do.

HERO

ROYAL GUARD 1  
Tell me you're not asking him to overtake a royal guard.

*A royal guard?*

ELECTRA

ROYAL GUARD 1

That's  
what I / am...

ELECTRA

And I'm a delicate flower.  
(to HERO)  
These fucking goons came with my uncle.  
Don't let them tell you what to do.

COLONEL

Which uncle?

ELECTRA

The wrong one.

ROYAL GUARD 2

We serve the king.

ELECTRA

We *all* serve the king  
he's the king.  
And he's somewhere through that door.  
So -  
it would seem -  
is my mother.  
The king my father's not her type anymore.  
Someone needs to tell him.  
(to HERO)  
You got through the gates of Troy.  
This door shouldn't be a problem.

HERO

To be clear  
you want me to tear down your father's bedroom door.

ELECTRA

His office.

HERO

What's that?

ELECTRA

It's his office through that door.

ROYAL GUARD 1

(to ROYAL GUARD 2)

You hearing this?

ROYAL GUARD 2

I'm listening.

HERO

I'm going to sit.

ELECTRA

So all those stories  
were none of them true?  
The horse on fire...  
you the sole survivor...  
you alone the reason Greece got through the gates of Troy.  
I've been meaning to fact-check  
forgive me for not rushing to search "the Trojan Fister" /

HERO

You're forgiven.

ELECTRA

Did you give that to yourself or did that come from your mother?

HERO

It's from the king.

ELECTRA

Oh.

HERO

King gives you a nickname  
tells a hundred drunken soldiers  
you may not like it  
but  
it tends to stick.

ELECTRA

That's

ELECTRA (CONT'D)

not what I thought you'd tell me.

HERO

What?  
did they tell you he was gracious?

(Beat.)

ELECTRA

Just say you want to see him.

HERO

Just say "I want to see him?"

ELECTRA

Yes.

HERO

How?  
to whom?

ELECTRA

As if it matters!  
Anyone  
I don't know

(points to ROYAL GUARD 1)

him

(points to ROYAL GUARD 2)

or him.

ROYAL GUARD 1

That won't work.

ELECTRA

(points to a security camera)

Or them

(points to another security camera)

or them

(points to another security camera)

or them!

It's the palace.

If anyone hears you

ELECTRA (CONT'D)

everyone hears you.  
And look you around sergeant.  
You're at a celebration  
one held in your honor.  
If anyone has room to make demands...  
(of ROYAL GUARDS)  
These guys are nothing -

(ELECTRA shoves ROYAL GUARD 1 in the chest. He  
stares at her, stunned.)

ELECTRA (CONT'D)

Fucking security guards!

ROYAL GUARD 1

That's your last chance, princess.

ELECTRA

They might as well be guarding paintings.  
(to HERO)  
What the fuck are you afraid of?

COLONEL

Now / listen

ELECTRA

To fucking / what?

HERO

No that -  
that isn't how things work!  
How old are you?

ELECTRA

Old enough.

HERO

I can't just demand to see the king.  
I'm not his daughter!  
I swear to Zeus...  
Escape *one* famous giant burning horse...  
the whole world thinks you're fucking magic!

ELECTRA

I didn't say that.

HERO

Like I said  
I'm going to sit now.

ELECTRA

So you're just going to let it happen?

HERO

Let *what* happen?

ELECTRA

Help me find the king - he lives.  
Don't - he dies.

COLONEL

Now that's / enough!

ELECTRA

/ Gerald

COLONEL

No don't "Gerald" me - I mean it!  
I'm confused too.  
Something's off -  
I'll give you that  
I don't know what  
but yes  
I see it too.  
All the same...  
To suggest  
in any way  
that any part of this dilemma  
is due to him  
the hero  
the savior of Greece  
the only reason we're here  
the only reason we still have a king to go missing in the first place...!

(HERO coughs.)

ELECTRA

Are you okay sergeant?

HERO

(to those around him, shaking his head)

I'm sorry  
it's not...  
Don't worry I can smell.

(HERO continues to cough.)

ELECTRA

(to HERO)

Want me to tell you what it is?  
That pressure...  
that white knuckle you keep swallowing down.  
That's your finger  
now  
tensing on the trigger /

COLONEL

Oh good god!

ELECTRA

(to COLONEL)

Ten years...  
the king and queen  
at last now back together...  
now delayed...  
now their subjects waiting...  
Are you saying that I'm wrong to be concerned?

COLONEL

Your father made a sacrifice in keeping with his nobility.  
I'm sure your mother understands.

ELECTRA

My father killed my sister!  
Why not?  
you know  
let's say it!  
He sacrificed his daughter - to a god he doesn't even worship by the way.  
Now my mother

ELECTRA (CONT'D)

*her* mother  
is with him.  
And she's angry.

COLONEL

Ten years...  
perhaps her anger has subsided?

ELECTRA

My mother's anger?  
Subsided?  
Ha.

(Pause.)

My father  
I haven't seen in ten years  
but I can feel him  
still  
his warmth  
a parent's warmth around me.  
My mother  
I saw her at breakfast.  
Cold as absolute zero.

COLONEL

She's a thoughtful woman.

(Beat.)

ELECTRA

So what, is she fucking you too now?

COLONEL

...

(ROYAL GUARD 1 approaches ELECTRA.)

ELECTRA

(to ROYAL GUARD 1)

Ohhh...!  
So *that's* the line...  
That's what we can't say.



(ROYAL GUARD 1 begins following, and will eventually be chasing, ELECTRA throughout the room. This begins matter-of-factly, with ROYAL GUARD 1 excusing himself as he moves past guests, but then builds into an all-out sprint of a pursuit. As the chase builds and then crescendoes, ELECTRA continues speaking.

ROYAL GUARD 2 watches, guarding the main entrance with his hand on his weapon.)

ELECTRA (CONT'D)

So, what...  
is rude of me?  
to bring *that* up  
without  
explaining.  
Okay  
I'll explain.  
Some of you  
most of you  
have been away  
after all  
and may not be acquainted with my mother's...  
*open door.*

(ELECTRA swipes the lapel mic from PA and speaks directly into it as she moves throughout the room.)

PA

Oh, come on!

ELECTRA

My mother has needs.

(PA walks swiftly to ROYAL GUARD 2.)

ELECTRA (CONT'D)

And father's been away.  
So she found a "friend"  
an "advisor"  
that's what the papers call him.

PA  
(to ROYAL GUARD 2)

Hi  
excuse me...!  
I need some help  
what should I call you?

ELECTRA  
I call him Aegisthus  
aka my father's cousin

PA  
I'm pretty sure I'm missing something.

ELECTRA  
aka the opposing party in a blood feud stretching back to his / and my father's fathers

PA  
I think maybe you think that maybe I've been briefed?

ELECTRA  
whose very life's been building towards revenge since the day of his conception

PA  
I haven't been  
not at all  
I'm very lost!

ELECTRA  
and who's still waltzing though the halls despite my father's presence and now my father's  
missing and a prophet's screaming murder and oh look my uncle's guards all think  
they're still in charge and despite all this - and *still* - no one for some reason appears to  
consider my fuck-toy vengeful uncle a problem or an issue or even worthy of a fucking  
discussion!

(ROYAL GUARD 1 catches ELECTRA, grabs her by the  
wrist. She takes a glass of wine from a table and smashes it  
against his face. He stumbles back, clearing glass off his  
face before opening his eyes. He is bleeding.)

ROYAL GUARD 2  
Ray.

(Beat.)

ROYAL GUARD 2 (CONT'D)

Ray...

ROYAL GUARD 1

Fuck!

ROYAL GUARD 2

Don't do something stupid.

ROYAL GUARD 1

(to ELECTRA)

You're the luckiest bitch to ever...

ELECTRA

(smiles)

You can't hurt me.

(ROYAL GUARD 1 lunges towards ELECTRA. She throws the lapel mic at him. It thuds against his chest, then it hits the ground. He once again grabs hold of her wrist. She pulls against him without success.)

PA

(still to ROYAL GUARD 2, whispers)

No really is there a some sort of secret  
of some kind  
a surprise?

ELECTRA

Where's my father?

PA

for the king?

ROYAL GUARD 1

It's time for you to come with me.  
Your mother's request.

PA

or the queen?

ELECTRA

She *just* made that request?

just now?  
ELECTRA (CONT'D)

Yes.  
ROYAL GUARD 1

No...?  
PA

Where are we going?  
ELECTRA

This doesn't have to be difficult.  
ROYAL GUARD 1

(to HERO)  
I don't suppose you could put in a word?  
(Beat.)  
I guess not  
ELECTRA

HERO  
I don't know how to find your father.

(to COLONEL)  
What about you?  
ELECTRA

COLONEL  
I'm sorry.  
I'm not sure I heard what it was / he said

(to ROYAL GUARD 1)  
Did you arrest my brother too?  
ELECTRA

ROYAL GUARD 1  
This isn't an arrest.

ELECTRA  
He's a child.

We know.

ROYAL GUARD 1

And my father?

ELECTRA

Your father's not a child.

ROYAL GUARD 1

(Beat.)

Hurt my brother  
I'll find out if you have a brother  
or a sister  
or a child  
and I'll never stop hurting them.

ELECTRA

(ELECTRA finds a security camera, gives it the finger.

ELECTRA EXITS followed by ROYAL GUARD 1, past  
ROYAL GUARD 2 and through the main entrance.

HERO moves quickly to ROYAL GUARD 2.)

Excuse me.

HERO

Sir, you should stay.  
We need you here.

ROYAL GUARD 2

I'm aware of that.

HERO

(points to ROYAL GUARD 2's radio earpiece)

Do you have any contact  
with...?

No.

ROYAL GUARD 2

They should be here.

HERO

ROYAL GUARD 2

They should be.

PA

(of HERO)

Is it for him?

(to HERO)

Sorry.

Spoilers, possibly.

(to ROYAL GUARD 2, whispers)

Are we surprising *him*?  
somehow.

HERO

(to ROYAL GUARD 2)

It seems  
for now  
that you're in charge.

ROYAL GUARD 2

Does it?

HERO

It does.

(Beat.)

PA

What's happening?

ROYAL GUARD 2

You have a speech.  
Don't you?

HERO

I have a specific speech  
for a specific audience  
one that's missing.

PA

You mean the king?

(Beat.)

Sure. HERO

Okay, so, yes, I think I... PA  
No.  
No I'm still -  
I still don't get it.  
Is the speech the big surprise?

(Beat.)

Colonel! ROYAL GUARD 2

Yes? COLONEL

Might I suggest that you award our hero's medal. ROYAL GUARD 2

Me? COLONEL

I believe you're the ranking officer. ROYAL GUARD 2

Am I? COLONEL

Yes! PA  
I mean are you? I don't know.  
But yes!  
award the medal!

You want me to emcee? COLONEL

I want that so much. PA  
You have absolutely no idea.

ROYAL GUARD 2

He'll need the mic.

(ROYAL GUARD 2 points to the lapel mic on the floor. PA grabs the mic quickly and pins it on COLONEL.)

HERO

Wait.

PA

(of the mic)

Yes!

Yes - thank you!

(to COLONEL)

This...

this is for you.

COLONEL

I don't know.

Are there things I'm supposed to say?

ROYAL GUARD 2

(to HERO)

You can sit.

They'll call you up.

HERO

You really want to start this now?

ROYAL GUARD 2

It's a...

lengthy introduction.

HERO

And when it's finished...?

ROYAL GUARD 2

(shrugs)

I didn't ask to be in charge.

HERO

Great.



PA  
(to ROYAL GUARD 2 and HERO)

We still...?  
We going...?  
Yeah?

ROYAL GUARD 2  
Yes.

PA  
(giving a thumbs up)  
Thumbs up!

HERO  
(shakes his head)  
Okay...

(HERO takes his seat. ROYAL GUARD speaks inaudibly into his radio, covering his mouth with his hand. Whatever response he gets is not helpful.)

PA  
(to COLONEL)

Don't worry  
it's easy.  
All you have to do is talk about the Fister -  
I mean about the Hero.  
You'll say a few nice things  
then call him up  
give the medal  
medal's in the podium along with the citation -  
so read the citation  
then medal goes around his neck  
and the easel  
that too

(of the small painting)  
under there - that's for him - that's his  
and then that's it  
all done  
we eat  
we leave  
if we're lucky  
who knows?

PA (CONT'D)

the king shows up  
at some point  
maybe  
says hello  
but if not  
at least we did the medal  
celebrated triumph  
Greece Greece rah rah!  
Sound good?

COLONEL

I suppose.

PA

Up you go.  
#YouGotThis.

(PA has been guiding COLONEL towards the stage.  
COLONEL now steps onto the stage. PA gives him a  
thumbs up. Beat.)

COLONEL

He's the best of us  
yes  
yes he is...

(Beat.)

Most of you don't know me.  
I'm aware.  
It's a bit uncomfortable.  
I wasn't in Troy  
I mean  
so...

(Beat.)

I mean I've been at the other war.  
In the West.  
Do you  
even know about the West?

(to HERO)

Do *you*?  
I bet he doesn't.  
I hear they keep you disconnected  
up there...

COLONEL (CONT'D)

front lines...  
But the point is...  
We all knew about *you*.  
Didn't we?  
The Fister  
Hero of Troy.  
You had the world *focused*  
zeroed in on ships vs. wall  
Helen Paris Hector Achilles  
while we...  
Whole world looking  
all in your direction  
we jumped right into their back pockets!  
Whose back pockets?  
Ha!  
Whose did we *not* jump into?  
Montenegro's.  
Sweden's.  
No one knows that we're in Sweden  
least of all the Swedes  
but we are  
just underneath the snow.  
Not that we're in Sweden like we're in Montenegro  
and not that Montenegro's anything like Troy  
I didn't mean that  
that's why  
remember what I said before?  
I said you're someone I *aspire* to.  
Hear that?  
*I* aspire.  
*You're* aspired to.  
If you can do *that*  
with the horse and and and  
well  
I can stick it out until the weekend!  
can't I?

(Beat.)

I don't think he understands!  
A hundred thousand Greeks sailed across the sea to Troy  
now two hundred thousand dot the globe.  
They live in every country  
alongside every people

COLONEL (CONT'D)

some in tanks and copters wearing camo toting guns  
some of them, sure  
*they* know who they are  
*they* know under whose flag they fly  
it's stitched right here!

(He pats his hand against his triceps.)

COLONEL (CONT'D)

that's some  
but most...  
drive EVs to work  
and sure  
they may spend their day after day typing "Greece"  
"Greece Greece Greece Greece"  
from their desk and out to every corner of existence  
"Greece Greece Greece"  
but to what can they *aspire*?  
where do those thousands on thousands have to look  
when they wake up in foreign lands  
from dreams they dream in a language not their own  
they need guidance  
an exemplar  
so where do they turn to remember who they are?  
Does he not hear me?

HERO

...

COLONEL

You!  
they turn to you!  
each and every single one!  
What do you say to that?

(Beat. ROYAL GUARD 2 clears his throat.)

ROYAL GUARD 2

Colonel /

COLONEL  
(not hearing ROYAL GUARD 2)

Not to say it's *just* you  
you're not the *only* one  
I mean you *are* the one *I* think of  
late at night  
when my sins pry up my eyelids  
but you you you -  
we all know  
you stand for so much more!  
for so *many* more  
and today  
we're here to celebrate them *all!*  
aren't we?  
yes we are!  
Could those who fought in Troy  
all of you  
please now raise their hand -  
or stand!  
standing's even better!  
stand up so we can praise you!  
You stood up for your country  
now stand up and say "I'm home!"  
and we'll say "welcome!"  
we'll say "thank you!"

(Beat. HERO stands. Beat. No one joins him.)

COLONEL

It's only him?

HERO

I don't believe...

COLONEL

What  
are all the rest in costume?

(ROYAL GUARD 2 moves from his post to the podium on stage. COLONEL steps back to make room, as ROYAL GUARD 2 pulls a stack of papers from beneath the podium, rifles through them, and finds the one he needs.)

HERO  
(as the above occurs)

I believe I *am*...  
the only one  
here, now  
from Troy.  
There aren't many of us left.  
A single ship.

COLONEL  
Of course  
the storm.

(ROYAL GUARD 2 hops down from the stage, gives the paper to PA, whispers something in his ear.)

PA  
Ah!  
Yes, okay.

(to the room)  
If I may...  
Something we should already have...  
(Beat.)

Had we entered into this evening with a bit more...  
deliberation  
*someone*  
the emcee -  
so, Zander  
or the king -  
was meant to acknowledge and express our great appreciation  
for the distance so many of you have traveled  
to be here, now  
to celebrate our king.  
I should probably...

(PA moves to the stage. He gestures to the lapel mic attached to COLONEL.)

PA (CONT'D)  
May I?

COLONEL  
Oh!

COLONEL (CONT'D)

Alright...

(PA removes the mic from COLONEL'S coat and speaks into it from the stage. COLONEL remains on stage behind him.)

PA

We  
today  
are so so so so *proud*  
to be hosting  
so many  
so very many  
distinguished guests.  
Here from every corner of the mighty Greek empire -  
I mean  
empire -  
I mean empire /

COLONEL

It's not an empire.

PA

I know that!  
*allied territories.*

(COLONEL nods.)

PA (CONT'D)

Distinguished guests such as yourself  
Colonel.

COLONEL

I was somewhat surprised to receive the invitation.  
We couldn't be further from Troy.

PA

(to ROYAL GUARD 2)

This is what I should read?

ROYAL GUARD 2

(nods)

Take your time.

PA

(to the room)

When the country in which you are stationed is called  
would each of you please stand so we can thank you.

(The OFFICERS<sup>2</sup> stand as he calls their assigned country.)

PA (CONT'D)

(reading)

Sweden.

Spain.

Syria.

Germany.

Albania.

Germany.

Germany.

Germany.

(surprised)

South Korea?

Huh.

(refocusing)

Montenegro.

(nods at COLONEL)

That's you.

COLONEL

'Tis.

PA

(reading)

Germany.

And...

(Beat.)

We have someone stationed here?

(shows the paper to COLONEL)

I shouldn't read that one.

---

<sup>2</sup> These are, once again, audience members dressed as military officers. Prior to the production, they should be told where their "character" has been serving and to stand up when that location is called.



(COLONEL shakes his head “no.”)

PA (CONT'D)

And...  
“Other.”

(The OFFICERS are all standing.)

PA (CONT'D)

A round of applause for all our heroes.

(PA leads the room in applause.)

COLONEL

(applauding)

Soon to *be*...  
heroes  
if not already  
I have no doubt!  
Because all of us  
mark my words  
will soon be called to battle!

(COLONEL takes back the lapel mic. PA steps back.)

COLONEL (CONT'D)

Our forces once in Troy are now all but depleted...  
which means that we  
each of us  
however green or rusty  
we have shoes to fill!  
don't we?  
big shoes  
*Achilles-sized boots!*  
The enemy may think the age of heroes is over  
but now...  
Montenegro marches east!  
to the ashes of Troy  
and further!  
to Ankara!  
to Tehran!  
to China!  
we'll swim - Japan!

Colonel.../

ROYAL GUARD 2

Who's there? (startled)

COLONEL

When you're ready, sir.  
There should be a  
*prepared*  
citation.

ROYAL GUARD 2

What's that?

COLONEL

For the medal.

ROYAL GUARD 2

Is there?

COLONEL

It's here.

PA

(PA finds the citation in the podium, hands it to COLONEL.)

So there is.

COLONEL

(PA takes the lapel mic from COLONEL'S hand and reattaches it to COLONEL'S coat.)

Here we go... (attaching the mic)

PA

I could just read it.

COLONEL

That was the plan.

PA

I see.  
I guess that means  
I didn't need to...  
do all / that

COLONEL

It's fine it's fine.

PA

So should he be here  
up here  
with me?

COLONEL

Yes, he should.  
(to HERO)  
Sergeant.

ROYAL GUARD 2

Would you join me?

COLONEL

(HERO ascends the stage and stands beside COLONEL.)

COLONEL  
(of the citation, apologizing)

It's long.

ROYAL GUARD 2

We have time.

(PA leaves the stage, gives COLONEL a less certain  
thumbs up.)

COLONEL

Okay.  
(clears his throat)

So.  
(reads)

Agamemnon

COLONEL (CONT'D)

king of Mycenae  
commander of the united Greek armies in Troy  
conquerer of Troy  
lord of what remains of Trojan dust  
has awarded his royal medal of honor to Anticlus  
Sergeant  
Mycenaean infantry.  
Sergeant Anticlus distinguished himself by manifest courage and ingenuity in spite of peril on  
the final night  
and final morning  
of the united Greek armies' ten years' long siege of Troy.  
When  
despite the initial success of the deceit  
the enemy  
aware now of a presence within the giant horse  
and surmising that presence to be Greek  
doused the horse  
made entirely of wood  
coated in lacquer  
stocked with all manner of explosives  
with gasoline  
and lit that gasoline  
and thus the giant horse  
and all within the giant horse  
on fire  
and when said fire quickly consumed all air within the horse  
and in the lungs  
of those within the horse  
and parched  
dry  
the belly of the horse /

(ELECTRA bursts into the room, ROYAL GUARD 1 close behind her. HERO drops to the ground.

ELECTRA goes straight to the red door, attempts to burst through it with her shoulder.

ROYAL GUARDS 1 and 2 are quickly behind her. She turns, faces off with them, swaying in anger.)

ELECTRA  
(to ROYAL GUARDS)

It's you  
do you know that?  
now  
with my father through that door.  
You think you're out here and it's someone else in there  
but don't fool yourselves  
it's your hands around his throat.

ROYAL GUARD 1

We don't have to do this.

ELECTRA

He's through that door.  
I know he is.

ROYAL GUARD 1

He may be.

ELECTRA

Where's my brother?

ROYAL GUARD 1

Electra, you don't want to do this here.

ELECTRA

Don't tell me what I want.

ROYAL GUARD 1

(reaching for her arm)

How about we find another room.

(ELECTRA pulls a gun. She points it at ROYAL GUARD 1.)

ELECTRA

Where's Orestes?

(Beat.)

Where's Orestes!

ROYAL GUARD 1

In a car.

ROYAL GUARD 1 (CONT'D)

They're driving him.  
Your mother's had him sent away.

ELECTRA

Why?  
Where are they taking him?

(ROYAL GUARD 2 shoots ELECTRA with a taser. She collapses. Her gun fires into the ceiling.)

ROYAL GUARD 1 checks himself for wounds, looks up, sees the bullet hole above him.)

ROYAL GUARD 1

Zeus fuck!

ROYAL GUARD 2

I've got her.  
Are you okay?

ROYAL GUARD 1

Fucked!  
This is fucked!

ROYAL GUARD 2

We have to clear the room.  
She might not be alone.

(ROYAL GUARD 1 punches the door.)

ROYAL GUARD 2 (CONT'D)

Ray!

ROYAL GUARD 1

There's no larger fucking plot.  
Look at her.  
She's fucking crazy.

ROYAL GUARD 2

You want to be the one who's wrong on that?

(Beat. ROYAL GUARD 1 addresses the audience. ROYAL GUARD 2 ties ELECTRA'S hands.)

ROYAL GUARD 1

Ladies and gentleman.  
As you can see  
the program has been interrupted by an unforeseen disruption.  
Protocol requires we evacuate the room.  
The ushers will now guide you to an emergency location.  
Please follow their direction  
and thank you for your patience.

(ELECTRA struggles, knocking over a chair or a table.)

ROYAL GUARD 2

I'm fine!

(ROYAL GUARD 2 gags ELECTRA.)

ROYAL GUARD 1

(pointing to a door)

This way  
that's right  
through the open doors.  
Take your things  
if you want.  
Actually you should take your things  
don't leave them.

(aside)

Fucking fuck.

(back to the audience)

We'll be back soon.

(The audience EXITS as directed, through the second door, the one left unguarded at the top of the play. As they EXIT, ROYAL GUARD 1 motions to the musicians, who resume playing. As they play, ROYAL GUARD 2 stands ELECTRA up and pulls her out through the main entrance door. She struggles against him all the way. An USHER invites HERO and COLONEL to EXIT through the main entrance door to an exclusive location. End of Event.)

***THIS PLAY IS FAR FROM OVER!***

***Email [steven@stevengaultney.com](mailto:steven@stevengaultney.com) to request the full script.***