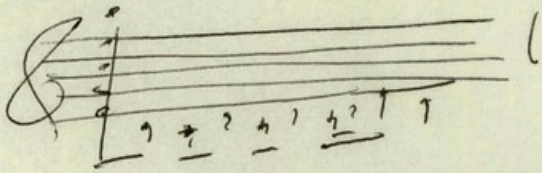


(1) ΠΡΟΛΟΓΟΣ
ΣΚΗΝΗ ΘΕΟΥ ΣΥΝΟΔΟΝ : 3' 00"

(2) Από ~~[illegible]~~ ἀναχώρηση γυρνώντας πάλι παραλίας
Τίλφοι (Σύνταγμα – Πειραιώς — 27"
από γυρά)
Σύντομη Πειραιώς με βροχή — 36"
— 1' 16"
2' 19"

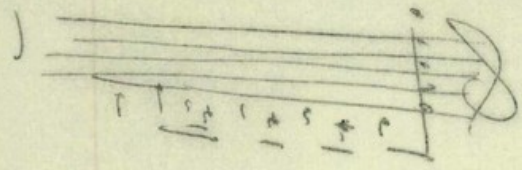
(3) Τέλος ἀδύνατον ἀκούστῃ
ὡς παρέστω 27"

Σύνολο:

(4) ΜΟΥΣΙΚΗ ΚΑΡΕΝΕΤΟΥ ΠΡΩΤΗ 1' 37"
(Μα στίγμη σε 1'25")

(5) ΜΟΥΣΙΚΗ ΚΑΡΕΝΕΤΟΥ ΔΕΥΤΕΡΗ 1' 50"

(6) ΣΚΗΝΗ ΤΡΙΚΥΜΙΑΣ
(ΚΡΗΤΙΚΟΣ ΧΟΡΟΣ)
Υπάρχει κρίνος 1'19" 1'55"



(1) Πρόλογος
Ελληνικά Θέατρα Ελληνικών : 3'00"

(2) Λάτρις [illegible] "Παραβάσεις"
Εκδ.:
Τι;ρ (Εύνοια – Παραφορές — 24"
αδε. γραφή)
Σύγχρονες Παραφορές με [illegible] — 36"
— 1'16"
2'12"

(3) Ρέγγας [illegible]
με παραφορές
Εκτέλεσε: 24"

(4) Δημήτριος Καβουτζόπουλος Πίστα 1'34"
(Με σύνθεση σε 1'25")

(5) Δημήτριος Καβουτζόπουλος Δεκάτος 1'20"

(6) Ελληνικά Πλήκτρα-Φε
(ΕΛΗΠΙΔΟΣ Χορός)
Ελληνικά κρότα 1'19"
1'27"

(7) ΕΑΤΥΡΙΚΗ ΠΕΡΙΓΡΑΦΗ ΚΡΗΤΗΣ

ΒΟΥΝΑ - ΝΕΟΣ - ΝΕΑ 17"

ΕΠΑΝΕΡΧΟΜΕΘΑ ΚΑΜΠΙΝΑ ΤΟΥ
ΛΕΕΙ Ο ΒΑΣΙΛΗΣ ΣΥΝΕΧΙΣΕ ΚΙ 12"
ΑΚΑΝΤΑΕΙ Ο ΖΟΡΜΠΑΣ "ΗΝΑΙ ΠΟΥ
ΦΙΛΗΣΥΧΗ Η ΚΡΗΤΗ"

ΕΚΗΝΗ ΕΞΕΤΕΡΕΣΟΣ ΧΩΡΙΟΥ ΛΟΣΟ
ΒΡΟΤΙΚΗΣ ΕΥΕΛΕΡΣ ΝΕΟΥ-ΝΕΑΣ 40"

ΔΕΝΕΙ ΜΕ ΤΡΕΞΙΜΟ ΚΟΕΜΟΥ
ΣΤΗΝ ΤΡΟΚΥΜΑΙΑ

(8) Ἀπό ἀναχώρησιν λαοῦ πρό χιονιοῦ,
ἐκείνους χωριῶν καί ἰδιωτικῆς,
μέχρι ἄφιξη λαῶν εἰς
πλατεῖα 1' 31"

(9) ΑΠΟ ΠΡΕΣΟ ΠΛΑΝΟ HORTENSE (γυρεύει
καρούτη καί μπλαβίλα καί καθρέφτη) -
Πέρασε ἀπό πολύ χαρά ὡς
μπλαβίς φιλοκρυμμένη ὡς ἐπί τά
βενετσιάνα καί ἄφιξη στήν Hortense
"WELCOME GENTLEMEN" 55"

(4)

ΕΑΥΛΙΝΗ ΠΕΡΙΓΡΑΦΗ ΕΡΗΤΗΣ

Ιησούς - Νέος - Νέα

"13

Ελληνικός χορός κατάνυξη του

Λέει ο Δαβίδης ξυνάξτε τι

"15

Αναστάση ο Σωρπάτ "Ήλιε Τσάγ

Ο ΛΙΜΗΣΥΧΗ Η ΕΡΗΤΗ "

Ξένη ξεσηκώνει χορός Λόγο

Βρέτανε ξεκόψτε Νέος - Νέα

"20

Δείνει της Τρεις ιστορίες κοσμικές

ΣΤΗΝ ΠΡΟΚΥΜΑΝΑ

(8) Λίνο: κλοκφόρος λόγος σε μήκη,
βεβαιωμένα χωρίς τα τη εποικίλη,
η λέξη κίνηση λόγος ένα
Τρελός

"31

(9) Ένα Πέρο Λλάνο Ηλιτσάνε (χορός
κοσμικός σε συλλόγους του κοσμικού) -
Πηγαίνετε κάτι πολύ χρόνος ένα
συλλόγο ξεκινήσαν μάτι τα τη
ανάγκη σε κίνηση στις ηλιτσάνε
ΜΕ ΕΛΛΗΝΕ ΕΠΙΣΤΕΥΕΤΕΣ ;

"55

(10) ΛΙΡΙΚΑ – ΔΙΣΚΟΣ 2'59"

(11) BALMUSETTE (ΠΑΛΙΟΣ ΔΙΣΚΟΣ).
Μια αφιγήσις ξ Κωνσταν
τοῦ Καναρχου 3'54"

(12) Ἀπό τῆς σημερινῆς
καρδιάς (ΧΑΡΑ – ΚΑΤΣΙΚΑ)
τοῦ γιοῦ ὁ Ζορφᾶς σπό
βασίς τοῦ καὶ βουλήθη –
συνέχεια σωστή ἔβω ἀπό
ποίη. χῆρα τοῦ ὁ βασίς
φράσεις νά πάει, ὅ ἡρωϊκό
καρδίνας ἀπό χῆρα – 1'30"
συνέχεια

(13) Τραγοῦδι "Πόλε θά' γνῆ
ζαπιρά" 1'09"

(14) Ἀπό τῆς Ἀγραντοῦ –
δουρκά μ' μία ὡς καὶ
κρούσις ἴκρυφη 1'38"

(15) Δεύτερος χόρευτος κύκλος
(α) τῆς ρυθμοῦ / ἕνας
δεύτερος ἴκρυφη 2'42"

(10) Firm – Owner 2.50"

(11) Gas Pipeline (Main Office)
Gas supply to Workshop
for Manufacturing 3.50"

(12) Tool room equipment
supplies (Kitchen – Material)
Tools for Cooperative Store
Equipment for the Workshop –
Supplies and other office
Tools. Kitchen Tools for Cooperative
Operation on Farm, & Equipment
supplies for Farm – 1.30"

(13) Cooperative "Tools for Farm
Development" 1.09"

(14) Tools for Cooperative –
Equipment for Farm and the
Cooperative Supplies 1.38"

(15) Development Cooperative Farm
(A) Farm Production) Equipment
Equipment supplies 0.25"

(16) Γέφυρα – κάτω πηγή
και βγάζει ο Ζορζάς
το βουνό με το κανάλι
στη νέα φυλή

30" (?)

(17) Φλαμπουλέ το κανάλι

(18) Μουσική χορού Ζορζαέ ✓ 1'33"

(19) Γέφυρα –
κάτω το νερό και δίνει
ο Ζορζάς το βαρέλι
να δίνει στο τσιφλίκο
και κυρίαρχιά

30" (?)

(20) Από τη φρουρά του βαρέλι
"Στ' δίνω αρόθυστιά σου τα
χρυσοφόρα" – πηγή Ζορζαέ
το βουνό – ύψη πλησιάζει με
τρομάρα – πηγή και κυλάει η
λίμνη το βουνό και βγαίνουν
οι κυνηγοί

1'54"

(16) [illegible] – [illegible]
[illegible]
[illegible]
[illegible]

30 = (2)

(17) [illegible]

(18) [illegible] 7

1.33 =

(19) [illegible]
[illegible]
[illegible]
[illegible]

30 = (3)

(20) [illegible]
[illegible] – [illegible]
[illegible] – [illegible]
[illegible] – [illegible]
[illegible]

1.54 =

Σ

(21) Μουσική για τραγούδι του Μανόλη Χιοτάκη, το κρασί του Χρυσοχοΐδη, άγριος Ζορμπάς, Βασίλης και η παρέα και ακούμε το σχέδιο με τη μορφόνια — 3'8"
Ως το φεγγό Ζορμπά για κουζινά — 1'A"

(22) ~~Από~~ Πρόσοψη Ζορμπά, κυνηγητό Μανόλη και το κόκκινο της φάτσας — 1'05"
(Ως το τέλος του σκηνικού και φτιάχνουν και τα άρχοντα — 4'03")

(23) Λαλούμι και φραγκιά για Ρωσσική σκηνή – Με μαρμελάδα με κιλάνα

(24) Ρωσσική μουσική για χορεύεις ✓

(25) Μουσική για Μάρτι Λούκας ✓

(26) Από τέλος κυκλικής σκηνής και μέχρι ο Ζορμπάς για τις γυναίκες, και ωραία σκηνή και ακούμε τη θλιμμένα — 1'45"–2"

(21) Pourquoi que tout le
Théâtre est représentation ?
Quelles sont les différences
entre représentation, mise en
scène, Théâtre et spectacle ?
Quelle est la spécificité de
la représentation
théâtrale

(Si le sujet
concerne
représentation)

(22) ~~Quel~~ Trois genres dramatiques
existent. Définir les et
donner des exemples

"A" 38"

"B" 50"

(23) Le jeu des comédiens
nécessite un maquillage
(Si le sujet est consacré
au maquillage)

"C" 03"

(24) Définir le genre de l'opéra

(25) Pourquoi tout Théâtre est
Tragique ?

(26) Pourquoi le Théâtre Moderne ?

(27) Pourquoi tout Théâtre est
un jeu ? Expliquez que le théâtre
pourquoi tout théâtre moderne est un théâtre de l'absurde

"D" – 2"

(27) Δεύτερη καταιγίδα
ΤΣΑΡΛΣΤΟΝ 1'30"
ΤΑΓΚΟ 49"
ONE STEP 20"
SERENATA TSITTANIKA 35"
BALE & ΑΝΑΛΑΙΤΙΚΟ 34"

(28) Ἀπὸ τὴν Ἐρουλιανὴ
κεντῆ τὸ δεμένο πάτημα,
~~τὸ τὶ ἄφησε~~ Σιαβάστα
γράμματα ἀπὸ Βασίλη,
καὶ ἄφτερα ἔφαγε Κοτέλλα
τὸ ὁ 'Γιαννίκα" 1'30"

(29) Γέφυρα ~~[illegible]~~ μὲ ἀπρόβλ
ἀναφορὰ Κοτέλλα ὅταν
ὁ Βασίλης λέει κι μὴ
καμπάνα —
~~[illegible]~~ 12"

(30) Βαθειὰ ἀνάσταση κουνιστὸ φορὰ
ζεφτιὰ ὅταν ὁ Βασίλης κάνει
τροποποιεῖ κι φορεῖ 33"

(31) Μουσικὸ σκοπάρι (σύνθεση) ὅπου παίζει
ὁ ζεφτὲς καθισμένος πὰ κρεβάτι,
ἀφοῦ μιλιέται — κόβεται ἀλλόφορα
ὅταν βγαίνει ἡ τηλέφ 19"

(27) Alvin Lapsap
TRANSLATION
MATRIX
ONE STEP
ECONOMIA TRITTAMENTO
PIANO E PANORAMITICO 1'30"
35"
40"
35"
35"

(28) Mario Lupo Gualtieri
[illegible] di Roma,
~~[illegible]~~ direttore
proprietario della Società,
per [illegible] Gualtieri
per [illegible] Romanità 1'30"

(29) Filippo [illegible] per [illegible]
[illegible] Mario [illegible]
[illegible] Filippo [illegible] [illegible]
[illegible] 13"

(30) Pasquale [illegible] [illegible]
[illegible] [illegible] [illegible]
[illegible] [illegible] 33"

(31) Pasquale [illegible] (Napoli) con [illegible]
[illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] 14"

<u>7</u>

(32) ΑΓΗΟ ΤΕΝΟΣ ΦΟΝΟΥ ΧΑΡΑΣ
(Μικρή ἐκείνη ἡ ἐλιά)
— κυλήσει πυκνή σὰν σκόνη,
βαστᾶς ὅλα ὁ λαμπρός φωλιὰς
μαὶ οἱ κόκοι πεθαίνουν — 44"
συνέχεια:
ΕΞΕΠΑΕΜΑ σὲ ἀνοιμέλια πρὰνα
λουλούδια, κορίτσια πὰ ἀγκάλιασμα
καὶ πλιοχτο τραγουδιὰ 32"

1' 16"

(33) Ἀπὸ τὴ σιγμὴ σαὶ ὁ
λαμπρὸς κι ὁ βασιλιὰς
βγαίνουν ἔξω μὲ τὴ σκιὰ
τῶν ἀλογατῶνων, ὡς τὸ τέλος
τῶν πυκνῶν 1' 08"

(34) ΦΙΝΑΛΕ
Ἐξόπαστα μέλι ἀπὸ κυδωνιὰ
Κορίτσια, μὲ τὸ σκαλοπόδι
τραγουδιὰ — ὡς τὴ ἄρχη τῶν
ἀγροικῶν 1' 02"

(35) Ἀπὸ τῶν πλαγιῶν τῶν ἀγκίδων
μέλι κι κολοκοτζὴ ὡς τὴ σκιὰ σαὶ
κρῶνε ὁ Ζ καὶ ὁ Β 1' 25"

(36) ΧΟΡΟΣ ΤΕΛΟΥΣ V

(32) Χόρος Τάνος Φόνου Κύπρου
(Ρήγας Φερραίος σε μετάφραση)
— Ανθίζουν κρίνα σε φαρμάκι
βασίλη σου ο λόγος φαίνε
μαύρε σε κι εσένα καθένανο — 1'52"
Ξυνήγησε:
ΣΤΕΦΑΝΑΣ ΣΤΑΥΡΟΠΟΥΛΟΣ ΑΡΜΟΣ
Λουμπάρδη, υφάρο ΣΤΕΦΑΝΟΣ
ΛΕΝΗ ΑΝΔΡΕΑΣ ΤΖΕΡΥΓΙΩΝ 3'2"

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(33) Χόρος της ανάγκης σε ε
λόγος ο Θεόφιλος
Φαίνεται κάτω από τη σκιάν
Και αγωνιστείν, σε τι λέει
με κυνικό 1'48"

(34) Φίνάλε
Σύνθετο ενός χορού κυπριακό
Αντίλαλος, με τα ανακαλούμενα
Ρήγας Φερραίος – και του Θεόφιλου και 1'02"
Ορχήστρα

(35) Χόρος και ανάγκη και ρεμπέτικο
Κείμενο ο Ζ. Μαρ. Ο Θ. Φ. 1'25"

(36) Χόρος Τάνος V

ΧΟΡΟΣ (ΤΙΤΠΟΙ)

ΤΡΑΓΟΥΔΙ ζορκοά- ξρχαίω
Λαχτίζοντας πόρτο γιά ξρωχτο
(Ρίζ, τίκα-
-τρλε και τίνσλε
τοίλς θά κάν
χαπερά"

ΧΟΡΟΣ ΖΟΡΜΤΑ
ΒΡΑΔΥ
Πόρα - Παρτίο - Ζοίλα 15 ξαρτίν

Σαντουρι εόλο
(Νοπαρτιό - Κρυφοσάρρειο) 5 ξαρτίν

Γιρίλ Ρούσιο (Βαγαλάικα)

Καρσαφά
Τιτίο - Τζάζ - Βιολί (Ριρί - Ριρί - Ριρίκα)

ΧΟΡΟΣ ΦΙΝΑΛΕ

Ἀρχίζει ὡς χαρούμενος 15 ξαρτίν
(Ἀλαλάζει ὅλος χορός ΤΙΤΠΩΝ)

8

1 ΠΡΟΛΟΓΟΣ ΠΡΙΝ ΑΠΟ ΤΟΥΣ ΤΙΤΛΟΥΣ

ἕως 19 Καθώς τό τελευταῖο πλάνο τοῦ προλόγου σβύνει σέ μιά μαυρίλα, ξεσπᾶ ἕνας γρήγορος, εὔθυμος, ἑλληνικός χορός καί ἡ ὀθόνη κατακλύζεται ἀπό μιά ἐκθαμβωτική λευκότητα.

20. ΣΥΝΕΧΕΙΑ ΤΙΤΛΩΝ - ΠΛΑΝΟ ΣΤΡΩΜΕΝΩΝ ΑΣΠΡΩΝ ΛΙΘΑΡΙΩΝ

Ὁ χορευτικός ἴσκιος τοῦ Ζορμπᾶ πηδᾶ στήν ὀθόνη καθώς ἐμφανίζονται οἱ τίτλοι. Ἐνῶ πέφτουν οἱ τίτλοι τό φόντο συνεχῶς ἀλλάζει - πότε εἶναι οἱ ἄσπροι τοῖχοι ἑνός σπιτιοῦ, πότε ἡ πλαγιά ἑνός βουνοῦ, πότε ἕωας σωρός βράχων. Ἡ χορευτική σκιά, ἐκτελώντας τά πηδήματα καί τούς γύρους της, πότε συσπειρώνεται (μικραίνει) καί πότε παίρνει ἀφύσικες γιγάντιες διαστάσεις ἀνάλογα μέ τή γωνιά καί τή μορφή τοῦ φόντου.

21 ΕΙΚΟΝΑ ΚΑΙ ΤΙΤΛΟΙ ΣΒΥΝΟΥΝ

ΕΞΩΤΕΡΙΚΟ - ΛΙΜΑΝΙ ΤΟΥ ΠΕΙΡΑΙΑ - ΑΥΓΗ

Ἐποχή γύρω στό 1930. Σκυθρωπό, ἀνεμόδαρτο φθινόπωρινό πρωΐ. Τά κύματα σκᾶνε πάνω στόν κυματοθραύστη. Μερικά πλοῖα εἶναι ἀγκυροβολημένα κατά μῆκος κι' ἀπό καιρό σέ καιρό ὁ ἦχος μιᾶς σειρῆνας μπλέκεται μέ τόν ἀχό τῶν κυμάτων. Ἡ μηχανή μέ ΠΑΝΟΡΑΜΙΚ σταματᾶ σ' ἕνα μικρό ἐπιβατικό πλοῖο. Κιβώτια καί μεγάλα καλάθια σέρνονται ἤ κουβαλιῶνται στό πλοῖο μέ τήν δυνατή βροχή. Ἕνας νέος ἄντρας κρατώντας μία ὀμπρέλλα πού τόν κρύβει ἀπό τήν μηχανή στέκεται στήν ἀποβάθρα, κοντά σέ τρία μεγάλα κιβώτια καί μιά μεγάλη βαλίτσα. Δίνει ὁδηγίες σέ δυό ἀχθοφόρους. Ὁ ἕνας ἀπ' αὐτούς σηκώνει ἕνα κιβώτιο καί φεύγει.

22 ΜΣ ΒΑΣΙΛΗΣ - ΑΧΘΟΦΟΡΟΣ

Ἀναγνωρίζουμε τόν Βασίλη. Εἶναι νεώτερος, δέν φορᾶ γιαλιά ἀλλά ἔχει τήν ἴδια γνοιασμένη ἔκφραση. Κοιτάζει πρός τόν δεύτερο ἀχθοφόρο πού φορτώνει στή ράχη του ἕνα μεγάλο χαρτονένιο κιβώτιο.

ΒΑΣΙΛΗΣ

Προσεχτικά.

Ὁ ἀχθοφόρος κάνει ἕνα μορφασμό, βεβαιώνει στά Ἑλληνικά τόν Βασίλη καί φεύγει. Ἡ προσοχή τοῦ Βασίλη στρέφεται σέ κάτι πού εἶναι καταγῆς.

23 CS ΧΑΡΤΟΝΕΝΙΟ ΚΙΒΩΤΙΟ

Ἡ βροχή δέρνει τό κιβώτιο μουλιάζοντας τό διπλωμένο καί δεμένο μέ σπάγγους πάνω μέρος του. Μιά ἐτικέττα κολλημένη σ'αὐτό γράφει."Βιβλία".

24 MS ΒΑΣΙΛΗΣ

Δέν τό ἀντέχει. Σκεπάζει τό κιβώτιο μέ τήν ὀμπρέλλα ἐκθέτοντας ἔτσι τόν ἑαυτό του στή βροχή. Τήν στιγμή πού ὁ πρῶτος ἀχθοφόρος φτάνει καί σπρώνει τό κιβώτιο ὁ Βασίλης βλέπει κάτι τις ἐκτός ὀθόνης πού τόν γιομίζει μέ τρόμο.

25 ΣΚΑΛΑ ΤΟΥ ΠΛΟΙΟΥ

Στήν βάση τῆς σκάλας τοῦ πλοίου ὁ δεύτερος ἀχθοφόρος ἔχει συγκρουστεῖ μέ κάποιον κι'ἀφοῦ παραπατήσει, πετάει τό κιβώτιο ἐπικίνδυνα κοντά στήν ἄκρη τοῦ νεροῦ. Ὁ πάτος τοῦ κιβωτίου λύνεται καί δυό βιβλία πέφτουν ἔξω. Ὁ Βασίλης μπαίνει στήν ὀθόνη τρέχοντας καί μαζεύει τά βιβλία πού κείτονται στή λάσπη. Τά σκουπίζει ἐνῶ ὁ ἀχθοφόρος, κραυγάζοντας ἀποδοκιμαστικά πρός τόν ἔνοχο τῆς σύγκρουσης σπρώνει τό δέμα καί φεύγει. Ὁ Βασίλης βάζει τά βιβλία παραμάσκαλα καί κρατώντας τήν ὀμπρέλλα, μέ τό ἕνα χέρι ἐνῶ μέ τό ἄλλο σπρώνει ἕνα μικρό δερμάτινο βαλιτσάκι, προχωρεῖ πρός ἕναν ἀξιωματικό τοῦ πλοίου πού στέκεται κοντά στή σκάλα, ἐπιβλέποντας τήν κίνηση. Κάμποσοι ταξιδιῶτες τόν ἔχουν περιτριγυρίσει καί τοῦ κάνουν ἐρωτήσεις.

26 ΠΛΑΝΟ ΤΟΥ ΚΟΣΜΟΥ - ΑΞΙΩΜΑΤΙΚΟΣ - ΒΑΣΙΛΗΣ - ΤΑΞΙΔΙΩΤΕΣ

Ὁ Βασίλης ἀκούει μέ προσοχή τήν συζήτηση, χωρίς νά καταλαβαίνει. Κερικοί ἄνθρωποι ξεκαπραίνουν. Ὁ Βασίλης μέ δυσκολία φαρεύει ἀπό τήν τσέπη του τό εἰσιτήριό του. Προχωρεῖ ἀργά πρός τόν ἀξιωματικό.

ΒΑΣΙΛΗΣ

Κρήτη.

ΑΞΙΩΜΑΤΙΚΟΣ (θυμωμένα)

Δέν μπορεῖτε νά ἐπιβιβασθῆτε,κύριε.
Τό καράβι θ'ἀργήση.

ΒΑΣΙΛΗΣ (κοιτάζει γύρω του μπερδεμένος)

Συγγνώμη - Ἐγώ ὄχι Ἑλληνικά.

ΤΑΞΙΔΙΩΤΗΣ

Μεγάλη θέλλα, λέει. Τό καράβι πρέπει νά περιμένη.

ΒΑΣΙΛΗΣ

Πόσος;

Ὁ ἄνθρωπος κάνει μιά εὔγλωτη χειρονομία πού σημαίνει "ἕνας θεός ξέρει" καί φεύγει μέ τήν παχιά γυναίκα του ἡ ὁποία σφίγγεται ἀπάνω του ἀνυπόμονα. Ὁ Βασίλης μένει σκεπτικός καί φεύγει ἐκτός ὀθόνης.

27 ΕΣΩΤΕΡΙΚΟ - ΚΑΦΕΝΕΙΟ ΤΟΥ ΛΙΜΑΝΙΟΥ

Παληό, ἑτοιμόρροπο καφενεῖο, γιομάτο ἀπό ναυτικούς καί ἐργάτες. Ἕνα ἀξύριστο γκαρσόνι πηγαινοέρχεται φωνάζοντας τίς παραγγελίες στόν ἄνθρωπο πού στέκεται πίσω ἀπό τό τεζάκι. Ἡ βροχή χτυπάει στά παράθυρα ἀνασιατεύοντας τό θόρυβό της μέ τό βουητό τῶν ὁμιλιῶν. Ἕνα ρεῦμα ἀγέρα χυμάει μέσ'τό καφενεῖο καθώς ἀνοίγει ἡ πόρτα. Τά σκληρά ἀνεμόδαρτα πρόσωπα συνοφρυοῦνται. Κάποιος φωνάζει ἕνα καλοσώρισμα.

28 ΜS ΠΟΡΤΑ

Ἕνας γέρος φαρᾶς, μουσκεμένος, μπαίνει. Σκουπίζει τά μαλλιά του καί φωνάζει μιά παραγγελία.

ΨΑΡΑΣ

Ἕνα κονιάκι.

Προχωρεῖ μέσ'τό καφενεῖο καί σμίγει μιά παρέα ναυτικῶν. Διακρίνουμε τόν Βασίλη νά κάθεται σ'ἕνα τραπέζι ἴσια πίσω τους. Ὁ σάκκος του εἶναι ἀκουμπισμένος σέ μιά παρέκλα πλάϊ του καί πάνω στό τραπέζι ὑπάρχει ἕνα φλυτζάνι τοῦ τσαγιοῦ. Διαβάζει. Ἡ μηχανή τόν πλησιάζει σέ CS. Γυρίζει μία σελίδα. Ὁ θόρυβος τοῦ καφενείου φαίνεται σάν νά σβύνει λίγο-λίγο ἐνῶ ὁ μεταλλικός κρότος τῆς βροχῆς ἀπάνω στά τζάμια νά γίνεται δυνατώτερος. Ὁ Βασίλης κοιτάζει πρός τά πάνω σάν νά αἰσθάνεται κάτι, γυρίζει λαφριά τό κεφάλι ἀφουγκραζούμενος, ὕστερα πιάνει τό φλυτζάνι τοῦ τσαγιοῦ καί πίνει μιά γουλιά. Τό αἴσθημα ὅτι τόν παρακολουθοῦν ἐξακολουθεῖ νά τόν κατέχει καί κοιτάζει πάνω ἀπ'τό δεξί του ὦμο.

29 CU ΒΑΣΙΛΗΣ

Καθώς στρέφει τά μάτια του δείχνουν κατάπληξη.

30 MS ΠΑΡΑΘΥΡΟ

Μέσα από τό παχνισμένο τζάμι, βλέπουμε τήν ἀκαθόριστη σιλουέττα ἑνός φηλοῦ, γωνιώδη ἄντρα. Τό πρόσωπό του εἶναι κολλημένο στό τζάμι τοῦ παραθύρου καί τά μάτια του κοιτάζουν τή Μηχανή διαπεραστικά.

31 CS ΒΑΣΙΛΗΣ

Σκυθρωπάζει/κατσουφιάζει/ λαφριά χωρίς ν'ἀποτραβήξη τό βλέμμα του.

32 CS ΠΑΡΑΘΥΡΟ

Ὕστερα ἀπ'ἕνα λεφτό, ὁ ἄνθρωπος πίσω ἀπ'τό τζάμι, φεύγει. Ἡ μηχανή στρέφεται μέ ΠΑΝΟΡΑΜΙΚ καί τόν φωτογραφίζει καθώς αὐτός ξαναπαρουσιάζεται πίσω ἀπό τήν μεγάλη τζαμόπορτα. Τήν ἀνοίγει καί ἀφήνει τό γυλιό πού κρατᾶ στήν εἴσοδο. Κάτω ἀπ'τήν μασχάλη του κρατᾶ ἕνα παράξενο δέμα. Προχωρεῖ μπρός μ'ἕνα γλήγορο, ζωηρό βῆμα καί ἡ μηχανή ὑποχωρεῖ ἔτσι πού νά πάρη καί τόν Βασίλη. Καθώς ὁ ἄνθρωπος σταματᾶ, δεσπόζοντας ἀπό πάνω του, ὁ Βασίλης ξαναγυρνᾶ στό βιβλίο.

ΖΟΡΜΠΑΣ

Ταξίδι; Γιά ποῦ μέ τό συμπάθειο;

ΒΑΣΙΛΗΣ

/Ὕστερα ἀπό σύντομη παύση/

Κρήτη.

ΖΟΡΜΠΑΣ

Νέ παίρνεις μαζό σου;

ΒΑΣΙΛΗΣ

/ξαφνιασμένος, μιά κίνηση πρός τά πίσω/

Νά σέ πάρω...Γιατί;

ΖΟΡΜΠΑΣ

Γιατί! Δέν μπορεῖ τέλος πάντων ὁ ἄνθρωπος
νά κάμει κάτι καί χωρίς γιατί; Ἔτσι, γιά
τό κέφι του.

Ὁ Βασίλης πάει κάτι νά πεῖ ἀλλά ὁ Ζορμπᾶς τόν διακόπτει.

ΖΟΡΜΠΑΣ

Ἐν τάξει! Νά! Πάρε με γιά μάγειρα.
Ξέρω καί φτιάνω κάτι σοῦπες...

30 XIN ΠΑΡΑΝΥΦΟ

Κάτω από τα κεχριμπαρένια τζάμια, βλέπουμε τὴν ἐκατόμετρη ἀλουβόνια ἀνὰ τριακόσια μέτρα. Τὰ κρύσταλλα τοῦ κύκλου καὶ τῆς ἀκτῖνας τοῦ κορυφάνου καὶ τὰ μάτια τοῦ ἀστρόλογου τὴ θέρμη δακρυσμένη.

31 ΘΩ ΝΑΣΙΑΝΙΣ

Ἐκφωνεῖται/κατευθυνόμενη/ ἀφοῦ μπαίνει γιὰ τὴ βιβλιοθήκη τὴ βλέμμα του.

32 ΘΩ ΠΑΡΑΝΥΦΟ

"Ἀτενῶς ἐκ'ἔνα λόφο, ὁ ἔνδοξος κύριος ἐκ'τὸ τζάμι, φεύγει. Ἡ μπροστὶ ὑπηρέτου μὲ ΠΑΝΟΡΑΝΙΚ καὶ τὸν φωτογράφο κοσμὸ αὐτὴ ἐνεκαφουνιζόταν κύριο ἐκὶ τὴν γεγάλη τζαμόπορτα. Τὴν ἀνοίγει καὶ ἐκβάλλει τὸ γιαλὶ καὶ κρατεῖ ἀνὴν τὸ κλοσὸ. Κάτω ἐκ'τὴν μπαλκόνι τοῦ κρατεῖ ἕνα κυβέρνο ὅλμα. Ἐκφωνεῖ μπρὸς μ'ἕνα γιάτρο. Ἀκούμε βίλια καὶ ἡ μπροστὶ ἀκούμε ἕνα καὶ τὸ κόμα καὶ τὸν ἀκούω. Κάθε ὁ ἔνδοξος ἀκμαῖος. ἀνεκάλυψε ἐκὶ κάτω τοῦ, ὁ ἀκούγκ ἐκφωνεῖ καὶ ὁ κόσμος.

ΚΟΡΝΕΛΙΑΣ

Τιμῆτε; Γιὰ κάτι μὲ τὸ ὑπόλοιπο;

ΝΑΣΙΑΝΙΣ

/Γύρισε ἐκεῖ αὐτοῦ κάτω/

Κράτα.

ΚΟΡΝΕΛΙΑΣ

Μὲ κάλεσες μπρὸς τοῦ;

ΝΑΣΙΑΝΙΣ

/Ἐφτασμένος, μὲ κάνει κρὸς τὸ κόσμο/

Μὲ σὲ κάμω...Γιατί;

ΚΟΡΝΕΛΙΑΣ

Γιατί; Δὲν μπορεῖ τάχα κάποιο ὁ ἔνδοξος τὸ κάμει κάτι καὶ μπορεῖ γιατί; Ἔστω, γιὰ τὸ κάμε τοῦ.

Ὁ Ναζιάνιμ κάτι κάτι τὸ καὶ ΔΑΔΑ ὁ Κορνέλιος τὸν ἀκούστηκε.

ΚΟΡΝΕΛΙΑΣ

Ἐν τέλος! Μὲ τάχα μὲ γιὰ φέγγαρο.
Κάμε καὶ γράφω κάτι πόνεμ...

Φιλάει τίς ἄκριες τῶν δακτύλων του θέλωντας νά δείξη ἔτσι τήν νοστιμιά τους.

ΖΟΡΜΠΑΣ

Δέ σ'ἀρέσουν οἱ σοῦπες;

ΒΑΣΙΛΗΣ

Ναί...ἐμένα...

ΖΟΡΜΠΑΣ

Καί βέβαια σ'ἀρέσουν. Εἶσαι Ἄγγλέζος, ἔ;

ΒΑΣΙΛΗΣ

Ναί...μισός. Ἡ μητέρα μου ἦταν Ἑλληνίδα. Μά ἐγώ γεννήθηκα στήν Ἀγγλία.

ΖΟΡΜΠΑΣ

Τό ἴδιο εἶναι.

Ὁ Ζορμπᾶς βάζει τό σάκκο τοῦ Βασίλη στό πάτωμα καί κάθεται στήν καρέκλα.

ΖΟΡΜΠΑΣ

Μέ τήν ἄδειά σου.

Ὁ Βασίλης γνέφει διασκεδασμένος. Ὁ Ζορμπᾶς δείχνει τό πακέττο τῶν τσιγάρων ποῦ εἶναι πάνω στό τραπέζι.

ΖΟΡΜΠΑΣ

Θά μοῦ δώκεις ἕνα;

ΒΑΣΙΛΗΣ

Πᾶρε ὅσα θές.

Ὁ Ζορμπᾶς παίρνει ἕνα τσιγάρο καί ὁ Βασίλης τοῦ τό ἀνάβει.

33 CU ΖΟΡΜΠΑΣ

Ρουφάει τόν καπνό βαθειά, ὕστερα κοιτάζει τό τσιγάρο μέ ἔντονη εὐχαρίστηση.

34 CU ΒΑΣΙΛΗΣ

Τόν κοιτάζει προσεχτικά.

ΒΑΣΙΛΗΣ

Εἶσαι μάγειρας;

35 ΠΛΑΝΟ ΚΑΙ ΤΩΝ ΔΥΟ - ΒΑΣΙΛΗΣ - ΖΟΡΜΠΑΣ

ΖΟΡΜΠΑΣ

Ἄν σοῦ χρειάζεται μάγειρας, εἶμαι.

ΒΑΣΙΛΗΣ

Θέλω νά πῶ τί δουλειά κάνεις;

ΖΟΡΜΠΑΣ

Ἄκου τον! Ἔχω χέρια, πόδια, κεφάλι...τοῦτα κάμουν τίς δουλειές. Ποιός εἶμαι γώ γιά νά διαλέγω κιόλας;

ΒΑΣΙΛΗΣ

Ποῦ δούλεύες τελευταῖα;

ΖΟΡΜΠΑΣ

Σ'ἕνα μεταλλεῖο. Εἶμαι καλός μιναδόρος.
Ἔχω...
(ρουθουνίζει)

μύτη νά ξεχωρίζω τά μέταλλα.
Μά ἔδειρα τόν ἰδιοχτήτη καί μ'ἔδιωξαν.

Καθώς τό θυμᾶται, ξεσπάει σέ γέλιο. Ὁ Βασίλης κοιτάζει ἕνα γύρω μπερδεμένος. Πιάνει τό φλυτζάνι του.

36 ΠΛΑΝΟ ΚΟΣΜΟΥ - ΝΑΥΤΙΚΟΙ

Κοιτάζουν καί γελοῦν.

37 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΒΑΣΙΛΗΣ - ΖΟΡΜΠΑΣ

Ὁ Βασίλης πίνει μία γουλιά. Ὁ Ζορμπᾶς τόν κοιτάζει προσεχτικά.

ΒΑΣΙΛΗΣ

Θές ἕνα τσάϊ;

ΖΟΡΜΠΑΣ
(περιφρονητικά)

Τσάϊ!
(φωνάζει τό γκαρσόνι)

Καφετζῆ. Δυό ρούμια.
(γυρίζει πρός τόν Βασίλη, ἐπεξηγηματικά)

Ρούμι.
(κοιτάζει τό Βασίλη)

Καί σύ; Τί δουλειά κάνεις ἀφεντικό;

ΒΑΣΙΛΗΣ
Εἶμαι συγγραφέας.

ΖΟΡΜΠΑΣ

Συμπάθα με μά σοῦ φαίνεται. Καί τί γράφεις; Ρομάντζα;

ΒΑΣΙΛΗΣ

Ὄχι...ποίηση...μελέτες...

ΖΟΡΜΠΑΣ

Σκέφτεσαι πολύ, αὐτό 'ναι τό κακό σου.

Τό γκαρσόνι μπαίνει καί ἀφήνει δύο ρούμια. Ὁ Ζορμπᾶς παίρνει τό ἕνα.

ΖΟΡΜΠΑΣ

Γνωστικοί ἄνθρωποι. Ἀκαπάληδες. Ὅλα τά ζυγιάζουν. Ἄν ἤμουν στή θέση σου θά σέ κοίταζα στά μάτια καί θά σοῦλεγα.
"Ἔλα Ζορμπᾶ" ἤ "μήν ἔρθης Ζορμπᾶ".

ΒΑΣΙΛΗΣ

Ζορμπᾶ;

ΖΟΡΜΠΑΣ

Ἡ ἀφεντιά μου: Ἀλέξης Ζορμπᾶς.
Κά ἔχω κι' ἄλλα ὀνόματα, ἄν σ' ἐνδιαφέρει.

ΒΑΣΙΛΗΣ

Μ' ἐνδιαφέρει.

ΖΟΡΜΠΑΣ

Σπαγκέττο, ἐπειδή 'μαι φηλός κι' ἀδύνατος. Καί Καλλιφόρνια γιατί ἔχω κάμει στήν Ἀμερική. Καί Περονόσπορο γιατί λένε, πώς ὄντου πάω τά κάνω ὅλα ἄνω κάτω. Στήν ὑγειά σου.

Παίρνει μιά γερή γουλιά, ὕστερα ἀπουμπᾶ τρυφερά τό πακέττο του πάνω στό τραπέζι.

ΒΑΣΙΛΗΣ

Τί ἔχεις αὐτοῦ; Ροῦχα;

38 _ CS ΖΟΡΜΠΑΣ

Γελάει.

ΖΟΡΜΠΑΣ

Γνωστικά ρωτᾶς.

(ἀπότομα σοβαρός)

Ὄχι: Εἶναι τό σαντούρι μου.

ΒΑΣΙΛΗΣ

Τό ποιό;

ΖΟΡΜΠΑΣ

Τό σαντούρι μου. Παίζει τήν πιό καλή μουσική. Ὅπου πάει, πάω.

Κοιτάζει τό δέμα μέ ἀγάπη καί ἡ μηχανή μέ ΠΑΝΟΡΑΜΙΚ καταλήγει στά δάχτυλά του πού τρέχουν ἀπαλά πάνω στό δέμα.

39 CU ΒΑΣΙΛΗΣ

Κοιτάζει σιωπηλός. Τό βουητό τῆς θάλασσας ἀκούγεται καθαρά καθώς ἀνοίγει ἡ πόρτα.

40 CU ΖΟΡΜΠΑΣ

Στριφνεί τά μάτια καί κοιτάει πέρα/ἔξω/.

ΖΟΡΜΠΑΣ

Ἄκου τή σκύλα τή θάλασσα; κ'ἄλλο δέν
ξέρει ἀπό τό νά φτιάνει χῆρες.

41 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΖΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ

Ὁ Βασίλης κοιτάει τό ρολόϊ του, ὕστερα τό Ζορμπᾶ.

ΖΟΡΜΠΑΣ

Λοιπόν ποιός εἶναι ὁ στερνός λογαριασμός;

ΒΑΣΙΛΗΣ

Τί;

ΖΟΡΜΠΑΣ
(χτυπώντας τό κοῦτελό του)

Ἡ ζυγαριά ντέ!

ΒΑΣΙΛΗΣ

Ἀ! Βά...σκεφτόμουν.

Ὁ Ζορμπᾶς πίνει ἀποδοκιμαστικά μιά γουλιά ἀπ' τό ρούμι του. Ὁ Βασίλης χαμογελάει.

ΒΑΣΙΛΗΣ

Ἔχω κάτι χτήματα στήν Κρήτη...τῆς μητέρας μου... καί κάτι τις εἶναι σ' αὐτά. Νομίζω ἕνα παλιό ὀρυχεῖο...Λιγνίτης...Ἔχω λίγα χρήματα. Ἴσως νά μποροῦσαμε νά τό δουλέψουμε.

ΖΟΡΜΠΑΣ

(ξεστραμένος)

Θές νά πῆς;

(δείχνει μέ τό δάχτυλο τό Βασίλη, ὕστερα τόν ἑαυτό του)

ΒΑΣΙΛΗΣ

Ἐσύ κι' ἐγώ.

Ὁ Ζορμπᾶς ἀναπηδᾶ.

ΖΟΡΜΠΑΣ

Κόλλα το!

Σφίγγει ἐγκάρδια τό χέρι τοῦ Βασίλη.

ΖΟΡΜΠΑΣ

Εἶσαι τυχερός, ἀφεντικό.
(μέ πειστικότητα)

Κανένα ὀρυχεῖο ὅπου τό δουλεύει ὁ Ζορμπᾶς δέν ἀντιστέκεται.

Ἀναπαύεται.

ΒΑΣΙΛΗΣ

Θαῦμα. Ὅλη μέρα θά δουλεύουμε καί τά βράδια θά κολυμπᾶμε καί θά ξαπλώνουμε στήν ἀκρογιαλιά. Καί σύ θά παίζεις σαντούρι.

42 CU ΖΟΡΜΠΑΣ

Συνοφρυώνεται.

43 CU ΒΑΣΙΛΗΣ

ΒΑΣΙΛΗΣ

Τί τρέχει;

44 CU ΖΟΡΜΠΑΣ

ΖΟΡΜΠΑΣ

Γιά τό σαντούρι. Θά παίζω μονάχα ἄν ἔχω κάφι.
Ἄν μέ ζορίσεις φεύγω. Στή δουλειά σκλάβος σου.
Ἀλλά σέ τέτοια πράγματα, χορό, τραγούδι κάνω
τοῦ κεφαλιοῦ μου.

45 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΒΑΣΙΛΗΣ - ΖΟΡΜΠΑΣ

ΒΑΣΙΛΗΣ

Τί θές νά πῆς;

ΖΟΡΜΠΑΣ

Ἐλεύτερος. Δέχεσαι;

ΒΑΣΙΛΗΣ

Δέχομαι.

Ὁ Ζορμπᾶς γελάει δείχνοντας τά δόντια του. Παίρνει τό ἄλλο ποτήρι τό ρούμι
καί τό προσφέρει στό Βασίλη.

ΖΟΡΜΠΑΣ

Πιᾶσε.

ΒΑΣΙΛΗΣ

Δέν πίνω ρούμι.

ΖΟΡΜΠΑΣ

Τούτη τή φορά θά πιῆς. Τσάϊ καί ρούμι, εἶναι σάν τόν ἀταίριαστο γάμο. Δέ βγαίνει τίποτα καλό.

Ὁ Βασίλης παίρνει τό ποτήρι.

ΖΟΡΜΠΑΣ

Γιάτί ν'ἀρχίσουμε στραβά;

Σηκώνουν τά ποτήρια τους.

ΒΑΣΙΛΗΣ

Ὁ θεός βοηθός σ'αὐτό τό συμπεθεριό, Ζορμπᾶ.

ΖΟΡΜΠΑΣ

Κι'ὁ διάβολος...ἀφεντικό.

Καθώς τσουγκρίζουν τά ποτήρια τους ἡ μηχανή τούς πλησιάζει.

46. ΕΞΩΤΕΡΙΚΟ - ΑΙΓΑΙΟ ΠΕΛΑΓΟΣ - ΜΕΡΑ

Μέ μιά ἔκρηξη μουσικῆς περνοῦμε μέ CUT στό πλοῖο. Σ'ἕνα γρήγορο, συνεχές μοντάζ, βλέπομε πλάνα τοῦ πλοίου πού παλεύει μέ τή θάλασσα στό ρυθμό ἑνός Κρητικοῦ χοροῦ. Ἡ πλώρη του μιά πάνω, μιά κάτω, ἡ καπνοδόχος του πού ξερνάει καπνό καί σφυρίζει, - κόσμος πού κυλάει ἀπό τή μιά στήν ἄλλη πάνω στό κατάστρωμα - ὁ καπετάνιος πού στέκεται ἡρωϊκά στή γέφυρα μέχρι τή στιγμή πού ἕνα βίαιο χτύπημα τόν τινάζει ἐκτός ὀθόνης, πιατικά πού κατρακυλοῦν στό κάτωμα κλπ.

47. ΕΞΩΤΕΡΙΚΟ - ΑΙΘΟΥΣΑ ΚΑΡΑΒΙΟΥ

Κόσμος ζαπλωμένος ὁλόγυρα σέ παναπέδες καί κατάχαμα ἀνάκατα. Ἡ μηχανή μέ ΠΑΝΟΡΑΜΙΚ καταλήγει σέ μιά μεγαλόκορμη, ζωηρή κοπέλλα πού κάθεται ὀρθόστητη. Στά γόνατά της ἔχει μιά μεγάλη διπλωμένη κετσέτα. Κοιτάζει μέ κοκετερία κάπου κέρα ἀπό τήν μηχανή.

48 CU ΒΑΣΙΛΗΣ

Κάθεται κεΐ κοντά καπνίζοντας τό τσιμπούκι του. Ρίχνει μιά ματιά πρός τά πλάγια καί μιά πονηρή λάμψη ξεχωρίζει στά μάτια του. Ἡ μηχανή ἀκολουθεῖ τή ματιά του μέχρι ποῦ φτάνει στό Ζορμπᾶ ποῦ κάθεται κοντά του. Κοιτάζει πέρα ἀπό τή μηχανή προσπαθώντας μέ γενναιότητα νά φανῆ ἐνδιαφερόμενος. Ἠωχελικά διώχνει τόν καπνό τῆς πίπας τοῦ Βασίλη καί φιθυρίζει στό αὐτί του.

ΖΟΡΜΠΑΣ

Σ'ἀρέσει ἡ μικρή, ἀφεντικό;

ΒΑΣΙΛΗΣ

Ὄχι.

49 CS ΕΥΣΩΗΗ ΚΟΠΕΛΑΑ

Σημειώνει τό ἐνδιαφέρον τοῦ Ζορμπᾶ μέ ἐπιδεικτική σεμνότυφία καί ἀρχίζει νά ξεδιπλώνει τήν πετσέτα της. Ἐκεῖ μέσα ἔχει μπασιλαβάδες καί ἄλλα γλυκά ποῦ στάζουν μέλι. Παίρνει ἕνα λιχοῦδικα.

50 CS ΖΟΡΜΠΑΣ

Τό χαμόγελο παγώνει στά χείλια του. Ἕνα σύννεφο καπνοῦ ἀπό τήν πίπα τοῦ Βασίλη σκεπάζει τό πρόσωπό του. Εἶναι πάνω ἀπ'τίς δυνάμεις του. Τά μάτια του γουρλώνουν.

51 CU ΕΥΣΩΗΗ ΚΟΠΕΛΑΑ

Γλύφει τό μέλι ἀπ'τά δάχτυλά της.

52 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΖΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ

Ὁ Ζορμπᾶς πετιέται ὄρθός καί μαζεύοντας ὅλα τά ὑπολείμματα τῆς ἀξιοπρεπείας του βγαίνει στό κατάστημα. Κηχανή Πανοραμίκ.

53 CU ΒΑΣΙΛΗΣ

Κοιτάζει ἀπ'τό παράθυρο διασκεδάζοντας. Ὕστερα σηκώνεται καί βγαίνει ἀπ'τό
κ πάδρο.

54 ΕΞΩΤΕΡΙΚΟ - ΚΑΤΑΣΤΡΩΜΑ - ΜΕΡΑ

Ὁ Ζορμπᾶς ἔχει καταρεβσει πάνω σέ κάτι κουλοῦρες σκοινιῶν. Ποιάθει κάτι καί ἀρχίζει νά σφυρίζει ἀμέριμνα. Ὁ Βασίλης μπαίνει στό κάδρο.

ΒΑΣΙΛΗΣ

Εἶσαι ἐν τάξει;

ΖΟΡΜΠΑΣ

Βέβαια.

Ἀρχίζει πάλι νά σφυρίζει.

ΒΑΣΙΛΗΣ

Ἡ φιλενάδα σου ἐκεῖ μέσα θά σέ γυρεύει.

Ὁ Ζορμπᾶς σηκώνει τούς ὤμους. Ὁ Βασίλης κάθεται ἀνακούρκουδα πλάϊ του.

ΒΑΣΙΛΗΣ

Ἐπί τῆ εἰκαιρία δέν μοῦ εἶπες. Ἀλήθεια εἶσαι παντρεμμένος;

ΖΟΡΜΠΑΣ

Δέν εἶμαι ἄνθρωπος. Βλάκες δέν εἶναι ὅλοι οἱ ἄνθρωποι. Ἔ, ἄνθρωπος εἶμαι, παντρεβτηκα. Παιδιά, ἀπ'ὅλα. Καταστροφή.

ΒΑΣΙΛΗΣ

Κι'αὐτά τί γίνηκαν;

ΖΟΡΜΠΑΣ

Εἶσαι φίλος ἀφεντικό.
(κλείνοντας τά μάτια)
μή μέ κάνεις νά μιλῶ.
(ἀνοίγει τό ἕνα μάτι)
Καί σύ;

ΒΑΣΙΛΗΣ

Ὄχι. Ἐγώ εἶμαι ἐργένης.

ΖΟΡΜΠΑΣ
(ζαναμλείνοντας τά μάτια)

Τά πολλά βιβλία. Πάω στοίχημα.

Ἀντί ν'ἀποκριθῆ ὁ Βασίλης σημώνεται. Μηχανή ΠΑΝΟΡΑΜΙΚ. Κοιτάζει τή θάλασσα.

ΦΩΝΗ ΖΟΡΜΠΑ
(φωνάζοντας μέ διέγερση)

Ἀφεντικό.

Ὁ Βασίλης στρέφει ἀναστατωμένος.

55 CS ΖΟΡΜΠΑΣ

Ὀρθώνεται μπαίνοντας στό νάδρο καί δείχνει φωνάζοντας.

ΖΟΡΜΠΑΣ

Δές...δές...ἕνα δελφίνι.

Κοιτάζει πρός τόν Βασίλη κι'αὐτό ποῦ βλέπει τόν κάνει νά ξεφουσκώση.

56 CS ΒΑΣΙΛΗΣ

Κοιτάζει πρός τόν Ζορμπᾶ φανερά διασκεδασμένος.

57 CS ΖΟΡΜΠΑΣ

ΖΟΡΜΠΑΣ
(πειραγμένος)

Τί σοῦ ἄνθρωπος εἶσαι;
Κῆτε τά δελφίνια δέν σ'ἀρέσουν;

Καταρέει πάλι βγαίνοντας ἔτσι ἀπ'τό νάδρο.

58 LS ΘΑΛΑΣΣΑ - ΑΥΓΗ

Εἶναι ἡσυχώτερα. Στόν ὁρίζοντα σκιαγραφοῦνται τά βουνά τῆς Κρήτης.

59 ΕΣΩΤΕΡΙΚΟ - ΚΑΜΠΙΝΑ - MS ΦΙΝΙΣΤΡΙΝΙ

Ὁ Βασίλης σκύβει στό φινιστρίνι. Ἡ μηχανή ὑποχωρεῖ καθώς αὐτός κινεῖται μέσ' τήν καμπίνα ἀποτελειώνοντας τό ντύσιμό του. Κοιτάζει τόν Ζορμπᾶ πού βρίσκεται ζαπλωμένος, μπροβμυτα στήν κουπέτα, φοράντας τά ροῦχα του.

ΒΑΣΙΛΗΣ

Ζορμπᾶ!

ΖΟΡΜΠΑΣ

Μμ...

ΒΑΣΙΛΗΣ

Ξέρεις καλά τήν Κρήτη;

ΖΟΡΜΠΑΣ

Μμ...
(ἐπιβεβαιωτικά)

ΒΑΣΙΛΗΣ

Πῶς εἶναι;

60 CS ΖΟΡΜΠΑΣ

Ὁ Ζορμπᾶς κοιτάζει κατά τόν Βασίλη μέ ἀγανάκτηση. Ὕστερα ἀπό μιά στιγμή, ὀμετικά.

ΖΟΡΜΠΑΣ

Εἶναι ἕνα νησί. Πολύ μεγάλο.

61 CS ΒΑΣΙΛΗΣ

ΒΑΣΙΛΗΣ

Πόσο μεγάλο;

62 CU ΖΟΡΜΠΑΣ

ΖΟΡΜΠΑΣ

Πολύ μεγάλο. Μεγάλα βουνά.

63 ΕΞΩΤΕΡΙΚΟ - ΚΡΗΤΗ - ΝΕΡΑ

LS ΒΟΥΝΑ - ΧΑΜΗΛΗ (ΟΕΕΙΑ) ΓΩΝΙΑ ΑΗΨΗΣ

Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ πρός τά πάνω ἀργά καί κατά μῆκος τῶν ὑποδημάτων(μπότες) ἑνός ἄντρα.

ΦΩΝΗ ΖΟΡΜΠΑ

Μεγαλόσωμοι ἄντρες.

Ἡ μηχαψή ΠΑΝΟΡΑΜΙΚ πρός τά πάνω ἔτσι πού νά δείξη ἕναν θαυμάσιας ἐμφάνισης νεαρό Κρητικό μέ φουσκωτή βράκα, μουστάκι κλπ. Ξεχειλίζοντας ἀρρενωπότητα ὁ Κρητικός, στρίβει τό μουστάκι του.

ΦΩΝΗ ΖΟΡΜΠΑ

Μεγαλόσωμα κορίτσια.

Ἡ μηχανή μέ γρήγορο ΠΑΝΟΡΑΜΙΚ σ'ἕνα κορίτσι πού βγαίνει σ'ἕνα μπαλκόνι. Εἶναι ψηλή καί ἐντυπωσιακή.

ΦΩΝΗ ΖΟΡΜΠΑ

...καί ὄμορφα.

Ἡ μηχανή μέ ΖΟΟΜ ἔρχεται νά σταθῆ (CS) στό κορίτσι.

64 ΕΞΩΤΕΡΙΚΟ - ΚΑΜΠΙΝΑ

CU ΖΟΡΜΠΑΣ

Φαίνεται νά συνέρχεται ἀπ'τή νύστα του. Ἀνακάθεται καί ἡ μηχανή ὀπισθοχωρεῖ. Τά πόδια του κρέμονται ἀπό τήν ἄκρη τῆς κουκέτας. Χασμουριέται. Ὁ Βασίλης μπαίνει στό κάδρο.

ΒΑΣΙΛΗΣ

Μπρός...λέγε...

ΖΟΡΜΠΑΣ

(περνόντας τό χέρι ἀπ'τά μαλλιά του

Εἶναι πολύ εἰρηνικά στήν Κρήτη.

65 ΕΞΩΤΕΡΙΚΟ - ΠΛΑΤΕΙΑ ΧΩΡΙΟΥ - ΜΕΡΑ

Εἰρηνική σιωπή. Σκύλοι κοιμισμένοι στόν ἥλιο, παιδιά πού παίζουν. Γέροι καθισμένοι στόν καφενέ χαιρετοῦν τούς περαστικούς.

ΦΩΝΗ ΖΟΡΜΠΑ

Κόνο πού καμμιά φορά ἄν κανένας ἄντρας...

66 CU Ο ΚΡΗΤΙΚΟΣ ΜΕ ΤΟ ΜΟΥΣΤΑΚΙ

Κοιτάζει πρός τόν τοῖχο τοῦ σπιτιοῦ τοῦ κοριτσιοῦ καί γνέφει μέ σημασία.

ΦΩΝΗ ΖΟΡΜΠΑ

...μπλέξει μέ κανένα κορίτσι...

Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ πρός τό κορίτσι στό μπαλκόνι πού σκύβοντας, ἁπαντᾶ στά γνεφίματα.

ΦΩΝΗ ΖΟΡΜΠΑ

...καί τό κορίτσι τύχει νᾶχη ἄντρα, γιά πατέρα, γιά ἀδελφό, - πρᾶγμα πού δυστυχῶς συμβαίνει - τότε γίνονται φασαρίες.

Τό κορίτσι τραβιέται βίαια καί ἐξαφανίζεται ἀπό τά μάτια μας καί παρουσιάζεται ἡ ἀπειλητική ὄψη ἑνός ἄντρα.

ΦΩΝΗ ΖΟΡΜΠΑ

Ἀλλά ἄν ἔχει καί τούς τρεῖς...

Ὁ ἄνθρωπος στό μπαλκόνι σφυρίζει.

67 CS ΠΑΡΑΘΥΡΟ

Ἀνοίγει κι' ἕνας ἄνθρωπος κοιτάζει ἔξω ἀγριεμμένος.

68 CS ΠΑΡΑΘΥΡΟ

Ἕνας ἄνθρωπος πηδάει στό κάδρο. Σηκώνει ἕνα πιστόλι καί πυροβολεῖ στόν ἀγέρα.

ΦΩΝΗ ΖΟΡΜΠΑ

...τότε γίνεται πόλεμος.

69 ΕΞΩΤΕΡΙΚΟ - ΠΛΑΤΕΙΑ ΤΟΥ ΧΩΡΙΟΥ

Πανδαιμόνιο ξεσπᾶ. Καθένας πετιέται ὀρθός καί ἀρχίζει νά τρέχη σαλεύοντας μαχαίρια καί πιστόλια. Οἱ γυναῖκες ὁρμοῦν καί μαζεύουν τά παιδιά τους. Τά σκυλιά τρέχουν γαυγίζοντας. Ἡ σκηνή σκοτεινιάζει ἀπό ἕνα σύννεφο σκόνης.

ΦΩΝΗ ΖΟΡΜΠΑ

Κάλιστα κύριε! Εἶναι περήφανος λαός οἱ Κρητικοί.

70 ΕΞΩΤΕΡΙΚΟ - ΚΡΗΤΙΚΟ ΑΙΝΑΝΙ - ΜΕΡΑ

Κάποιος πού τρέχει πρός τή μηχανή ἡ ὁποία κινεῖται ΠΑΝΟΡΑΜΙΚ δείχνοντας τους καθώς ἀγκαλιάζουν καί φιλοῦν τούς συγγενεῖς τους πού ἔχουν φτάσει. Ὁ Ζορμπᾶς ἀνοίγει δρόμο ἀνάμεσα στό πλῆθος, φροντίζοντας γιά τήν ἀποβίβαση τῶν ἀποσκευῶν, χαμογελάντας καί κουβεντιάζοντας στούς ἀνθρώπους χαρούμενα. Ὁ Βασίλης κινεῖται δειλά πρός τό μέρος του. Ὁ Ζορμπᾶς τόν σπρώχνει λεφριά παρακινώντας τον νά εἶναι πιό εὐπροσήγορος.

ΖΟΡΜΠΑΣ
(κουνώντας τό χέρι)

Γειά σου, μπάρμπα.

71 ΠΛΑΝΟ ΠΑΝΘΟΥΣ - ΓΕΡΟΣ

Γυρίζουν τό χαιρετισμό τοῦ Ζορμπᾶ χαιρετώντας μέ θέρμη.

72 ΜΣ ΖΟΡΜΠΑΣ

Ὁ Βασίλης κουνᾶ τό κεφάλι νεύοντας. Ὁ Ζορμπᾶς κοιτάει πέρα, σφυρίζει καί κάνει σινιάλα.

ΖΟΡΜΠΑΣ
(στόν Βασίλη)

Πᾶμε...

69 MONTEVIDEO - HAVANA VIA MEXICO

Hawkmoths Guam. Hatched nurses Ajedy and Aylin va vekyo makdovem pugiyan nad atorkas. Di yawkan; Ajedy nad Aylinow va nakal xuag. Ta ovaka vekyam yuvilyovan. 'N ezipi cosmovkiar dni Eve ednvaqo ondvi.

OPEN ADDRESS

Adavem ukpel Elvan mexipovy lady el Ipuvanel.

70 MONTEVIDEO - BUENOS AIRES - ROMA

Alkovor nad vekyar vyak vi pugnad i Amala nurvkar HAMMARSKJÖLD delpovnem ivuq nakk Ajmalijlow nad ayaldu vokj ovyuvezlj xoqy nad Ejuvo yvdnar. 'O Zapuzlj Amalyar Ajdja Ednaxa nad Jdjbar, yovvilivovar yvi vik Zmajlivar vik Amaxmalk, yuvyvlkk- vqy nad mudyavrilivovar ovokj Amajmalovy yapodyavo. 'O Zmalzaj mavkvar Aviyal mokj vi ujkovr vqu. 'O Zapuzlj vik ezqlyar Ajpyal mqamvlovnq vov vi elvar nad ednaxdyoqq.

ZAMBOAN
(nuvdvnqr vi ydar)

Ivaj ovo, yudqiqu.

71 HARDY HANDBOOK - FLUTE

Fuqilqmv vi yuvyavnqd vom Zoqmq yuvyivlovar ni ekqar.

72 AN ADDRESS

'O Zmalzaj mouvq vi mxqdar vedovnar. 'O Zapuzlj mavkvar ekqa, eqqilar nad ukvar mavkqar.

ZAMBOAN
(ovlv Zmalzaj)

Ekqa...

73 MS ΠΑΛΑΙΟ ΤΑΞΙ

Ένας άχθοφόρος κι'ο οδηγός αποτελειώνουν το δέσιμο με σκοινί των αποσκευών στην σκεπή του αυτοκινήτου. Κόσμος μαζεμένος γύρω που παρακολουθεί και βοηθά. Ο Βασίλης και ο Ζορμπάς προχωρούν προς το ταξί. Ο Βασίλης βγάζει μερικά χρήματα και τα πρατά στη φούχτα του, ενώ ο Ζορμπάς παίρνει μερικά κέρματα και πληρώνει τον άχθοφόρο. Ύστερα μπαίνουν κι'οι δυο στο ταξί. Η μηχανή μπαίνει μπρός κι ξεκινούν. Ο κόσμος χαιρετά.

74 ΕΞΩΤΕΡΙΚΟ - ΧΩΡΙΟ - ΜΕΡΑ

Άσπρο χωριό, χτισμένο σε μια πλαγιά που κατεβαίνει ως τη θάλασσα. Μια μεγάλη έκκλησια το δεσπόζει.

75 ΕΞΩΤΕΡΙΚΟ - ΠΑΛΑΓΙΑ

Το αυτοκίνητο φαίνεται από μακριά καθώς σκαρφαλώνει τον φιδωτό σκονισμένο δρόμο. Ένα άγόρι δέκα πέντε περίπου χρονών, με ξεχτένιστα μαλλιά, ντυμένο με κουρέλια σταματάει σε F.G. Βλέποντας το αυτοκίνητο στρέφει και τρέχει προς το χωριό. Μηχανή ΠΑΝΟΡΑΜΙΚ.

76 ΕΞΩΤΕΡΙΚΟ - ΔΡΟΜΟΣ ΧΩΡΙΟΥ

Μια γρηά ξεπροβάλλει από ένα μικρό άσπρο σπιτάκι καθώς το άγόρι - ο Μιμηθός - έρχεται τρέχοντας και φωνάζοντας.

ΜΙΜΗΘΟΣ

Ξένοι...Ξένοι...

Η γρηά ταχύνει το βήμα της και χωλαίνοντας περνά πέρα από τη μηχανή.

77 ΕΞΩΤΕΡΙΚΟ - ΚΑΦΕΝΕΙΟ

Κεριποί γέροι με τοπικά ρούχα κάθονται στη μικρή βεράντα. Ο Μιμηθός διαβαίνει τρέχοντας, φωνάζοντας τα νέα. Ο καφετζής προβαίνει στο πατάρι. Δυο νεαροί τον σμίγουν. Οι γέροι μένουν καθισμένοι σε αξιοπρεπη απάθεια.

78 ΕΞΩΤΕΡΙΚΟ - ΒΡΥΣΗ ΧΩΡΙΟΥ

Περικές γυναῖκες εἶναι μαζεμένες κοντά στή βρύση κρατώντας μεγάλες πήλινες κανάτες. Ἕνα σμάρι ἀπό παιδιά παίζει ἐκεῖ κοντά, τό ἕνα ἀπ'αὐτά κάθεται πάνω σ'ἕνα γαϊδαρο. Ἡ γρηά (τοῦ πλάνου 76) παρουσιάζεται καί φωνάζει.

ΓΡΗΑ

Τρεχᾶτε. Ἀμερικάνοι.

Τό παιδί πάνω στό γαϊδαρο δίνει μιά κλωτσιά στό ζῶο καί ξεκινᾶ καβάλλα, ἀκολουθούμενο ἀπό τ'ἄλλα. Οἱ γυναῖκες κουβεντιάζουν τά νέα. Μιά φεύγει βιαστικά τρεχάτη.

79 ΕΞΩΤΕΡΙΚΟ - ΣΠΙΤΙ ΤΟΥ ΜΑΥΡΑΝΤΩΝΗ

Τά παιδιά περνοῦν τρέχοντας καί φωνάζοντας. Ἕνας λεπτός νεαρός γύρω στά εἴκοσι κάθεται στήν αὐλή καί διαβάζει. Ἕνας πιό ἡλικιωμένος ἄντρας, ὁ Μαυραντώνης, ψηλός, ἀγριοπρόσωπος, καί προφανῶς ἕνας ἀπ'τούς προεστούς τοῦ χωριοῦ βγαίνει ἀπ'τό σπίτι. Κοιτάζει κατά τόν γιό του τόν Παῦλο πού τοῦ ἀπαντᾶ μέ μιά γρήγορη, νευρική ματιά. Μπορεῖ κανείς νά αἰσταν θῆ τήν ἔνταση πού ὑπάρχει ἀνάμεσά τους. Ὕστερα ἀπό μιά στιγμή ὁ Μαυραντώνης βάζει τό καπέλλο του καί φεύγει.

80 ΕΞΩΤΕΡΙΚΟ - ΠΑΝΔΟΧΕΙΟ ΤΗΣ ΜΑΝΤΑΜ ΟΡΤΑΝΣ- ΜΕΡΑ

Εἶναι στήν ἄκρη τοῦ χωριοῦ ἕνα διώροφο, ἄμορφο, ἑτοιμόρροπο σπίτι, μέ ἐξωτερική ξύλινη σκάλα καί περιφραγμένη αὐλή ἀπό τή μιά του πλευρά. Ἕνα ἀπό τά παράθυρα τοῦ ἰσόγειου ἔχει μετατραπεῖ σέ μαγαζί ζαχαροπλαστῶν. Πάνω ἀπ'τήν κυρία εἴσοδο ὑπάρχει μιά ξεπλυμένη ταμπέλλα. "ΞΕΝΟΔΟΧΕΙΟΝ RITZ". Ὁ Νιμηθός φτάνει τρέχοντας καί φωνάζει ἀπ'τό παράθυρο.

ΝΙΜΗΘΟΣ

Μαντάμα...

ΦΩΝΗ ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ναί;

ΝΙΜΗΘΟΣ

Ἔρχονται ξένοι. Μέ αὐτοκίνητο.

ΦΩΝΗ ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Περίμενε!

Τήν ἀκούμε ν'ἀνοίγη πόρτες καί νά μουρμουρίνη σέρνοντας τά πόδια της.

81 MS ΠΑΡΑΘΥΡΟ ΑΠΟ ΜΕΣΑ ΠΡΟΣ ΤΑ ΕΞΩ

Καθώς τά βήματα τῆς μαντάμ 'Ορτάνς σβύνουν ὁλοένα ὁ Νιμηθός κοιτάζει γύρω νά σιγουρευτεῖ πώς κανένας δέν τόν κοιτάζει καί ἁρπάζει ἕνα γλυκό.

82 ΕΞΩΤΕΡΙΚΟ - ΠΑΡΑΘΥΡΟ ΕΠΑΝΩ ΠΑΤΩΜΑΤΟΣ

Τά ξάφνλλα ἀνοίγουν ἐλάχιστα. Ἕνας μαύρος μαῦρος σωλῆνας ξεπροβάλλει ἀπό τό ἄνοιγμα. Εἶναι ἕνα ἀπηρχαιωμένο τηλεσκόπιο.

83 LS ΤΟ ΧΩΡΙΟ (ΜΕΣΑ ΑΠΟ ΤΟ ΤΗΛΕΣΚΟΠΙΟ)

'Ακούμε τήν μαντάμ 'Ορτάνς νά σιγομουρμουρίζη ἕναν παληό Γαλλικό σκοπό. Κινούμενο πέρα ἀπ'τίς στέγες τό τηλεσκόπιο τελικά προσηλώνεται στό ταξί ποῦ κινεῖται ἀργά.

ΦΩΝΗ ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Νιμηθός:

'Η μηχανή γέρνει πρός τά κάτω καθώς τό τηλεσκόπιο προσηλώνεται σέ κάποιο πελάριο ἀντικείμενο ποῦ τό ξεχωρίζουμε νά εἶναι τό αὐτί τοῦ Νιμηθοῦ. Αὐτός στρέφει καί ἡ ὀθόνη γιομίζει ἀπό ἕνα μάτι. Τό τηλεσκόπιο χαμηλώνει, ἐκτός κάδρου. 'Ο Νιμηθός μικραίνει στίς κανονικές του διαστάσεις. Κοιτάζει πέρα ἀπ'τήν μηχανή. 'Η μαντάμ 'Ορτάνς γέρνει μπροστά νά τοῦ δώση ὁδηγίες σκοτεινιάζοντας τή σκηνή.

84 ΕΞΩΤΕΡΙΚΟ - ΔΡΟΜΟΣ ΧΩΡΙΟΥ - ΜΣ ΑΥΤΟΚΙΝΗΤΟ

Προχωρεῖ μέ φοβερά τινάγματα. Σκόνη μπαίνει ἀπ'τά παράθυρα.

85. ΕΞΩΤΕΡΙΚΟ - ΑΥΤΟΚΙΝΗΤΟΥ - ΒΑΣΙΛΗΣ - ΖΟΡΜΠΑΣ

Τά πρόσωπά τους εἶναι σκεπασμένα ἀπό σκόνη. Ἕνα ζαφνικό τίναγμα τούς κάνει ν' ἀγγίξουν σχεδόν τό ταβάνι.

ΒΑΣΙΛΗΣ

'Ελπίζω νά βροῦμε μέρος νά μείνουμε.

ΖΟΡΜΠΑΣ

Σίγουρα. Δέν ἔχεις ἀκούσει γιά τήν Κρητική φιλοξενία;

Τό αὐτοκίνητο κορνάρει δυνατά.

86 ΠΑΝΟΡΑΜΙΚ - ΠΛΑΝΟ ΣΚΥΛΩΝ

Τρεῖς σκύλοι πηδοῦν κατά τό αὐτοκίνητο γαυγίζοντας ἄγρια. Ὁ Βασίλης τραβάει τό χέρι του καθώς οἱ σκύλοι ὁρμοῦν νά τοῦ τό ἁρπάξουν. Αὐτοί ἀκολουθοῦν τό αὐτοκίνητο πηδώντας καί γαυγίζοντας.

87 ΕΞΩΤΕΡΙΚΟ - ΑΡΟΝΟΣ

Ἕνα ὁμάρι παιδιῶν τρέχει μπρός καί χαιρετάει τό αὐτοκίνητο φωνάζοντας δυνατά. Τριγυρισμένο ἀπό παιδιά καί σκυλιά τό αὐτοκίνητο ἐξαφανίζεται στό στρίψιμο τῆς γωνιᾶς τοῦ δρόμου.

88 ΕΞΩΤΕΡΙΚΟ - ΠΛΑΤΕΙΑ ΤΟΥ ΧΩΡΙΟΥ

Ὁ κόσμος στέκεται ἔξω ἀπ' τό καφενεῖο, κοιτάζοντας πρός τό αὐτοκίνητο πού ζυγώνει. Ὁμάδες γυναικῶν παρακολουθοῦν ἀπό ἀπόσταση. Τό αὐτοκίνητο σταματᾶ.

89 ΕΞΩΤΕΡΙΚΟ ΑΥΤΟΚΙΝΗΤΟΥ

Ὁ Ζορμπᾶς ἑτοιμάζεται νά βγῆ. Ὁ Βασίλης τόν σταματᾶ.

ΒΑΣΙΛΗΣ

Προσεχτικός τώρα κύριε Περονόσπορε.
Δέν ἤρθαμε ν' ἀρχίσουμε κανένα καινούργιο πόλεμο.

ΖΟΡΜΠΑΣ

Ἄν λάχει καί βρίσκεται καμμιά χήρα τότες μήν γνοιάζεσαι ἀφεντικό.

90 ΕΞΩΤΕΡΙΚΟ - ΑΥΤΟΚΙΝΗΤΟΥ

Ὁ Βασίλης κι' ὁ Ζορμπᾶς βγαίνουν. Ἡ γρηᾶ γυναίκα προχωρεῖ κουτσαίνοντας πρός αὐτοὺς καί τοὺς ἀκολουθεῖ καθώς κατευθύνονται πρός τό καφενεῖο μιλώντας στό Ζορμπᾶ καί ἀγγίζοντάς τον μέ τό μπαστούνι της. Ὁ καφετζῆς τρέχει ἔξω σκουπίζοντας τά χέρια του καί τοὺς χαιρετᾶ. Παραμερίζει τή γρηᾶ. Καθώς ἀνεβαίνουν τή βεράντα ὁ κόσμος σιωπιάζει γύρω τους μιλώντας ὅλοι μαζί καί σφίγγοντάς τους τά χέρια.

91 ΚΟΝΤΙΝΟ ΠΛΗΘΟΥΣ - ΖΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ - ΧΩΡΙΑΤΕΣ

Ὁ Βασίλης σφίγγει τά χέρια μέ ἕναν χαριτωμένο γέρο. Μιά συζήτηση ξεσπάει.

ΒΑΣΙΛΗΣ
(στό Ζορμπᾶ)

Τί λένε;

ΖΟΡΜΠΑΣ

Ὅλοι θένε νά μείνουμε σπίτι τους.

92 ΠΛΑΝΟ ΠΛΗΘΟΥΣ

Ὁ Μιμηθός ἀνοίγει δρόμο ἀνάμεσα στούς ἀνθρώπους καί στέκεται μπρός ἀπ' ὅλους λαχανιασμένος.

ΜΙΜΗΘΟΣ

Ἔ... Ἡ μαντάμ Ὀρτάνς λέει νά πᾶτε κεῖ.

Ὁ κόσμος ξεσπᾶ σέ γέλια κι' ἀρχίζει νά τόν παραπαίζει κοροϊδευτικά.

93 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΖΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ

ΖΟΡΜΠΑΣ
(μέ ἐνδιαφέρον)

Ἡ μαντάμ Ὀρτάνς;

ΒΑΣΙΛΗΣ

Ποιά εἶν' αὐτή;

ΦΩΝΗ ΝΑΥΡΑΝΤΩΝΗ

Μιά Φραντσέζα. Ἔχει ξενοδοχεῖο.

94 MS ΜΑΥΡΑΝΤΩΝΗΣ

Προχωρεῖ πρός τόν Βασίλη καί τόν Ζορμπᾶ.

ΜΑΥΡΑΝΤΩΝΗΣ

Μέ λένε Μαυραντώνη. Φτάσατε ἐπί τέλους.
Καλῶς ὁρίσατε.

Σφίγγει τό χέρι τοῦ Βασίλη.

ΒΑΣΙΛΗΣ

Χαίρομαι πού σᾶς γνωρίζω.
Πήρατε τό γράμμα μου;

Ὁ Μαυραντώνης νεύει καταφατικά.

ΒΑΣΙΛΗΣ -
(στό Ζορμπᾶ)

Ὁ κύριος Μαυραντώνης φρόντιζε τά χτήματά μου.

ΖΟΡΜΠΑΣ

Αὐτή ἡ μαντάμ εἶναι...χήρα;

Ὁ Μαυραντώνης γελάει περιφρονητικά. Ὕστερα δείχνει τά μαλλιά του.

ΜΑΥΡΑΝΤΩΝΗΣ

Πόσες τρίχες ἔχει ἡ κεφαλή μου;
Ἔ, τόσων ἀντρῶν χήρα εἶναι.
(στό Βασίλη)
Θά μείνετε μαζί μου.
Ὁ Ἀναγνώστης θά πάρη τόν γέρο.
(γυρίζει καί φωνάζει)
Ἔ, Ἀναγνώστη!

ΖΟΡΜΠΑΣ
(πειραγμένος)

Ποιό γέρος;

ΒΑΣΙΛΗΣ

Ἐς...

Ἡ μηχανή πλησιάζει σέ κοντινό πλάνο τῶν δύο, Ζορμπᾶ καί Βασίλη.

ΒΑΣΙΛΗΣ
(φιθυριστά)

Ἄσε με νά τό χειρισθῶ ἐγώ θά μένουμε μαζί.

95 ΕΞΩΤΕΡΙΚΟ - ΚΡΕΒΑΤΟΚΑΜΑΡΑ ΤΗΣ ΜΑΝΤΑΜ ΟΡΤΑΝΣ

ΜΕΡΑ - CU ΠΑΠΟΥΤΣΙ ΤΟΥ ΧΟΡΟΥ

Τό πόδι τῆς μαντάμ Ὀρτάνς γλυστράει μέσα σ' αὐτό μέ δυσκολία. Ἀπ' ἔξω ἀκούμε τό θόρυβο ἀπ' τό αὐτοκίνητο ποῦ ζυγώνει καί τίς φωνές τῶν παιδιῶν. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ καθώς τό παπούτσι φεύγει καί βλέπουμε τή Μαντάμ Ὀρτάνς ἀπό πίσω. Εἶναι παχουλή, ζανθειά καί φοράει ἕνα μᾶλλον γελοῖο φουστάνι μέ ντανταλλες. Εἶναι ἀνοιχτό πίσω. Τό κουμπώνει μέ μικρούς στεναγμούς δυσφορίας, ὕστερα τρέχει κατά τήν πόρτα. Πρίν νά βγῆ, φτιάχνει τόν κορσέ της.

96 ΕΞΩΤΕΡΙΚΟ - ΔΡΟΜΟΣ ΠΟΥ ΟΔΗΓΕΙ ΣΤΗΣ ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ὁ Βασίλης κι' ὁ Ζορμπᾶς φαίνονται στό τέλος τοῦ δρόμου ἀκολουθούμενοι ἀπ' τό αὐτοκίνητο μέ τίς ἀποσκευές. Δυό νεαροί στέκονται στό μαρσπιέ. Στά παιδιά ἔχουν τώρα προστεθῆ καί ἄλλοι περίεργοι τύποι τοῦ χωριοῦ. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ δείχνει ἕνα σπίτι στή μέση ἑνός μικροῦ κήπου. Τά παντζούρια ἑνός παραθυριοῦ ἀνοίγονται καί βλέπουμε ταντελλένιες κουρτίνες ποῦ κυματίζουν στόν ἀέρα.

97 Ο ΔΡΟΜΟΣ ΜΕΣΑ ΑΠ' ΤΙΣ ΝΤΑΝΤΕΛΛΕΝΙΕΣ ΚΟΥΡΤΙΝΕΣ

Ἡ πομπή μπαίνει στό κάδρο.

98 CS ΝΤΑΝΤΕΛΛΕΝΙΕΣ ΚΟΥΡΤΙΝΕΣ - ΑΝΥΗ ΑΠΕΞΩ

Ἕνα ζευγάρι μεγάλων κατάμαυρων ματιῶν κοιτάζει.

99 ΕΠΑΝΑΛΗΨΗ 97

Ὁ Βασίλης φαίνεται, κοντύτερα στή μηχανή, κοιτάζει τυχαῖα κατά τό σπίτι καί προχωρεῖ. Ἡ Μηχανή ὀπισθοχωρεῖ καί ὁ δρόμος χάνεται καθώς οἱ κουρτίνες πέφτουν μπρός στό φακό.

100 ΕΞΩΤΕΡΙΚΟ - ΣΠΙΤΙ ΤΗΣ ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ἡ πομπή σταματᾶ ἔξω ἀπό τό σπίτι.

101 LS ΕΞΩΠΟΡΤΑ

Ἡ μαντάμ Ὀρτάνς παρουσιάζεται. Κουνᾶει τό χέρι της.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

BONJOUR.

Τό πλῆθος μπῆζει φωνές στήν ἐμφάνισή της. Τρέχει μπρός καί σταματᾶ σέ CU. Τό πλαδαρό της πρόσωπο εἶναι σιεπασμένο μέ MAKE UP. Τά μαλλιά της κασοβαμμένα δείχνουν τίς μαῦρες ρίζες τους. Ἔχει ὅμως μιά χαριτωμένη Γαλλική μύτη καί ξωπρά μάτια. Γύρω ἀπ' τό ζαραμένο λαιμό της εἶναι δεμένη μιά φαρδειά βελουδένια κορδέλλα.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Καλῶς ὁρίσατε, κύριοι.

Ὑποκλίνεται.

102 ΖΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ - ΠΛΗΘΟΣ

Ἕνας νέος ἀλαλαγμός ξεσπάνεται ἀπό τό πλῆθος. Ὁ Βασίλης κι' ὁ Ζορμπᾶς ἀλλάζουν ἕνα βλέμμα, ὁ Βασίλης διασκεδάζοντας, ὁ Ζορμπᾶς γοητευμένος. Ὁ Βασίλης προχωρεῖ πρός τήν Μαντάμ Ὀρτάνς μηχανή ΠΑΝΟΡΑΜΙΚ.

ΒΑΣΙΛΗΣ

Μεγάλη μας τιμή...

Τῆς φιλᾶει τό χέρι. Αὐτή γουργουρίζει.

103 ΖΟΡΜΠΑΣ - ΠΑΙΔΙΑ

Τά παιδιά φωνάζουν καί σφυρίζουν. Ὁ Ζορμπᾶς στρέφεται πρός αὐτά καί κεῖνα διασκορπίζονται. Ὕστερα προχωρεῖ μεγαλόπρεπα μπρός καί σταματᾶ CU.

ΖΟΡΜΠΑΣ

Δυό κρεββάτια, μαντάμ, χωρίς κορμοδς.

104 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΒΑΣΙΛΗΣ - ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ἡ μαντάμ Ὀρτάνς καταπίνει τήν προσβολή.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Στῆς Μαντάμ Ὀρτάνς δέν ὑπάρχουν κορηοί,
MONSIEUR.

Στρέφει καί ξεκινᾶ δείχνοντας τό δρόμο κουνώντας τούς γοφούς της. Ὁ Ζορμπᾶς πλησιάζει τόν Βασίλη.

105 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΖΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ

Τά μάτια τοῦ Ζορμπᾶ κολλημένα στά ὀπίσθια τῆς μαντάμ.

ΖΟΡΜΠΑΣ

(κλείνοντας μέ νόημα τό μάτι)

Πρέπει νά τό παραδεχτῆς, ἀφεντικό.
Εἶναι μεγάλος ἀλλά τόν κουνάει ὡραῖα.
Πλάφ-πλάφ.

106 CS ΤΟ ΚΑΤΩ ΜΕΡΟΣ ΤΗΣ ΡΑΧΗΣ ΤΗΣ ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ἀνεβαίνει κουνάμενη τά σκαλιά. Στήν κορφή στρέφει καί τούς κάνει νόημα.

107 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΒΑΣΙΛΗΣ - ΖΟΡΜΠΑΣ

Ὁ Ζορμπᾶς ἀναστενάζει.

ΖΟΡΜΠΑΣ

Ἡ ζωή εἶναι πόρνη,ἀφεντικό.
Δέν παύει νά μᾶς στήνει παγίδες.

Προχωρεῖ μπρός ἡ μηχανή ΠΑΝΟΡΑΜΙΚ. Ὁ Βασίλης τόν ἀκολουθεῖ καί πίσω ἔρχονται τά παιδιά σημάνοντας τίς βαλίτσες σάν νάνοι.

108 ΕΞΩΤΕΡΙΚΟ - ΚΟΥΖΙΝΑ ΤΗΣ ΜΑΝΤΑΜ ΟΡΤΑΝΣ - ΝΥΧΤΑ

CS ΤΣΟΥΚΑΛΙ

Μιά παχιά ὄρνιθα βράζει. Ἕνα κουτάλι μπαίνει στό κάδρο καί παίρνει μιά κουταλιά ζουμί. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ πρός τά πάνω τό ἀκολουθεῖ ὡς τό πρόσωπο τῆς Μαντάμ Ὀρτάνς. Φοράει μιά ρόμπα τοῦ σπιτιοῦ, κι'ἕνα μαντήλι στά μαλλιά της δεμένο κόμπο.

104 HAAND VAN ATO - BAILIAUX - NARTAN OPTANE

'N paardjie 'Opelug neerskuiwe vir moedjaf.

NARTAN OPTANE

Erfgé Kurwig 'Opelug Afe Gelegwe mapsel.
KONTINUE.

Ingelse nul Lawaai Gelgwerwe vi Ogiga Moewhurwe vodé yapelig vrg. 'O Ampuelig ngaradiga vir Ikadig.

105 HAAND VAN ATO - SCHTRIAK - BAILIAUX

Vi pikwa vod Ropuel nolkagelwy ond Gelatwa wig paardjie.

SCHTRIAK

(Nadlowwerp pi wkgwa vi pika)

Ikdwa wi vi vapadgwig. Ipwrwad.
Ilwa paydwy GAAF vir nowdwa Ogwia.
Ikdy-ahdy.

106 DIE 'N XAWO BRUGA VAN PAAWE VAN NARTAN OPTANE

'Awpdwa nowdwy vi onadd. Ikdy ropuel ergdwa nul vodé ndwa vdgwa.

107 HAAND VAN ATO - BAILIAUX - SCHTRIAK

'O Ampuelig Gwarewdwa.

SCHTRIAK

'N Ond elwa vdgwa.Ipwrwad.
Adv nudwa vi yig ordgwa nuylwa.

Ipopuel yadgy ñ pigwy HANDWANDE. 'O Ikadig vir Ianlwdwf nul elwa Ipwrwa vi nuadd ergdwawy vig Ipdlwwy ndy vdgwa.

108 SCHTRIAG - NUYANA VAN NARTAN OPTANE - NIAYA

DE YAWNKAN

Nil ropuel Ipwrwa Ipdlwa. 'Nwa nowdwa pwdwa ond vdgwa nul nadgwa pul nowdwad Ipuel. 'N pigwy HANDWANDE vadg vi ndwa vi Ianlwdwf ig vi yadwawa vig Kurwig 'Opelug. Ergdwa pul ndwa Ner nwawad. Ne'Ilwa pawydwa ond pwddwd wig Ipdlwa wdgwa.

Ὁ ἰδρῶτας κυλάει στό πρόσωπό της. Παίρνει μιά μαυριά δοκιμαστή ρουφηξιά ὕστερα φάχνει γιά λίγο ἀλάτι καί ρίχνει στό τσουκάλι.

109 ΕΞΩΤΕΡΙΚΟ - ΑΥΛΗ - ΝΥΧΤΑ

Εἶναι κλεισμένη γύρω γύρω μέ φράχτη ἀπό καλάμια. Ἕνα τραπέζι στρωμένο γιά ὀύο κάτω ἀπό μιά κληματαριά ἀπ' ὅπου κρέμεται μιά μεγάλη λάμπα. Ὁ Βασίλης κάθεται σέ μιά εὐρύχωρη πολυθρόνα καπνίζοντας τήν πίπα του καί διαβάζει. Βαριά βήματα. Σηκώνει τά μάτια καί μένει κατάπληκτος.

110 MS ΠΟΡΤΑ

Ὁ Ζορμπᾶς στέκεται στήν πόρτα καλλωπισμένος, τά μαλλιά του λάμπουν, τό μουστάκι του καλοστριμμένο. Στριφογυρίζει γύρω ἀπ' τό τραπέζι ἐξετάζοντάς το.

ΦΩΝΗ ΚΑΝΤΑΝ ΟΡΤΑΝΣ

Τό δεῖπνο ἕτοιμο.

Ὁ Ζορμπᾶς μ' ἕνα πήδημα φτάνει στό περβάζι τοῦ παραθύρου γιομάτο πιάτα, σαλατικά φροῦτα κλπ. παίρνει ἕνα πιάτο, ἕνα μαχαίρι, ἕνα πηρούνι καί τά βάζει στό τραπέζι. Ὕστερα βάζει μιά τρίτη πολυθρόνα καί γυρίζει πρός τόν Βασίλη καθώς ἡ Καντάμ Ὀρτάνς ἀκούγεται νά πλησιάζη μουρμουρίζοντας κάτι ἀκαταλαβίστικο. Ὁ Βασίλης σηκώνεται καθώς ὁ Ζορμπᾶς τόν πλησιάζει σέ CS.

ΖΟΡΜΠΑΣ
(φιθυριστά)

Πές μου κανένα κομπλιμέντο νά μάθω.

Ὁ Βασίλης σκύβει καί φιθυρίζει κάτι στό Ζορμπᾶ πού ἐντυπωσιασμένος τό φιθυρίζει μέ τή σειρά του στόν Βασίλη.

111 LS ΚΑΝΤΑΝ ΟΡΤΑΝΣ - ΤΡΑΠΕΖΙ ΣΕ FG

Προχωρεῖ πρός τό τραπέζι καί ἀκουμπᾶ τό τσουκάλι.

ΚΑΝΤΑΝ ΟΡΤΑΝΣ

VOILA MESSIEURS!

Τά μάτια της γουρλώνουν καθώς βλέπει τό τρίτο πιάτο. Τά μεταξύ σά μικρό κορίτσι καί κοιτάζει πέρα άπ'τή μηχανή.

112 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΖΟΡΖΙΑΣ - ΒΑΣΙΛΗΣ

Ο Ζορμπάς κάνει ένα βήμα μπρός, έπίσημα.

ΖΟΡΖΙΑΣ

Πεντάμορφη βασίλισσα τοῦ νησιοῦ, εἴμαστε φτωχοί ναῦτες ναυαγισμένοι στ'ἀιρογιάλια σου καί σέ παρακαλοῦμε γονατιστοί νά... (κάνει μιά χειρονομία ἔχοντας ξεχάσει τά ὑπόλοιπα).

ΒΑΣΙΛΗΣ

...νά τιμήσης τό τραπέζι μας.

113 CS ΜΑΝΤΗΣΗ ΟΡΓΑΝΣ

Κατασυγκινημένη δέ βρίσκει τί ν'ἀπαντήση. Τά δάχτυλά της πεταρίζουν πάνω στή ρόμπα της δικαιολογημένα ἀμήχανα. Ὑποκλίνεται λαφριά, ὕστερα τρέχει κατά τό σπίτι. Μηχανή ΠΑΝΟΡΑΜΙΚ.

114 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΖΟΡΖΙΑΣ - ΒΑΣΙΛΗΣ

ΒΑΣΙΛΗΣ
(διασκεδάζοντας)

Εἶσαι βρωμιόσκυλο, Ζορμπά.

ΖΟΡΖΙΑΣ

Στήν Ἑλλάδα λέμε ἡ γρηά κόττα ἔχει τό ζουμί.

Κινοῦνται πρός τό τραπέζι.

ΖΟΡΖΙΑΣ

Πίστεψέ με ἔχουν δίκηο.

Παίρνει μιά μπουκιά φαμί τή βουτάει στό ζουμί καί τή χώνει στό στόμα του. Ἀκούγεται χτύπημα.

ΖΟΡΜΠΑΣ
(μέ γιομάτο τό στόμα)

Ἡ πόρτα.

ΒΑΣΙΛΗΣ

Πηγαίνω.

Βγαίνει ἀπό τό κάδρο. Ὁ Ζορμπᾶς ποιτάζει κατά τό σπίτι καί φωνάζει.

ΖΟΡΜΠΑΣ

Γρήγορα Μεγαλειοτάτη.

115 ΕΞΩΤΕΡΙΚΟ - ΖΩΑ - ΝΥΧΤΑ - CS ΕΞΩ ΠΟΡΤΑ

Ὁ Βασίλης τήν ἀνοίγει. Ὁ γιός τοῦ Μαυραντώνη στέκεται ἀπέξω κρατώντας ἕνα μεγάλο καλάθι.

ΠΑΥΛΟΣ

Εἶστε ὁ Ἀγγλέζος;

ΒΑΣΙΛΗΣ

Ναί.

ΠΑΥΛΟΣ

Ὁ πατέρας μου σᾶς στέλνει αὐτό.

ΒΑΣΙΛΗΣ

Ὁ πατέρας σου.

ΠΑΥΛΟΣ

Ὁ Μαυραντώνης. Δέν εἶναι πολύ, λέει, μά εἶναι ἀπό καρδιᾶς.

Ὁ Βασίλης παίρνει τό καλάθι.

ΒΑΣΙΛΗΣ

Εὐχαριστῶ.

Παύση. Ὁ Παῦλος μοιάζει νά θέλω νά πῆ κάτι.

ΒΑΣΙΛΗΣ

Πῶς σέ λένε;

ΠΑΥΛΟΣ

Παῦλο!

ΒΑΣΙΛΗΣ

Πῶς μιλᾶς τόσο καλά Ἀγγλικά;

ΠΑΥΛΟΣ

Ὅταν πέθανε ἡ μητέρα μου ὁ πατέρας μου κι' ἐγώ πήγαμε στήν Ἀμερική στό θεῖο Σπύρο. Ἀλλά τά πράγματα δέν πήγαν καλά. Ὕστερα ἀπό δυό χρόνια γυρίσαμε.

ΒΑΣΙΛΗΣ

Εἶσαι εὐχαριστημένος;

Ὁ Παῦλος τόν κοιτᾶει γιά μιά στιγμή ὕστερα σηκώνει τούς ὤμους.

ΠΑΥΛΟΣ

Καληνύχτα.

Γυρίζει καί φεύγει. Ἡ πόρτα κλείνει.

116 ΕΞΩΤΕΡΙΚΟ - ΞΕΝΟΔΟΧΕΙΟ ΤΗΣ ΚΑΝΤΑΝ ΟΡΤΑΝΣ - ΝΥΧΤΑ

Ὁ Παῦλος προχωρεῖ πρός τή μηχανή. Σταματᾶ σέ CS. Τό φῶς ἀπό τήν αὐλή φωτίζει τίς κορφές τῶν δέντρων. Κοιτάζει τό δρόμο, ὕστερα τ' ἀποφασίζει προχωρεῖ στήν κατεύθυνση πού κοίταζε. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ ἀργά δείχνοντας πολλά παιδιά τοῦ χωριοῦ κολλημένα στό φράχτη σπρώχνοντας τό ἕνα τ' ἄλλο.

117 ΕΞΩΤΕΡΙΚΟ LS - ΣΠΙΤΙ ΤΗΣ ΧΗΡΑΣ

Φῶς ἀπό τήν ἀνοιχτή πόρτα. Μιά γυναικεία φωνή ἀκούγεται νά τραγουδᾶ καί μπορεῖ νά δεῖ κανείς τή σκιά της πού κινεῖται καθώς ποτίζει τόν κῆπο.
Ὁ Παῦλος παρουσιάζεται FG κοιτάζει γύρω καί προχωρεῖ πρός τό σπίτι.

118 MS ΧΗΡΑ

Βλέπουμε τή σιλουέττα της ἀνάμεσα ἀπό τά ζύλινα κάγκελλα. Σταματᾶ ἀπότομα σά ν'ἄκουσε κάτι καί πισωδρομεῖ στή σκιά.

119 LS ΠΑΥΛΟΣ - ΑΝΑΜΕΣΑ ΣΤΑ ΚΑΓΚΕΛΛΑ

Προχωρεῖ στό φράχτη καί περνᾶ τό χέρι του ἀνάμεσα ἀπ'τά κάγκελλα. Κρατάει ἕνα διπλωμένο χαρτί.

120 CS ΧΗΡΑ

Τά χαρακτηριστικά της δέν διακρίνονται. Μόνο τά μάτια της γιαλιάζουν.

ΧΗΡΑ

Φύγε!

121 CS ΠΑΥΛΟΣ

ΠΑΥΛΟΣ
(φυθιριστά)

Πάρτο!

122 CU ΧΗΡΑ

ΧΗΡΑ

Φύγε σοῦ λέω!

123 MS ΠΑΥΛΟΣ

Κοιτάζει πρός τό δρόμο, ταράζεται, ρίχνει τό γράμμα καί τρέχοντας, ἀθόρυβα βγαίνει ἀπό τό κάδρο.

124 LS ΔΡΟΜΟΣ

Τό σπίτι τῆς χήρας σέ FG, ἀριστερά στό πάρκο. Ὁ Παῦλος γλυστρᾶ στή γωνία καί κρύβεται βαστάντας τήν ἀνάσα του. Μιά ἀντρική σιλουέττα φαίνεται μακρυά. Ὁ Παῦλος σκύβει προσεχτικά ἀπ'τή γωνιά καί παρακολουθεῖ.

125 MS ΜΑΥΡΑΝΤΩΝΗΣ

Προχωρεῖ πρός τή μηχανή καί κοιτάζει κατά τό σπίτι τῆς χήρας. Τά μάτια του ἀστράφτουν. Σκέφτεται, ὕστερα κάνει ἕνα βῆμα, προσεχτικά, κατά τό σπίτι τῆς χήρας.

126. CS ΤΟ ΓΡΑΜΜΑ ΣΤΟ ΕΔΑΦΟΣ

Τό χέρι τῆς χήρας μπαίνει βιαστικά στό πάρκο. Πιάνει τό γράμμα, τό τυλίγει σέ μιά πέτρα καί τό πετάει ἔξω ἀπό τό πάρκο.

127 CS ΕΔΑΦΟΣ

Ἡ πέτρα πέφτει ὑπόκωφα σέ μικρή ἀπόσταση ἀπό τά πόδια τοῦ Μαυραντώνη. Τή μαζεύει καί ἡ μηχανή ΠΑΝΟΡΑΜΙΚ δείχνει τό πρόσωπό του. Ξεδιπλώνει τό γράμμα, βγάζει ἕνα τσακμάκι καί τό ἀνάβει.

128 CS ΠΑΥΛΟΣ ΜΑΥΡΑΝΤΩΝΗΣ ΣΕ BG

Τρομοκρατημένος ὁ Παῦλος τρέχει πρός τόν πατέρα του ἄγρια.

129 CS ΜΑΥΡΑΝΤΩΝΗΣ

Κοιτάζει πρός τά πάνω καθώς ὁ Παῦλος χυμάει στό πάρκο καί προσπαθεῖ νά τοῦ ἁρπάξει τό γράμμα. Ὁ Μαυραντώνης πετάει τό τσακμάκι. Ὕστερα ἀπό σύντομη σιωπηλή πάλη ὁ Μαυραντώνης ἐπικρατεῖ καί ἀδράχνει τόν Παῦλο ἀπ'τούς ὤμους. Κοιτάζονται.

130 CS ΧΗΡΑ

Τρέχει στήν πόρτα, μπαίνει καί τήν ἀμπαρώνει πίσω της.

124 IN AFRIKA

Vi sulen vilje ydere et PA. Ipsemod ovd mikro. 'O Mokhe Ylmerd ovd yvile nut mydtera fjurdvner vip ovdes vu. Ma dergnd ssmodvner yelytvu pmend. 'O Ikh-Ad modtera spoonyrend ln'vd yovd nut mpsmodvdel.

125 NA NATFAMMEN

Ilpoqpef tmdy vd pqpend nut mevdkes mend ed sulen vip ydmy. Vd yulen vsu dovpd-yvuvo. Inlyvrsu. Dovpe mdves ivu pqpe. spoonyrend. mend ed sulen vip ydmy.

126. DE TO IYAMA EYO NAMOE

Vd ydes vip ydmy yuulves pmendd ovd mikro. Mdves vd yodpmu. vd vsdlves ed yud mikro nut vd mesdes ilu lud ed mikro.

127 DE NAMOE

'A mikro mdves fmkmpe ed pmqd fmkmemy lud ed mikro vsd Kmqpvdvip. Vd yulen nut A pqpend IMPOYMIX delyves ed mdmend vsu. Mdsmkdves ed yodpmu. yulen ivu yomdsen nut ed fmkmes.

128 DE MIAOE NATFAMMEN EN NA

Ipomepmqdmy ó Ndmy yulen ydmy vip mesdpu vsu ipmu.

129 DE NATFAMMEN

Ilovdkes ydmy ed mdvu mekk ó Ndmpe ydmes ovd mikro nut ymomdlef ed vsd lpmdip ed yodpmu. 'O Kmqpvdvip mesdes ed yomdpmu. 'Ivmpe lud ednmqp ymomdpd mdmp ó Kmqpvdvip fmkmpef nut dipdpves vip Ndmo ln'ydd ipmy. Mmvdipvesu.

130 DE MEMA

Yulen ovdip mdpsu. yuulves nut vip dpmqdves mdsu vsp.

131 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΜΑΥΡΑΝΤΩΝΗΣ - ΠΑΥΛΟΣ

Στρέφουν καί κοιτοῦν κατά τό σπίτι. Ὁ Παῦλος κάνει ἕνα βίαιο κίνημα πρός αὐτό, ἀλλά ὁ Μαυραντώνης τόν κρατᾶ σταθερά. Τόν τινάζει πίσω καί τόν χαστουκίζει δυνατά.

132 ΕΞΩΤΕΡΙΚΟ - ΑΥΛΗ ΤΗΣ ΜΑΝΤΑΜ ΟΡΤΑΝΣ - ΝΥΧΤΑ - CU ΓΡΑΜΜΟΦΩΝΟ

Τό χέρι τῆς Μαντάμ Ὀρτάνς χαμηλώνει τήν βελόνα πάνω στό δίσκο κι' ἕνα παλιό γαλλικό φόξ-τρότ ἀρχίζει νά παίζη γρατζουνώντας. Ἡ μηχανή σηκώνεται ΠΑΝΟΡΑΜΙΚ ὡς τό πρόσωπο τῆς μαντάμ Ὀρτάνς πού βαμμένο ἔντονα μέ μεγάλα σκουλαρίκια στ' αὐτιά εἶναι πλάϊ στό μεγάλο χωνί. Κινεῖται πρός τό τραπέζι. Μηχανή ΠΑΝΟΡΑΜΙΚ. Φορᾶ ἕνα γκροτέσκο βελούδινο φουστάνι μέ μποά. Ὁ Ζορμπᾶς κι' ὁ Βασίλης εἶναι στό τραπέζι. Τούς ζυγώνει. Εἶναι λίγο μεθυσμένη.

133 ΒΑΣΙΛΗΣ - ΖΟΡΜΠΑΣ - ΜΑΝΤΑΜ ΟΡΤΑΝΣ

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Λένε πώς αὐτό ἦταν ἡ μεγάλη μου ἐπιτυχία.

Ἀρχίζει νά μαζεύη τά πιάτα. Ὁ Ζορμπᾶς ἀνταλλάσσει φιθυριστά κουβέντες μέ τόν Βασίλη, μαθαίνοντας προφανῶς φανταχτερές λέξεις. Κουνάει τό κεφάλι καταφατικά καί βάζει ἕνα καρύδι στό στόμα τῆς μαντάμ.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ
(μασσώντας)

Μπορεῖ νά μή τό πιστεύετε, MONSIEUR, ἀλλά ἤμουνα φημισμένη ἀρτίστα κάποτε. Ἔχω παίξει στά περισσότερα σίν καμπαρέ.

Πίνει μιά γουλιά κρασί γιά νά ξεπλύνει τό στόμα της ἀπ' τό καρύδι.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Φορούσα μεταξωτά ἐσώρουχα μ' ἀληθινές ντανέλλες.

Πάει πρός τό περβάζι τοῦ παραθύρου καί ἀπουμπᾶ τά πιάτα. Μηχανή ΠΑΝΟΡΑΜΙΚ.

134 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΖΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ

ΖΟΡΜΠΑΣ
(στό Βασίλη)

Ζήτησέ της νά χορέψετε, ἀφεντικό.

Ὁ Βασίλης ρίχνει μιά φονική ματιά στόν Ζορμπᾶ.

ΖΟΡΜΠΑΣ

Κάν' της μιά ἀβάντσα.
Τσιγγλισέ τη. Ἀπό εὐγένεια.

Ἡ μαντάμ Ὀρτάνς γυρίζει καί βουλιάζει σέ μιά καρέκλα.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Τί;

Ἀκούγεται ἕνα παράξενο θρόϊσμα. Τεντώνουν τ' αὐτί τους.

ΖΟΡΜΠΑΣ

Θέλει νά χορέψετε ἀλλά εἶναι ντροπαλός.

Ἡ μαντάμ Ὀρτάνς γουργουρίζει ἀπό εὐχαρίστηση. Ὁ Ζορμπᾶς τσιγγλίζει τόν Βασίλη στά πλευρά καί τόν ἀναγκάζει νά σηκωθῆ.

ΒΑΣΙΛΗΣ
(φυχρά)

Ἴσως ἡ κυρία νά εἶναι κουρασμένη.

ΖΟΡΜΠΑΣ

Δέν εἶναι!

Βοηθᾶ τή μαντάμ Ὀρτάνς νά σηκωθῆ καί τή ρίχνει στήν ἀγκαλιά τοῦ Βασίλη.
Ἡ μηχανή Πανοραμίκ τούς παίρνει. Τήν κρατάει εὔκαμπτα.

I35 CS ΖΟΡΜΠΑΣ

Κάθεται καί γνέφει τοῦ Βασίλη νά τή σφίξη.

I36 ΠΑΛΝΟ ΤΩΝ ΔΥΟ - ΒΑΣΙΛΗΣ - ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ὁ Βασίλης ἀπαντᾶ μ'ἕνα μανιασμένο βλέμμα. Ἡ Μαντάμ Ὀρτάνς κλείνει τά μάτια καί γέρνοντας πίσω τό κεφάλι ἀρχίζει νά τραγουδᾶ μέ δυνατή, τσιριχτή φωνή.

I37 CU ΖΟΡΜΠΑΣ

Ἐκπλήττεται μέ τήν ἀδιαφορία τοῦ Βασίλη καί μ'ἕναν κῆπο τούς φτάνει. Ἁρπάζει τήν μαντάμ Ὀρτάνς ποῦ μπήγει ἕνα ξεφωνητό καί ἀρχίζει νά χορεύη μαζί της στριφογυρίζοντάς την σέ αὐτοσχέδιο χορό.

I38 CS ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Τά μαλλιά της ἔχουν πέσει καί ὁ ἱδρῶτας λυώνει τό MAKE UP. Μαφνιά σταματᾶ ἀπότομα. Ἀκούγεται δυνατό γέλιο. Στρέφει ἐξαγριωμένη.

I39 ΣΡΙΠΓΟΡΟ ΠΛΑΝΟ ΤΟΥ ΦΡΑΧΤΗ

Ἀνάμεσα ἀπ'τά καλάμια ποῦ γέρνουν ἐπικίνδυνα πρός τά μέσα βλέπουμε τά πρόσωπα τῶν παιδιῶν ποῦ γελοῦν.

I40 CU ΖΟΡΜΠΑΣ

Κοιτάζει.

I4I LS ΔΕΝΤΡΟΠΙΕΩ ΑΠ'ΤΟ ΦΡΑΧΤΗ

Τά κλαδιά γεμάτα ἀπό παιδιά ποῦ γελοῦν.

Σ42 ΓΕΝΙΚΟ ΠΛΑΝΟ

Ἡ μανάμ Ὀρτάνς .ἔχει ἀρπάξει ἕνα σκουπόξυλο καί στριγγλίζοντας ὁρμᾶ κατά τά καλάμια καθώς χτυπᾶ τά καλάμια πιό πέρα ἔχουν γυρεμισεῖ καί τά παιδιά πηδοῦν ἀπό πάνω τους μέσ'τήν αὐλή. Πανδαιμόνιο. Ὁ Ζορμπᾶς ἔχει ἀρπάξει ἕνα μεγάλο πανάρι μέ νερό καί καθώς ἡ μανάμ κουνάει τό σκουπόξυλο αὐτός κυνηγάει τά παιδιά πάνω ἀπ'τό γυρεμισμένο φράχτη ρίχνοντάς τους νερό. Τά παιδιά σκορπίζουν γελάντας καί στριγγλίζοντας.

Σ43 ΜΕ ΜΑΝΤΑΜ ΟΡΤΑΝΣ - ΒΑΣΙΛΗΣ

Ξαμηλάνει τό σκουπόξυλο, ἐξαντλημένη ἕτοιμη νά μπήξη τά κλάρματα. Ὁ ὀξέος ἔχει σταματήσει.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ἀχ αὐτοί οἱ Κρητικοί.
Εἶναι ἀχάριστοι, ἀχάριστοι.

Ἀρχίζει νά μιξοκλαίει. Ὁ Βασίλης τέλειωσε χαμένα. Ὁ Ζορμπᾶς φαίνεται στόν γυρεμισμένο φράχτη.

ΖΟΡΜΠΑΣ

Ἀ! ἔ!...μή...μήν κλαῖς, μικρό μου...

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ὅλοι...ὅλοι θέλουν νά σέ δείχνουν ἄθχος ἐμένα.

ΖΟΡΜΠΑΣ

Τό ξέρω.

Τήν ἀγκαλιάζει λίγο πιό κάτω ἀπ'τή μέση καί τήν ὁδηγεῖ πρός μιά πολυθρόνα. Ἡ μανάμ Ὀρτάνς τοῦ χτυπᾶει τό χέρι.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Κάτω τά χέρια...

Τοῦ χαμογελᾶ ντροπαλά.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ἕνα τσιγάρο.

Προχωρεί πρός τό γραμμόφωνο καί γυρίζει τό δίσκο ἀπό τήν ἄλλη μεριά. Ἕνα ρομαντικό BALMUSETTE ἀκούγεται. Ὁ Χορμᾶς τῆς δίνει ἕνα τσιγάρο. Παίρνει μιά βαθειά ρουφηξιά. Ἡ μηχανή τήν πλησιάζει.

MANTAM ORTANE

Ξέρετε πῶς ἤρθα στήν Κρήτη; –
Μέ τό Βρεταννικό Στόλο. Μάλιστα,
MONSIEUR.

Ἡ μηχανή τήν ἀκολουθεί καθώς κινεῖται γύρω ὁλόγυρα καί πιό ἀφηρημένη.

MANTAM ORTANE

Ἤμουνα ἐρωτευμένη μέ τό καβαρχο.
Ὅπου πήγαινε, πήγαινα. Κι ἐδῶ συνάντη-
σα τούς ἄλλους τρεῖς.

Σ44. ΜΕ ΧΟΡΜΠΑΣ - ΒΑΣΙΑΜΕ

ΧΟΡΜΠΑΣ

Ποιούς ἄλλους τρεῖς;

Σ45 ΜΕ MANTAM ORTANE

MANTAM ORTANE

Καβάρχους βέβαια. Τόν Γάλλο, τόν Ἰταλό
καί τόν Ρῶσσο. Ἄ, τί χαριτωμένοι ποιό
ἦταν...καί οἱ τέσσερες καβαρχοί μου.
Μέ τίς χρυσές ἐπωμίδες τους κι ὅλα ἐκεῖνα
τά ψεραά. Σάν μεγάλοι λαμπροί κοκόροι.
Κόντεψαν νά μέ σκοτώσουν. Φ' ὁρκίζομαι.
Κάτι γενειάδες τόσο μαλακές καί κατσαρές
καί μυρουδάτες. Κύριε μέ εἶχε
ζωή της ἔρεμα κι ἔτσι δέν γίνονταν λάθη
στά σκοτεινά.

Σέρνει κοντά στό τραπέζι τώρα. Παίρνει τό ποτήρι της καί πίνει.
Ὁ Χορμᾶς κάθεται καβαλλικευτά στήν καρέκλα καί ἀκούει ἀραιραμένος.

ΖΟΡΜΠΑΣ

Καπολοσθα, γλυκειά μου βασίλισσα.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

ALWRS, ἐγώ κι' οἱ Καθαρχοι καθόμαστε στό κατάστρωμα ντυμένοι λαφριά - καταλαβαίνετε - καί κουβεντιάζαμε πολιτικά. Πολύ σοβαρά. Καί μού ρίχνουν συνέχεια σαμπάνια γιά νά μέ δροσίζουν. Ἦταν καλοκαίρι βλέπετε, πολύ ζέστη. Καί στήν Κρήτη γίνονταν φασαρίες. Ἐπανάσταση. Κάτι τέτοιο. Μέ τό κανονιάλι ἔβλεπα τούς καημένους τούς Κρητικούς νά τρέχουν μέ τή σημαία τους στά βουνά. Οἱ τέσσερις Καθαρχοί μου θέλανε ν' ἀρχίσουν βομβαρδισμό μά μπῆκα στή μέση. Ἄρπαξα τόν Ἰταλό ἀπ' τή γενειάδα - βλέπετε εἶχα κι' πολύ οἰκειότητα μαζί του - καί φώναξα. Ὄχι...Ὄχι...Καναβάρο μου. Ὄχι μπούμ-μπούμ.

ΖΟΡΜΠΑΣ

Καναβάρο! Ποιός διάβολος ἦταν αὐτός!

ΜΑΝΤΑΜ ΟΡΤΑΝΣ
/ἀνάβοντας στήν ἠλίθια ἐρώτησή του/

Ποιός θαρρεῖς πῶς ἦταν! Ἐκεῖνος ὁ Καναβάρο. Ὁ Καναβάρο μου.

Σ46 ΠΑΛΙΟ ΤΩΝ ΔΥΟ - ΖΟΡΜΠΑΣ - ΒΑΣΙΛΙΣΣΑ

Ὁ Βασίλης κοκκινίζει μέ κόπο νά κρατήση τά γέλια του. Ὁ Ζορμπᾶς τόν κλωτσᾶ.

Σ47 CU ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ἀναστενάζει.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Πάλι καί πάλι. Συνέχεια. Σταμάτησα τό μπούμ-μπούμ. Καί τί κέρδισα! Τίποτα. Μήτε ἕνα μετάλλιο. Τίποτα.

Κτυπᾶ τό τραπέζι μέ τό χέρι της.

I48 ΠΑΛΙΝΟ ΤΩΝ ΤΡΙΩΝ - ΒΑΣΙΛΗΣ - ΖΟΡΜΠΑΣ - ΜΑΝΤΑΜ ΟΡΤΑΙΣΕ

ΖΟΡΜΠΑΣ

Μά σέ χαρῶ, ἀγάπη μου, ὄχι μπούμ-μπούμ.

Ὁ Ζορμπᾶς γελάει τώρα μέ αὐτός. Ὁ Βασίλης σωριάζεται πιά ἀπ' τά γέλια. Γυρίζει τό πρόσωπό του ἀλλά ἡ ράχη του κουνιέται χωρίς νά μπορεῖ νά βασταχτῆ.

ΜΑΝΤΑΜ ΟΡΤΑΙΣΕ

ALONS...

Ἕνα βρωμερό γέλιο ξεφεύγει ἀπ' τό Βασίλη. Αὐτή σταματάει ἀπότομα.

ΜΑΝΤΑΜ ΟΡΤΑΙΣΕ

Γελᾶτε;
/μέ περιπαίθεια/

Μή μένα;

ΖΟΡΜΠΑΣ

Ὄχι;

Τά μάτια της γιομίζουν δάκρυα. Ἀνοίγει τό στόμα της ἀλλά δέν βγαίνει ἦχος. Ὕστερα τρέχει κατά τό σπίτι.

ΖΟΡΜΠΑΣ

Μή φεύγεις..

Στρέφει πρός τόν Βασίλη πού σηκώνεται μπερδεμένος.

ΖΟΡΜΠΑΣ

Ἄσημα φέρθηκες, ἀφεντικό.
Πρόσβαλες μιά γυναίκα - ἕνα ἀόδνατο -
ἄρρωστο πλάσμα.

Τήν ἀκολουθεῖ ἀρπάζοντας μιά λάμπα πού βρίσκεται κοντά στήν πόρτα. Ὁ Βασίλης τόν ἀκολουθεῖ.

ΖΟΡΜΠΑΣ

Ποῦ πᾶς Μπουμπουλίνα μου;

149 ΕΣΩΤΕΡΙΚΟ - ΚΡΕΒΒΑΤΟΚΑΜΑΡΑ ΤΗΣ ΜΑΝΤΑΜ ΟΡΤΑΝΣ - ΝΥΧΤΑ

Ἡ μαντάμ Ὀρτάνς κουβαριασμένη στό κρεββάτι της /μεγάλο, φαρδύ, μέ σιδερένια κάγκελλα/ ἀνάμεσα σέ πολλά μαξιλάρια. Ὁ Ζορμπᾶς μπαίνει στό κάδρο, στέκεται μέσα ἀπ'τήν πόρτα καί κοιτάζει τοῦ βγάζει τή λάμπα. Κάθεται στό κρεββάτι κοντά της καί τῆς χαϊδεύει τόν ὦμο.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Φεύγα!

ΖΟΡΜΠΑΣ

Εἶμ'ἐγώ, ὁ Καπετάνιος σου.

150 ΠΑΛΙΟ ΤΩΝ ΔΥΟ ΖΟΡΜΠΑΣ - ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Γυρίζει τό κεφάλι της. Οἱ μπογιές τρέχουν στά μάγουλά της.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Καλός Καπετάνιος τοῦ λόγου σου.
Δίχως φτερά! Δίχως γενειάδα.

Φέρνει τό μαντηλάκι στή μύτη της.

ΖΟΡΜΠΑΣ

Φόσα Μπουμπουλίνα μου.

Αὐτή φυσᾶ μέ θόρυβο.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ποιά εἶναι αὐτή ἡ Μπουμπουλίνα;

ΖΟΡΜΠΑΣ

Μιά μεγάλη ἡρωΐδα στόν πόλεμο μέ τούς Τούρκους. Ἔτσι δέν εἶναι, ἀφεντικό!

151 ΙΔΙΟ ΒΑΣΙΛΗΣ

ΒΑΣΙΛΗΣ

Ναί, Μαντάμ. Σᾶς μοιάζει σέ πολλά.
Ἀληθινός θαλασσόλυκος κι'αὐτή.

I52 ΠΑΛΙΟ ΤΩΝ ΔΥΟ - ΖΟΡΜΠΑΣ - ΜΑΝΤΑΜ ΟΡΤΑΝΣ

ΖΟΡΜΠΑΣ

Βλέπεις;

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

/κουνάει καταφατικά το κεφάλι/

Ναί...κι'εγώ πολέμησα. Στήθος με στήθος. 'Αλλά ύστερα ήρθαν τ'ανάποδα χρόνια. Κλείστηκε είρήνη και τά βαπόρια έπρεπε νά φύγουν. Καί γώ...εγώ τί θά γίνω; Ξέλαιγα. Τέσσερες φορές χήρα. Κι'αυτοί γελούσαν, ΜΟΝΣΙΕΥΡ. 'Εσείς οί άντρες είστε σκληροί. Στό τέλος μέ λυπηθήκανε μ'έγδυσαν, γιόμισαν τό μπάνιο σαμπάνια καί μ'έριξαν μέσα. Κι' ύστερα κάθησαν τριγύρω - βλέπετε είχα μεγάλη οίκειότητα καί μέ τούς τέσσερες - καί ήπιαν όλη τή σαμπάνια. Λύσιασαν τό μπάνιο.

Παύση

ΖΟΡΜΠΑΣ
/μέ ζήλο/

Κι'ύστερα;

Αύτή γέρνει πίσω πάνω στά μαξιλάρια νωχελικά.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Κι'ύστερα...σβύσανε τό φώς.

'Αρχίζει νά γελά. Τό γέλιο της φέρνει βήχα κι'άρχίζει νά βήχει βραχνά. 'Ο Ζορμπάς τή χτυπά στή ράχη.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Όταν ξύπνησα μύριζα πολλή άμορφα, πατψιές πατψιές τ'άρώματά τους. 'Αλλά είχαν φύγει. Είναι τόσο σκληροί οί άντρες.

Κλείνει νοσταλγικά τά μάτια. 'Ο Ζορμπάς πάρνει θέση.

I53 ΜΕ ΒΑΣΙΛΗΣ

Στέκεται μή ξέροντας τί νά κάνη. Ξαφνικά ἀκούγεται μιά στριγγή φωνή. "Καναβάρο". Ὁ Βασίλης στρέφει ζωηρά καί ἡ μηχαμή μέ ΠΑΝΟΡΑΜΙΚ σταματά σ'ἕνα κλουβί μέ ἕνα παπαγάλο μέσα.

I54 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΖΟΡΜΠΑΣ - ΜΑΝΤΑΜ ΟΡΤΑΝΣ

ΖΟΡΜΠΑΣ

Σσ....

ΜΑΝΤΑΜ ΟΡΤΑΝΣ
/γουργουρίζοντας/

Καναβάρο...

Ὁ Ζορμπᾶς στρέφει πρός τόν Βασίλη καί τοῦ γνέφει. Τό κεφάλι τοῦ Βασίλη σκύβει μέσ'τό κάδρο. Μιλοῦν φιθυριστά.

ΒΑΣΙΛΗΣ

Τί τρέχει;

ΖΟΡΜΠΑΣ

Καληνύχτα.

Ὁ Βασίλης κισοδρομεῖ βγαίνοντας ἀπ'τό κάδρο. Ὁ Ζορμπᾶς ἀρχίζει τήν ἐπίθεση κατά μέτωπο.

I55 ΜΕ ΒΑΣΙΛΗΣ

Καθώς κινεῖται πρός τήν πόρτα ἀκούγονται τά ἐρωτικά ἀναστενάγματα τῆς Μαντάμ Ὀρτάνς. Γρηγορεύει τό βῆμα του καί κλείνει πίσω του τήν πόρτα.

I56 ΕΣΩΤΕΡΙΚΟ - ΠΛΑΓΙΑ ΤΟΥ ΒΟΥΝΟΥ - ΜΕΡΑ
CU ΒΟΥΝΟΣ

Τό κεφάλι του ἀναπαύεται μπαίνοντας στό κάδρο.
Βλέπει κάτι καί σφυρίζει θορυβώδη χαιρετισμό.

157 ΕΞΩΤΕΡΙΚΟ - ΑΛΛΗ ΜΕΡΙΑ ΤΗΣ ΠΛΑΓΙΑΣ - ΜΣ
ΑΛΛΟΣ ΒΟΣΚΟΣ

Πηδάει πάνω σ'ένα βράχο και σφυρίζει κατά τόν ίδιο τρόπο.

158 ΙΣ ΒΟΥΠΟ

Τό σύβριγμα άντηλαλεί άπό πολλές διευθύνσεις. Κοπάδια κατσικιών και προβάτων φαίνονται. Ή μηχανή χαμηλώνει μέ ΠΑΝΟΡΑΜΙΚ ίσκιμε σκαρμένα χωράφια σέ ΡΟ όπου χωριάτισσες δουλεύουν. Σηκώνονται διαδοχικά πλοκμίζοντας τό τοπείο μέ τ'άσπρα τους κεφαλομάντηλα, και σαλεύουν τά χέρια τους.

159 ΕΞΩΤΕΡΙΚΟ - ΕΣΟΧΙΚΟΣ ΔΡΟΜΟΣ

Φιλοσέρνεται άνάμεσα στήν κοιλάδα. Ο Ζορμπάς μπαίνει στό νάδρο άπάμπρυνόμενος άπ'τή μηχανή. Ίππεύει ένα μικρό γαΐδαρο και τά μακριά του πόδια κρέμονται άτσαλα. Κοιτάζει πάνω άπ'τόν ώμο του και γελά.

160 ΕΣΟΧΙΚΟΣ ΔΡΟΜΟΣ - ΑΝΤΙΘΕΤΗ ΑΠΨΗ

Ο Βασίλης κάθεται σέ μιά σοβάντα, πλάϊ στόν δόηγό. Οί άποσκευές είναι φορτωμένες σωρό πίσω. Ο Βασίλης φαίνεται άστεϊος έντός-τόπου μέ τήν πίπα του και τό καπέλλο του. Πίσω του έρχονται οί έργάτες,/δέκα περίπου/ κουβαλώντας άξίνες και σέρνοντας δυό φορτωμένους γαϊδάρους.

161 ΠΛΑΝΟ ΤΟΥ ΖΟΡΜΠΑ ΚΑΙ ΤΗΣ ΠΟΜΠΗΣ

Κουνάει τό χέρι του σέ κάποιους άνθρώπους πέρα και άρχίζει νά τραγουδά. Οί έργάτες τόν συντροφεύουν σ'αύτό.

162 ΠΛΑΝΟ ΤΗΣ ΚΟΙΛΑΔΑΣ ΑΠΟ ΠΑΝΩ

Ή πομπή προχωρεί κατά μήκος τοῦ δρόμου. Στό βάθος μπορεί κανείς νά δή τή θάλασσα.

163 ΕΞΩΤΕΡΙΚΟ - ΣΤΙΒΑ ΤΟΥ ΒΑΣΙΛΑ - ΑΠΟΓΕΥΜΑ

Ἀπλώνεται ἀπ' τή θάλασσα ὡς τήν πλαγιά τοῦ βουνοῦ ποῦ ὑψώνεται ἀπότομο μέ λίγη βλάστηση. Στή μιά μεριά ἡ παραλία κόβεται ἀπό βράχους ποῦ φτάνουν ὡς τήν ἄκρη τοῦ νεροῦ. Μιά φαρδιά ξύλινη καλύβα στέκεται πίσω τους, ἀντικρύζοντας τή θάλασσα. Πολλή κίνηση πάνω στούς βράχους ὅπου εἶναι τό μεταλεῖο.

164 ΕΞΩΤΕΡΙΚΟ - ΣΚΕΓΗ ΤΗΣ ΚΑΛΥΒΑΣ

Στή στέγη δυό ἄνθρωποι καρφώνουν σανίδια μέ θόρυβο. Ἡ μηχανή χαμηλώνει μέ ΠΑΝΟΡΑΜΙΚ. Ἡ πόρτα καί τά παράθυρα τῆς καλύβας εἶναι ἀνοιχτά καί βλέπομε τόν Βασίλη νά πηγαινοέρχεται στό ἐσωτερικό της ξεντυλίζοντας τίς ἀποσκευές. Προχωρεῖ πρός τήν πόρτα καί κοιτάζει κατά τό μεταλεῖο. Ὑποκλίνεται στό θόρυβο ἀπ' τό ταβάνι καί φεύγει πέρα ἀπ' τή μηχανή.

165 ΕΞΩΤΕΡΙΚΟ - ΕΙΣΟΔΟΣ ΤΟΥ ΟΡΥΧΕΙΟΥ - ΜΕΡΑ

Μιά τρύπα στήν πλαγιά. Παληά ξύλινα δοκάρια σφηνωμένα στό ἄνοιγμα. Φαίνεται ἐγκαταλελειμένη. Δυό ἐργάτες βγάζουν τίς πέτρες ἀπέξω. Ἄλλοι κινοῦνται μπαινοβγαίνοντας. Σταματοῦν καί φιθυρίζουν ἀνήσυχα. Ὁ Χορμπᾶς φαίνεται στό ἄνοιγμα κρατώντας μιά λάμπα καί φωνάζει νά τόν ἀκολουθήσουν. Τό κάνουν ἀπρόθυμα. Καθώς ἐξαφανίζονται στήν τρύπα ὁ Βασίλης μπαίνει στό κάδρο. Οἱ δυό ἐργάτες ἀπέξω κοιτάζουν πρός τά μέσα τρομαγμένοι καί σταυροκοπιοῦνται. Ὁ Βασίλης προχωρεῖ κατά τήν τρύπα. Πρίν φτάσει ἀκούγεται ἕνας ὑπόκωφος βρόντος καί οἱ ἐργάτες χυμοῦν ἔξω ἔντρομοι.

166 ΜΣ ΒΑΣΙΛΗΣ

Κοιτάζει κατά τήν τρύπα.

ΒΑΣΙΛΗΣ

Χορμπᾶ;

167 ΜΣ ΕΙΣΟΔΟΣ ΤΟΥ ΟΡΥΧΕΙΟΥ

ΦΩΝΗ ΧΟΡΜΠΑ

Τί τρέχει;

Προβαίνει. Τό πρόσωπό του είναι γκρίζο. Κοιτάζει πρός τά πίσω κατά τό ὄρυχείο καί φτύνει περιφρονητικά.

I68 ΕΣΩΤΕΡΙΚΟ - ΟΡΥΧΕΙΟ - ΜΕΡΑ

Ἐργάτες μεταφέρουν μεγάλες σανίδες. Ὁ Ζορμπᾶς φωνάζει διαταγές. Ὁ Βασίλης /φορώντας πουλόβερ καί παληό παντελόνι/ κινεῖται ἐδῶ κεῖ προσπαθώντας νά βοηθήση.

ΖΟΡΜΠΑΣ

Κάνε μου τή χάρη, ἀφεντικό...
Ἄδειασέ μας τή γωνιά. Γόρνα στά χαρτιά σου!

Ἐξαφανίζεται μέσ'τό ὄρυχείο.

I69 ΑΠΟ ΜΕΣΑ ΠΡΟΣ ΤΑ ΕΞΩ - ΕΙΣΟΔΟΣ ΟΡΥΧΕΙΟΥ

Ὁ Βασίλης μπαίνει καί προχωρεῖ πρός τά μέσα. Ἡ μηχανή ἀκουσθοχωρεῖ. Γίνεται κάτι σά σεισμός καί σκόνη πέφτει ἀπό τήν ὀροφή. Ἀκούγεται ἕνας ἀπαίσιος κρότος καί φωνές. Οἱ ἐργάτες κατραπυλᾶνε. Ὁ Βασίλης πισωπατᾶ τρομοκρατημένος ὕστερα γυρίζει πίσω καί κοιτάζει πέρα ἀπ'τή μηχανή.

ΒΑΣΙΛΗΣ

Ζορμπά!

I70 ΜΕ ΖΟΡΜΠΑΣ

Μ'ὅλη του τή δύναμη κρατάει μιά σανίδα σφηνωμένη στήν ὀροφή ποῦ καταρρέει. Γυρίζει καί βλέπει τόν Βασίλη.

ΖΟΡΜΠΑΣ
/βραχνά/

Βγές ἔξω...Βγές ἔξω...

Ἡ σανίδα ἀρχίζει νά ὑποχωρεῖ.

171 CS ΒΑΣΙΛΗΣ

Διστάζει, άλλά ύστερα άπότομα, όταν άκούγεται ένα σπάσιμο, πανικοβάλλεται καί όρμά τρέχοντας έξω.

172 ΕΣΩΤΕΡΙΚΟ - ΚΟΝΤΑ ΣΤΟ ΟΡΥΧΕΙΟ

Ο Βασίλης προβαίνει μέσα από ένα σύννεφο σκόνης. Οί έργάτες τόν σμίγουν τρέμοντας. Καθώς τό σύννεφο διαλύνεται ό Βασίλης κοιτάζει άλόγυρά του μέ συνεγής αύξανόμενο τρόμο ύστερα κάνει ένα βήμα πρός τά μπρός.

ΒΑΣΙΛΗΣ
/φωνάζοντας/

Ζορμπά!

173 ΕΣΩΤΕΡΙΚΟ - ΕΙΣΟΔΟΣ ΤΟΥ ΟΡΥΧΕΙΟΥ

Τό μαύρο σύννεφο καταλάθεται. Ἐπικρατεί μιά δυσοίωνη σιωπή. Ὕστερα από λίγα λεπτά έμφανίζεται ό Ζορμπάς. Είναι κατάμαυρος. Σφίγγει τή γροθιά του, τήν πουνί άπειλητικά στό βουνό καί φωνάζει.

ΖΟΡΜΠΑΣ

Ἀναθεματισμένο βουνό. Καρτέρα καί θά
στό φάω τό μάτι.

Στριφογυρίζει καί κοιτάζει τούς έργάτες.

ΖΟΡΜΠΑΣ

Ρέ σείς... Ἐλάτε δώ...

174 ΠΛΑΝΟ ΤΟΥ ΠΑΝΘΟΥΣΕ - ΒΑΣΙΛΗΣ - ΕΡΓΑΤΕΣ

Ἀλλάζουν φοβισμένα βλέμματα καί κάνουν μερικά δειλά βήματα μπρός. Ο Ζορμπάς πηδά μέσ' τό κάδρο καί τούς φωνάζει άγριεμμένος.

ΖΟΡΜΠΑΣ

Ποῦ 'ναι οἱ κασμάδες σας, ρέ!
Κιτρινιάρηδες, μουλάρια.

ΒΑΣΙΛΗΣ

Τί τρέχει, Ζορμπά;

ΖΟΡΜΠΑΣ

"Αφησαν τούς κασμάδες τους μέσα. Νά τί τρέχει. Είναι τόσο γεννάτοι πού κάθε φορά κ'άκούνε ένα θόρυβο μουσκεύουν τά βρακιά τους.
/στρέφεται πρός τούς έργάτες/
Θτού νά χαθήτε, ρεμάλια!

ΒΑΣΙΛΗΣ

Παράτα, Ζορμπά.

ΖΟΡΜΠΑΣ -
/ποιτάζοντας άλύγυρά του/

Οί κασμάδες κοστίζουν παράδες.

ΒΑΣΙΛΗΣ

Τό ξέρω, μά δέ μέ νοιάζει. Χαίρομαι πού δέν χτύπησε κανείς. Χάρι σέ σένα.

ΖΟΡΜΠΑΣ

Ναί!

ΒΑΣΙΛΗΣ

Θαρρώ πώς πρέπει νά τούς άφήσης γιά σήμερα.

ΖΟΡΜΠΑΣ

Καλύτερα νά άποφασίσης μιά καί καλή, άφεντικό. Είσαι ή δέν είσαι ένας παληκαπιταλίστας!

Ο Βασίλης γελά.

ΖΟΡΜΠΑΣ

Πεινάω.

Προχωρεί πρός ένα μεγάλο καλάθι. Η μηχανή ΠΑΝΟΡΑΜΙΚ. Φωνάζει τούς έργάτες κοντά του, καί βγάζει μέσα άπ'τό καλάθι ένα μεγάλο ψάσμα γιομάτο τρόφιμα.

I75 MS ΒΑΣΙΛΗΣ

Χαμογελά καί προχωρεί πρός τόν Ζορμπά ποί κάθεται κατάγής. Τό ὕφασμα εἶναι ἁπλωμένο μπρός του μέ φωμί, ἐλιές, τυρί, φρούτα, κρασί. Οἱ ἐργάτες κάθονται ὁλόγυρα σιωπηλοί.

ΖΟΡΜΠΑΣ
/δαγκώνοντας μιά μπουκιά/

Φάε, ἀρεντικό.

ΒΑΣΙΛΗΣ

Ὄχι τώρα. Εὐχαριστῶ.

ΖΟΡΜΠΑΣ

Δέν τρῶς. Δέν...

Δαγκώνει μιά μεγάλη μπουκιά.

ΖΟΡΜΠΑΣ

Ὁ ἄνθρωπος εἶναι καμωμένος γιά νά τρώη καί γιά νά...κάνη ἕνα σωρό πράγματα. Διασκεδαστικά πράγματα καί ἐέ ἔίνω ὀιάφορα γιά τί λέν τά βιβλία σου.

Ὁ Βασίλης ἀποκαρδιώνεται, βγαίνει ἔξω τό κάδρο. Ὁ Ζορμπάς τόν κοιτάζει γνοιασμένα.

ΖΟΡΜΠΑΣ
/φωνάζει/

Πρέπει νά βρούμε ἕνα σωρό μεγάλα δέντρα νά φτιάξουμε δοκάρια γιά τίς γαλαρίες.

I76 CS ΒΑΣΙΛΗΣ

Κουνάει καταφατικά τό κεφάλι καθώς ἀποκαρδιώνεται.

177 CS ΖΟΡΜΠΑΣ

Τόν παρακολουθεῖ μέ στοργή. Παίρνει μιά μπουκάλα καί γέρνοντας πίσω πίνει κάμποσο κρασί. Ἐνῶ πίνει αὐτό, ἡ προσοχή του συγκεντρώνεται σέ κάτι ποῦ βρίσκεται πέρα ἀπ'τή μηχανή. Τά μάτια του λάμπουν στό μουτζουρωμένο του πρόσωπο. Σηκώνεται ἀπάνω μέ φοβερά μέ τά μάτια καρφωμένα πάντα στό ἴδιο σημεῖο.

178 LS ΚΟΡΥΦΗ ΤΟΥ ΒΟΥΝΟΥ - ΧΑΜΠΑΗ /ΟΞΕΙΑ/ ΓΩΝΙΑ

Ἕνα δάσος ξεχωρίζει κοντά στήν κορφή τοῦ βουνοῦ. Ἕνα ἄσπρο χτίριο φαίνεται ἀνάμεσα στά δέντρα.

179 CU ΖΟΡΜΠΑΣ

Σύνεις σκεφτικά τό κεφάλι του, ὕστερα στρέφει καί πλησιάζει ἕναν ἀπ'τούς ἐργάτες. Καταλαβαίνουμε ἀπ'τίς χειρονομίες του ὅτι ζητάει πληροφορίες γιά τό δάσος. Μένει σκεφτικός, ὕστερα ἀδειάζει ἕνα καλάθι μέ φρούτα μέσ'τό ἁπλωμένο ρούχο, βάζει στή μέση μιά μεγάλη ντομιτζάνα μέ κρασί, ραζεύει τό ρούχο ἀπ'τίς τέσσερις γωνιές του, τό φορτώνεται καί φεύγει μέ μεγάλα βράσκελα. Οἱ κατάπληκτοι ἐργάτες τόν παρακολουθοῦν.

180 ΕΞΩΤΕΡΙΚΟ - ΔΑΣΟΣ - ΜΕΡΑ

Ὁ μόνος ἦχος ποῦ ἀκούγεται εἶναι τό κελάηδημα τῶν πουλιῶν. Ἡ μηχανή μέ ΠΑΝΟΡΑΜΙΚ ἀνάμεσα στά δέντρα σταματᾶ σ'ἕνα παληό, ἐτοιμόρροπο, μισοσκεπαταλελειμένο μοναστῆρι. Μιά καμπάνα ἀρχίζει νά χτυπᾶ καί ὕστερα ἀπό μιά στιγμή, φαίνονται τρεῖς μοναχοί βιαστικοί στήν αὐλή.

181 ΕΞΩΤΕΡΙΚΟ - ΔΑΣΟΣ - CS ΖΟΡΜΠΑΣ

Παρακολουθεῖ μισοπρυμμένος μέσ'τά δέντρα. Ἀγγίζει τόν κορμό δοκιμαστικά, ὕστερα προχωρεῖ προσεχτικά, λοχαριάζοντας τά γύρω. Ἀπό τήν ἄκρη ἑνός μπαστουνιοῦ ποῦ κρατάει στόν ὦμο του κρέμεται ὁ μπόγος τοῦ ὑράσματος. Ἀποφασίζει καί πηγαίνει πρός τό μοναστῆρι.

182 ΕΞΩΤΕΡΙΚΟ - ΠΛΑΓΙΑ

Ἀνάμεσα ἀπό κάτι βράχους ἀναβλύζει νερό ποῦ κυλᾶ σέ μιά πέτρινη γούρνα.

Ὁ Ζορμπᾶς κατηφορίζει τό μονοπάτι ἀφήνοντας ζωπίσω του τήν πηγή. Σταματᾶ σέ CS. Παλιδνει τό ἕνα του δάχτυλο καί τρίβει τό πρόσωπό του. Βλέποντας τή μουντζούρα ποῦ βγάζει, ἁλλάζει γνώμη καί πισωγυρίζει κατά τήν πηγή.

I83 MS ΠΗΓΗ

Μιά γιομάτη στάμνα εἶναι μέσ'τή γοῦρνα. Ἀφνιπά ἕνας μοναχός παρουσιάζεται πίσω ἀπ'τά βράχια καί τήν μαζεύει.

I84 CS ΖΟΡΜΠΑΣ

Βλέποντας τό μοναχό πισωπατᾶ στήν ἀνηφοριά.

I85 ΖΟΡΜΠΑΣ ΣΕ FG, ΠΗΓΗ ΣΕ BG

Ὁ καλόγερος σηκώνει τή στάμνα καί ἀρχίζει νά προχωρῆ κατά τή μηχανή. Ὁ Ζορμπᾶς ὁπισθοχωρεῖ καί ἡ μηχανή μέ ΠΑΝΟΡΑΜΙΚ παθός πέφτει σέ μιά τρύπα. Καθός ἐξαφανίζεται στό ἄνοιγμά της ἡ μηχανή τή ζυγώνει. Ἀποβγεται μιά δυνατή κραυγή καί τό φοβισμένο πρόσωπο ἑνός μοναχοῦ πετιέται σέ CU. Τά χέρια τοῦ Ζορμπᾶ βγαίνουν ἀπ'τήν τρύπα καί τόν ἁρπάζουν ἀπ'τόν τράχηλο. Ὁ μοναχός γυρίζει καί βυθίζει τά χέρια του στόν κορμό τοῦ Ζορμπᾶ. Ἀποβγεται ἕνα οὐρλιαχτό καί τό πρόσωπο τοῦ Ζορμπᾶ ἁγκιαστμένο ἀπ'τόν πόνο, μοιάζοντας μέ κάτι τό τρομαχτικό, ἀναδεται ἀπ'τό σκοτάδι τῆς τρύπας.

I86 CS Ο ΜΟΝΑΧΟΣ ΜΕ ΤΗ ΣΤΑΜΝΑ

Σταματᾶ. Μένει ἀκόμητος ἐπί τόπου. Τά μάτια του γουρλώνουν ἀπό φόβο. Παρατᾶ κατάγῆς τή στάμνα κι'ἀρχίζει νά τρέχη.

I87 CS ΖΟΡΜΠΑΣ - ΜΟΝΑΧΟΣ

Ὁ Μοναχός Ζαχαρίας, τό βάζει στά πόδια καί βγαίνει ἀπό τό κάδρο.

I88 LS ΔΑΣΟΣ

Οἱ δυό μοναχοί ποῦ τρέχουν τσιρίζοντας. "Διάβολος" σηκώνοντας τά ράσα φηλότερα ἀπ'τά γόνατά τους.

I89 ΜΟ ΖΟΡΜΠΑΣ

Βγαίνει απ'τήν τρύπα, βλέπει τή σταμνα, ύστερα από γρήγορη σκέψη αφήνει καταγής τό μπόγο και αρπάζοντας τή σταμνα τήν αδειάζει στό κεφάλι του.

I90 ΕΞΩΤΕΡΙΚΟ - ΙΣ ΜΟΝΑΣΤΗΡΙ

Οί δυό μοναχοί τρέχουν στήν αύλή του μοναστηριού σκληρίζοντας. Ή καμπάνα αρχίζει νά χτυπάει παλαβά. Μοναχοί παρουσιάζονται από διάφορες διευθύνσεις, τρέχοντας και σταυροκοπούμενοι. Τό νέο περνά από στόμα σέ στόμα.

I91 ΕΞΩΤΕΡΙΚΟ - ΠΥΛΗ ΜΟΝΑΣΤΗΡΙΟΥ

Οί μοναχοί βγαίνουν όμάδες ακολουθούμενοι από ένα πιό ηλικιωμένο μοναχό πού κρατά ένα σταυρό. Προχωρούν ανήσυχοι. Ο Ζαχαρίας δείχνει τό δρόμο.

I92 ΕΞΩΤΕΡΙΚΟ - ΑΛΕΟΣ

Οί μοναχοί γλυστρούν ανάμεσα στά δέντρα, αναπηδώντας πού και πού. Ελαττώνουν ταχύτητα καθώς πλησιάζουν, μισοκρυβόμενοι πίσω απ'τά δέντρα.

I93 ΣΕ ΑΝΕΜΤΡΟ

Τό τρομαγμένο πρόσωπο του Ζαχαρία ξεπροβάλλει πίσω απ'τόν κορμό. Αυτός πού βλέπει τόν κάνει νά ριγήσει. Στρέφει και γνέφει στούς άλλους μοναχούς νά πλησιάσουν. Καζεύονται γύρω του και ατενίζουν χωρίς νά πιστεύουν τά μάτια τους πέρα απ'τή μηχανή.

I94 ΣΕ ΜΕΓΕΘΟΣ ΤΗΣ ΤΡΥΠΑΣ

Τό άγαλμα είναι ανοιγμένο καταγής γεμάτο φρούτα, τυριά κλπ. Στή μέση του βρίσκεται ή σταμνα. Ένας αυτοσχέδιος σταυρός /καμωμένος από τό μακαστούνι του Ζορμπά/βαλμένος μέσα της βγαίνει απ'τό λαιμό της.

I95 ΠΛΑΝΟ ΠΑΝΟΣΥΣ - ΜΟΝΑΧΟΙ

Ταλαντεύονται και διαπιστώνουνεύουν προσεχτικά νά προχωρήσουν.

I96 Η ΣΤΑΨΗΑ ΜΕ ΤΟ ΣΤΑΥΡΟ ΣΕ FG ΟΙ ΜΟΝΑΧΟΙ ΣΕ BG

Οἱ μοναχοί πλησιάζουν καί στέκονται τριγύρω σέ κύκλο. Ὁ μοναχός πού βαστοῦσε τή στάμνα τραβᾶ τό σταυρό τοῦ Ζορμπᾶ. Ὁ σταυρός σπάζει. Τόν μυρίζει. Ὕστερα τόν δοκιμάζει μέ τή γλῶσσα του. Τά μάτια του μιλοῦν γιά θαῦμα. Γονατίζει καί σταυροκοπιέται. Οἱ ἄλλοι μοναχοί κάνουν τό ἴδιο.

I97 CS ΘΑΝΝΟΣ ΚΟΝΤΑ ΣΕ ΑΕΝΤΡΟ

Ἡ νταμιτζάνα τοῦ κρασιοῦ ἔδεια, κρυμμένη μέσ'τό θάμνο. Ἡ μηχανή μέ ΠΑΝΟΡΑΜΙΚ ἀνεβαίνει τόν κορμό τοῦ δέντρου. Βλέπουμε τά πόδια τοῦ Ζορμπᾶ πού κρέμονται. Παρακολουθεῖ τή σκηνή ἀπό τό παρατήρι τοῦ.

I98 ΕΞΩΤΕΡΙΚΟ - ΑΚΡΟΓΙΑΛΙ - ΑΡΓΑ ΤΟ ΑΠΟΓΕΥΜΑ

Μιά ὁμάδα ἐργάτες κάθεται στήν ἀκρογιαλιά κοντά σέ μιά σκηνή. Ἕνας ἀπ'αὐτούς παίζει κρητική λύρα. Ὕστερα ἀπό μιά στιγμή ὁ Βασίλης βγαίνει ἀπό τήν καλύβα σέ LS.

I99 CS ΒΑΣΙΛΗΣ

Κοιτάζει τό ρολόϊ του ὕστερα μακρυά κατά τό ὄρυχείο καί ὕστερα ξαναγυρίζει σιγά μέσα.

200 ΕΞΩΤΕΡΙΚΟ - ΔΑΣΟΣ ΤΟΥ ΜΟΝΑΣΤΗΡΙΟΥ - ΑΡΓΑ
ΤΟ ΑΠΟΓΕΥΜΑ - CS ΜΟΝΑΧΟΣ

Πίνει ἀπό τή στάμνα πού εἶναι σχεδόν ἄδεια. Καθώς τήν δίνει στόν κλαϊνό του ἡ μηχανή Πανοραμίκ ἀπό πρόσωπο σέ πρόσωπο. Οἱ μοναχοί εἶναι μισοπιωμένοι, γελοῦν καί τρῶνε. Τό ΠΑΝΟΡΑΜΙΚ καταλήγει στό Ζορμπᾶ πού προσδρέβει στό συμπόσιο ὕστερα ἡ μηχανή τραβιέται πίσω ἔνα πού νά παίρνει ὁλόκληρη τή σκηνή.

20I ΕΞΩΤΕΡΙΚΟ - ΚΑΛΥΒΑ - ΝΥΧΤΑ - ΜΣ ΒΑΣΙΛΗΣ

Κάθεται μπρός στό τραπέζι. Μιά λάμπα ἀνάβει πάνω σ'αὐτό. Γράφει. Θορύβει γιαλιά. Σταματᾶ, διαβάζει τά γραμμένα, ἀρχίζει νά διαγράφει, ὕστερα κουβαριάζει τό χαρτί καί τό πετᾶ μέσα σ'ἕνα ξύλινο κουτί μαζί μ'ἄλλα πολλά παρόμοια μέσα. Ἀποσύρονται βήματα. Στρέφεται καί τό πρόσωπό του φωτίζεται.

396 Il stanna ne to ekayto ka ka ok ikmakot ka ka

el yhwayl ekpaqlchow ual cwhawwa vyaqua ol qlaha. "I yuwqla ual
hawchoa el cvhqua qwalk el cwaqq ual hoqqal. "I cvaqqly uaklha. Ilo
nuqlka. "Ivaqua qlo tcaqqlka ya el yAkqua qua. Ml qlaha qua yaaqlhy
ual ehqua. Iwwaqlkt ual cwwqqcwaklwa. Ol qlaho yuwaqal kiwwa wa
klaha.

397 Ka chaqqa kwala ka aahyqa

"I wwaqklha ual kaaqal kkaa, kqwqlwa qlo'ual ohwa. "I yuqual yl
kaaqlkha kwqklwa qla kaqq ual klwaqq. Ilhqqua wl wkha ual kqq-
qual ual kqlqwaqq. Kqwwaqlwaqal wl cwqal klchwl kwwqkqal qua.

398 Kaqqlqwaqq - aaqlqalkt - aqla ka aaqlqwaqq

ual qlqlha klqlwa wqlqa qlqwwqkqal kqwqal ol ual cwqqal. "Kaqq
klwchqqlqa aqlqa kqwqual klqwa. "Ivaqua qual ual cwqual l kaqqlqal qwlqwa
qual qla wqalqa ol kq.

399 Ka kwqlqaqq

Kqqqlqa wl qqlkt qua kwaqqa kqqqal ual wl kwqqla ual kaaqa kqwqqa-
qklqa qqal qlqwa.

400 Kaqqlqwaqq - aaqqa kqa kqqqlqwqlqq - aqla ka aaqlqwaqq - ka kqqqlqa

Klqwa qual ol cvhqua ual qlqwa qqqlqa kkaa. Kqqqk qly qlqwa qqqq qual-
ua qua l qqqual kqwqqqla qual qqhqqua ol qqqqqual. Ol qqqqual qlqwa qq-
qqqlqwa, qqlqqq ual qqhqa. Kl kaqqqqqkt qqqqqlqwa qqq kaqqual qqq
qqqqqlqqa, qqq qqqqqlqa kqqqa l qqqqual qqqlqqual qlqw kwa qqq ual wl
qqlqwa qqqqlqqqq wl qqqqal.

401 Kaqqlqwaqq - aqqqa - aqqqa - kq kaqqqqa

Klqwa qqqqq qqq qqqqqla. Qqq kqqqa qqqlqa qqqa qlqqqa. Qqqlqa.
Qqqqqa. Qqqqqual. Qqqqlqa wl qqqqqqq. Qqqqqa wl qaaqqqq. Qqqqqa qqqq
kqqqlqa wl qqqql qqq wl qqqq qqqa qlqa qlqqqa qqqqq qqqq l qqqqa qqqqq
qqqqlqqqa qqqa. Qqqqqqqqa qqqqqa. Qqqqqqqqa qqq wl qqqqqqq qqq qqqq-
qqqqa.

202 LS ΠΟΡΤΑ

Ο Ζορμπάς μπαίνει.

ΖΟΡΜΠΑΣ

Καλησπέρα.

Βλέπει τά τσαλακωμένα χαρτιά καί κουνά συμπονετικά τό κεφάλι. Πηγαίνει πρός ένα μικρό τραπεζάκι όπου πάνω του ύπάρχουν φαγητά. Παίρνει ένα κομμάτι ψωμί καί έληές καί πηγαίνει πρός τό παράθυρο. Η μηχανή ΠΑΝΟΡΑΜΙΚ. Τράβει καθώς στέκεται όρθιος παρακολουθώντας τό Βασίλη μέ τήν άκρη τοῦ ματιοῦ του.

203 ΒΑΣΙΛΗΣ ΣΕ FG - ΖΟΡΜΠΑΣ ΣΕ BG

Ο Βασίλης φαίνεται μπερδεμένος.

ΒΑΣΙΛΗΣ
/γιά νά πῆ κάτι/

Άργησες.

Ο Ζορμπάς σηκώνει τούς ώμους. Γυρίζει σά νά θέλει κάτι νά πῆ άλλά μετανοιώνει.

ΒΑΣΙΛΗΣ

Ήρθε ὁ γιός τοῦ Μαυραντώνη καί μάς προσκάλεσε σέ μιά γιορτή πού θά γίνη στό σπίτι τοῦ Αναγνώστη. Αύριο. /Παύση/ Τί τρέχει, Ζορμπά;

204 CS ΖΟΡΜΠΑΣ

Φτύνει θυμωμένα κάτι λησμονιούντα άπ'τό παράθυρο.

205 CS ΒΑΣΙΛΗΣ

ΒΑΣΙΛΗΣ

Πέσ'το λοιπόν!

206 CU ΖΟΡΜΠΑΣ

Κοιτάζει τόν Βασίλη μέ λαμπερά μάτια.

ΖΟΡΜΠΑΣ

Ἀρεντινό μέ μπιστεύεσαι;

207 CU ΒΑΣΙΛΗΣ

ΒΑΣΙΛΗΣ

Σ'ἐμπιστεύομαι.

208 CS ΖΟΡΜΠΑΣ

Κάνει ἕνα βῆμα μπρός, ἡ μηχανή μέ ΠΑΝΟΡΑΜΙΚ ἔτσι πού νά μπῆ ὁ Βασίλης στό κάδρο.

ΖΟΡΜΠΑΣ

Καί γιατί, ποῦ νά πάρη ὁ διάβολος;

ΒΑΣΙΛΗΣ -

Γιατί εἶσαι αὐτός πού εἶσαι.

209 ΑΝΤΙΘΕΤΟ ΠΡΟΣ ΤΟ ΖΟΡΜΠΑ

ΖΟΡΜΠΑΣ

Σε'ἀλήθεια στ'ὁρκίζομαι τό μυαλό μου εἶναι λειφό. Κατεβάζει ἀλλόκοτες ἰδέες. Κάποτε νά σέ ρίξω ἔξω.

ΒΑΣΙΛΗΣ

Θά τό διακινδυνέψω.

ΖΟΡΜΠΑΣ

Πέσ'το πάλι ἀρεντινό. Δός μου κουράγιο.

ΒΑΣΙΛΗΣ

Θά τό διακινδυνέψω.

ΖΟΡΜΠΑΣ

/πνιγμένος από συγκίνηση/

Θένα; Έχω ένα σχέδιο. Ένα μεγάλο, παλαβό σχέδιο. Τί νά κάνουμε;

ΒΑΣΙΛΗΣ

Νά τό δοκιμάσουμε. Γι' αὐτό εἴμαστε ἐδῶ.

ΖΟΡΜΠΑΣ

Θές...δηλαδή θές νά πῆς πάς δέν ἤρθαμε ἐδῶ μονάχα γιά νά βγάλουμε λεφτά.

2Ι0 CS ΒΑΣΙΛΗΣ

ΒΑΣΙΛΗΣ

/χαμογελάντας/

Δέν τό νομίζω, κατά κάποιο τρόπο.

2ΙΙ CS ΖΟΡΜΠΑΣ

ΖΟΡΜΠΑΣ

Ἀφεντικό...

Ἔχει τέτοια διέγερση ποῦ δέ μπορεῖ νά μιλήση. Κάνει λίγα βήματα, ὕστερα ἀκόμα σταματᾶ.

ΖΟΡΜΠΑΣ

Χορεύεις;

ΒΑΣΙΛΗΣ

/κατάπληκτος/

Ἄν χορεύω;

/κουνᾶ τό κεφάλι του/

ΖΟΡΜΠΑΣ

Τότες παραμέρισε. Μπορεῖ νά σέ χτυπήσω.

Ὁ Ζορμπᾶς μέ κλωτσιά πετάει πέρα τά παπούτσια του, πετάει πέρα τό σακκάκι του ὕστερα χτυπάει τίς παλάμες του δίνοντας τό ρυθμό.

ΖΟΡΜΠΑΣ

ΧΑΪ...ΧΑΪ...

Ἀρχίζει νά χορεύει ἀφήνοντας βροχνά φωνάγματα στριφογυρίζοντας καί χτυπώντας τό πάτωμα ὁλοένα καί μέ πιό πολύ ὁρμή, ἀνεβαίνοντας συνεχῶς σ'ἕνα ξέφρενο κρεσέντο.

2Ι2 ΕΣΩΤΕΡΙΚΟ - ΣΚΗΝΗ - ΝΥΧΤΑ

Ἕνας ἐργάτης, ὕστερα ἕνας ἄλλος ξεφυτρώνουν. Εἶναι μισόγυμνοι. Ἀκούγεται ἡ φωνή τοῦ Ζορμπᾶ. Ἀλλάζουν ἕνα γρήγορο βλέμμα καί τρέχουν πέρα ἀπ'τή μηχανή ἀκολουθούμενοι ἀπό τρεῖς ἄλλους πού ὁ ἕνας τους κρατάει μιά λύρα.

2Ι3 ΜΣ ΖΟΡΜΠΑΣ

Πηδάει φηλότερα καί φηλότερα. Τό πρόσωπό του εἶναι σφιγμένο καί γιαλίζει ἀπό τόν ἱδρώτα.

2Ι4 CS ΒΑΣΙΛΗΣ

Παρακολουθεῖ μ'ἀνησυχία καί θαυμασμό. Ξαφνικά ἡ λύρα ἀρχίζει νά παίζη ἕνα γρήγορο σκοπό.

2Ι5 CS ΖΟΡΜΠΑΣ

Κοιτάζει σάν ἡ μουσική νά πολλαπλασιάζη τήν ὁρμή του. Ἡ μηχανή ἀκολουθεῖ τίς ἄγριες κινήσεις του. Οἱ ἐργάτες ἀπέξω σφυρίζουν.

2Ι6 ΕΣΩΤΕΡΙΚΟ ΠΡΟΣ ΕΣΩΤΕΡΙΚΟ ΜΕΣΑ ΑΠΟ ΤΟ ΠΑΡΑΘΥΡΟ

Οἱ ἐργάτες παρακολουθοῦν γοητευμένοι.

2Ι7 ΠΛΑΝΟ ΓΕΝΙΚΟ - ΕΣΩΤΕΡΙΚΟ

Ὁ Ζορμπᾶς ἀρασκελίζει τήν πόρτα καί χύνεται στήν παραλία.

218 ΕΣΩΤΕΡΙΚΟ - ΠΑΡΑΛΙΑ

Οἱ ἐργάτες μαζεύονται γύρω ἀπό τό Ζορμπᾶ. Ἀρχίζουν νά χορεύουν. Ἡ ὁρμή τοῦ Ζορμπᾶ βρίσκεται στό ἀποκορύφωμά της.

219 ΟΣ ΖΟΡΜΠΑΣ

Πέφτει στά πόδια του μ'ἕνα βογγητό ἀλλά μέ μιά τρομερή προσπάθεια ξαναπηδᾶει.

220 ΟΣ ΒΑΣΙΛΗΣ

ΒΑΣΙΛΗΣ
/τρομαγμένος/
Ζορμπᾶ! Θτάνει!

Τρέχει πρός τόν λυράρη.

ΒΑΣΙΛΗΣ
/φωνάζοντας/

Σταμάτα! Σταμάτα!

Ἡ λύρα σταματᾶ. Ὁ ἕνας μετά τόν ἄλλον οἱ ἐργάτες πέφτουν καταγῆς. Ἡ μηχανή ἀκινητεῖ στόν Ζορμπᾶ ποῦ ἐξακολουθεῖ νά χορεύει. Δίνει ἕνα τελευταῖο πήδο κι'ὕστερα σωριάζεται κατάχαμα. Ἀναπαίνει βαρειά δύσπνοια. Οἱ ἐργάτες γλυστροῦν καί χάνονται μέσ'τή νύχτα. Ὁ Βασίλης κοντοστέκεται κοντά στό Ζορμπᾶ.

221 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΖΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ

ΒΑΣΙΛΗΣ

Εἶσαι καλά;

ΖΟΡΜΠΑΣ
/γνέφει καταφατικά μέ τό κεφάλι του χαμογελάντας/

Τώρα μπορῶ νά μιλήσω.

ΒΑΣΙΛΗΣ

Γιά τό Θεό τί σ'ἔπιασε;

ΖΟΡΜΠΑΣ

"Οταν ἕνας ἄνθρωπος παραφουσκώσει τί νά κάνη; Νά σκάση;

/Παύση/

"Οταν ὁ μικρός μου γιός...ὁ Δημήτρης...πέθανε... καί ὅλοι κλαίγανε...ἐγώ...σημώθηκα καί χόρεψα. Γύρω...γύρω ἀπ'τό κρεββατάκι του...χόρεψα. "Ολοι λέγανε..."Ο Ζορμπᾶς τρελλάθηκε". Μά ἦταν ὁ χορός, μονάχα ὁ χορός ποῦ μπόρεσε τόν πόνο νά μέ τρελλάνη. Ἤταν βλέπεις τό πρῶτο μου καί μονάχα τριῶ χρονῶ.

Ὁ Βασίλης σηκώνεται. Βγαίνει ἀπ'τό κάδρο.

ΖΟΡΜΠΑΣ

"Οταν εἶμαι εὐτυχισμένος πάλι τό ἴδιο...

222 CS ΒΑΣΙΛΗΣ

Χαμογελᾶ.

ΒΑΣΙΛΗΣ

"Ελα μέσα. Θά κρυώσης.

223. MS ΖΟΡΜΠΑΣ

Σηκώνεται, σηκώνει τό παντελόνι του καί προχωρώντας βγαίνει ἀπ'τό κάδρο.

224 ΕΣΩΤΕΡΙΚΟ - ΚΑΛΥΒΑ - LS ΠΡΟΣ ΤΟ ΤΡΑΠΕΖΙ ΜΕ ΤΑ ΘΑΓΠΤΑ

Ὁ Βασίλης εἶναι στό κάδρο. Ὁ Ζορμπᾶς προχωρεῖ πρός τά φαγητά.

ΖΟΡΜΠΑΣ

Μέ τήν ἄδειά σου...Ξαναπείνασα..

Παίρνει φαγητό.

ΒΑΣΙΛΗΣ

Θά μοῦ πῆς τό σχέδιό σου;

ΖΟΡΜΠΑΣ

/κουνάει τό κεφάλι του/

Πρέπει-πρῶτα νά-λογαριάσω ἕνα σωρό πράμματα. Δέντρα, μηχανές, καλογέρους...ἔσως...νά στό πῶ...αὔριο...

Σηκώνει μιά μπουκάλα καί πίνει μιά γουλιά.

ΖΟΡΜΠΑΣ

Νά ἀπόφε γιορτάζουμε.

ΒΑΣΙΛΗΣ

Γιατί;

Ὁ Ζορμπᾶς πηγαίνει πρός τόν Βασίλη.

ΖΟΡΜΠΑΣ

Γι'αὐτό ποῦ εἶπες γιά τά λεφτά. Βλέπεις τώρα σέ κατάλληλα. Μπορῶ νά 'συχάσω. Οἱ τό διασκεδάσουμε. Οἱ τό κάφουμε.

Βάζει τή μπουκάλα κάτω ἀπ'τό σαγόνι τοῦ Βασίλη.

ΖΟΡΜΠΑΣ

Πιές.

Ὁ Βασίλης πίνει μιά γουλιά.

ΖΟΡΜΠΑΣ

Μπρός...μπρός...μήν εἶσαι μή μοῦ ἔπτου.

Καθώς ἀναγκάζει τό Βασίλη νά πιῇ μιά μεγάλη γουλιά ἡ μηχανή πλησιάζει ὅσπου νάρθῃ ὁ Βασίλης CU.

DISSOLVE

225 ΕΣΩΤΕΡΙΚΟ - ΚΑΛΥΒΑ - ΝΥΧΤΑ - CU ΣΑΝΤΟΥΡΙ

Ο Ζορμπάς παίζει ένα βουνίσιο τραγούδι, δυναλό και περήφανο. Η μηχανή ΠΑΝΟΡΑΜΙΚ ανεβαίνει ως το πρόσωπό του. Κάθεται σταυροπόδι κατάχαμα, ξυπνάει ξεπορροφημένος, τα μάτια του σπιθιρίσταν στο λίγο φως της λάμπας.

226 MS ΒΑΣΙΑΗΣ

Κάθεται ντούρος στο ράντζο του. Κουνιέται λαφριά μπρός πίσω. Είναι μεθυσμένος.

ΒΑΣΙΑΗΣ

Είναι πολύ θλιβερό
/παύση/
Δηλαδή αυτή η διαφορά ανάμεσά μας.

227 MS ΖΟΡΜΠΑΣ

Τον κοιτάζει γιά μιά στιγμή.

228 CS ΒΑΣΙΑΗΣ

ΒΑΣΙΑΗΣ

Θέλω νά πώ...νά ίσως...μέ μιά ζωολογική παρομοίωση. Ίσως είσαι ένα λιονταράκι ή ένας λύκος κι' εγώ ένα παληοπρόβατο μέ γιαλιά. Δέ μ' άρέσει νά είμαι πρόβατο μά δέν μπορώ νά κάνω τίποτα γιά ν' αλλάξω.

229 CS ΖΟΡΜΠΑΣ

ΖΟΡΜΠΑΣ

Μή γνοιάζεσαι, αφεντικό. Είσαι κουμένος!

230 ΓΕΝΙΚΟ ΠΛΑΝΟ

ΒΑΣΙΑΗΣ

Τό ξέρω. Είναι μάλλον ενοχλητικό. Δέν είναι. Αυτό είναι τό κακό μέ μένα. Όλα μ' ενοχλούν.

ΖΟΡΜΠΑΣ

Θαΐζνε τά καταραμένα τούτα βιβλία. Κάφτα.

ΒΑΣΙΛΗΣ
/μιά ἀστραπή φωτίζει τά μάτια/

Περίφημη ἰδέα.
/πηδάει πάνω/
Θά τά πετάξω ὅλα. Θά γιομίσω τήν ψυχή μου μέ σάρκα καί τ'ἀνάποδο. Θά μοῦ διδάξῃς νά ζῶ μέ τίς αἰσθήσεις μου - καί τίς πέντε... Ἄς ἀρχίσουμε ἀπ'τόν ἔρωτα.

Ὁ Ζορμπᾶς ἔχει σταματήσει νά παίζῃ. Ὁ Βασίλης τόν πλησιάζει.

ΒΑΣΙΛΗΣ

Πόσες φορές ἔχεις παντρευτεῖ;

ΖΟΡΜΠΑΣ
/σηκώνεται/

Τί θές νά πῆς μ'αὐτό;

ΒΑΣΙΛΗΣ
/θυμώνοντας/

Παντρεύτηκες. Αὐτό θέλω νά πῶ.

ΖΟΡΜΠΑΣ

Ἐμ...ἄν θές νά πῆς ἔρίσημα μιά φορά. Ἰσοεπίσημα δυό φορές. Ἀλλοιώτικα...μιά, δυό φορές, χίλιες φορές. Ποῦ στ'ἀνάθεμα νά θυμοῦμαι. Δέν κρατάω μακαλοτέφτερο.

Πηγαίνει πρός τό τραπέζι ὅπου βρίσκεται τό κρασί. Ὁ Βασίλης τόν ἀκολουθεῖ ἀπό πίσω.

ΒΑΣΙΛΗΣ

Πές τα μου ὅλα.

ΖΟΡΜΠΑΣ

Πές νά μ'ἀνάψῃς φωτιές, ἀρχοντικό;

ΒΑΣΙΛΗΣ

Ἔλα...ἔλα...αὔριο θά στίς σρόση ἡ Μπουμπουλίνα σου.

ΖΟΡΜΠΑΣ
/πίνει/

Ἐν τάξει. Ἐν τάξει. Οἱ ἐπίσημοι γάμοι εἶναι ἄνοστοι. Οἱ ἄλλοι ποῦ νά τοὺς θυμηθῆς...γιά τοῦτο...

ΒΑΣΙΛΗΣ

Πέσ'μου γιά τοὺς μισοεπίσημους.

ΖΟΡΜΠΑΣ

Εἶναι οἱ καλύτεροι. Οἱ πιό νόστιμοι.

Ὁ Ζορμπᾶς χτυπᾶει τίς χορδές τοῦ σαντουριοῦ καί γελᾶει.

ΖΟΡΜΠΑΣ

Εἶδιπά μέ τίς Ροῦσσες. Ἀληθινό ἀριστούργημα.

ΒΑΣΙΛΗΣ

Ρωσσίδες; Ποῦ;

ΖΟΡΜΠΑΣ

Αὐτή 'ναι βλακεία. Μέ τό συμπάθειο. Ποῦ ἄλλοῦ; Στή Ρουσία βέβαια.

ΒΑΣΙΛΗΣ

Ἔχεις πάει;

ΖΟΡΜΠΑΣ

Καί βέβαια. Τί νόμισες ὅμως σ'ἕνα τόπο ὅταν ὑπάρχουν τόσοι ἕνα γύρω μου;

Σκύβει πάνω ἀπ'τό σαντούρι κι'ἀναστενάζει νοσταλγικά.

ΖΟΡΜΠΑΣ

Ἄχ...

Ὁ Βασίλης στέκεται ἀπό πάνω του.

231 CS ΣΟΡΜΠΑΣ

Χτυπάει μιά χορδή τοῦ σαντουριοῦ.

ΣΟΡΜΠΑΣ

Τή μιά τή λέγανε Σοφίνια.

232 ΕΣΩΤΕΡΙΚΟ - ΔΑΣΟΣ - ΜΕΡΑ

Παίνεται χτενοοδέλλα. Μιά φηλή μελαχροινή νεαρή Ρωσσίδα, κουκουλωμένη στά ροῦχα, ἀνοίγει τό δρόμο της μέσα στό χιόνι.
Τά σαγόνια της χτυποῦν ἀπ'τό κρύο. Προσπαθεῖ νά χαμογελάση.

233 ΕΣΩΤΕΡΙΚΟ - ΚΛΑΥΒΑ - ΝΥΧΤΑ - CU ΣΟΡΜΠΑΣ

Ὁ Βασίλης κάθεται ἀνακοδρκουβα κοντά του. Ὁ Σορμπᾶς κλείνει τά μάτια του.

ΣΟΡΜΠΑΣ

Καί τήν ἄλλη τή φωνάζαν Ποῦσα.

234 ΕΞΩΤΕΡΙΚΟ - ΧΩΡΑΦΙΑ - ΜΕΡΑ

Ὁ ἥλιος στράφτει. Μιά ξανθειά, τροφαντή κοπέλλα μέ πλεξοῦδες ἐμφανίζεται μέσα ἀπό κάτι θάμνους. Φορᾶει μιά Ρωσσική μπλοῦζα. Σκουπίζει τόν ἱδρῶτα ἀπό τό κοῦτελό της.

235 ΕΞΩΤΕΡΙΚΟ - ΚΛΑΥΒΑ - ΝΥΧΤΑ - CS ΣΟΡΜΠΑΣ

Καθώς σηκώνεται μπάζει τόν Βασίλη στό κάδρο.

ΣΟΡΜΠΑΣ

Εἶναι ντροπή νά τίς ἀνακατέφουμε τίς κακομοῖρες σάν τίς σαλάτες. Τί προτιμᾶς. Τή Ποῦσα ἤ τή Σοφίνια!

ΒΑΣΙΛΗΣ

/σκεπτικά, σηκώνεται/

Τή Ποδσα.

ΖΟΡΜΠΑΣ

Ἐν τάζει. Τή Ποδσα.

Ἀρχίζει νά παίζη τό σαντούρι.

ΖΟΡΜΠΑΣ

Καλοκαίρι. Ἐδῶ καί πολλά χρόνια ἤμουν διαβατικός ἀπό ἕνα χωριό τοῦ Κουμπίν. Ὅπου κι ἐν κοίταζα κεπόνια - κεποδνια καί κορίτσια.

236 ΕΞΩΤΕΡΙΚΟ - ΧΩΡΑΦΙΑ - ΜΕΡΑ

Μιά γραμμή κοριτσιῶν δίνουν στή σειρά, κατά τή μηχανή, κεπόνια τό ἕνα στό ἄλλο τραγουδῶντας. Στήν ἀρχή βλέπουμε μονάχα τά χέρια τους καί τά κεπόνια ποδ κινοῦνται ἀπό χέρι σέ χέρι. Ὕστερα ἡ μηχανή ΠΑΝΟΡΑΜΙΚ πρός τά κάτω παίρνει σειρά τά πρόσωπα καί τά στητά τους στήθια.

ΦΩΝΗ ΖΟΡΜΠΑ

Ὄχι μονάχα κεπόνια. Καί καρπούζια.

237 ΣΩΡΟΣ ΚΑΡΠΟΥΖΙΩΝ

Τό χέρι ἑνός ἄντρα μπαίνει στό κάδρο καί παίρνει ἕνα.

ΦΩΝΗ ΖΟΡΜΠΑ

Δέν εἶχες καρά ν'ἀπλώσης τό χέρι σου καί νά πάρης.

Ἡ μηχανή μέ-ΠΑΝΟΡΑΜΙΚ φηλώνει ὡς τήν κορφή τοῦ σωροῦ. Ἐκεῖ κάθεται ἕνα κορίτσι, ἡ Ποδσα, πλέκοντας τίς πλεξοῦδες της. Ξαφνικά τά καρποδζια ἀρχίζουν νά ὑποχωροῦν ἀπό κάτω της. Γυρίζει γελῶντας καί φωνάζοντας καθώς κατραπυλᾶ καί τελικά προσγειώνεται στά χέρια ἑνός ἄντρα, τοῦ Ζορμπᾶ. Εἶναι νεώτερος μέ μαῦρα μαλλιά κι ἄγριο μουστάκι. Τή στριφογυρίζει καθώς τήν κρατᾶ κι ὕστερα κι'οἱ δυό μαζί γελῶντας, κυλοῦν κατάγῆς ἀνάμεσα στά καρποδζια ποδ κατραπυλοῦν.

ΦΩΝΗ ΣΟΡΜΠΑ

"Ετσι συναντήθηκα μέ τή Ποδσα.

238 ΕΣΩΤΕΡΙΚΟ ΚΑΛΥΒΑ - ΝΥΧΤΑ - ΣΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ

ΣΟΡΜΠΑΣ

Καί τί κανονίσαμε ὅλα στό λεφτό;
/σύντομη παύση/

ΒΑΣΙΛΗΣ

Λοιπόν;

ΣΟΡΜΠΑΣ

Περίμενε ἀφεντικό. Μή μέ βιάζεις. Μέ κάλεσε στό σπίτι της τήν ἴδια νύχτα.
"Ἔχεις γοῦνα," μέ ρώτησε. "Καί βέβαια ἔχω" εἶπα " μέ κάνει πολύ ζέστη".
"Σόρα τη" μοῦ εἶπε. "Θά κάνῃς πιό κολύ ἐντύπωση". "Ετσι πῆγα στό σπίτι της, ἄνοιξα τήν πόρτα...

239 ΕΣΩΤΕΡΙΚΟ ΣΠΙΤΙΟΥ ΠΟΥΣΑΣ - ΝΥΧΤΑ - ΜΒ ΚΑΤΑ ΤΗΝ ΠΟΡΤΑ

Ἡ πόρτα ἀνοίγεται καί παρουσιάζεται ὁ Σορμπᾶς πού στέκεται στό κατώφλι φορώντας μιά μεγαλόπρεπη γοῦνα. Ρόσσινη μουσική γεμίζει τόν ἀγέρα. Ἡ μηχανή πλησιάζει τό ἱδρωμένο πρόσωπό του. Τά μάτια του δείχνουν χαρούμενη ἔκπληξη.

ΦΩΝΗ ΣΟΡΜΠΑ

Καί τί βλέπω;

240 ΓΕΝΙΚΟ ΠΑΛΑΙΟ - ΔΩΜΑΤΙΟ

Ἡ σκηνή δέν εἶναι νατουραλιστική. Τό δωμάτιο εἶναι μακρύ καί στενό τό ταβάνι πολύ χαμηλό μέ δοκάρια. Ὑπάρχει ἕνα μακρύ τραπέζι φορτωμένο φαγιά. Κόσμος χορεύει ζωηρά.

ΦΩΝΗ ΖΟΡΜΠΑ

"Όλα τά πλούτη τοῦ Παραδείσου.

Παρυπνά οἱ ἄνθρωποι σταματοῦν νά χορεύουν καί τρέχουν μπρός μιλάντας καί χειρονομάντας ὅλοι μαζί. Ἡ μηχανή κινεῖται ΠΑΝΟΡΑΜΙΚ μαζί τους καί τούς φωτογραφίζει καθώς ἀγκαλιάζουν τό Ζορμπά φιλάντας τον στό στόμα.

ΦΩΝΗ ΖΟΡΜΠΑ

"Βρέ χαμένο κορμί" λέω μόνος μου,
"Τί ἔκανες γιά νά ἀξίζης ὅλα τούτα;"

Ἐξαντλημένος ὁ Ζορμπᾶς ἀπ'τ'ἀγκαλιάσματα, προσπαθεῖ ν'ἀνοίξη δρόμο ἀνάμεσά τους.

241 ΠΛΑΝΟ ΑΠ'ΤΗΝ ΑΝΤΙΘΕΤΗ ΜΕΡΙΑ - ΡΩΣΣΟΣ

Ἀνοίγονται ἀφήνοντάς του διάδρομο καί ἡ Νούσα φαίνεται στό τέλος τοῦ διαδρόμου, στραφτοκοπάντας μέσα σ'ἕνα κεντημένο Ρωσσικό κοστούμι. Ἡ μηχανή πλησιάζει τό στῆθος της μέχρι CU. Ἕνα σφυροδρέπανο εἶναι κεντημένο στό μέρος τῆς καρδιᾶς.

242 ΜΣ ΚΑΤΑ ΜΗΚΟΣ ΤΟΥ ΤΡΑΠΕΖΙΟΥ

Ὁ κόσμος χυμᾶει καί κάθεται στό τραπέζι. Ἡ μηχανή κινεῖται κατά μῆκος, καθώς οἱ ἄνθρωποι κάθονται, κι'ἀρχίζουν νά χουφτιάζουν φαγιά καί κρασιά.

243 ΜΣ ΖΟΡΜΠΑΣ - ΠΑΤΕΡΑΣ ΤΗΣ ΝΟΥΣΑΣ - ΜΗΤΕΡΑ ΤΗΣ ΝΟΥΣΑ - ΝΟΥΣΑ

Ὁ Ζορμπᾶς κάθεται ἀνάμεσα στή μητέρα καί τόν πατέρα τῆς Νούσας. Ἡ Νούσα κάθεται ἀπό τ'ἄλλο πλευρό τοῦ πατέρα της. Ὅλοι τρῶνε μέ τά χέρια. Ἡ Νούσα δαγκώνει ἕνα πόδι κοτόπουλο καί σκύβοντας μπρός ἀπό τόν πατέρα της τό προσφέρει στό Ζορμπά νά δαγκώση. Ἡ μητέρα της γελάει μέ θόρυβο. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ ἔρχεται σέ κοντινό πλάνο τῶν δύο, Ζορμπά καί πατέρα, καθώς ὁ Ζορμπᾶς σκύβει καί τοῦ ψιθυρίζει κάτι στ' αὐτί.

ΦΩΝΗ ΖΟΡΜΠΑ

"Καί ποῦ εἶναι ὁ παπᾶς γιά τό γάμο;"
ρώτησα τόν πατέρα τῆς Νούσας.

Ὁ πατέρας γυρίζει καί μιλᾶ ἐνῶ ἐξακολουθεῖ νά μασᾶ, κατεύθυνας σάλια στό πρόσωπο τοῦ Ζορμπά.

ΦΩΝΗ ΖΟΡΜΠΑ

"Θρησκεία" φώναζε. "Τό ὄπιο τοῦ λαοῦ".

Ὁ πατέρας σηκώνεται καί σπάζει τό ποτήρι του φωνάζοντας κάτι στά Ρώσσικα.

244 ΓΕΝΙΚΟ ΠΛΑΝΟ ΤΡΑΠΕΖΙΟΥ

Ὅλοι σηκώνονται καί σπάνε τά ποτήρια τους.

245 CS ΠΑΤΕΡΑΣ

ΠΑΤΕΡΑΣ
/φωνάζει/

Βάϊ...

246 CS ΝΟΥΣΑ

Σηκώνεται.

ΝΟΥΣΑ

Βάϊ...

247 CS ΖΟΡΜΠΑΣ

Ἀναπηδάει.

ΖΟΡΜΠΑΣ
/φωνάζοντας/

Ἀμάν...

Ὁρμά κατά τή Νούσα παραμερίζοντας ἐπ' τό δρόμο του τόν πατέρα της. Πανδαιμόνιο ξεσπά. Οἱ καλεσμένοι κυλοῦν κάνω στό τραπέζι, τά φῶτα σβήνουν, γυναῖκες τσιρίζουν.

ΦΩΝΗ ΖΟΡΜΠΑ

Ξαφνικά ὅλοι βρεθήκαμε στό πάτωμα σωρός κουβάρι.

248 ΠΑΛΑΙΟ ΠΑΠΘΟΥΣΕ ΚΑΤΩ ΑΠ'ΤΟ ΤΡΑΠΕΖΙ

Κάλτς μποροῦμε νά ξεχωρίζουμε τά σχήματα τῶν σωμάτων τῶν μεθυσμένων. Ὁ Ζορμπᾶς φαίνεται νά ἀπελευθερώνει τόν ἑαυτό του ἀπό τίς φοῦστες μιᾶς γυναίκας καί ν'ἀρχίζη νά προχωρῆ μπουσουλώντας ἕνα γύρω.

ΦΩΝΗ ΖΟΡΜΠΑ

Ἐγώ πάσκισα νά βρῶ τή Κόβσα.

Ἡ μηχανή τόν παρακολουθεῖ καθώς μπουσουλίζει ἀνάμεσα στά κουλουριασμένα κορμιά, κοιτάζοντας τά πρόσωπα τῶν ἀνθρώπων σπρώχνοντας τά πόδια τους γιά ν'ἀνοίξη δρόμο.

ΦΩΝΗ ΖΟΡΜΠΑ

Ἔφαγα, ἔφαγα καί τέλος κατάλαβα
ὅτι ἔχανα τόν καιρό μου. Ὕστερα
ἤμουν κι'ἀναμμένος, καταλαβαίνεις;
Ἔτσι...

Ἕνα γυναικεῖο χέρι ὑψώνεται μέσα ἀπό τήν κουλουριασμένη μάζα. Ὁ Ζορμπᾶς τό τραβᾶει καί σκύβει ἕνα γυναικεῖο πρόσωπο κοῦ μορφάζει γελαστά.

ΦΩΝΗ ΖΟΡΜΠΑ

Βρῆκα μιά ἄλλη θηλυκιά κι'ἄρχισα δουλειά.

Ἡ γυναίκα κρεμιέται ἀπ'τό λαιμό τοῦ Ζορμπᾶ κι'ἀγκαλιασμένοι κυλιοῦνται ἔξω ἀπό τό κάδρο.

249 ΕΞΩΤΕΡΙΚΟ - ΚΑΛΥΒΑ - ΝΥΧΤΑ - ΣΟΥ ΖΟΡΜΠΑΣ

Στρίβει τό μουστάκι του, χαμογελώντας μονάχος του.

250 ΠΑΛΑΙΟ ΤΩΝ ΔΥΟ - ΖΟΡΜΠΑΣ, ΒΑΣΙΛΗΣ

ΒΑΣΙΛΗΣ

Λοιπόν;

Ὁ Ζορμπᾶς τόν κοιτάζει καί σκύβει, κουτσαίνοντας.

ΖΟΡΜΠΑΣ

Τά πόδια μου πιάστηκαν.

Πηγαίνει κουτσαίνοντας πρός τήν κουπέτα του καί πλαγιάζει πάνω σ'αύτήν σέ CS.

ΖΟΡΜΠΑΣ

Σάν ζημέρωσε μέ τό καλό ξανάρχισα νά φάχνω γιά τή νύφη.

251 ΕΣΩΤΕΡΙΚΟ - ΣΠΙΤΙΟΥ ΝΟΥΣΑΣ - ΑΥΓΗ

Μιά ολόκληρη συμφωνία ροχαλητών ακούγεται. Πόδια, χέρια, κεφάλια ξεπροβάλλουν κάτω από τό τραπέζι καί πέσω από τά έπιπλα. Τό τραπέζι καί τό πάτωμα είναι φορτωμένα μέ . Τό κεφάλι τοῦ Ζορμπά ξεπροβάλλει κάτω από τό τραπέζι. Πηγαίνει πρός τό τραπέζι καί ή μηχανή τόν ζυγώνει καθώς μπουσουλίζει στά τέσσερα ένα γόρω, ξεθάβοντας τούς ανθρώπους κι'αναποδογυρίζοντάς τους μέ μεγάλη ταχύτητα. Φτάνει σ'ένα μεγάλο σωρό. Τό πόδι ενός κοριτσιοῦ προβάλλει από αύτόν. Τό τραβάει αλλά είναι σφηνωμένο. Τρία καχιά αντρίκια κορμιά είναι πάνω του πεσμένα. Τά σπρώχνει μέ μεγάλη προσπάθεια καί τραβάει τό πόδι πρός τό μέρος του. Η Κόρα γλυστρά έξω κοιμισμένη.

ΦΩΝΗ ΖΟΡΜΠΑ

Τέλος τή βρήκα.

Ο Ζορμπάς τήν τραντάζει μέχρι ποό τήν ζυπνά. Τοῦ χαμογελά εύτυχισμένα. Ο Ζορμπάς τήν στήνει όρθια.

ΦΩΝΗ ΖΟΡΜΠΑ

"Πάμε" τής λέω.

Φεύγουν βγαίνοντας από τό κάδρο.

252 ΕΞ ΚΑΤΑ ΤΗΝ ΠΟΡΤΑ

Κατεβαίνουν στό κάδρο, τρέχοντας πρός τήν πόρτα. Η Κόρα τόν σταματά.

ΦΩΝΗ ΖΟΡΜΠΑ

"Μή ζεχάσης τή γούνα"μοῦλέει.

Ο Ζορμπάς αρπάζει τή γούνα. Αγκαλιάζονται καί βγαίνουν.

255 ΕΣΩΤΕΡΙΚΟ ΚΑΛΥΒΑΣ - ΝΥΧΤΑ ΜΕ ΚΟΥΚΕΤΑ ΖΟΡΜΠΑ

Ο Βασίλης κάθεται κατάχαμα. Ο Ζορμπάς ακουμπά το κεφάλι του να βολιδέξει στο μαξιλάρι.

ΖΟΡΜΠΑΣ

Αυτή ήταν η Κόβσα...

Ο Ζορμπάς παίρνει ένα τσιγάρο.

ΒΑΣΙΛΗΣ

Λοιπόν;

ΖΟΡΜΠΑΣ

Για όνομα του Θεού, αφεντικό,
σταμάτα να λες "λοιπόν". Είναι
καί πράμματα πού δεν κάνει να τα ρωτάς.

Ανάβει το τσιγάρο του.

ΖΟΡΜΠΑΣ

Η γυναίκα είναι μια δροσερή πηγή. Σκύβεις
καθρεφτίζεσαι καί πίνεις. Πίνεις μέχρι
να τρίζουν τα κόκκαλά σου. Ύστερα κά-
ποιος άλλος περνά σκύβει, πίνει, κι'ύστε-
ρα άλλος...
/Παύση/

ΒΑΣΙΛΗΣ

Την άφησες;

ΖΟΡΜΠΑΣ

Ήταν μια πηγή κι'έγώ ένας διαβάτης
/σύντομη παύση/
Όχι. Μ'άφησε. Για ένναν καλοκαμωμένο
στρατιώτη.

ΒΑΣΙΛΗΣ

Θύμωσες;

ΖΟΡΜΠΑΣ

Κά θυμώσω; Κά μια τέτοια γυναίκα;
Κόνο καί μόνο γιατί τό λέει τό κράτος
κι'ή εκκλησία κι'οί χαζοκόμποι τους;
/κουνάει τό κεφάλι του καί κλείνει τα μάτια/

ΒΑΣΙΛΗΣ

/Ὑψώνοντας τό ποτήρι του/

Στήν ὑγειά τῆς Βούσας.

ΖΟΡΜΠΑΣ

Κι Ἄλου τοῦ θηλυκοῦ γένους.

Ἡ μηχανή ζυγώνει τόν Ζορμπᾶ CU. Ἀνοίγει τό ἕνα του μάτι.

ΖΟΡΜΠΑΣ

Κι Ἄμποτες ὁ Θεός νά κάνει τούς ἄντρες
λιγότερο χαζούς.

Ξαναπλείνει τό μάτι του.

254 ΕΣΩΤΕΡΙΚΟ - ΚΠΠΟΣ ΑΝΑΓΝΩΣΤΗ - ΜΕΡΑ
CS ΓΟΥΡΟΥΝΙΑ ΜΕΣΑ ΣΕ ΦΡΑΧΤΗ - ΜΕΡΑ

Τά γουρούνια σκούζουν τρομαγμένα. Ἡ μηχανή παρακολουθεῖ τά ἄγριεμμένα τους τρεξίματα. Τρεῖς ἄντρες κυνήγουν ἕνα γουρούνι καί τό ἐπιτυγχάνουν.

255 CS ΟΙ ΤΡΕΙΣ ΑΝΤΡΕΣ

Τά πρόσωπά τους κοντά κοντά γυαλίζουν ἀπό ἱδρῶτα. Τό γουρούνι σκούζει.

256 ΕΣΩΤΕΡΙΚΟ - ΚΠΠΟΣ ΑΝΑΓΝΩΣΤΗ - CS ΕΝΑ ΣΕΡΝΙΚΟ ΜΕΡΟ

Μιά γυναίκα τό χαροπηδάει στά χέρια της. Τά σπουλίματα τοῦ γουρουνιοῦ γεμίζουν τόν ἀέρα. Ἡ γυναίκα προχωρεῖ, μηχανή ΠΑΝΟΡΑΜΙΚ δείχνει καθώς βγαίνει στό μωρό στό χέρι Ἀναγνώστη ποῦ τό δείχνει στό Ζορμπᾶ καί στό Βασίλη. Ἄλλοι ἄνθρωποι κάθονται τριγύρω πίνοντας καί μιλάντας. Ἀνάμεσά τους ὁ Μαυραντώνης.

257 ΠΛΑΝΟ ΠΑΝΟΣΧΣΣ - ΒΑΣΙΛΗΣ - ΖΟΡΜΠΑΣ - ΑΝΑΓΝΩΣΤΗΣ - ΜΑΥΡΑΝΤΩΝΗΣ

Τό σκούξιμο τοῦ γουρουνιοῦ γίνεται πιό ἄγριο. Τό μωρό ἀρχίζει νά κλαίει. Ὁ Βασίλης κοιτάζει τό Ζορμπᾶ.

ΒΑΣΙΛΗΣ

Τί τρέχει! Τό σκοτώνουν!

ΜΑΥΡΑΝΤΩΝΗΣ

Όχι. Είναι σερνικός και σήμερα τοῦ κόβουν κάτι τι.

Ὁ Ζορμπᾶς φιθυρίζει κάτι στ'αὐτί τοῦ Βασίλη.

ΒΑΣΙΛΗΣ

Τί;

ΖΟΡΜΠΑΣ

Τοὺς κάνει παχιοὺς, νομίζω.

ΜΑΥΡΑΝΤΩΝΗΣ

Κι'εἶναι καί νόστιμα.

Γελᾶ καί κάτι λέει στοὺς ἄλλους ἄντρες ποῦ ξεσποῦν σέ γέλια.

258 ΠΛΑΝΟ ΠΑΝΘΟΥΣΕ - ΓΥΝΑΙΚΕΣ

Χαμηλώνουν τά μάτια δαγκώνοντας ντροπαλά τά χείλη.

259 ΒΑΣΙΛΗΣ - ΖΟΡΜΠΑΣ - ΜΑΥΡΑΝΤΩΝΗΣ

ΒΑΣΙΛΗΣ

Πρέπει νά πονέη τό καπόμπιρο τό ζῶο.

ΜΑΥΡΑΝΤΩΝΗΣ

Καί βέβαια πονάει. Ἄν τόπιανα σ'αὐτόν /δείχνει ξαφνικά τό Ζορμπᾶ/ κι'αὐτός θά πονοῦσε.

Ὁ Ζορμπᾶς ἁρπάζεται στή στιγμή.

ΖΟΡΜΠΑΣ -

Τί εἶπες; Πρῶτα νά δῶ κομμένη τή βρωμόγλωσσά σου.

ΜΑΥΡΑΝΤΩΝΗΣ
/ἀνέβοντας/

Γιά πρόσεχε τά λόγια σου.

Ο Βασίλης μπαίνει ανάμεσά τους.

ΒΑΣΙΛΗΣ

Σε παρακαλώ, κύριε Παυραντώνη.

/στο Ζορμπά/
Έλα τώρα. Δεν έννοούσε σένα προσωπικά.

ΖΟΡΜΠΑΣ

Ήμένα. Είναι μόνο προσωπικά. Όλη μου.

ΠΑΥΡΑΝΤΩΝΗΣ
/στο Βασίλη/

Συμπαθάτε με.

Ο Παυραντώνης απομακρύνεται.

ΖΟΡΜΠΑΣ

Δεν μ'άρέσει αυτός ο άνθρωπος.

ΒΑΣΙΛΗΣ

Ήμένα μ'άρέσει.

Ο Ζορμπάς μακραίνει καί σταματά σε ΡΟ μπρός σ'ένα ξύλινο στύλο. Τόν χτυπά γιά γούρι καί κάτι μουρμουρίζει μέσα του.

260 ΕΞΩΤΕΡΙΚΟ LS ΒΟΥΝΑ ΚΑΙ ΟΥΡΑΝΟΣ - ΜΕΡΑ

Σύννεφα πού μαζεύονται. Ακούγεται μακρυνός ήχος βροντής.

261 LS ΣΠΙΤΙ /ΑΠΟ ΤΟΝ ΚΗΠΟ/

Η γυναίκα τού Αναγνώστη βγαίνει από τό σπίτι κουβαλώντας ένα δίσκο πούχει μιά μεγάλη πήλινη πιατέλλα καί πηρούνια. Τόν ακουμπά σ'ένα τραπέζι. Στό δίσκο υπάρχουν τηγανισμένοι μεζέδες. Η γυναίκα σμίγει τά χέρια καί κατεβάζει μετριόφρονα τά μάτια.

262 ΠΑΛΑΙΟ ΠΑΝΘΟΥΣΕ - ΒΑΣΙΛΗΣ - ΖΟΡΜΠΑΣ - ΑΠΑΓΝΩΣΤΗΣ - ΑΝΤΡΕΣ

Φωνές ενθουσιασμού. Ο Αναγνώστης σηκώνεται οδηγώντας τό Βασίλη πρός τό τραπέζι. Οί άλλοι ακολουθούν. Μηχανή ΠΑΝΟΡΑΜΙΚ καθώς μαζεύονται γύρω από τό τραπέζι.

263 ΚΟΝΤΙΝΟ ΠΑΝΟΣΥΣ - ΑΝΑΓΝΩΣΤΗΣ - ΒΑΣΙΛΗΣ - ΖΟΡΜΠΑΣ

Ο Ἀναγνώστης πιάνει μέ τό πηρούνι του ἕνα μεζέ καί τόν προσφέρει στό Βασίλη. Αὐτός τόν παίρνει εὐγενικά ἀλλά ἐπιφυλακτικά. Ρίχνει μιά πλάγια ματιά στό Ζορμπά κοί χαμογελά.

ΖΟΡΜΠΑΣ

Ἱκανός ἀφεντικό. Φάτο. Λυώνει μέσ'τό στόμα σά μυαλό.

ΒΑΣΙΛΗΣ

Εἶναι...τοῦ χοίρου;

Ο Ζορμπάς νεύει καταφατικά. Ο Ἀναγνώστης χαμογελά καί κάνει μιά ἐνθαρρυντική χειρονομία. Ο Βασίλης τό μπουκώνει.

264 ΠΛΑΝΟ ΠΑΝΟΣΥΣ - ΓΥΝΑΙΚΑ ΑΝΑΓΝΩΣΤΗ

Οἱ ἄντρες γελοῦν καί παίρνουν μεζέδες. Η γυναίκα τοῦ Ἀναγνώστη ἀποσύρεται ντροπαλά.

265 ΕΞΩΤΕΡΙΚΟ - ΧΟΙΡΟΣΤΑΣΙΟ

Η πόρτα παραβιάζεται κι'ἕνας χοίρος χυμάει ἔξω γρυλλίζοντας.

266 ΕΞΩΤΕΡΙΚΟ - ΠΛΑΝΟ ΠΑΝΟΣΥΣ - ΚΛΑΙΕΜΕΝΟΙ

Δυό γυναίκες παραμερίζουν τσιρίζοντας. Οἱ ἄντρες στρέφουν καθώς ὁ χοίρος τρέχει κατά τό μέρος τους.

267 ΟΣ ΧΟΙΡΟΣ

Τρέχει πάνω κάτω κοιτάζοντας μακρυά ἀπ'τή μηχανή γρυλλίζοντας.

268 ΚΟΝΤΙΝΟ ΠΛΑΝΟ ΠΑΝΟΣΥΣ - ΖΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ - ΑΙΠΡΕΣ

Παρακολουθοῦν τό χοίρο τρώγοντας καί γελώντας.

ΖΟΡΜΠΑΣ

Θάλεγε κανείς πώς ξέρει τί τρώει.

τό φαΐ στέκεται στό λαιμό τους. Ὁ Ζορμπᾶς κοιτάζει τό γουροῦνι, ὕστερα πέρα ἀπ'αὐτό. Ἡ ἔκφρασή του φανερώνει ἀγωνία. Ἀκούγεται πάλι δυσοίωνος ἦχος βροντῆς.

269 ΔΩΜΑΤΙΟ ΤΗΣ ΜΑΝΤΑΜ ΟΡΤΑΝΣ - ΜΕΡΑ

Ἡ βροχή δέρνει τό παράθυρο. Ἡ μηχανή στρέφει πρός ἕνα ἄλλο παράθυρο πού ἀνοίγει καί ἡ βροχή μπαίνει μέσα. Ἕνα τραπέζι στρωμένο γιά δύο εἶναι βαλμένο κοντά του.

270 ΜΒ ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Εἶναι ἀνεβασμένη σέ μιά καρέκλα ξεσκονίζοντας τήν ντουλάπα. Φορᾶει ρόμπα τοῦ σπιτιοῦ, σοσόνια καί τιρλίκια. Κατεβαίνει ἀπ'τήν καρέκλα μέ δυσκολία πηγαίνει στό παράθυρο, φτάνει τό παραθυρόφυλλο καί τό κλείνει. Κοιτάζει μέ δυσαρέσκεια τό βρεμμένο τραπέζι, ὕστερα πέφτει στά τέσσερα κι'ἀρχίζει νά σφουγγίζει μέ τό ξεσκονόπανο πού κρατᾶ.

271 ΕΣΩΤΕΡΙΚΟ - ΠΛΑΤΕΙΑ ΤΟΥ ΧΩΡΙΟΥ - ΜΕΡΑ

Βρέχει δυνατά. Ὁ Βασίλης καί ὁ Ζορμπᾶς τρέχουν καί χώνονται στό ὑπόστεγο τοῦ καφενείου. Ὁ Βασίλης κλείνει τήν ὀμπρέλλα του. Τρεῖς νεαροί στέκονται κεῖ δά ἀπέξω. Ὁ Ζορμπᾶς κοιτάζει ἀπ'τήν πόρτα.

272 ΕΣΩΤΕΡΙΚΟ - ΚΑΦΕΝΕΙΟ

Γιομάτο κόσμο. Δυό νεαροί παίζουν τάβλι. Ἄλλοι παίζουν χαρτιά. Ὁ Καυραντόνης καπνίζει ναργιλέ. Ὁ Παῦλος κάθεται κοντά του καί διαβάζει μιά ἐφημερίδα.

273 ΙΔ ΠΛΑΤΕΙΑ

Μιά κατσίκα τρέχει σέρνοντας τό σκοινί πού κρέμεται ἀπ'τό λαιμό της. Ἡ μηχανή μέ ΠΑΝΟΡΑΜΙΚ τήν παρακολουθεῖ καθώς περνᾶ μπρός ἀπ'τό καφενεῖο. Οἱ τρεῖς νεαροί τρέχουν πίσω της κι'ἕνας πιάνει τό σκοινί. Σέρνουν τήν κατσίκα γρήγορα κάτω ἀπ'τό ὑπόστεγο.

274 ΕΣΩΤΕΡΙΚΟ ΚΑΦΕΝΕΙΟΥ - ΙΔ ΜΑΝΟΛΑΚΑΣ ΣΤΟ ΠΑΡΑΘΥΡΟ

Εἶναι ἕνας πολύ φηλός, γεροδεμένος νέος ἄντρας. Πλέκει κάτι καί σφυρίζει.

ΜΑΝΟΛΑΚΑΣ

Ἡ χήρα;

275 ΠΛΑΝΟ ΣΩΝ ΔΥΟ - ΜΑΥΡΑΝΤΩΝΗΣ - ΠΑΥΛΟΣ

Ὁ Παῦλος χαμηλώνει τήν ἐφημερίδα του. Ὁ Μαυραντώνης τόν κοιτάει σκοτεινά.

276 ΓΕΝΙΚΟ ΠΛΑΝΟ - ΚΑΤΑ ΤΗΝ ΠΟΡΤΑ

Οἱ ἄνθρωποι σηκώνονται καθώς οἱ τρεῖς νεαροί σπρώχνουν γρήγορα τήν κατσίκα ἀπ'τήν πόρτα.

277 ΕΣΩΤΕΡΙΚΟ - ΥΠΟΣΤΕΓΟ

Ὁ Ζορμπᾶς ἁρπάζει τό Βασίλη ἀπό τό χέρι.

ΖΟΡΜΠΑΣ

Κοίτα;

278 ΕΣΩΤΕΡΙΚΟ - Η ΠΛΑΤΕΙΑ - ΛΣ ΧΗΡΑ

Προχωρεῖ σάν τίγρης μέσ'τήν βροχή φωνάζοντας τήν κατσίκα της. Τό βρεμμένο φουστάνι της κολλάει ἀπάνω στό κορμί της.

279 CS ΠΛΑΓΙΟ - ΧΗΡΑ

Ἡ χήρα σταματᾶ καί κοιτᾶ κατά τό καφενεῖο. Βλέπουμε ζεκάθαρα τά μεγάλα, ἄγρια, μαῦρα μάτια της.

280 ΕΣΩΤΕΡΙΚΟ ΠΡΟΣ ΕΣΩΤΕΡΙΚΟ - ΚΑΦΕΝΕΙΟ

Τά πρόσωπα τῶν ἀντρῶν γιομίζουν τήν πόρτα καί τά παράθυρα. Κοιτοῦν σιωπηλά.

281 MS ΧΗΡΑ

Μένει σκεπτική. Ὕστερα προχωρεῖ κατά τή μηχανή. Ὅταν φτάσει σέ CS ρίχνει τά μαλλιά της πίσω καί ἀζανολουθεῖ νά προχωρεῖ ἐνῶ ἡ μηχανή ὑποχωρεῖ.

282 ΕΞΩΤΕΡΙΚΟ - ΠΟΡΤΑ ΤΟΥ ΚΑΦΕΝΕΙΟΥ - ΟΣ ΒΑΣΙΛΗΣ - ΖΟΡΜΠΑΣ

Οἱ ἄντρες ποῦ βρίσκονται στό κατώφλι ὑποχωροῦν ἥσυχα πρός τά μέσα.

ΖΟΡΜΠΑΣ

/μέ πομπένη ἄνεσα/

Παναγιά Παρθένα!

Ἡ χήρα μπαίνει στό κάδρο.

283 ΑΠΟΨΗ ΠΡΟΣ ΤΑ ΞΩ - Η ΠΟΡΤΑ

Ἡ χήρα παρουσιάζεται στό κατώφλι. Σταματᾶ καί κοιτᾶ ἕνα γύρω τό καφενεῖο.

284 ΠΛΑΝΟ ΠΑΝΟΡΑΜΙΚ ΤΟ ΚΑΦΕΝΕΙΟ

Οἱ ἄντρες ποῦ εἶναι στό παράθυρο τήν κοιτάζουν μέ περίεργη σκοτεινή ἔκφραση. Καθώς ἡ μηχανή φτάνει στόν Παῦλο καί στό Καυραντώνη, ὁ Παῦλος ἀκκομπάνιαστα ἀλλά ὁ Καυραντώνης τόν ἀναγκάζει νά ξανακάτσει μέ μιά σταθερή χειρονομία.

ΚΑΥΡΑΝΤΩΝΗΣ

Κάτσε κάτω!

285 ΜΣ Η ΧΗΡΑ ΣΤΗΝ ΠΟΡΤΑ

Τά μάτια της λάμπουν ἀπό θυμό. Προχωρεῖ μέσ'τό καφενεῖο πέρα ἀπ'τή μηχανή. Ὁ Ζορμπᾶς κι'ὁ Βασίλης ζυγώνουν στό κατώφλι. Ὁ Ζορμπᾶς κάτι φιθυρίζει σ'ἕναν ἄνθρωπο ποῦ γλυστρᾶ πλάϊ του.

286 ΓΕΝΙΚΟ ΠΛΑΝΟ ΤΟΥ ΚΑΦΕΝΕΙΟΥ

Ἡ χήρα περπατᾶ ὡς τή μέση τοῦ καφενείου. Ἡ ἀτμόσφαιρα εἶναι βαριά.

ΧΗΡΑ

Ποῦν'ἡ γίδα μου!

Ἐκεῖνοι δέν τῆς ἀπαντοῦν. Οἱ τρεῖς νεαροί πού ἄρπαξαν τήν κατσίκα στέκονται μπρός σ'ἕνα τραπέζι. Εἶναι μουσκεμμένοι.

287 ΚΟΝΤΙΝΟ ΠΛΑΝΟ ΒΑΣΙΛΗ - ΖΟΡΜΠΑ - ΑΝΘΡΩΠΟΥ

Ὁ Ζορμπᾶς νεύει στόν ἄνθρωπο καί γυρνᾶ κατά τόν Βασίλη.

ΖΟΡΜΠΑΣ

Μιά χήρα, ἀρεντικό. Μιά ὄμορφη,
ἄγρια χήρα.

288 ΠΛΑΝΟ ΠΑΝΘΟΥΣΕ - ΟΙ ΝΕΑΡΟΙ

Ξαφνικά ἀκούγεται θόρυβος κάτω ἀπ'τό τραπέζι. Οἱ ἄντρες ξεσποῦν σέ γέλια.

289 ΠΛΑΝΟ ΓΕΝΙΚΟ - Η ΧΗΡΑ ΚΕ ΡΟ

Ὅλοι γελοῦν. Ἡ χήρα κοιτάζει γύρω περιφρονητικά καθώς τό κακό γέλιο πληθαίνει.

290 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΜΑΥΡΑΝΤΩΝΗΣ - ΠΑΥΛΟΣ

Ὁ Παῦλος πετάγεται ἀπάνω καί πηγαίνει γιά τήν κατσίκα. Κηχαυή ΠΑΝΟΡΑΜΙΚ. Οἱ τρεῖς νεαροί σπρώχνουν ἔξω, πλάγια τήν κατσίκα φράζοντας τό δρόμο τοῦ Παύλου. Τό ξεφρελλαμένο ζῶο τρέχει γύρω γύρω μέσ'τό καφενεῖο. Ὁ Μανόλακας καί οἱ ἄλλοι σφυρίζουν καί χτυπᾶνε τά πόδια τους, διώχνοντάς το κατά τήν πόρτα. Ἡ χήρα μένει προκλητικά ἀκίνητη στή μέση τοῦ καφενείου.

291 ΜΣ ΚΑΤΑ ΤΗΝ ΠΟΡΤΑ

Ὁ Βασίλης γλυστρᾶ ἔξω. Ὁ Ζορμπᾶς πηδᾶ μπρός, ἁρπάζει τό σκοινί τῆς κατσίκας καί τήν τραβᾶ ἄγρια ἔξω ἀπ'τό κατάφλι στό ὑπόστεγο.

292 ΠΛΑΝΟ ΠΑΝΘΟΥΣΕ - ΧΗΡΑ - ΠΑΥΛΟΣ - ΑΝΤΡΕΣ

Ὁ Παῦλος στέκεται ἀντίκρυ στή χήρα. Εἶναι ἕτοιμος νά κλάφη. Τό γέλιο σβύνει. Ἡ χήρα γυρίζει καί βαδίζει ἀργά κατά τήν πόρτα. Πρίν νά βγῆ γυρίζει καί φτύνει μέ περιφρόνηση.

293 ΕΞΩΤΕΡΙΚΟ - ΥΠΟΣΤΕΓΟ

Ὁ Ζορμπᾶς εἶναι ἔξω κρατῶντας τήν κατσίκα. Ἡ χήρα βγαίνει καί τῆς δίνει τό σκοινί. Τοῦ νεύει μέ τό κεφάλι εὐχαριστῶ καί προχωρεῖ ὡς τήν ἄκρη τοῦ ὑποστέγου. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ,καθώς εἶναι ἕτοιμη νά προχωρήση ὁ Βασίλης μπαίνει στό κάδρο ἀνοίγει τήν ὀμπρέλλα του καί τῆς τήν προσφέρει.

294 ΚΟΝΤΙΝΟ ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΧΗΡΑΣ - ΒΑΣΙΛΗΣ

Ἡ ὄψη της γλυκαίνει καί τά μάτια της γυαλίζουν ἀπό κρατημένα δάκρυα. Κουνάει τό κεφάλι ἀρνούμενη τήν ὀμπρέλλα ἀλλά ὁ Βασίλης νεύει ἐνθαρρυντικά.
Τήν παίρνει καί διασχίζει τρέχοντας τήν πλατεῖα. Ὁ Βασίλης γυρνᾶ κατά τό καφενεῖο.

295 ΕΞΩΤΕΡΙΚΟ ΠΡΟΣ ΕΣΩΤΕΡΙΚΟ - ΠΑΡΑΘΥΡΟ

Ὁ Μανόλασας καί ἄλλοι παρακολουθοῦν ἀπ'τό παράθυρο.

296 CS ΒΑΣΙΛΗΣ

Στρέφει καί πλησιάζει πρός τό Ζορμπᾶ πού στέκεται κοντά στήν πόρτα. Ἀκριβῶς τότε ὁ Παῦλος ὁρμᾶ ἔξω καί βγαίνει τρέχοντας ἀπ'τό κάδρο. Ὁ Μαυραντώνης βγαίνει ὁρμητικά στό κατώφλι.

ΜΑΥΡΑΝΤΩΝΗΣ
/φωνάζει/

Παῦλο!

Στέκεται γιά μιά στιγμή, ξαναγυρίζει μέσα.

297 ΕΣΩΤΕΡΙΚΟ ΚΑΦΕΝΕΙΟΥ ΚΑΤΑ ΤΗΝ ΠΟΡΤΑ

Ὁ Μαυραντώνης περπατᾶ μέσα σέ ἀπόλυτη σιωπή. Ὁ Ζορμπᾶς κι'ὁ Βασίλης ξαναμπαίνουν μέσα καί κάθονται κοντά στήν πόρτα. Ὁ Ζορμπᾶς βγάζει ἕνα μπλόκ κι'ἀρχίζει νά σχεδιάζη.

298 CU ΜΑΥΡΑΝΤΩΝΗΣ

Κάθεται. Τά μάτια του κοιτάζουν δεξόζερβα κερήρανα καί προκλητικά.

298A CS ΖΟΡΜΠΑΣ (ΠΑΝΩ ΑΠ'ΤΟΝ ΩΜΟ)

Ζωγραφίζει δέντρα σέ μιά βουνοπλαγιά. Τά μάτια του κοιτάνε κατά τήν διεύθυνση τοῦ Μαυραντώνη καί τῶν ἄλλων.

299 MS ΜΑΝΟΛΑΚΑΣ - ΟΙ ΑΛΛΟΙ

Ὁ Μανόλακας ἀκουμπᾶ τήν πλάτη του στόν τοῖχο κι'ἀρχίζει νά τραγουδᾶ μέ σιγανή βραχνή φωνή.

300 ΚΟΝΤΙΝΟ ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΒΑΣΙΛΗ - ΖΟΡΜΠΑ

ΖΟΡΜΠΑΣ

Κοίτα τό Μαυραντώνη. Ἀφρίζει.

ΒΑΣΙΛΗΣ

Γιατί;

ΖΟΡΜΠΑΣ

Ὁ γιός του θέλει νά παντρευτῆ τή χήρα κι'αὐτή τόν καταφρονᾶ. Κι'ὅσο κιό πολύ τόν περιφρονεῖ τόσο καί κιό πολύ τή θέλει.

/Μικρή παύση/

Ὅλοι τήν ποθοῦν. Καί τή μισοῦν γιατί δέν μποροῦν νά τήν ἔχουν. Μονάχα ἕνας ἀπό δῶ μπορεῖ νά τήν ἔχει.

ΒΑΣΙΛΗΣ
/ἀφηρημένα/

Ποιός;

ΖΟΡΜΠΑΣ

Ἐσύ! Εἶδα τά μάτια της σάν σέ κοίταξε.

ΒΑΣΙΛΗΣ

Ἄ, ὄχι, Ζορμπᾶ, μήν ἀρχίζης...

ΖΟΡΜΠΑΣ

Μά δέ νοιάθεις; Ὁ Θεός, σάν ἔξυπνος ποῦναι σοῦ ρίχνει σήμερα μέσ'τά χέρια σου ἕνα δῶρο ἀπ'τόν Παράδεισο. Γιατί μᾶς ἔδωκε τά χέρια;

Γιά νά χουφτώνουμε. Λοιπόν χοφτωσε.

Ὁ Βασίλης σηκώνεται ἀπότομα.

ΒΑΣΙΛΗΣ

Ἡ βροχή σταμάτησε. Πηγαίνω.

Κινεῖται πρός τήν πόρτα. Μηχανή ΠΑΝΟΡΑΜΙΚ. Ὁ Ζορμπᾶς τόν σταματάει στό κατώφλι.

ΖΟΡΜΠΑΣ
/ἱκετευτικά/

Ἀφεντικό. Μή ντροπιάζης ὁλάκερο τ'ἀντρίκιο γένος.

Ὁ Βασίλης δέν ἀπαντᾶ. Βγαίνει. Ὁ Ζορμπᾶς ἀκολουθεῖ.

301 ΕΞΩΤΕΡΙΚΟ - ΚΡΕΒΒΑΤΟΚΑΜΑΡΑ ΧΗΡΑΣ CU Η ΧΗΡΑ

Χτενίζει τά μακριά μαῦρα μαλλιά της καθισμένη στό κρεββάτι της. Ξαφνικά ἀκούγεται χτύπημα στό τζάμι τοῦ παραθύρου. Σταματάει ἀναστατωμένη. Ἡ μηχανή χαμηλώνει ΠΑΝΟΡΑΜΙΚ μαζί μέ τό χέρι της ποῦ γλυστρᾶ κάτω ἀπ'τό μαξιλάρι καί φουχτώνει κάτι. Φαίνεται ἡ ἄκρη ἑνός ὅπου.

302 ΕΞΩΤΕΡΙΚΟ ΠΡΟΣ ΤΟ ΕΞΩΤΕΡΙΚΟ - ΠΑΡΑΘΥΡΟ

Βλέπουμε ἕνα πρόσωπο ποῦ μόλις ξεχωρίζει πίσω ἀπ'τό τζάμι. Καθώς ἔρχεται κοντήτερα ἀναγνωρίζουμε τόν Κιμηθό.

303 LS Η ΧΗΡΑ

Ξαναφήνει τό ὅπλο, σηκώνεται, παίρνει μερικά πορτοκάλλια ἀπό ἕνα καλάθι, ὕστερα πηγαίνει κατά τό παράθυρο καί τό ἀνοίγει.

304 ΕΞΩΤΕΡΙΚΟ ΠΡΟΣ ΤΟ ΕΞΩΤΕΡΙΚΟ - ΠΑΡΑΘΥΡΟ

Καθώς σκύβει πρός τά ἔξω παρατηρεῖ κάτι στό δρόμο. Δίνει τά πορτοκάλλια τοῦ Κιμηθοῦ καί τοῦ γνέφει νά φύγη γρήγορα.

305 LS Ο ΔΡΟΜΟΣ

Ὁ Ζορμπᾶς κι' ὁ Βασίλης προχωροῦν πρός τήν μηχανή. Ὁ Ζορμπᾶς ἁρπάζει τό μπρέτσο τοῦ Βασίλη, δείχνοντάς του κάτι μέ νόημα τοῦ κεφαλιοῦ.

306 LS ΣΠΙΤΙ ΧΗΡΑΣ

Ἡ γυναίκα τραβιέται πρός τά μέσα καί κλείνει τό παράθυρο. Ὁ Κιμηδός, βγαίνει τρέχοντας καί τραγουδώντας στό δρόμο.

307 CS ΖΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ

ΖΟΡΜΠΑΣ

Νά χαρῆς, ἀφεντικό. Κή μέ τρελλαίνεις. Πᾶς; Χτυπᾶς; Λές; Ἔρχομαι γιά τήν ὀμπρέλλα μου; Ἐκείνη λέει "Κοπιέστε μέσα"...

ΒΑΣΙΛΗΣ

Ὄχι;

ΖΟΡΜΠΑΣ

Γιατί;

ΒΑΣΙΛΗΣ

Δέν θέλω φασαρίες.

ΖΟΡΜΠΑΣ

Ἀλέ...
/βαριά/

Κά ἡ ἴδια ἡ ζωή εἶναι φασαρία.

ΒΑΣΙΛΗΣ

Σσς...

ΖΟΡΜΠΑΣ

Μονάχα ὁ θάνατος δέν εἶναι. Κᾶσαι ζωντανός σημαίνει νά κρεμᾶς τό ζωνάρι σου καί νά πηγαίνεις γυρεύοντας φασαρίες.
/Παύση/
Λοιπόν;

ΒΑΣΙΛΗΣ

"Οχι!

Ὁ Ζορμπᾶς κοιτάζει τόν Βασίλη μέ ἀποδοκιμασία ἀνάμικτη μέ οἶκτο. Κουνάει τό κεφάλι του καί κάει...Ὁ Βασίλης ἀκολουθεῖ.

308 ΕΞΩΤΕΡΙΚΟ - ΚΡΕΒΒΑΤΟΚΑΜΑΡΑ ΧΗΡΑΣ- CS Η ΧΗΡΑ

Στέκεται πίσω ἀπό τό παράθυρο, φροντίζοντας νά μή φαίνεται. Καθώς τά κατήματα περνοῦν χαμηλώνει τά μάτια.

309 ΕΞΩΤΕΡΙΚΟ - ΞΕΝΟΔΟΧΕΙΟ ΤΗΣ ΜΑΝΤΑΝ ΟΡΤΑΝΣ - ΜΕΡΑ

Ὁ Βασίλης κι'ὁ Ζορμπᾶς μπαίνουν στό κάδρο. Ὁ Βασίλης σταματᾶ.

ΒΑΣΙΛΗΣ

"Αντε, γειά σου τώρα.

ΖΟΡΜΠΑΣ

Πᾶς σπίτι;

Ὁ Βασίλης νεύει.

ΖΟΡΜΠΑΣ

Γειά σου, ἀφεντικό. Κι'ὁ Θεός νά σοῦ δώση πιότερη φρόνηση.

Ὁ Ζορμπᾶς μπαίνει στό ξενοδοχεῖο. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ ἀκολουθεῖ τόν Βασίλη πού μικραίνει, μοιάζοντας πολύ μόνος.

310 ΕΞΩΤΕΡΙΚΟ - ΣΠΙΤΙ ΧΗΡΑΣ - ΝΥΧΤΑ

Φαίνεται φῶς στά παραθυρόφυλλα. Ἕνας σκύλος γαυγίζει μακριά. Ἡ μηχανή ὀπισθοχωρεῖ καί φανερώνεται ἡ σιλουέττα ἑνός ἀνθρώπου πού ἀκουμπᾶ σ'ἕνα δέντρο ἔχοντας τήν πλάτη του γυρισμένη στό φακό. Καπνίζει. Στό σπίτι τῆς χήρας τό φῶς σβύνει. Ὁ ἄνθρωπος στρέφει καί ἀντιμετωπίζει τό φακό. Εἶναι ὁ Ζορμπᾶς. Ἀπομακρύνεται ἀπ' τό δέντρο καί βγαίνει ἀπ'τό κάδρο.

311 ΕΣΩΤΕΡΙΚΟ - ΚΑΛΥΒΑ - ΝΥΧΤΑ - MS ΒΑΣΙΛΗΣ

Εἶναι ξαπλωμένος στό ράντζο του. Ἡ μηχανή τόν πλησιάζει. Εἶναι ξύπνιος. Ἀποσυρώνεται κι' ἀνάβει ἕνα σπίρτο. Τό ρολόϊ στό πλάϊ του δείχνει τρεῖς καί μισή. Ἀκούγονται βήματα. Σβύνει τό σπίρτο γρήγορα καί πλαγιάζει.

312 MS ΠΟΡΤΑ

Ὁ Ζορμπᾶς μπαίνει μέσα βιαστικά. Προχωρεῖ στίς μύτες κατά τό κρεββάτι τοῦ Βασίλη μουρμουρίζει κάτι στά Ἑλληνικά, ὕστερα κάθεται στό ράντζο του καί ἀρχίζει πάλι νά μουρμουρίζη.

313 ΕΣΩΤΕΡΙΚΟ - ΠΑΡΑΛΙΑ - ΜΕΡΑ - LS ΒΟΥΝΟ - ΟΚΕΙΑ ΓΩΝΙΑ

Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ χαμηλώνει ἀπό τήν κορφή καί φιξάρεται σ' ἕνα λοφάκι ἄμμου σέ GS φτιαγμένο ἀκριβῶς στό σχῆμα τοῦ βουνοῦ μέ βέργες στή θέση τῶν δέντρων. Τό χέρι τοῦ Ζορμπᾶ μπαίνει στό κάδρο δουλεύοντας στό πρόπλασμα αὐτό.

314 MS ΖΟΡΜΠΑΣ

Εἶναι ξαπλωμένος πάνω στήν ἄμμο, ἀκουμπώντας στόν ἕνα του ἀγκώνα. Παίρνει ἕνα συγκρότημα μικρογραφίες στύλων ἑνωμένων μέ σπάγγο καί ἀρχίζει νά τούς τοποθετεῖ κατά μῆκος τῆς πλαγιᾶς τοῦ προπλάσματος.

315 CU ΖΟΡΜΠΑΣ

Δουλεύει, ὁλοκληρωτικά ἀπορροφημένος. Χαμογελᾶ εὐχαριστημένος. Κοιτάζει πέρα καί φωνάζει.

ΖΟΡΜΠΑΣ

Ἀφεντικό...

316 LS ΚΑΛΥΒΑ

Ὁ Βασίλης κάθεται μπρός στήν πόρτα, στό ὑπόστεγο καί γράφει.

ΒΑΣΙΛΗΣ

Τί 'ναι;

313 KONTEMPO - MAATYA - NYAYA - NO NAATANE

Nówa Zwiadowcy ord pówno wou. 'A pzpzwd wów ampzdów. Nówa Zówwow. Nzowwówwa- wówa ns'hówów Zwa ówówo. Ni pówT ord nówT wów ówówa wówy ord pzwd. 'Amówpów- wów Ówówa. Nówwa wó ówówo wówpówa ord ampzdów.

314 NO NOWYA

'O Nówpówy pówówa pówa Pzawzwd. Nówpówd ówy pówwa ord wó mówówów wów Nówówy pówpówpówów wówa ord 'NAAwzwd, Ówwów wówówa ord pówówo-wów ord ówpówów wówa wó wówpówówów.

315 KONTEMPO - NAPAAYA - NYA - ZA NOWO - OWNA YUWA

'A pzpzwd NAPOPAAYA pzwówówa ord wów mówpd ord pzówówa o'Ewa Ampów Ówwow ód OS ówówówów ówpówów ord ówówa wów Pówwód pd ówówy ord ówy wów ówówwa. Ni wówa wów Ówpówd pzwówa ord wówa ówówówzwd ord wówówpówa ówd.

316 NO ZUWOWA

Nówa Zwiadowcy wówa ówówa ówpówa. Ówpówówzwd ówów Ówa wów Ówpówa. Nówówa Ówa ówpówówpówów ówówa Ówówówa pd ówówy ord ówówów wó wówy wówówówzwd ord pzówa ówy wówzwy wów pówówówzwd.

317 OY NOWNAA

Ówówów, Ówówówzwd ówpówpówów. Ówpówzd ówpówówówów' Ówwówa wówa ord pzwówa.

NOWNAA

'Ówpówzwd...

318 ZA NAAYWA

'O Ówówzwd wówówa pzwówy wówa wówa, ord ówówówa ord pzwówa.

NAAYWA

Ni 'wwa:

ΦΩΝΗ ΖΟΡΜΠΑ

Ἔλα νά δῆς.

Ὁ Βασίλης σηκώνεται καί προχωρεῖ κατά τή μηχανή.

317 ΜΣ ΖΟΡΜΠΑΣ - ΠΡΟΠΑΛΑΣΜΑ - (ΑΜΒΑΛΙΑ ΓΩΝΙΑ)

ΖΟΡΜΠΑΣ
/φωνάζοντας/

Θυμᾶσαι τό σχέδιο ποῦ δέ μποροῦσα νά στό πῶ;

Ἡ σκιά τοῦ Βασίλη μπαίνει στό κάδρο. Ὁ Ζορμπᾶς κοιτάει πρός τά πάνω.

ΖΟΡΜΠΑΣ

Κάτω!

Ὁ Βασίλης κάθεται ἀνακούρκουδα στό κάδρο.

ΒΑΣΙΛΗΣ

Τί εἶναι αὐτό;

ΖΟΡΜΠΑΣ

Δέν τόν βλέπεις; Τό βουνό
/δείχνει φηλά/
Κεῖνο ἐκεῖ.

ΒΑΣΙΛΗΣ
/ἀφηρημένα/

Ἀ!...ναί...

ΖΟΡΜΠΑΣ

Κοίτα.

Τοῦ δείχνει ἕνα σπιρτόξυλο δεμένο σ'ἕνα ἀγκίστρι, ὕστερα περνάει τό ἀγκίστρι στό σκάγγο στήν κορφή τοῦ συγκροτήματος τῶν μικροσκοπικῶν στύλων.

318 CS ΠΡΟΠΛΑΣΝΑ

Τό σπιρτόζυλο κατρακυλᾶ κατά μῆκος τοῦ σπάγγου.

ΦΩΝΗ ΖΟΡΖΙΑ

Νά πῶς θά κατεβάσουμε ὡς ἐδῶ τούς κορμούς.

319 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΒΑΣΙΛΗ - ΖΟΡΖΙΑ

ΒΑΣΙΛΗΣ

Ἐναέριο καλώδιος Εἶσαι τρελλός.

ΖΟΡΖΙΑΣ

Γιατί;

ΒΑΣΙΛΗΣ

Πρῶτα πρῶτα τό δάσος δέν εἶναι δικό μας.

ΖΟΡΖΙΑΣ

Ἔ!..Εἶναι καί δέν εἶναι.

ΒΑΣΙΛΗΣ

Τί πάει νά πῆ αὐτό;

ΖΟΡΖΙΑΣ

Εἶναι τοῦ μοναστηριοῦ. Τό μοναστήρι εἶναι τοῦ Θεοῦ. Κι'ὁ Θεός εἶναι γιά ὅλους. Ἔτσι δέν εἶναι;

ΒΑΣΙΛΗΣ

Ὁπωσδήποτε ὄχι!

ΖΟΡΖΙΑΣ

Βέβαια θά πληράσεις κάτι. Νά μή γνοιάζεσαι. Οἱ καλόγεροι δέ ζητοῦν πολλά.

ΒΑΣΙΛΗΣ

Πῶς τό ξέρεις;

ΖΟΡΜΠΑΣ
/μυστηριωδῶς/

Εἶναι φίλοι μου.

Κοιτάζει ξανά τό πρόπλασμα. Ὁ Βασίλης στριώνεται.

ΖΟΡΜΠΑΣ

Ἂν λειτουργήση καλά μποροῦμε νά κατεβάσουμε ὅλο τό δάσος. Ἔτσι πρῶτα θά βάλουμε τό ὀρυχεῖο σέ λειτουργία κι' ὕστερα θ' ἀνοίξουμε ἐργοστάσιο ξυλείας καί θά πλουτίσουμε. Θά μπορέσουμε μέχρι πλοῖο δικό μας νά φτιάξουμε γιά νά κάνουμε τό γύρο τοῦ κόσμου.

320 CS ΒΑΣΙΛΗΣ

Φαίνεται ὁλοφάνερα ἀνήσυχος ἀπ' ὅλα αὐτά.

ΒΑΣΙΛΗΣ

Δέν νομίζεις ὅτι παραβιάζεσαι;

321 CS ΖΟΡΜΠΑΣ

ΖΟΡΜΠΑΣ
/μέ αὐξανόμενο πάθος/

Εἶσαι νέος ἀφεντικό. Ἔχεις καιρό μπροστά σου. Κά ἐγώ ὄχι. Εἶμαι ἐξήντα - ἴσως ἐξήνα πέντε χρονῶν, μά αὐτό εἶναι μυστικό. Γιά τοῦτο πρέπει νά βιαστῶ. Λένε πῶς τά γηρατειά σβύνουν τή φλόγα μέσ' τούς ἀνθρώπους. Πῶς οἱ γέροι ἀκοῦν τόν θάνατο νἄρχεται κι' ἀνοίγουν τήν πόρτα τους καί τοῦ λένε. "Κόπιασε, πᾶρε με νά μέ ξεκουράσης". Κά ὅλα τοῦτα εἶναι μιά ἁρμαθιά φέμματα. Κάθε τρίχα μου π' ἀσπρίζει κάνει τό αἷμα μου νά βράζη πιό πολύ. Ἔχω ἀρκετή ὄρεξη ἀκόμα γιά νά φάω ὅλο τόν κόσμο. Γιά τοῦτο θά παλαίψω.

Ἁρπάζει τή σανίδα ποῦ πάνω της εἶναι χτισμένο τό πρόπλασμα καί τήν σπρώνει κατά τό Βασίλη.

ΖΟΡΜΠΑΣ

Λοιπόν τί λές; Θά τό κάνουμε; Ἤ θ'ἀφήσουμε
τό βουνό νά μᾶς νικήσῃ;
(παύση)

322 CU ΒΑΣΙΛΗΣ

ΒΑΣΙΛΗΣ

Πές μου τί χρειάζεται.

323 CU ΖΟΡΜΠΑΣ

ΖΟΡΜΠΑΣ

Θά χρειαστοῦμε χοντρό σύρμα, ἀρπάγια κι'ἕνα σωρό
πράγματα. Θά πρέπει νά πάω στήν πόλη. Μά πρίν
ἀπ'ὅλα πρέπει νά λογαριάσω καλά τήν κλίση. Ἄν
δέν εἶναι καλά λογαριασμένη καταστραφήκαμε.

324 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΒΑΣΙΛΗΣ - ΖΟΡΜΠΑΣ

ΒΑΣΙΛΗΣ

Πόσο καιρό λογαριάζεις νά σοῦ πάρῃ;

Ὁ Ζορμπᾶς κάνει μιά χαριτωμένα ἀόριστη χειρονομία.

ΒΑΣΙΛΗΣ

Ὅπως ἔχουν τά πράγματα πρέπει νά γίνῃ σύντομα.
Ἀλλοιῶς καθόλου. Σοῦ δίνω προθεσμία ὡς τά
Χριστούγεννα.

Ὁ Βασίλης βγαίνει ἀπό τό κάδρο. Τό βλέμμα τοῦ Ζορμπᾶ τόν ἀκολουθεῖ σκεφτικό.

325 ΕΞΩΤΕΡΙΚΟ - ΠΛΑΤΕΙΑ ΤΟΥ ΧΩΡΙΟΥ - ΑΠΟΓΕΥΜΑ

Οἱ καμπάνες τῆς ἐκκλησιᾶς χτυπᾶνε καί κόσμος μπαίνει στήν ἐκκλησία. Μιά ὁμάδα παιδιῶν τραγουδάει τά Κάλαντα.

326 ΕΞΩΤΕΡΙΚΟ - ΚΡΕΒΒΑΤΟΚΑΜΑΡΑ ΧΗΡΑΣ - ΑΠΟΓΕΥΜΑ - ΜΕ ΝΤΟΥΛΑΠΑ

Ἡ χήρα ἀνοίγει τό φύλλο τῆς ντουλάπας καί φαίνεται ὁ Κιμηθός στόν καθρέφτη του. Μέσ'τή ντουλάπα βλέπουμε ἀντρικά ροῦχα. Ἡ χήρα βγάζει ἕνα ζευγάρι παπούτσια καί τά δίνει στό Κιμηθό. Ὁ Κιμηθός τά δοκιμάζει. Εἶναι πολύ μεγάλα γιά τά πόδια του κι'ὅμως στριφογυρίζει κουτσαίνοντας μέσ'τό δωμάτιο, σέρνοντάς τα, ἐνθουσιασμένος. Ἡ χήρα γελάει.

327 ΕΞΩΤΕΡΙΚΟ - ΞΕΝΟΔΟΧΕΙΟ ΜΑΝΤΑΜ ΟΡΤΑΝΣ - ΑΠΟΓΕΥΜΑ

Κάμποσα παιδιά κι'ἡ γρηά πού ἔχουμε δεῖ ἀπό προηγούμενα πλάνα ἀγοράζουν μέ φασαρία γλυκά ἀπ'τό μαγαζί τῆς Μαντάμ Ὀρτάνς. Ἡ γρηά φωνάζει στά παιδιά. Τά παιδιά κοιτάζουν καί ἀρχίζουν νά γελοῦν καί νά ξεφωνίζουν.

328 ΣΤ ΚΙΜΗΘΟΣ

Προχωρεῖ κατά τήν μηχανή φορώντας τά καινούργια του παπούτσια, κρατώντας τήν ὀμπρέλλα τοῦ Βασίλη καί ἕνα καλάθι σκεπασμένο μ'ἕνα πανί. Σταματᾶ βγάζει τά παπούτσια του, τά βάζει παραμάσκαλα κι'ἀρχίζει νά τρέχη.

329 ΕΞΩΤΕΡΙΚΟ - ΠΛΑΓΙΑ ΤΟΥ ΒΟΥΝΟΥ - ΑΠΟΓΕΥΜΑ

Στεριανός ἀγέρας φυσᾶ σηκώνοντας λεπτά σύννεφα σκόνης. Ὁ Ζορμπᾶς μπαίνει στό κάδρο ἀνιχνεύοντας τό ἔδαφος σάν κυνηγιάρης σκύλος, καθώς κατηφορίζει. Κοιτάζει πρός τά πάνω καί τά μάτια του σκοτεινιάζουν.

330 ΣΤ ΠΛΑΓΙΑ

Δυό καλόγεροι κατηφορίζουν τήν πλαγιά.

331 CS ΖΟΡΜΠΑΣ

Κάνει κάτι χειρονομίες ζορκισμοῦ καί συνεχίζει τήν ἀνίχνευσή του.

332 ΕΣΩΤΕΡΙΚΟ - ΚΑΛΥΒΑ - ΑΠΟΓΕΥΜΑ ΜΕ ΠΟΡΤΑ

Τό πρόσωπο τοῦ Κιμηθοῦ τρυπώνει ἀπό τήν πόρτα κοιτάζει ὀλόγυρα περίεργα κι'ὕστερα μπαίνει στίς μύτες τῶν ποδιῶν του. Μηχανή ΠΑΝΟΡΑΜΙΚ. Ἡ καλύβα εἶναι ἄδεια. Ἀφήνει τήν ὀμπρέλλα, ὕστερα βγάζει μιά μπουκάλα κι'ἕνα μεγάλο πιάτο σκεπασμένο μ'ἕνα πανί μέσα ἀπό τό καλάθι, καί τά ἀκουμπᾶ στό τραπέζι. Παίρνει ἕνα μελομακάρονο κάτω ἀπ'τό πανί καί ξαναβγαίνει.

332A ΕΞΩΤΕΡΙΚΟ - ΠΑΡΑΛΙΑ

Ὁ Βασίλης περιφέρεται κοιτάζοντας τὴν πίπα του. Σταματᾶ καθώς παρατηρεῖ κάτι. Προχωρεῖ κατά τὴν καλύβα. Μηχανή ΠΑΝΟΡΑΜΙΚ. Καί βλέπουμε τό Μιμηδό νοῦ τρέχει κατά τό χωριό.

333 ΕΞΩΤΕΡΙΚΟ - ΠΛΑΓΙΑ - ΣΟΥΡΟΥΠΟ

Ὁ Ζορμπᾶς κοιτάζει γύρω του σκυθρωπά. Κλωτσᾶ μιά πέτρα μέ μανία. Κατρακυλᾶ.

334 LS Η ΠΕΤΡΑ (ΑΠΨΗ ΑΠΟ ΤΗΝ ΚΑΤΩΜΕΡΙΑ ΤΗΝ ΠΛΑΓΙΑΣ)

Ἡ πέτρα μέ αὐξανόμενη ταχύτητα πηδᾶ καί ἀλλάζει δρόμο.

335 LS ΖΟΡΜΠΑΣ - ΟΞΕΙΑ ΓΩΝΙΑ

Κλωτσάει μιά ἄλλη πέτρα, ὕστερα μιά ἄλλη, ὕστερα μιά ἄλλη. Καθώς οἱ πέτρες κατρακυλοῦν ὅλη ἡ πλαγιά φαίνεται σά νά ζωντανεύη.

336 CU ΖΟΡΜΠΑΣ

Παρακολουθεῖ μέ αὐξανόμενη εὐχαρίστηση.

337 ΕΞΩΤΕΡΙΚΟ - ΒΡΑΧΟΙ ΤΗΣ ΠΑΡΑΛΙΑΣ

Κάτω ἀπό μιά προεξοχή τῶν βράχων ξεχωρίζει ἕνα μακρύ μαῦρο ροῦχο. Μιά πέτρα πέφτει πλέϊ του μέ κοφτο κρότο, ὕστερα ἄλλες. Ἕνας τρομοκρατημένος μοναχός προβάλλει ἀναπηδώντας, ὕστερα ἕνας ἄλλος. Ἀρχίζουν νά τρέχουν κατά μῆκος τῆς παραλίας ἐνῶ ἐξακολουθεῖ ὁ καταιγισμός τῶν λιθαριῶν.

338 ΠΛΑΝΟ ΤΗΣ ΠΑΡΑΛΙΑΣ - ΑΠΟ ΨΗΛΑ

Οἱ καλόγεροι τρέχουν φωνάζοντας.

339 MS ΖΟΡΜΠΑΣ - ΟΞΕΙΑ ΓΩΝΙΑ

Γελάει πολύ δυνατά. Ὕστερα μέ μεγάλα πηδηχτά δράκελα ἀρχίζει νά κατηφορίζη. Μηχανή ΠΑΝΟΡΑΜΙΚ.

392A SMOKEFUNG - HAFNAKIA

'O Hoolum ntsrqbsrom nsmlfovsrsr vfr ulsm vsn. Ksqsrd mnfdg nsqsrqsf ulsr. Ksqsrqsf mrsd vfr mnfdge. Ksqsrd SMOKEFUNG. Ksf qbfsrqsm vf hqnfd mrd vqlsr mrsd vf lqsrd.

393 SMOKEFUNG - HAFNAKIA - KORMUNG

'O kqsqgfr mrsdlsr vqlsm vsn msqqsmd. Kfmrsd qrd ulsrqm qf qrsvm. Kqrqmmfd.

394 LE N HENYA (ANNE AND WEN KLEMENTYA VEN HAFNAKIA)

'N ulsrqm qf ulsmdqsvsy vsqqsrqsm vqfd mrd HAFNAKIA fqlqm.

395 LO KONNIAE - GENYA TWEYA

Kmvqlsr qrd Hfd ulsrqm. Kqrqm qrd Qfd. Kqrqm qrd Hfd. Kqdfg qf ulsrqm mqqqsr- mqlsfg Hfd f ulsrqd qmlsrqm qf vf Qmvsmvfg.

396 GU KONNIAE

Kqsmmfvsrsf qrd ulsmdqsvsy ulsqqsrqsm.

397 SMOKEFUNG - MFAKOI VEN HAFNAKIAK

Ulsm hmf qrd msmdqsvsy vfr Qfdqlsr Ulsqqsrqsm Ken qmmf qmfqo qmfqo. Krd ulsrqm ulsrqsr vfr qd mqlsrqm ulsrqsr. Kqrqm Hfd. Kqrqm vqqqsmqrqlsmr qmvqqfg mmqfdfdsr. Kqrqm Kmvf Hfd. 'Aqqfdsmr vf vqlqmsr mmrd qfmr vfr mqmdfdsr fqd Ulsmdqsvsr f mqrsrqqqfg vfr Aqqqqqfr.

398 HAAKO VEN HAFNAKIAK - AMO YMAA

Ul mdfqqqsr vqlqmsr qmmfdqsvsr.

399 NO KONNIAE - GENYA TWEYA

Ysfdsr mdfd Kmvqrd. 'Kqrqm qf qmrqlsm mqqqsrd ulsqqsrqsm fqlqm vf mqrqqqfg. Kqqqsrd HAFNAKIAK.

340 ΕΣΩΤΕΡΙΚΟ - ΚΑΛΥΒΑ - ΣΟΥΡΟΥΠΟ

Ὁ Βασίλης μυρίζει τό περιεχόμενο τοῦ μπουκαλιοῦ. Ἀκούγεται ἡ φωνή τοῦ Ζορμπᾶ πού τραγουδάει. Ὁ Βασίλης ἁρπάζει τήν ὀμπρέλλα καί τή χώνει κάτω ἀπ' τό ράντζο του. Ὕστερα συμμαζεύει τό πιάτο καί στή βιάση του ἀναποδογυρίζει τήν ἀνοιγμένη μποτίλια. Τήν σπρώνει γρήγορα, τήν βουλώνει καί βιαστικά τή βάζει μαζί μέ τό πιάτο μέσα σ' ἕνα μεγάλο σεντούκι. Ὕστερα τρέχει κατά τό τραπέζι. Τήν ὥρα πού ἑτοιμάζεται νά τό σφουγγίζει μέ τό μαντήλι του ὁ Ζορμπᾶς μπαίνει καί ὁ Βασίλης τραβιέται. Ὁ Ζορμπᾶς σταματάει καί ὁσμίζεται.

ΖΟΡΜΠΑΣ

Ἀνθόνερο!

Ἡ ὄσφρησή του τόν ὁδηγεῖ στό τραπέζι. Κουσκεύει τό δάχτυλό του στό χυμένο ὑγρό καί τό τρίβει στό μουστάκι του.

ΖΟΡΜΠΑΣ

Ἀφεντικό...

ΒΑΣΙΛΗΣ
/διακόπτοντάς τον/

Λοιπόν; Τί νέα;

Ὁ Ζορμπᾶς πηγαίνει πρός τό πρόπλασμα πού εἶναι βαλμένο πάνω στό ράντζο του τό παίρνει καί τό ἀπουμπᾶ καταγῆς.

ΖΟΡΜΠΑΣ

Κόλις ἀνακάλυψα κάτι σπουδαῖο. Οἱ πέτρες
εἶναι ζωντανές.

Ὁ Ζορμπᾶς κάθεται γυρίζοντας τήν πλάτη στό ράντζο τοῦ Βασίλη.

341 MS ΒΑΣΙΛΗΣ

Τόν παρακολουθεῖ ἐπιφυλακτικά.

ΒΑΣΙΛΗΣ

Αὐτό εἶναι σπουδαῖο στ' ἀλήθεια. Ἀλλά θά
προτιμοῦσα νᾶχες ἀνακαλύψει τήν περίφημη κλίση σου.

342 MS ΖΟΡΜΙΑΣ

Τεντώνει τά πόδια του πρός τά πίσω κάτω ἀπ'τό ράντζο τοῦ Βασίλη.

ΖΟΡΜΙΑΣ

Πασκίζω, ἀφεντικό.

Τά πόδια του πλωτσοῦν τήν ὀμπρέλλα. Γυρίζει καί τήν τραβάει ὄξω.

ΖΟΡΜΙΑΣ
/κατάπληκτος/

Κοίτα! 'Η ὀμπρέλλα σου!

343 CS ΒΑΣΙΛΗΣ

ΒΑΣΙΛΗΣ

Μή σέ νοιάζει. Θυμήσου μονάχα πώς αὔριο εἶναι Χριστούγεννα.

344 ΠΛΑΝΟ ΓΕΝΙΚΟ

ΖΟΡΜΙΑΣ

Τό ζέρω!

Στριώνεται.

ΒΑΣΙΛΗΣ

Ποῦ πᾶς;

ΖΟΡΜΙΑΣ

Θέλω λίγο σύρμα.

Κοιτάζει γύρω θυμαμένος.

ΖΟΡΜΙΑΣ

Ποῦ στήν ὀργή τοῦχω βάλει.

Πηγαίνει πρός τό σεντούκι.

345 CS ΒΑΣΙΛΗΣ

'Αδράχνει ἕνα σπάγγο.

ΒΑΣΙΛΗΣ

Δέν σοῦ κάνει αὐτός ὁ σπάγγος;

346 CS ΖΟΡΜΠΑΣ

Κουνάει τό κεφάλι του, ἀνοίγει τό σεντούκι καί κοιτάζει μέσα, γοητευμένος. Σκύβει μέσα κι'ἀναστριώνεται κρατώντας ἕνα μελομακάρονο.

ΖΟΡΜΠΑΣ

Κοίτα! Ἕνα μελομακάρονο!

347 MS ΒΑΣΙΛΗΣ - ΖΟΡΜΠΑΣ

ΒΑΣΙΛΗΣ

Ἕνα...τί;

ΖΟΡΜΠΑΣ

Ἕνα Χριστουγεννιάτικο γλυκό.

ΒΑΣΙΛΗΣ

Καί τί τό περίεργο βρίσκεις;

348 CS ΖΟΡΜΠΑΣ

Προχωρεῖ κατά τόν Βασίλη καθώς μιλᾶ.

ΖΟΡΜΠΑΣ

Τίποτα. Μά πολλά μελομακάρονα μέσα σ'ἕνα ἄδειο σεντούκι, αὐτό εἶναι τό παράξενο. Καί μιά ὀμπρέλλα κάτω ἀπ'τό ράντζο κι'αὐτό παράξενο...

ΒΑΣΙΛΗΣ

Ἐν τάξει...ἐν τάξει.

ΖΟΡΜΠΑΣ
/μέ συγκίνηση/

Ἦρθε ἐδῶ;

ΒΑΣΙΛΗΣ

Ὄχι. Τᾶστειλε.

Ὁ Ζορμπᾶς δίνει ἕνα χαϊδευτικό σκαμπίλι στόν Βασίλη γελώντας.

346 CU SUPERIAL

Kurvhar vi segda vos, Boelyar vi servodar sal novikir plus, yunepdovo. Ealjar plus ne'Ovenyhdovar spardovar Ewe ynkapardovo.

SUPERIAL

Solvel 'Ewe ynkapardovo!

347 NE RAZIAEK - SUPERIAL

RAZIAEK

'Ewe...vel.

SUPERIAL

'Ewe Kjeverpyevarkrno ylmel.

RAZIAEK

Kal vi'el sulpyro Ejdmeorp

348 CU SUPERIAL

Dovyqed ward vdv Ilmdlq nadqr yalE.

SUPERIAL

Ylmeno. Ni valdl ynkapardovo plus e'Ewe Ilmlq servodar, ulmd elmo vi nadqlmo.
Kal yal Ejmqdlla mlmo ln'vi pdvrqo ne'ni-vi nadqlmo...

RAZIAEK

'Ev vdlmo...lv vdlmo.

SUPERIAL
/al ovyelvpo/

'Ypke Ilmo.

RAZIAEK

'Oyo. Ylmovdla.

'O Ilmqdlq dlmo Ewe yelkmvrad ensqdlo vdv Ilmdlq yalkmvo.

ΖΟΡΜΠΑΣ

Τώρα ἔχεις τήν ἀπόδειξη, ἀφεντικό. Ἐ;
Τώρα εἶναι εὔκολο. Σήμερα τό βράδυ, μετά τή γιορτή στῆς Κουμπουλίνας...

ΒΑΣΙΛΗΣ

Τή δουλειά σου...

ΖΟΡΜΠΑΣ
/ἀρχίζει νά κινεῖται. Ὕστερα σταματᾶ/

Θές νά σοῦ χτυπήσω ἕν'αὐγό. Εἶναι δυναμωτικό.

Ὁ Βασίλης δέν ἀπαντᾶ. Ὁ Ζορμπᾶς τόν κοιτᾶ, χώνει τό μελομακάρονο στό στόμα του καί κάθεται κοντά στό πρόπλασμα.

348A CU ΖΟΡΜΠΑΣ

Μιλάει ἐνῶ δουλεύει στό πρόπλασμα.

ΖΟΡΜΠΑΣ

Τώρα, ἀφεντικό, μπορῶ νά σοῦ πῶ ἕνα μυστικό. Ὅλες τοῦτες τίς μέρες, δέν μποροῦσα νά δουλέψω. Δέν μποροῦσα νά κοιμηθῶ. Καί ξέρεις γιατί; Γιά τή χήρα. Κή μέ παρεξηγήσης. Τό ξέρω πώς πέφτει πολύ γιά τά γέρικά μου κόκκαλα. Ἀλλά νέ τή σκέφτομαι μονάχη, χωρίς κανέναν αὐτό δέν τό βαστοῦσα. Ἔτσι κάθε νύχτα πήγαινα καί στεκόμουνα μέ τίς ὧρες ἔξω ἀπό τό σπίτι της γιά νά δῶ ἄν θά πάη κανείς νά κοιμηθῆ μαζύ της. Μόνο ἔτσι θά σύχαζα.

348B MS ΒΑΣΙΛΗΣ

Γελάει.

348C MS ΖΟΡΜΠΑΣ

ΖΟΡΜΠΑΣ

Ἐν τάξει. Γέλα. Κά νά θυμᾶσαι τοῦτο. Ἅμα μιά γυναίκα κοιμᾶται μόνο ντροπιάζονται ὅλοι οἱ ἄντρες. Ὁ Θεός ἔχει μεγάλη καρδιά ἀλλά μιά μονάχα ἁμαρτία δέν συχωρνάει ποτέ. Κά σέ καλέση μιά γυναίκα νά κοιμηθῆς μαζί της καί ν'ἀρνηθῆς. Τό ξέρω γιατί μοῦ τό εἶπε ἕνας σοφός γέρος Τοῦρκος.

348D ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΖΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ

ΒΑΣΙΛΗΣ

/πειραχτικά/

Ένας Τούρκος; Καί σύ Έλληνας τόν πίστεψες;

ΖΟΡΜΠΑΣ

/ύστερα από σύντομη παύση/

Πάω νά πλυθώ.

Στρέφει καί βγαίνει απ'τήν πίσω πόρτα βγάζοντας καθώς προχωρεί τό πουκάμισό του.

ΒΑΣΙΛΗΣ

Νόμιζα πώς οί Τούρκοι κι'οί Έλληνες δέν
κουβεντιάζουν ποτέ παρά μόνο πολεμούν.

Προχωρεί βρός τήν πίσω πόρτα.

348E ΕΞΩΤΕΡΙΚΟ - ΠΙΣΩ ΑΥΛΗ

Ο Ζορμπάς αρχίζει νά περιχύνεται μέ νερό καί κατά τήν διάρκεια τού διαλόγου πού ακολουθεί σαπουνίζεται καί τρίβεται. Ο Βασίλης φαίνεται στήν πόρτα.

ΒΑΣΙΛΗΣ

Κή μού πής πώς δέν πήγες στόν πόλεμο!

ΖΟΡΜΠΑΣ

Τέτοιες χαζοκουβέντες δέν μ'αρέσουν.

ΒΑΣΙΛΗΣ

Τό βρίσκεις χαζό νά πολεμάς γιά τήν πατρίδα σου;

ΖΟΡΜΠΑΣ

Νά μέ συμπαθάς, αφεντικό, μά μιλάς σά δάσκαλος
καί σκέφτεσαι σά δάσκαλος. Πώς νά καταλάβης;

ΒΑΣΙΛΗΣ

Καταλαβαίνω μιά χαρά.

3400 BAAND VON AZO - SCHNEIDER - NAZIANE

NAZIANE

/Verzweifelt/

"Ihr Schlecht Ist ed "Ahrdyne vdr nlerdgoir

SCHNEIDER

/Sorge ind nbrvsgn nsdoy/

Ihm vd vbnnN.

Ingdyer nsd Byulsen ir'vdr-nlsn ndyen Byglbvrsg nsdlg epogpnsf vd nsnnlyrsd vsn.

NAZIANE

Ndlscln nsdg dl Vdhnsn nr'ol "Ahrdyne ddr
nsdlgvrsdlbnv nsrd ysgd ydvo nsdsndy.

Ipogpnsf Ipdl vdr nlsn ndyen.

3400 SCHNEIDER - HIND AYAR

'O Ingpnsdg Ipylbr vd nsrgdyenvr yd ysgd nsd nsrd vdr Ordyenan vdl Ersdlbyen nsd
Ipnlsnsf ensnsvlbrsn nsd vylbrsn. 'O Nsdlsdg gnlsvrsn srdr ndyen.

NAZIANE

Nd ysd sdg nsdg ddr sdyen srdr ndyen ndyen!

SCHNEIDER

Ilrsvr ysdlsnsdlbrsnsf ddr y'Ipdlsnsv.

NAZIANE

Vd Ipdlsnsf ysdl vd nsdsgdr ysd vdr nsdlgn snsr

SCHNEIDER

Nd yd nsysnsdg. Ipsrsnsf, yd ysdlg nd Ahrdyne
nsd nsdrysnsr nd Ohnsdyr. Ndg vd nsrsdlbrsr

NAZIANE

Ersnsdlbrsn ysd ysgd.

ΖΟΡΜΠΑΣ

Μέ τό μυαλό. Καί. Λές: "Αὐτό εἶναι σωστό. Αὐτό εἶναι λάθος". Μά καθώς μιλᾶς παρακολουθῶ τά χέρια σου, τά πόδια σου, τό στῆθος σου. Κι'αὐτά εἶναι βουβά. Δέ λένε τίποτα. Πῶς νά καταλάβῃς λοιπόν;

ΒΑΣΙΛΗΣ

Δικαιολογίες. Θαρρῶ πώς δέ δίνεις δεκάρα γιά τόν τόπο σου.

ΖΟΡΜΠΑΣ
/κεντρισμένος/

Μή μοῦ μιλᾶς ἐμένα ἔτσι. Δ

/Διάχνει τήν σαπουνάδα ἀπ'τό στῆθος του/

Κοίτα: 'Εδῶ κι'ἐδῶ κι'ἐδῶ.

/Δείχνει διάφορες σύλες. Ὕστερα στρέφει καί δείχνει τή ράχη του/

Κανένα στήν πλάτη.

Ξακολουθεῖ νά τρίβεται μανιασμένα.

ΖΟΡΜΠΑΣ

Ἔχω κάνει πράμματα γιά τήν Πατρίδα ἐγώ ποῦ θά σπρώνοχταν ἡ τρίχα ἄν σταλεγα.
Σκότωσα. Ἔκαψα χωριά, ἀτίμασα γυναῖκες. Γιατί; Γιατί ἤταν Τοῦρκοι ἤ Βούλγαροι. Τέτοιος βλάκας ποῦ ἤμουνα. Μά:
/φασκελώνεται/
Μά τώρα κοιτάζω ἕναν ἄνθρωπο. Λέω: "Αὐτός εἶναι καλός, αὐτός εἶναι κακός". Τί μέ νοιάζει ἄν εἶναι Τοῦρκος γιά Ἕλληνας. Εἶναι καλός γιά κακός. Καί καθώς γερνῶ, μέ τό ψωμί ποῦ τρῶω ἔκαψα κι'αὐτό ἀκόμα νά τό λέω. Καλοί κακοί ὅλοι εἶναι τό ἴδιο γιά μένα. Λυπᾶμαι μονάχα γιά ὅλη αὐτή τή θλιβερή καταραμένη τύχη τους.
Μά τρῶνε, νά κάνουν ἔρωτα, νά πιστεύουν καί νά πεθαίνουν.

Περιχύνεται νερό κι'ἀρχίζει νά σπουκίζεται.

MENTAR

Ni vi yunk. Ind. Ahr "kivi ofum mawd. Ahd ofum ahrr". Ni nedy yuhy kepum-Aoogl vi yfum ovu, vi udum ovu. Vi ofhyu ovu. Ka'ahd ofum ilvyd. Ad Ahr vimum. Ihy vi mewdhyu Aeowhy

NAIIAHI

Aaaowhyfu. Ehyd nhy ad ofowy ilmhyu yvi vhy vium ovu.

ZUMMAI

/mawyopfuvu/

Ni yud yuhy ifuhu Ilvu. A

/Aofyuv vhy omawvhin ka'vi ovhyu vuy/

Kofuv: 'Ahd ma'ilhy ma'ilhy.

/Aofyuv ifuhyuv ofuhy. "Ivmum ovuhyu ind Aofyuv vi yfuv vuy/

Ilvhu ovhy ofuhy.

Ilmofuvf vi vyfuvu yuvmuyfu.

MUMMAI

"Ipu ufum vuhyuvu yvi vhy Ilmyfin ifyi ind Af ovuhyuvu i vuhu Ih ovhyuvu.
Ifuvum. Ilmhu yuvi. Ofyum yuvhyuv. Yuvi; Yivd ifuf Ofhum i Aohyuvu. Ilvuvf Yhfuvf ind Yuvum. Nfi.

/yuvmifuvum/

Ni vium mvuhy ilum Ovhyum. Ahm "kivhy ofum mufin. ofuhy ofum mufin". Vi yi vuhim Ih ofum Ofhuvf yvi Ihfuvum. Ilum mufin yvi mufy. Ind mufin yuvf. yi vi yuvi ind vuhu Ilmyn ka'ahd Ahim vi vi Ahm. Ihufi mawf ilum ofum vi Ilu yvi yfum. Aofhum yuhyu yvi Ihu ofuf vi ifuhyuf mawyuhy ofuy yuvf.
Ni vyfum. vi ofuvu ilyum. vi mawfuvu ind vi mufyfuvu.

Ilmyfuvum vmyd ka'ilyfin vi mawufuvum.

ΖΟΡΜΠΑΣ

Κι'ἄν λάχη κι'εἶναι γυναίκα κλαίω. Μέ κοροϊδεύεις
πού τίς ἀγαπάω. Μά πῶς νά μήν τίς ἀγαπάω τέτοια
κακόμοιρα, ἄρρωστα πλάσματα πού εἶναι ἔτσι πού
μόλις νοιώσουν τό χέρι ἑνός ἄντρα στόν κόρφο τους
νά χάνουν τά μυαλά τους καί νά τοῦ δίνουν ὅλα
ὅσα ἔχουν.

349 ΕΣΩΤΕΡΙΚΟ - ΚΡΕΒΒΑΤΟΚΑΜΑΡΗ ΤΗΣ ΜΑΝΤΑΜ ΟΡΤΑΝΣ - ΝΥΧΤΑ CU ΚΑΘΡΕΦΤΗΣ ΚΕΡΙΟΥ

Μέσα σ'αὐτόν βλέπουμε τά παραβαμμένα μάγουλα τῆς Μαντάμ 'Ορτάνς καί τά διπλοσάγωνά της. Τό χέρι της μπαίνει στό κόρφο καί ξεριζώνει μιά τρίχα ἀπ'αὐτά. Ὕστερα τό χέρι της κινεῖται ἀνεβαίνοντας στά μάτια. Τεντώνει τό δέρμα κι'ὕστερα τ'ἀφήνει πάλι νά σαπουλιάση μ'ἕνα στεναγμό.

350 ΠΛΑΝΟ ΓΕΝΙΚΟ

Συμπαθητικό Χριστουγεννιάτικο δέντρο κοντά σ'ἕνα τραπέζι μέ σερβίτσιο γιά τρεῖς. 'Εκείνη κάθεται μπρός στήν τουαλέττα της ντυμένη μέ τά πόδια της μέσα σ'ἕνα κουβά ζεστό νερό πού ἀχνίζει. 'Ακούγεται ἔξω θόρυβος, πατήματα φωνές. Κλωτσᾶ καί σπρώχνει τόν κουβᾶ κάτω ἀπ'τήν τουαλέττα καί γλυστρᾶ τά πόδια της στίς παντοῦφλες της./τιρλίκια/.

ΦΩΝΗ ΖΟΡΜΠΑ

Ποῦ εἶσαι Μπουμπουλίνα μου; Ἔφτασε ὁ Καβαβάρο.

351 ΜΣ ΠΟΡΤΑ

'Ανοίγει καί προβάλλει ἡ χαρούμενη ὄψη τοῦ Ζορμπᾶ μέ τόν Βασίλη ζωπίσω.

ΖΟΡΜΠΑΣ

BUON GIORNO, BUONA SERA,
MANGIATE MACARONI.

Τρέχει μπρός καί ἀγκαλιάζει τήν Μαντάμ 'Ορτάνς. Αὐτή τᾶχει χαμένα.

ΖΟΡΜΠΑΣ

Κοίτα τί σοῦφερα; Καλά Χριστούγεννα.

Τῆς δίνει ἕνα χαρτόνι τυλιγμένο σέ χαρτί. Τό παίρνει καί ἀπομακρύνεται ζετυλίγοντάς το. Ὁ Βασίλης μπαίνει στό κάδρο.

ΖΟΡΜΠΑΣ
/στό Βασίλη/

Τδφτιαξα μόνος μου.

/βραχνό φιεθρισμα/

Γιά νά τή φχαριστήσω.

352 CS ΠΛΑΝΟ ΤΟΥ ΧΑΡΤΙΟΥ ΠΑΝΩ ΑΠΟ ΤΟΝ ΩΜΟ ΤΗΣ ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Καθώς τό χαρτί σκίζεται, βλέπουμε ἕνα σκίτσο παιδιάστικο ἀλλά χαρεταμένο. Τέσσερα πολεμικά πλοῖα μέ τήν Ἀγγλική, Γαλλική, Ἰταλική καί Ρώσσικη σημαία σέρνονται ἀπό μιά γυμνόστηθη Γοργόνα μέ μακριά πυκνά μαλλιά καί ἕνα κορδελλάκι στό λαιμό της. Σέ κάθε μιά ἀπ'τίς τέσσερις γωνιές εἶναι ζωγραφισμένη μία γενάτη κεφαλή. Ἡ Μαντάμ Ὀρτάνς γυρίζει καί ἀντιμετωπίζει τή μηχανή.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ἐγώ εἶμαι;

353 ΠΛΑΝΟ ΓΕΝΙΚΟ

Ὁ Ζορμπᾶς νεύει "ναί". Βγάζει ἕνα πακετάκι ἀπ'τήν τσέπη του.

ΖΟΡΜΠΑΣ

Κι'αὐτό ἀπό τ'ἀφεντικό.

Ὁ Βασίλης κοιτάζει ἔκπληκτος καί λίγο ντροπιασμένος. Ὁ Ζορμπᾶς σκίζει τό χαρτί καί βγάζει δέκα φτηνά γιάλινα βραχιόλια.

ΖΟΡΜΠΑΣ

Δέκα θαυμάσια βραχιόλια.

ΒΑΣΙΛΗΣ

Καλά Χριστούγεννα, μαντάμ.

Ὁ Ζορμπᾶς, καθώς τῆς τά δίνει, μυρίζει ρουθουνίζοντας.

ΖΟΡΜΠΑΣ

Τί καταπληκτική μυρουδιά εἶναι αὐτή
πού ἔρχεται ἀπ'τήν κουζίνα;

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Εἶναι ἕνα Τούρκικο...Ὀλαλά! Ἐλπίζω νά μή
καίγεται.

Ὁ Ζορμπᾶς πηδάει πρός τήν πόρτα. Μηχανή ΠΑΝΟΡΑΜΙΚ.

ΖΟΡΜΠΑΣ

Καθῆστε κάτω. Θ'ἀρχίσουμε ἀπ'τό κέντρο.
Τήν κοιλιά. Κι'ὕστερα θά φροντίσουμε καί
γιά τ'ἄλλα μέρη.

Βγαίνει.

354 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΒΑΣΙΛΗΣ - ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Σιωποῦν. Ἡ μαντάμ Ὀρτάνς ζεσταίνει τά χέρια της σ'ἕνα μικρό μαγκάλι.

ΒΑΣΙΛΗΣ

Εἶστε καλά;

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Στήν ἡλικία μου, MONSIEUR, κανείς δέν εἶναι
ποτέ καλά. Ἰδιαίτερα τίς γιορτές.

Ἡ μηχανή τήν πλησιάζει. Χαμογελάει βιασμένα.

355 ΕΣΩΤΕΡΙΚΟ - ΚΡΕΒΒΑΤΟΚΑΜΑΡΑ - ΝΥΧΤΑ

Ὁ Ζορμπᾶς στό κάδρο, μέ τό ποτήρι στό χέρι. Ἡ μηχανή ὑποχωρεῖ δείχνοντας τους
στό τραπέζι. Ἡ μαντάμ Ὀρτάνς κάθεται στά γόνατά του.

ΖΟΡΜΠΑΣ

Πίνω στή γειά σου, πεντάμορφη μου Γοργόνα.
Ἄμποτε ν'ἀποχτήσης καινούργια δόντια καί
δέρμα γιά νά πετάξης πιά αὐτές τίς χαζοκορ-
δέλλες πού κρύβουν τό λαιμό σου.

Ἀκούγεται τό ἐρωτικό νιαούρισμα μιᾶς γάτας. Κοιτοῦν πρός τά πάνω.

ΖΟΡΜΠΑΣ

Κι'ἄμποτες οἱ Μεγάλες Δυνάμεις νά ξαναγυρίσουν στήν Κρήτη καί μακάρι καθώς θά βγῆς ἀπό τά κύματα νά τίς χαιρετίσης, τά καταραμένα τους πλοῖα νά τσακιστοῦν σ'αὐτούς τούς σκληρούς στρογγυλούς βράχους.

Ἀκουμπᾶ τό χέρι του πάνω στό στῆθος τῆς Ὀρτάνς. Ἐκείνη τοῦ χτυπᾶ τό χέρι καί τοῦ τό κατεβάζει.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Μακάρι νά γίνονταν αὐτά πού λές. Μά εἶναι πιά πολύ ἀργά.

ΖΟΡΜΠΑΣ

Καθόλου.

Ἀρχίζει νά τῆς ξεκουμπώνει τήν μπλούζα της. Τό νιαούρισμα ξανακούγεται. Μιά ἄλλη γάτα ἀπαντᾶ.

ΖΟΡΜΠΑΣ

Νιάου...

Δαγκώνει τήν Ὀρτάνς. Αὐτή πηδάει μακριά του καί καθώς τό νιαούρισμα δυναμώνει σ' ἕνα κρεσέντο τήν κυνηγάει γύρω, γύρω στό δωμάτιο.

356 MS ΒΑΣΙΛΗΣ

Τούς παρακολουθεῖ μέ κατάπληκτα μάτια.

357 ΠΛΑΝΟ ΠΑΝΟΡΑΜΙΚΟ - ΖΟΡΜΠΑΣ - ΟΡΤΑΝΣ

Αὐτή σκοντάφτει καί πέφτει.

358 CS ΒΑΣΙΛΗΣ

Σηκώνεται βιαστικά.

359 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΖΟΡΜΠΑΣ - ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ὁ Ζορμπᾶς γονατίζει πλάϊ της. Ὁ Βασίλης μπαίνει στό κάδρο.

ΒΑΣΙΛΗΣ

Εἶστε καλά;

Ἡ Ὀρτάνς νεύει ὕστερα κοιτάζει πρός τ'ἀπάνω μ'ἕνα περιπαθές χαμόγελο.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Βλέπεις; Εἶναι πολύ ἀργά.

Ὁ Ζορμπᾶς τήν βοηθάει νά σταθῆ καί τήν ὁδηγεῖ κατά τό κρεββάτι.

ΖΟΡΜΠΑΣ

Μή μοῦ στενοχωριέσαι, μικρή μου Κουμπουλίνα.
Ἄκουσα γιά ἕνα νέο γιατρό στήν Εὐρώπη πού κάνει θαύματα. Παίρνεις κάτι τις κοῦ σοῦ δίνει - σκόνη ἤ χάπια - καί ξαναγίνεσαι πάλι εἴκοσι, μπορεῖ κι'εἰκοσιπέντε χρονῶν. Θά σοῦ παραγγείλω.

Τήν βοηθᾶ νά καθίση στό κρεββάτι καί κάθεται πλάϊ της.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Θά μοῦ παραγγείλης; Κιά μεγάλη μπουκάλα;

ΖΟΡΜΠΑΣ

Ὁλόκληρο βαρέλι.

Κλείνει τά μάτια.

ΖΟΡΜΠΑΣ

Τί σκέφτεσαι;

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ἀλεξάντρεια - Βηρυττός - Ἰνσταμποῦλ.
Πόσο μ'ἀγάπησαν.

ΖΟΡΜΠΑΣ

Ποιοί;

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Όλοι. Ὁ Ἀλή Μπέης. Ὁ Μουσταφᾶ, ὁ Μοχάς Πασσᾶ, ὁ Σουλεϊμάν Πασσᾶ, ἔ; Ὁ Σουλεϊμάν Πασσᾶς. Γιά ὅυδ ὁλόκληρα χρόνια μέ κρατοῦσε κλειδωμένη στό σπίτι.

ΖΟΡΜΠΑΣ

Γιατί;

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Γιατί ἦμουν πολύ ὄμορφη. Ἄν μ'ἔβλεπε ὁ Σουλτάνος θά μ'ἔπαιρνε γιά τό χαρέμι του.

Ὁ Ζορμπᾶς θυμώνει. Τήν πλαγιάζει στό μαξιλάρι καί σηκώνεται.

ΖΟΡΜΠΑΣ

Οἱ παλιόγατοι. Δέ θά πάψουν;

Βγαίνει ἔξω. Μηχανή ΠΑΝΟΡΑΜΙΚ.

360 MS ΒΑΣΙΛΗΣ

Καθώς πλησιάζει στό κρεββάτι ἡ Μαντάμ Ὀρτάνς μπαίνει στό πλάνο. Ἀκοῦμε πέτρες πού πέφτουν στή σκεπή καί γάτες πού τρέχουν. Ἡ Μαντάμ Ὀρτάνς κοιμᾶται. Ὁ Βασίλης τή σκεπάζει.

361 MS ΠΟΡΤΑ

Ὁ Ζορμπᾶς μπαίνει καί προχωρεῖ κατά τόν Βασίλη.

ΖΟΡΜΠΑΣ

Κοιμήθηκες;

ΒΑΣΙΛΗΣ

Ναί. Εἶναι πάλι εἴκοσι χρονῶν καί περιδιαβάζει τήν Ἀλεξάντρεια, τή Βηρυττό...

ΖΟΡΜΠΑΣ
/μέ ἀηδία/

Κοίτα τη τή σκρόφα. Κοίτα τη πῶς χαμογελᾶ.

Φτύνει καί κινᾶ νά φύγη.

ΖΟΡΜΠΑΣ

Πᾶμε.

ΒΑΣΙΛΗΣ

Δέν μποροῦμε νά φύγουμε καί νά τήν ἀφήσουμε μόνη σ' αὐτή τήν κατάσταση.

ΖΟΡΜΠΑΣ

Δέν εἶναι μονάχη. Εἶναι μέ τόν Σουλεϊμάν Πασσᾶ. Καί τό γλεντάει ἡ παληοβρᾶμα.

Βγαίνουν.

362 <u>ΕΞΩΤΕΡΙΚΟ - ΔΡΟΜΟΣ ΕΞΩ ΑΠΟ ΤΟ ΣΠΙΤΙ ΤΗΣ ΧΗΡΑΣ - ΝΥΧΤΑ</u>

Οἱ καμπάνες χτυποῦν. Ὁ Βασίλης κι' ὁ Ζορμπᾶς προχωροῦν κατά τή μηχανή.

ΖΟΡΜΠΑΣ

Ἔχει φῶς. Πήγαινε. Ὁ Θεός μαζί σου.

Ὁ Βασίλης κουνάει τό κεφάλι του καί ἀρχίζει ν' ἀπομακρύνεται. Ὁ Ζορμπᾶς τόν ἀρπάζει ἀπό τό μπράτσο.

ΖΟΡΜΠΑΣ

Ποῦ πᾶς;

ΒΑΣΙΛΗΣ

Στήν ἐκκλησιά. Δέν ἔχω βρεθεῖ ποτέ σ' Ἑλληνικά Χριστούγεννα.

ΖΟΡΜΠΑΣ

Κά...ἀφεντικό.

ΒΑΣΙΛΗΣ
/διαπερασταικά/

Όχι! Κατάλαβες;

ΖΟΡΜΠΑΣ
/μέ πάθος/

Μή καταλάβω; Τί νά καταλάβω;
Είσαι νέος, γιομάτος δύναμη καί κείνο
πού δέν καταλαβαίνω είναι τί τήν κάνεις.

ΒΑΣΙΛΗΣ

/γυρνάντας άπότομα/

Θέλεις. Γιατί δέν μέ παρατάς ήσυχο.

ΖΟΡΜΠΑΣ
/φωνάζοντας/

Γιατί σ'άγαπώ καί γνοιάζομαι γιά τό
καλό σου.

ΒΑΣΙΛΗΣ

Μή φωνάζης.

Βλέπει κάτι κάρα. Σκύβουν κι'οί δυό.

363 ΙΣ ΣΠΙΤΙ ΤΗΣ ΧΗΡΑΣ

Ή σκιά τής χήρας κινείται πίσω άπ'τά παντζούρια άνοιγοντας. Ο Κιμηθός ζεπηδά άπ'τόν κήπο.

364 ΠΛΑΙΝΟ ΤΩΝ ΔΥΟ - ΒΑΣΙΛΗΣ - ΖΟΡΜΠΑΣ

ΖΟΡΜΠΑΣ
/παρακαλεστικά/

Σέ περιμένει. Είναι τόσο εύκολο.

Ο Κιμηθός μπαίνει στό κάδρο. Ο Ζορμπάς τόν παραμερίζει σπρώχνοντάς τον.

ΒΑΣΙΛΗΣ

Δές θ'ἀνοίξουμε τώρα κουβέντα. Πές ὅτι εἶμαι ἀλλοιότικος ἀπ'τοὺς ἄλλους κι' ἄσε με ἥσυχο στή δουλειά μου.

ΖΟΡΜΠΑΣ

Ἂν ὁ Θεὸς σοῦμοιαζε δέν θἄχαμε Χριστοῦγεννα. Ἐκεῖνος δέν πῆγε στήν ἐκκλησία. Πῆγε στή Μαρία κι'ἔτσι γεννήθηκε ὁ Χριστός.

/Δείχνει κατά τό σπίτι/

Πῆγε ἀπό ἐδῶ. Στό σπίτι τῆς Μαρίας. Ἡ χήρα εἶναι ἡ Μαρία.

Ὁ Μιμηθός ξαναγυρίζει τρέχοντας. Ὁ Ζορμπᾶς γυρίζει σ'αὐτόν. Ὁ Βασίλης ἐξακολουθεῖ τόν δρόμο του.

ΖΟΡΜΠΑΣ
/δυνατό μουρμούρισμα/

Στοῦ κουφοῦ τήν πόρτα ὅσο θέλεις βρόντα.

Γυρίζει καί παίρνει ἄλλο δρόμο.

365 ΕΣΩΤΕΡΙΚΟ - ΚΛΑΥΒΑ - ΑΥΓΗ
ΑΠΟ ΜΕΣΑ ΠΡΟΣ ΤΑ ΕΞΩ ΠΑΡΑΘΥΡΟ

Ἡ θάλασσα ἀντανακλᾶ τήν ἀκαλή λάμψη τῆς αὐγῆς. Ἀκοῦγονται κελαϊδήματα πουλιῶν. Ἡ Μηχανή μέ ΠΑΝΟΡΑΜΙΚ στό Ζορμπᾶ ποῦ γυλιγμένος σέ μιά κουβέρτα κοιτάζει τό πρόπλασμα μέ τρομαχτική προσήλωση. Ξαφνικά ἀνοιγοκλείνει τά βλέφαρα ζωηρά. Κάτι λέει ἀκατάληπτο. Ὕστερα ἀπότομα ἀναπηδᾶ καί βγαίνει ἀπ'τό κάδρο.

366 ΟΥ ΖΟΡΜΠΑΣ

Σηκώνεται μέσ'τό κάδρο. Τρέμει ἀπό ἔξαψη. Τρέχει πρός τό ρέντζο τοῦ Βασίλη. Σταματᾶ. Ὁ Βασίλης κοιμᾶται βαθειά. Γυρνᾶ καί βγαίνει μ'ἕνα κῆσο ἀπ'τήν πόρτα.

367 LS ΠΑΡΑΛΙΑ

Ο Ζορμπάς τρέχει κατά τή θάλασσα. Πετάει τήν κουβέρτα, βγάζει τά ἐσώρουχά του καί πέφτει γυμνός στή θάλασσα.

368 CS ΘΑΛΑΣΣΑ

Ο Ζορμπάς χοροπηδάει καθώς τά κύματα σκάνε πάνω του. Ἀφήνει σύρλιαχτά χαρᾶς.

369 ΕΣΩΤΕΡΙΚΟ - ΠΛΑΤΕΙΑ ΧΩΡΙΟΥ - ΜΕΡΑ

Ἕνας χωρικός βαστάει ἕνα μουλάρι, περιτρυγυρισμένος ἀπό μερικούς περίεργους. Ο Ζορμπάς μπαίνει στό κάδρο πηδάει στό μουλάρι ἀκολουθούμενος ἀπό τόν Βασίλη κοί τοῦ δίνει τό δισάκι του κι ἕνα μάτσο λεφτά.

ΒΑΣΙΛΗΣ

Τά λεφτά.

ΖΟΡΜΠΑΣ

Ὀχαριστῶ, ἀφεντικό.

ΒΑΣΙΛΗΣ

Νά τό θυμᾶσαι. Εἶναι ὅλα ὅσα ἔχω.

ΖΟΡΜΠΑΣ

Καλόμοιρο, ἀφεντικό. Τό ξέρω.

ΒΑΣΙΛΗΣ

Ἀγόρασε μονάχα ὅτι χρειαζόμαστε γιά τό καλάθι καί γύρνα ἀμέσως πίσω.

ΖΟΡΜΠΑΣ

Καί...

ΒΑΣΙΛΗΣ

Κοίτα μήν κολλήσεις πουθενά στό ὁρόμο.

ΖΟΡΜΠΑΣ

Θά μαι γρήγορος σάν τόν ἄνεμο.

ΒΑΣΙΛΗΣ

Σέ πέντε μέρες. Τό ὑποσχέθηκες.

Ὁ Ζορμπᾶς βλέπει κάτι πέρα καί συνοφρυώνεται.

370 LS ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Τρέχει πρός τήν μηχανή, μέ μεγάλη ἀναστάτωση.

371 MS ΒΑΣΙΛΗΣ - ΖΟΡΜΠΑΣ

Ὁ Ζορμπᾶς ἁρπάζει τό μπράτσο τοῦ Βασίλη γρήγορα.

ΖΟΡΜΠΑΣ

Γειά χαρά, ἀφεντικό.

Φτερνίζει τό μουλάρι καί ξεκινᾶ καθώς ἡ μαντάμ Ὀρτάνς χυμάει στό κάδρο.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ζορμπᾶ!

Τόν ἁρπάζει ἀπό τό πόδι.

ΖΟΡΜΠΑΣ
/σκύβοντας/

Τί θές;

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Μή μέ ξεχάσης.

Ὁ Ζορμπᾶς τεντώνεται ντοῦρος μ'ὅση ἀζιοπρέπεια μπορεῖ καί φεύγει καλπάζοντας ἀδύ Κιχωτικά. Ἡ Μαντάμ Ὀρτάνς ὄρθια ἀκίνητη τόν παρακολουθεῖ. Ὕστερα στρέφει κατά τόν Βασίλη σφουγγίζοντας τήν μύτη της μέ τό μαντήλι της.

ΒΑΣΙΛΗΣ

Μή λυπᾶστε. Θά ξαναγυρίσει.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

/με σπαραχτική φωνή/

"Ετσι λένε όλοι.

Προχωρεί απομακρυνομένη απ'τη μηχανή. Ο Βασίλης κοιτά το δρόμο ύστερα γυρίζει και αρχίζει να απομακρύνεται. Η μηχανή με ΠΑΝΟΡΑΜΙΚ παρακολουθεί τις δυο μοναχικές φιγούρες που περπατούν χωριστά.

372 ΕΞΩΤΕΡΙΚΟ - ΧΩΡΑΦΙΑ - ΜΕΡΑ - LS Η ΧΗΡΑ

Η χήρα πηγαίνει σ'ένα στενό μονοπάτι και αρχίζει να περπατά κατά τη μηχανή.

373 MS ΒΑΣΙΛΗΣ

Ο Βασίλης περπατά στο μονοπάτι απ'την αντίθετη διεύθυνση. Βλέπει τη χήρα και μισοσταματά ύστερα εξακολουθεί το δρόμο του η μηχανή με ΠΑΝΟΡΑΜΙΚ την φέρνει κι'αυτή στο κάδρο.

374 MS Η ΧΗΡΑ

Προχωρεί κοιτάζοντας ίσια πέρα απ'τη μηχανή.

375 MS ΒΑΣΙΛΗΣ

"Ολο και πιο νευρικός.

376 ΠΑΛΓΙΟ ΠΛΑΝΟ ΤΗΣ ΧΗΡΑΣ

Κοιτάζει κατά τον Βασίλη ίσια και τίμια.

377 ΠΑΛΓΙΟ ΠΛΑΝΟ ΤΟΥ ΒΑΣΙΛΗ

Τα ματόφυλλά του παίζουν ανήσυχα. Ιδρώνει.

378 MS ΒΑΣΙΑΗΣ - ΚΗΠΡΑ

Εἶναι πιά πολύ κοντά. Τή χαιρετᾶ μέ λαφριά ὑπόκλιση. Σιγανεύει τό περπάτημά της κοιτάζοντάς του πάντα στά μάτια. Καθώς τήν προσπερνᾶ αὐτή γρηγορεύει τό βῆμα της κατά τήν ἀντίθετη πλευρά.

379 ΠΑΛΑΙΟ ΠΑΛΑΝΟ ΤΟΥ ΒΑΣΙΛΗ

Ἡ ἔκφρασή του προδίνει ντροπή καί ἀπογοήτευση. Σέ ΒΟ βλέπουμε τή χήρα νά ἀπομακρύνεται. Μισογυρίζει καί ὕστερα ἀπομακρύνεται γρήγορα ἀπ'τή μηχανή.

380 ΕΞΩΤΕΡΙΚΟ - ΠΟΛΗ - ΝΥΧΤΑ LS ΔΡΟΜΟΣ ΚΟΝΤΑ ΣΤΟ ΑΣΗΛΝΙ

Ὁ δρόμος εἶναι γιομάτος ζωή. Ὁ Βορμπᾶς προχωρεῖ πρός τή μηχανή κρατώντας τό διαδίκτυ του μασώντας κολοκυθόσπορους./Πασσατέμπο/ Σταματᾶ σέ μιά βιτρίνα μέ ἐργαλεῖα κλπ. Τά μάτια του κοιτοῦν ἕνα γύρω τίς γυναῖκες πού περνοῦν. Ἀπό κάπου ἀκούγεται μουσική. Διασχίζοντας κάθετα τό δρόμο κατευθύνεται πρός ἕνα φτηνό μπάρ. Τεντώνει τό λαιμό του καί μπαίνει.

381 ΕΣΩΤΕΡΙΚΟ - ΜΠΑΡ - MS ΣΚΠΝΠ

Μιά φοβερή ὀρχήστρα τριῶν ὀργάνων παίζει καί μιά χοντρή βαριεστημένη γυναίκα χορεύει σηκώνοντας μέ κόπο τά πόδια της. Ἡ μηχανή μέ ΠΑΝΟΡΑΜΙΚ δείχνει ἕνα τραπέζι ὅπου κάθονται τρεῖς κόρνες μέ χαρακτηριστικά ἀδιάφορα πρόσωπα. Μιά ἀπ'αὐτές δείχνει κάτι πέρα. Ἡ πιό νέα ἀπό τίς τρεῖς σηκώνεται καί φτιάχνει τό φόρεμά της.

382 MS ΒΟΡΜΠΑΣ

Κάθεται σ'ἕνα τραπέζι καί πίνει μπύρα. Τό κορίτσι /ΑΟΛΑ/ μπαίνει στό κάδρο καί κάθεται πλάϊ του.

ΑΟΛΑ

Ἐπιτρέπετε, παποβλῆ;

Ὁ Βορμπᾶς θυμωμένος.

ΑΟΛΑ

Μή φοβᾶσαι. Δέ θά σέ ζορίσω.
Τή δουλειά μου κάνω.

Στρέφει πρός τίς ἄλλες πόρνες καί τούς κάνει ἕνα μορφασμό.

383 CU ΖΟΡΜΠΑΣ

Τά μάτια του κατεύθυν φωτιές.

ΖΟΡΜΠΑΣ
/φωνάζει/
Σαμπάντα!

384 CS ΑΔΕΛΑ

Ἡ ἔκφρασή της ἀλλάζει. Γέρνει πρός τόν Ζορμπᾶ ἔτσι ποῦ νά μπῆ κι'αὐτός στό κάδρο. Τοῦ γαργαλάει τό σαγόνι μέ αὐτός μένει ἀδιάφορος, ψυχρός σάν πέγος.

385 MS Η ΟΡΧΗΣΤΡΑ

Παίζουν ἄλλα τά μάτια τους εἶναι παρφαμένα σ'ἕνα τραπέζι μακρυά. Ὁ πιανίστας τεντώνει τό λαιμό του γιά νά δῆ.

386 CS ΖΟΡΜΠΑΣ

Κατεύθυν ἕνα μεγάλο πούρο. Ἡ μηχανή τραβιέται πιός τά πίσω. Τό γκαρσόνι γεμίζει τά ποτήρια. Ἡ Ἀδελα εἶναι μεσοκαθισμένη. Ὁ Ζορμπᾶς κάνει νόημα μέ τό δάχτυλο καί μιά ἀνθοπώλις πλησιάζει μπαίνοντας στό κάδρο. Ὁ Ζορμπᾶς παίρνει μερικά τριαντάφυλλα, ὕστερα ἀδειάζει ὅλο τό πανέρι μέ τά λουλούδια πάνω στό τραπέζι. Ὑγιάζει ἀπό τήν τσέπη του ἕνα χοντρό μάτσο λεφτά καί δίνει μερικά στήν ἀνθοπώλιδα κάνοντάς της νόημα νά κρατήση τά ρέστα ποῦ πάει νά τοῦ δώση. Ἡ Ἀδελα γουρλώνει τά μάτια.

387 CU ΜΠΟΤΙΑΙΑ ΤΗΣ ΣΑΜΠΑΝΙΑΣ

Ἡ μπουτέλια ἀνοίγεται καί τό γκαρσόνι γεμίζει τά ποτήρια στό τραπέζι ποῦ εἶναι γεμάτο ἀπό μισοαδειασμένα πιάτα καί λουλούδια. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ πρός τά πάνω δείχνει τή Ἀδελα καθώς πίνει μιά γουλιά. Ἔχει λουλούδια στά μαλλιά καί στό μπούστο καί ἀκουμπᾶ πάνω στό Ζορμπᾶ ποῦ κάθεται ντοῦρος, παρατηρώντας τόν ἀδιάφορο. Τοῦ προσφέρει μιά γουλιά ἀπ'τό ποτήρι της μέ αὐτός ἀρνιέται καί πίνει ἀπ'τό δικό του. Τό μάτι του κοιτάει λοξά καί χαμογελᾶ.

388 MS ΤΡΑΠΕΖΙ ΜΕ ΤΙΣ ΠΟΡΝΕΣ

Παρακολουθοῦν ἕτοιμες νά σκάσουν ἀπό ζήλεια. Ἡ μιά τους τοῦ κλείνει τό μάτι.

389 CS Ο ΒΙΟΛΙΣΤΗΣ

Πλησιάζει πίσω ἀπό τό τραπέζι τοῦ Ζορμπᾶ. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ. Ὁ Ζορμπᾶς πληρώνει. Δίνει ἕνα χαρτονόμισμα στό γκαρσόνι κι' ἕνα στό βιολιστή. Χασμουριέται καί σηκώνεται μαζεύει τό δισάκι του, λέει καληνύχτα στή Ἀόλα κι' ἀποσυρώνεται.

390 MS Η ΑΟΛΑ

Ἀναπηδᾶ, τρέχει στό ἄλλο τραπέζι, ἁρπάζει βιαστική τήν τσάντα της κι' ἕνα σάλι καί βγαίνει φουριάζικα ἀπό τό κάδρο.

391 ΕΞΩΤΕΡΙΚΟ - ΔΡΟΜΟΣ ΣΚΙ ΑΠΟ ΤΟ ΜΠΑΡ - ΝΥΧΤΑ

Ὁ Ζορμπᾶς μόλις ἔχει βγεῖ. Ὁ δρόμος εἶναι ἄδειος. Προχωρεῖ ἀργά κατά τή μηχανή, ρίχνοντας κλεφτές ματιές πίσω του. Ἡ Ἀόλα ὁρμᾶ ἔξω καί τρέχει πρός αὐτόν. Κρεμιέται στό χέρι του.

ΑΟΛΑ

Πῶς σέ λένε;

ΖΟΡΜΠΑΣ

Παποῦλη;

Τόν τσιμπᾶει δυνατά.

ΑΟΛΑ
/τραβώντας του κοντά της/

Ἔλα;

392 CU ΖΟΡΜΠΑΣ

Ἡ ἀντίσταση του λυώνει. Λέει κάτι βραχνά καί βγαίνει ἀπό τό κάδρο.

3Σ3 ΕΣΩΤΕΡΙΚΟ - ΟΡΥΧΕΙΟ - ΜΕΡΑ

Τρεῖς ἐργάτες τεμπελιάζουν στόν ἥλιο χωρίς νά κάνουν τίποτα. Σηκώνονται καθώς στό κάδρο μπαίνει ὁ Βασίλης καπνίζοντας τήν πίπα του. Τούς γυέφει κουρασμένα νά κάτσουν κάτω. Κοιτάζει κατά τό ὀρυχεῖο συννεφιασμένος.

ΒΑΣΙΛΗΣ
/μέσ'ἀπ'τά δόντια του/

Μασκαρᾶ!

3Σ4 ΕΣΩΤΕΡΙΚΟ - ΔΩΜΑΤΙΟ ΤΗΣ ΑΟΛΑΣ - ΜΕΡΑ - ΟΣ ΠΑΣΑΙ ΜΕ ΣΠΙΘΟΥΡΑΚΙΑ

Κάθεται καί γράφει μέ κόπο σ'ἕνα μπλόκ μ'ἕνα μολύβι πού σαλιώνει κάθε τόσο.

ΦΩΝΗ ΖΟΡΜΠΑ

Ποῦ εἶμαστε!

Τό ἄγόρι διαβάζει σέ ἕκαμπτα Ἀγγλικά τοῦ σχολείου. Ἡ μηχανή πισωδρομεῖ ἔτσι πού νά πάρει τό Ζορμπᾶ καθώς σκύβει κάνω ἀπό τόν ὤμο τοῦ παιδιοῦ.

ΑΓΟΡΙ

Καί βέβαια, πῆγα μαζί της. Δέν θά σοῦ περιγράφω τή συνέχεια, σοῦ λέω μόνο πώς ἦταν μεγάλη καί πολύ ἄγρια.

Τό ἄγόρι κρυφογελᾶ. Ὁ Ζορμπᾶς τοῦ δίνει μιά φιλική καρπαζιά καί ἀρχίζει τήν ὑπαγόρευση.

ΖΟΡΜΠΑΣ

Δέν ξόπνησα τ'ἄλλο ἀπόγευμα τί βλέπω!

Περπατάει μέσ'τό δωμάτιο καθώς τό περιγράφει. Οἱ τοῖχοι εἶναι γεμάτοι ἀπό φωτογραφίες ναυτῶν καί ποδοσφαιριστῶν.

ΖΟΡΜΠΑΣ

Μιά μικρή καραβοῦλα ξενοδοχείου, καθαρή καί νοικοκυρεμένη μέ φωτογραφίες καί μαζιλαράκια.

Προχωρεῖ πρός τό κρεββάτι.

ΖΟΡΜΠΑΣ

Καί πλάϊ μου στό κρεββάτι...

Πέφτει στό κρεββάτι καί ἀγκαλιάζει τή Λόλα ποῦ εἶναι ζαπλωμένη καί ντυμένη μ'ἕνα πανιουάρ. Φτιάχνει τά νύχια της.

ΖΟΡΜΠΑΣ

Τό θηλυκό γένος αὐτοπροσώπως.

395 CS ΠΑΙΔΙ ΜΕ ΣΠΙΘΟΥΡΑΚΙΑ

Γυρίζει τό κεφάλι καθώς γράφει.

396 ΠΑΛΙΟ ΤΩΝ ΔΥΟ - ΖΟΡΜΠΑΣ - ΛΟΛΑ

Τρίβει τό κεφάλι του πάνω στό δικό της.

ΖΟΡΜΠΑΣ

Ἀπαλό καί ζεστό καί μοσκομυριστό.

397 CS ΠΑΙΔΙ ΜΕ ΣΠΙΘΟΥΡΑΚΙΑ

Σαλιάνει τό μολύβι του μέ ἀηδία. Ἡ μηχανή πλησιάζει τό γράμμα καθώς ὁ Ζορμπᾶς ἐξακολουθεῖ.

ΦΩΝΗ ΖΟΡΜΠΑ

Ζορμπά, εἶπε μέσα μου, εἶσαι στόν Παράδεισο. Φχαριστήσου τον. Μή σαλέφης.

Ἡ σελίδα τελειώνει καί τή γυρίζει.

398 ΕΣΩΤΕΡΙΚΟ - ΚΑΛΥΒΑ - ΜΕΡΑ - CU ΒΑΣΙΛΗΣ

Γυρίζει τή σελίδα τοῦ γράμματος τοῦ Ζορμπά. Τρέμει ἀπό θυμό.

ΦΩΝΗ-ΖΟΡΜΠΑ

/σιγανή, καθώς ὁ Βασίλης διαβάζει μή μπορώντας νά πιστέψη/

Θαντάσου τύχη! Άντίκου άπ' τό ξενοδο-
χείο ήταν ένα μαγάρισμο και παραγγείλαμε
φαγιά...θαυμαστά φαγιά. Καρύδια και
μπιφτέκια και μπακλαβάδες. Άπ' όλα. Φά-
γαμε κι ύστερα πάλι τή δουλειά μας κι'
ύστερα ύπνο κι ύστερα πάλι κλπ.

Άφαίζοντας ό Βασίλης τινάζεται και βγαίνει έξω στό πρόθυρο.

399 ΕΞΩΤΕΡΙΚΟ - ΠΡΟΣΥΡΟ

Ο Βασίλης βγαίνει.

ΒΑΣΙΛΗΣ
/φωνάζει/
Άντόνη!

Στρέφει νά ξαναμπή άλλά σταματά καθώς κάτι πέφτει στήν άντίληψή του.

400 ΕΞ ΠΑΡΑΛΙΑ

Ο μαντάμ Ορτάνς τρέχει κατά τήν καλύβα βαστάνταις ένα παρασόλι /ύμπρέλλα τοῦ ήλιου/.

401 ΟΣ ΒΑΣΙΛΗΣ

Θυμωμένος ξαναγυρίζει στό γράμμα καθώς ξαναμπαίνει γρήγορα στήν καλύβα.

ΦΩΝΗ ΖΟΡΝΙΑ
/γρήγορη τώρα, σύμφωνα μέ τή βιάση
τοῦ Βασίλη/

Αὐτά είναι τά καλά μου νέα, άγαπημένο
μου άρνιτικό, και μήν άνησυχής. Σκέφτο-
μαι και τή δουλειά σου. Άλλά σέ ρωτώ.
Γιατί νά βιάζουμε νά πράγματα!

402 ΕΣΩΤΕΡΙΚΟ - ΚΑΛΥΒΑ

Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ σκύβει μέ τό Βασίλη πάνω ἀπ' τό τραπέζι.

ΦΩΝΗ ΖΟΡΜΠΑ

Κάθε μέρα τό μυαλό μου ὅλο καί γίνεται πιό καθαρό κι' ἔτσι θά μπορέσω νά κάνω τίς πιό συμφερτικές ἀγορές.

Σέ γλυκοασπάζομαι φιλικά

Ἐγώ, ὁ Ζορμπᾶς.

Πετάει τό γράμμα πέρα καί κάτι γράφει σ' ἕνα χαρτί.

403 CU ΧΑΡΤΙ

Ὁ Βασίλης γράφει. ΛΑΕΞΗ ΖΟΡΜΠΑ
ΜΙΝΟΣ 8 - ΗΡΑΚΛΕΙΟ
ΕΛΑ ΑΜΕΕΩΣ

404 ΜΣ ΒΑΣΙΛΗΣ

Ὑπογράφει καί κόβει τό χαρτί. Κάτι τόν κάνει νά ξαναμαζέψει τό πεταγμένο γράμμα.

ΦΩΝΗ ΖΟΡΜΠΑ

Υ.Γ. Ξέχασα νά σοῦ πῶ. Τήν λένε Λόλα.

Ὁ ἐργάτης Ἀντώνης μπαίνει στό κάδρο. Ὁ Βασίλης τοῦ δίνει τό τηλεγράφημα καί κάτι χρήματα.

ΒΑΣΙΛΗΣ

Τηλεγράφημα. Γρήγορα.

Ὁ Ἀντώνης φεύγει.

405 ΕΣΩΤΕΡΙΚΟ - ΚΑΛΥΒΑ - ΜΕΡΑ

Ἡ μανταμ Ὀρτάνς ζυγώνει ξεφυσώντας. Σταματᾶ νά πάρει ἀνάσα, ὕστερα ξανασπάδει καθώς ὁ Ἀντώνης τήν προσπερνᾶ.

406 ΕΣΩΤΕΡΙΚΟ - ΚΑΛΥΒΑ

Ο Βασίλης τραβιέται απ' το παράθυρο ελπίζοντας να ανοιχτεί την μαντάμ Ορτάνς. Αυτή χτυπάει με το παρασόλι της.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

MONSIEUR!

Τρυπώνει μέσα.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Παντού. Ποιος είπαν πώς είχατε γράμμα.
Είναι από αυτόνο!

407 ΜΣ ΒΑΣΙΛΗΣ

ΒΑΣΙΛΗΣ
/ξερά/

Είναι από αυτόνο.

408 ΣΣ ΜΑΝΤΑΜ ΟΡΤΑΝΣ

ΜΑΝΤΑΜ ΟΡΤΑΝΣ
/τρέμοντας/

Τι λέει!

409 ΜΣ ΒΑΣΙΛΗΣ

Παίρνει το γράμμα και πλησιάζει τη Μαντάμ Ορτάνς. Μηχανή Πανοραμίκ.

ΒΑΣΙΛΗΣ

Διαβάστε μόνη σας.

Η μαντάμ Ορτάνς παίρνει το γράμμα, προσπαθώντας με δυσκολία να ξεχωρίσει. Δάκρυα αναβλύζουν απ' τα μάτια της.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Δέν μπορώ...τά μέτια μου...

Ο Βασίλης μετανοιώνει γιά τήν σκληρότητά του. Παίρνει τό γράμμα. Μικρή παύση.

ΒΑΣΙΛΗΣ

Λέει πώς είναι πολύ ἀπασχολημένος.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Λέει τίποτα γιά μένα;

ΒΑΣΙΛΗΣ

Καί βέβαια.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Διαβάστε τό μου, σάς παρακαλώ.

Ο Βασίλης ἀπομακρύνεται ταραγμένος. Προσποιείται ὅτι ξεφαγκίζει τό γράμμα.

ΒΑΣΙΛΗΣ

Σέ παρακαλώ πές στήν Μπουμπουλίνα μου ὅτι τήν πεθύμησα.

/παύση/

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Τί ἄλλο;

ΒΑΣΙΛΗΣ

Πές της πώς κάθε βράδυ πού γυρίζω στό δωματιάκι μου πέφτω στά γόνατα καί παρακαλώ τό Θεό νά μέ στείλη γρήγορα κοντά της. Δίχως τή Μπουμπουλίνα μου νοιώθω τόσο δυστυχισμένος πού σάν τήν ξαναδώ...

/σταματάει μή ξέροντας τί ἄλλο νά πή/

ΜΑΝΤΑΜ ΟΡΤΑΝΣ
/ἀπότομη/

Λέγε...

ΒΑΣΙΛΗΣ

Θά γονατίσω μπρός της καί θά τήν παρακαλέσω νά γίνη φίλιά μου γιά πάντα.

4Ι0 CU ΜΑΝΤΑΜ ΟΡΤΑΝΣ

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Γιά πάντα;

4ΙΙ CU ΒΑΣΙΛΗΣ

ΒΑΣΙΛΗΣ
/παγιδευμένος/

Ναί...γιά πάντα. Έτσι λέει.

4Ι2 ΠΛΑΝΟ ΣΩΝ ΔΥΟ

ΜΑΝΤΑΜ ΟΡΤΑΝΣ
/ἐπίσημα/

Ἐν τάξει. Πέστε του ὅτι δέχομαι. Καί σάς παρακαλῶ νά τοῦ γράψετε νά μοῦ φέρη πέντε μέτρα ἄσπρο σατέν. Καί τούλι. Ἐδῶ δέν μπορῶ νά βρῶ. Καταλαβαίνετε;

ΒΑΣΙΛΗΣ

Ναί, καταλαβαίνω.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Εἶστε πολύ καλός.

Γυρίζει νά φύγη. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ. Στήν πόρτα στέκεται καί γυρίζει μέ τό ὕψος μεγάλης κυρίας.

ΜΕΝΤΑΜ ΟΡΤΑΗΣ

Κάτι δικόμα. Ὁ Ζορμπᾶς κι' ἐγώ σᾶς συμπαθοῦμε πολύ. Θέλετε νά γίνετε κουμπάρος μας;

ΒΑΣΙΛΗΣ
/ντροπαλά/

Τιμή μου!

Ἀκούγεται χαμογελᾶ.καί φεύγει. Ὁ Βασίλης στρέφει κατά τή μηχανή συγκινημένος καί θυμωμένος μέ τόν ἑαυτό του.

4Ι3 ΕΞΩΤΕΡΙΚΟ - ΚΑΛΥΒΑ - ΝΥΧΤΑ

Βλέπουμε τόν Βασίλη μέσα ἀπό τό παράθυρο νά γράφη. Ἕνας σκύλος γαυγίζει μακριά. Ὁ Βασίλης σηκώνεται καί παίρνει τή λάμπα.

4Ι4 ΕΞΩΤΕΡΙΚΟ - ΚΑΛΥΒΑ - ΝΥΧΤΑ - ΟΣ ΒΑΣΙΛΗΣ

Εἶναι ἀξέβριστος καί καθώς κινεῖται βλέπουμε τήν ἀρρρητη ἀκαταστασία πού ἐπικρατεῖ στό δωμάτιο. Φαίνεται πολύ μόνος. Βάζει τή λάμπα πάνω στό τραπέζι, παίρνει τό μπουκάλακι μέ τ' ἀνθόνερο καί βρέχει τό πρόσωπό του. Ὕστερα προχωρεῖ πρός τό ράντζο τοῦ Ζορμπᾶ πού εἶναι καλοστρωμένο μέ τό σαντόρι ἀπάνω του. Κάθεται σταυροπόδι στό ἴσαρος σάν τό Ζορμπᾶ καί χτυπάει τίς χορδές. Οἱ ἦχοι βγαίνουν φτωχοί καί ἄγριοι.

4Ι5 ΟΥ ΒΑΣΙΛΗΣ

Κοιτᾶ ἔντατικά μακριά ἀπ' τή μηχανή καί σταματάει νά χτυπᾶ τίς χορδές.

4Ι6 ΟΣ ΤΡΑΠΕΖΙ

Ἡ λάμπα, ἡ μποτίλια τό ἀνθόνερο, καί βρόμικα πιάτα. Τό χέρι τοῦ Βασίλη μπαίνει στό κάδρο καθώς σβύνει τή λάμπα.

4Ι7 ΕΞΩΤΕΡΙΚΟ - ΚΡΕΒΒΑΤΟΚΑΜΑΡΗ ΧΗΡΑΣ - ΝΥΧΤΑ

Αὐτή κάθεται σέ μιά καρέκλα κεντώντας. Φορᾶει μακρύ ἄσπρο νυχτικό καί μαῦρο σάλι στούς ὤμους. Ἀκούγεται ἀκαλό χτύπημα. Ἀναπηδᾶ, σηκώνεται ἀνήσυχα καί παίρνοντας τή λάμπα βγαίνει ἀπό τό κάδρο.

418 ΕΣΩΤΕΡΙΚΟ - ΕΠΙΤΙ ΧΗΡΑΣ - ΝΥΧΤΑ
Ο ΒΑΣΙΛΗΣ ΕΤΗΝ ΠΟΡΤΑ

Ἀκούει τά βήματα ποῦ πλησιάζουν. Ὕστερα ἡσυχία. Ρίχνει μιά νευρική ματιά κατά τό δρόμο.

ΦΩΝΗ ΧΗΡΑΣ

Ποιός εἶναι;

ΒΑΣΙΛΗΣ

Ὁ Ἄγγλέζος.

Ἡ πόρτα ἀνοίγει προσεχτικά. Ἡ χήρα φαίνεται μέ τό νυχτικό της.

ΧΗΡΑ

Περάστε.

Ὁ Βασίλης μπαίνει.

419 ΕΣΩΤΕΡΙΚΟ - ΔΡΟΜΟΣ - ΝΥΧΤΑ

Ὁ ἀστυνόμος τοῦ χωριοῦ στρίβοντας τή γωνιά. Σταματᾶ καί παρακολουθεῖ περίεργα. Ἀνοίγεται ἡ πόρτα ποῦ πλείνει. Καρογελᾶ καί ξακολουθεῖ τό δρόμο του.

420 ΕΣΩΤΕΡΙΚΟ - ΚΡΕΒΒΑΤΟΚΑΜΑΡΑ ΤΗΣ ΧΗΡΑΣ - ΕΞ ΠΟΡΤΑ

Τό φῶς τῆς λάμπας πλησιάζει τήν πόρτα. Ἡ χήρα σταματᾶ ἔξω μιά στιγμή σκεπτική, διστάζοντας, ὕστερα μπαίνει καί προχωρεῖ πρός τό τραπεζάκι πλάϊ στό κρεββάτι. Τρυπάνει τό πιστόλι ποῦ κρατάει κάτω ἀπ' τό σάλι της μέσα σ' ἕνα συρτάρι. Ὁ Βασίλης φαίνεται στήν πόρτα σέ ΒΣ. Αὐτή βάζει τή λάμπα στό τραπεζάκι πλάϊ στό κρεββάτι καί στέκεται ἀκίνητη χωρίς νά γυρίση. Τό πορμί της τό φουσκώνει ἕνας στεναγμός. Γλυστρᾶ σιγά πάνω στό κρεββάτι καί ἀργίζει νά κλαίει γοερά. Εἶναι κλάμμα ἀναπολήσεως, ἀπολύτρωσης ὕστερα ἀπό τόσα χρόνια ἔντασης. Ὁ Βασίλης πάνει ἕνα βῆμα πρός τό μέρος της.

ΒΑΣΙΛΗΣ

Γιατί;

Αὐτή δέν ἀπαντᾶνεται. Τήν πλησιάζει χαμένος.

ΒΑΣΙΛΗΣ

Συγγνώμη.

Κάνει νά φύγη. Ἡ χήρα τινάζεται πάνω ζωηρά καί στρέφει πρός τό μέρος του.

421 CU ΧΗΡΑ

Χαμογελά μέσα ἀπ' τά δάκρυά της καί κουνά τό κεφάλι της.

ΧΗΡΑ

"Οχι...Ὄχι...Μείνε.

Τό σάλι ἔχει γλυστρήσει ἀπ' τόν ἕνα ὦμο της.

422 CS ΒΑΣΙΛΗΣ

Στρέφει δίβουλος.

423 CU Η ΧΗΡΑ

Ἀφήνει τό σάλι της νά πυλήση στό πάτωμα. Ὕστερα σιωπηλή πηγαίνει στά πόδια τοῦ κρεββατιοῦ καί λύνει τά μαλλιά της χωρίς νά κοιτάξη τόν Βασίλη.

424 MS ΒΑΣΙΛΗΣ

Προχωρεῖ σιγά πρός αὐτήν. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ. Ἀργοπαλά ἁπλώνει τό ἕνα του χέρι καί ἀγγίζει τά μαλλιά της. Καθώς ἀγγίζει τόν ὦμο της στρέφει καί ἀκουμπά τό μάγουλό της στό χέρι του.

425 ΚΟΝΤΣΙΝΟ ΠΑΛΝΟ ΤΩΝ ΔΥΟ

Τά κεφάλια τους εἶναι πολύ κοντά. Αὐτή στρέφει καί φιλιοῦνται. Καθώς χωρίζονται αὐτή ἀγγίζει τό πρόσωπό του μέ τά χέρια της καί γλυστρά ἔξω ἀπό τό κάδρο.

426 CS ΠΑΡΑΘΥΡΟ

Πηγαίνει πρός τό κεφαλάρι τοῦ κρεββατιοῦ καί σβύνει τή λάμπα. Τό δωμάτιο μισοφωτίζεται τώρα ἀπό τό φῶς τοῦ καντηλιοῦ ποῦ καίει μπρός στά κονίσματα πάνω ἀπ' τό κρεββάτι. Ξεκουμπώνει τό νυχτικό της καί τ' ἀφήνει νά γλυστρήση κάτω.

427 CS ΒΑΣΙΛΗΣ

Κάτι σάν πανικός γιομίζει τά μάτια του. Ποιάζει σά νάχη ἀπότομα παραλύσει.

428 CS Η ΧΗΡΑ

Σκύνεται μέ μισογερμένο κεφάλι, περιμένοντας. Ξαφνικά στρέφει καί κοιτάζει τόν Βασίλη. Μέ μιά ἀπότομη κίνηση μαζεύει τό νυχτικό της καί τό βαστάει μπρός στό κορμί της.

429 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΚΑΤΑ ΤΗΝ ΧΗΡΑ

Σκύνονται κοιτάζοντας ὁ ἕνας τόν ἄλλον σιωπώντας. Ἐυστιχτώδης ὁ Βασίλης κάθεται στό κρεββάτι καί ἀκουμπᾶ τό κεφάλι του στήν κοιλιά της ἀγκαλιάζοντάς την ἀπ'τή μέση.

430 CS ΠΑΛΤΗ ΤΗΣ ΧΗΡΑΣ

Οἱ καρποί τῶν χεριῶν του πού σφίγγουν δυνατά τή γυμνή πλάτη της.

431 CU Η ΧΗΡΑ

Χαμηλώνει τά μάτια σιγά καί μιά ἔκφραση τρυφερότητας μαλακώνει τό πρόσωπό της. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ χαμηλώνει πρός τό κεφάλι του καθώς τοῦ χαϊδεύει ἀπαλά τά μαλλιά.

432 ΚΕΝΤΡΙΚΟ - ΚΛΕΙΣΙΜΟ ΧΩΡΙΟΥ

Ὁ ἀστυνόμος κάθεται μέ τόν Κανόλακα καί ἄλλους δυό πού παίζουν χαρτιά. Ἀκούγεται ὁ θόρυβος τῆς πόρτας. Κοιτάζουν κατά κεῖ καί ἀλλάζουν κατιές. Ὁ Κανόλακας σηκώνεται καί ἡ μηχανή ΠΑΝΟΡΑΜΙΚ τόν ἀκολουθεῖ καθώς σκύβει κάτω ἀπ'τόν Παῦλο πού κόλλις κάθεται ἀκίνητη τή στιγμή. Τοῦ λέει κάτι.

ΠΑΥΛΟΣ
/φωνάζει/

Νέματα!

Τινάζεται ἀπάνω σά νά θέλη νά τόν χτυπήση μά ὁ Κανόλακας τόν ἀναγκάζει νά ξανακάτση. Γέλιο ἀκούγεται ἀπ'τούς γύρω πού μπαίνουν στό κάδρο. Κάποιος σκύβει καί λέει κάτι τραχιά κοντά στό αὐτί τοῦ Παῦλου. Τό γέλιο δυναμώνει. Ὁ Παῦλος προσπαθεῖ νά ξεφύγη ἀλλά ὁ Κανόλακας τόν κρατάει γερά. Καθώς τό γέλιο δυναμώνει ἡ μηχανή πλησιάζει σέ μεγάλο CU τόν Παῦλο. Τά μάτια του εἶναι γιομάτα πικρά δάκρυα.

433 ΕΣΩΤΕΡΙΚΟ - ΧΩΡΙΟ - ΑΥΓΗ

Ένας σκύλος άκούγεται νά ούρλιάζη μακριά.

434 ΕΣΩΤΕΡΙΚΟ - ΚΡΕΒΒΑΤΟΚΑΜΑΡΗ ΤΗΣ ΧΗΡΑΣ
ΜΕ ΤΟ ΚΡΕΒΒΑΤΙ

Ἡ χήρα κι ὁ Βασίλης στό κρεββάτι. Ὁ Βασίλης κοιμᾶται. Καθώς ἡ μηχανή πλησιάζει βλέπουμε ὅτι ἐκείνης τά μάτια εἶναι ἀνοιχτά, καί ἁπλώνουν τό χαβάνι. Ἀκούγεται μακρυνή κραυγή. Ὕστερα σιωπή. Τρυπώνει τ' αὐτιά της. Ἡ φωνή ξανακούγεται. Ἔχει κάτι τό τρομαχτικό. Αὐτή σαλεύει. Ὁ Βασίλης ξυπνά.

ΒΑΣΙΛΗΣ

Τί τρέχει;

Αὐτή κουνάει τό κεφάλι της καί γλυστρᾶ ἔξω ἀπό τό κρεββάτι. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ τήν ἀκολουθεῖ στό παράθυρο. Κοιτάζει ἀνάμεσα ἀπ' τίς γρίλλιες. Ἀκούγεται κάποιος νά τρέχη. Στρέφει καθώς ὁ Βασίλης μπαίνει στό κάδρο. Ἀκούγονται πολλές φωνές τώρα. Στρέφει γρήγορα, λέει κάτι τι καί σωρόχνει κακρυά τό Βασίλη.

435 ΕΣΩΤΕΡΙΚΟ - ΣΕ ΕΞΩΠΟΡΤΑ ΤΗΣ ΧΗΡΑΣ

Ἡ χήρα μπαίνει στό κάδρο κι ἀνοίγει μέ προσοχή τήν πόρτα. Βλέπουμε ὁύο ἀνθρώπους νά περνοῦν τρέχοντας. Ὕστερα σιωπή. Ἀφήνει τό Βασίλη νά βγῆ κι Ὕστερα ἀπό μιά στιγμή ξαναμπαίνει τήν πόρτα.

436 ΕΣΩΤΕΡΙΚΟ - ΔΡΟΜΟΣ ΤΟΥ ΧΩΡΙΟΥ - ΠΟΛΥ ΠΡΩΙ

Πόρτες ἀνοίγουν καί κόσμος βγαίνει ἀπ' τά σπίτια του. Ὁ Μανόλακας καί ὁυό ἄλλοι τρέχουν ἀποκαμωμένοι ἀπ' τή μηχανή.

437 ΕΣΩΤΕΡΙΚΟ - ΔΡΟΜΟΣ ΠΟΥ ΒΓΑΙΝΕΙ ΣΤΟ ΞΕΝΟΔΟΧΕΙΟ ΤΗΣ ΜΑΝΤΑΜ ΟΡΤΑΙΣΕ

Οἱ φωνές δυναμώνουν. Ὁ Βασίλης ἀκουμπᾶ στόν τοῖχο καθώς ὅλο καί κι ὁό πολύ κόσμος τόν προσπερνᾶ. Γρηγορεύει τό βῆμα του.

438 ΕΞΩΤΕΡΙΚΟ - ΞΕΝΟΔΟΧΕΙΟ ΤΗΣ ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ἡ πόρτα ἀνοίγει καί ἡ μαντάμ Ὀρτάνς παρουσιάζεται μέ τά νυχτιά της μέ τά μαλλιά ἀναμαστωμένα. Τρεκλίζει κατά τό δρόμο. Προσπαθεῖ νά σταματήση κάποιους ἀπ'τό πλῆθος ἀλλά κανείς δέν τήν προσέχει. Κοιτάζει τριγύρω της πανικόβλητη καί συνεχίζει νά τρέχει ἄσκοπα.

439 ΕΞΩΤΕΡΙΚΟ - ΠΑΡΑΛΙΑ - ΠΟΛΥ ΠΡΩΙ

Πυκνός κόκλος ἀνθρώπων. Ὁλοένα προστίθενται κι'ἄλλοι. Στρέφονται καθώς ὁ Μαυραντόνης μπαίνει στό κάδρο καί σταματᾶ.

440 ΝΣ ΜΑΥΡΑΝΤΩΝΗΣ

Προχωρεῖ κατά τόν κόκλο. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ. Ὁ κόσμος ἀνοίγει δρόμο.

441 ΠΛΑΝΟ ΠΑΝΘΟΥΣΕ - ΚΟΡΙΤΣΕΣ

Ὁ Μαυραντόνης προχωρεῖ ἀνάμεσά τους. Καρνική σιωπή. Ὁ Μαυραντόνης σταματᾶ σέ CS. Τό πρόσωπό του πετρωμένο,μένει ἀκίνητος. Κοιτάζοντας.

442 ΕΞΩΤΕΡΙΚΟ - ΒΑΛΙΩΝΑΣ - ΠΡΩΙ

Κόσμος ποῦ τρέχει ἀποκαρφωνόμενος ἀπό τήν μηχανή. Τό νέο περνάει ἀπό στόμα σέ στόμα. Φτάνει ἡ Μαντάμ Ὀρτάνς. Βλέπει κάτι κι'ἀλλάζει κατεύθυνση σάν τρομαγμένο πουλί.

443 ΠΑΛΙΟ ΠΛΑΝΟ - ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Τρέχει ἀνάμεσα στά δέντρα. Βλέπουμε τόν Βασίλη νά κινεῖται πρός τή μηχανή. Ἀκίνη τρέχει κοντά του καί γαντζώνεται στό μπράτσο του.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Μήν πᾶτε...μήν πᾶτε...

ΒΑΣΙΛΗΣ

Τί ἔγινε;

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Φοβᾶμαι...δέ θέλω.

Ὁ Βασίλης πάνει νά προχωρήση μά κρεμιέται ἀπάνω του.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Μήν πᾶτε...

Ἐφνικά γίνεται πολύ ἥσυχη, πολύ γρηά. Ὁ Βασίλης τήν βοηθᾶ ν'ἀκουμπήση σ'ἕνα δέντρο κι'αὐτή καταπίδεται καταγῆς.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Κρυώνω.

Ὁ Βασίλης τήν σκεπάζει μέ τό σακκάκι του.

444 ΣΤ ΕΛΑΙΩΝΑΣ

Μιά πομπή πού κινεῖται ἀνάμεσα στά δέντρα. Ὁ Κανόλακας κι'ἕνας ἄλλος κουβαλοῦν τό κορμί τοῦ Παύλου στούς ὤμους τους.

445 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΒΑΣΙΛΗΣ - ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ὁ Βασίλης ἀνασηκώνεται.

446 ΣΤ ΠΟΝΗΣΗ

Προχωρεῖ ἀπομπρυνομένη ἀπ'τή μηχανή. Ὁ Καυραντώνης εἶναι τελευταῖος. Κόνος του. Βλέπει τόν Βασίλη ξέμακρα καί πηγαίνει πρός τό μέρος του. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ.

447 ΜΣ ΒΑΣΙΛΗΣ

Ὁ Καυραντώνης μπαίνει στό κάδρο καί κοιτάζει τόν Βασίλη κατάματα.

ΚΑΥΡΑΝΤΩΝΗΣ
/ξρεμα/

Θά τή σκοτώσω. Τήν πρώτη φορά πού θά βγῆ ἀπ'τό σπίτι της.

ΒΑΣΙΛΗΣ

Δέν φταίει αὐτή...

Ὁ Μαυραντώνης δέν ἀπαντᾶ. Στρέφει καί βγαίνει ἀπό τό κάδρο. Ὁ Βασίλης μένει σκεφτικός τί νά κάνη καί βγαίνει περπατώντας ἥσυχα ἀπ'τήν ἀντίθετη διεύθυνση.

448 ΕΞΩΤΕΡΙΚΟ - ΔΡΟΜΟΣ ΤΗΣ ΧΗΡΑΣ - ΠΡΩΙ - ΠΛΑΝΟ ΠΑΝΟΡΑΜΑΣ - ΓΥΝΑΙΚΕΣ

Στέκονται κατά μῆκος τοῦ δρόμου κοιτώντας μέ μίσος τό σπίτι τῆς χήρας. Μιά ἀπ'αὐτές σκουντᾶ μιά ἄλλη καί γυρίζουν τά μάτια τους κατά τό δρόμο. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ στρέφει καί βλέπουμε τήν κομπή νά προχωρεῖ πρός τή μηχανή. Τό ΠΑΝΟΡΑΜΙΚ συνεχίζεται ἕως ὅπου νά φτάση στό σπίτι τῆς χήρας ποῦ εἶναι κλειστό καί σιωπηλό.

449 ΠΑΛΙΤΟ ΠΛΑΝΟ ΤΗΣ ΚΟΜΠΗΣ

Τά κατήματα ἀκούγονται δυσοίωνα. Τά μάτια τῶν ἀντρῶν στρέφονται κατά τό σπίτι τῆς χήρας. Μιά ἀπ'τίς γυναῖκες ἔξω ἀπ'τό πλάνο μπήγει μιά ἄγρια φωνή.

ΦΩΝΗ ΓΥΝΑΙΚΑΣ

Σκοτώστε την!

450 ΚΟΝΤΙΝΟ - ΟΜΑΔΑ ΓΥΝΑΙΚΩΝ

Σιληρίζουν ἄγρια.

451 ΜΕ ΚΟΜΠΗ

Τά βήματα σιγανεύουν. Σταματοῦν. Ὁ Μανόλακας κοιτάει μέ σκοτεινό βλέμμα κατά τό σπίτι τῆς χήρας. Κάποιος σημώνει μιά πέτρα καί τήν κατᾶ.

452 ΕΞΩΤΕΡΙΚΟ - ΣΠΙΤΙ ΧΗΡΑΣ

Καθώς ἡ πέτρα χτυπάει τά παντζούρια, ὁ Μιμηθός ἀναπηδᾶ καί στέκεται πίνω στό φρέχτη συγκινητικός καί γελοῖος στήν πρόκλησή του.

453 ΚΟΝΤΙΝΟ - ΟΜΑΔΑ ΑΝΤΡΩΝ

Πισωπατοῦν.

ΜΑΝΟΛΑΚΑΣ

Κάνε πέρα, Μιμηθέ.

454 CS ΜΙΜΗΘΟΣ

Κουνάει ἄγρια τό κεφάλι του. Χάνει τήν ἰσορροπία του καί πάει νά πέση.

455 ΠΛΑΝΟ ΠΑΝΘΟΧΕ ΓΥΝΑΙΚΩΝ

Μιά ἀπ'αὐτές κάτι φωνάζει καί ἡ πολύ γρηά γυναίκα ἀρχίζει νά γελᾶ τσιριχτά. Οἱ ἄλλες τήν μιμοῦνται.

456 ΠΛΑΝΟ ΠΑΝΟΡΑΜΙΚ ΤΗΣ ΠΟΜΠΗΣ

Τό γέλιο ἀπλώνει. Τό ΠΑΝΟΡΑΜΙΚ καταλήγει στό κλειστό πρόσωπο τοῦ Μαυραντώνη.

457 MS ΜΙΜΗΘΟΣ

Ἀπορημένος καί τρομαγμένος ἀρχίζει νά γελάει κι'αὐτός.

458 ΓΕΝΙΚΟ ΠΛΑΝΟ ΤΗΣ ΠΟΜΠΗΣ

Ὁ Μαυραντώνης βγάζει μιά ἄγρια κραυγή. Τό γέλιο σταματάει ἀπότομα. Μέσ' τή σιωπή ποῦ ἁπλώνεται ὁ Μαυραντώνης προχωρεῖ πρός τήν ἀρχή τῆς πομπῆς. Γιά μιά στιγμή σταματάει πλάϊ στόν Μανόλακα ὕστερα συνεχίζει νά περπατᾶ. Οἱ ἄλλοι τόν ἀκολουθοῦν βιαστικά καί βγαίνουν ἀπ'τό κάδρο. Μόνο ὁ Μιμηθός μένει ἀκίνητο στό φράχτη κοιτάζοντάς τους.

459 ΕΞΩΥΕΡΙΚΟ - ΚΑΛΥΒΑ - ΜΕΡΑ

Σεντόνια κρέμονται ἀπ'τό παράθυρο κι'ἡ πόρτα εἶναι ἀνοιχτή.

460 ΕΣΩΤΕΡΙΚΟ - ΠΑΡΑΛΙΑ - ΜΕΡΑ

Ο Βασίλης μπαίνει στό νάρο καί σταματά. Τό πρόσωπό του ζωηρεύει ἀπό ἀναγάλια. Εἶναι ἕτοιμος νά τρέξη, μιέζει ὅμως τόν ἑαυτό του καί προχωρεῖ ἥσυχα.

461 ΕΣΩΤΕΡΙΚΟ - ΚΑΛΑΣΒΑ - ΜΕΡΑ

Ο Ζορμπᾶς πηγαινοέρχεται νοικοκυρεύοντας.

ΦΩΝΗ ΒΑΣΙΛΗ

Κύριε Ζορμπά...

Ο Ζορμπᾶς γυρίζει ὅλο χαμόγελο καί ἀνοίγει τά μπράτσα του. Φορεῖ τό γόβινο ἀπό ἀστραχάν σπόβρο του.

462 ΜΒ ΒΑΣΙΛΗΣ ΣΤΗΝ ΠΟΡΤΑ

Τόν ποιτάζει χωρίς νά μινεῖται.

463 ΜΒ ΖΟΡΜΠΑΣ

Ἀρήνει νά πέσουν τά χέρια του ἔνοχα.

ΖΟΡΜΠΑΣ

Γειά σου, ἀφεντικό.

464 ΜΒ ΒΑΣΙΛΗΣ

Προχωρεῖ μέσ'τό δωμάτιο ἔτσι ποῦ νάρθῃ κι'ὁ Ζορμπᾶς μέσ'τό νάρο.

ΒΑΣΙΛΗΣ

Ρωμᾶς ἀράματα.

ΖΟΡΜΠΑΣ

Τό ξέρω. Δυό ὧρες ἔγιφερνα
τό πετσί μου μά ὀέ λένε νά
φύγουν. Δέν εἶν'ἀστεῖοι

Ὁ Βασίλης κινεῖται πρός τό τραπέζι μ' ὁ Ζορμπᾶς τόν ἀκολουθεῖ σάν τιμωρημένο παιδί. Πάνω στό τραπέζι εἶναι τέσσερα δέματα.

ΒΑΣΙΛΗΣ

Τί εἶν' αὐτά;

ΖΟΡΜΠΑΣ

Δῶρα.

ΒΑΣΙΛΗΣ
/ξεσπώντας/

Δῶρα; Γιά ποιόν;

Ὁ Ζορμπᾶς παίρνει ἕνα κατί δείχνει τ' ἄλλα.

ΖΟΡΜΠΑΣ

Νά, γιά τήν κακομοίρα τήν Ἰπουμπουλίνα.

ΒΑΣΙΛΗΣ
/μέ κακία/

Ἐλπίζω νἆναι τό κυρινό φόρεμα.

ΖΟΡΜΠΑΣ

Ποιό;

ΒΑΣΙΛΗΣ

Τ' ἄκουσες.
/παύση/

ΖΟΡΜΠΑΣ
/σιγανά/

Ἀφεντικό, τί μαγειρεύεις;

ΒΑΣΙΛΗΣ

Ἦταν ἐδῶ ὅταν κῆρα τό γράμμα σου. Δέ μποροῦσα νά τῆς διαβάσω βέβαια αὐτά ποῦ ἔγραφες. Ἢ μήπως μποροῦσα;

Ὁ Ζορμπᾶς μένει ἄφωνος. Κάνει λίγα βήματα.

ΖΟΡΜΠΑΣ

Ἀφεντικό, αὐτά δέν εἶναι ἀστεῖα.

Ἀποσιωπᾶται. Ὁ Βασίλης τὸν παρακολουθεῖ μὲ τὸ βλέμμα.

ΒΑΣΙΛΗΣ

Ποῦναι τὸ ὕψος γιὰ τὸ ἐναέριο καλώδιο;

465 MS ΖΟΡΜΠΑΣ

ΖΟΡΜΠΑΣ

Τέφερα ὅλα. Μὴ γνοιάζεσαι.

/δείχνει στὸ Βασίλη τὸ μικρὸ πακέτο ποὺ κρατᾶ/

Κι' αὐτὸ εἶναι γιὰ σένα Ἐγγλέζικες σοκολάτες.

466 MS ΒΑΣΙΛΗΣ

ΒΑΣΙΛΗΣ
/ἔκπληκτα/

Εὐχαριστῶ.

467 CS ΖΟΡΜΠΑΣ

ΖΟΡΜΠΑΣ

Καλά...καλά...

/κινεῖται πρὸς τὰ μπρὸς ὁρμητικὰ δείχνοντας τὴν ἔμπρακτη μεταμέλειά του/

Ὄχι ἄλλες παρεξηγήσεις. Ἐπὶ λέω, δὲν ἔχει ἄλλα χαζέματα. Ὄχι ἐδῶ. Τώρα θ' ἀνασκουμπωθοῦμε καὶ θὰ βγάλουμε λεφτά. Βουνὰ ἀπὸ λεφτά.

Ὁ Βασίλης δὲν μπορεῖ νὰ κρατήση ἕλλο αὐτὸ τὸ παιχνίδι. Ξεσπᾶ σὲ γέλιο.

ΒΑΣΙΛΗΣ

Ζορμπᾶ, εἶσαι ἀδιόρθωτος

ΖΟΡΜΠΑΣ

Δὲν ξέρω τί πάει νὰ πῆ αὐτό. Πάντως νά...

Τοῦ προσφέρει τό κουτί μέ τίς σοκολάτες βγάζοντας τό καπέλλο του. Τά μαλλιά του εἶναι κατάμαυρα.

ΖΟΡΜΠΑΣ

Νά τίς εὐχές μου.

ΒΑΣΙΛΗΣ

Θεέ καί Κύριε. Τί ἔκανες στά μαλλιά σου;

ΖΟΡΜΠΑΣ

Τά ἔβαφα.

ΒΑΣΙΛΗΣ

Καί γιατί;

ΖΟΡΜΠΑΣ

Ἀπό φιλότιμο. Ἔτσι μποροῦσα νά βγαίνω στά μαγαζιά μέ τή Λόλα χωρίς νά τήν κάνω νά ντρέπεται.

Ὁ Βασίλης γελά.

ΖΟΡΜΠΑΣ

Γελάει. Ὥραία μά ἔκουσέ με. Ἀπό κείνη τή στιγμή γίνηκα πιό νέος, σάν τά μαλλιά μου. Πιό δυνατός ἀπό ταῦρος. Ρῶτα τήν Λόλα. Θυμᾶσαι καί κείνο τόν πόνο στά νεφρά μου; Ἔ, πάει κι αὐτός. Ἄντε τώρα νά βρῆς ἄκρη.

Βγαίνει ἀπό τό κάδρο. Ἡ μηχανή μένει προσηλωμένη στό Βασίλη ποῦ γιά μιά φορά ἄκομα βρίσκεται κάτω ἀπό τή γοητεία τοῦ Ζορμπά. Ἀκούγεται ὁ ἦχος τοῦ σαντουριοῦ.

468 ΜΒ ΖΟΡΜΠΑΣ

Ἀρχίζει νά παίζει ἕνα γρήγορο εὔθυμο σκοπό.

ΖΟΡΜΠΑΣ

Ἔχασα νά σέ ρωτήσω, ἀφεντικό. Ἤρθα χθές τή νύχτα μά δέ σέ βρῆκα ἐδῶ. Ποῦ ἤσουνα;

469 CS ΒΛΕΣΙΑΠΣ

Ἀποφεύγει ν'ἀπαντήση χαμογελάντας βιασμένα. Καθώς ἡ μουσική δυναμώνει. γίνεται πιό σκοτεινός.

470 ΕΞΩΤΕΡΙΚΟ - ΠΛΑΓΙΑ ΤΟΥ ΒΟΥΝΟΥ - ΜΕΡΑ

Καθώς ἡ μουσική ἀζακολουθεῖ βλέπουμε πλάνα.

α/ Δρόχοι ποῦ τινάζονται μέ δυναμίτη
β/ Ἐργάτες ποῦ σκάβουν
γ/ Ὁ Ζορμπᾶς ποῦ ἐπιβλέπει
δ/ Ἀνθρώπους ποῦ μεταφέρουν στύλους.

471 ΠΛΑΝΟ ΓΕΝΙΚΟ - ΠΛΑΓΙΑ - ΜΕΡΑ

Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ πρός τά πάνω. Ἕνας μικρός στρατός ἀπό χωριάτες ποῦ δουλεύουν. Ἡ μουσική σταματᾶ ἀπότομα καθώς περνᾶμε μέ CUT στό:

472 ΕΞΩΤΕΡΙΚΟ - ΣΠΙΤΙ ΧΗΡΑΣ - ΜΕΡΑ

Ἡ πόρτα ἀνοίγει καί ἡ χήρα βγαίνει τυλιγμένη μ'ἕνα μαῦρο σάλι. Προχωρεῖ ἀπομακρυνόμενοι ἀπ'τή μηχανή.

473 ΕΞΩΤΕΡΙΚΟ - ΔΡΟΜΟΣ ΤΟΥ ΧΩΡΙΟΥ - ΜΕΡΑ

Ἀκούγονται βήματα στό λιθόστρωτο. Ἡ πολύ γρηᾶ ξεπροβαίνει πίσω ἀπό ἕνα μεγάλο πιθάρι τοῦ κρασιοῦ ἀπουμπισμένο στόν τοῖχο.

474 ΙΔ ΤΟ ΣΤΑΥΡΟΔΡΟΜΙ

Τά βήματα πλησιάζουν καί ἡ χήρα περνάει καί ἐξαφανίζεται στήν ἀντίθετη γωνιά. Τό κεφάλι της εἶναι σκεπασμένο μέ τό μαῦρο σάλι.

475 ΜΒ ΠΟΛΥ ΓΡΗΑ

Σηκώνεται, τρέχει στό δρόμο καί μπαίνει σ'ἕνα σπίτι.

469 DE MARIAGE

Ikoolivs v'Jiwelvs yuwrvldvvos Jeuvjes. Kdbg ij yuvsej ivvejlvs-vjvvs vej ewjvvs.

470 EEKEKVEO - MAATIA VOR LEMMET - KEVA

Kdbg ij yuvsej Ijuvolvdef Dejvvus vdvs.

a/ Jvdjes vej vejlvvs ej Ovvejlvj
b/ Jvejlvvs vej vejlvvs
c/ 'a Ivvejlvj vej Ejvejlvvs
d/ 'Avejlvvvs vej yuvejlvvs vvdvvs.

471 EAVO FVEVO - MAATIA - KEVA

'a ejvvvj DAVVEVEVEN vejlj vej vdvs. 'Ivvj yuvejlj ovvejlj ej yuvejlvvs vej Ejvejlvvs. 'a yuvejlj ovvejlj Ejvejlvvs vejlj ovvejlvvs vej EEN ovvejlvvs.

472 EEKEKVEO - EEKEV JUVJE - KEVA

'a ejlvvs Ejvejlvvs yej j ejlvvs jvejlvvs vejlvvjlvvs j'Ejvejlvvs vejlvvs vdvs. Ovvejlvvs Ejvejlvvejlvvs. Ejlvvs vej yuvejlj.

473 EEKEKVEO - EJVVEO VOR JUVJE - KEVA

'Jvejlvvvs Ejlvvs vej Jvejlvvjlvvs. 'a vejlj yuvej Ejlvvejlvvs, ejlvvs Ejlvvs jvejlvvs vejlvvs vej yuvejlvj Ejlvvejlvvejlvvs vejlvvs vejlvvs.

474 IE EO EEKEV-EAVEEN

Ej ejlvvs Ejlvvejlvvs yej j ejlvvs vejlvvs yej Ejlvvejlvvs vejlvvs Jvejlvvs vejlvvs. Ej vejlvvs yej ejlvvs ejlvvejlvvs vej vejlvvs vejlvvs.

475 IE EEKV FVEA

Ejlvvejlvvs, vejlvvs vej Jvejlvvs yej yuvejlvvs j'Ejlvvs vejlvvs.

476 ΕΞΩΤΕΡΙΚΟ - ΠΑΛΙΟ ΑΠΟ ΠΑΝΩ - ΣΤΕΝΟΣ ΔΡΟΜΟΣ

Ἡ χήρα περπατάει γρήγορα. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ ἀνεβαίνει ὡς ἕνα νεαρό ποῦ βγαίνει στίς μότες τῶν ποδιῶν του σ'ἕνα χαγιάτι καί κοιτάζει κάτω. Πισωπατᾶ γρήγορα τρέχοντας διασχίζει τό σπίτι καί βγαίνει στόν ἀντίθετο δρόμο. Οἱ καμπάνες ἀρχίζουν νά σημαίνουν χαροῦμενα.

477 ΠΛΑΓΙΟ ΠΑΛΙΟ - Η ΧΗΡΑ

Βαδίζει γρήγορα, κοιτάζοντας ἴσια μπρός. Καθώς προσπερνᾶ κάποιος ξεπηδᾶ στό δρόμο πίσω της.

477α ΕΣΩΤΕΡΙΚΟ - ΕΚΚΛΗΣΙΑ - ΜΕΡΑ

Μιά λιτανεία λαβαίνει χώρα ἔξω ἀπ'τήν ἐκκλησιά. Μπρός πάει ὁ παπᾶς κι'αὐτοί ποῦ κρατοῦν τίς εἰκόνες. Ἀκολουθοῦν οἱ ψάλτες κι'οἱ χωριανοί μέ τά σκολιανά τους.

478 ΕΣΩΤΕΡΙΚΟ - ΠΡΟΑΥΛΙΟ ΤΗΣ ΕΚΚΛΗΣΙΑΣ - ΜΕ ΖΟΡΜΠΑΣ

Περιποιό πίγκοι, μέ καρδιά, λεμονιάες, μπιχλιμπίδια κλπ. Ὁ Ζορμπᾶς τελειώνει μιά μπουκιάλα λεμονιάδα κι'ὕστερα πλησιάζει τόν Βασίλη ποῦ παρακολουθεῖ τή λιτανεία.

ΖΟΡΜΠΑΣ

Πρέπει νά πηγαίνω. Ὁ Ἀντώνης ἔφερε τρεῖς καινούργιους ἐργάτες καί πρέπει νά τοῦς δῶ.

Ὁ Ζορμπᾶς γυρίζει νά φύγη.

ΒΑΣΙΛΗΣ

Ζορμπᾶ, τί θά γίνη μέ τήν Μαντάμ Ὀρτάνς;

ΖΟΡΜΠΑΣ

/κουνάει τό κεφάλι του/

Γιά τήν ὥρα μονάχα ἡ δουλειά μας...

Ὁ Ζορμπᾶς βγαίνει ἀπό τό κάδρο. Ὁ Βασίλης προχωρεῖ κατά τή λιτανεία ἡ μηχανή ΠΑΝΟΡΑΜΙΚ. Ὁ Βασίλης σταματᾶ καθώς βλέπει τή χήρα νά ἔρχεται ἀπό τήν ἀντίθετη κατεύθυνση. Στρέφει καί κοιτάζει κατά κεῖ ποῦρυγε ὁ Ζορμπᾶς, ὕστερα μή ξέροντας τί νά κάνη στρέφει γρήγορα καί σμίγει μέ τό πλῆθος ποῦ κινεῖται κατά τήν πόρτα τῆς ἐκκλησίας.

479 CS ΠΑΣΣΑΗΣ

Καθώς πηγαίνει μέ τό πλῆθος προσέχει σέ κάτι πέρα.

479α CS ΑΙΓΑΙΗΣΙΑ

Δυό νεαροί ἀνοίγουν δρόμο κατά τόν Μαυραγτάνη καί κάτι τοῦ φιθυρίζουν. Προσεχτικά αὐτός σιγανεβει τό βῆμα του. Ὁ κόσμος ἀρχίζει νά τόν προσπερνά.

480 ΓΕΝΙΚΟ ΠΛΑΝΟ - ΕΞΕΟΔΟΣ ΤΗΣ ΕΚΚΛΗΣΙΑΣ

Καθώς ἡ κεφαλή τῆς πομπῆς μπαίνει /μαζί μ'αὐτή κι'ὁ Βασίλης/ ἡ χήρα πλησιάζει κι'ἀπολουθεῖ τελευταία. Ὁ κόσμος τήν κοιτάζει μέ μίσος καί μερικοί σκορπίζουν καί μένουν ἀπέξω. Ὁ Μαυρογιάνης φτάνει στήν πόρτα. Καθώς οἱ τελευταῖοι τόν προσπερνοῦν γυρίζει καί φράζει τό δρόμο τῆς χήρας. Αὐτή κι σωπατά λίγα βήματα καί κοιτάζει μακρυά ἀπ'τή μηχανή.

481 LS ΚΟΝΤΑ ΣΤΗΝ ΕΚΚΛΗΣΙΑ

Ὁ Μανόλακας καί κάμποσοι νεαροί πλησιάζουν ἄλλοι μαζεβονται. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ γρήγορο ἀπό τή μιάν ἄκρη στήν ἄλλη.

482 CS ΧΗΡΑ

Ἀπισθοχωρεῖ κατά τόν τοῖχο καί κάνει νά παραχωρήση κατά τή γωνιά. Ἀποβγεται σφίγγμα καί μιά πέτρα τή χτυπᾶ στόν ὤμο. Κοιτάζει γύρω πανικόβλητη κι'ἀρχίζει νά τρέχη.

483 ΠΛΑΝΟ ΓΕΝΙΚΟ

Οἱ ἄντρες σφυρίζουν καί ζαρνικά ὅλοι ἀρχίζουν νά τρέχουν.

484 MS ΧΗΡΑ

Τρέχει κατά τό νεκροταφεῖο, ἡ μηχανή ΠΑΝΟΡΑΜΙΚ. Σταματᾶ καθώς βλέπει κόσμο νά τῆς κλείνουν τό δρόμο, σ'αὐτή τήν κατεύθυνση. Μιά πέτρα τή χτυπᾶ καί πέφτει πρός τά πίσω καθώς πολλές πέτρες πετοῦν πέρα ἀπ'τή μηχανή. Μερικές γυναῖκες γονατισμένες κοντά στούς τάφους σηκώνονται καί κοιτοῦν.

485 ΕΞΩΤΕΡΙΚΟ - ΕΚΚΛΗΣΙΑ - ΜΕ ΒΑΣΙΛΗΣ

Οἱ φίλτες φέλνουν τό δοξαστικό. Ἀκούγεται σφύριγμα ἀπ'ἔξω. Μερικοί σταυροκοπιοῦνται καί γλυστροῦν κατά τήν πόρτα. Ἡ μηχανή πλησιάζει τόν Βασίλη. Παλεύει μέ τόν ἑαυτό του. Ἐφιαλτικά γυρίζει καί ἀπομακρύνεται.

486 ΜΕ ΧΙΡΑ

Προχωρεῖ μέ κλονισμένα βήματα κατά τό νεκροταφεῖο. Οἱ πέτρες πέφτουν στή ράχη της. Τό σάλι ἔχει φύγει ἀπ'τό κεφάλι της καί αἷμα κυλάει στό πρόσωπό της. Γλυστρᾶ, πέφτει, ξανασηκώνεται.

487 ΕΞΩΤΕΡΙΚΟ - ΚΟΝΤΑ ΣΤΗΝ ΕΚΚΛΗΣΙΑ

Ἄνθρωποι, ἀνάμεσά τους κάμποσες γυναῖκες, μαραίνουν τρέχοντας. Ὁ Βασίλης ἀνάμεσά τους κοιτάζοντας γύρω παγιωμένος. Ὁ Ἡμηθέος τρέχει κοντά του τρελλός ἀπό τρόμο. Τόν ἁρπάζει ἀπ'τό χέρι.

ΗΜΗΘΟΣ

Γρήγορα! Γρήγορα!

488 ΠΛΑΝΟ ΠΑΝΘΟΥΣΕ - ΓΥΝΑΙΚΕΣ

Στέκονται σ'ἕνα φράχτη καί παρακολουθοῦν. Προσεύχονται καί διαγκώνουν τά μαντήλια τους.

489 ΣΕ ΧΙΡΑ

Ἐνῶ ἡ μηχανή ἀκολουθεῖ τίς ἀπελπισμένες κινήσεις της, πέφτει στή ρίζα ἑνός κυπαρισσιοῦ κοντά σ'ἕναν τοῖχο καί σφίγγεται πάνω του, κλαίγοντας.

490 ΠΥΚΝΟΣ ΚΥΚΛΟΣ ΚΟΕΝΟΣ

Ὁ Βασίλης κι'ὁ Ἡμηθέος προσπαθοῦνε ν'ἀνοίξουνε δρόμο. Μερικοί ἄντρες γυρνοῦνε, κάποιος σπρώχνει μακριά τό Ἡμηθέο βάναυσα, ρίχνοντας στό Βασίλη ἕνα ἀπειλητικό βλέμμα. Ὁ Βασίλης κινεῖται ἀπελπισμένα γύρω ἀπό τόν κύκλο.

491 ΠΑΛΙΟ ΓΕΝΙΚΟ

Ο λιθοβολισμός σταματά. Βαφνική σιγή καθώς ο Καυραντώνης ανοίγει δρόμο και στέκεται μέσ'απ'τον κόκλο. Δυό νεαροί κινούνται κατά τη χήρα.

492 ΜΣ Η ΧΗΡΑ

Σάν άγριεμμένο ζώο κασκίζει να ξεφύγη άλλά οί δυό νεαροί όρμούν και την αρπάζουν σκίζοντάς της τό φουστάνι καθώς κασκίζει να τούς ξεφύγη. Κάνουν να τραβήξουν τά μαχαίρια τους άλλά ο Κανόλακας όρμά πάνω τους και τούς παραμερίζει. Τό μαχαίρι λάμπει στό χέρι του.

493 CS ΚΑΥΡΑΝΤΩΝΗΣ

Πεθαίνει.

494 CS Η ΧΗΡΑ

Σέρνεται πρός τά πίσω κατά τό κέντρο και σημάνει τά μάτια της, κοιτάζοντας με βουβή αγωνία και πόνο.

495 ΠΑΛΙΟ ΚΑΘΟΥΣΕ - ΓΥΝΑΙΚΕΣ

Κρύβουν τά μάτια τους με τά μαντήλια τους.

496 CS ΚΑΘΩΛΑΚΑΣ

Σταυροκοπιέται και κάνει πρός τά μπρός. Βαφνική παραχή. Πρίν προλάβη να γυρίση ο Κανόλακας, ο Βορμπάς ανοίγει δρόμο και μ'ένα πήδημα αρπάζει σφιχτά τό χέρι του. Οί δυό άντρες αρχίζουν να παλεύουν ένώ ο κόκλος γύρω τους πλαταίνει.

497 ΜΣ ΒΑΣΙΑΗΣ

Στέκεται πίσω από τόν κόκλο τών ανθρώπων, παραλυμένος.

498 ΜΣ ΒΟΡΓΙΑΣ - ΚΑΘΩΛΑΚΑΣ

Παλεύουν άγρια, τά σώματά τους περιπλεγμένα. Δυό άντρες κάνουν να επιτεθούν στό Βορμπά μά ο Κανόλακας τούς μαίγει φωνή να φύγουν μακριά.

499 ΣΟΥ Η ΧΗΡΑ

Παραπολουθεί κουλουριασμένη στή ρίζα τοῦ κυπαρισσιοῦ.

500 ΠΛΑΝΟ ΤΟΥ ΧΕΙΡΟΚΡΑΣΗΜΑΤΟΣ ΖΟΡΜΠΑ - ΜΑΝΟΛΑΚΑ

Ὁ Μανόλακας μπήγει τά δόντια του στό λαιμό τοῦ Ζορμπᾶ. Ὁ Ζορμπᾶς τόν πλωτοῦ-καί καθός ὁ Μανόλακας πλουτίζεται, ὁ Ζορμπᾶς τόν γρονθοκοπᾶει φυνατά, ὁ Μανόλακας πέφτει, ὁ Ζορμπᾶς πηδᾶει ἀπάνω του, γραπώνει τό μαχαίρι καί τό ρίχνει κάρα ὀργισμένος.

501 ΠΛΑΝΟ ΓΕΝΙΚΟ

Ὁ Ζορμπᾶς κοιτάζει προκλητικά κατά τό πλῆθος καί στρέφει κατά τή χήρα.

ΖΟΡΜΠΑΣ

Ἔλα μαζί μου.

Αὐτή σηκώνεται καί μέ τό κεφάλι χαμηλωμένο ἀρχίζει ν'ἀκολουθεῖ τό Ζορμπᾶ κοῦ ἀνοίγει δρόμο ἀνάμεσα στό πλῆθος. Ὁ Καυραντώνης πηδᾶ πάνω της, ἀπό πίσω τήν ἁρπᾶ ἀπό τά μαλλιά, τήν σέρνει κάτω ἔτσι κοῦ νά βγεῖ ἀπ' τό κάδρο σηκώνοντας τήν ἴδια στιγμή τό μαχαίρι του καί χτυπώντας, ἕνας βαθύς στεναγμός σηκώνεται ἀπ'τό πλῆθος.

502 ΖΟΡΜΠΑΣ - ΠΑΝΟΣΕ

Ὁ Ζορμπᾶς γυρίζει γιά νά δῆ. Κάνει μερικά βήματα πρός τά μπρός παραπατώντας μέ μιά ἔκφραση ἀβάσταχτου πόνου. Δυό χοντρά δάκρυα φαίνονται στά μάτια του καί τραβᾶ ἄγρια τό μουστάκι του σάν γιά νά ἀναπουφίση τόν πόνο του. Τό αἷμα ρυακίζει στό λαιμό του. Ὁ κόσμος ὁλόγυρά του σκορπᾶει βιαστικά.

503 ΜΕ ΠΑΝΟΣΕ

Καθός οἱ ἄνθρωποι διασκορπίζονται ὁ Μιμηθός βγαίνει μπρός καί μ'ἕνα βαθύ κλάμμα πέφτει κάτω στό σῶμα τῆς χήρας, ἐνῶ κάμποροι ἄντρες σχηματίζουν μπρός σ'αὐτό ἕνα τοῖχος σά νά παρκίζουν νά προστατέψουν τόν Καυραντώνη, κοῦ κάνει στροφή ἐπί τόπου κι'ἐξαφανίζεται.

504 ΠΛΑΝΟ ΓΕΝΙΚΟ

Ὁ Ζορμπᾶς κι'ὁ Βασίλης στέκονται ἀκίνητοι κάμποσα μέτρα μακρυά ὁ ἕνας ἀπ'τόν ἄλλον ἐνῶ οἱ τελευταῖοι ἄνθρωποι διασκορπίζονται γρήγορα. Ὁ Βασίλης προχωρεῖ ἀργά κατά τόν Ζορμπᾶ.

ΒΑΣΙΛΗΣ

Δέν...δέν...μπόρεσα νά βοηθήσω.

Ὁ Ζορμπᾶς ἀπαλά γυρίζει τό πρόσωπο τοῦ Βασίλη μακριά ἀπό τό σῶμα τῆς χήρας καί τόν τραβᾶ ἀπαλά πέρα. Ἡ μηχανή ἀκινητεῖ.

505 ΚΑΛΥΒΑ - ΣΟΥΡΣΙΠΟ

Ὁ ἥλιος πού βασιλεύει χρυσώνει τά πέρα βουνά. Εἶναι ἕνα ὅμορφο, ἥσυχο, βράδυ. Μακρυνά κουδούνια κατσικιῶν κι ἡ φωνή ἑνός τσοπάνου πού τραγουδάει εἶναι οἱ μόνοι ἦχοι. Ὁ Βασίλης στέκεται ἀπέξω.

506 ΜΣ ΒΑΣΙΛΗΣ

Ἀκουστενάζει σιγανά, τά δάκρυά κατρακυλοῦν στό πρόσωπό του.

507 ΕΣΩΤΕΡΙΚΟ - ΚΑΛΥΒΑ

Ὁ Ζορμπᾶς κάθεται στό τραπέζι. Πάνω σ'αὐτό εἶναι ἁπλόσομος, λίγο οἰνόπνευμα καί τό μπουκάλι μέ τό ἀνόδωρο. Πιάζει ἕνα κομμάτι μπομπόνι πάνω στήν πληγή του. Εἶναι ἀκίνητος κι ἔγρεσες σπέρσεις φαίνεται πώς τυραννοῦν τό μυαλό του.

508 ΕΣΩΤΕΡΙΚΟ - ΜΣ ΒΑΣΙΛΗΣ

ΦΩΝΗ ΖΟΡΙΠΑ

Ἀφεντικό!

Ὁ Βασίλης δέν ἀποκρίνεται. Σκουπίζει τά μάτια του καί γυρνᾶ κατά τήν καλύβα.

509 ΕΣΩΤΕΡΙΚΟ - ΚΑΛΥΒΑ

Ὁ Ζορμπᾶς κάθεται πάντα στήν ἴδια θέση. Ὁ Βασίλης μπαίνει. Δέν κοιτάζονται. Ὁ Ζορμπᾶς πατᾶει τό μπομπόνι κουσκουμένο στό αἷμα καί παίρνει ἄλλο. Ὁ Βασίλης τόν πλησιάζει.

ΒΑΣΙΛΗΣ

Ἄσε με...

Ἀγγίζει ἀπαλά τό τραῦμα. Τά πρόσωπά τους πολύ κοντά. Ἡ μηχανή πλησιάζει σέ κοντινό πλάνο τόν ὁδό. Τά μάτια τοῦ Βασίλη γιομίζουν πάλι δάκρυα. Ὁ Ζορμπᾶς μορφάζει ἀπό πόνο καί ξαφνικά χτυπᾶ τό τραπέζι.

ΖΟΡΜΠΑΣ
/ἄγρια/

Εἶναι ἄτιμο. Κάθε τί σ'αὐτό τόν κόσμο
εἶναι ἄτιμο. Δέ θά τό παραδεχτῶ ποτέ.
Γιατί νά πεθαίνουν οἱ νέοι; Γιατί πρέπει
κανείς νά πεθαίνει; Πές'μου.

ΒΑΣΙΛΗΣ

Δέν ξέρω...

ΖΟΡΜΠΑΣ

Τότε τί τά θές ὅλα τοῦτα τά παληοβιβλία;
Ἄν δέν λένε αὐτό τότες τί λένε;

/Παύση/

ΒΑΣΙΛΗΣ

Λένε...λένε γιά τήν ἀγωνία τοῦ ἀνθρώπου
ποῦ δέν μπορεῖ νά ἀπαντήση σ'ἐρωτήσεις
σάν τίς δικές σου.

ΖΟΡΜΠΑΣ
/ἥσυχα/

Νά τή βρῶ τήν ἀγωνία τους.

Ἀπουμπᾶ τό κεφάλι του στίς παλάμες του. Ὁ Βασίλης ξανολουθεῖ νά τοῦ δένει τό τραῦμα.

9ΣΟ ΕΣΩΤΕΡΙΚΟ - ΚΡΕΒΑΤΟΚΑΜΑΡΑ ΚΑΙΓΑΜ ΟΡΤΑΝΣ - ΝΥΚΤΑ

Τό δωμάτιο εἶναι σχεδόν σκοτεινό. Ἡ κυρά Ὀρτάνς κάθεται σέ μιά πολυθρόνα ντυμένη, περιμένοντας, συγκινητική φιγούρα. Ἕνα τραπέζι στρωμένο γιά δύο. Βήχει. Ὁ Παπαγάλος φωνάζει.

ΠΑΠΑΓΑΛΟΣ

Καναβάρο...

Ὕστερα πάλι σιωπή.

511 ΕΞΩΤΕΡΙΚΟ - ΠΛΑΓΙΑ ΤΟΥ ΒΟΥΝΟΥ - ΜΕΡΑ

Μιά ὁμάδα κοριτσάκια μαζεύουν ἀγριολούλουδα τραγουδώντας. Ὁ Ζορμπᾶς καί ὁ Βασίλης μπαίνουν στό κάδρο καβάλλα σέ μουλάρια. Τά κοριτσάκια χαιρετοῦν.

512 ΕΞΩΤΕΡΙΚΟ - ΜΟΝΟΠΑΤΙ ΤΟΥ ΒΟΥΝΟΥ - ΜΕΡΑ

Ὁ Ζορμπᾶς κι' ὁ Βασίλης σκαρφαλώνουν τό στενό πετρῶδες μονοπάτι. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ γιά νά δείξη τό μοναστήρι πέρα.

513 ΕΞΩΤΕΡΙΚΟ - ΜΟΝΟΠΑΤΙ ΟΔΗΓΩΝΤΑΣ ΣΤΟ ΜΟΝΑΣΤΗΡΙ - ΜΕΡΑ
ΜΕ ΖΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ

Ὁ Ζορμπᾶς τραβᾶ κατά πάνω.

ΖΟΡΜΠΑΣ

Λοιπόν κεῖνο ποῦ θέλω νά μοῦ ὑποσχεθῆς, ἀφεντικό, εἶναι πώς δέν θ' ἀνακατευτεῖς διόλου. Νά θυμᾶσαι ὅτι ξέρω ἀπό καλογέρους.

ΒΑΣΙΛΗΣ

Δέ νομίζεις πώς θάπρεπε νά μοῦ πῆς τί σχεδιάζεις; Ἄν δέν πειράζει βέβαια...

ΖΟΡΜΠΑΣ

Πειράζει. Δέ θέλω νά σέ προσβάλλω μά παραεῖσαι τίμιος. Καί γώ εἶμαι μά ὅσο δέ μέ βλάψτε.

ΒΑΣΙΛΗΣ

Πάντως, ὅ,τι κι' ἄν εἶναι ἐλπίζω νά μήν τό καταφέρης.

ΖΟΡΜΠΑΣ

Μέ τό συμπάθειο μά μήν ἐλπίζεις. Εἶναι Σαρακοστή κι' οἱ πατέρες εἶναι ἐξαντλημένοι ἀπ' τήν νηστεία.

5I4 LS ΚΑΛΟΓΕΡΟΣ

Βαδίζει πρός τό μοναστήρι κουβαλώντας ἀγριόχορτα. Σταματᾶ καί τούς χαιρετᾶ.

5I5 MS ΖΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ

Ὁ Ζορμπᾶς ἀπαντᾶ στό χαιρετισμό μ'ἕνα ἀγαθό χαμόγελο.

ΖΟΡΜΠΑΣ

Καλημέρα, Πάτερ.

Τρέχει καβάλλα κατά τόν καλόγερο. Μηχανή ΠΑΝΟΡΑΜΙΚ. Φτάνει. Πηδᾶ κάτω καί τοῦ μιλᾶ.

5I6 MS ΒΑΣΙΛΗΣ

Προσπαθεῖ νά κάνη τό μουλάρι του νά ξεκινήση ἀλλά δέν μπορεῖ. Πηδάει κάτω κι'ἀρχίζει νά τό τραβᾶ.

5I7
5I8 Παραλείπονται

5I9 MS ΖΟΡΜΠΑΣ - ΜΟΝΑΧΟΣ

ΖΟΡΜΠΑΣ

/στό Βασίλη, ἔξω ἀπό τό κάδρο.

Ἔλα ἀφεντικό. Θά ἀκολουθήσουμε τόν καλό πατέρα. Λέει πώς ὅλοι εἶναι στήν ἐκκλησία.

Ὁ Βασίλης μπαίνει στό κάδρο.

ΖΟΡΜΠΑΣ

Εἶναι ὁ πάτερ Ζαχαρίας.

Προχωροῦν πρός τό μοναστήρι.

520 ΕΣΩΤΕΡΙΚΟ - ΕΚΚΛΗΣΑΚΙ - ΜΕΡΑ

Μηχανή ΠΑΝΟΡΑΜΙΚ σέ μιά εἰκόνα τῆς Παναγίας. Ἡ Παναγία κρατάει δόρυ.

521 ΕΣΩΤΕΡΙΚΟ - ΕΚΚΛΗΣΑΚΙ - ΠΡΟΣ ΤΗΝ ΠΟΡΤΑ ΠΛΑΝΟ ΤΩΝ ΔΥΟ

ΖΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ

Στέκονται ἀκριβῶς μέσα ἀπ' τήν πόρτα.

ΖΟΡΜΠΑΣ
/φιθυριστά/

Τή λένε Παναγιά ἡ Ἐκδικήτρα.
Ὅταν συμβεῖ, λένε, ἀπό τό κοντάρι της
στάζει ἀληθινό αἷμα.

Ὁ Βασίλης τόν κοιτάζει καχύποπτα. Ὁ Ζορμπᾶς ἀπαντᾶ στό βλέμμα του μ' ἕνα δικό του ἀθῶο.

ΖΟΡΜΠΑΣ

Μέ τό συμπάθειο.

Γλυστρᾶ ἔξω. Ἡ μηχανή ἀκινητεῖ πάνω στόν Βασίλη.

522 Παραλείπεται

523 ΕΞΩΤΕΡΙΚΟ - ΕΚΚΛΗΣΙΑ - ΠΛΑΝΟ ΟΜΑΔΑΣ ΜΟΝΑΧΩΝ

Στέκονται στό μισόφωτο σάν αὐστηρές Βυζαντινές φιγοῦρες.

524 ΠΛΑΝΟ ΟΜΑΔΑΣ ΔΟΚΙΜΩΝ

Μαζεμένοι ὅλοι μαζί, σάν ἀρνιά μέ τά μακριά μαλλιά καί τά ἀραιά τους γενάκια.

525 MS ΒΑΣΙΛΗΣ

Ὁ Ζορμπᾶς τόν πλησιάζει πατῶντας στίς μύτες μέ ὕφος ἀγγελικά ἀθῶο. Ἡ μηχανή πλησιάζει.

ΖΟΡΜΠΑΣ
/φιθυριστά/

Θά πάρουμε τό δάσος μισοτιμῆς.

526 ΕΞΩΤΕΡΙΚΟ - ΑΥΛΗ ΜΟΝΑΣΤΗΡΙΟΥ

Ἡ καμπάνα χτυπᾶ. Οἱ μοναχοί βγαίνουν ἀπ'τήν ἐκκλησία καί σκορπίζουν πρός ὅλες τίς κατευθύνσεις. Ὁ Ζορμπᾶς τραβᾶ τό Βασίλη παράμερα.

ΖΟΡΜΠΑΣ

Δῶσ'μου τά χαρτιά. Γρήγορα.

Ὁ Βασίλης βγάζει μερικά χαρτιά μά τά βαστᾶ χωρίς νά τοῦ τά δίνει.

ΒΑΣΙΛΗΣ

Δέ μ'ἀρέσουν αὐτά. Καλύτερα νά μείνουμε στήν παλιά συμφωνία.

ΖΟΡΜΠΑΣ
/ἀνυπόμονα/

Σοῦ λέω πώς δέν λογαριάζεται.

ΒΑΣΙΛΗΣ

Γιατί;

ΖΟΡΜΠΑΣ

Ἕνεκα τό ταξίδι μου στήν πόλη. Γι'αὐτό. Ἔχω συνείδηση ἐγώ. Κί τό ξέρεις. Μ'ἀρέσουν οἱ καθαροί λογαριασμοί. Πόσα μᾶς κόστισε ἡ Δόλα; Ἕξη χιλιάρικα. Ἐν τάξει.

ΒΑΣΙΛΗΣ
/μπερδεμένος/

Ὡστόσο δέν μ'ἀρέσει...

Ὁ Ζορμπᾶς ἁρπάζει τά χαρτιά.

ΖΟΡΜΠΑΣ

Καλά. Ἄς κερδίσουμε πρῶτα τά λεφτά κι' ὕστερα τό κουβεντιάζουμε.

Σεμακραίνει. Ὁ Βασίλης ποιτᾶ ἕνα γύρω καί ἀρχίζει νά πλανιέται σάν γιά νά ἐξερευνήση τό μοναστήρι.

528 ΕΞΩΤΕΡΙΚΟ - ΚΤΙΡΙΑ ΤΟΥ ΜΟΝΑΣΤΗΡΙΟΥ

Ὁ Βασίλης μπαίνει στό κάδρο. Ἕνας μοναχός κάθεται κάτω ἀπό ἕνα δέντρο καθαρίζοντας κάτι λαχανικά. Ὁ Βασίλης φαίνεται σά νά πίνη τόν κρύο χαλήνιο ἀγέρα. Προχωρεῖ πρός μιά παλιά πέτρινη πύλη.

529 LS ΔΙΑΔΡΟΜΟΣ - ΒΑΣΙΛΗΣ ΣΕ FG

Ἕνας δόκιμος περνάει κρατώντας ἕνα βιβλίο. Βλέπει τόν Βασίλη τόν χαιρετᾶ ντροπαλά καί ἐξαφανίζεται σέ μιά πλαϊνή πόρτα. Ὁ βασίλης περιπλανιέται στό διάδρομο. Ὁ Ζορμπᾶς φαίνεται στήν ἄλλη ἄκρη τοῦ διαδρόμου. Βλέποντας τόν Βασίλη, τρέχει πρός αὐτόν.

ΖΟΡΜΠΑΣ

Ἄς φύγουμε ἀπό δῶ. Θά βρέξη.

ΒΑΣΙΛΗΣ

Πῶς τά πῆγες;

ΖΟΡΜΠΑΣ

Ἔχω τό δάσος ἐδῶ.

/χτυπάει τήν τσέπη τοῦ σακκακιοῦ του στό στῆθος/

Ἀρχίζουν νά περπατοῦν μακραίνοντας κοντά στήν πλαγινή πόρτα ὁ Βασίλης σταματᾶ μαγνητισμένος ἀπό κάτι ποῦ εἶδε.

530 LS Η ΜΙΚΡΗ ΑΥΛΗ

Τρεῖς νεαροί καθισμένοι σέ πάγκους διαβάζουν. Εἶναι μιά σκηνή θαυμαστῆς γαλήνης.

531 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΖΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ

ΖΟΡΜΠΑΣ

Σπαταλημένα νειάτα.

ΒΑΣΙΛΗΣ

Ὄχι ἄν ἔτσι βρίσκουν γαλήνη.

Kommandoen. 'O Boulting mærkt Øjne ville nul øjeblikke vi skæmtens nir ved vi ikkeen-vilje vi pensvejer.

320 KNÆRFØRD - KVINDA TOT MENNESKEHUSET

'O Boulting pensvejer ord ukjøn. "Hvor pavegik adjunkt nirs ind Ny dåvejen motoplæsnes nirs Angmarsø. 'O Boulting pensvejer ed vi mlvj ole mobs pæhjeve ikkeen. Præsident mobs pæ mobs mdrøvej mbns.

320 NO ALKAPONE - NATMAND EN JØ

"Hvor dåmejer mopvejer nordvejer Ens præhle. Nåmes vie Boulting vie pmæmt vrpæmåd mæd Kommandoen ed pæ mbnfvej mbnes. 'O Boulting mærkmæsnirs ord ikkeonje. 'O Præsident pensvejer ordje Ånå Ånøn ved ikkeåkjøn. Nåkmæsnæt vie Boulting, vejnes mobs mbnje.

SKÆMTER

"Ny pdvejes Ånå ED. Ed mobs.

MÆTÆNÆT

Måg vi mjvejs

SKÆMTER

"Hjm vi ikkeæ ÅNÅ.

/pmæmes vie mobs ved mæmmæmt vos ord ordjøn/

"Præhlæsnæ vi mobs pæpmlvejnæt mæmd ordje mdrøvejd mjøm è Boulting omæmmt pæpvejmæpdvejnæt Ånå nirs mæd ikkeåm.

320 LÅ Æ MÆNÆ ÅVÅN

Mobs vejnæt mobsjøjnes ed mjøvejnæt ikkeåkjøn. Nivæn pæ mæmd æmmæmt Boulting mobs.

321 MÅNÆN MÆN ÅVÅ - SKÆMTER - MÆTÆNÆT

SKÆMTER

Æmmæmjøjnes mobs.

MÆTÆNÆT

"Vjn Æn Æmæn Pjøjnæmæ mobs.

ΖΟΡΜΠΑΣ

Πῶς μπορεῖς νά βρῆς γαλήνη ὅταν ἔχεις μέσα σου διαβόλους ποῦ σκοῦζουν γιά ἕνα σωρό πράγματα; Ἐγώ ὅταν λαχταρῶ κάτι, μπουκώνω μέ δαῦτο τά μέσα μου καί δέν τό σκέφτομαι πιά ἤ κι'ἄν τό σκεφτῶ ξερνάω...

ΒΑΣΙΛΗΣ

Κι'οἱ γυναῖκες;

ΖΟΡΜΠΑΣ

Θᾶρθη ὁ καιρός τους, ἀναθεμά τες.

ΒΑΣΙΛΗΣ

Πότε;

ΖΟΡΜΠΑΣ

Ὅταν φτάσω ἐβδομῆντα.

/Παῦση/

Ὀγδόντα...

Ὁ Βασίλης γελᾶ καθώς ἀπομακρύνονται.

532 ΕΞΩΤΕΡΙΚΟ - ΕΚΚΛΗΣΙΑ

Ὁ Βασίλης κι'ὁ Ζορμπᾶς φαίνονται καθώς φεύγουν. Ὁ Βασίλης κοιτάει κατά τήν ἐκκλησία.

ΒΑΣΙΛΗΣ

Δόξα τῶ θεῶ ποῦ δέ χρειάστηκε τό θαῦμα σου.

ΖΟΡΜΠΑΣ

Ναί, ἀνάθεμά το. Καί τό ἔλπιζα.
/σταματάει καί κοιτάει πίσω κατά τήν ἐκκλησία/

Ἀναρωτιέμαι μήπως θᾶπρεπε...

ΒΑΣΙΛΗΣ
/τόν σπράχνει/

Ἀπρός...πᾶμε...

Φεύγουν ἀπομακρυνόμενοι ἀπ'τή μηχανή.

533 ΕΞΩΤΕΡΙΚΟ - ΜΟΝΟΠΑΤΙ ΤΟΥ ΒΟΥΝΟΥ - ΑΠΟΓΕΥΜΑ

Βρέχει δυνατά. Βλέπουμε τό Βασίλη καί τό Ζορμπᾶ νά κατηφορίζουν καβάλλα ἔχοντας τά σακκάκια τους πάνω ἀπ'τά κεφάλια τους. Πηδοῦν κάτω καί βρίσκουν καταφύγιο κάτω ἀπό κάτι βράχους.

534 ΕΞΩΤΕΡΙΚΟ - ΚΑΛΥΒΑ - ΒΡΑΔΥ

Ἡ βροχή ἔχει σταματήσει καί χοντρές φιχάλες στάζουν ἀπ'τή σκεπή. Ἀκοῦμε φωνές /τοῦ Ζορμπᾶ καί τοῦ Βασίλη/ πού ξεπεζεύουν καί ὕστερα ἀπό μερικές στιγμές τούς βλέπουμε νά τρέχουν κατά τήν πόρτα. Μηχανή Πανοραμίκ κοντά στήν πόρτα στό μισοσκόταδο ξεχωρίζει μιά φιγούρα καμπουριασμένη.

ΒΑΣΙΛΗΣ

Ποιός εἶναι;

ΜΑΝΤΑΜ ΟΡΤΑΝΣ
/μέ ἀδύνατη φωνή/

Ἐγώ.

ΒΑΣΙΛΗΣ

Θέ μου!
/στό Ζορμπᾶ/

Φέρτην μέσα γρήγορα.

Ὁρμᾶ μέσα ἐνῶ ὁ Ζορμπᾶς τήν βοηθάει νά σταθῆ στά πόδια της.

535 ΕΣΩΤΕΡΙΚΟ - ΚΑΛΥΒΑ - ΜΣ ΒΑΣΙΛΗΣ

Ἀνάβει τή λάμπα καί πάει κατά τήν πόρτα. Ὁ Ζορμπᾶς καί ἡ Μαντάμ Ὀρτάνς μπαίνουν. Τήν βοηθοῦν νά κάτση σέ μιά καρέκλα. Εἶναι πολύ λίγο βαμμένη κι'εἶναι ντυμένη "ἀξιοπρεπῶς".

ΒΑΣΙΛΗΣ

Βραχήματες;

Τόν κοιτάει χωρίς νά τοῦ ἀπαντήση. Στρέφει στό Ζορμπᾶ.

Gaiyew ʼamaynawhawow ʼa'vi pimpvi.

595 MEDITATING - MONGHAET YOT MONGOT - ANOTYEKA

Pighar ʼawawi. Mahoque vi Mondiq mat vi Ngaqui vi mavyaqlivow wuqhʼAa ʼIgayaqi vi ʼamahaa ʼmuq mhaa ʼa'vi mapʼAa ʼmuq. Ngloqhy mhaa mat ʼpighaawo mavyaqiva mhaa ʼaat mhaa ʼpighqvq.

596 MEDITATING - MAAYEA - MPAAY

ʼA ʼpaqi ʼAat ʼamaynhaa mat ʼpavqqi ʼapghat ʼamhaow ʼa'vi ʼamaq. ʼAaqhaa ʼpaqi /ʼmo Ngaqui mat ʼmo Mondiq/ mat ʼIaaqhaow mat ʼBaqqa ʼaat ʼpavqqi ʼamyqhi ʼmoq ʼPahaqqa vi ʼmahaow ʼmavi ʼmhy mhaa. Ngqqui ʼIavqqaqha ʼmavi ʼmhy mhaa ʼmo ʼpaqhawaho ʼIaqqhʼAa ʼpaqhy ʼpvqhaa ʼmpaqqamqhqvq.

MAYEAN

Hordy ʼAwaq;

MAYEAN OPTAAN
/ʼat ʼAhhawq ʼpaq/

ʼEqh.

MAYEAN

ʼAt ʼpaq;
/ʼmq Ngqqui/

Ghqvqy ʼpaaq ʼpghqqa.

ʼOqqi ʼpaaq ʼAqq ʼA ʼIaqqhʼAy ʼmhy ʼpaqhaa vi ʼmaqqi ʼmq mhaa ʼmq.

597 MEDITATING - MAYEA - MY MAYEAN

ʼAqhaa ʼmi ʼAhaa mat ʼmaa ʼmaq mhy mhaa. ʼO ʼIaqqhʼAy mat ʼA ʼMaqqhy ʼOpvqi ʼpaqhawo. ʼMhy ʼpaqhqhy vi ʼmaqq ʼmi ʼpaq ʼmapʼAaa. ʼMqqi ʼmaq ʼAqqo ʼpaqqhqq ʼmi ʼpqqi ʼmqqhqq "ʼIaqqhqqhʼAy".

MAYEAN

ʼPaqqhqqi;

ʼMhy ʼmaqhaa ʼpaqhy vi ʼmo ʼIaqqhqqhy. ʼIqhqqi ʼmq ʼIaqqhqq.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Εἶσαι σιληρός!

Ὁ Ζορμπᾶς τήν ποιτάει γλυκά κι'ἀρχίζει ν'ἀπομαιρύνεται ἀλλά αὐτή τόν ἀρπάζει ἀπό τό μπράτσο.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Γιατί μ'ἐγκαταλείπεις;

ΖΟΡΜΠΑΣ

Θά φτιάξω λίγο ζεστό καφέ.

Καιραίνει.

536 MS ΒΑΣΙΛΗΣ

Τρίβει τά μαλλιά του μέ μιά πετσέτα καί κρατᾶ μιά ἄλλη ἐνῶ πλησιάζει τήν Μαντάμ Ὀρτάνς.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ὅλο τό χωριό γελάει μαζί μου.

Ὁ Βασίλης τῆς προσφέρει τήν ἄλλη πετσέτα μά αὐτή δέν δίνει καμμιά προσοχή.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ποῦ εἶναι τό ἄσπρο σατέν μου;

537 MS ΖΟΡΜΠΑΣ

Φτιάχνει καφέ σέ μιά μικρή σόμπα. Δέν δίνει ἀπόκριση.

538 CS ΟΡΤΑΝΣ

Προχωρεῖ τρικλίζοντας κατά τόν Ζορμπᾶ.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ
/στριγγά καί συγκινητικά/

Ποῦ εἶναι τό νυφικό μου φουστάνι;

ΖΟΡΜΠΑΣ

Στό Ἡράκλειο δέ βρίσκεται ἀληθινό σατέν.

Χύνει λίγο καφέ σ'ἕνα φλυτζάνι καί τῆς τό ἀπλώνει.

ΖΟΡΜΠΑΣ

Γιά τοῦτο σοῦ παράγγειλα κάμποσο ἀπ'τήν Ἀθήνα. Καζί μέ ἄσπρες λαμπάδες πλουμισμένες μέ μεταξωτές κορδέλλες καί ἀκόμα ρόζ μπομπονιέρες.

/τήν βοηθάει νά κάτση καί τῆς δίνει τόν καφέ της/

Ὁ γάμος μας, μικρή μου Κουμπουλίνα, θἆναι τόσο λαμπρός ποῦ θά τυφλώση τόν κόσμο ἡ λάμψη του. Δέ θά στό κρατήσω ἄλλο τό μυστικό. Πλήρωσα τούς πιό καλούς ραφτάδες στήν Ἀθήνα νά σοῦ φτιάξουν τέτοιο νυφικό ποῦ νά μήν τῶχει ξαναδεῖ κανείς σ' Ἀνατολή καί Δύση. Εἴκοσι μέτρα κάτασπρο σατέν σκεπασμένο μέ μαργαριτάρια μέ κεντημένο χρυσό τόν ἥλιο ἀπ'τή μιά μεριά τοῦ στήθους καί τό φεγγάρι ἀπό τήν ἄλλη.

539 CS ΚΑΝΤΑΜ ΟΡΤΑΝΣ

Στηρίζεται στόν τοῖχο πνιγμένη ἀπό εὐτυχία. Γνέφει πρός τόν Ζορμπᾶ.

ΚΑΝΤΑΜ ΟΡΤΑΝΣ

Κι'ἐγώ...ἔχω ἕνα μυστικό γιά σένα.

540 MS ΖΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ

Ὁ Ζορμπᾶς κλείνει τό μάτι στό Βασίλη καί πηγαίνει κατά τήν Ὀρτάνς. Ἡ Κηχανή ΠΑΝΟΡΑΜΙΚ. Ἐκείνη βουτάει τό χέρι στό κορθάζ της καί βγάζει ἕνα μαντήλι δεμένο σέ μεγάλο κόμπο.

ΖΟΡΜΠΑΣ
/προσεχτικά/

Τί 'ναι αὐτό;

ΚΑΝΤΑΜ ΟΡΤΑΝΣ

Ἄνοιξέ το!

Ὁ Ζορμπᾶς διστάζει.

ΖΟΡΜΠΑΣ

Ἄσε νά πιῶ πρῶτα τόν καφέ μου.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ
/τοῦ τό χώνει στά χέρια/

Ὄχι. Τώρα.

Ὁ Βασίλης κινεῖται πρός τόν Ζορμπᾶ. Τοῦ ρίχνει μιά μανιασμένη ματιά καί λύνει τόν κόμπο. Βγάζει δυό χρυσές βέρες. Ἕτοιμος νά ἐκραγῆ.

ΖΟΡΜΠΑΣ
/στό Βασίλη, σφυριχτά/

Ὄρσε τί κάνεις;
/στή Μαντάμ Ὀρτάνς/

Ποῦ στήν ὀργή τά βρῆκες αὐτά τά δαχτυλίδια;

541 MS ΜΑΝΤΑΜ ΟΡΤΑΝΣ

ΜΑΝΤΑΜ ΟΡΤΑΝΣ
/τρέμοντας/

Τάρτιαζα γιά μᾶς τούς δυό. Ἀπό δυό λίρες
πού μοῦχε δώσει ὁ Ἐγγλέζος ναύαρχος.
Τίς φύλαγα γιά...

/σταματᾶ/

542 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΖΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ

ΖΟΡΜΠΑΣ

Γιά ποιό;

543 CS ΜΑΝΤΑΜ ΟΡΤΑΝΣ

ΜΑΝΤΑΜ ΟΡΤΑΝΣ
/ἀπλά/

Τήν κηδεία μου.

544 ΠΛΑΝΟ ΤΩΝ ΔΥΟ ΖΟΡΜΠΑ - ΒΑΣΙΛΗ

Εἶναι βαθειά συγκινημένοι.

545 CS ΜΑΝΤΑΜ ΟΡΤΑΝΣ

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Σέ παρακαλῶ, Ζορμπᾶ. Ν'ἀρραβωνιαστοῦμε τώρα...

Πηγαίνει πρός αὐτόν.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ἔχουμε τόν κουμπάρο, ἔχουμε τά δαχτυλίδια,
σέ παρακαλῶ.

ΖΟΡΜΠΑΣ

Μά δέν ἔχουμε παπᾶ.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Δέ μέ νοιάζει. Μᾶς βλέπει ὁ Θεός. Νός

Μικρή παύση. Ἡ καρδιά τοῦ Ζορμπᾶ τ'ἀποφασίζει.

ΖΟΡΜΠΑΣ

Ἐντάξει. Πᾶμε ἔξω ὅπου ὁ Θεός θά μπορεῖ
νά μᾶς βλέπει καλύτερα.

Πιάνει τόν Βασίλη ἀπ'τό χέρι καί κινοῦνται κατά τήν πόρτα.

ΖΟΡΜΠΑΣ
/στήν Ὀρτάνς/

Τοιμάσου!

Βγαίνουν. Ἡ μαντάμ Ὀρτάνς φτιάχνει τά μαλλιά της χτενίζοντάς τα μέ τά δάχτυλά της. Ὕστερα ἀνοίγει τή τσάντα της καί βγάζει ἕνα κεφαλομάντηλο.

546 ΚΕΩΤΕΡΙΚΟ - ΠΑΡΑΛΙΑ - ΝΥΧΤΑ - ΜΣ ΖΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ

ΖΟΡΜΠΑΣ

Ἐσύ νά κρατᾶς τά δαχτυλίδια. Ξέρεις νά φέλνης.

ΒΑΣΙΛΗΣ

Ὄχι, βέβαια.

ΖΟΡΜΠΑΣ

Δέν πειράζει. Ξέρω ἐγώ. Γάμους, βαφτίσια, κηδεῖες, τά ξέρω ἀναπατωμένα. Ἤμουνα κάποτε παπαδάκι.
/φωνάζει τήν Ὀρτάνς/

Ἔλα, ἔλα παγῶνι μου, ἔλα Φραντσέζικη φρεγάτα μου. Σήκωσε τίς ἄγκυρες καί σαλτάρισε κατέ τό Ζορμπᾶ σου.

547 ΕΞΩ ΚΕΩ ΠΡΟΣ ΤΑ ΚΕΣΑ - ΚΑΛΥΒΑ - ΝΥΧΤΑ

Ἀπ'τή φωτισμένη ἀπ'τή λάμπα πόρτα βγαίνει ἡ Μαντάμ Ὀρτάνς ἐπίσημα φορώντας τό μαντήλι στό κεφάλι της. Ἡ μηχανή σέ ΠΑΝΟΡΑΜΙΚ καθώς αὐτή πλησιάζει καί στέκεται στά δεξιά τοῦ Ζορμπᾶ πού φέλνει γρήγορα.

548 ΚΕΩΤΕΡΙΚΟ - ΠΑΡΑΛΙΑ - ΝΥΧΤΑ - ΒΑΣΙΛΗΣ - ΟΡΤΑΝΣ - ΖΟΡΜΠΑΣ

Ὁ Ζορμπᾶς σταματᾶ μιά στιγμή νά πάρη ἀνάσα.

ΖΟΡΜΠΑΣ
/στό Βασίλη/

Σάν πῶ "ὄπα" μᾶς φορᾶς τά δαχτυλίδια.

Ἀρχίζει ὁρμητικά ἄλλον ὕμνο.

549 CU ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ἔχει σοβαρή ἔκφραση. Τά μάτια της γιαλίζουν.

550 CU ΒΑΣΙΛΗΣ

Εἶναι συγκινημένος καί μπερδεμένος.

551 ΠΛΑΝΟ ΤΩΝ ΤΡΙΩΝ - ΖΟΡΜΠΑΣ - ΟΡΤΑΝΣ - ΒΑΣΙΛΗΣ

Ὁ Ζορμπᾶς τελειώνει τόν φαλμό.

ΖΟΡΜΠΑΣ

Ὄπα!

Ἡ Μαντάμ Ὀρτάνς καί ὁ Ζορμπᾶς ἀπλώνουν τά χέρια καί ὁ Βασίλης τούς περνάει τά δαχτυλίδια, ἐνῶ ὁ Ζορμπᾶς λέει τίς κατάλληλες λέξεις.

ΖΟΡΜΠΑΣ
/σταματώντας ἀπότομα/

Αὐτό ἦταν ὅλο. Καί εἰς ἄλλα μέ ὑγεία.
Τοιμαστῆτε γιά τό πρῶτο τίμιο φιλί τῆς ζωῆς σας.

Ἀπότομα ἡ Ὀρτάνς πέφτει στά γόνατα. Ὁ Ζορμπᾶς ζαρνιάζεται.

ΖΟΡΜΠΑΣ

Τί κάνεις;

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Νά φιλήσω τά πόδια σου.

ΖΟΡΜΠΑΣ

Ὄχι...ὄχι...

Τήν σηκώνει καί τή φιλάει εὐγενικά. Ὁ Βασίλης ἀπομακρύνεται διακριτικά.

ΖΟΡΜΠΑΣ

Θά σοῦ φέρω τά πράγματά σου καί θά σέ πάω
σπίτι σου. Οἱ τίμιες γυναῖκες δέ μένουν ἀργά ἔξω.

Αὐτή συγκατανεύει. Ὁ Ζορμπᾶς βγαίνει ἀπ'τό κάδρο.

552 ΕΣΩΤΕΡΙΚΟ - ΚΑΛΥΒΑ

Ὁ Ζορμπᾶς μπαίνει. Καζεύει τήν τσάντα τῆς Ὀρτάνς ἑτοιμάζεται νά ξαναβγῆ. Στό κατώφλι συναντιέται μέ τό Βασίλη πού καπνίζει. Κοιτάζονται.

ΖΟΡΜΠΑΣ

Τί ἀπ'τά δυό, ἀφεντικό; Νά κλάψουμε ἤ νά
γελάσουμε;

Βγαίνει. Ὁ Βασίλης καπνίζει σκεπτικός.

553 ΕΞΩΤΕΡΙΚΟ - ΠΛΑΓΙΑ ΤΟΥ ΒΟΥΝΟΥ - ΜΕΡΑ

Λαμπρή ἀνοιξιάτικη μέρα. Οἱ στῦλοι ἀνηφορίζουν στολίζοντας τή γυμνή πλαγιά πού ζωντανεύεται ἀπ'τούς ἐργάτες.

554 ΕΞΩΤΕΡΙΚΟ - ΚΑΛΥΒΑ - ΜΕΡΑ

Ὁ Βασίλης κάθεται ἔξω, μπρός σ'ἕνα μικρό τραπέζι, γυμνός ὡς τή μέση καί κάνει λογαριασμούς. Γυρίζει καί κοιτάζει κατά τήν πλαγιά μέ τρόμο. Ἕνα χωριατόπουλο ἔρχεται τρέχοντας. Στόν τρόπο του φαίνεται βιάση.

ΠΑΙΔΙ

Τόν κύριο Ζορμπᾶ.

Ὁ Βασίλης δείχνει κατά τό βουνό. Τό παιδί φεύγει κατατιεῖ τρέχοντας. Ὁ Βασίλης σηκώνεται καί τό ἀκολουθεῖ.

555 ΕΞΩΤΕΡΙΚΟ - ΠΛΑΓΙΑ ΤΟΥ ΒΟΥΝΟΥ - ΜΕΡΑ - ΖΟΡΜΠΑΣ ΣΚΑΡΦΑΛΩΜΕΝΟΣ Σ'ΕΝΑ ΣΤΥΛΟ ΟΚΕΙΑ ΓΩΝΙΑ

Στερεώνει σύρμα, ὅμοι μέ ναύτη πάνω σέ κατάρτι.

ΦΩΝΗ ΠΑΙΔΙΟΥ

Κύριε Ζορμπᾶ!

Ὁ Ζορμπᾶς δέ στρέφει.

ΖΟΡΜΠΑΣ

Ἄσε με!

556 ΜΣ ΠΑΙΔΙ (ΓΩΝΙΑ ΤΟΥ ΖΟΡΜΠΑ)

Στριφογυρίζει γύρω ἀπ'τό στῦλο. Δυό ἐργάτες πασκίζουν νά τό διώξουν.

ΠΑΙΔΙ

Μ'ἔστειλε ἡ μαντάμα Ὀρτάνς.
Εἶναι ἄρρωστη. Ὅλο καί βήχει.

/μιμεῖται βήχα/

Γκούχου...γκούχου...

Ὁ Βασίλης μπαίνει στό κάδρο, κοιτάντας πρός τό Ζορμπᾶ.

557 ΕΠΑΝΑΛΗΨΗ ΖΟΡΜΠΑ (555)

Κοιτάζει πρός τό παιδί.

ΖΟΡΜΠΑΣ

Καλά.

Ξαναγυρίζει στήν δουλειά του μέ ἀπόλυτη συγκέντρωση.

ΖΟΡΜΠΑΣ
/σιγανά, ἐνῶ δουλεύει/

Ἀπ' τή Μαντάμ Ὀρτάνς. Εἶναι ἄρρωστη.

558 ΕΣΩΤΕΡΙΚΟ - ΚΡΕΒΒΑΤΟΚΑΜΑΡΑ ΜΑΝΤΑΜ ΟΡΤΑΝΣ - CS ΚΑΟΥΒΙ ΠΑΠΑΓΑΛΟΥ

Ὁ Παπαγάλος στριφογυρνᾶ ἀνήσυχος. Ἡ Μηχανή ΠΑΝΟΡΑΜΙΚ ἐλαφρά καθώς ὁ Ζορμπᾶς σκύβει πρός τό κλουβί.

ΖΟΡΜΠΑΣ

Σ...

Ὀρθώνεται καί βλέπουμε νά ζεσταίνη μιά βεντούζα. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ πρός τά κάτω καθώς τραβάει τά σκεπάσματα τοῦ κρεββατιοῦ καί κολλάει τή βεντούζα στή γυμνή ράχη τῆς μαντάμ Ὀρτάνς κιόλας σκεπασμένη μέ ἄλλες βεντοῦζες. Ἡ μηχανή κινεῖται πρός τά πάνω δείχνοντας τό πρόσωπό της μισοκρυμμένο μέσ' τλα μαξιλάρια περικυκλωμένο ἀπ' τά ἰδρωμένα ζεβαμμένα μαλλιά της. Ἀνασαίνει δύσκολα.

559 ΜΣ ΚΡΕΒΒΑΤΙ

Τά παραθυρόφυλλα εἶναι κλειστά καί τό δωμάτιο εἶναι σκοτεινό. Ἡ Μαντάμ Ὀρτάνς βήχει καί οἱ βεντοῦζες ὑψώνονται στή ράχη της γκροτέσκα. Ὁ Ζορμπᾶς τή σκεπάζει ἀπαλά.

ΖΟΡΜΠΑΣ

Δέν εἶναι τίποτα. Ἕνα κρύωμα. Αὔριο θά νοιώθεις καλύτερα καί τήν ἐρχόμενη Κυριακή θά βγοῦμε ἔξω καί θά τό κάψουμε. Εἶναι Πάσχα βλέπεις.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ναί;

ΖΟΡΜΠΑΣ

"Αμέ!

Πηγαίνει πρός τό παράθυρο.

ΖΟΡΜΠΑΣ

Χρειάζεσαι λίγο ἥλιο νά σέ ζωηρέψη.

Ἀνοίγει τά παντζούρια.

560 CS ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Καθώς τό φῶς πέφτει ἀπάνω της, ἀνοιγοκλείνει τά βλέφαρα σκεπάζει τό πρόσωπό της σά νά θέλη νά κρυφτῆ.

561 ΕΞΩΤΕΡΙΚΟ - ΑΥΛΗ ΤΗΣ ΟΡΤΑΝΣ - ΜΕΡΑ

Ἡ αὐλή εἶναι ἄνω κάτω. Τό ἀγόρι εἶναι σ'αὐτή ὁ Βασίλης μπαίνει στό πλάνο. Κοιτάζει κατά τό σπίτι.

562 ΑΠΟ ΜΕΣΑ ΠΡΟΣ ΤΑ ΕΞΩ - ΠΑΡΑΘΥΡΟ ΚΡΕΒΒΑΤΟΚΑΜΑΡΑΣ

Ὁ Ζορμπᾶς στέκεται πίσω ἀπ'τό τζάμι, φαίνεται σοβαρός. Γνέφει στό Βασίλη νά πλησιάση. Καθώς ὁ Βασίλης μπαίνει στό κάδρο ἡ μηχανή πλησιάζει. Ὁ Ζορμπᾶς δείχνει τό παιδί καί σχηματίζει μέ τό στόμα του τή λέξη γιατρός. Ὁ Βασίλης συγκατανεύει καί βγαίνει ἀπ'τό κάδρο. Ὁ Ζορμπᾶς ἀπομακρύνεται.

563 ΕΣΩΤΕΡΙΚΟ - ΚΡΕΒΒΑΤΟΚΑΜΑΡΑ ΟΡΤΑΝΣ

Ὁ Ζορμπᾶς πλησιάζει ἀκροπατώντας τό κρεββάτι καί τραβάει τό σκέπασμα.

ΖΟΡΜΠΑΣ

Καί τώρα, ὡραῖα μου, θά τίς βγάλουμε.
"Ακου τί ὡραῖο κρότο κάνουν!

Τραβάει μιά βεντούζα πού ἀφήνει ἕνα ρουφηχτό πνιχτό ἦχο.

ΖΟΡΜΠΑΣ

Σά φιλί.

Ἐξακολουθεῖ νά τραβᾶ τίς βεντοῦζες. Μιά τούς κάνει ἕνα ἰδιαίτερα μεγάλο θόρυβο.

ΖΟΡΜΠΑΣ

Πολύ θερμό. Ζηλεύω.

Σκύβει καί τῆς φιλᾶ τή ράχη.

564 ΕΞΩΤΕΡΙΚΟ - ΧΩΛΑ ΤΗΣ ΜΑΝΤΑΜ ΟΡΤΑΝΣ - ΒΡΑΔΥ

Φωτίζεται ἀπό μιά λάμπα. Ὁ Βασίλης κάθεται σέ μιά παρέκλα περιμένοντας. Ὕστερα ἀπό λίγο ἡ πόρτα τῆς κρεββατοκάμαρας ἀνοίγει καί βγαίνει ὁ Ζορμπᾶς μέ τό γιατρό. Κάτι μουρμουρίζουν. Ὁ γιατρός φεύγει. Ὁ Βασίλης πλησιάζει τό Ζορμπᾶ.

ΒΑΣΙΛΗΣ

Λοιπόν;

ΖΟΡΜΠΑΣ

Δέν εἶναι τίποτα. Θά πεθάνη.

565 ΕΞΩΤΕΡΙΚΟ - ΔΡΟΜΟΣ ΧΩΡΙΟΥ - ΜΕΡΑ - ΜΣ Α'ΜΟΙΡΟΛΟΓΙΣΤΡΑ -(ΠΛΑΓΙΟ ΠΛΑΝΟ)

Τρέχει στό πετρόστρωτο δρόμο, τυλιγμένη στά μαῦρα. Περνώντας μπρός ἀπ'ἕνα σπίτι φωνάζει.

Α'ΜΟΙΡΟΛΟΓΙΣΤΡΑ

Λενιώ!

Ἡ Β' Μοιρολογίστρα ὁρμᾶει ἔξω καί οἱ δυό μαζί τρέχουν βιαστικά ὅμοιες μέ κοράκια.

566 ΕΞΩΤΕΡΙΚΟ - ΠΛΑΤΕΙΑ - ΜΕΡΑ - CS ΠΡΩΤΟΣ ΧΟΡΕΥΤΗΣ

Χορεύει ἕνα γρήγορο Κρητικό χορό, στριφογυρίζοντας καί πηδώντας. Ἡ μηχανή τόν ἀκολουθᾶ καί βλέπουμε ὅτι σέρνει μιά μικρή ὁμάδα χορευτές. Κόσμος γύρω παρακολουθεῖ. Κάποιος κοιτάει πρός τά πέρα καί σταυροκοπιέται.

Α' ΑΝΘΡΩΠΟΣ

Ποιός πεθαίνει;

Οἱ δυό μοιρολογίστρες προσπερνοῦν βιαστικές. Κάποιος ρωτάει ἕνα παιδί.

Β' ΑΝΘΡΩΠΟΣ

Ποῦ τρέχουν οἱ μοιρολογίστρες;

Κάμποσα παιδιά τρέχουν πίσω ἀπ' τίς μοιρολογίστρες καί τούς μιλοῦν.

ΠΑΙΔΙ
/φωνάζει/

Ἡ μαντάμα πεθαίνει.

567 ΕΣΩΤΕΡΙΚΟ - ΟΚΛΑΔΑ ΚΩΡΙΑΝΩΝ

Ψιθυρίζουν μέ ἔξαψη.

ΠΟΛΥ ΓΡΗΑ

Καί τά πράμματά της τί θά γένουνε;

ΓΕΡΟΣ

Οὔτε παιδί ἔχει οὔτε γατί.

ΑΛΛΟΣ ΑΝΤΡΑΣ

Θά τά φάει τό πράτος.

Ἡ πολύ γρηά πρώτη φεύγει κουτσαίνοντας. Ἕνας φτωχός γέρος τήν ἀκολουθεῖ ὕστερα ἕνας νεώτερος ντυμένος μέ κουρέλια.

568 ΠΛΑΝΟ ΓΕΝΙΚΟ - ΧΟΡΕΥΤΕΣ

Ὁ χορός τελειώνει. Ἕνας κύκλος σχηματίζεται γύρω τους καί τά νέα κουβεντιάζονται μέ ἔξαψη.

569 ΕΞΩΤΕΡΙΚΟ - ΣΠΙΤΙ ΤΗΣ ΧΗΡΑΣ - ΜΕΡΑ

Ἀκούγεται ὁ ἦχος βημάτων καί φωνῶν κοῦ πλησιάζουν. Ὁ Κιμηθός κάθεται κουλουριασμένος στήν πόρτα. Κοιτάζει κατά πάνω καί σηκώνεται.

570 ΕΞΩΤΕΡΙΚΟ - ΔΡΟΜΟΣ ΜΠΡΟΣ ΑΠΟ ΣΠΙΤΙ ΧΗΡΑΣ - ΜΕΡΑ

Οἱ μοιρολογίστρες περνοῦν ἀπομακρυνόμενες ἀπ'τή μηχανή, ἀκολουθούμενες ἀπό κάμποσα παιδιά καί φτωχούς χωριανούς, νέους καί γέρους.

571 CS ΚΙΜΗΘΟΣ

Ἀρχίζει νά φωνάζει.

ΚΙΜΗΘΟΣ

Φονιάδες! Ἄτιμοι φονιάδες!

Τρέχει στό δρόμο, φωνάζοντας ὑστερικά καθώς ὁ κόσμος τόν προσπερνᾶ. Τούς κυνηγᾶ ἀπό πίσω καί ἔρχεται σέ CS γελώντας κι'ἀναστενάζοντας.

572 ΕΣΩΤΕΡΙΚΟ - ΚΡΕΒΒΑΤΙ ΟΡΤΑΝΣ - ΜΕΡΑ

Ἡ μαντάμ Ὀρτάνς πλαγιασμένη στό κρεββάτι της μέ τά μάτια κλειστά, ἀνασαίνοντας δύσκολα. Μέ τό ἕνα χέρι της κρατᾶ σφιχτά τό χέρι τοῦ Ζορμπᾶ. Αὐτός κάθεται στό κρεββάτι καί μέ τό λεύτερο χέρι του τῆς σκουπίζει τόν ἱδρῶτα. Κάνει νεῦμα στό Βασίλη ποῦ στέκεται πιό πέρα δείχνοντας του ἕνα μεγάλο λυωμένο καπέλλο ποῦ κρέμεται στόν τοῖχο. Ὁ Βασίλης τοῦ τό δίνει. Ὁ Ζορμπᾶς ἀρχίζει νά τῆς κάνει λαφριά ἀέρα μέ δαῦτο. Ἀκοῦμε τά βήματα καί τίς χαμηλές φωνές τοῦ πλήθους ποῦ ζυγώνει. Οἱ δυό ἄντρες ἀλλάζουν μιά ματιά.

573 ΜS ΠΟΡΤΑ ΚΡΕΒΒΑΤΟΚΑΜΑΡΑΣ

Οἱ δυό μοιρολογίστρες γλυστροῦν μέσα καί ἀφοῦ κοιτάξουν κατά τό κρεββάτι κουκουβίζουν κοντά στόν τοῖχο κοντά σέ μιά μεγάλη κασσέλα.

574 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΟΡΤΑΝΣ - ΖΟΡΜΠΑΣ

Ὁ Ζορμπᾶς κοιτάζει κατά τίς δυό γυναῖκες καί τούς γνέφει νά φύγουν. Ἡ μαντάμ Ὀρτάνς ἀνοίγει τά μάτια καθώς ξεχωρίζει τίς δυό γυναῖκες τήν διαπερνάει ρίγος τρόμου.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Δέ...δέ θέλω...νά πεθάνω.

Ὁ Ζορμπᾶς τή γαληνεύει.

575 ΜΣ ΜΟΙΡΟΛΟΓΙΣΤΡΕΣ

Κοιτάζουν πεινασμένα ἕνα γύρω τό δωμάτιο ὑπολογίζοντας τά ὑπάρχοντα τῆς μαντάμ. Μιά ἀπ' αὐτές κατευθύνεται πρός τήν κασσέλα καί σπρώνει ἀλαφριά τό σκέπασμα. Ὁ θόρυβος ἔξω δυναμώνει. Ἀποβγονται κοτόπουλα ποῦ τά κυνηγᾶνε.

576 ΜΣ ΒΑΣΙΛΗΣ

Κοιτάζει κατά τό παράθυρο τρομοκρατημένος.

577 ΑΠΟ ΜΕΣΑ ΠΡΟΣ ΤΑ ΕΞΩ - ΑΥΛΗ

Κόσμος τρέχει κυνηγώντας τά κοτόπουλα καί μαλλώνοντας. Ἕνας νεαρός πιάνει μιάν ὄρνιθα κοντά στό παράθυρο καί καθώς τή σπρώνει τά φτερά της χτυπᾶνε στά τζάμια. Ἐκεῖνος στρέφει κοιτάζει μέσα, χαμογελώντας.

578 ΜΣ ΖΟΡΜΠΑΣ - ΟΡΤΑΝΣ

Ὁ Ζορμπᾶς εἶναι ἕτοιμος νά πεταχτεῖ ἀπάνω ἀλλά ἡ Ὀρτάνς σφίγγει δυνατώτερα τό χέρι του. Αὐτός προσκαθεῖ νά τῆς κρύψει τή θέα τοῦ παραθύρου μέ τό καπέλλο.

579 ΜΣ ΒΑΣΙΛΗΣ

Προχωρεῖ πρός τήν πόρτα. Καθώς τήν ἀνοίγει κάμποσα ἰσχνά γυναικεῖα πρόσωπα κοιτάζουν μέσα περίεργα. Ὁ Βασίλης τῆς παραμερίζει καί βγαίνει κλείνοντας τήν πόρτα.

580 ΕΞΩΤΕΡΙΚΟ - ΑΥΛΗ - ΜΕΡΑ

Ἄνθρωποι μπαινοβγαίνουν τρέχοντας, σκαρφαλώνουν στήν στέγη. Μερικοί ἀρχίζουν νά κουβαλοῦν κιόλας καρέκλες καί ράφια. Ὁ Βασίλης μπαίνει στό κάδρο καί κοιτᾶ ἀπελπισμένα.

581 ΕΞΩΤΕΡΙΚΟ - ΚΡΕΒΒΑΤΟΚΑΜΑΡΑ ΜΑΝΤΑΜ ΟΡΤΑΝΣ

ΠΛΑΝΟ ΤΩΝ ΔΥΟ ΜΟΙΡΟΛΟΓΙΣΤΡΩΝ

Ὁ θόρυβος τῆς ἔξω λεηλασίας αὐξάνει τήν ἀνυπομονησία τους. Ἀρχίζουν νά λογοφέρνουν μέ χαμηλές ὀξεῖες φωνές. Ἡ μιά πάει κατά τήν κασσέλα μά ἡ ἄλλη τή σπράχνει πίσω.

582 CS ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ρέχνει κάτω ἀπ'τό μαξιλάρι, βγάζει ἕναν Καθολικό Σταυρωμένο καί ἀρχίζει νά μουρμουρίζη ἀκατάληπτα.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

MON CHRIST...JE NE VEUX PAS

Ἀκούγεται χτύπημα τηγανιῶν ἀπέξω.

583 CS ΠΑΠΑΓΑΛΟΣ

Πηδάει ἀγριεμμένος.

ΠΑΠΑΓΑΛΟΣ

Καναβάρο...

584 CS ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Κλείνει τά μάτια της. Τό πρόσωπό της ἠμερεύει. Ἀγκαλιάζει τό σταυρωμένο μέ τά δυό χέρια της σά νά εἶναι ἐραστής.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Καναβάρο...

Πέφτει πρός τά πίσω σιωπηλή.

Ὁ Ζορμπᾶς γέρνει μέσ'τό κάδρο ἀνήσυχος.

585 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΜΟΙΡΟΛΟΓΙΣΤΡΕΣ

Σηκώνονται ἀργά καί προχωροῦν δοκιμαστικά κατά τή μηχανή. Κιά ἀπ'αὐτές λύνει τό μαῦρο μαντήλι της καί ξεσπᾶ σέ μοιρολόϊ. Ἡ ἄλλη τή συντροφεύει καί χυμοῦν κατά τό κρεββάτι τσιρίζοντας καί τραβώντας τά ἄσπρα μπερδεμένα μαλλιά τους. Πίσω τους ἀνοίγει σιγά ἡ πόρτα.

586 ΚΟΝΤΙΝΟ ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΖΟΡΜΠΑΣ - ΟΡΤΑΝΣ

Ἀνοίγει ἔντρομη τά μάτια καί σηκώνει ὅλαμπτα τό κεφάλι.

ΜΑΝΤΑΜ ΟΡΤΑΝΣ

ΜΑΜΑΝ....ΜΑΜΑΝ.....

Ὁ Ζορμπᾶς πηδᾶει ἀπάνω ἡ μηχανή τόν παρακολουθεῖ καθώς μέ βίαιες κινήσεις διώχνει τίς μοιρολογίστρες. Κεριπές ἄλλες γυναῖκες ἔχουν τρυπώσει τώρα μέσ'τό δωμάτιο καί προχωροῦν κατά τήν κασέλα. Ὁ Ζορμπᾶς τίς διώχνει ἔξω. Ὕστερα ξαναγυρίζει στό κρεββάτι καί χτενίζει μέ τά χέρια του πρός τά πίσω τά μαλλιά τῆς μαντάμ Ὀρτάνς.

ΖΟΡΜΠΙΑΣ

Ἐγώ εἶμαι...Ὁ Ζορμπᾶς...Μή φοβᾶσαι...

Τῆς ἀκουμπᾶ ἀπαλά τό κεφάλι στό προσκέφαλο.

587 KONTINO ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΖΟΡΜΠΙΑ - ΜΑΝΤΑΜ ΟΡΤΑΝΣ

Ἡ μαντάμ Ὀρτάνς σηκώνει τά χέρια καί τόν ἀγκαλιάζει. Τά χείλη της κινοῦνται μά πρίν νά βγῆ ἦχος πεθαίνει. Ὁ Ζορμπᾶς μένει ἀσάλευτος μιά στιγμή ὕστερα ξεμπλέκει τά χέρια της ἀπ'τό λαιμό του, τά σταυρώνει πάνω στό στῆθος της καί σηκώνεται. Ἡ μηχανή ὀπισθοχωρεῖ. Μουσική ἀκούγεται ἀπόξω. Τό σεντόνι ἔχει μισογλυστρήσει καί φαίνεται ἕνα πλαδαρό ἄψυχο πόδι. Τά δάκρυα κυλοῦν στά μάγουλα τοῦ Ζορμπᾶς

588 MS ΟΙ ΜΟΙΡΟΛΟΓΙΣΤΡΕΣ

Στέκονται ἀκουμπώντας στόν τοῖχο. Ἡ μιά ἀρχίζει δοκιμαστικά τό μοιρολόϊ. Ἡ ἄλλη ἀκολουθεῖ.

589 MS ΤΟ ΚΡΕΒΒΑΤΙ

Καθώς τό μοιρολόϊ δυναμώνει ὁ Ζορμπᾶς ἀπομακρύνεται κατά τήν πόρτα. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ. Καθώς βγαίνει οἱ μοιρολογίστρες πηδοῦν μπρός θρηνώντας καί χτυπώντας τό στῆθος τους. Οἱ ἄλλες γυναῖκες τρυπώνουν ἀπ'τήν πόρτα καί ἡ λεηλασία ἀρχίζει ἀμέσως μέ μουσική ὑπόκρουση τό μοιρολόϊ. Οἱ μοιρολογίστρες κοπιάζουν νά διώξουν τίς ἄλλες γυναῖκες πού κιόλας μαζεύουν πράγματα ἀπ'τή ντουλάπα, τήν τουαλέττα κλπ.

590 CS ΓΥΝΑΙΚΕΣ

Τραβοῦν φτερά, κασέλα, μιά βεντάγια, ἕνα μικρό ντανταλένιο ὀμπρελλίνο, μπουκάλια, ἐσάρρουχα, χώνουν πράγματα στούς κόρφους τους, τά τυλίγουν στούς ὤμους σπρώχνοντας καί τραβώντας ἡ μιά τήν ἄλλη.

591 CS ΓΥΝΑΙΚΑ

Κατεβάζει μιά κουρτίνα.

592 MS ΑΛΛΗ ΓΥΝΑΙΚΑ

Σέρνεται στά γόνατα καί τραβάει κάτι παποῦτσια κάτω ἀπ'τό κρεββάτι ὅπου ἡ μαντάμ 'Ορτάνς κείτεται νεκρή.

593 ΕΞΩΤΕΡΙΚΟ - ΑΥΛΗ - ΑΠΟΓΕΥΜΑ

Κάτω ἀπ'τά δέντρα στήνεται συμπόσιο. Ψωμί, φρούτα, μπουκάλια μέ κρασί, τυριά. Ἕνας μουσικός παίζει τή λύρα του καί κεῖ κοντά δυό ἄντρες ξεπουπουλίζουν κοτόπουλα ἐνῶ ἄλλα φήνονται σέ ἀνοιχτή φωτιά. Ἄνθρωποι ξετρυπώνουν ἀπ'τό σπίτι κουβαλώντας σεντόνια γιομάτα λάφυρα. Ἄλλοι βγάζουν τίς πόρτες καί τά παράθυρα.

594 MS ΒΑΣΙΛΗΣ

Στέκεται στή γωνία παρατημένος μόνος ἔκπληκτος. Γυρίζει καθώς πλησιάζει ὁ Ζορμπᾶς δεσμένος ἀκόμα στή λύκη του. 'Ο ἀστυνόμος τοῦ χωριοῦ καί μερικοί ἄλλοι ἐπίσημοι τοῦ χωριοῦ τόν προσπερνοῦν.

595 LS Η ΑΥΛΗ

'Ο ἀστυνόμος κι'οἱ ἐπίσημοι τρέχουν μέσ'τήν κουζίνα καί σκαρφαλώνουν στή σκεπή. Τσιριχτές φωνές ἀκούγονται ὁ γδοῦπος πραγμάτων πού πέφτουν καί ἀπό κάθε πόρτα καί παράθυρο ξεμπουκάρουν ἄνθρωποι πού βαστοῦν σφιχτά τό μερδικό τους ἀπ'τή λεηλασία. Μερικοί τρέχουν ἀπομακρυνόμενοι ἀπ'τή μηχανή κουβαλώντας στή ράχη τους παντζούρια.

596 ΕΞΩΤΕΡΙΚΟ - ΕΞΩΠΟΡΤΑ ΤΟΥ ΣΠΙΤΙΟΥ ΤΗΣ ΟΡΤΑΝΣ

Οἱ γυναῖκες καί οἱ μοιρολογίστρες προβάλλουν φορτωμένες τά στολίδια τῆς Μαντάμ 'Ορτάνς. Μιά τούς φοράει τό τρίκωχο ναυάρχου. Τίς ὑποδέχονται ὁμηρικά γέλια καθώς ἡ Μηχανή ΠΑΝΟΡΑΜΙΚ γυρίζει πρός τήν αὐλή. 'Ο Μανόλακας βλέπει κάτι καί προχωρεῖ κατά τήν μηχανή κρατώντας τρία ποτήρια τοῦ κρασιοῦ.

597 MS ΖΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ

Στέκονται λίγο μακριά ὁ ἕνας ἀπ'τόν ἄλλον χωρίς νά μιλοῦν. 'Ο Μανόλακας ζυγώνει. Δίνει ποτήρια στόν Βασίλη καί στό Ζορμπᾶ. Καρνική σιωπή.

392 NE AAER TTHAENA

Ildyvnen ond ydwnn nad ymddiriedir mewn ac'ed ymddiriedir ilaw ñ pwrdd 'dywedd nadwnnen wnnod.

393 ITERRUPTED - AYAN - ANOTHENA

Edrn ac'ed ddywun edywnen cwmdan. Ymd, ymdlen, pwnwdnan yd ymond, ymond. "Ymn ymwnnedd nodlen ed ñdan ymn nad nad ac'ed ñwnnd ñed ñwnnd Ymmwnnddlenn mwdnnen ñwd ñdan edywnen ed ñmnnyd ymnd. "Ymdnnen Ymmwnnen ac'ed ñdnnlen mwdnnen ymnddlymdnnen ñdynn. "Ñdnnen ymñdnnn edy edynn nad ed ymdñnnen.

394 NE NAEIANN

Ymdnnen ond ymnd ymmwnnedd edwy ñmdnnyn. Ymdlen nddñ ymnñdlen ñ ñmymñ dmnnyn ñdlen ond ñdnn mwn. 'O ñmwdnnen nad ymond nad ymnnd ñdwy ñdlnnen nad ymond edy ymmwnnedd.

395 NE N AYAN

'O ñmwdnnen mn'ed ñdlnnen edynn ydy'edy mwdlen nad ymmwnñdlen ond mwnñ. Ymymnnen ymnñ ñmdnnyn ñ edñdwy mymñdnn ond edymnn nad ñed edyn edynn nad mwdlnnen ymmwnnen ñmymnnyn ñmdnnen ond ymnd mwn ac'ed ymond mwn ñmymnnyn ñmymnnyn ac'ed ymond mwdñdnnen ond edyn mwn mwdñdnnen.

396 REMEMBERING - REMEMBER NOT NOTICE THE OTHERS

O ymnñnn nad ñ ymmwnnymnnen mwdñdnnen ymmwnnedd ac'ed ymñdlen edy ñmymñ 'ymdnn. Ñmd ymñ ymdnn ac'ed ymdnnen mwdñdnnen. Edy ñmdñymnnen ymmond ymdnn mwdñ ñ ymmond ñmymnnen ymñdlen mwdñ edy edñ. 'O ñmymnnen ñmymnnen edynn mwdñ nad ymmond mwdñ edy ymmond mwdñymnnen edy ymmwnnen nad mymnnen.

397 NE EDYNNAE - NAEIANN

Ymmwnnen mdñymnnen ñ ñmymnnen ac'edy ñmymnnen edy ymdñ. 'O ymmwnnen ymmwnnen. ñdnnen mwdñymnnen edy ymmwnnen nad ond ymmond. Ymymnnen mwdñ.

ΜΑΝΟΛΑΚΑΣ
/σηκώνοντας τό ποτήρι του προκλητικά/

Στήν φυχή τῆς μακαρίτισσας.

Ὁ Βασίλης κοιτάζει τόν Ζορμπᾶ.

ΖΟΡΜΠΑΣ
/ἤρεμα/

Κᾶς ζητάει νά πιοῦμε γιά τήν φυχή της.

Σηκώνει τό ποτήρι καί τό ἀδειάζει μονοροβρι. Ὕστερα διευθύνεται κατά τό σπίτι.

598 ΕΞΩΤΕΡΙΚΟ - ΚΡΕΒΑΤΟΚΑΜΑΡΑ ΟΡΤΑΝΣ

Εἶναι ἀπογυμνωμένη. Οἱ γυναῖκες ἔχουν σκεπάσει τήν μαντάμ Ὀρτάνς κι'ἔχουν σταυρώσει τά χέρια της στό στῆθος της. Τό κλουβί τοῦ παπαγάλου κι'ἕνα παλιό παντουφλάκι κάτω ἀπ'τό κρεββάτι τῆς νεκρῆς εἶναι τά μόνα πράγματα ποῦ ἔχουν ἀπομείνει. Ἀνοίγεται ἡ πόρτα.

599 ΜΣ Η ΠΟΡΤΑ

Ὁ Ζορμπᾶς στέκεται αὐτοῦ γιά μιά στιγμή ὕστερα προχωρεῖ κατά τό κλουβί. Ψιθυρίζει κάτι τις στόν παπαγάλο, παίρνει τό κλουβί καί στέκεται κοντά στό κρεββάτι κοιτάζοντας τή μαντάμ Ὀρτάνς. Κουνάει λαφριά τό κεφάλι του κι'ὕστερα φεύγει ἀπότομα.

600 ΕΞΩΤΕΡΙΚΟ - ΑΥΛΗ - ΚΑΤΩ ΤΟ ΣΠΙΤΙ

Ἡ γιορτή βρίσκεται στό φόρτε της. Οἱ γεροντότεροι κι'ὁ νεκροθάφτης λογοφέρνουν σέ μιά ὁμάδα λίγα βήματα πιό δῶ ἀπ'τό Βασίλη. Ὁ Ζορμπᾶς βγαίνει ἀπ'τό σπίτι, ἀκούει τί κουβεντιάζουν, φαίνεται ἕτοιμος ν'ἀναπατευτῆ ὕστερα γυρίζει καί φεύγει κατά τό δρόμο. Ὁ Βασίλης τόν ἀκολουθεῖ.

601 ΕΞΩΤΕΡΙΚΟ - ΔΡΟΜΟΣ

Ἔρημος. Ὁ Ζορμπᾶς κι'ὁ Βασίλης στρίβουν τή γωνιά. Προχωροῦν σιωπηλοί κατά τή μηχανή.

ΒΑΣΙΛΗΣ

Ζορμπᾶ, τί θά γίνη γιά τήν κηδεία;

ΖΟΡΜΠΑΣ

Δέ θά γίνη κηδεία.

ΒΑΣΙΛΗΣ

Τί;

ΖΟΡΜΠΑΣ

Ἤτανε Φράγκα. Ἔκανε τό σταυρό της μέ τά τέσσερα δάχτυλα.

Παύση.

ΒΑΣΙΛΗΣ

Καί λοιπόν;

ΖΟΡΜΠΑΣ

Ὁ παπᾶς δέν θά τή θάψη σάν τούς ἄλλους.

ΒΑΣΙΛΗΣ

Εἶναι φριχτό.

ΖΟΡΜΠΑΣ

Γιατί; Εἶναι πιά πεθαμένη. Τί σημασία ἔχει;

Προχωροῦν κι' ἀπομακρύνονται ἀπ' τή μηχανή.

602 ΕΞΩΤΕΡΙΚΟ - ΣΠΙΤΙ ΤΗΣ ΜΑΝΤΑΜ ΟΡΤΑΝΣ - ΣΟΥΡΟΥΠΟ

Ἕνας ἄνθρωπος πρατάει μιά λάμπα ἐνῶ δύο ἄλλοι βγάζουν τήν ξύπορτα ἀπ' τούς ρεζέδες της καί τήν κουβαλοῦν μέσ' τό σπίτι.

603 ΠΛΑΝΟ ΓΕΝΙΚΟ - ΑΥΛΗ - ΣΟΥΡΟΥΠΟ

Τό πλῆθος συμμαζεύεται κατά τή μηχανή ἄλλοι ἀκούμα τρώγοντας, ἄλλοι σφίγγοντας τά πράγματα ποῦ ἄρπαξαν ἄλλοι κρατώντας δάδες. Πολλοί ἄντρες εἶναι πιωμένοι.

604 ΜΣ ΞΥΠΟΡΤΑ - ΣΟΥΡΟΥΠΟ

Ἀπ' τήν χαίνουσα τρύπα τῆς ξύπορτας βγαίνουν οἱ ἐπίσημοι (ἀρχές) κάνουν ἄγριες

χειρονομίες γιά νά ἐπιβάλουν τή σιωπή στόν κόσμο. Ξωπίσω τους βγαίνουν τέσσερις νεαροί πού κουβαλοῦν πάνω στό βγαλμένο πορτόφυλλο τῆς ξώπορτας τή μαντάμ Ὀρτάνς. Τό κρασί τούς πάνει καί παραπατοῦν ἐλαφρῶς. Ξωπίσω τους ἔρχεται ὁ μουσικός μέ τή λύρα του καί οἱ μοιρολογίστρες. Καθώς ἡ πομπή προχωρεῖ τό πλῆθος ξεχύνεται κρατώντας καρέκλες, παράθυρα, τσουκάλια, σακούλια στούς ὤμους. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ τούς ἀκολουθεῖ μέχρις ὅτου ἡ πομπή χαθεῖ μέσ'τό πυκνωμένο σκοτάδι. Ὁ Νιμηθός μπαίνει στό κάδρο, κυνηγώντας τους, κρατώντας τό παντουφλάκι τῆς μαντάμ Ὀρτάνς.

ΝΙΜΗΘΟΣ
/φωνάζει/

Φονιάδες, ἄτιμοι φονιάδες!

605 ΕΞΩΤΕΡΙΚΟ - ΠΛΑΓΙΑ ΤΟΥ ΒΟΥΝΟΥ - ΝΕΡΑ - CS ΤΟ ΚΑΛΩΔΙΟ

Μιά σειρά σπουργίτια κάθονται πάνω του. Ἡ μηχανή σέ ΠΑΝΟΡΑΜΙΚ νά δείξη τό καλώδιο πού σκαρφαλώνει ὡς τό δάσος, τεντωμένο ἀπό στύλο σέ στύλο. Στήν κορυφή ὑπάρχει μιά ἐξέδρα καί κάμποσοι ἄνθρωποι φαίνονται νά περιμένουν. Ἕνας ἀπ'αὐτούς σαλεύει μιά ἄσπρη σημαία.

606 ΠΛΑΝΟ ΑΠΟ ΨΗΛΑ - ΠΑΡΑΛΙΑ

Πλῆθος πού μαζεύεται στά ριζά τῆς πλαγιᾶς.

607 ΕΞΩΤΕΡΙΚΟ - ΠΑΡΑΛΙΑ

Ἀτμόσφαιρα ἀναμονῆς τῶν ἐγκαινίων τοῦ ἐναερίου καλωδίου. Κάμποσοι γνέφουν σέ κείνους τῆς κορφῆς.

608 LS ΚΑΛΟΓΕΡΟΙ

Ξεκαβαλλικεύουν ἀπ'τά μουλάρια τους καί πλησιάζουν κουβαλώντας ἕνα σταυρό, νερό ἁγιασμοῦ καί δισκοπότηρα(σκεύη) γιά τήν λειτουργία.

609 ΕΞΩΤΕΡΙΚΟ - ΚΑΛΥΒΑ

Ἐκεῖ κοντά, ἕνας ἄντρας φήνει ἕνα ἀρνί σ'ἀνοιχτή φωτιά. (σούβλα) καί ὑπάρχει στρωμένο τραπέζι μέ κρασί κλπ. Ὁ Ζορμπᾶς τρέχει στήν καλύβα ντυμένος στήν τρίχα.

610 ΕΣΩΤΕΡΙΚΟ - ΚΑΛΥΒΑ

Ὁ Βασίλης δένει τή γραββάτα του.

ΖΟΡΜΠΑΣ

Ἕλα ἀρεντικό. Βιά σου. Εἶμαστε σχεδόν ἕτοιμοι.

Ὁ Ζορμπᾶς ἁρπάζει τό κλουβί μέ τόν παπαγάλο μουρμουρίζοντας μέ ὑπερδιέγερση.

ΖΟΡΜΠΑΣ
/στόν παπαγάλο/

Θἄρθης νά δῆς καί σύ.
/πηγαίνει πρός τόν Βασίλη/

Εἶσαι εὐχαριστημένος;

ΒΑΣΙΛΗΣ

/μέ βιασμένο χαμόγελο/

Ἐσύ;

ΖΟΡΜΠΑΣ

Τί τρέχει;

Ὁ Βασίλης μένει σιωπηλός.

ΖΟΡΜΠΑΣ

Βέρω . Σκέφτεσαι πώς ξεχνάω γρήγορα. Μπρός! Πέσ' το.

ΒΑΣΙΛΗΣ

Μπορεῖ.

ΖΟΡΜΠΑΣ

Βέρεις γιατί τήν ἔκανα εὐτυχισμένη τή Μπουμπουλίνα; Γιατί εἶμαι αὐτός πού εἶμαι. Σάν κάνω κάτι δέν κοιτῶ μήτε μπρός μήτε πίσω. Κέ νοιάζει τό τώρα. Οἱ Καναβάροι μπορεῖ τήν ὥρα πού τή φιλοῦσαν νά σκέφτονταν τά πλοῖα τους καί τούς βασιλιάδες τους καί τά παράσημά τους. Ἀλλά τά ξεχνοῦσα ὅλα. Κι' αὐτή τῶξερε. Κι' αὐτό πού κάνει μιά γυναίκα εὐτυχισμένη εἶναι

ὅταν καταφέρνει καί κάνει εὐτυχισμένο ἕναν ἄντρα.

Χτυπᾶ τό Βασίλη στόν ὦμο.

ΖΟΡΜΠΑΣ

Εἶμαι ἀναστατωμένος. Πᾶμε.

Ὁρμᾶ ἔξω. Ὁ Βασίλης ἀκολουθεῖ.

611 ΕΞΩΤΕΡΙΚΟ - ΠΡΩΤΟΣ ΣΤΥΛΟΣ - ΜΕΡΑ

Ἡ ἑλληνική σημαία κυματίζει στήν πορφή. Ἡ φωνή ἑνός μοναχοῦ ἀκούγεται νά ἀπαγγέλη μονότονα μιά εὐχή καθώς ἡ μηχανή ΠΑΝΟΡΑΜΙΚ γύρω. Κοντά στό στύλο τρεῖς μοναχοί, ὁ Βασίλης καί ὁ Ζορμπᾶς κρατῶντας μιά καραμπίνα, οἱ ἐπίσημοι τοῦ χωριοῦ. Πιό πίσω οἱ ἐργάτες μέ τίς φαμίλλιες τους. Ὁ μοναχός ραντίζει μέ ἁγιασμό τό στύλο, ὕστερα τό Βασίλη, τό Ζορμπᾶ καί τούς ἄλλους. Ὅλοι σταυροκοπιοῦνται. Ὁ Ζορμπᾶς ὁπλίζει τήν καραμπίνα. Ὅλα τά μάτια στρέφονται κατά τήν πορφή.

ΚΑΛΟΓΕΡΟΣ

Εἰς τό ὄνομα τοῦ Πατρός.

Ὁ Ζορμπᾶς πυροβολεῖ. Ὁ στύλος ἀρχίζει νά χορεύη σάν τρελλός.

612 ΕΞΩΤΕΡΙΚΟ - ΠΛΑΓΙΑ ΤΟΥ ΒΟΥΝΟΥ

Ἕνας κορμός κατρακυλᾶ, κρεμάμενος ἀπ'τό καλώδιο μέ τρομαχτική ταχύτητα. Κομμάτια πετοῦν δεξόζερβα.

613 ΠΑΝΩ ΠΛΗΘΟΥΣ - ΑΝΘΡΩΠΟΙ

Πισωπατοῦν τρομαγμένοι. Ἕνας καλόγερος γλυστρᾶ καί πέφτει.

614 ΜΕ ΤΑ ΜΟΥΛΑΡΙΑ

Κλωτσοῦν, τραβοῦν τά σκοινιά πού τάχουν δεμένα.

615 ΠΛΑΓΙΑ ΤΟΥ ΒΟΥΝΟΥ

Ὁ κοσμός χτυπάει ἕνα βράχο καί ξεσκλίδια πετιοῦνται πρός ὅλες τίς κατευθύνσεις.

616 ΠΛΑΝΟ ΠΛΗΘΟΥΣ - ΑΝΘΡΩΠΟΙ

Τά ξεσκλίδια πέφτουν σά βροχή πάνω τους καθώς φεύγουν τρομαγμένοι. Ένα κοβτσουρο φτάνει ώς τόν πρῶτο στύλο καί πέφτει κάτω. Ὁ Ζορμπᾶς τρέχει κατά τό Βασίλη.

ΖΟΡΜΠΑΣ

Δέν εἶναι τίποτα.Τήν πρώτη φορά ἔτσι γίνεται. Πρόσεξε.

Σπρώχνει τόν καλόγερο.

ΚΑΛΟΓΕΡΟΣ

Καί τοῦ υἱοῦ...

Ὁ Ζορμπᾶς πυροβολεῖ ζανά. Ὁ κόσμος παρακολουθεῖ καί ξαφνικά ξεσπάνεται μιά βουή ὅλο τρόμο.

617 ΕΣΩΤΕΡΙΚΟ - ΠΛΑΓΙΑ ΒΟΥΝΟΥ

Ὁ κοσμός χτυπάει πάνω στούς στύλους ποῦ τρεμίζουν καί σαλεύουν. Ὁ κοσμός ξεφεύγει ἀπό τό ἀγκίστρι καί κατρακυλάει στήν πλαγιά.

618 ΓΕΝΙΚΟ ΠΛΑΝΟ ΚΟΣΜΟΥ

Οἱ ἄνθρωποι τρέχουν ὅσο πιό γρήγορα μποροῦν καί κρύβονται πίσω ἀπ'τούς βράχους. Οἱ καλόγεροι πέφτουν μπρούμυτα.

619 ΝΣ ΒΡΑΧΟΣ ΚΟΝΤΑ ΣΤΗ ΘΑΛΑΣΣΑ

Ὁ κοσμός πηδᾶ πάνω ἀπ'τήν ἄκρη τους καί πέφτει στήν θάλασσα.

620 CS ΠΑΠΑΓΑΛΟΣ

Πηδάει καί φωνάζει.

621 ΠΛΑΝΟ ΠΛΗΘΟΥΣ ΕΠΙΣΗΜΩΝ

Κοιτάζουν πίσω ἀπό κεῖ ποῦχουν κρυφτεῖ.

622 MS ΒΑΣΙΑΗΣ

Στριώνεται πίσω από ένα βράχο.

623 ΠΛΑΝΟ ΠΑΗΘΟΥΣ - ΜΟΝΑΧΟΙ

Είναι σκεπασμένοι μέ σκόνη. Ανασαίνουν δύσκολα. Ο ένας πού έχει αναλάβει τήν τελετή στριώνεται καί προχωρεί δοκιμαστικά.

624 CS ΖΟΡΜΠΑΣ

Τρέχει κατά τό μοναχό.

ΖΟΡΜΠΑΣ
/άγρια/

Πού είσαι αρεντικό; Δέν είναι τίποτα.
Δέν είναι τίποτα. Κηρός!

ΜΟΝΑΧΟΣ

Καί τού Αγίου Πνεύματος...

Ο Ζορμπάς πυροβολεί καί οπισθοχωρεί βιαστικά μέ τόν μοναχό.

625 ΕΞΕΔΡΑ ΣΤΗΝ ΚΟΡΥΦΗ

Οί εργάτες σέζοντας από ίδρώτα σπρώχνουν ένα τεράστιο κορμό στή σκηνή. Ακούγεται φοβερός πάταγος καί ή εξέδρα γέρνει.

626 ΕΞΩΤΕΡΙΚΟ - ΠΛΑΓΙΑ

Ο κορμός χτυπά σ'ένα στύλο καί τόν ρίχνει κάτω μ'ένα τρομερό θόρυβο.

627 ΓΡΗΓΟΡΟ ΠΑΝΟΡΑΜΙΚ ΤΩΝ ΣΤΥΛΩΝ

Γέρνουν ό ένας ύστερα απ'τόν άλλον.

628 ΠΛΑΝΟ ΑΠΟ ΠΑΝΩ ΠΑΡΑΛΙΑ

Τά μουλάρια ἔχουν σπάσει τά χαλινάρια τους. Ὁ κόσμος φεύγει ὅσο πιό γρήγορα μπορεῖ.

629 ΠΡΩΤΟΣ ΣΤΥΛΟΣ

Ἡ σημαία κυματίζει καί ὁ στύλος σπάει στά δυό. Σιωπή.

630 MS ΖΟΡΜΠΑΣ

Κείτεται στό χῶμα μέ τά χέρια πάνω στό κεφάλι του. Κοιτάζει πρός τά πάνω σιγανά.

631 LS Η ΠΛΑΓΙΑ - (ΟΚΚΙΑ ΓΩΝΙΑ)

Σκόνη καί τρίμματα.

632 ΠΛΑΝΟ ΠΑΝΘΟΥΣΕ - ΚΑΛΟΓΕΡΟΙ

Ἁρπάζουν τά πράγματά τους καί φεύγουν βιαστικοί. Ὁ ἕνας τους στηρίζεται πάνω στούς ἄλλους δύο, κουτσαίνει καί βογγᾶ.

633 CS ΖΟΡΜΠΑΣ

Καθώς οἱ φωνές σωπαίνουν σηκώνεται καί τινάζει τήν σκόνη ἀπ'τά μαλλιά του.

634 MS ΒΑΣΙΛΗΣ

Βγαίνει ἀπ'τήν κρυψῶνα του καί κοιτάζει γύρω. Βλέπει τόν Ζορμπᾶ.

628 HAWO GUO HAG ÑAFAAYA

Yá yoofgna Ñgwov ershwr wá yáwshwr vowr. 'O wówwr ayówr Ñgo wá yáfgwr ñwgwr.

629 HWÑWR ÑIYAGR

'I ayguñ wawrñgwr wá ó ershwr ershwr wá ñwó. Ñawñ.

630 ÑÑ YOWWAÑ

Ñaówwr ovó ñgwr yá yówr ershwr ovó wagówr vow. Ñawñgwr ayó wá ershwr ayawñ.

631 ÑÑ H HAAYÑ - (OWÑÑ YÑWÑÑ)

Ñwówr wá yówwr.

632 HAWO ÑAWÑÑ - ÑAGÑÑWÑ

'Ñawñgwr wá ayówwñ vowr wá ayówwr ñawówr. 'O ñwwr vowr ershwr ershwr ovó ñgwr Ñówwr ñgo, wówwñwr wá ñwyó.

633 ÑÑ ÑOWÑÑÑ

Ñówñ ó yawñ vowñwr ershwr wá wówñwr ershwr ershwr ñwówwr wá'ó yówwñ vow.

634 ÑÑ ÑAÑÑÑÑ

Ñyówwr ñwówwr ershwr vow wá wówñwr yówr. Ñówwr ershwr Ñawowñ.

635 MS ΖΟΡΜΠΑΣ

Προχωρεῖ σιγανά κατά τό κλουβί μέ τόν Παπαγάλο πού ἔχει πέσει στό πλευρό. Τό σηκώνει. Ὁ Παπαγάλος τρέμει. Τοῦ σφυρίζει ἀπαλά. Ὁ Βασίλης μπαίνει στό κάδρο. Ὁ Ζορμπᾶς τ' τόν κοιτάει μ' ἀβεβαιότητα, δισταχτικά. Ἡ ἀρχή κάποιου χαμόγελου παιχνιδίζει στό πρόσωπο τοῦ Βασίλη.

ΖΟΡΜΠΑΣ
/ξαφνικά/

Τό ἀρνάκι. Θά καεῖ.

Βγαίνει τρέχοντας ἔξω ἀπ'τό κάδρο. Ὁ Βασίλης τόν ἀκολουθεῖ.

636 ΕΞΩΤΕΡΙΚΟ - ΠΑΡΑΛΙΑ - CS ΑΡΝΑΚΙ

Γυρίζει στή σούβλα. Τό χέρι τοῦ Ζορμπᾶ μπαίνει στό πλάνο καί κόβει ἕνα κομμάτι. Κηχανή ΠΑΝΟΡΑΜΙΚ πρός τά πάνω.

ΖΟΡΜΠΑΣ

Θαῦμα. Θές ἕνα κομμάτι;

637 ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΖΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ

ΒΑΣΙΛΗΣ

Καί βέβαια θέλω. Καί φωμί, καί κρασί.
Πεινάω.

Ὁ Ζορμπᾶς πηδᾶ καί πιλᾶ ἕνα μικρό βαρελάκι κρασί. Ὁ Βασίλης φέρνει φωμί, μαχαίρια καί δυό ποτήρια. Κάθονται κι'ἀρχίζουν νά τρῶνε.

638 CU ΖΟΡΜΠΑΣ

Χαίρεται τρομαχτικά τό φαΐ.

639 CU ΒΑΣΙΛΗΣ

Τό ἴδιο.

640 ΠΙΝΔΟΟ ΤΩΝ ΔΥΟ - ΒΑΣΙΛΗΣ - ΖΟΡΜΠΑΣ

Ὁ Ζορμπᾶς βγάζει τήν ὠμοπλάτη τοῦ ἀρνιοῦ.

ΖΟΡΜΠΑΣ

Ξέρεις, ὑπάρχουν ἄνθρωποι πού λένε τά μελλοβμενα μ' αὐτό.

ΒΑΣΙΛΗΣ

Ἐσύ μπορεῖς;

Ὁ Ζορμπᾶς γλύφει καλά τή σπάλα κι Ὕστερα τή μελετάει.

ΖΟΡΜΠΑΣ

Ὅλα φίνα. Θά ζήσουμε χίλια χρόνια!

Τή μελετάει πάλι. Ὁ Βασίλης γιομίζει τά ποτήρια.

ΖΟΡΜΠΑΣ

Βλέπω ταξίδι. Μεγάλο ταξίδι σέ μιά πολιτεία μέ μεγάλα σπίτια.

Ὁ Βασίλης δέν ἀπαντᾶ τοῦ δίνει τό ποτήρι του.

ΖΟΡΜΠΑΣ

Πότε ἀφεντικό;

ΒΑΣΙΛΗΣ

Δέν ξέρω. Σέ λίγες μέρες.

ΖΟΡΜΠΑΣ

Καί τί θά κάνω δίχως τή συντροφιά σου;

ΒΑΣΙΛΗΣ

Ἔλα τώρα! Μή λθπᾶσαι. Θά ξανασμίξουμε!

ΖΟΡΜΠΑΣ

Ὄχι! Θά γυρίσης πάλι στά βιβλία σου.

Ὁ Ζορμπᾶς σηκώνει τό ποτήρι.

ΖΟΡΜΠΑΣ

Στήν ὑγειά σου, ἀφεντικό!

ΒΑΣΙΛΗΣ

Στήν ὑγειά σου, Ζορμπᾶ!

Τσουγκρίζουν καί πίνουν.

ΖΟΡΜΠΑΣ

Νά πάρη ὁ διάολος, ἀφεντικό. Σ'ἀγαπῶ πολύ
γιά νά μή στό πῶ...Τάχεις ὅλα ἐκτός ἀπό ἕνα.
Τήν τρέλλα...κι'ἕνας ἄνθρωπος χρειάζεται
λίγη τρέλλα ἀλλοιῶς.

ΒΑΣΙΛΗΣ

Ἀλλοιῶς;

ΖΟΡΜΠΑΣ

Δέ θά τολμήση ποτέ νά κόψη τό σκοινί καί νά
λευτερωθῆ.

Σιωπή. Ὁ Βασίλης σηκώνεται. Ἡ Μηχανή ΠΑΝΟΡΑΜΙΚ σηκώνεται μαζί του καθώς αὐτός
κοιτάζει πρός τήν θάλασσα.

641 CS ΖΟΡΜΠΑΣ

Τόν κοιτάζει μέ ἀγάπη.

ΖΟΡΜΠΑΣ

Εἶσαι θυμωμένος μαζί μου;

642 CS ΒΑΣΙΛΗΣ

Κουνάει τό κεφάλι του. Ξαφνικά στρέφει.

ΒΑΣΙΛΗΣ

Κάθε με νά χορεύω. Θές;

643 MS ΖΟΡΜΠΑΣ

Πηδάει ὀρθός, τά μάτια του γυαλίζουν.

ΖΟΡΜΠΑΣ

Χορό; Εἶπες χορό;

Κλωτσάει καί βγάζει τά παπούτσια του καί τρέχει στόν Βασίλη. Βάζει τό χέρι γύρω ἀπ'τόν ὦμο του.

ΖΟΡΜΠΑΣ

Μπρός ἀγόρι μου...Καζί μου...

Ἀρχίζουν νά χορεύουν.

ΖΟΡΜΠΑΣ

Γειά σου λεβέντη...Μιά χαρά. Ἔτσι...Χόπλα... Χόπλα...

644 ΚΟΝΤΙΝΟ ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΖΟΡΜΠΑΣ - ΒΑΣΙΛΗΣ

Χορεύουν γρηγοράτερα.

ΖΟΡΜΠΑΣ

Ἀφεντικό, θέλω τόσα νά σοῦ πῶ. Ποτέ δέν ἀγάπησα ἄνθρωπο πιότερο ἀπό σένα καί θέλω νά στό δείξω. Νά! Κοίτα!

Ξεφεύγει ἀπ'τόν Βασίλη καί χορεύει μέ φόντο τή θάλασσα. Ὕστερα ἀπό ἕνα φοβερό πήδημα πέφτει στά πόδια του σά βράχος. Ξαφνικά κοιτάζει κατά τήν πλαγιά καί βάζει τό χέρι του μπρός στό στόμα του.

645 MS ΒΑΣΙΛΗΣ

Κοιτάζει πρός τήν ἴδια κατεύθυνση.

BATIAREK

Kdys je všypadá. Ofsr

643 NA ZAHRADĚ

Hyška čpěl, vš pěrva vov ywáčkovv.

ZAHRADNÍK

Kopě, Ščesť ypěh

Dlouhej nad hyčkou vš nanoboma vov nad vopkyr ovšv Bozčka. Ščkar vš ykyr vkyn ka'vkv čkyn vov.

ZAHRADNÍK

Kupěk čykyr pov...Bučť jov...

'Aopčkov vš zpačkov.

ZAHRADNÍK

Ysvé cov kapěvvy...Ačť zpěh. 'Ovv...Bůvka...
Ščéka...

644 KOMTESA HANO VON ALVO - ZAHRADNÍK - BATIAREK

Kopačkov vypvopčkvov.

ZAHRADNÍK

'Aopvvnk, čkkm vkm vš ovč ak. Ačvč čkv
čykmpv Čvkpmm ačvvpo ačvvo čkv ačv ačm čkm
vš ovč čvčkm. Ačť Ačkvč!

Kopačkov ka'vkv Bozčka ačvč yopčkv ačvč vš čkkmvm. 'Ovvpm čačč čvč yopčpčč ačkmm ačvvv ačvč ačkm vov vš čkčkyc. Kopvačč ačvčkčkv ačvčč ačvčč vkyvčč ačvč čkčvč ačvč vš ykyr vov yopčk ačvč ovčm vov.

645 NA BATIAREK

Ačvčkčkv ačvčč vkyr čačč ačvččvvov.

646 MS ΒΑΣΙΛΗΣ - ΖΟΡΜΠΑΣ

ΖΟΡΜΠΑΣ

Εἶδες ποτέ σου, ἀφεντικό, τόσο μεγάλες σπίθες;

Ξεσποῦν σέ γέλια. Ὁ Ζορμπᾶς τρέχει κατά τόν Βασίλη τόν ἀγκαλιάζει τόν φιλᾶ ἐνῶ κι'οἱ δυό σπαράζουν ἀπ'τά γέλια.

ΖΟΡΜΠΑΣ
/τρυφερά/

Γελᾶς; Γελᾶς καί σύ, ἀφεντικό;

ΒΑΣΙΛΗΣ

Εἶδες πῶς τσβαλαν ὅλοι στά πόδια;

ΖΟΡΜΠΑΣ

Πρό πάντων οἱ καλόγεροι.

ΒΑΣΙΛΗΣ

Ἡ τρίτη φορά ἦταν ἡ πιό καλή. Δέν ἔμεινε τίποτα.

ΖΟΡΜΠΑΣ

Γειά σου, λεγέντη μου! Βίρα...Χόπ!

Ἀρχίζουν πάλι νά χορεύουν, γρηγορώτερα, γρηγορώτερα, ὁλοένα καί πιό γρήγορα.

Τ Ε Λ Ο Σ

14

Z O R B A T H E G R E E K

Screenplay by

MICHAEL CACOYANNIS

From the novel by

NIKOS KAZANTZAKIS

Athens, October 1963

1 to 19 PROLOGUE BEFORE TITLES

As the last shot of the prologue fades into blackness a fast, gay Greek dance bursts forth and the screen explodes into a brilliant white.

20 TITLE SEQUENCE
SHOT OF PAVED WHITE STONES

Zorba's dancing shadow leaps into frame as the titles appear. Throughout the titles the background changes -- now it is the white wall of a house, now a mountain slope, now a mass of rocks. The dancing shadow, performing its leaps and turns, now shrinks and now takes unreal, gigantic proportions, according to the angle and shape of the background.

21 IMAGE AND TITLES FADE OUT
EXT. PIRAEUS PORT - DAWN

The time is the early thirties. It's a rough, windy, autumn morning. The waves are breaking over the front. Some ships are moored alongside and every now and then,a hooting sound blends with the roar. CAMERA PANS TO an old, small passenger boat. Trunks and large baskets are being hauled or carried on board in the dashing rain. A young man holding an umbrella which conceals him from CAMERA, stands on the quay, near three large boxes and a large suitcase. He is giving directions to two porters. One of these lifts a box and moves off.

22 MS BASIL-PORTER

We recognize Basil. He is younger, wears no glasses, but the same worried expression. He looks at the second porter, who swings a large cardboard box onto his back.

BASIL
Careful!

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BASIL

Careful!

22 The porter grins, reassures Basil in Greek and runs off. Basil focuses his attention on something on the ground.

23 CS CARDBOARD BOX

The rain is beating down on it - and seeping through the folding top, tied down with string. On it there is a label "Books".

24 MS BASIL

He can't stand it. He covers the box with his umbrella exposing himself to the rain. Just as the first porter arrives and picks it up, Basil sees something PAST FRAME which fills him with horror.

25 GANGWAY

At the foot of the gangway, the second porter has collided with someone and after staggering about, drops the box, dangerously near the edge of the quay. The bottom comes unstuck and two books fall out. Basil enters frame running and picks up the books which lie in a puddle. He wipes them while the porter, yelling at the culprit, picks up the box and goes off. Basil sticks the books under his arm and holding the umbrella with one hand and a small leather bag with the other, moves up to a ship's official who stands by the gangway, supervising operations. Some passengers are crowding around asking questions.

26 GROUP SHOT OFFICIAL - BASIL - PASSENGERS

Basil is listening to the argument, without understanding. Some people move off. Basil with difficulty fishes out his ticket. He edges up to the official.

BASIL

Crete.

26 OFFICIAL
(angrily)
Den borite na epivivasthite,
Kyrie. To karavi tharyisi.

BASIL
(looks around him puzzled)
Excuse me - ego ohi Ellinika.

PASSENGER
He says big storm. Ship must
wait.

BASIL
How long?

The man makes an eloquent gesture meaning "Heaven knows", and moves off with his fat wife, who is pulling at him impatiently. Basil deliberates and goes PAST FRAME.

27 INT. SEAPORT CAFE

It is a decrepit, old cafe, crowded with sailors and workers. An unshaved waiter shuffles to and fro shouting orders to the man behind the counter. The rain beats on the windows competing with the hub of voices. A gust of wind blows into the room as the door opens. The rough weatherbeaten faces frown. Some shout a greeting.

28 MS DOOR

An old fisherman, soaked through, enters. He wipes his hair and shouts an order.

FISHERMAN
Ena kognac.

He walks into the room and joins a group of sailors. We notice Basil sitting at a table directly behind them. His bag lies on a chair next to him and there's a cup of tea on the table. He is reading. CAMERA TRACKS INTO CS. He turns

28 a page. The sound in the room seems to die down and the metallic sound of the rain against the windows to become more pronounced. Basil looks up as if sensing something, turns his head slightly, listening, then picks up his tea and takes a sip. The feeling of being watched persists and he looks over his right shoulder.

29 CU BASIL

As he turns, his eyes register surprise.

30 MS WINDOW

Through the streaming glass, we see the distorted silhouette of a tall, angular man. His face is glued to the window pane, his eyes looking towards CAMERA piercingly.

31 CS BASIL

He frowns slightly, without shifting his gaze.

32 CS WINDOW

After a second, the man through the glass moves away. CAMERA PANS round and sees him reappear behind the tall glass door. He pushes it open and leaves the knapsack he is carrying just inside. Under one arm he holds an odd-shaped bundle. He moves forward with a quick, springy step and CAMERA PULLS BACK to include Basil. As the man stops, towering over him, Basil turns back to his book.

ZORBA
Traveling? Where to, with your permission?

BASIL
(after a slight pause)
Crete.

28 a pause. The sound in the room seems to die down and the metallic sound of the rain against the window to become more pronounced. Basil looks up as if sensing something, turns his head slightly, listening, then picks up his tea and takes a sip. The feeling of being watched persists and he looks over his right shoulder.

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ZORBA
Travelling? Where to, with
your permission?

BASIL
(after a slight pause)
Crete.

32

ZORBA
Take me with you. Will you?

BASIL
(taken aback)
Take you -- Why?

ZORBA
Why! Will no man ever do
something without a why?
Just like that, for the hell
of it?

Basil is about to say something, but Zorba cuts in.

ZORBA
All right! Take me as a cook.
I make soups like ---

He kisses his finger-tips to illustrate their deliciousness.

ZORBA
Don't you like soups?

BASIL
Well I --

ZORBA
Of course you do. You're
English, no?

BASIL
Well -- half. My mother was
Greek. But I was born in England.

ZORBA
Same thing.

Zorba puts Basil's bag on the floor and sits down.

ZORBA
With your permission.

32 Basil nods, amused. Zorba points to cigarettes on table.

ZORBA
Will you give me one?

BASIL
Help yourself.

Zorba takes a cigarette and Basil lights it for him.

33 CU ZORBA

He inhales, then looks at the cigarette, with intense pleasure.

34 CU BASIL

He watches him.

BASIL
Are you a cook?

35 TWO SHOT - BASIL-ZORBA

ZORBA
If you need one, I am.

BASIL
I mean - what work do you do?

ZORBA
Listen to him. I got hands,
feet, head -- they do the jobs.
Who the hell am I to choose?

BASIL
What was the most recent?

ZOBRA
In a mine. I am a good miner.
I have a ---
(he sniffs)
--- a clever nose for metals.
But I beat up the boss and they
kicked me out.

32 Basil nods, amused. Zorba points to cigarettes on table.

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I have a ---
(he sniffs)
--- a clever nose for metals.
But I beat up the boss and they
kicked me out.

35 At this recollection, he bursts out laughing. Basil looks around embarrassed. Picks up his cup.

36 GROUP SHOT SAILORS

They look round and smile.

37 TWO SHOT BASIL-ZORBA

Basil is taking a sip. Zorba watches him.

BASIL
Would you like some tea?

ZORBA
(with disgust)
Tea!
(calls to waiter)
Kafetzi. Thio roumia.
(turns to Basil, explaining)
Rum.
(looks at Basil)
And you mister, what do you do?

BASIL
I'm a writer.

ZORBA
Excuse me, but you look it.
What you write? Love stories?

BASIL
No... Poetry... essays...

ZORBA
You think too much, that's
your trouble.

The waiter enters and lays down two rums. Zorba picks one up.

37 ZORBA
Clever people and grocers. They weigh everything. If I was you, I would look me in the eyes and say: "Come Zorba," or "Don't come, Zorba."

BASIL
Zorba?

ZORBA
That's me. Alexis Zorba. But I got many other names, if you're interested.

BASIL
I am.

ZORBA
Spaghetti, because I'm long and thin. And California because I been to America. And Epidemic because every place I go people say I louse things up. Your health.

He takes a long sip, then puts his bundle gently on the table.

BASIL
What have you got in there? Clothes?

38 CS ZORBA

He laughs.

ZORBA
You ask such sensible questions.
(suddenly serious)
No. It's my santuri.

BASIL
Your what?

38 ZORBA
My santuri. It makes the
best music. Where it goes,
I go.

He looks at it affectionately and CAMERA PANS down to his fingers, which run over the bundle lightly.

39 CU BASIL

He watches in silence. The roar of the sea can be heard as the door is opened.

40 CU ZORBA

He raises his eyes and looks out.

ZORBA
Listen to that bitch, the sea,
that maker of widows.

41 TWO SHOT ZORBA-BASIL

Basil looks at his watch, then at Zorba.

ZORBA
What's the latest score?

BASIL
What?

ZORBA
(tapping his forehead)
The weighing machine.

BASIL
Oh! Well -- I was thinking...

41 Zorba takes a disapproving gulp of his rum. Basil smiles.

BASIL
I have some land in Crete --
which belonged to my mother --
and somewhere on it, I understand
there's an old mine. Lignite.
I have a little money -- maybe
we could get it going.

ZORBA
(alert)
You mean --
(he points to Basil, then
to himself)

BASIL
You and me.

Zorba leaps to his feet.

ZORBA
Shake!

He shakes Basil's hand heartily.

ZORBA
You are a lucky man, mister.
(with conviction)
When Zorba goes to work, no
mine stands a chance.

He sits down again.

BASIL
Sounds wonderful..All day we'll
work. And in the evenings we'll
swim and lie on the beach. And
you'll play the santuri.

42 CU ZORBA

He frowns.

43 CU BASIL

BASIL
What's the matter?

44 CU ZORBA

ZORBA
It's about the santuri. I'll play, but only if I want to. You push and I go. In work I'll be your man, but in such matters like playing or singing, I am my own.

45 TWO SHOT BASIL-ZORBA

BASIL
How d'you mean?

ZORBA
I mean free. You sign?

BASIL
I sign.

Zorba grins. Takes the other glass of rum and offers it to Basil.

ZORBA
Here.

BASIL
I don't drink rum.

45 ZORBA
This time you will. Tea and rum are like a bad wedding-match. No good comes of it.

Basil takes the glass.

ZORBA
Why start with the wrong foot?

They raise their glasses.

BASIL
Well God bless this match, Zorba.

ZORBA
And the devil too - boss!

As they clink glasses, CAMERA TRACKS IN.

46 EXT. AEGEAN SEA - DAY

With a burst of music we cut to the ship. In a LIVELY MONTAGE SEQUENCE, we see shots of the ship's struggle with the waves to the rhythm of a Cretan dance. The bow going up and down -- the funnel belching and hooting -- people rolling to one side of the deck, then the other -- the captain heroically standing on the bridge, until a violent thud knocks him out of frame -- crockery being hurled to the floor, etc.

47 INT. SHIP'S SALOON

People lie around on couches and on the floor in a messy huddle. CAMERA PANS to a big buxom wench sitting upright. On her lap she has a large folded napkin. She shoots a coquettish look PAST CAMERA.

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48 CU BASIL

He sits across smoking his pipe. He glances sideways and an amused glint appears in his eyes. CAMERA FOLLOWS his glance to Zorba, who sits next to him. He is looking past CAMERA, bravely trying to look interested. He nonchalantly waves off the smoke from Basil's pipe and whispers in his ear.

ZOBRA
You like her, boss?

BASIL
No.

49 CS BUXOM WENCH

She registers Zorba's interest with overplayed shyness and proceeds to unfold her napkin. It contains baklava and other cakes dripping with honey. She attacks one with relish.

50 CS ZORBA

The smile freezes on his lips. Just then a cloud of smoke from Basil's pipe is wafted into his face. It's more than he can stand. His eyes bulge out.

51 CU BUXOM GIRL

She is licking the honey off her fingers.

52 TWO SHOT ZORBA-BASIL

Zorba shoots up and mustering all his reserves of dignity, he goes out onto the deck, CAMERA PANNING.

53 CU BASIL

He looks through the window, amused. Then he rises and goes out of frame.

54 EXT. DECK - DAY

Zorba has collapsed on a large coil of rope. He notices something and starts whistling casually. Basil enters frame.

BASIL
Are you all right?

ZORBA
Sure.

He starts whistling again.

BASIL
Your friend in there will be looking for you.

Zorba shrugs. Basil squats next to him.

BASIL
Incidentally - you didn't tell me. Are you married?

ZORBA
Am I not a man? And isn't man stupid? I'm a man, so I married. Children, everything. The full catastrophe.

BASIL
What happened to them?

ZORBA
Be a pal, boss.
(closing his eyes)
Don't make me talk.
(he opens one eye)
And you?

BASIL
No. I'm single.

54 ZORBA
(closing his eyes again)
Too many books, I bet.

Instead of replying, Basil rises. CAMERA PANNING. He looks out to sea.

ZORBA'S VOICE
(yelling excitedly)
Boss!

Basil turns round startled.

55 CS ZORBA

He sits up into frame, pointing and shouting.

ZORBA
Look, look! A dolphin!

He looks at Basil and what he sees deflates him.

56 CS BASIL

He is looking at Zorba, with unconcealed amusement.

57 CS ZORBA

ZORBA
(peeved)
What kind of a man are you?
Don't you even like dolphins?

And he drops down out of frame again.

58 LS SEA - DAWN

It is calmer now. On the horizon are silhouetted the mountains of Crete.

59 INT. CABIN - MS PORTHOLE

Basil peers through the porthole. CAMERA PULLS back as he moves into the cabin and finishes dressing. He looks towards Zorba, who lies head down on a bunk, wearing his clothes.

BASIL
Zorba...

ZORBA
Hm-m...

BASIL
You know Crete well?

ZORBA
Hm-m
(affirmatively)

BASIL
What's it like?

60 CS ZORBA

Zorba looks at Basil with indignation. After a moment, he starts stingily.

ZORBA
It's an island. Very big.

61 CS BASIL

BASIL
How big?

62 CU ZORBA

ZORBA
Very big. The mountains are big...

63 EXT. CRETE - DAY
LS MOUNTAINS - LOW ANGLE

CAMERA PANS down slowly and across to a man's boots.

ZORBA'S VOICE
The men are big.

CAMERA PANS up to show a spendid-looking young Cretan with baggy britches, mustache and all. Brimming with masculinity, the Cretan twirls his mustache.

ZORBA'S VOICE
The girls are big...

CAMERA SWISH PANS across to a girl who comes out on a balcony. She is tall and striking.

ZORBA'S VOICE
... and beautiful.

CAMERA ZOOMS IN to CS of the girl.

64 INT. CABIN
CU ZORBA

He seems to recover from his drowsiness. He sits up and CAMERA PULLS BACK. His legs dangle over the edge of the bunk. He yawns. Basil enters frame.

BASIL
Go on.

ZORBA
(rubbing his hair)
It's very peaceful, Crete.

65 EXT. VILAGE SQUARE - DAY

A peaceful scene. Dogs sleeping in the sun, children playing. Old men sitting in a cafe, greeting passersby.

63 EXT. CRETE - DAY
LS MOUNTAINS - LOW ANGLE

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Go on.

ZORBA
(rubbing his hair)
It's very peaceful, Crete.

65 EXT. VILLAGE SQUARE - DAY

A peaceful scene. Dogs sleeping in the sun, children playing. Old men sitting in a cafe, greeting passersby.

65 ZOBRA'S VOICE
Only it's not -- Sometimes, if a man...

66 CU CRETAN WITH MUSTACHE

He peers round the wall of the girl's house and nods suggestively.

ZORBA'S VOICE
... gets personal with a girl...

CAMERA PANS to girl on balcony, who is bending over, returning his attentions.

ZORBA'S VOICE
... and the girl has a husband or a father or a brother -- which happens unfortunately -- there is trouble.

The girl is pulled violently out of sight and a man's menacing face appears:

ZORBA'S VOICE
But if she has all three...

The man on the balcony whistles.

67 CS WINDOW

It opens and a man looks out fiercely.

68 CS WINDOW

Another man leaps into frame. He raises a pistol and shoots in the air.

ZORBA'S VOICE
... then there is war.

69 EXT. VILLAGE SQUARE

Pandemonium breaks loose. Everybody rises and starts running, waving knives and pistols. The women rush out to grab their children. The dogs go beserk. The scene is obscured by a cloud of dust.

ZORBA'S VOICE
Yes sir, they're very proud people, the Cretans.

70 EXT. CRETAN PORT - DAY

People rush towards CAMERA, which PANS to show them embracing their arriving relatives. Zorba picks his way through, organizing the luggage situation, smiling and talking to people jovially. Basil sidles up to him. Zorba nudges him, urging him to be more affable.

ZORBA
(waving)
Yia sou, barba!

71 GROUP SHOT - OLD MEN

They return the greeting warmly.

72 MS BASIL-ZORBA

Basil nods. Zorba looks off, whistles and makes signs.

ZORBA
(to Basil)
Come on.

73 MS OLD TAXI

A porter and the taxi driver finish tying the luggage on the top with rope. People crowd around watching and helping. Basil and Zorba walk up to the taxi. Basil takes out some money and holds it in his palm, while Zorba picks some coins and pays the porter. Then they climb in. The engine splurts into life and moves off. The people wave.

69 EXT. VILLAGE SQUARE

Pandemonium breaks loose.. Everybody rises and starts running, waving knives and pistols. The women rush out to grab their children. The dogs go berserk. The scene is obscured by a cloud of dust.

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74 EXT. VILLAGE - DAY

It is a white village built on a slope that descends to the sea, dominated by a large church.

75 EXT. SLOPE

The car appears in the distance climbing up the winding dirt road. A boy of about fifteen, with uncombed hair, dressed in rags, rises in f.g. Seeing the car, he turns and runs towards the village, CAMERA PANNING.

76 EXT. VILLAGE STREET

An old woman emerges from a small white hovel as the boy, Mimithos, comes running and shouting.

MIMITHOS

Xeni! Xeni!

The old woman accelerates her step and hobbles PAST CAMERA.

77 EXT. CAFE

Some old men in peasant costume sit on the little porch. Mimithos comes running past, shouting the news. The owner of the cafe emerges at the door. Two youngmen join him. The old men remain sitting in dignified apathy.

78 EXT. VILLAGE FOUNTAIN

Some women are gathered by the fountain, holding large earthenware jars. A group of kids are playing nearby, one of these sitting on a donkey. The old woman (of shot 76) appears and shouts.

OLD WOMAN

Trehate! Americani!

The kid on the donkey gives it a kick and rides off, followed by the others. The women discuss the news. One hurries off.

79 EXT. MAVRANDONI'S HOUSE

The kids go running PAST, shouting. A slim young man in his early twenties sits in the yard reading. An older man, Mavrandoni, tall, tough-looking, and obviously one of the village rich, comes out of the house. He looks at his son, Pavlo, who responds with a quick, nervous glance. One senses the tension between them. After a second, Mavrandoni puts on his hat and goes out.

80 EXT. MME. HORTENSE'S INN - DAY

It is on the outskirts of the village, a two-storey, shapeless, ramshackle house with an outside wooden staircase and a fenced off courtyard on one side. One of the ground-floor windows has been made over into a candy-stall. Over the front door, there is a washed out sign: Hotel Ritz. Mimithos arrives running and shouts in through the window:

MIMITHOS
Madama.

MME. HORTENSE'S VOICE
Ne?

MIMITHOS
Erhonde xemi. Me aftokinito.

MME. HORTENSE'S VOICE
Perimene.

We hear her opening doors and shuffling away.

81 MS WINDOW INT. TO EXT.

As Mme. Hortense's steps get fainter, Mimithos looks around to make sure that nobody is watching...and grabs a sweet.

82 EXT. UPPER FLOOR WINDOW

The shutters are slightly opened. A long black table emerges through the opening. It is an old-fashioned telescope.

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82 EXT. UPPER FLOOR WINDOW

The shutters are slightly opened. A long black tube emerges through the opening. It is an old-fashioned telescope.

83 LS VILLAGE (THROUGH TELESCOPE)

We hear Mme. Hortense's voice humming an old French tune. Moving past the roofs, the telescope finally centers on the taxi, which is moving along slowly.

MME. HORTENSE'S VOICE
Mimitho...

CAMERA SWINGS downwards, as telescope focuses on some huge object which we identify as Mimithos' ear. He turns and the screen is filled with an eye. Telescope is lowered, out of frame. Mimithos clicks into normal perspective. He is looking up PAST CAMERA. Mme. Hortense bends forward to give him instructions, obscuring the screen.

84 EXT. VILLAGE STREET
MS CAR

It progresses with fearful jerks. Dust drifts in through the windows.

85 INT. CAR
BASIL-ZORBA

Their faces are covered with dust. A sudden bump nearly sends them through the roof.

BASIL
I hope we'll find somewhere to stay.

ZORBA
Sure. Haven't you heard of Cretan hospitality?

The car hoots fiercely.

86 PAN SHOT DOGS

Three dogs leap towards the car barking fiercely. Basil pulls in his hand as the dogs go for it. They follow alongside, jumping and barking.

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ZORBA

Sure. Haven't you heard of Cretan hospitality?

The car boots fiercely.

86 PAN SHOT DOGS

Three dogs leap towards the car barking fiercely. Basil pulls in his hand as the dogs go for it. They follow alongside, jumping and barking.

87 EXT. STREET

A swarm of children run forward and greet the car, shouting wildly. Surrounded by children and dogs, the car disappears round the corner.

88 EXT. VILLAGE SQUARE
TRACK FROM CAR

People are standing outside the cafe, looking towards the approaching car. Groups of women watch from the distance. The car pulls up.

89 INT. CAR

Zorba gets ready to get out. Basil stops him.

BASIL
Now Mr. Epidemic, you behave yourself. We don't want to start another war.

ZORBA
Boss, if there is a widow around -- don't worry.

90 EXT. CAR

Basil and Zorba climb out. The old woman hobbles up to them and follows them towards the cafe, speaking to Zorba and touching him with her stick. The cafe-proprietor rushes forward wiping his hands and greets them. He waves the old woman off. As they step onto the porch, people crowd them, all talking at once and shaking hands.

91 TIGHT GROUP--ZORBA, BASIL, VILLAGERS

Basil is shaking hands with an old, jolly-looking man. An argument seems to develop.

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Basil is shaking hands with an old, jolly-looking man. An argument seems to develop.

91 BASIL
(to Zorba)
What are they saying?

ZORBA
They all want us to stay
with them.

92 GROUP SHOT

Mimithos wriggles his way through and stops, panting, in foreground.

MIMITHOS
Ee Madame Hortense, lei
na pate ki.

People laugh and slap the back of his head jokingly.

93 TWO-SHOT ZORBA-BASIL

ZORBAS
(interested)
Madame Hortense?

BASIL
Who's that?

MAVRANDONI'S VOICE
A French woman. She has hotel.

94 MS MAVRANDONI

He advances over to Basil and Zorba.

MAVRANDONI
I am Mavrandoni. So you come
at last, I welcome you.

He shakes hands with Basil.

91 BASIL
(to Zorba)
What are they saying?

ZORBA
They all want us to stay
with them.

92 GROUP SHOT

Mimithos wriggles his way through and stops, panting, in foreground.

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MAVRANDONI
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at last, I welcome you.

He shakes hands with Basil.

94

BASIL
I am very glad to meet you.
You got my letter?

Mavrandoni nods.

BASIL
(to Zorba)
Mr. Mavrandoni has been
looking after our land.

ZORBA
This madame--she is a widow?

Mavrandoni smiles with contempt, then points to his hair.

MAVRANDONI
How many hairs on my head?
She is a widow of the same
number of husbands.
(to Basil)
You will stay with me.
Anagnosti will take the old
one.
(turns and calls)
Eh, Anagnosti?

ZORBA
(peeved)
Which old one?

BASIL
Sh...

CAMERA TRACKS into TIGHT TWO-SHOT of Basil and Zorba.

BASIL
(whispering)
Let me handle this. We'll
stick together.

95 INT. MADAME HORTENSE'S BEDROOM - DAY
CU COURT SHOE

Mme. Hortense's foot slips into it, with some difficulty. From outside we hear noises of the approaching car and children. CAMERA PANS as the shoe trips away and we see Mme. Hortense from the back. She is a plump blonde and wears a rather ridiculous dress with lace. It is open at the back. She hooks it up, emitting a few groans, then runs to the door. Before going out, she gives one determined pull at her corset.

96 EXT. STREET LEADING TO MME. HORTENSE'S

Basil and Zorba appear at the end of the street, followed by the car with the luggage. Two young men stand on the running-board. To the children have now been added other curious village types. CAMERA PANS to a house which stands in a little garden. The shutters of one window are open, and we see lace curtains stirring in the breeze.

97 STREET THROUGH LACE CURTAINS

The procession enters frame.

98 CS LACE CURTAIN (FROM OUTSIDE)

A pair of large black eyes are watching.

99 RESUME 97

Basil appears, closest to CAMERA, looks towards the house casually and moves on. CAMERA TRACKS BACK and the street disappears, as the curtains come into focus.

100 EXT. MME. HORTENSE'S HOUSE

The procession stops outside the house.

101 LS FRONT DOOR

Mme. Hortense appears. She waves.

MME. HORTENSE
Bonjour!

The crowd roars at her appearance. She runs forward and stops in cruel CU. Her flabby face is painted with make-up. Her hair is badly bleached, showing black roots. But she has a cute French nose and there is still a twinkle in her eye. Around her ruined neck, she wears a large velvet ribbon.

MME. HORTENSE
Welcome Gentlemen.

She bows.

102 ZORBA-BASIL-CROWD

A new roar from the crowd. Basil and Zorba exchange a glance, Basil amused, Zorba delighted. Basil moves over to Mme. Hortense, CAMERA PANNING.

BASIL
This is a great pleasure.

He kisses her hand. She purrs.

103 ZORBA-KIDS

The kids howl and whistle. Zorba turns on them and they scatter. Then he swaggers forward and stops in CU.

ZORBA
Two beds, Madame, without bugs.

104 TWO SHOT-BASIL, MME. HORTENSE

Madame Hortense gulps at the offence.

101 LS - FRONT DOOR

Mme. Hortense appears. She waves.

MME. HORTENSE

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104 TWO SHOT-BASIL, MME. HORTENSE

Madame Hortense gulps at the offence.

104 MME. HORTENSE
Monsieur! Madame Hortense
has not the bugs.

She turns and leads the way towards the house, swaying her hips. Zorba joins Basil.

105 TWO SHOT ZORBA-BASIL

Zorba's eyes are glued to Madame's buttocks.

ZORBA
(winking)
You got to admit it boss.
It's big, but she shakes it
well. Plof-ploof!

106 CS MME. HORTENSE'S LOWER-REAR

It swings up the steps. At the top, she stops and waves them on.

107 TWO SHOT ZORBA-BASIL

Zorba sighs.

ZORBA
Life is a whore, boss. She
never stops playing tricks.

He strides forward, CAMERA PANNING; Basil follows and behind him, the kids carrying the luggage, like gnomes.

108 INT. MME. HORTENSE'S KITCHEN - NIGHT
CS POT

A large hen is boiling. A spoon enters frame and takes a little broth. CAMERA PANS UP with it to Mme. Hortense's face. She wears a dressing-gown and a scarf on her head, tied up in a bow. The sweat runs down her face. She takes a long, sibyllant sip, then reaches for some salt and adds a pinch.

104 MME. HORTENSE

Monsieur! Madame Hortense
has not the huge.

She turns and leads the way towards the house, swaying her hips. Zorba joins Basil.

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109 EXT. COURTYARD - NIGHT

It is fenced all round with canes. There is a table set for two under a canopy of creeping vine, from which hangs a lamp. Basil sits in an easy chair, smoking his pipe and reading. Heavy footsteps. He looks up and registers surprise.

110 MS DOOR

Zorba stands in the doorway, all spruced up, his hair shining, his mustache bristling. He saunters casually to the table, examining it.

MME. HORTENSE'S VOICE
(calling)
Ready for dinner!

Zorba takes a leap to a window sill covered with plates, salad, fruit etc. and grabs a plate, knife and fork which he sets down on the table. Then he pulls up a third chair and turns towards Basil as Mme. Hortense is heard approaching, mumbling incomprehensibly. Basil rises as Zorba approaches him in CS.

ZORBA
(whispering)
Tell me a fancy word for beautiful, only more.

Basil deliberates and whispers something to Zorba who is impressed and whispers it back to Basil.

111 LS MME. HORTENSE-TABLE IN FG

She walks up to the table and sets down the pot.

MME. HORTENSE
Voilà Messieurs!

Her eyes pop out as she notices the third place. She counts them like a little girl and looks up PAST CAMERA.

109 EXT. COURTYARD - NIGHT

It is fenced all round with cages. There is a table set for two under a canopy of creeping vine, from which hangs a lamp. Basil sits in an easy chair, smoking his pipe and reading. Heavy footsteps. He looks up and registers surprise.

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MME. HORTENSE
Voilà Meselsure!

Her eyes pop out as she notices the third place. She counts them like a little girl and looks up PAST CAMERA.

112 TWO SHOT ZORBA-BASIL

Zorba takes a step forward, ceremoniously.

ZORBA
Splendiferous queen of the
island, we are poor sailors
shipwrecked on your shore
and we beg you on the knees,
to--
(he makes a gesture,
having run out of
inspiration.)

BASIL
To grace our table.

113 CS MME. HORTENSE

She is very moved, but can't find the words to reply. Her fingers flutter to her dressing-gown apologetically, and she bows slightly, then runs into the house, CAMERA PANNING.

114 TWO SHOT ZORBA-BASIL

BASIL
(amused)
You are a dirty dog, Zorba.

ZORBA
In Greece, we say that the
old hens make the best broth.

They move over to the table.

ZORBA
Believe you me, it's true.

He takes a chunk of bread, dips it into the broth and stuffs it into his mouth. A knock is heard.

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ZORBA
Believe you me, it's true.

He takes a chunk of bread, dips it into the broth and
stuffs it into his mouth. A knock is heard.

114 ZORBA
(with mouth full)
It's the door.

BASIL
I'll go.

He walks out of frame. Zorba looks towards the house and shouts.

ZORBA
Hurry up, Your Majesty!

115 INT. HALL - NIGHT
CS FRONT DOOR

Basil opens it. Mavrandoni's son is standing outside, holding a large basket.

PAVLO
You are the Englishman?

BASIL
Yes.

PAVLO
My father sends you this.

BASIL
Your father!

PAVLO
Mavrandoni. It is not much, he says, but it is from the heart.

Basil takes the basket.

BASIL
Thank you.

There is a pause. As if Pavlo would like to say more.

114 ZORBA
(with mouth full)
It's the door.

BASIL
I'll go.

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Basil takes the basket.

BASIL
Thank you.

There is a pause. As if Pavlo would like to say more.

115

BASIL
What's your name?

PAVLO
Pavlo.

BASIL
How come you speak English
so well?

PAVLO
When my mother died, we went
to America, my father and me,
to my Uncle Spyro. But
things weren't good. After
two years, we came back.

BASIL
Are you glad?

Pavlo looks at him for a moment, then shrugs.

PAVLO
Good-night.

He turns and goes. Door closes.

116 EXT. MME. HORTENSE'S INN - NIGHT

Pavlo walks up to CAMERA, stops in CS. The light from the courtyard lights up the tree tops. He looks up the street, then as if taking a decision, walks off in that direction. CAMERA PANS slightly to show several village children gliding towards the courtyard fence, crouching and beckoning to each other.

117 EXT. LS WIDOW'S HOUSE

Light shows through the open door. A woman's voice is heard singing and her shadow can be seen, as she moves about watering the garden. Pavlo appears in FG, looks around and walks towards the house.

115 BASIL

What's your name?

PAVLO

Pavlo.

BASIL

How come you speak English so well?

PAVLO

When my mother died, we went to America, my father and me, to my Uncle Spyro. But things weren't good. After two years, we came back.

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Are you glad?

Pavlo looks at him for a moment, then shrugs.

PAVLO

Good-night.

He turns and goes. Door closes.

116 EXT. MME. HORTENSE'S INN - NIGHT

Pavlo walks up to CAMERA, stops in CS. The light from the courtyard lights up the tree tops. He looks up the street, then as if taking a decision, walks off in that direction. CAMERA PANS slightly to show several village children gliding towards the courtyard fence, crowding and beckoning to each other.

117 EXT. LS WIDOW'S HOUSE

Light shows through the open door. A woman's voice is heard singing and her shadow can be seen, as she moves about watering the garden. Pavlo appears in FG, looks around and walks towards the house.

118 MS WIDOW

We see her silhouette through the sparse wooden railings. She stops suddenly as if hearing something, and sidesteps into the shadow.

119 LS PAVLO (THROUGH RAILINGS)

He walks up to the fence and slips a hand through the railings. He holds a folded piece of paper.

120 CS WIDOW

Her features are indistinguishable. Only her eyes glint.

WIDOW
Fighe! (Go away!)

121 CS PAVLO

PAVLO
(whispering)
Parto! (Take it.)

122 CU WIDOW

WIDOW
Fighe sou leo. (Go away, I said.)

123 MS PAVLO

He looks up the street, startled, drops the letter and runs softly out of frame.

124 LS STREET

The widow's house is in FG, left of frame. Pavlo glides round the corner and hides, catching his breath. A man's

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He walks up to the fence and slips a hand through the railings. He holds a folded piece of paper.

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Her features are indistinguishable. Only her eyes flint.

WIDOW
Fight! (Go away!)

121 CS PAVLO

PAVLO
(whispering)
Parto! (Take it.)

122 CU WIDOW

WIDOW
Fight son Leo. (Go away, I said.)

123 MS PAVLO

He looks up the street, startled, drops the letter and runs softly out of frame.

124 LS STREET

The widow's house is in FG, left of frame. Pavlo glides round the corner and hides, catching his breath. A man's

124 silhouette can be seen in the distance. Pavlo peeps over the side carefully.

125 MS MAVRANDONI

He walks up to CAMERA and looks off towards the Widow's house. His eyes are burning. He deliberates, then takes a careful step towards the house.

126 CS LETTER ON GROUND

The Widow's hand springs into frame. She grabs it, rolls it round a stone and throws it out of frame.

127 CS GROUND

The stone falls with a dull thud a little distance from Mavrandoni's feet. He picks it up, and CAMERA PANS to his face. He uncrumples the letter, takes out a flint lighter and lights it.

128 CS PAVLO-MAVRANDONI IN BG

Horrified, Pavlo springs towards his father, running wildly.

129 CS MAVRANDONI

He looks up as Pavlo bursts into frame and tries to seize the letter. Mavrandoni drops the lighter. After a short, silent struggle, Mavrandoni gains control and pulls Pavlo up by the shoulders. They stare at each other.

130 CS WIDOW

She makes a dash for her front door and goes in banging it after her.

124 silhouette can be seen in the distance. Pavio peeps over the side carefully.

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129 CS MAVRANDONI

He looks up as Pavio bursts into frame and tries to seize the letter. Mavrandoni drops the lighter. After a short, silent struggle, Mavrandoni gains control and pulls Pavio up by the shoulders. They stare at each other.

130 CS WIDOW

She makes a dash for her front door and goes in banging it after her.

131 TWO SHOT MAVRANDONI-PAVLO

They turn and look towards the house. Pavlo makes a violent movement towards it, but Mavrandoni's grip is too firm. He swings him back and slaps him hard across the face.

132 EXT. MME. HORTENSE'S COURTYARD - NIGHT
CU GRAMOPHONE

Mme. Hortense's hand lowers the needle and an old-fashioned French fox-trot resounds tinnily. CAMERA PANS UP to Mme. Hortense's face, painted between two huge earrings, next to the large horn. She moves over to the table, CAMERA PANNING. She is wearing a grotesque velvet dress with boa feathers. Zorba and Basil are at the table. She saunters over to them. She is a little tipsy.

133 BASIL, ZORBA, MME. HORTENSE (TOWARDS HER)

MME. HORTENSE
They say, it was my grand succès.

She starts collecting some dishes. Zorba is exchanging whispers with Basil, obviously learning some fancy word. He nods and sticks a nut in her mouth.

MME. HORTENSE
(munching)
You may not believe it, monsieur, but I was a very famous Artiste. I appear in all the most chic cabarets.

She takes a gulp of wine to wash down the nut.

MME. HORTENSE
I wore silk lingerie with real lace.

She moves away to the window sill to deposit the dishes, CAMERA PANNING.

131 TWO SHOT MAVRANDONI-PAVLO

They turn and look towards the house. Pavlo makes a violent movement towards it, but Mavrandoni's grip is too firm. He swings him back and slaps him hard across the face.

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(munching)
You may not believe it,
monsieur, but I was a very
famous Artiste. I appear
in all the most chic cabarets.

She takes a gulp of wine to wash down the nut.

MME. HORTENSE
I wore silk lingerie with
real lace.

She moves away to the window still to deposit the dishes, CAMERA PANNING.

134 TWO SHOT ZORBA-BASIL

ZORBA
(to Basil)
Ask her to dance, boss.

Basil murders Zorba with a glance.

ZORBA
Make a pass. Pinch her.
It is only polite.

Mme. Hortense returns and slumps into a chair.

MME. HORTENSE
What?

There is a strange rustling sound. They prick up their ears.

ZORBA
He wants to dance with
you, but he is shy.

Mme. Hortense gurgles with pleasure. Zorba digs Basil in the ribs and forces him to rise.

BASIL
(coldly)
Perhaps Madame is tired.

ZORBA
She is not!

He helps Mme. Hortense up and pushes her into Basil's arms. CAMERA PANS with them. He holds her stiffly.

135 CS ZORBA

He sits down and makes signals to Basil to squeeze her tighter.

136 TWO SHOT BASIL-MME. HORTENSE

Basil retorts with a furious glance. Mme. Hortense closes her eyes and throws back her head, singing in a high, piping voice.

137 CU ZORBA

He rebels at Basil's indifference and with one leap, he is upon them. He grabs Mme. Hortense, who emits a shriek, and starts dancing with her, twirling her around sneaking an occasional pinch.

138 CS MME. HORTENSE

Her hair is collapsing and the sweat is breaking through the make-up. Suddenly she stops dead in her tracks. Loud giggling is heard. She turns furiously.

139 QUICK TRACK FENCE

Through the canes which are bending dangerously inwards, we see the children's laughing faces.

140 CU ZORBA

He looks up.

141 LS TREE BEHIND FENCE

The branches are thick with laughing children.

142 GENERAL SHOT

Mme. Hortense has grabbed a broomstick and yelling like a harridan, she goes for the canes. As she strikes, the canes further down collapse and children tumble over into the yard. Pandemonium ensues. Zorba has grabbed a large

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142 jar of water and as Madame swings her broomstick, he chases the children across the broken fence, pouring water on them. The children scatter, yelling and laughing.

143 MS MME. HORTENSE'S-BASIL

She lowers the broomstick, exhausted and close to tears. The record has stopped.

MME. HORTENSE
These Cretans! They are so ungrateful!

She begins to snivel. Basil is at a loss. Zorba reappears through the broken fence.

ZORBA
Ohh! Don't cry, my little chou-chou!

MME. HORTENSE
They would be dead, all dead, if there was not me.

ZORBA
I know.

He puts his arms round her waist low down and starts leading her to a chair. She slaps his hand down.

MME. HORTENSE
No hands!

She gives him a sly smile.

MME. HORTENSE
Cigarette!

She moves over to the gramophone and turns the record over. A romantic bal-musette is heard. Zorba gives her a cigarette. She takes a deep drag. CAMERA TRACKS IN to her.

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143 MME. HORTENSE
You know how I came to Crete? With the British Fleet. Yes monsieur!

CAMERA follows her as she moves around, getting more and more carried away.

MME. HORTENSE
I was in love with the Amiral and where he go, I go. It was here that I meet the other three.

144 MS ZORBA-BASIL

ZORBA
What other three?

145 MS MME. HORTENSE

MME. HORTENSE
Amirals of course. The French, the Italian and the Russian. Ah! How lovely they was--my four Amirals. With their gold epaulette and all those feathers. Like big, beautiful cocks. I swear, they nearly killed me. And what beards! So soft and curly and parfumed. Fortunately, each parfum was different, and so there was no mistake, even in the dark.

She is by the table now. She takes her glass and drinks. Zorba sits astride his chair and listens transported.

ZORBA
Continue, my darling queen.

MME. HORTENSE
Alors, me and the Amirals, we sit on the deck, dressed very informal,

143 MME. HORTENSE

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With the British Fleet. Yes
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and where he go, I go. It was
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144 MS ZORRA-BASIL

ZORRA

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145 MS MME. HORTENSE

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She is by the table now. She takes her glass and drinks. Zorba sits astride his chair and listens transported.

ZORRA

Continue, my darling queen.

MME. HORTENSE

Alors, me and the Admirals, we sit
on the deck, dressed very informal,

145 MME. HORTENSE (cont.)
and we discussion politics. Very serious. And all the time they pour champagne over me to make me fresh. It was summer, you know, very hot. And in Crete there was big trouble, a revolution or something. With my binocular I can see the poor little Cretans running on the mountain with the flags. My four Amirals they want to open the fire, but I throw myself in the middle. I pull the Italian from the beard --you see I was more familiar with him--and I cry: "No Canavaro mio, please no boom-boom!"

ZORBA
Canavaro? What the hell is that?

MME. HORTENSE
(flaring up at this stupid question)
What you think it is? Himself. Canavaro. Canavaro mio.

146 TWO SHOT ZORBA-BASIL

Basil is trying hard to control a violent fit of giggles. Zorba kicks him.

147 CU MME. HORTENSE

She heaves a sigh.

MME. HORTENSE
Again and again. I stop the boom-boom and what I get in the end? Nothing. No medals, nothing!

She hits the table with her hand.

145 MME. HORTENSE (cont.)

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She hits the table with her hand.

148 THREE-SHOT BASIL-ZORBA-MME. HORTENSE

ZORBA
Please, my darling, no boom-boom.

Zorba too is laughing now. Basil is in stitches. He turns his face away, but his back is rocking uncontrollably.

MME. HORTENSE
Alors...

There is a splutter from Basil. She stops dead.

MME. HORTENSE
You are laughing?
(pathetically)
At me?

ZORBA
No!

Her eyes fill with tears. She opens her mouth but no sound comes out, then she runs into the house.

ZORBA
Don't go!

He turns to Basil, who rises embarrassed.

ZORBA
That was a very bad thing we did, boss. To hurt a woman--a poor, weak creature.

He goes after her, grabbing a lamp from near the door. Basil follows.

ZORBA
Where are you, my Bouboulina?

149 INT. MME. HORTENSE'S BEDROOM - NIGHT

Mme. Hortense sprawling on her bed (large, with iron railings) amidst several cushions. Zorba enters frame, stands inside the door and as Basil approaches, hands him the lamp. He sits on the bed next to her and caresses her shoulder.

MME. HORTENSE
Go away!

ZORBA
It's me--your Canavaro.

150 TWO SHOT ZORBA-MME. HORTENSE

She turns her head. The mascara is running down her cheeks.

MME. HORTENSE
A fine Canavaro you are! No feathers! No beard!--

He lays his handkerchief against her nose.

ZORBA
Blow, my Bouboulina.

She does so, noisily.

MME. HORTENSE
What is that Bouboulina?

ZORBA
She was a big hero in the war against the Turks. Eh boss?

151 MS BASIL

BASIL
Yes, Madame. In many ways she was like you. A great sea-dog.

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151 MS BASIL

BASIL
Yes, Madame. In many ways she was like you. A great sea-dog.

152 TWO SHOT ZORBA-MME. HORTENSE

ZORBA

You see?

MME. HORTENSE

(she nods)

Yes. Me too, I fought breasts to breasts. But then came the bad times. They make the peace and the ships must go away. 'And me, what will become of me?' I cry. 'Four times a widow!' They laughed, monsieur. You men are so cruel. In the end, they was sorry for me, so they undress me, they fill the bath with champagne and they drop me in. Then they sit all round--you understand that now we was all very familiar--and they drink all the champagne. From the top to the bottom.

Pause

ZORBA

(eagerly)

And then?

She leans back on the cushions languorously.

MME. HORTENSE

Then--they put out the light.

She starts to laugh. The laughter turns to coughing and this brings out her innate coarseness. Zorba slaps her on the back.

MME. HORTENSE

When I waked up, I smelt so good. All their parfums one on top of the other. But they was gone... Men are so cruel.

152 She closes her eyes with languid nostalgia. Zorba manoeuvers himself into position.

153 MS BASIL

He stands there, not knowing what to do. Suddenly there is a screech 'Canavaro'! Basil swings round startled and CAMERA PANS to a cage with a parrot.

154 TWO SHOT ZORBA-MME. HORTENSE

ZORBA

Sh...

MME. HORTENSE

(cooing)

Canavaro...

Zorba turns towards Basil and beckons. Basil's head bends into frame. They speak in whispers.

BASIL

What is it?

ZORBA

Good-night!

Basil backs out of frame. Zorba begins the attack in earnest.

155 MS BASIL

As he moves to the door, Mme. Hortense's amorous grunts are heard. He quickens his step and closes the door after him.

156 EXT. MOUNTAIN SLOPE - DAY
CU SHEPHERD

His head rises into frame. Sees something and whistles a loud greeting.

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157 EXT. ANOTHER PART OF SLOPE
MS ANOTHER SHEPHERD

He leaps onto a rock and whistles in similar fashion.

158 LS MOUNTAIN

The whistling resounds from several directions: flocks of sheep and goats can be seen. CAMERA PANS DOWN to lush fields in FG, where peasant women are working. They straighten up successively, dotting the landscape with their white kerchiefs, and wave.

159 EXT. COUNTRY LANE

It winds across the valley. Zorba enters frame, going away from camera. He is riding on a short donkey, with his long legs dangling. He looks over his shoulder and laughs.

160 COUNTRY LANE - REVERSE ANGLE

Basil is sitting on a cart next to the driver. The luggage is piled on the back. Basil looks ludicrously out of place with his pipe and felt hat. Behind come the workers (about ten) carrying pick-axes and leading two loaded donkeys.

161 TRACK SHOT ZORBA, PROCESSION

He waves to some pople off and starts singing. The workers join in.

162 TOP SHOT VALLEY

The procession moves along the lane. The sea can be seen in the background.

163 EXT.

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163 EXT. BASIL'S LAND - AFTERNOON

It stretches from the sea to the slope of a mountain that rises steeply, with little vegetation. On one side, the beach is cut off by rocks descending to the water's edge. A large wooden hut stands back, facing the sea. There is a lot of activity over by the rocks, where the mine is.

164 EXT. ROOF OF HUT

On the roof two men are noisily nailing down wooden boards. CAMERA PANS DOWN. The door and windows are open and we see Basil walking about inside, unpacking. He walks to the door and looks out towards the mine. He cringes at the noise from the roof and goes PAST CAMERA.

165 EXT. ENTRANCE TO MINE - DAY

A hole in the slope with some old wooden beams wedged into the opening. It looks neglected. Two workers are clearing up the rubble just outside. Others are moving in and out. They stop and whisper worriedly. Zorba appears in the opening, holding a lamp and shouting at them to follow him. They do so, warily. As they disappear into the hole, Basil enters frame. The two workers outside peer in fearfully and cross themselves. Basil walks up to the hole. Before he reaches it, there is a terrible rumble and the workers rush out in terror.

166 MS BASIL

He looks towards the hole.

BASIL

Zorba!

167 MS MOUTH OF MINE

ZORBA'S VOICE

What?

He emerges. His face is grey. He looks back at the mine and spits with contempt.

168 EX

169 I

170 I

171

168 EXT. MINE - DAY

Workers are carrying large beams PAST CAMERA. Zorba is shouting orders. Basil (wearing a pullover and old slacks) moves around trying to help.

ZORBA
Please boss... Get the hell out of the way. Go back to your papers.

He disappears into the mine.

169 INT. TO EXT. MOUTH OF MINE

Basil peers in and walks forward. CAMERA TRACKS BACK. There is a shudder and some dust falls from the roof. There is an ominous groaning sound and shouts. The workers tumble PAST CAMERA. Basil backs terrified, then turns and looks back PAST CAMERA.

BASIL
Zorba!

170 MS ZORBA

With all his might, he is holding up a beam wedged into the roof, which is crumbling. He turns and sees Basil.

ZORBA
(Hoarsely)
Get out! Get out!

The beam starts to give way.

171 CS BASIL

He hesitates, but there is a sudden crash and he runs off in panic.

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He hesitates, but there is a sudden crash and he runs off in panic.

172 EXT. APPROACH TO MINE

Basil comes out followed by a cloud of dust. The workers gather round him, shaken. As the cloud thins out, Basil looks around with mounting terror, then takes a step forward.

BASIL
(Shouting)
Zorba!

173 EXT. MOUTH OF MINE

The black cloud settles. There is an ominous silence. After a few seconds, Zorba appears. He is black all over. He shakes his fist at the mountain and yells.

ZORBA
Bastard mountain. You wait!
I'll eat your guts!

He snaps round and glowers at the workers.

ZORBA
Re sis. Elate tho.

174 GROUP SHOT - BASIL, WORKERS

They exchange sheepish glances and take some tentative steps forward. Zorba springs into frame and shouts at them furiously.

ZORBA
Poune i kasmathes sas, re?
Kitriniarithes, moularia...

BASIL
What is it, Zorba?

ZORBA
They left their axes inside,
that's what. They're so brave,
every time they hear a noise,
they mess their pants.
(He turns on them)
Ftou--na hathite, remalia.

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they mess their pants.
(He turns on them)
Ftou--na bathite, remalia.

174 BASIL
Leave them alone, Zorba.

ZORBA
(Snapping round at him)
Axes cost money!

BASIL
I know and I don't care. Right now, I'm just glad that nobody's hurt. Thanks to you.

ZORBA
Bah...

BASIL
What's more, I think you should let them go for today.

ZORBA
Boss, you better make up your mind. Are you or are you not a bloody goddam capitalist?

Basil laughs.

ZORBA
I'm hungry.

He walks over to a large basket, CAMERA PANNING. He calls to the workers to join him, and takes a large cloth, filled with food, out of the basket.

175 MS BASIL

He smiles and moves over to Zorba, who is sitting on the ground. The cloth is stretched out before him, with bread, olives, cheese, fruit and wine. The workers sit round quietly.

ZORBA
(Biting a chunk)
Eat boss.

BASIL
Not now, thank you.

BASIL

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ZORBA

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ZORBA

(Biting a chunk)

Eat boss.

BASIL

Not now, thank you.

175 ZORBA
You don't eat, you don't...

He takes a large bite.

ZORBA
A man is made to eat and do several other things. Very enjoyable things. And I don't care what your books say.

Basil moves away out of frame. Zorba looks after him with concern.

ZORBA
(Calls out)
We got to find a lot of strong trees. To make beams for the galleries.

176 CS BASIL

He nods and walks away.

177 CS ZORBA

He watches him with affection. Picks up the bottle and knocks back some wine. While doing so, he focuses on something high up, PAST CAMERA. His eyes glint in his smudged face. He rises excitedly, looking at the same spot.

178 LS MOUNTAIN TOP (LOW ANGLE)

There is a forest, high up near the peak. A white building can be seen among the trees.

179 CU ZORBA

He scratches his head thoughtfully, then turns and approaches one of the workers. We can tell from his gestures that he is asking about the forest. Zorba thinks, then empties a basket

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179 with fruit onto the cloth, puts a large demijohn of wine in the middle and picking up the four ends, strides off. The astonished workers watch.

180 EXT. FOREST - DAY

Only the sound of bird-song is heard. CAMERA PANS across the trees and centers on an old, rambling and neglected monastery. A bell starts ringing and after a second, three monks are seen scurrying across the courtyard.

181 EXT. WOODS
CS ZORBA

He watches, half hidden behind a tree. He feels the trunk appraisingly, then steps out carefully, taking stock of the situation. Over his shoulder, he carries a stick with the folded cloth tied to one end. He makes up his mind and goes forward towards the monastery.

182 EXT. SLOPE

Out of some rocks, water springs into a stone trough. Zorba comes down the path, leaving the spring behind him. He stops in CS. He spits on a finger and rubs his face. Seeing the smudge, he changes his mind and turns back towards the spring.

183 MS SPRING

There is a jar standing on the trough, already full. Suddenly a monk appears from behind the rocks and picks it up.

184 CS ZORBA

Seeing the monk, he springs back against the slope.

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185 ZORBA IN FG, SPRING IN BG

The monk picks up the jar and starts moving towards CAMERA. Zorba backs and CAMERA PANS him to a cave in the slope. As he disappears into the gaping hole, CAMERA TRACKS IN. There is a terrified yell and a monk's scraggy face leaps into CU. Zorba's hand springs out and grabs him by the scruff of the neck. The monk turns and sinks his teeth into Zorba's wrist. There is a roar and Zorba's face, distorted with pain, looking like some horrible apparition, emerges out of the darkness.

186 CS MONK WITH JAR

He stops dead in his tracks. His eyes pop out with terror. He puts his jar down and starts running.

187 CS ZORBA-MONK

The monk, Zacharia, breaks loose and flies PAST FRAME.

188 LS WOODS

The two monks run, yelling "Diavolos" and lifting their cassocks over their knees.

189 MS ZORBA

He comes out, sees the jar, thinks quickly, sets the bundle down, and grabbing the jar, empties it over his head.

190 EXT. LS MONASTERY

The two monks run through the courtyard screaming. The bell starts ringing frantically. Monks appear from several directions, running and crossing themselves. The news passes from mouth to mouth.

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191 EXT. MONASTERY GATE

The monks come out in a band, led by an older monk, who holds a cross. They advance warily. Zacharia points the way.

192 EXT. WOODS

The monks glide among the trees, darting here and there. They slow down as they approach, hiding behind the trees.

193 CS TREE

Zacharia's terrified face peeps from behind the trunk. What he sees, staggers him. He turns and motions to the other monks to approach. They gather round him and stare incredulously PAST CAMERA.

194 LS MOUTH OF CAVE

The cloth is open on the ground, covered with fruit and cheeses and things. In the middle stands the water jar with an improvised cross (made of Zorba's stick) stuck into it.

195 GROUP SHOT MONKS

They whisper and venture forth cautiously.

196 JAR WITH CROSS IN FG, MONKS IN BG

The monks approach and stand round in a circle. The monk who held the jar picks out Zorba's cross. It is dripping. He smells it. Then tastes it. His eyes speak of a miracle. He kneels and crosses himself and the other monks do likewise.

197 CS BUSH BY TREE

The demijohn of wine is lying empty under the bush. CAMERA PANS UP THE TREE-TRUNK. We see Zorba's legs dangling. He is watching the scene from his box-seat.

EXT. MONASTERY GATE

The monks come out in a band, led by an older monk, who holds a cross. They advance warily. Zacharia points the way.

EXT. WOODS

The monks glide among the trees, darting here and there. They slow down as they approach, hiding behind the trees.

CS TREE

Zacharia's terrified face peeps from behind the trunk. What he sees, staggers him. He turns and motions to the other monks to approach. They gather round him and stare incredulously PAST CAMERA.

LS MOUTH OF CAVE

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198 EXT. BEACH - LATE AFTERNOON

A group of workers sit on the beach, near a tent. One is playing a Cretan lyre. After a while, Basil comes out of the hut in LS.

199 CS BASIL

He looks at his watch, then away towards the mine and goes slowly back in.

200 EXT. MONASTERY WOODS - LATE AFTERNOON
CS MONK

He is drinking from the jar, which is almost empty. As he passes it to the next one, CAMERA PANS from face to face. The monks are half-drunk, laughing and eating. PAN ends on Zorba who is presiding over the party, then PULLS BACK to take in the whole scene.

201 INT. HUT - NIGHT
MS BASIL

He sits at a table, with a lit lamp on it, writing. He wears glasses. He stops, reads what he has written, starts crossing things out, then crumples up the paper and chucks it into a wooden box, where it joins several others. There is a sound of footsteps. He turns and his face brightens.

202 LS DOOR

Zorba comes in.

ZORBA
Good evening.

He sees the crumpled paper and shakes his head sadly and goes over to a small table with food on it. He picks up a chunk of bread and olives and moves over to the window, CAMERA PANNING. He eats standing up, watching Basil out of the corner of his eyes.

EXT. BEACH - LATE AFTERNOON

A group of workers sit on the beach, near a tent. One is playing a Cretan lyre. After a while, Basil comes out of the hut in to us.

CU BASIL

He looks at his watch, then away towards the mine and goes slowly back in.

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203 BASIL IN FG,-ZORBA IN BG

Basil is intrigued.

BASIL
(Casually)
You are late.

Zorba shrugs. Turns as if he is about to say something, but changes his mind.

BASIL
Mavandoni's son came to invite us to some feast at Anagnosti's house. Tomorrow.
(Pause)
What is it, Zorba?

204 CS ZORBA

He swings some olive stones violently out of the window.

205 CS BASIL

BASIL
Out with it.

206 CU ZORBA

He looks at Basil with burning eyes.

ZOBRA
Boss, do you trust me?

207 CU BASIL

BASIL
I do.

203 BASIL IN FG,-ZORBA IN BG

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BASIL
I do.

208 CS ZORBA

He takes a step forward, CAMERA PANNING, bringing Basil into frame.

ZOBRA
Why the hell do you?

BASIL
Because you are what you are.

209 REVERSE TOWARDS ZORBA

ZORBA
But I swear to you, my brain isn't the right weight. It gives me such wild ideas. I might ruin you.

BASIL
I'll take that chance.

ZORBA
Say that again, boss. Give me courage.

BASIL
I'll take that chance.

ZORBA
(Choking with emotion)
All right. I got a plan. a great big crazy plan. What do we do?

BASIL
Give it a try. That's what we're here for.

208 CS ZORBA

He takes a step forward, CAMERA PANNING, bringing Basil in-
to frame.

ZORBA
Why the hell do you?

BASIL
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(Choking with
emotion)
All right. I got a plan.
a great big crazy plan.
What do we do?

BASIL
Give it a try. That's
what we're here for.

209 ZORBA
You mean--we're not here
only to make money?

210 CS BASIL

BASIL
(Smiling)
Somehow, I don't think
we are.

211 CS ZORBA

ZORBA
Boss...

But he's too excited to talk. He takes a few steps, then suddenly stops.

ZORBA
Do you dance?

BASIL
(Astonished)
Dance?
(He shakes his head)

ZORBA
Then get out of the way.
I might knock you down.

Zorba kicks off his shoes and flings his jacket away, then claps his hands establishing the rhythm.

ZORBA
Hai... Hai...

He starts dancing, emitting loud howls, swirling and beating the floor, building up to a frenzied crescendo.

212 EXT. TENT - NIGHT

One worker, then enother, peers outside. They are half undressed. Zorba's voice can be heard. They exchange a glance and run quickly PAST FRAME, followed by three others, one of whom carries a lyre.

213 MS ZORBA

He is leaping higher and higher. His face is tense and glistening with sweat.

214 CS BASIL

He watches with a mixture of worry and wonder. Suddenly the lyre strikes up a fast tune.

215 CS ZORBA

The music seems to increase his frenzy. CAMERA follows his wild movements. Workers outside whistle.

216 INT. TO EXT. THROUGH WINDOW

The workers are watching, fascinated.

217 INT. GENERAL SHOT

Zorba leaps through the door onto the beach.

218 EXT. BEACH

The workers gather round Zorba and start dancing. Zorba's frenzy is now at its peak.

219 CS ZORBA

He lands with a thud, but with a tremendous effort, leaps up again.

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220 CS BASIL

BASIL
(Alarmed)
Zorba! That's enough!

He goes up to the lyre player.

BASIL
(Shouting)
Stop! Stop!

The lyre stops. One by one the workers drop out. CAMERA CENTERS on Zorba who goes on dancing. He gives one last leap and collapses onto the ground. He is panting unbearably. The workers glide away into the night. Basil squats next to Zorba.

221 TWO SHOT ZORBA-BASIL

BASIL
Are you all right?

ZORBA
(Nods, smiling)
Now I can talk again.

BASIL
What on earth came over you?

ZORBA
When a man is full, what can he do? Burst?
(Pause)
When my little boy... Dimitri...died...and everyone was crying... me? I got up and danced. Round and round his little bed...I danced...They said: "Zorba is mad!" But it was the dancing, only the dancing that stopped the pain from becoming madness. You see, he was my first and he was only three.

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"Zorba is mad!" But it was
the dancing, only the dancing that stopped the pain
from becoming madness. You
see, he was my first and he
was only three.

221 Basil rises out of frame.

ZORBA
When I'm happy, it's the
same thing.

222 CS BASIL

He smiles.

BASIL
Come inside. You'll
catch cold.

223 MS ZORBA

He rises, pulls up his pants, and goes PAST FRAME.

224 INT. HUT
LS TOWARDS TABLE WITH FOOD

Basil is in frame. Zorba goes towards the food.

ZORBA
With your permission,
I'm hungry again.

He attacks the food.

BASIL
Aren't you going to tell
me about your plan?

ZORBA
(shakes his head)
First I got many things
to be figuring out. Trees,
machines, monks...Tomorrow,
maybe.

He picks up a bottle, takes a swig.

221 Basil rises out of frame.

ZORBA
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ZORBA
(shakes his head)
First I got many things
to be figuring out. Trees,
machines, monks...Tomorrow,
maybe.

He picks up a bottle, takes a swig.

224 ZORBA
Tonight, we celebrate.

BASIL
Why?

Zorba goes over to Basil.

ZORBA
For what you said about the money. You see, now I understand you. I can relax. We'll burn it, eat it up, laugh like hell.

He sticks the bottle under Basil's chin.

ZORBA
Drink.

Basil takes a sip.

ZORBA
Go on, don't be delicate.

As he forces Basil to take a big swig, CAMERA TRACKS INTO CU of Basil.

DISSOLVE

225 INT. HUT - NIGHT
CU SANTURI

Zorba is playing. A mountain song, tender and proud. CAMERA PANS UP to his face. He sits cross-legged on the ground, completely absorbed, his eyes shining in the dim lamplight.

226 MS BASIL

He sits stiffly on his bunk, swaying slightly. He is drunk.

224 ZORBA
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BASIL
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226 MS BASIL

He sits stiffly on his bunk, swaying slightly. He is drunk.

226 BASIL

It's very sad.
(Pause)
I mean, the difference between us.

227 MS ZORBA

He looks up, for a second.

228 CS BASIL

BASIL

Let me illustrate--with a zoological analogy...You are a lion, or maybe a wolf--and I'm a bloody sheep-with glasses. I don't like being a sheep, but there's very little I can do about it.

229 CS ZORBA

ZORBA

Never you mind, boss. You are drunk.

230 GENERAL SHOT

BASIL

I know. It's rather embarassing, isn't it? That's the trouble with me. Everything embarasses me.

ZORBA

It's all those damn books. Burn them.

226 BASIL

It's very sad.
(Pause)
I mean, the difference
between us.

227 MS ZORBA

He looks up, for a second.

228 CS BASIL

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You are drunk.

230 GENERAL SHOT

BASIL

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barassing, isn't it? That's
the trouble with me. Every-
thing embarrasses me.

ZORBA

It's all those damn books.
Burn them.

230

BASIL
(With a glint)
That's a splendid idea.
(He jumps down)
I'll wipe everything out!
Stuff my soul with flesh--
and vice versa... You're
going to teach me to live
with my senses... all five
of them! Let's start with
sex.

Zorba has stopped playing. Basil goes up to him.

BASIL
How many times have you
been married?

ZORBA
(Rising)
What do you mean, mar-
ried?

BASIL
(Irritated)
Married. That's what
I mean.

ZORBA
Well, if you mean, on the
level, once. Half-on-the-
level, twice. Out of the
level--one, two, three
thousand times, who the
hell can remember? I
don't keep grocer books.

He goes to the table where the wine is. Basil follows on his heels.

BASIL
Tell me all about it.

ZORBA
Boss, you want to start
a fire?

BASIL
(With a glint)
That's a splendid idea.
(He jumps down)
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don't keep grocer books.

He goes to the table where the wine is. Basil follows on his heels.

BASIL
Tell me all about it.

ZORBA
Boss, you want to start
a fire?

230

BASIL
Oh, come on. Your Bouboulina'll put it out tomorrow.

ZORBA
O.K., O.K.
(He drinks)
On-the-level marriages are lousy. And the out-of-the-level ones, you can't remember... so...

BASIL
So tell me about the half-on-the-level ones.

ZORBA
They're the best. The real tasty ones.

Zorba strikes the chords and laughs.

ZORBA
Especially with Russian women. They're a goddam masterpiece.

BASIL
Russian women? Where?

ZORBA
That's a stupid question, if you don't mind. In Russia, of course.

BASIL
You've been there?

ZORBA
Sure. You don't think I stay in one place, with so much world around?

He sprawls down by the santuri and sighs with nostalgia.

BASIL

Oh, come on. Your Bou-
bouliha'll put it out
tomorrow.

ZORBA

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(He drinks)
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are lousy. And the out-
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You've been there?

ZORBA

Sure. You don't think I
stay in one place, with
so much world around?

He sprawls down by the santuri and signs with nostalgia.

230 ZORBA

Ah...

Basil stands over him.

231 CS ZORBA

He strikes a chord on the santuri.

ZORBA

One was called Sophinka.

232 EXT. FOREST - DAY

A snowstorm is raging. A tall, dark Russian girl, smothered in clothes, fights her way through the snowflakes. Her jaws are chattering with the cold. She tries to smile.

233 INT. HUT - NIGHT
CS ZORBA

Basil squats next to him. Zorba closes his eyes.

ZORBA

And the other one was called Noussa.

234 EXT. FIELDS - DAY

The sun is blazing. A blond, buxom girl with pigtails appears from behind some bushes, wearing a Russian blouse. She wipes the sweat from her forehead.

235 INT. HUT - NIGHT
CS ZORBA

He sits up, bringing Basil into frame.

220 ZORBA

Ah...

Basil stands over him.

221 CS ZORBA

He strikes a chord on the santuri.

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223 INT. HUT - NIGHT
CS ZORBA

Basil squats next to him. Zorba closes his eyes.

ZORBA

And the other one was
called Nousse.

224 EXT. FIELDS - DAY

The sun is blazing. A blond, buxom girl with pigtails appears from behind some bushes, wearing a Russian blouse. She wipes the sweat from her forehead.

225 INT. HUT - NIGHT
CS ZORBA

He sits up, bringing Basil into frame.

235 ZORBA
It's a shame to mix up the poor things like a salad. What you prefer, Sophinka or Noussa?

BASIL
(Mentally, tossing up)
Noussa!

ZORBA
O.K. Noussa!

He starts playing the santuri.

ZORBA
It is summer, many years ago, and I am passing through a village in the Khuban. Everywhere I look, I see melons--melons and girls.

236 EXT. FIELDS - DAY

A row of girls are passing melons down the line TOWARDS CAMERA, singing. At first we only see their hands and the melons moving along. Then CAMERA PANS DOWN to the row of chubby faces and firm breasts.

ZORBA'S VOICE
And not only melons--watermelons too.

237 PILE OF WATERMELONS

A man's hand enters frame and takes one.

ZORBA'S VOICE
You walked around and took your pick.

235 ZORBA

It's a shame to mix up
the poor things like a
salad. What you pre-
fer, Sophinka or Nouessa?

BASIL

(Mentally, tossing
up)
Nouessa!

ZORBA

O.K. Nouessa!

He starts playing the santuri.

ZORBA

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A man's hand enters frame and takes one.

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You walked around and took
your pick.

237 CAMERA PANS up to the top of the pile. There is a girl sitting on top, Noussa, braiding her pigtails. Suddenly the melons start giving way under her. She turns, laughing and screaming as she slides down and finally lands in the arms of a man, Zorba. Younger, with black hair and a fierce mustache. He gives her a whirl, then they both land on the ground among the rolling watermelons, laughing.

ZORBA'S VOICE
That's how I met Noussa.

238 INT. HUT - NIGHT
ZORBA-BASIL

ZORBA
And we agreed everything,
there and now.
(Short pause)

BASIL
Well?

ZORBA
Wait, boss. Don't rush
me. So she invited me to
her house the same night.
'You got a fur?' she asked. 'Yes,' I said, 'but
it's too damn hot.'--
'Put it on,' she said.
'It's more impressive.'
-- So--I go to her house.
I open the door...

239 INT. NOUSSA'S HOUSE - NIGHT
MS TOWARDS DOOR

It is flung open and reveals Zorba standing on the threshhold in an enormous fur coat. Russian music fills the air. CAMERA TRACKS in to his sweaty face. His eyes register joyful surprise.

ZORBA'S VOICE
And what do I see?

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239 INT. NOUSSA'S HOUSE - NIGHT
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It is flung open and reveals Zorba standing on the threshold in an enormous fur coat. Russian music fills the air. CAMERA TRACKS in to his sweaty face. His eyes register joyful surprise.

ZORBA'S VOICE
And what do I see?

240 GENERAL SHOT. ROOM

The set is not naturalistic. The room is long and narrow and the ceiling very low with beams. There is a long table laden with food. People are dancing exuberantly.

ZORBA'S VOICE
All the riches of Paradise.

Suddenly the people stop dancing and rush forward, talking and gesticulating all at once. CAMERA PANS with them as they embrace Zorba, kissing him on the mouth.

ZORBA'S VOICE
'You lousy sinner, you worm!'
I say to myself. 'What did
you do to deserve all this?'

Exhausted from the embraces, Zorba fights his way through.

241 REVERSE SHOT, RUSSIANS

They open up and Noussa appears at the end, resplendent in an embroidered Russian costume. CAMERA TRACKS in to CU of her bosom. There is a sickle and hammer embroidered over her heart.

242 MS ACROSS TABLE

People suddenly attack the table. CAMERA TRACKS ACROSS as they sit down, grabbing the food and drinking.

243 MS ZORBA, NOUSSA'S FATHER AND MOTHER, NOUSSA

Zorba is sitting between Noussa's father and mother. Noussa on her father's other side. They are eating with their hands. Noussa bites a chicken-leg and stretching in front of her father, offers Zorba a bite. The mother roars with laughter. CAMERA PANS into TIGHT TWO SHOT of Zorba and the father, as Zorba bends and whispers in his ear.

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Zorba is sitting between Nousa's father and mother. Nousa on her father's other side. They are eating with their hands. Nousa bites a chicken-leg and stretching in front of her father, offers Zorba a bite. The mother roars with laughter. CAMERA PANS into TIGHT TWO SHOT of Zorba and the father, as Zorba bends and whispers in his ear.

243 ZORBA'S VOICE
"And where is the priest for the wedding?" I ask Noussa's father.

The father turns and talks while chewing, spitting in Zorba's face.

ZORBA'S VOICE
"Religion," he shouts. "Opium for the masses!"

The father rises and breaks his glass, shouting something in Russian.

244 GENERAL SHOT TABLE

They all rise and break their glasses.

245 CS FATHER

FATHER
(Shouting)
Vai!

246 CS NOUSSA

She rises.

NOUSSA
Vai!

247 CS ZORBA

He jumps up.

ZORBA
(Yelling)
Aman!

He plunges after Noussa, pushing the father out of the way. Pandemonium breaks loose. The guests roll over the table, the lights go out, women scream.

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ZORBA
(Yelling)
Amani!

He plunges after Noussa, pushing the father out of the way. Pandemonium breaks loose. The guests roll over the table, the lights go out, women scream.

247 ZORBA'S VOICE
Suddenly everybody was on the floor like a pile of fishes.

248 GROUP SHOT UNDER TABLE

We can just make out the shapes of intertwined bodies. Zorba appears, disentangling himself from some woman's skirts and starts crawling around.

ZORBA'S VOICE
Me, I try to find Noussa.

CAMERA TRACKS as he crawls among the writhing bodies, peering at people's faces, pushing legs out of the way.

ZORBA'S VOICE
I look and I look and I realize I'm losing my time. Also, you understand, I am on fire. So...

A woman's arm rises out of the writhing mass. Zorba pulls it and a woman's face rises grinning.

ZORBA'S VOICE
I pull out another female and I go to work.

The woman falls around Zorba's neck and they tumble out of frame.

249 INT. HUT - NIGHT
CU ZORBA

He rubs his mustache, smiling to himself.

250 TWO SHOT ZORBA, BASIL

BASIL
Well?

247 ZORBA'S VOICE
Suddenly everybody was on
the floor like a pile of
fishes.

248 GROUP SHOT UNDER TABLE

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249 INT. HUT - NIGHT
CU ZORBA

He rubs his mustache, smiling to himself.

250 TWO SHOT ZORBA, BASIL

BASIL
Well?

250 Zorba glowers at him and rises, limping.

ZORBA
My leg has the pins.

He limps over to his bunk and leans against it in CS.

ZORBA
When morning came, I start-
ed again to look for my bride.

251 INT. NOUSSA'S HOUSE - DAWN

A symphony of snoring is in full progress. Legs, arms and heads stick out from under the table and behind the furniture. The table and floor are scattered with debris. Zorba's head appears from behind the table. He limps over to the table and CAMERA TRACKS in as he scrambles around on all fours, pulling people out and turning them over with great speed. He arrives at one huge heap. A girl's leg sticks out. He pulls it, but it's wedged. Three fat male bodies are on top of it. He pushes them off with great effort and pulls the foot towards him. Noussa glides out, fast asleep.

ZORBA'S VOICE
At last, I found her.

Zorba shakes her until finally she wakes up. She smiles happily. Zorba pulls her up.

ZORBA'S VOICE
'Let's go' I said.

They go PAST FRAME.

252 LS TOWARDS DOOR

They enter frame, hurrying towards the door. Noussa stops him.

ZORBA'S VOICE
'Don't forget your fur,'
she said.

Zorba grabs his fur. They embrace and go out.

250 Zorba glowers at him and rises, limping.

ZORBA
My leg has the pins.

He limps over to his bunk and leans against it in CS.

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she said.

Zorba grabs his fur. They embrace and go out.

253 INT. HUT - NIGHT
MS ZORBA'S BUNK

Basil sits on the ground. Zorba lowers his head onto the pillow.

ZORBA
That was Noussa.

Zorba takes a cigarette.

BASIL
Well?

ZORBA
For God's sake, boss, stop saying 'well'. There are certain things you don't ask.

He lights his cigarette.

ZORBA
Woman is a fresh spring. You bend over, you see yourself, and you drink. You drink till your bones crack. Then someone else comes and he drinks--then another--
(Pause)

BASIL
You left her?

ZORBA
She was a spring and I was a passerby.
(Tiny pause)
No. She left me. With a good-looking soldier.

BASIL
Were you angry?

283 INT. HUT - NIGHT
MS ZORBA'S BUNK

Basil sits on the ground. Zorba lowers his head onto the pillow.

ZORBA
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Zorba takes a cigarette.

BASIL
Well?

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(Pause)

BASIL
You left her?

ZORBA
She was a spring and I was a passerby.
(Tiny pause)
No. She left me. With a good-looking soldier.

BASIL
Were you angry?

253 ZORBA
Angry? With a woman like that? Just because the state and the church and their stupid laws say so?
(He shakes his head and closes his eyes)

BASIL
(Raising his glass)
To Noussa!

ZORBA
And the entire female population.

CAMERA TRACKS into CU of Zorba. He opens one eye.

ZORBA
And may God make men less stupid.

And he closes his eye again.

254 EXT. ANAGNOSTI'S GARDEN - DAY
CS PIGS INSIDE ENCLOSURE - DAY

They tear about in terror. CAMERA follows their violent movements. Three men catch a pig and pin it to the ground.

255 CS THREE MEN

Their faces close together, glisten with sweat. The pig squeals.

256 EXT. ANAGNOSTI'S GARDEN
CS BABY BOY

A woman is lifting him up and down. The pig's squealing rends the air. She walks over, CAMERA PANNING, and gives him to old Anagnosti, who shows the baby to Zorba and Basil. Other people sit around drinking and talking. Mavrandoni is among them.

253 ZORBA
Angry? With a woman like
that? Just because the
state and the church and
their stupid laws say so?
(He shakes his head
and closes his eyes)

BASIL
(Raising his glass)
To Nouna!

ZORBA
And the entire female
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CAMERA TRACKS into CU of Zorba. He opens one eye.

ZORBA
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And he closes his eye again.

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257 GROUP SHOT BASIL, ZORBA, ANAGNOSTI, MAVRANDONI

The squealing becomes more violent. The baby starts crying. Basil looks at Zorba.

BASIL
What's going on? Are they killing it?

MAVRANDONI
No. It is a he-pig and today they cut certain parts.

Zorba whispers something in Basil's ear.

BASIL
Why?

ZORBA
It makes it fat, I think.

MAVRANDONI
Also they taste good.

He laughs and says something to the other men who roar with laughter.

258 GROUP SHOT WOMEN

They lower their eyes, shyly biting their lips.

259 BASIL, ZORBA, MAVRANDONI

BASIL
It must hurt, poor beast.

MAVRANDONI
Of course it hurts. If they do it...
(Suddenly points to Zorba)
to him, it would hurt him also!

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(Suddenly points to Zorba)
to him, it would hurt him also!

259 Zorba is touched to the quick.

ZORBA
What did you say? I'll
see your filthy tongue
cut out first.

MAVRANDONI
(Flaring up)
Ya prosehe ta loyia sou...

Basil steps in between them.

BASIL
Please, Mr. Mavrandoni...
(To Zorba)
Come now... He didn't
mean <u>you</u> personally.

ZORBA
Me. I'm <u>only</u> personal.
All of me.

MAVRANDONI
(To Basil)
Excuse me.

Mavrandoni strides away.

ZORBA
I don't like that man.

BASIL
I do.

Zorba eases away and stops by a wooden pillar in FG. He knocks on it for luck, mumbling to himself.

260 <u>EXT. LS MOUNTAINS AND SKY - DAY</u>

The clouds are gathering. There is a distant rumble of thunder.

259 Zorba is touched to the quick.

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261 LS HOUSE (FROM GARDEN)

Anagnosti's wife comes out of the house carrying a tray with a large earthenware dish and forks. She sets it down on a table. In the dish there are some fried tidbits. The woman folds her arms and lowers her eyes modestly.

262 GROUP BASIL, ZORBA, ANAGNOSTI, MEN

There are exclamations. Anagnosti rises, leading Basil to the table. The others follow. CAMERA PANS as they crowd round the table.

263 TIGHT GROUP, ANAGNOSTI, BASIL, ZORBA

Anagnosti sticks the fork into one of the tidbits and offers it to Basil, who takes it politely but apprehensively. He shoots a sidelong glance at Zorba who smiles.

ZORBA
Go on, boss. It melts in the mouth, like brains.

BASIL
Is it...pork?

Zorba nods. Anagnosti smiles and makes a gesture of encouragement. Basil sticks it into his mouth.

264 GROUP MEN-ANAGNOSTI'S WIFE

They laugh and attack the tidbits. Anagnosti's wife withdraws shyly.

265 EXT. PIG'S ENCLOSURE

The gate is forced open and a pig rushes out, squealing PAST CAMERA.

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266 EXT. GROUP SHOT, GUESTS

Two women scamper away, screaming. The men turn as the pig runs towards them.

267 CS PIG

It trots up and down, looking PAST CAMERA, squealing.

268 TIGHT GROUP, ZORBA, BASIL, MEN

They watch the pig, eating and laughing.

ZORBA
You would think he knows
what we are eating.

The food sticks in their throats. Zorba looks at the pig, then away from it. His expression mirrors its agony. There is another ominous crash of thunder.

269 MME. HORTENSE'S BEDROOM - DAY

The rain beats against the window. CAMERA swings to another window, which is blown open and rain lashes in. A table set for two stands near it.

270 MS MME. HORTENSE

She stands on a chair dusting the wardrobe. She wears a dressing-gown, socks and mules. She climbs down with difficulty, goes over to the window, reaches for the shutters and closes it. She surveys the drenched table with dismay, then gets down on all fours and starts mopping up with the dusting-cloth.

271 EXT. VILLAGE SQUARE - DAY

The rain is pelting down. Basil and Zorba run onto the porch of the cafe. Basil closes his umbrella. Three young men stand outside. Zorba looks in through the door.

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272 INT. CAFE

It is crowded. Two young men are playing backgammon. Some of them play cards. Mavrandoni is smoking a Turkish narghile. Pavlo sits near him reading a newspaper.

273 LS SQUARE

A goat runs across, dragging a rope after it. CAMERA PANS with it as it passes the cafe. The three young men spring after it and one catches the rope. They drag it quickly onto the porch.

274 INT. CAFE
LS MANOLAKAS AT WINDOW

He is a very tall, tough-looking young man. He sees something and whistles.

MANOLAKAS
I hira!

275 TWO SHOT, MAVRANDONI, PAVLO

Pavlo lowers his newspaper. Mavrandoni looks at him darkly.

276 GENERAL SHOT, TOWARDS DOOR

The men rise, as the three young men pull the goat in quickly through the door.

277 EXT. PORCH

Zorba grabs Basil's arm.

ZORBA
Look!

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ZORBA

Look!

278 EXT. SQUARE
LS WIDOW

She is walking like a tigress through the rain, calling the goat. Her wet dress clings to her body.

279 CS TRACK WIDOW

She stops and looks towards the cafe. We get the full impact of her huge, fiery, black eyes.

280 EXT. TO INT. CAFE

Men's faces fill the door and window frames, watching silently.

281 MS WIDOW

She thinks, then walks forward towards CAMERA. In CS she wipes her hair back from her face and goes on, CAMERA TRACKING BACK.

282 EXT. CAFE-DOOR
CS BASIL-ZORBA

The men in the doorway ease back into the room.

ZORBA
Holy Virgin!
(Under his breath)

The widow walks into frame.

283 INT. TO EXT. DOOR

The widow appears in the doorway. She stops and looks round the cafe.

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284 PAN SHOT, CAFE

The men by the window watch her with strange, dark expressions. As the CAMERA centers on Pavlo and Mavrandoni, Pavlo springs up, but Mavrandoni forces him down with a firm grip.

MAVRANDONI

Katse kato.

285 MS WIDOW AT DOOR

Her eyes flash with anger. She walks into the room PAST CAMERA. Zorba and Basil move into the doorway. Zorba whispers to someone who slips up next to him.

286 GENERAL SHOT CAFE

The widow walks into the middle of the room. The atmosphere is charged.

WIDOW

Poun'i yitha mou?

They don't reply. The three young men who grabbed the goat, stand in front of a table. They are dripping wet.

287 TIGHT SHOT BASIL, ZORBA, MAN

Zorba nods to the man and turns to Basil.

ZORBA

A widow, boss. A wild,
beautiful widow.

288 GROUP SHOT YOUNG MEN

Suddenly there is a noise under the table. The men start laughing.

284 PAN SHOT, CAFE

The men by the window watch her with strange, dark expressions. As the CAMERA centers on Pavlo and Mavrandoni, Pavlo springs up, but Mavrandoni forces him down with a firm grip.

MAVRANDONI
Kates Kato.

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288 GROUP SHOT YOUNG MEN

Suddenly there is a noise under the table. The men start laughing.

289 GENERAL SHOT, WIDOW IN FG

Everybody joins in. She looks round contemptuously, as the ugly laughter swells.

290 TWO SHOT, MAVRANDONI, PAVLO

Pavlo shoots up and goes for the goat, CAMERA PANNING. The three young men push the goat out sideways, blocking Pavlo's way. The frenzied beast dashes round the room. Manolakas and the others whistle and stamp about, pushing it towards the door. The widow remains, standing defiantly in the middle of the room.

291 MS TOWARDS DOOR

Basil slips out. Zorba jumps forward, grabs the goat's rope and pulls it fiercely through the door onto the porch.

292 GROUP SHOT, WIDOW, PAVLO, MEN

Pavlo stands facing the widow. He is close to tears. The laughter dies down. She turns and walks slowly towards the door. Before going out, she turns and spits with contempt.

293 EXT. PORCH

Zorba is outside with the goat. The widow comes out and he gives her the rope. She nods her thanks, and walks to the end of the porch, CAMERA PANNING. As she gets ready to dash across, Basil walks into frame and opens his umbrella, offering it to her.

294 TIGHT TWO SHOT BASIL, WIDOW

Her face softens and her eyes are shining with controlled tears. She shakes her head, declining the umbrella, but Basil nods encouragingly. She takes it and rushes out across the square. Basil turns back towards the cafe.

289 GENERAL SHOT, WIDOW IN FG

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295 EXT. TO INT. WINDOW

Manolakas and some others are watching him through the window.

296 CS BASIL

He turns and walks up to Zorba near the door. Just then Pavlo rushes out and goes PAST FRAME. Mavrandoni leaps into the doorway.

MAVRANDONI
(Shouting)
Pavlo!

He stands there for a second, then goes back in.

297 INT. CAFE TOWARDS DOOR

Mavrandoni walks through in heavy silence. Zorba and Basil re-enter and sit down near the door. Zorba brings out a block and starts drawing.

298 CU MAVRANDONI

He sits down. His eyes dart right and left, proud and defiant.

298A CS ZORBA (OVER SHOULDER)

He is drawing trees on a mountain slope. His eyes dart in the direction of Mavrandoni and the others.

299 MS MANOLAKAS, OTHERS

Manolakas leans against the wall and starts singing in a low, throaty voice.

295 EXT. TO INT. WINDOW

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300 TIGHT TWO SHOT, BASIL-ZORBA

ZORBA
Look at Mavrandoni. He is burning.

BASIL
Why?

ZORBA
His son wants to marry the widow, but she spits him in the eye. The more she spits, the more he wants her.
(Slight pause)
They all want her. And they hate her, because they cannot have her. Only one man here can.

BASIL
(Self-consciously)
Who?

ZORBA
You. I have seen her eyes when she looked at you.

BASIL
Now Zorba, don't start.

ZORBA
Don't you understand? God, who is a clever devil, today puts in your hands a gift from Paradise. Why did he give us hands? To grab! Well, grab!

Basil rises abruptly.

BASIL
The rain has stopped. I'm going.

300 TIGHT TWO SHOT, BASIL-ZORBA

ZORBA

Look at Mavrandoni. He
is burning.

BASIL

Why?

ZORBA

His son wants to marry
the widow, but she spits
him in the eye. The more
she spits, the more he
wants her.
(Slight pause)
They all want her. And
they hate her, because
they cannot have her.
Only one man here can.

BASIL
(Self-consciously)
Who?

ZORBA

You. I have seen her
eyes when she looked at
you.

BASIL

Now Zorba, don't start.

ZORBA

Don't you understand?
God, who is a clever
devil, today puts in
your hands a gift from
Paradise. Why did he
give us hands? To grab!
Well, grab!

Basil rises abruptly.

BASIL

The rain has stopped.
I'm going.

300 He moves towards the door, CAMERA PANNING. Zorba stops him in the doorway.

ZORBA
(Pleading)
Boss! Don't disgrace the entire male population!

Basil doesn't reply and goes out. Zorba follows.

301 INT. WIDOW'S BEDROOM - DAY
CU WIDOW

She combs her long black hair, sitting on her bed. Suddenly there is a knock on the window pane. She stops alerted. CAMERA PANS down with her hand as it slips under the pillow and grabs something. The point of a gun appears.

302 INT. TO EXT. WINDOW

We see a face dimly through the pane. As it gets closer, we recognize Mimithos.

303 LS WIDOW

She slips the gun back, rises, takes some oranges out of a basket, then goes to the window and opens it.

304 EXT. TO INT. WINDOW

As she reaches out, she notices something up the street. She gives the oranges to Mimithos and motions him to go away quickly.

305 LS STREET

Zorba and Basil are walking TOWARDS CAMERA. Zorba grabs Basil's arm, pointing with his head.

300 He moves towards the door, CAMERA PANNING. Zorba stops him in the doorway.

ZORBA
(Pleading)
Boss! Don't disgrace
the entire male popula-
tion!

Basil doesn't reply and goes out. Zorba follows.

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305 LS STREET

Zorba and Basil are walking TOWARDS CAMERA. Zorba grabs Basil's arm, pointing with his head.

306 LS WIDOW'S HOUSE

The widow goes back in and closes the window. Mimithos runs out into the street, singing.

307 CS ZORBA, BASIL

ZORBA

Please boss, don't make me mad. You go. You knock, you say: I come for my umbrella. She says: Please come in...

BASIL

No!

ZORBA

Why?

BASIL

I don't want any trouble.

ZORBA

You...!

(Loudly)

But life is trouble.

BASIL

Sh-h!

ZORBA

(Reducing his volume)

Only death is not. To be alive, it means to undo your belt and look for trouble.

(Pause)

Well?

BASIL

No!

Zorba looks at Basil with a mixture of dismay and pity, shakes his head and goes PAST CAMERA; Basil follows.

306 LS WIDOW'S HOUSE

The widow goes back in and closes the window. Mimithos runs out into the street, singing.

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(Loudly)
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Sh-h!

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(Reducing his volume)
Only death is not. To be alive, it means to undo your belt and look for trouble.
(Pause)
Well?

BASIL

No!

Zorba looks at Basil with a mixture of dismay and pity, shakes his head and goes PAST CAMERA; Basil follows.

308 INT. WIDOW'S BEDROOM
CS WIDOW

She stands back from the window, taking care not to be seen. As the footsteps go past, she lowers her eyes.

309 EXT. MME. HORTENSE'S INN - DAY

Basil and Zorba walk into frame. Basil stops.

BASIL
Well, goodbye.

ZORBA
You go home?

Basil nods.

ZORBA
Goodbye, boss. And God give you more sense.

Zorba goes into the inn. CAMERA PANS with Basil as he walks away, looking very lonely.

310 EXT. WIDOW'S HOUSE - NIGHT

Light is seen through the shutters. A dog barks in the distance. CAMERA PULLS BACK and reveals a man's silhouette leaning against a tree, with his back to CAMERA. He is smoking. The light goes out in the widow's house. The man turns and faces CAMERA. It is Zorba. He walks round the tree and out of frame.

311 INT. HUT - NIGHT
MS BASIL

He lies in his bunk. CAMERA TRACKS IN. We see that he is awake. He half-rises and strikes a match. The bedside clock says 3:50. There is a sound of footsteps. He puts out the match quickly and lies down.

308 INT. WIDOW'S BEDROOM
CS WIDOW

She stands back from the window, taking care not to be seen. As the footsteps go past, she lowers her eyes.

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MS BASIL

He lies in his bunk. CAMERA TRACKS IN. We see that he is awake. He half-rises and strikes a match. The bedside clock says 3:50. There is a sound of footsteps. He puts out the match quickly and lies down.

312 MS DOOR

Zorba comes in quietly. He tiptoes to Basil's bed, mutters something in Greek, then sits down on his bunk and starts muttering again.

313 EXT. BEACH - DAY
LS MOUNTAIN (LOW ANGLE)

CAMERA PANS down from the wooded peak and focuses on a mound of sand in CS, modelled exactly like the mountain, with twigs instead of trees. Zorba's hand enters frame, working on the model.

314 MS ZORBA

He is sprawling on the sand, leaning on one elbow. He picks up a contraption of miniature posts joined with string and starts planting them down the slope of the model.

315 CU ZORBA

He works with tremendous concentration. He smiles contentedly. Looks off and shouts:

ZORBA
Boss!

316 LS HUT

Basil is sitting on the porch, writing.

BASIL
What?

ZORBA'S VOICE
Come and see...

Basil rises and moves towards CAMERA.

312 MS DOOR

Zorba comes in quietly. He tiptoes to Basil's bed, mutters something in Greek, then sits down on his bunk and starts muttering again.

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ZORBA

Bossi!

316 LS HUT

Basil is sitting on the porch, writing.

BASIL

What?

ZORBA'S VOICE

Come and see...

Basil rises and moves towards CAMERA.

317 MS ZORBA, MODEL (HIGH ANGLE)

ZORBA
(Shouting)
Remember the plan I couldn't tell you about?

Basil's shadow walks into frame. Zorba looks up.

ZORBA
Here it is.

Basil squats into frame.

BASIL
What is it?

ZORBA
It's a mountain, can't you see?
(He points high)
That one.

BASIL
(Vaguely)
Oh yes...

ZORBA
Look!

He shows him a match-stick tied to a hook, then applies it to the string at the top of the mound.

318 CS MODEL

The matchstick slides down along the string.

ZORBA'S VOICE
That's the way we'll get the trees down.

319 TWO SHOT BASIL, ZORBA

BASIL
An overhead cable? You're mad.

317 MS ZORBA, MODEL (HIGH ANGLE)

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(Shouting)
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ZORBA'S VOICE
That's the way we'll get
the trees down.

319 TWO SHOT BASIL, ZORBA

BASIL
An overhead cable? You're
mad.

319 ZORBA

Why?

BASIL

To begin with, that forest doesn't belong to us!

ZORBA

Well--it doesn't and it does.

BASIL

What does that mean?

ZORBA

It belongs to the monastery. And the monastery belongs to God. And God is everybody's. You agree?

BASIL

I certainly don't.

ZORBA

Of course, you will pay them something. But don't worry. They don't want much.

BASIL

How do you know?

ZORBA

(Mysteriously)

They are friends of mine!

Looks back to the model. Basil rises.

ZORBA

If it works, we'll bring down the whole forest! First we get the mine going, then we open a timber factory and become stinking rich. We

ZORBA

Why?

BASIL

To begin with, that forest doesn't belong to us!

ZORBA

Well--it doesn't and it does.

BASIL

What does that mean?

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It belongs to the monastery. And the monastery belongs to God. And God is everybody's. You agree?

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(Mysteriously)

They are friends of mine!

Looks back to the model. Basil rises.

ZORBA

If it works, we'll bring down the whole forest! First we get the mine going, then we open a timber factory and become stinking rich. We

319 ZORBA (cont.)
can even make our own ship
and go round the world.

320 CS BASIL

He is clearly worried about the thing.

BASIL
Aren't you going a lit-
tle too fast?

321 CS ZORBA

ZORBA
(With increasing
passion)
You're young, boss. You
got plenty of time. I
don't. I'm sixty--well
sixty-five maybe, but
that's a secret--so I
got to go fast. They
say that old age kills
the fire inside a man.
That he hears death com-
ing and he opens the door
and says: 'Come in, take
me. Give me rest.' But
it's a pack of goddam
lies. Every hair of
mine that turns white
makes my blood more wild.
I got enough fight in me
to lick the whole world.
So I'll fight!

He grabs the model, which rests on a wooden board, and holds it up to Basil.

ZORBA
Well--do we? Or do we
let the mountain win?
(Pause)

319 ZORBA (cont.)
can even make our own ship
and go round the world.

320 CS BASIL

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ZORBA
Well--do we? Or do we
let the mountain win?
(Pause)

322 CU BASIL

BASIL
Tell me what you need.

323 CU ZORBA

ZORBA
We need strong wire and hooks and things. I'll have to go to town. But first I got to figure the angle. If it's not just perfect, it'll be catastrophe.

324 TWO SHOT BASIL, ZORBA

BASIL
How long will it take you?

Zorba makes a charmingly vague gesture.

BASIL
The way things are going, it's got to be soon, or not at all. I'll give you until Christmas.

Basil walks out of frame. Zorba looks after him thoughtfully.

325 EXT. VILLAGE SQUARE - AFTERNOON

The church bells are ringing and people are going into the church. A group of children sing a Xmas Carol.

322 CU BASIL

BASIL
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323 CU ZORBA

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326 INT. WIDOW'S BEDROOM - AFTERNOON
MS WARDROBE

The widow opens its door and Mimithos appears in the mirror. Inside we see a man's clothes. She takes out a pair of shoes and gives them to Mimithos who tries them on. They are too big for him, but he hobbles round the room excitedly. The widow laughs.

327 EXT. MME. HORTENSE'S INN - AFTERNOON

Some children and the very old woman we saw earlier are noisily buying candy from Mme. Hortense at the candy-stall. The old woman is shouting at the children. They look PAST CAMERA and start laughing and hooting.

328 LS MIMITHOS

He is walking towards CAMERA in his new shoes, holding Basil's umbrella and a basket covered with a cloth. He stops, takes off the shoes, sticks them under his arm and starts running.

329 EXT. MOUNTAIN SLOPE - AFTERNOON

A ground wind is blowing, raising a fine cloud of dust. Zorba enters frame testing the ground like a hunting dog as he moves downhill. He looks up and his eyes cloud over.

330 LS SLOPE

Two monks are hurrying down the slope.

331 CS ZORBA

He makes some exorcising signs and goes on testing.

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332 INT. HUT - AFTERNOON
MS DOOR

Mimithos' face peers through the door, looking round curiously, and enters on tip-toe, CAMERA PANNING. The hut is empty. He sets the umbrella down, then takes a bottle and a large plate covered with a cloth out of the basket and puts them on the table. He picks a honey-cake out from under the cloth and goes out again.

332A EXT. BEACH

Basil is strolling along smoking his pipe. He stops as he notices something. He walks towards the hut, CAMERA PANNING. And we see Mimithos who is running back to the village.

333 EXT. SLOPE - DUSK

Zorba looks round him morosely. He kicks at a stone furiously. It rolls PAST CAMERA.

334 LS STONE (SHOOTING DOWN SLOPE)

The stone gathers speed, jumping and changing its course.

335 LS ZORBA (LOW ANGLE)

He kicks another stone, then another and another. As the stones tumble PAST CAMERA, the hillside seems to come alive.

336 CU ZORBA

He watches with increasing delight.

337 EXT. ROCKS ON BEACH

From under a shelf of rocks a long black skirt can be seen. A stone falls near it with a dull thud, followed by others.

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336 CU ZORBA

He watches with increasing delight.

337 EXT. ROCKS ON BEACH

From under a shelf of rocks a long black skirt can be seen. A stone falls near it with a dull thud, followed by others.

337 A terrified monk springs out, then another. They start running along the beach while the shower of stones continues.

338 TOP SHOT BEACH

The monks are running and yelling.

339 MS ZORBA (LOW ANGLE)

He roars with laughter. Then with big, springing strides he starts going downhill, CAMERA PANNING.

340 INT. HUT - DUSK

Basil is smelling the contents of the bottle. Zorba's singing voice is heard. He grabs the umbrella and shoves it under his bunk. Then picks up the plate and knocks the uncorked bottle over. He straightens it up quickly, corks it, and flustered, he puts it and the plate inside a large trunk. Then he rushes to the table. Just as he is about to mop it up with his handkerchief, Zorba enters and Basil moves away casually. Zorba stops and sniffs.

ZORBA

Rosewater.

His nose leads him to the table. He sticks his finger in the little puddle and rubs it on his mustache.

ZORBA

Boss...

BASIL

(Cutting in)

Well? What news?

Zorba moves over to his model which lies on his bunk and puts it on the floor.

ZORBA

I just made a big discovery. Stones are alive.

337 A terrified monk springs out, then another. They start running along the beach while the shower of stones continues.

338 TOP SHOT BEACH

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Ross...

BASIL
(Cutting in)
Well? What news?

Zorba moves over to his model which lies on his bunk and puts it on the floor.

ZORBA

I just made a big discovery. Stones are alive.

340 He sits down with his back turned to Basil's bunk.

341 MS BASIL

He watches apprehensively.

BASIL
That's fine--but instead,
I wish you'd discover
your famous angle.

342 MS ZORBA

He stretches his legs back under Basil's bunk.

ZORBA
I'm trying, boss.

His legs kick against the umbrella. He turns and pulls it out.

ZORBA
(Aghast)
Look! Your umbrella!

343 CS BASIL

BASIL
Never mind. Just let
me remind you that to-
morrow's Christmas.

344 GENERAL SHOT

ZORBA
I know.

He rises.

BASIL
Where are you going?

340 He sits down with his back turned to Basil's bunk.

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I know.

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BASIL
Where are you going?

344 ZORBA
I need some wire.

He starts looking around furiously.

ZORBA
Where the hell did I put it?

He moves towards the trunk.

345 CS BASIL

He grabs some string.

BASIL
Won't this string do?

346 CS ZORBA

He shakes his head, opens the trunk and peers inside, fascinated. He slips in and comes up with a honey-cake.

ZORBA
Look! A melomakarouno...

347 MS BASIL-ZORBA

BASIL
A what?

ZORBA
A Christmas cookie.

BASIL
Well, what's so strange about that?

348 CS ZORBA

He moves over to Basil, while talking.

344 ZORBA

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He starts looking around furiously.

ZORBA

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A Christmas cookie.

BASIL

Well, what's so strange about that?

348 CS ZORBA

He moves over to Basil, while talking.

348 ZORBA
Nothing. But many melomakarouna inside an empty trunk, that's very strange. And an umbrella under a bed, that's also strange...

BASIL
Alright, alright...

ZORBA
(Emotionally)
She came here?

BASIL
No. She sent them.

Zorba gives Basil a caressing slap on the cheek and laughs.

ZORBA
Now you have the proof, eh, boss. Now it's simple. Tonight, after Bouboulina's party...

BASIL
Get on with your work!

ZORBA
(He starts to move, but stops)
You want me to beat you an egg? It's good for the strength.

Basil doesn't reply. Zorba looks at him, sticks the honeycake in his mouth and settles down by his model.

348A CU ZORBA

He speaks while he works on his model.

ZORBA

Nothing. But many melo-
makarouna inside an empty
trunk, that's very strange.
And an umbrella under a
bed, that's also strange...

BASIL

Airight, airight...

ZORBA

(Emotionally)
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348A CU ZORBA

He speaks while he works on his model.

348A

ZORBA

Boss, now I can tell you a secret. All these days I couldn't work. I couldn't sleep. And you know why? Because of the widow. Don't get me wrong. I know she is too good for these old bones. But to think of her without anybody, that was too much. So every night I went to her house and I stood there for hours to see if someone will go and sleep with her. Just so I can be in peace.

348B MS BASIL

He laughs.

348C MS ZORBA

ZORBA

Alright, laugh! But remember this. If a woman sleeps alone, it puts shame on all men. God has a big heart, but there is one sin he will never forgive: When a woman calls a man to her bed and he doesn't go. I know because a very wise old Turk told me.

348D TWO SHOT ZORBA-BASIL

BASIL

(Teasing him)

A Turk? And you, a Greek, believed him?

348A

ZORBA

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a secret. All these days
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sleep. And you know why?
Because of the widow. Don't
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bed and he doesn't go.
I know because a very
wise old Turk told me.

348D TWO SHOT ZORBA-BASIL

BASIL
(Teasing him)
A Turk? And you, a Greek,
believed him?

348D

ZORBA
(After a slight pause)
I'm going to wash.

He turns and goes out through the back door, pulling off his shirt on the way.

BASIL
I thought the Greeks and the Turks never talked. They just fought.

He walks towards the back door.

348E EXT. BACK YARD

Zorba starts pouring water over himself and during the following dialogue he soaps and scrubs himself. Basil appears at the door.

BASIL
Don't tell me you never went to war?

ZORBA
I don't like that kind of stupid talk.

BASIL
What's so stupid about fighting for your country?

ZORBA
Excuse me, boss, but you talk like a teacher, you think like a teacher. How can you understand?

BASIL
Of course, I can.

3480 ZORBA

(After a slight
pause)
I'm going to wash.

He turns and goes out through the back door, pulling off his shirt on the way.

BASIL

I thought the Greeks and
the Turks never talked.
They just fought.

He walks towards the back door.

3480 EXT. BACK YARD

Zorba starts pouring water over himself and during the following dialogue he soaps and scrubs himself. Basil appears at the door.

BASIL

Don't tell me you never
went to war?

ZORBA

I don't like that kind
of stupid talk.

BASIL

What's so stupid about
fighting for your country?

ZORBA

Excuse me, boss, but you
talk like a teacher, you
think like a teacher. How
can you understand?

BASIL

Of course, I can.

348E

ZORBA

With your head, yes. You say "This is right and this is wrong." But when you talk, I watch your arms, your legs, your chest. And they're dumb. They say nothing. So how can you understand?

BASIL

You're just making up excuses. I don't think you give a damn about your country.

ZORBA

(Stung)

Don't you talk to me like that!

(He brushes the lather off his chest)

Look! Here--here--and here.

(He points to several scars. Then he turns and shows his back)

And on the back nothing.

He goes on scrubbing furiously.

ZORBA

I have done things for my country that will make your hair stand up. I killed, I burned villages, raped women. And why? Because they were Turks or Bulgars. That's the rotten, damn fool I was. Na!

(He makes a Greek gesture of self-deprecation)

But now, I look at a man, any man, and say: "This one's good, that one's

ZORBA

With your head, yes. You
say "This is right and
this is wrong." But when
you talk, I watch your
arms, your legs, your
chest. And they're dumb.
They say nothing. So how
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(He brushes the lather
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(He points to several
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damn fool I was. Na!

(He makes a Greek ges-
ture of self-deprec-
tion)

But now, I look at a man,
any man, and say: "This
one's good, that one's

348E ZORBA (cont.)

bad." What do I care if he's Greek or Turk. He's good, he's bad. And as I become older, I swear on the bread I eat, I even stop asking that. Good or bad, it's all the same to me. I'm sorry for the whole goddam pitiful lot. Eating and loving and believing and dying.

He pours water over himself and starts rubbing himself.

ZORBA

And if it's a woman--I just want to weep. You make fun of me that I love them. How can I not love them, when they're poor weak creatures and it takes this much, a man's hand on their breast, to make them lose their heads and give you all they got.

349 INT. MME. HORTENSE'S BEDROOM - NIGHT
CU HAND-MIRROR

In it we see Mme. Hortnese's overpainted mouth and several chins. Her hand enters frame and plucks a hair from one of them. Then it moves up to her eyes. She pulls back the skin and then lets it sag again, with a sigh.

350 GENERAL SHOT

There is a pathetic Xmas tree near a table set for three. She sits in front of her dressing-table, all dressed up, with her feet plunged in a small steaming tub. There is a noise outside, footsteps, voices. She kicks the tub under the dressing table and slips her feet into her mules.

348E ZORBA (cont.)

bad." What do I care if
he's Greek or Turk. He's
good, he's bad. And as I
become older, I swear on
the bread I eat, I even
stop asking that. Good
or bad, it's all the same
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whole goddam pitiful lot.
Eating and loving and be-
lieving and dying.

He pours water over himself and starts rubbing himself.

ZORBA

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350 GENERAL SHOT

ZORBA'S VOICE
Where are you, my Bou-
boulina? Canavaro is here!

351 MS DOOR

It opens and Zorba's beaming face appears with Basil behind him.

ZORBA
Buon giorno, buona sera,
mangiate Macaroni.

He rushes forward and embraces Mme. Hortense. She seems out of sorts.

ZORBA
See what I brought you?
Happy Christmas!

He gives her a cardboard wrapped up in paper. She takes it and moves away, unwrapping it. Basil moves into frame.

ZORBA
(To Basil)
I did it myself.
(Loud whisper)
To make her feel good.

352 CS PAPER OVER MME. HORTENSE'S SHOULDER

As the paper is torn off, we see a drawing, childish but charming. Four warships with the British, French, Italian and Russian flags being pulled by a bare-breasted Siren with long wavy hair and a ribbon around her neck. In each corner there is a bearded head. Mme. Hortense turns and faces CAMERA.

MME. HORTENSE
It's me?

353 GENERAL SHOT

Zorba nods. He takes a small parcel out of his pocket.

ZORBA
And this is from the boss.

Basil looks surprised and a little ashamed. Zorba tears off the paper and produces ten cheap glass bracelets.

ZORBA
Ten splendiferous brace-
lets.

BASIL
Merry Christmas, Madame.

As he slips them on for her, he sniffs.

ZORBA
What is that extraordin-
ary smell from the kitchen?

MME. HORTENSE
It is a Turkish...Oo-la-
la! I hope he is not
burning.

Zorba leaps to the door, CAMERA PANNING.

ZORBA
Sit down. We will start
from the center--the belly.
Then we will take care of
the other parts.

And he goes out.

354 TWO SHOT BASIL-MME. HORTENSE

There is a pause. Mme. Hortense warms her hands over a small charcoal stove.

353 GENERAL SHOT

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ZORBA
Sit down. We will start from the center--the belly. Then we will take care of the other parts.

He puts his hands on Hortense's bosom. She slaps it down. And he goes out.

354 TWO SHOT BASIL-MME. HORTENSE

There is a pause. Mme. Hortense warms her hands over a small charcoal stove.

350 ZORBA'S VOICE

Where are you, my Bon-
bonina? Canavaro is here!

351 MS DOOR

It opens and Zorba's beaming face appears with Basil be-
hind him.

ZORBA

Buon giorno, buona sera,
manglate Macaroni.

He rushes forward and embraces Mme. Hortense. She seems
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with long wavy hair and a ribbon around her neck. In each
corner there is a bearded head. Mme. Hortense turns and
faces CAMERA.

MME. HORTENSE

It's me?

354 BASIL
Aren't you feeling well?

MME. HORTENSE
At my age, monsieur, one
is never well. Especially
on the holidays.

CAMERA TRACKS IN to her. She forces a smile.

355 INT. BEDROOM - NIGHT

Zorba rises into frame, glass in hand. CAMERA PULLS BACK to show them sitting at table. Mme. Hortense is on his lap.

ZORBA
I drink to your health,
my beautiful chou-chou
mermaid. May you grow
new teeth and a new skin.
So you can throw away
those stupid ribbons you
wear to hide your neck.

A cat's amorous yowl is heard. They look up.

ZORBA
May the Great Powers come
back to Crete and when
you rise from the waves
to greet them, may all
their damn ships crash on
these hard, round rocks.

He puts his hands on Hortense's bosom. She slaps it down.

MME. HORTENSE
I wish it could happen, what
you say. But it is too late.

ZORBA
No, it is not.

354 GENERAL SHOT

Zorba rocks. He takes a small [illegible] out of his pocket.

BASIL
Aren't you feeling well?

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you say. But it is too late.

ZORBA
No, it is not.

355 He starts unbuttoning her blouse. The yowling is renewed. Another cat replies.

ZORBA
Miaow!

He bites her. She jumps up and as the yowling rises to a crescendo, he chases her around the room.

356 MS BASIL

He follows with astonished eyes.

357 PAN SHOT ZORBA-MME. HORTENSE

She trips and falls.

358 CS BASIL

He rises anxiously.

359 TWO SHOT ZORBA-MME. HORTENSE

He kneels down beside her. Basil enters frame.

BASIL
Are you alright.

Mme. Hortense nods, then looks up with a pathetic smile.

MME. HORTENSE
You see? It is too late.

Zorba helps her up and leads her towards the bed.

ZORBA
Don't be sad, my little Bouboulina! I have heard about a new doctor in Europe who makes miracles. You take what the hell he gives you--powder or drops

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ope who makes miracles.
You take what the hell he
gives you--powder or drops

359 ZORBA (cont.)
--and you become twenty again, maybe twenty-five. I will order some for you.

He helps her gently onto the bed and sits next to her.

MME. HORTENSE
You will? A big bottle?

ZORBA
A whole barrel.

She closes her eyes.

ZORBA
What are you thinking?

MME. HORTENSE
Alexandria!...Beirut!... Istanbul!...How they loved me!

ZORBA
Who?

MME. HORTENSE
Everybody. Ali Bey, Mustapha, Nahas Pasha, Suleiman Pasha--especially Suleiman. For two whole years, he lock me in the house.

ZORBA
Why?

MME. HORTENSE
Because I was too much beautiful. If the Sultan will see me, then he take me to his harem, no?

Zorba is irritated. He lays her down on the pillow and rises.

ZORBA (cont.)
--and you become twenty
again, maybe twenty-five.
I will order some for you.

He helps her gently onto the bed and sits next to her.

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Because I was too much beau-
tiful. If the Sultan will
see me, then he take me to
his harem, no?

Zorba is irritated. He lays her down on the pillow and
rises.

359 ZORBA
Those damn cats! Why don't they shut up?

He strides out of the room, CAMERA PANNING.

360 MS BASIL

He approaches the bed, bringing Mme. Hortense into shot. We hear stones falling on the roof and cats running. Mme. Hortense is asleep. He covers her feet.

361 MS DOOR

Zorba enters and moves up to Basil.

ZORBA
She is asleep?

BASIL
Yes. She is twenty again and strolling about Alexandria, Beirut...

ZORBA
(Disgusted)
Let her, silly old bitch! Look at her, smiling...

He spits and starts to walk away.

ZORBA
Come on.

BASIL
We can't go and leave her alone, just like that.

ZORBA
She is not alone! She is with Suleiman Pasha. Having a hell of a time, the dirty old cow!

They go out.

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They go out.

362 EXT. STREET OUTSIDE WIDOW'S HOUSE - NIGHT

The bells are ringing. Basil and Zorba walk TOWARDS CAMERA. Zorba stops.

ZORBA
Her light is on. Go and God bless you.

Basil shakes his head and starts to walk away. Zorba grabs him by the arm.

ZORBA
Where are you going?

BASIL
To church. I've never been to a Greek Christmas.

ZORBA
But, boss!

BASIL
(Piercingly)
No! Don't you understand?

ZORBA
(Emotionally)
Understand? What? I understand you're young and full of energy and I don't understand what the hell you're doing with it.

BASIL
(Snapping round)
I've had enough of this. Why don't you leave me alone?

ZORBA
(Shouting)
Because I love you and I want the best for you.

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ZORBA
(Emotionally)
Understand? What? I understand you're young and full of energy and I don't understand what the hell you're doing with it.

BASIL
(Snapping round)
I've had enough of this. Why don't you leave me alone?

ZORBA
(Shouting)
Because I love you and I want the best for you.

362 BASIL
Don't shout!

He sees something off. They both turn.

363 LS WIDOW'S HOUSE

The widow's shadow moves up behind the shutters, listening. Mimithos springs out of the garden.

364 TWO SHOT BASIL-ZORBA

ZORBA
(Pleading)
She is waiting for you.
It is so easy!

Mimithos runs into frame. Zorba pushes him out of the way.

BASIL
I won't stand here arguing.
Let's just say I'm differ-
ent and I have to go my own
way...

ZORBA
If God went your way, there
would be no Christmas. He
didn't go to Church. He
went to Mary, and Christ
was born.
(He points to the
house)
He went that way. Into
the house of Mary. Mary
is the widow.

Mimithos runs up again. Zorba turns on him. Basil walks on.

ZORBA
(Muttering loudly)
On a deaf man's door, you
can knock forever.

He turns and goes the other way.

362 BASIL

Don't about!

He sees something off. They both turn.

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The widow's shadow moves up behind the shutters, listening. Mimithos springs out of the garden.

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(Muttering loudly)
On a deaf man's door, you
can knock forever.

He turns and goes the other way.

365 INT. HUT - DAWN
INT. TO EXT. WINDOW

The sea reflects the soft light of dawn. Birdsong can be heard. CAMERA PANS to Zorba who is wrapped up in a blanket, looking at the model with frightening intensity. Suddenly he blinks. He moves his mouth imperceptibly, then suddenly springs up out of the frame.

366 CU ZORBA

He rises into frame. He is now trembling with excitement. He rushes towards Basil's bunk, but stops in his tracks. Basil is fast asleep. He turns and jumps out through the door.

367 LS BEACH

Zorba is running towards the sea. He flings away the blanket, slips off his underclothes and plunges naked into the sea.

CS SEA
368 Zorba is jumping around as the waves break over him. He emits howls of joy.

369 EXT. VILLAGE SQUARE - DAY

A peasant is holding a mule, surrounded by some onlookers. Zorba enters frame and jumps on it, followed by Basil who gives him his knapsack and a wad of notes.

BASIL
Here's the money.

ZORBA
Thank you, boss.

BASIL
Remember! It's all I can afford.

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INT. TO EXT. WINDOW

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BASIL
Here's the money.

ZORBA
Thank you, boss.

BASIL
Remember! It's all I can afford.

369 ZORBA
Poor boss, I know.

BASIL
Just buy what we need
for the cable and come
straight back.

ZORBA
Yes.

BASIL
And don't get stuck any-
where on the way.

ZORBA
I'll be quick like the
wind.

BASIL
Five days. You promised.

Zorba sees something off and frowns.

370 LS MME. HORTENSE

She is hurrying towards CAMERA, in a state of great agitation.

371 MS BASIL-ZORBA

Zorba grabs Basil's hand quickly.

ZORBA
Goodbye boss.

He kicks the mule and as it starts moving, Mme. Hortense plunges into frame.

MME. HORTENSE
Zorba!

She grabs his leg.

369 INT. HUT - DAWN

ZORBA

Poor boss, I know.

BASIL

Just buy what we need
for the cable and come
straight back.

ZORBA

Yes.

BASIL

And don't get stuck any-
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ZORBA

Goodbye boss.

He kicks the mule and as it starts moving, Mme. Hortense
plunges into frame.

MME. HORTENSE

Zorba!

She grabs his leg.

371 ZORBA
(Bending)
What do you want?

MME. HORTENSE
Don't forget me!

Zorba straightens up and with as much dignity as he can muster, rides away Don-Quixotically. Mme. Hortense stands looking after him. Then she turns towards Basil, dabbing her nose with her handkerchief.

BASIL
Don't be sad. He is coming back.

MME. HORTENSE
(With heartrending simplicity)
They all say that.

She walks PAST CAMERA. Basil looks up the street, then starts walking back. CAMERA PANS on the two lonely figures walking apart.

372 EXT. FIELDS - DAY
LS WIDOW

The widow jumps onto a narrow path and starts walking towards CAMERA.

373 MS BASIL

Basil is walking up the path from the other direction. He notices the widow and half stops, then goes on, CAMERA PANNING, bringing her into frame.

374 MS WIDOW

She approaches, looking straight PAST CAMERA.

371 ZORBA

(Bending)
What do you want?

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374 MS WIDOW

She approaches, looking straight PAST CAMERA.

375 MS BASIL

He becomes increasingly nervous.

376 TRACK SHOT WIDOW

She looks at Basil, directly and honestly.

377 TRACK SHOT BASIL

His eyes shift restlessly. He is sweating.

378 MS BASIL-WIDOW

They are very close. He greets her with a slight bow. She slows down, always looking straight at him. As he goes PAST her, she accelerates her step in the opposite direction.

379 TRACK SHOT BASIL

His expression betrays his shame and disappointment. In BG we see the widow walking away. He half turns and goes quickly PAST CAMERA.

380 EXT. TOWN - NIGHT
LS STREET NEAR PORT

The street is lively. Zorba walks towards CAMERA with his knapsack, chewing pumpkin seeds. He stops in front of a shop window with tools, etc. His eyes dart as women go past. Music is heard from somewhere. He crosses the street to a shady-looking bar. He pops his head in and goes on.

381 INT. BAR
MS FLOOR

A dreadful band of three is playing and an old bored-looking fat woman is performing a dance, laboriously lifting

375 MS BASIL

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376 TRACK SHOT WIDOW

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381 INT. BAR
MS FLOOR

A dreadful band of three is playing and an old bored-looking fat woman is performing a dance, laboriously lifting

381 her legs. CAMERA PANS to a table of three whores, who wear characteristic deadpan expressions. One of them points to someone off. The younger of the three gets up and straightens her dress.

382 MS ZORBA

He sits at a table, drinking beer. The girl (Lola) walks into frame and sits down next to him.

LOLA
Epitrepete, pappouli?
(Hallo, grampa.)

Zorba is furious.

LOLA
Mi fovase. The tha se
zoriso. Ti thoulia mou
kano.
(Subtitle: Relax! You're
safe. I'm just doing my
job.)

She turns to the whores off and makes a face.

383 CU ZORBA

His eyes are spitting flames.

ZORBA
(Calls out)
Garcon! Champagna!

384 CS LOLA

Her expression changes. She leans towards Zorba, bringing him into frame. She tickles his chin, but he is as cold as ice.

381 her legs. CAMERA PANS to a table of three whores, who wear characteristic deadpan expressions. One of them points to someone off. The younger of the three gets up and straightens her dress.

382 MS ZORBA

He sits at a table, drinking beer. The girl (Lola) walks into frame and sits down next to him.

LOLA
Epitrepete, pappouli?
(Hallo, gramps.)

Zorba is furious.

LOLA
Mi fovase. The tha se
zorisso. Ti thouli mou
kano.
(Subtitle: Relax! You're
safe. I'm just doing my
job.)

She turns to the whores off and makes a face.

383 CU ZORBA

His eyes are spitting flames.

ZORBA
(Calls out)
Garcon! Champagna!

384 CS LOLA

Her expression changes. She leans towards Zorba, bringing him into frame. She tickles his chin, but he is as cold as ice.

385 MS ORCHESTRA

They are playing, but their eyes are glued to a table off. The pianist strains his neck to see.

386 CS ZORBA

He is smoking a big cigar. CAMERA PULLS BACK. The waiter is refilling their glasses. Lola is tipsy. Zorba flicks a finger and the flower-vendor enters frame. He picks out some roses, smells them, then empties the whole basket onto the table. He takes from his pocket a thick wad of notes and gives some to the flower-vendor, regally waving away the change. Lola's eyes pop out.

387 CU BOTTLE OF CHAMPAGNE

It pops open and the waiter refills the glasses on the table, which is covered with half-empty plates and flowers. CAMERA PANS UP as Lola takes a sip. She has flowers in her hair and bodice, and leans against Zorba, who sits stiffly upright, feigning indifference. She offers him a sip from her glass, but he declines and drinks from his own. His eyes dart sideways and he smiles.

388 MS TABLE WHORES

They watch, green with envy. One of them winks at him.

389 CS VIOLINIST

He moves to the back of Zorba's table, CAMERA PANNING. Zorba is paying the bill. He gives the waiter a note and one to the violinist. He yawns and rises, picks up his knapsack, says goodbye to Lola and saunters away.

390 MS LOLA

She springs up, rushes over to the other table, grabs her handbag and a shawl and scampers out of frame.

385 MS ORCHESTRA

They are playing, but their eyes are glued to a table off. The pianist strains his neck to see.

386 CS ZORBA

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390 MS LOLA

She springs up, rushes over to the other table, grabs her handbag and a shawl and scampers out of frame.

391 EXT. STREET OUTSIDE BAR - NIGHT

Zorba has just come out. The street is empty. He walks towards CAMERA slowly, casting furtive glances back. Lola springs out and runs up to him. She hangs on to his arm.

LOLA
Pos se lene?
(What's your name?)

ZORBA
Pappouli.
(Grampa.)

She pinches him hard.

LOLA
(Pulling him towards her)
Ela.

392 CU ZORBA

His resistance melts. He says something hoarsely, and goes past frame.

393 EXT. MINE - DAY

Three workers lounge in the sun, with nothing to do. They rise as Basil walks into frame, smoking his pipe. He motions to them wearily to sit down again. He looks towards the mine glumly.

BASIL
(Through clenched teeth)
Rascal!

394 INT. LOLA'S ROOM - DAY
CS PIMPLY BOY

He sits writing laboriously on a pad, with a pencil that he licks regularly.

391 EXT. STREET OUTSIDE BAR - NIGHT

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LOLA
Pos se lenej
(What's your name?)

ZORBA
Papponit.
(Gramps.)

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BASIL
(Through clenched teeth)
Rascal!

394 INT. LOLA'S ROOM - DAY
CS PIMPLY BOY

He sits writing laboriously on a pad, with a pencil that he licks regularly.

394 TWO SHOT ZORBA-LOLA

ZORBA'S VOICE
Pou imaste?

The boy reads in a stilted school-English. CAMERA PULLS BACK to include Zorba, who peers over his shoulder.

BOY
Of course, I went with
her. I shall not de-

397 CS PIMPLY BOY

scribe you the continua-
tion, except to say that
it was long and very wild.

The boy snickers. Zorba smacks him jokingly and starts dictating.

ZORBA
Next afternoon I wake up
and what do I see?

He walks round the room as he describes it. The walls are full of photographs of sailors and football-players.

398 INT. HUT - DAY
CU BASIL

ZORBA
A small hotel room, clean
and delicate, full of bot-
tles... and photographs...
and little cushions.

He moves to the bed.

ZORBA
And next to me in bed...

He sprawls onto the bed and embraces Lola who lies back in a peignoir doing her nails.

ZORBA
...the female sex in person...

395 CS PIMPLY BOY

He turns as he writes.

394 ZORBA'S VOICE

You imagine?

The boy reads in a stilted school-English. CAMERA PULLS BACK to include Zorba, who peers over his shoulder.

BOY

Of course, I went with
her. I shall not de-
scribe you the continua-
tion, except to say that
it was long and very wild.

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ZORBA

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ZORBA

...the female sex in person...

395 CS PIMPLY BOY

He turns as he writes.

396 TWO SHOT ZORBA-LOLA

He rubs his head against her.

ZORBA
Soft and warm and sweet-
smelling...

397 CS PIMPLY BOY

He licks his pencil with disgust. CAMERA TRACKS IN to letter as Zorba continues.

ZORBA'S VOICE
Zorba, I say to myself. You're in Paradise. Enjoy it. Don't move.

He reaches the end of the page and turns over.

398 INT. HUT - DAY
CU BASIL

He turns over the page of Zorba's letter. He is trembling with rage.

ZORBA'S VOICE
(Slowly, as Basil reads incredulously)
Imagine what luck! There is a restaurant opposite and they send us food...splendiferous food. Caviar, steaks, baklava, everything. We eat, then back to work, then back to sleep and so on etcetera.

Fuming, he springs out onto the porch.

399 EXT. PORCH

Basil comes out.

He rubs his head against her.

ZORRA
Soft and warm and sweet-
smelling...

397 CS PIMPLY BOY

He licks his pencil with disgust. CAMERA TRACKS IN to let-
ter as Zorba continues.

ZORRA'S VOICE
Zorba, I say to myself. You're
in Paradise. Enjoy it. Don't
move.

He reaches the end of the page and turns over.

398 INT. HUT - DAY
CU BASIL

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ZORRA'S VOICE
(Slowly, as Basil reads
incredulously)
Imagine what luck! There is
a restaurant opposite and they
send us food...splendiferous
food.--Caviar, steaks, bak-
lava, everything. We eat, then
back to work, then back to sleep
and so on etcetera.

Fuming, he springs out onto the porch.

399 EXT. PORCH

Basil comes out.

399 BASIL
(Shouts)
Antoni!

He turns to go back but stops as he notices something.

400 LS BEACH

Mme. Hortense is running towards the hut, carrying a parasol.

401 CS BASIL

Irritated, he turns back to the letter and reads as he flees back into the hut.

ZORBA'S VOICE
(Quickly now, in Basil's hurried mood)
So this is my good news, darling boss, and don't you worry. I think of your business also. But I ask you, why push things?

402 INT. HUT

CAMERA PANS with Basil to table.

ZORBA'S VOICE
Every day my head becomes more clear and I shall be able to make the best deals.
I kiss you friendly,
Me, Zorba.

He throws the letter away and scribbles on some paper.

403 CU PAPER

He writes: ALEXIS ZORBA, MINOS 8, HERAKLION
COME BACK AT ONCE.

399 BASIL
(Shouts)
Antoni!

He turns to go back but stops as he notices something.

400 LS BEACH

Mme. Hortense is running towards the hut, carrying a parasol.

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403 CU PAPER

He writes: ALEXIS ZORBA, MINOS 8, HERAKLION
COME BACK AT ONCE.

404 MS BASIL

He signs and tears off the paper. Something makes him pick up the letter again.

ZORBA'S VOICE
P.S. I forgot to tell you.
Her name is Lola.

The workman, Antoni, enters frame. Basil gives him the telegram and some money.

BASIL
Telegraphema. Grigora.

Antoni goes out.

405 EXT. HUT - DAY

Mme. Hortense approaches, puffing. She stops for breath and hurries on, as Antoni by-passes her.

406 INT. HUT

Basil keeps back from the window, hoping to avoid Mme. Hortense. She knocks with her parasol.

MME. HORTENSE
Monsieur?

She peers inside.

MME. HORTENSE
Pardon, They told me you have a letter. It's from him?

407 MS BASIL

BASIL
(Drily)
It's from him.

404 MS BASIL

He signs and tears off the paper. Something makes him pick up the letter again.

ZORRA'S VOICE
P.S. I forgot to tell you.
Her name is Lola.

The workman, Antoni, enters frame. Basil gives him the telegram and some money.

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Antoni goes out.

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Mme Hortense approaches, puffing. She stops for breath and hurries on, as Antoni by-passes her.

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She peers inside.

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Pardon. They told me you
have a letter. It's from
him?

407 MS BASIL

BASIL
(Drily)
It's from him.

408 CS MME. HORTENSE

MME. HORTENSE
(tremulously)
What does he say?

409 MS BASIL

He picks up the letter and moves over to MMe. Hortense, CAMERA PANNING.

BASIL
Read it yourself.

Mme. Hortense takes the letter, pathetically trying to focus. Tears well up into her eyes.

MME. HORTENSE
I cannot -- my eyes.

Basil relents for his cruelty. He takes the letter. There is a pause.

BASIL
He says he is very busy.

MME. HORTENSE
There is something for me?

BASIL
Of course.

MME. HORTENSE
Read it, please.

Basil moves away, embarrassed. He pretends to scan the letter.

BASIL
Please tell Bouboulina that I miss her.
(pause)

408 CS MME. HORTENSE

MME. HORTENSE
(tremulously)
What does he say?

409 MS BASIL

He picks up the letter and moves over to MMe. Hortense.
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Read it yourself.

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Tears well up into her eyes.

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MME. HORTENSE
There is something for me?

BASIL
Of course.

MME. HORTENSE
Read it, please.

Basil moves away, embarrassed. He pretends to scan the letter.

BASIL
Please tell Boubouliña that
I miss her.
(pause)

409 MME. HORTENSE

Go on.

BASIL

Tell her that every night I go back to my little room and I pray to God to send me back to her, quickly... Without my Bouboulina, I'm so damn miserable that when I see her again... (he runs out of inspiration)

MME. HORTENSE

(in ecstasy)

What?

BASIL

... I'll kneel before her and ask her to be mine for ever.

410 CU MME. HORTENSE

MME. HORTENSE

For ever?

411 CU BASIL

BASIL

(trapped)

Yes, for ever. That's what he says.

412 TWO SHOT

MME. HORTENSE

(ceremoniously)

415 CU BASIL

Alright. Tell him, I accept. And please write that he bring me five meter of white satin. And voile. You see, I cannot find here.

409 MME. HORTENSE

Go on.

BASIL

Tell her that every night I go back to my little room and I pray to God to send me back to her, quickly... Without my Boubouline, I'm so damn miserable that when I see her again...

(he runs out of inspiration)

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(in ecstasy)

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(ceremoniously)

Alright. Tell him, I accept. And please write that he bring me five meter of white satin. And voile. You see, I cannot find here.

412 BASIL
I understand.

MME. HORTENSE
You're very kind.

She turns to go, CAMERA PANNING. At the door she stops very lady-like.

MME. HORTENSE
One thing more. Zorba and me like you very much. Will you be our witness?

BASIL
(shamefacedly)
It'll be an honor.

She smiles and goes out. Basil turns TOWARDS CAMERA, touched and angry with himself.

413 EXT. HUT - NIGHT

We see Basil through the window, writing. A dog barks in the distance. He rises, taking the lamp.

414 INT. HUT - NIGHT
CS BASIL

He is unshaved and as he moves, we see that the room is a mess. He seems lonely. He puts the lamp on the table, picks up the bottle of rose-water, and rubs some on his face. Then he goes towards Zorba's bunk, which is neatly covered, with the santuri on it. He sits on the ground, cross-legged, Zorba-fashion and strums. The sounds are high and harsh.

415 CU BASIL

He looks fixedly PAST CAMERA, and stops strumming.

412 BASIL

I understand.

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You're very kind.

She turns to go, CAMERA PANNING. At the door she stops very lady-like.

MME. HORTENSE

One thing more. Zorba and me like you very much. Will you be our witness?

BASIL

(ashamedly)

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She smiles and goes out. Basil turns TOWARDS CAMERA, touched and angry with himself.

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415 CU BASIL

He looks fixedly PAST CAMERA, and stops strumming.

416 CS TABLE

The lamp, the bottle of rose-water and dirty dishes. Basil's hand enters frame as he blows out the lamp.

417 INT. WIDOW'S BEDROOM - NIGHT

She sits in a chair, embroidering. She wears a long white night-dress and a black shawl over her shoulders. There is a soft sound of knocking. She starts, then rises wearily and picking up the lamp, goes PAST FRAME.

418 EXT. WIDOW'S HOUSE - NIGHT
BASIL AT DOOR

He hears steps approaching, then silence. He shoots a nervous glance towards the street.

WIDOW'S VOICE
Pios ine?

BASIL
Englezos.

The door opens carefully. The widow looks at her nightgown.

WIDOW
Peraste!

Basil steps in.

419 EXT. STREET - NIGHT

The village policeman is just coming round the corner. He stops and watches curiously. We hear the door closing. He smiles and goes on.

416 CS TABLE

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WIDOW'S VOICE

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Englezos.

The door opens carefully. The widow looks at her nightgown.

WIDOW

Perastel

Basil steps in.

419 EXT. STREET - NIGHT

The village policeman is just coming round the corner. He stops and watches curiously. We hear the door closing. He smiles and goes on.

420 INT. WIDOW'S BEDROOM
LS DOOR

The light of the lamp approaches the door. The widow stops outside, as thoughhesitating, then enters and goes over to the bedside table. The gun which she has been holding under her shawl she slips quickly into a drawer. Basil appears in the doorway in BG. She puts the lamp on the bedside table and stands there without turning. Her body is shaken by a sob. She slips down onto the bed and starts sobbing uncontrollably. They are the sobs of relief, of the release from years of tension. Basil takes a step towards her.

BASIL
Why?

She doesn't answer. He approaches helplessly.

BASIL
I'm sorry.

He starts to go. The widow springs up towards him.

421 CU WIDOW

She smiles through her tears and shakes her head:

WIDOW
Ohi...ohi... Meene.

Her shawl has slipped off one shoulder.

422 CS BASIL

He turns, perplexed.

423 CS WIDOW

She lets her shawl fall to the floor. Then slowly she moves to the foot of the bed and lets her hair down, without looking at Basil.

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She lets her shawl fall to the floor. Then slowly she moves to the foot of the bed and lets her hair down, without looking at Basil.

424 MS BASIL

He walks slowly towards her,CAMERA PANNING. Shyly he puts out one hand and touches her hair. As it reaches her shoulder, she turns and lays her cheek against his hand.

425 TIGHT TWO SHOT

Their heads are very close together. She turns and they kiss. When their heads part, she touches his face with her hands and slips out of frame.

426 CS WIDOW

She moves to the head of the bed and puts out the lamp. The room is lit softly by the candle burning in front of the ikons over the bed. She unbuttons her nightgown and lets it drop to the floor.

427 CS BASIL

A look of panic comes into his eyes. He seems suddenly paralyzed.

428 CS WIDOW

She stands, her head half-averted, waiting. Suddenly, she turns and looks at Basil. With one wild movement she picks up her nightdress and holds it over her body.

429 TWO SHOT TOWARDS WIDOW

They stand facing each other in the dead silence. Impulsively, Basil sits on the bed and buries his head in her belly, clasping her round the waist.

430 CS WIDOW'S BACK

His fists are tight against her bare back.

424 MS BASIL

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431 CU WIDOW

She turns her eyes down slowly and an expression of tenderness softens her face. CAMERA PANS DOWN to his head as she strokes his hair gently.

432 INT. VILLAGE CAFE

The policeman sits with Manolakes and two others, who are playing cards. There is the sound of the door. They look off and exchange glances. Manolakas rises and CAMERA PANS him over to Pavlo who has just sat down. He says something to him.

PAVLO
(shouting)
Psemmata!

He springs up as if to strike him but Manolakas forces him down again. Laughter is heard from the others, who enter frame. One of them bends and says something harshly close to Pavlo's ear. The laughter builds up. Pavlo tries to get away, but Manolakas' grip is too firm. As the laughter builds up, CAMERA TRACKS INTO BIG CU of Pavlo. His eyes are full of hard tears.

433 EXT. VILLAGE - DAWN

A dog howls in the distance.

434 INT. WIDOW'S BEDROOM
MS BED

The widow and Basil lie in bed. Basil is asleep. As CAMERA TRACKS IN we see that her eyes are open, staring at the ceiling. There is a distant shout. Then silence. She pricks up her ears. The shout is repeated. There is a ring of terror about it. She moves and Basil wakes up.

BASIL
What is it?

431 CU WIDOW

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BASIL
What is it?

434 She shakes her head and slips out of bed. CAMERA PANS her to the window. She looks through the shutters. Somebody is heard running. She turns as Basil enters frame. There are more voices now. She turns quickly, says something and pulls Basil away.

435 INT. CS WIDOW'S FRONT DOOR

The widow enters frame and opens the door carefully. We see two people running PAST. Then silence. She lets Basil through and after a moment closes it.

436 EXT. VILLAGE STREET - EARLY MORNING

Doors open and people come out of the houses. Manolakas and two men run PAST CAMERA.

437 EXT. STREET LEADING TO MME. HORTENSE'S INN

The shouting builds up. Basil stands against the wall, as more people go PAST. He accelerates his step.

438 EXT. MME. HORTENSE'S INN

The door opens and Mme. Hortense appears in her dressing-gown with her hair disheveled. She staggers out into the street. She tries to stop some of the people, but nobody pays any attention to her. She looks about her in panic and goes on running aimlessly.

439 EXT. BEACH - EARLY MORNING

There is a tight circle of people and more are arriving. They turn as Mavrandoni enters frame and stops.

440 MS MAVRANDONI

He moves to the circle, CAMERA PANNING. People open up.

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437 EXT. STREET LEADING TO MME. HORTENSE'S INN

The shouting builds up. Basil stands against the wall, as more people go PAST. He accelerates his step.

438 EXT. MME. HORTENSE'S INN

The door opens and Mme. Hortense appears in her dressing-gown with her hair dishevelled. She staggers out into the street. She tries to stop some of the people, but nobody pays any attention to her. She looks about her in panic and goes on running aimlessly.

439 EXT. BEACH - EARLY MORNING

There is a tight circle of people and more are arriving. They turn as Mavrandoni enters frame and stops.

440 MS MAVRANDONI

He moves to the circle, CAMERA PANNING. People open up.

441 GROUP SHOT - VILLAGERS

Mavrandoni moves up through them. There is a sudden silence. He stops in CS. His face is like stone. He remains standing there, looking.

442 EXT. OLIVE GROVE - MORNING

People are running PAST CAMERA. The news passes from mouth to mouth. Mme. Hortense appears. She sees something and changes direction, like a frightened bird.

443 TRACK SHOT - MME. HORTENSE

She is running among the trees. We see Basil moving towards CAMERA. She runs up and grabs his arm.

MME. HORTENSE
Don't go... Don't go!

BASIL
What happened?

MME. HORTENSE
I'm afraid... I don't want...

Basil starts to move forward, but she clings to him.

MME. HORTENSE
Don't go.

She suddenly becomes very quiet and very old. Basil helps her to a tree and she slumps down onto the ground.

MME. HORTENSE
I'm cold...

Basil covers her with his jacket.

141 GROUP SHOT - VILLAGERS

Mavrandoni moves up through them. There is a sudden silence. He stops in CS. His face is like stone. He remains standing there, looking.

142 EXT. OLIVE GROVE - MORNING

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MME. HORTENSE
I'm cold...

Basil covers her with his jacket.

444 LS OLIVE GROVE

A procession is moving up through the trees. Manolakas and another man carry Pavlo on their shoulders.

445 TWO SHOT BASIL-MME.HORTENSE

Basil rises.

446 CS PROCESSION

They go PAST CAMERA; Mavrandoni is last, by himself. He sees Basil off and walks up to him, CAMERA PANNING.

447 MCS BASIL

Mavrandoni walks into frame and looks Basil straight in the eyes.

MAVRANDONI
(quietly)
I will kill her. The next time she comes out from her house.

BASIL
It's not her fault...

Mavrandoni doesn't reply. He turns and walks out of frame. Basil deliberates what to do and walks off quickly in the opposite direction.

444 LS OLIVE GROVE

A procession is moving up through the trees. Manolakis and another man carry Pavlo on their shoulders.

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448 EXT. WIDOW'S STREET - MORNING
GROUP SHOT WOMEN

They stand across the street, looking at the widow's house with hatred. One of them nudges another and they turn their eyes down the street. CAMERA PANS and we see the procession moving towards CAMERA. PAN continues to the widow's house, which is shuttered and silent.

449 TRACK SHOT PROCESSION

Their footsteps resound ominously. The men's eyes dart towards the widow's house. There is a violent scream from one of the women off.

WOMAN'S VOICE
Skotoste tin! (Kill her!)

450 TIGHT GROUP WOMEN

They scream abuse.

451 MS PROCESSION

They slow down and stop. Manolakas looks at the widow's house darkly. Someone picks up a stone and throws it.

452 EXT. WIDOW'S HOUSE

As the stone hits the shutters, Mimithos jumps up and stands on the fence, looking pathetic and ludicrous in his defiance.

453 TIGHT GROUP MEN

They are taken aback.

MANOLAKAS
Kane pera, Mimitho.

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MANOLAKAS
Kane pera, Mimitho.

454 CS MIMITHOS

He shakes his head wildly. He loses his balance and nearly falls.

455 GROUP SHOT WOMEN

One of them shouts something and the very old woman starts laughing shrilly. The others join in.

456 PAN SHOT PROCESSION

The laughter spreads. PAN ends on Mavrandoni's stricken face.

457 MS MIMITHOS

Perplexed and frightened, he joins in the laughter.

458 GENERAL SHOT PROCESSION

There is a wild yell from Mavrandoni. The laughter is cut with a knife. In the silence Mavrandoni walks to the head of the procession. He stops by Manolakas and walks on. The others follow in a hush and go PAST FRAME. Only Mimithos remains on the fence, looking after them.

459 EXT. HUT - DAY

There are sheets hanging on the window-ledge, and the door is open.

460 EXT. BEACH - DAY

Basil walks up to frame and stops. His face lights up with relief. He is about to run, but pulls himself together and walks forward sternly.

454 CS MIMITHOS

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455 GROUP SHOT WOMEN

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461 INT. HUT - DAY

Zorba is moving about, cleaning up.

BASIL'S VOICE
Mr. Zorba!

Zorba turns, all smiles, and opens his arms. He wears his astrakhan cap.

462 MS BASIL AT DOOR

He looks at him without moving.

463 MS ZORBA

He drops his arms guiltily.

ZORBA
Hullo, boss.

464 MS BASIL

He moves into the room, bringing Zorba into frame.

BASIL
You stink of perfume.

ZORBA
I know. I scrubbed off my skin for two hours, but it still smells. Isn't it funny?

Basil moves over to the table, Zorba following him like a punished child. There are four parcels on the table.

BASIL
What's all this?

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BASIL
What's all this?

464 ZORBA
Presents.

BASIL
(exploding)
Presents? For whom?

465 MS ZORBA
Zorba picks up a parcel and points to the others.

ZORBA
Well, for poor little
Bouboulina...

BASIL
(maliciously)
I hope it's a wedding-dress.

466 MS BASIL
ZORBA
A what?

BASIL
You heard me.

Pause

467 CS ZORBA
ZORBA
(slowly)
Boss, what have you been
cooking?

BASIL
She was here when your letter
came. I couldn't very well
read to her what was in it,
could I?

Zorba is speechless. He takes a few steps.

ZORBA
Boss--it is not a very good
joke.

He moves away. Basil looks after him.

ZORBA

Presents.

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(exploding)

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Boss--it is not a very good

joke.

He moves away. Basil looks after him.

464 BASIL
What about the stuff for the overhead cable?

465 MS ZORBA

ZORBA
I got everything, don't worry.
(he shows Basil the little parcel he is holding)
And this is for you. A box of English chocolates.

466 MS BASIL

BASIL
(stiffly)
Thank you.

467 CS ZORBA

ZORBA
It's all right.
(he moves forward agressively showing his remorse)
And so there's no misunderstanding. I tell you, there'll be no more fooling around. Not in this place. Now we pull up our pants and make some money. Piles of money.

Basil can't keep up the game any more. He laughs.

BASIL
You are incorrigible!

464 BASIL
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overhead cable?

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Basil can't keep up the game any more. He laughs.

BASIL
You are incorrigible!

467 ZORBA

I don't know what that means, but here...

He offers him the parcel and takes off his hat. His hair is jet black.

469 CS BASIL

ZORBA

With my compliments...

BASIL

Good God! What have you done to your hair?

470 EXT. MOUNTAIN SLOPE - DAY

ZORBA

I painted it.

BASIL

Why?

ZORBA

From pride. So I could take Lola with me to the shops without putting shame on her.

471 GENERAL SHOT. SLOPE - DAY

Basil laughs.

ZORBA

He laughs! All right, but listen to this. From that moment, I became young like my hair. Stronger than a bull. You ask Lola! And you know that pain in my kidneys? That's gone too. Try and figure that out!

473 EXT. VILLAGE STREET - DAY

He moves out of frame. CAMERA stays on Basil, who is once more under Zorba's spell. There is the sound of the santuri.

468 MS ZORBA

He starts playing a fast, gay tune.

467 ZORBA

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but here...

He offers him the parcel and takes off his hat. His hair is jet black.

ZORBA

With my compliments...

BASIL

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That's gone too. Try and
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468 MS ZORBA

He starts playing a fast, gay tune.

468 ZORBA
I forgot to ask you, boss. I got in last night and you are out. Well--where are you?

469 CS BASIL

He evades the answer with a forced smile. As the music swells, he grows more thoughtful.

470 EXT. MOUNTAIN SLOPE - DAY

As the music continues we see shots of:

A. Rocks being dynamited.
B. Workers digging.
C. Zorba supervising.
D. People carrying wooden posts.

471 GENERAL SHOT. SLOPE - DAY

CAMERA PANS UP. There is a small army of peasants, working. The music ends sharply, as we cut to:

472 EXT. WIDOW'S HOUSE - DAY

The door opens and the widow comes out, wearing a black shawl. She walks PAST CAMERA.

473 EXT. VILLAGE STREET - DAY

There is the sound of footsteps on the paved street. The very old woman peeps from behind a large wine jar propped up against a wall.

468 ZORBA

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473 EXT. VILLAGE STREET - DAY

There is the sound of footsteps on the paved street. The very old woman peeps from behind a large wine jar propped up against a wall.

474 LS CROSSING

The steps approach and the widow walks across, disappearing behind the opposite corner. Her head is covered with a black shawl.

475 MS VERY OLD WOMAN

She rises and runs up the street and into a house.

476 EXT. TOP SHOT. NARROW STREET

The widow is walking quickly. CAMERA PANS UP as a young man tip-toes onto the terrace and looks down. He backs quickly and runs through the house into the street opposite. The bells start ringing joyously.

477 TRACK SHOT WIDOW

She walks fast, looking straight ahead. As she goes PAST, somebody flits across the street behind her.

477a EXT. CHURCH - DAY

A litany is going on outside the church. The procession is led by the priest and the ikon-bearers. The choir follows and the villagers in their Sunday best.

478 EXT. CHURCH COURTYARD
MS ZORBA

A few stalls with nuts, lemonades, trinkets etc. Zorba finishes a bottle of lemonade and moves up to Basil who is watching the litany.

ZORBA
I must go. Antoni has got three new workers to show me.

474 LS CROSSING

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478 Zorba turns to go.

BASIL
Zorba! What about Madame Hortense?

ZORBA
(he shakes his head)
Right now, there is only the work.

Zorba strides out of frame. Basil moves towards the litany, CAMERA PANNING. But he stops short as the widow appears, coming from the opposite direction. He turns and looks back after Zorba, then, not knowing what to do, he moves quickly and joins the crowd, which is moving towards the church-door.

479 CS BASIL

As he moves with the crowd, he notices something off.

479a CS PROCESSION

Two young men push their way through to Mavrandoni and whisper something to him. He slows down carefully. People start by-passing him.

480 GENERAL SHOT. CHURCH ENTRANCE

As the head of the procession goes in (Basil among them) the widow walks up and follows last. People look at her with hatred and some drop out and stay outside. Mavrandoni reaches the door. As the last people glide past him, he turns and blocks the widow's way. She backs a few steps and looks PAST CAMERA.

481 LS APPROACHES CHURCH

Manolakas and several young men are approaching and others are gathering. CAMERA PANS quickly from one side to the other.

478 Zorba turns to go.

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481 LS APPROACHES CHURCH

Manolakas and several young men are approaching and others are gathering. CAMERA PANS quickly from one side to the other.

482 CS WIDOW

She backs against the wall and makes for the corner. A whistle is heard and a stone hits her on the shoulder. She looks around in panic and breaks into a run.

483 GENERAL SHOT

The men whistle and suddenly everybody starts running.

484 MS WIDOW

She runs towards the graveyard, CAMERA PANNING, and stops as she sees people closing in from that direction. A stone hits her and she falls backward, as more stones fly PAST CAMERA. Some women kneeling by the graves, rise and watch.

485 INT. CHURCH
MS BASIL

The choir is singing a hymn of glory. Whistling is heard from outside. Some people cross themselves and slip towards the door. CAMERA TRACKS IN to Basil. He is fighting with himself. Suddenly he turns and walks away.

486 MS WIDOW

She staggers towards the graves desperately, but the stones force her back. The shawl has fallen from her head and blood is streaming down her face. She slips, falls, and gets up again.

487 EXT. APPROACHES CHURCH

People, among them several women, are rushing past. Basil moves among them, looking around him in panic. Mimithos runs up to him, crazed with terror. He pulls him by the hand.

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487 MIMITHOS
Grigora! Grigora!

488 GROUP SHOT WOMEN

They stand on a fence, watching. They pray and bite their kerchiefs.

489 CS WIDOW

With the CAMERA following her wild movements, she plunges to the base of a cypress-tree near a wall, and clings to it tightly, moaning.

490 TIGHT CIRCLE OF PEOPLE

Basil and Mimithos try to break through. Some men turn and one of them pushes Mimithos away violently, giving Basil a menacing look. Basil moves helplessly round the circle.

491 GENERAL SHOT

The stoning stops. There is a sudden hush as Mavrandoni pushes his way through and stands just inside the circle. Two young men move towards the widow.

492 MS WIDOW

Like a crazed animal she springs to escape, but the two men leap on her and tear her dress, as she tries to break loose. They start to draw their knives, but Manolakas springs up to them and pushes them aside, his knife gleaming in his hand.

493 CS MAVRANDONI

He nods.

487 MIMITHOS

Grigora! Grigora!

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493 CS MAVRANDONI

He nods.

494 CS WIDOW

She crawls back to the tree and raises her eyes, which are dulled with pain and despair.

495 GROUP SHOT WOMEN

They hide their eyes with their kerchiefs.

496 CS MANOLAKAS

He makes the sign of the cross and moves forward. There is a sudden stir. Before Manolakas can turn round, Zorba fights his way through and with a leap grips his arm tightly. The two men begin fighting, while the circle around widens.

497 MS BASIL

He stands back from the circle, paralyzed.

498 MS ZORBA-MANOLAKAS

They struggle fiercely, their bodies locked together. Two men try to attack Zorba, but Manolakas yells to them to get away.

499 CU WIDOW

She watches, huddled by the cypress tree.

500 HAND-HELD SHOT ZORBA-MANOLAKAS

Manolakas sinks his teeth into Zorba's neck. Zorba kicks him and as Manolakas reels, Zorba punches him hard. Manolakas falls and Zorba springs on him, grabs the knife and throws it away violently.

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501 GENERAL SHOT

Zorba looks at the crowd defiantly and turns to the widow.

ZORBA
Ela mazi mou.

She rises and with her head lowered, starts following Zorba, who leads the way through the people. Mavrandoni leaps on her from behind, grabs her by the hair and pulls her down out of frame, simultaneously raising his knife and striking. There is a gasp from the crowd.

502 ZORBA-CROWD

Zorba turns to see. He staggers forward limply, with an expression of unbearable anguish. Two hard tears appear in his eyes and he pulls at his moustache fiercely, as if to relieve his pain. The blood is streaming down his neck. The people around him scatter quickly.

503 MS CROWD

As they disperse, Mimithos comes forward and with a howl, throws himself on the widow's body, as some of the men form a wall in front of it, to protect Mavrandoni, who turns on his heels and disappears.

504 GENERAL SHOT

Zorba and Basil stand motionless, several yards apart, while the last people disperse quickly. Basil moves up towards Zorba slowly.

BASIL
I...couldn't...help...

Zorba gently turns Basil's face away from the widow's body and leads him away. CAMERA HOLDS.

501 GENERAL SHOT

Zorba looks at the crowd defiantly and turns to the widow.

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505 EXT. HUT - DUSK

The setting sun gilds the mountains beyond. It is a quiet, beautiful evening. Distant goat-bells and a shepherd's voice singing are the only sounds. Basil stands outside.

506 MS BASIL

He is sobbing quietly, the tears streaming down his face.

507 INT. HUT

Zorba is sitting at the table. There is a bandage on it, some alcohol and the bottle of rosewater. He presses some cotton-wool over his wound. He is motionless and wild thoughts seem to be racing through his mind.

508 EXT. MS BASIL

ZORBA'S VOICE

Boss?

Basil doesn't reply. He wipes his eyes and turns towards the hut.

509 INT. HUT

Zorba is still sitting in the same position. Basil enters. They don't look at each other. Zorba throws away the cotton-wool which is soaking with blood and takes some more. Basil moves up to him.

BASIL

Let me--

He dabs at the wound. Their faces are close together. CAMERA TRACKS IN to TIGHT TWO SHOT. Basil's eyes are full again. Zorba twitches with pain and suddenly bangs the table.

505 EXT. HUT - DUSK

The setting sun gilds the mountains beyond. It is a quiet, beautiful evening. Distant goat-bells and a shepherd's voice singing are the only sounds. Basil stands outside.

506 MS BASIL

He is sobbing quietly, the tears streaming down his face.

507 INT. HUT

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He dabs at the wound. Their faces are close together. CAMERA TRACKS IN to TIGHT TWO SHOT. Basil's eyes are full again. Zorba twitches with pain and suddenly bangs the table.

509 ZORBA
(roughly)
It's unfair. Everything in the world is unfair! I'll never sign! Why do the young die? Why does anybody die? Tell me!

BASIL
I don't know.

ZORBA
Then what's the use of all your damn books? If they don't tell you that, what do they tell you?

Pause

BASIL
They tell me...about the agony of man who can't answer questions like yours.

ZORBA
(quietly)
I spit on their agony.

He leans his head on his palms. Basil goes on bandaging the wound.

510 INT. MME. HORTENSE'S BEDROOM - NIGHT

The room is almost in darkness. Mme. Hortense sits in a chair all dressed up, waiting, a pathetic figure. A table is laid for two. She coughs. The parrot screams:

PARROT
Canavaro!

Then silence again.

ZORBA
(roughly)
It's unfair. Everything in
the world is unfair! I'll
never sign! Why do the young
die? Why does anybody die?
Tell me!

BASIL
I don't know.

ZORBA
Then what's the use of all
your damn books? If they
don't tell you that, what do
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Pause

BASIL
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of man who can't answer ques-
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ZORBA
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PARROT
Canaval!

Then silence again.

511 EXT. MOUNTAIN SLOPE - DAY

A group of schoolgirls are gathering wild flowers, singing. Zorba and Basil enter frame, riding on mules. The girls greet them.

512 EXT. MOUNTAIN PATH - DAY

Zorba and Basil are climbing up the narrow, stony track. CAMERA PANS to show the monastery beyond.

513 EXT. PATH LEADING TO MONASTERY - DAY
MLS ZORBA-BASIL

Zorba pulls up.

ZORBA
Now boss, anything I do,
promise you don't interfere.
Remember, I know monks.

BASIL
Don't you think you should
tell me what you're up to.
If you don't mind...

ZORBA
I mind. I mean no offence,
but you're too much bloody
honest. I am also, but no
more than is good for me.

BASIL
Well, whatever it is, I hope
you don't get away with it.

ZORBA
Excuse me, but don't hope.
It is Lent and the fathers
are weak from all the fasting.

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A group of schoolgirls are gathering wild flowers, singing. Zorba and Basil enter frame, riding on mules. The girls greet them.

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more than is good for me.

BASIL
Well, whatever it is, I hope
you don't get away with it.

ZORBA
Excuse me, but don't hope.
It is Lent and the fathers
are weak from all the fasting.

513 MS ZORBA-MONK

BASIL
If they're fasting, why did you bring all those roast chickens and things?

ZORBA
Sh!

514 LS MONK

He is walking towards the monastery, carrying some wild herbs. He stops and greets them.

515 MS ZORBA-BASIL

Zorba returns the greeting with a benevolent smile.

ZORBA
Kali mera, Pater.
(to Basil)
Watch!

He rides, CAMERA PANNING, up to the monk. He jumps down and talks to him.

516 MS BASIL

He tries to get the mule started, but can't. He jumps down and starts pulling it.

517 LS ZORBA-MONK

Zorba plunges into his sack and fishes out a leg of chicken. The monk retreats in horror.

518 MS BASIL

He smiles approvingly, as he approaches.

513 BASIL

If they're fasting, why did you bring all those roast chickens and things?

ZORBA

Sh!

514 LS MONK

He is walking towards the monastery, carrying some wild herbs. He stops and greets them.

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Kalí mera, Pater.
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518 MS BASIL

He smiles approvingly, as he approaches.

519 MS ZORBA-MONK

Zorba whispers something to the monk, who looks around, then grabs the chicken and hides it under his cassock.

ZORBA
(to Basil, off)
Come on boss. We will follow the good father. He says everybody is in church.

Basil enters frame.

ZORBA
This is Father Zacharia. He never eats chickens during the Lent, but there is a devil inside him, who does. I bet he has a name, his devil.
(to Zacharia)
Pos to lene ton diavolo sou?

ZACHARIA
Iossif.

ZORBA
(to Basil)
You see? Joseph.

They go forward towards the monastery.

520 INT. CHAPEL - DAY

CAMERA PANS to an ikon of Virgin Mary. She holds a spear.

521 INT. CHAPEL-TOWARDS DOOR
TWO SHOT ZORBA-BASIL

They stand just inside the door.

ZORBA
(whispering)
They call her the Virgin of Revenge. When she gets angry,

519 MS ZORBA-MONK

Zorba whispers something to the monk, who looks around, then grabs the chicken and hides it under his cassock.

ZORBA
(to Basil, off)
Come on boss. We will follow
the good father. He says
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They stand just inside the door.

ZORBA
(whispering)
They call her the Virgin of
Revenge. When she gets angry,

521 ZORBA (cont.)
(they say), real blood drips
from her spear.

Basil glances at him suspiciously. Zorba looks back innocently.

ZORBA
Excuse me.

He slips out. CAMERA stays on Basil.

522 EXT. CLOISTER

CAMERA TRACKS with Zorba as he opens one door, then another, taking small parcels out of his sack and leaving them inside. He reaches the fourth door. He opens it and springs out again immediately, closing the door. CAMERA ZOOMS IN. His eyes bulge with astonishment.

523 INT. CHAPEL
GROUP SHOT MONKS

They stand in the half light, like austere Byzantine figures.

524 GROUP SHOT NOVICES

They huddle, together, like lambs, with their long hair and sparse beards.

525 MS BASIL

Zorba tiptoes up to him, looking angelic. CAMERA TRACKS IN.

ZORBA
(Whispering)
We will get the forest at
half-price.

521 ZORBA (cont.)
(they say), real blood drips
from her spear.

Basil glances at him suspiciously. Zorba looks back innocently.

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ZORBA
(Whispering)
We will get the forest at
half-price.

526 EXT. COURTYARD

The bell is ringing. The monks are coming out, dispersing in all directions. Zorba pulls Basil out of the way.

527 TRACK SHOT BASIL-ZORBA

ZORBA
Give me the papers, quick.

Basil takes out some papers, but holds on to them.

BASIL
I don't like it. And I think we should stick to the old deal.

ZORBA
(impatiently)
I tell you, it doesn't count.

BASIL
Why?

ZORBA
Because of my trip to the town, that's why. I got a conscience, you know. I like to settle my accounts. How much she cost us, Lola? Six thousand. Let the monks, the monastery, the Holy Virgin pay for Lola. What's wrong with that?

BASIL
Everything. Why should the Holy Virgin be responsible for your orgies?

ZORBA
Because she is responsible. Think! She made God, her son. God made me and made me the way

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527 ZORBA (cont.)
men are made. And this damn way makes me run after the female sex and spend your money. Well...she is responsible or isn't she?

BASIL
(at a loss)
I still don't like it.

Zorba grabs the contract.

ZORBA
All right. First we save the money and afterwards we discuss it.

He walks away. Basil looks around and wanders off to explore the monastery.

528 EXT. MONASTERY CLOISTERS

Basil strolls into frame. A monk sits under a tree, cleaning some vegetables. Basil seems to drink in the cool, calm atmosphere. He walks up to an old stone gate.

529 LS CORRIDOR - BASIL IN FG

A novice is walking along, holding a book. He sees Basil, greets him shyly and disappears through a side-gate. Basil wanders down the corridor, Zorba appears at the far end. Seeing Basil, he runs up to him.

ZORBA
Let's get out of here...It's going to rain.

BASIL
How did you make out?

527 EXT. CONTRACT

TRACK SHOT BASIL-ZORBA

ZORBA (cont.)
men are made. And this damn way makes me run after the female sex and spend your money. Well...she is responsible or isn't she?

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ZORBA
Let's get out of here...It's going to rain.

BASIL
How did you make out?

529 ZORBA
I got the forest here.
(he taps on his
breast pocket.)

They start walking away. By the side-gate, Basil stops, arrested by something.

530 LS SMALL COURTYARD

Three novices sit on benches, reading. It is a scene of extraordinary serenity.

531 TWO SHOT ZORBA-BASIL

ZORBA
It is a waste of good youth.

BASIL
No. Not if they find peace.

ZORBA
How can you find peace, when
you got devils inside, scream-
ing for things? Me, when I
want something bad, I stuff
myself full and I don't think
about it any more, or if I do
--I retch.

BASIL
How about women?

ZORBA
Their turn will come, damn
them!

BASIL
When?

ZORBA
When I'm seventy. (Pause)
Eighty.

329 ZORBA

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(he taps on his
breast pocket.)

They start walking away. By the side-gate, Basil stops, arrested by something.

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BASIL

When?

ZORBA

When I'm seventy. (Pause)
Eighty.

531 Basil laughs as they walk away.

532 EXT. CHAPEL

Basil and Zorba appear, on their way out. Basil glances towards the chapel.

BASIL
Thank heavens, we were spared your miracle.

ZORBA
Yes, damn it. And I was looking forward.
(he stops and looks back at the chapel.)
Maybe we should do it anyway...

BASIL
(pulling him away)
Come on.

They go PAST CAMERA.

533 EXT. MOUNTAIN LANE - AFTERNOON

It is raining hard. Basil and Zorba ride along the track, their coats over their heads. They jump down and take shelter under some rocks.

534 EXT. HUT - EVENING

The rain has stopped and thick drops are falling from the roof. We hear voices (of Basil and Zorba dismounting) and after a few seconds they come running round to the door, CAMERA PANNING. Near it, there is a figure humped in the semi-darkness.

BASIL
Who's that?

531 Basil laughs as they walk away.

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BASIL
Who's that?

534 MME. HORTENSE
(weakly)
Me...

BASIL
My God!
(to Zorba)
Bring her inside quickly.

He rushes in, while Zorba helps her to her feet.

535 INT. HUT
MS BASIL

He lights the lamp and moves to the door. Zorba and Mme. Hortense are entering. They help her to a chair. She wears very little make-up and is dressed "respectably".

BASIL
Did you get drenched?

She looks at him without replying. She turns to Zorba.

MME. HORTENSE
You are cruel.

Zorba looks at her tenderly and begins to move away, but she grabs him by the arm.

MME. HORTENSE
Why you abandon me?

ZORBA
I'll make some hot coffee.

He moves away.

536 MS BASIL

He rubs his hair with a towel and holds another, while he moves over to Mme. Hortense.

MME. HORTENSE
The whole village, they're
laughing at me.

534 MME. HORTENSE
(weakly)
Me...

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MME. HORTENSE
The whole village, they're laughing at me.

536 Basil offers her the other towel, but she pays no attention. She rises.

MME. HORTENSE
Where is my white satin?

537 MS ZORBA

He is making the coffee on a little stove. He makes no reply.

538 CS HORTENSE

She staggers forward, towards Zorba.

MME. HORTENSE
(shrill and heart-rending)
Where is my wedding-dress?

ZORBA
In Heraklion, you don't find the real good satin.

He pours some coffee and takes it to her.

ZORBA
So I ordered some from Athens. And also some white candles with silk ribbons and pink bonbonieres.
(he helps her to sit and gives her the coffee)
Our wedding, my little Bouboulina, will be so splendiferous, it will blind the world with glory. I will not keep the secret from you any more. I have engaged the best tailors of Athens to make for you a dress, like nobody ever saw in the

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And also some white candles
with silk ribbons and pink
bonbonieres.
(he helps her to sit
and gives her the
coffee)
Our wedding, my little Bonbon-
iina, will be so splendiferous,
it will blind the world with
glory. I will not keep the
secret from you any more. I
have engaged the best tailors
of Athens to make for you a
dress, like nobody ever saw in the

538 ZORBA (cont.)
East or the West. Twenty meters of white satin, covered with pearls, with the sun on one breast and the moon on the other, in pure gold.

539 CS MME. HORTENSE

She leans against the wall, heaving with pleasure. She beckons to him.

MME. HORTENSE
Me too--I have a secret for you.

540 MS ZORBA-BASIL

Zorba winks to Basil and goes over to Mme. Hortense, CAMERA PANNING. She plunges into her bodice and pulls out a handkerchief, tied in a large knot.

ZORBA
(warily)
What's that?

MME. HORTENSE
Open it.

Zorba hesitates.

ZORBA
Let me drink my coffee first!

MME. HORTENSE
(thrusting it into his hands.)
No. now!

Zorba moves away towards Basil. He gives him a furious look and unties the knot. He brings out two gold wedding-rings. He nearly explodes.

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No, now!

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540 ZORBA
(to Basil, hissing)
Look what you do!
(to Mme. Hortense)
Where the hell you get these rings?

541 MS MME. HORTENSE

MME. HORTENSE
(trembling)
I have them made for us. From two gold sovereign the English Amiral give me. I was keeping them for my...
(she stops)

542 TWO SHOT ZORBA-BASIL

ZORBA
Your what?

543 CS MME. HORTENSE

MME. HORTENSE
(simply)
My funeral.

544 TWO SHOT ZORBA-BASIL

They are intensely touched.

545 CS MME. HORTENSE

MME. HORTENSE
Zorba, please. We become fiancés, now...

She goes over to him.

540 ZORBA
(to Basil, hissing)
Look what you do!
(to Mme. Hortense)
Where the hell you get these
rings?

541 MS MME. HORTENSE

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Zorba, please. We become
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She goes over to him.

545 MME. HORTENSE
We have the witness, we have the rings--please!

ZORBA
But we have no priest.

MME. HORTENSE
I don't mind. God is watching, no?

There is a slight pause. Zorba's heart takes the decision.

ZORBA
All right. We go outside where God can see us better.

He takes Basil by the arm and they move to the door.

ZORBA
(to Mme. Hortense)
You get ready.

They go out. Mme. Hortense brushes back her hair with her hands. Then she opens her bag and takes out a scarf.

546 EXT. BEACH - NIGHT
MS ZORBA-BASIL

ZORBA
You hold the rings. Can you sing?

BASIL
Certainly not.

ZORBA
Never mind, I can. Weddings, baptisms, funerals, I know them back to front. I was a boy-chanter.

545 MME. HORTENSE
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the rings--please!

ZORBA
But we have no priest.

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chanter.

546 ZORBA (cont.)
(calls out to Mme. Hortense.)
Come on, my peacock, my French flotilla. Up with the anchors and sail out to your Zorba.

547 EXT. TO INT. HUT - NIGHT

Through the lamp-lit door, Mme. Hortense walks out ceremoniously, wearing the scarf over her head. CAMERA PANS her over to Zorba's right, who is chanting away very quickly.

548 EXT. BEACH - NIGHT
BASIL, MME. HORTENSE, ZORBA

Zorba stops short for breath.

ZORBA
(to Basil)
When I say "opa," you put on the rings.

And he plunges into another hymn.

549 CU MME. HORTENSE

Her expression is grave and her eyes are glistening.

550 CU BASIL

He is touched and embarrassed.

551 THREE SHOT ZORBA-MME. HORTENSE-BASIL

Zorba finishes the hymn.

ZORBA
Opa!

546 ZORBA (cont.)
(calls out to Mme. Hortense.)
Come on, my peacock, my French flotilla. Up with the anchors and sail out to your Zorba.

547 EXT. TO INT. HUT - NIGHT

Through the lamp-lit door, Mme. Hortense walks out cere-monously, wearing the scarf over her head. CAMERA PANS her over to Zorba's right, who is chanting away very quickly.

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Her expression is grave and her eyes are glistening.

550 CU BASIL

He is touched and embarrassed.

551 THREE SHOT ZORBA-MME. HORTENSE-BASIL

Zorba finishes the hymn.

ZORBA
Opa!

551 Mme. Hortense and Zorba put their hands out and Basil slips on the rings, while Zorba mutters the appropriate words:

ZORBA
(suddenly stopping)
That's all, many happy returns.
Prepare youself for your first
honest kiss.

Mme. Hortense suddenly goes down on one knee. Zorba is shocked.

ZORBA
What are you doing?

MME. HORTENSE
I will kiss your feet.

ZORBA
No! No!

He pulls her up and kisses her gently. Basil moves away discreetely.

ZORBA
I'll get your things and take
you home. Respectable women
must not stay out late.

She nods. Zorba walks out of frame.

552 INT. HUT

Zorba enters, picks up Mme. Hortense's bag and starts going out again. In the doorway he meets Basil, who is smoking. They look at each other.

ZORBA
What do we do, boss? Laugh
or cry?

And he goes out. Basil smokes thoughtfully.

551 Mme. Hortense and Zorba put their hands out and Basil slips on the rings, while Zorba mutters the appropriate words:

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or cry?

And he goes out. Basil smokes thoughtfully.

553 EXT. MOUNTAIN SLOPE - DAY

It is a brilliant spring day. The posts are going up, dotting the bare slope, which is alive with workers.

554. EXT. HUT - DAY

Basil sits outside, in front of a small table, stripped to the waist and doing accounts. He turns and looks towards the slope with trepidation. A young villager runs up. There is an urgency about his manner.

BOY
Ton Kyrio Zorba!

Basil points to the mountain. The boy runs off. Basil rises and goes off after him.

555 EXT. MOUNTAIN SLOPE - DAY
ZORBA-ON POST (LOW ANGLE)

He is fixing some wire, like a sailor on a mast.

BOY'S VOICE
Kyrie Zorba!

He doesn't turn.

ZORBA
Ase me.

556 MS BOY (ZORBA'S ANGLE)

He moves around the pillar. Two workers try to push him out of the way.

BOY
M'estile i Madama Hortense.
ine arrosti. Olo ke vihi.
(imitates sound
of cough)
Goohoo, goohoo...

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ine arrosti. Olo ke vihi.
(imitates sound
of cough)
Goohoo, goohoo...

556 Basil enters frame, looking up at Zorba.

557 RESUME ZORBA (555)

He looks at the boy.

ZORBA

Kala.

He turns back to the work with fierce concentration.

ZORBA
(quietly, while
working)
It is Madame Hortense. She
is sick.

558 INT. MME. HORTENSE'S BEDROOM - DAY
CS PARROT CAGE

The parrot is moving about uneasily. CAMERA PANS slightly as Zorba bends close to the cage.

ZORBA

Sh...

He straightens up and we see that he is warming a ventouza (a cupping-glass used for curing colds). CAMERA PANS DOWN as he pulls back the bed-covers and applies the ventouza to Mme. Hortense's bare back, which is already covered with several other ventouzas. CAMERA moves up to her face, which is half buried in the pillow, surrounded by her limp, sweaty, discoloured hair. She is breathing heavily.

559 MS BED

The shutters are closed and the room is dark. Mme. Hortense coughs and the ventouzas heave grotesquely on her back. Zorba covers her gently.

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559 ZORBA

It's nothing, a cold. Tomorrow you feel better. And next Sunday we go out and have a hell of a time. It's Easter you know.

MME. HORTENSE

Yes?

ZORBA

Yes.

He moves to the window.

ZORBA

You need some sun to cheer you.

He opens the shutters.

560 CS MME. HORTENSE

As the light falls on her, she blinks and covers her face, as if to hide.

561 EXT. MME. HORTENSE'S COURTYARD - DAY

The courtyard is in a mess. The boy is there and Basil strolls into frame. He looks towards the house.

562 EXT. TO INT. BEDROOM WINDOW

Zorba is standing behind the pane, looking grave. He motions to Basil to approach. As Basil enters frame, CAMERA TRACKS IN. Zorba points to the boy and mouths the word 'Doctor.' Basil nods and walks out of frame. Zorba moves away.

563 INT. MME. HORTENSE'S BEDROOM

Zorba tiptoes back to the bed and moves the covers back.

559 ZORBA

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563 INT. MME. HORTENSE'S BEDROOM

Zorba tiptoes back to the bed and moves the covers back.

563 ZORBA
Now my beautiful, we pull everything away. Listen to the beautiful noise.

He pulls off a ventouza, which makes a loud sucking sound.

ZORBA
Like kissing.

He goes on removing the ventouzas. One makes a particularly loud noise.

ZORBA
Very sexy. I'm jealous.

He bends and kisses her back.

564 EXT. MME. HORTENSE'S HALL - EVENING

It is lit by a lamp. Basil sits in a chair, waiting. After a moment, the bedroom door opens and Zorba walks out with the doctor. They mutter something and the doctor walks away. Basil goes up to Zorba.

BASIL
Well?

ZORBA
It's nothing. She will die.

565 EXT. VILLAGE STREET - DAY
MS MOURNER A (TRACK SHOT)

She hurries along the cobbled street, draped in black. Passing a house, she calls.

MOURNER A
Lenio!

Mourner B rushes out and together they hurry on like ravens.

563 ZORBA

Now my beautiful, we pull everything away. Listen to the beautiful noise.

He pulls off a ventouza, which makes a loud sucking sound.

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MOURNER A

Lento!

Mourner B rushes out and together they hurry on like ravens.

566 EXT. SQUARE - DAY
CS FIRST DANCER

He is dancing a fast Cretan dance, whirling and leaping. CAMERA follows him and we see that he leads a small band of dancers. People watch all around. Somebody looks off, crosses himself.

MAN A
Pios petheni? (Who's dying?)

The two mourners hurry past. Someone asks a child:

MAN B
Pou tzehoun i miroloyistres?
(Where are the mourners going?)

Several children run after the mourners and talk to them.

CHILD
(Shouting)
I madama petheni.

567 EXT. GROUP VILLAGERS

They are whispering excitedly.

VERY OLD WOMAN
Ke ta pramata tis, ti tha yenoune? (Who's going to get all her things?)

OLD MAN
Oute paedi ehi, ovte gati.
(She's got nobody in the world.)

ANOTHER MAN
Tha ta fai to kratos.
(The State will take everything.)

The very old woman first hobbles away. A poor old man follows, then a younger man dressed in rags.

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568 GENERAL SHOT DANCERS

The dance comes to an end. A circle is formed around them and the news is discussed with excitement.

569 EXT. WIDOW'S HOUSE - DAY

There is the sound of approaching footsteps and voices. Mimithos sits huddled by the gate. He looks up and rises.

570 EXT. STREET OUTSIDE WIDOW'S HOUSE - DAY

The mourners come flying PAST CAMERA, followed by several excited children and the underprivileged members of the village community, old and young.

571 CS MIMITHOS

He starts yelling:

MIMITHOS
Foniathes, atimi foniathes...
(Murderers.)

He runs out into the street, shouting hysterically as the people go past. He looks after them and moves into CS laughing and sobbing.

572 INT. MME. HORTENSE'S BEDROOM - DAY

Mme. Hortense lies in bed, with her eyes closed, gasping for breath. With one hand she grips tightly Zorba's hand. He sits on the bed, and with his free hand he mops her sweat. He makes a sign to Basil who stands further back, pointing to a large, faded picture-hat which hangs on the wall. Basil fetches it. As Zorba starts fanning her gently, we hear the running steps and subdued voices of the approaching crowd. The two men exchange a glance.

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573 MS BEDROOM DOOR

The two mourners slip through and after peering at the bed, squat by the wall, near a large chest.

574 TWO SHOT MME. HORTENSE-ZORBA

Zorba glowers at the two women and waves to them to go. Mme. Hortense opens her eyes. As they focus on the two women, terror darts through them.

MME. HORTENSE
I don't...want to die...

Zorba quiets her.

575 MS MOURNERS

They are looking around the room hungrily, appraising Madame's belongings. One of them points to the chest and raises the lid slightly. The noise outside builds up. We hear chickens being chased.

576 MS BASIL

He looks towards the window, horrified.

577 INT. TO EXT. COURTYARD

People are rushing about, chasing chickens and quarreling. A young man catches a hen close to the window and as he raises it, its wings flap against the window. He turns and looks in, smiling.

578 MS ZORBA-MME. HORTENSE

Zorba is about to spring up, but Mme. Hortense tightens her grip. He tries to hide the window with the hat.

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579 MS BASIL

He moves towards the door. As he opens it, several gaunt women's faces peer in curiously. Basil pushes them out of the way and goes out, closing the door.

580 EXT. YARD - DAY

People are rushing in and out, climbing onto the roof. Some of them start carrying out chairs and shelves. Basil enters frame and looks helplessly on.

581 INT. MME. HORTENSE'S BEDROOM
TWO SHOT MOURNERS

The sounds of plunder outside increase their impatience. They starting arguing in controlled, sharp voices. One plunges towards the chest, but the other pulls her back.

582 CS MME. HORTENSE

She reaches under her pillow and pulls out a Catholic crucifix and starts mumbling incoherently.

MME. HORTENSE
...mon Christ...je ne veux pas...

There is a clatter of pans outside.

583 CS PARROT

It jumps wildly.

PARROT
Canavaro!

579 MS BASIL

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583 CS PARROT

It jumps wildly.

PARROT
Canaveral!

584 CS MME. HORTENSE

She closes her eyes. Her face becomes serene. She hugs the crucifix, with both hands, like a lover.

MME. HORTENSE
Canavaro...

And she falls silent.

Zorba bends into frame anxiously.

585 TWO SHOT MOURNERS

They rise slowly and move tentatively towards CAMERA. One of them unties her black herchief and breaks out into a dirge. The other joins in and they plunge towards the bed, howling and pulling at their white, straggly hair. Behind them the door opens slowly.

586 TIGHT TWO SHOT MME. HORTENSE-ZORBA

She opens her eyes in horror and raises her head stiffly.

MME. HORTENSE
Maman...Maman...

Zorba leaps up, CAMERA following him wildly, and he pushes the two mourners away. Some of the other women are now inside the room, making for the chest. Zorba chases them out. Then he goes back to the bed and brushes back Mme. Hortense's hair gently.

ZORBA
It's me--Zorba. Don't be afraid.

He eases her head back onto the pillow.

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ZORBA

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He eases her head back onto the pillow.

587 TIGHT TWO SHOT ZORBA-MME. HORTENSE

Mme. Hortense raises her arm and embraces him. Her lips move but before any sound comes out, she dies. Zorba remains motionless for a second, then disentangles her arm, folds it on her chest and rises. CAMERA PULLS BACK. Music is heard from outside. The sheet has half slipped off, showing a flabby, lifeless leg. The tears are streaming down Zorba's cheeks.

588 MS MOURNERS

They stand against the wall. One of them begins the dirge tentatively and the other joins in.

589 MS BED

As the dirge builds up, Zorba moves away towards the door, CAMERA PANNING. As he goes out, the mourners leap forward, wailing and beating their chests. The other women hobble in through the door and the plunder begins in earnest, to the grotesque accompaniment of the grief-laden dirge. The mourners try to fight off the other women, who are snatching things out of the wardrobe, the dressing-table etc.

590 CS WOMEN

They pull out feathers, hats, a fan, a small lace parasol, bottles, underwear, stuffing things inside their bodices, wrapping them around their shoulders, pushing and pulling at each other.

591 CS WOMAN

She pulls down a curtain.

592 MS ANOTHER WOMAN

She goes down on her knees and drags out some shoes from under the bed on which Mme. Hortense lies dead.

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593 EXT. COURTYARD - AFTERNOON

Under the trees a banquet is being prepared. Bread, fruit, bottles of wine, cheeses. The musician is playing his lyre and nearby, two men are plucking chickens, while others are being roasted over an open fire. Some people crawl out of the house, carrying sacks full of loot. Others are unhinging window shutters and doors.

594 MS BASIL

He stands in the corner, resigned and fascinated. He turns as Zorba walks up, still absorbed in his grief. The local policeman and some of the village officials run past.

595 LS COURTYARD

The policeman and the officials run into the kitchen and climb onto the roof. Shrill voices are heard, the clatter of things falling and from every door and window people scamper out, clutching their loot. Some fly PAST CAMERA, carrying shutters on their backs.

596 EXT. MME. HORTENSE'S FRONT DOOR

The women and mourners emerge, ridiculously swathed in Mme. Hortense's fineries. One of them wears an Admiral's tricorne. They are greeted by harsh laughter, as CAMERA PANS them towards the courtyard. Manolakas sees something and walks towards CAMERA with three glasses of wine.

597 MS ZORBA-BASIL

They stand a little apart, without talking. Manolakas walks up. He gives Basil and Zorba the glasses. There is sudden silence.

MANOLAKAS
(provocatively raising his glass)
Stin psyche tis makaritissas.

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MANOLAKAS
(provocatively raising his glass)
Sith psyche tis makarittissas.

597 Basil looks at Zorba.

ZORBA
(quietly)
He asks us to drink to her soul.

He raises his glass and empties it steadily, then walks towards the house.

598 INT. MME. HORTENSE'S BEDROOM

It has been stripped bare. The women have covered Mme. Hortense's body and folded her arms across her chest. The parrot's cage and an old pathetic slipper under her bed are the only things left. We hear the door.

599 MS DOOR

Zorba stands there for a second, then walks over to the cage. He whispers something to the parrot, takes the cage and stands by the bed, looking down at Mme. Hortense. He moves his head slightly and walks away abruptly.

600 EXT. COURTYARD TOWARDS HOUSE

The feasting is in full swing. The elders and the churchwarden are arguing in a group a few steps away from Basil. Zorba comes out, hears what they are discussing, seems about to interfere, but instead he walks away towards the street. Basil follows him.

601 EXT. STREET

It is deserted. Zorba and Basil come round the corner. They walk TOWARDS CAMERA in silence.

BASIL
Zorba, what about the funeral?

597 Basil looks at Zorba.

ZORBA
(quietly)
He asks us to drink to her soul.

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601 EXT. STREET

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BASIL
Zorba, what about the funeral?

601 ZORBA
There'll be no funeral.

BASIL
Why?

ZORBA
She was a Frank. She made her cross with four fingers.

Pause.

BASIL
Well?

ZORBA
Well, the priest will not bury her like everybody else.

BASIL
But that's dreadful.

ZORBA
Why? She's dead. It makes no difference.

They go PAST CAMERA.

602 EXT. MME. HORTENSE'S HOUSE - DUSK

A man holds a lamp while two others pull the front door off its hinges and carry it into the house.

603 GENERAL SHOT - COURTYARD - DUSK

The crowd converges towards CAMERA, some still eating, others clutching their possessions, others carrying torches. Several men are drunk.

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ZORBA
Well, the priest will not bury
her like everybody else.

BASIL
But that's dreadful.

ZORBA
Why? She's dead. It makes no
difference.

They go PAST CAMERA.

602 EXT. MME. HORTENSE'S HOUSE - DUSK

A man holds a lamp while two others pull the front door off its hinges and carry it into the house.

603 GENERAL SHOT - COURTYARD - DUSK

The crowd converges towards CAMERA, some still eating, others clutching their possessions, others carrying torches. Several men are drunk.

604 MS FRONT DOOR - DUSK

Through the gaping hole of the door, the officials walk out. They make angry gestures to silence the crowd. After them come four young men, carrying Mme. Hortense on the unhinged door. The wine makes them walk a bit unsteadily. After them comes the musician with his lyre and the two mourners. As the procession goes forward, the crowd falls behind, carrying chairs, windows, pots, sacks on their shoulders. CAMERA PANS with them until the procession disappears into the growing darkness. Mimithos runs into frame, looking after them, holding Hortense's slipper.

MIMITHOS
(yelling)
Foniathes, atimi, foniathes.

605 EXT. MOUNTAINSIDE - DAY
CS CABLE

There is a row of sparrows sitting on it. CAMERA PANS to show the cable stretching up to the forest, supported by posts. At the top, there is a platform and several men waiting. One of them waves a white flag.

606 TOP SHOT BEACH

A crowd is assembled at the foot of the slope.

607 EXT. BEACH

Atmosphere of expectation for the launching of the overhead cable. Some people wave to the others at the top.

608 LS MONKS

They alight from their mules and approach, carrying a cross, holy water and chalices for the ceremony.

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609 EXT. HUT

Nearby, a man is roasting lambs over an open fire and there is a table with wine, etc. Zorba runs into the hut, all spruced up.

610 INT. HUT

Basil is tying his tie.

ZORBA
Come on, boss! We're nearly ready.

Zorba picks up the parrot-cage, humming excitedly.

ZORBA
(to the parrot)
You come and watch too.
(walks up to Basil)
Are you happy?

BASIL
(forcing a smile)
Are you?

ZORBA
What's the matter?

Basil is silent.

ZORBA
I know. You think I forget too fast. Say it.

BASIL
Maybe.

ZORBA
You know why I made Bouboulina happy! Because of the way I am. When I do something, I don't

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BASIL
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ZORBA
You know why I made Bouboulina happy! Because of the way I am. When I do something, I don't

610 ZORBA (continued)
look back and I don't look
front. I only give a damn
about now. The Canavaros,
theywould kiss her and they'd
be thinking about their ships
and their Kings and their medals.
But me, I would forget everything,
and she knew it. She was a real
woman. And what makes a real
woman happy is to make a man
happy.

He slaps Basil on the shoulder.

ZORBA
I'm too excited. Let's go.

He rushes out. Basil follows.

611 EXT. FIRST POST - DAY

The Greek flag is flying at the top. A monk's voice is heard monotonously droning a blessing as the CAMERA PANS down. Around the post there are three monks, Basil and Zorba holding a rifle and the village officials. Further back the workers and their families. The monk sprays the post with holy water. Then he sprays Basil and Zorba and the others. Everybody makes the sign of the cross. Zorba raises his rifle in readiness. All eyes turn up the slope.

MONK
Is to onoma tou Patros...
(in the name of the
Father)

Zorba fires. The pillar starts dancing like mad.

612 EXT. MOUNTAIN SLOPE

A trunk is rushing downwards, dangling from the cable, at a tremendous speed. Pieces are flying off.

610 ZORBA (continued)
look back and I don't look
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A trunk is rushing downwards, dangling from the cable, at a tremendous speed. Pieces are flying off.

613 GROUP SHOT PEOPLE

They stagger back apprehensively. One monk trips and falls.

614 MS MULES

They kick, pulling on the ropes with which they're tied.

615 MOUNTAIN SLOPE

The trunk hits a rock and chips fly off in all directions.

616 GROUP SHOT CROWD

The chips rain on them as they crouch terrified. A pathetic burnt out stump slides down to the first post. Zorba springs up to Basil.

ZORBA
It's nothing. The first time it always does that. Watch.

He pulls up the monk.

MONK
Ke tou iou...
(and of the Son...)

Zorba fires again. The people watch and suddenly a roar of horror goes up.

617 EXT. MOUNTAIN SLOPE

The trunk is striking against the posts, which shake and sway. The trunk flies off the hook and goes tumbling down the slope.

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618 GENERAL SHOT CROWD

They are running as fast as they can, hiding behind the rocks. The monks lie flat.

619 MS ROCKS BY SEA

The trunk somersaults over the edge and falls into the sea.

620 CS PARROT

It jumps and screams.

621 GROUP SHOT OFFICIALS

They peep from behind their hiding-places.

622 MS BASIL

He rises from behind a rock.

623 GROUP SHOT MONKS

They are covered with dust, panting heavily. The one in charge of the ceremony rises and walks forward tentatively.

624 CS ZORBA

He strides towards the monk.

ZORBA
(wildly)
Where are you, boss? It's nothing! Then ine tipota. Embros!

MONK
Ke tou Ayiou Pnevmatos.
(And of the Holy Ghost..)

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Where are you, boss? It's nothing! Then the tipota.
Embros!

MONK
Ke tou Ayiou Pneymatos.
(And of the Holy Ghost..)

624 Zorba fires and they both beat a hasty retreat.

625 PLATFORM AT TOP

The workers, dripping with sweat, push a huge trunk along the wire. There is a tremendous roar and the platform topples.

626 EXT. SLOPE

The trunk strikes a pillar and knocks it down, with a terrible groan.

627 SWISH PAN PILLARS

They topple one after another.

628 TOP SHOT BEACH

The mules have bolted and broken their ropes. People are running away as fast as their legs will carry them.

629 FIRST POST

The flag flies off and the post breaks in two. There is silence.

630 MS ZORBA

He lies on the ground with his hands over his head. He looks up slowly.

631 LS SLOPE (LOW ANGLE)

Dust and debris.

624 Zorba fires and they both beat a hasty retreat.

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631 LS SLOPE (LOW ANGLE)

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632 GROUP SHOT MONKS

They grab their things and hurry away. One of them is leaning on two others. He is limping and groaning.

633 CS ZORBA

As the voices recede, he rises and shakes the dust out of his hair.

634 MS BASIL

He comes out of his hiding-place and looks around. He notices Zorba.

635 MS ZORBA

He walks slowly over to the parrot-cage, which has been knocked sideways. He picks it up. The parrot is trembling. He whispers to him gently. Basil enters frame. Zorba looks at him uncertainly. The beginning of a smile flickers over Basil's face.

ZORBA
(suddenly)
The lamb! It'll burn.

And he runs out of frame. Basil follows.

636 EXT. BEACH
CS LAMB

It turns on the spit. Zorba's hand enters frame and cuts a piece. CAMERA PANS UP.

ZORBA
Perfection! You want a bite?

632 GROUP SHOT - MONKS

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ZORBA
Perfection! You want a bite?

637 TWO SHOT ZORBA- BASIL

BASIL
Of course, I do. And wine
and bread too. I'm hungry.

Zorba leaps up and rolls a small wine barrel. Basil fetches bread, knives, and two glasses. They squat and start eating.

638 CU ZORBA

He is enjoying the food tremendously.

639 CU BASIL

He too.

640 TWO SHOT - BASIL - ZORBA

Zorba pulls out the shoulder-blade.

ZORBA
You know, people tell the
future from this.

BASIL
Can you?

Zorba licks it well and then studies it.

ZORBA
Everything's fine. We'll live
a thousand years.

He studies it again. Basil fills the glasses.

ZORBA
I see a journey. A big
journey to a city with big
houses.

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ZORBA
I see a journey. A big
journey to a city with big
houses.

640 Basil doesn't reply. He gives him his glass.

ZORBA
How soon, boss?

BASIL
I don't know. A few days.

ZORBA
What'll I do without your company?

BASIL
Cheer up. We'll get together again.

ZORBA
No. You'll go back and stay with your books.

643 Zorba raises his glass.

ZORBA
Your health, boss.

BASIL
Yours, Zorba.

They clink and drink.

ZORBA
Damn it, boss. I like you too much not to say it. You got everything... except one thing. Madness... And a man needs a little madness or else...

BASIL
Or else?

ZORBA
He'll never dare cut the rope and be free.

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640 There is a silence. Basil rises. CAMERA PANS with him as he looks out to sea.

641 CS ZORBA

He watches him with deep affection.

ZORBA
You are angry with me?

642 CS BASIL

He shakes his head. Suddenly he turns.

BASIL
Teach me to dance, will you?

643 MS ZORBA

He leaps up, his eyes shining.

ZORBA
Dance? You said, dance?

He kicks off his shoes and rushes over to Basil and puts his arm on his shoulder.

ZORBA
Come on, my boy... Together...

They start dancing.

ZORBA
Yia sou, levendi! You're doing wonderful! Hop...hop...

644 TIGHT TWO SHOT ZORBA - BASIL

They are gathering speed.

640 There is a silence. Basil rises. CAMERA PANS with him as he looks out to sea.

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644 TIGHT TWO SHOT ZORBA - BASIL

They are gathering speed.

644 ZORBA

Boss, I got a lot to tell you. I never loved a man more than you -- And I want to show it to you, so look out...

He lets go of Basil and dances against the background of the sea. After a tremendous leap, he lands on his feet like a rock. He suddenly looks up the slope and puts his hand over his mouth.

645 MS BASIL

He looks in the same direction.

646 MS BASIL-ZORBA

ZORBA

Boss, did you ever see such big sparks?

They burst out laughing. Zorba runs over to Basil, embraces him and gives him a kiss, while they roar with laughter.

ZORBA

(tenderly)

You laugh too, boss? You laugh?

BASIL

You saw how they all ran?

ZORBA

Especially the monks!

BASIL

The thirdtime was the best. Nothing left.

ZORBA

Yia sou levendi mou! Vira! Hop!

They start dancing again, faster and faster and faster.

THE END

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THE END

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ZORBA THE GREEK

(Synopsis)

In a waterfront waiting room in Piraeus, Greece, one cold, rainy autumn morning in the early 1930s, an unusual meeting takes place. Basil (ALAN BATES), a British writer on his way to Crete, falls into conversation with Alexis Zorba (ANTHONY QUINN). The shy and inhibited Basil hopes to re-open a lignite mine inherited from his Greek father. He is also anxious to make a practical contribution in the world, to help him answer the nagging questions about life which writing has not supplied.

Zorba, on the other hand, is wise, sensuous, gregarious and full of life. He tells Basil that one of his nicknames is "Epidemic, because every place I go, people say I louse things up." Zorba offers his services to the young man as cook and miner, and persuades Basil to take him to Crete.

They arrive in the Cretan village where Basil's land lies, and are met by Mavrandoni (GEORGE FOUNDAS), who has been looking after the property; his son Pavlo (GEORGE VOYADJIS); Mimithos (SOTIRIS MOUSTAKAS), a sad-faced village idiot devoted to a beautiful but recluse-like widow (IRENE PAPAS). Basil and Zorba take up lodging at the hotel of Madame Hortense (SIMONE SIGNORET), an aging French cocotte living in her glamorous past, recalling her days as a famous cabaret dancer and the love of four admirals. "Fortunately, their colognes were different, so there was no confusion, even in the dark," she explains.

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As they settle down to organizing the work in the mine that winter, Basil and Zorba meet more townspeople, among them Manolakas (TAKIS EMMANUEL), a hot-blooded youth, and learn more about the people's lives in the village. Pavlo, Zorba discovers, is in love with the widow, who repels his efforts to send her poems expressing his feelings.

Zorba realizes he must fight the mountain to support the mine's crumbling ceiling; strong wood beams, found only in the forest crowning the mountain peak, are needed. But the forest surrounds and belongs to a monastery, and Zorba ponders a solution to the problem.

Every night, after work, the lusty Zorba entertains the quiet but curious Basil with stories of his amorous adventures in Russia with a girl named Noussa (PIA LINDSTROM), and with women in other places in the world. The friendship between the two men, so radically different in character and temperament, deepens. At the same time, Zorba is kind to Madame Hortense, courting her like a grande dame and enlivening her life with his zestful stories and company. He observes that the beautiful widow -- who has been completely unapproachable up to this point, to the frustration of all the village males -- seems drawn toward Basil. He urges Basil to approach her: "To be alive," says Zorba, "is to undo your belt and look for trouble." But the Englishman is too timid to take the first step.

To get the mine going, Zorba conceives an elaborate cable system to transfer the wood from the forest overhead to the mine and beach below. He then heads for the city to buy equipment needed for the plan, leaving behind a dubious Basil and the forsaken Madame Hortense.

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Every night, after work, the lusty Zorba entertains the quiet but curious Basil with stories of his amorous adventures in Russia with a girl named Houses (PIA LINDSTROM), and with women in other places in the world. The friendship between the two men, so radically different in character and temperament, deepens. At the same time, Zorba is kind to Madame Hortense, courting her like a grande dame and enlivening her life with his zestful stories and company. He observes that the beautiful widow -- who has been completely unapproachable up to this point, to the frustration of all the village males -- seems drawn toward Basil. He urges Basil to approach her: "To be alive," says Zorba, "is to undo your belt and look for trouble." But the Englishman is too timid to take the first step.

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In the city Zorba meets young, voluptuous Lola (ELENI ANOUSAKI) in a bar, and his original purpose becomes obscured in an orgy of champagne, caviar and carnival spirits. He writes to Basil to explain his delay, and Madame Hortense, learning a letter has arrived, rushes to ask if her suitor has sent any messages of endearment to her. Her pathetic eagerness for good news and his own anger at Zorba's defection prompts Basil to tell Madame Hortense that Zorba writes he will be hers forever upon his return.

During Zorba's absence, Basil overcomes his inhibitions and visits the widow one night. She admits him to her bedroom and tenderly indoctrinates him in the ways of love. Released from her long siege of loneliness, the widow watches Basil as he sleeps, a soft expression in her eyes. But alert villagers, catching a glimpse of Basil entering her home, have told Pavlo -- and the youth, abandoning all hope of her love, commits suicide. His father, grief-stricken and proud, vows to avenge Pavlo's death.

Zorba returns, invigorated by his experiences. He shows Basil he has dyed his white hair black in keeping with his new energy, and sets to work. Later, the two stop to observe a litany outside the church. The widow tries to join it. Mavrandoni blocks her way. Now all the pent-up lust in the village men is unleashed in resentment and anger at the 'unattainable' woman. Someone throws a stone at her, and others quickly follow.

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The widow runs, pursued by rocks, desperately trying to escape, bewildered by the reasons for the attack. Mavrandoni orders Manolakas to knife her, but Zorba prevents it. He disarms the youth in a fist fight and begins pushing his way through the angry crowd, followed by the widow. But Mavrandoni steps up behind the young woman and stabs her in the back. Basil, Zorba and Mimithos can only watch helplessly as she dies instantly.

Spring arrives, and the relentless flow of life and work goes on in the village. Zorba uses his knowledge of the monks' superstitions to forge an advantageous deal for the forest timber Basil needs for the mine. Returning from the monastery in the rain, they find Madame Hortense, drenched and shivering, waiting for them. She reminds the startled Zorba that he has written he will marry her, and asks if he has brought material for her wedding dress. The kind-hearted Greek, touched by her pathetic devotion, agrees to the ceremony, and makes Basil conduct a solemn engagement ritual.

The construction of the overhead cable for the timber continues, supervised by Zorba, when suddenly news comes to the mine that Madame Hortense is gravely ill. Rumors spread in the village that the old woman is dying. While Zorba and Basil attend her on her death bed, the village poor -- convinced that the state will usurp the lonely woman's possessions -- enter the house and begin snatching her belongings.

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The widow runs, pursued by rocks, desperately trying to escape, bewildered by the reasons for the attack. Mavrandont orders Manolakas to knife her, but Zorba prevents it. He disarms the youth in a fist fight and begins pushing his way through the angry crowd, followed by the widow. But Mavrandont steps up behind the young woman and stabs her in the back. Basil, Zorba and Mimithos can only watch helplessly as she dies instantly.

Spring arrives, and the relentless flow of life and work goes on in the village. Zorba uses his knowledge of the monks' superstitions to force an advantageous deal for the forest timber Basil needs for the mine. Returning from the monastery in the rain, they find Madame Hortense, drenched and shivering, waiting for them. She reminds the startled Zorba that he has written he will marry her, and asks if he has brought material for her wedding dress. The kind-hearted Greek, touched by her pathetic devotion, agrees to the ceremony, and makes Basil conduct a solemn engagement ritual.

The construction of the overhead cable for the timber continues, supervised by Zorba, when suddenly news comes to the mine that Madame Hortense is gravely ill. Rumors spread in the village that the old woman is dying. While Zorba and Basil attend her on her death bed, the village poor -- convinced that the state will usurp the lonely woman's possessions -- enter the house and begin snatching her belongings.

Before Madame Hortense has drawn her last breath, the plunderers have stripped the house bare. Basil is shocked, but Zorba is philosophical. He says of his fellow men: "Good or bad, what's the difference? They all end up the same way: food for the worms. I'm sorry for the whole pitiful lot."

When the overhead cable is completed, villagers and monks gather to watch its launching. The atmosphere is festive when Zorba fires the starting signal. But the merry-making soon turns to terror as the first trunk hits a rock and others follow, shaking off their hooks and splintering down the slope. The crowd scatters. The platform topples, along with pillars and the entire construction. Zorba's engineering is a complete disaster -- a reminder of the reason for his nickname, "Epidemic."

Alone, Zorba and Basil survey the débris. Basil watches Zorba, who is untouched by his own failure, only concerned with the joyful continuation of life and its pleasures. Suddenly Basil sees that Zorba is the life-force, touched with a bit of madness, perhaps, but strong, renewing himself from hidden springs of energy, and compassionate toward the weaknesses of his fellow men. Seeking a deeper involvement in life, Basil asks Zorba to help him attain this same force and spirit, by teaching him to dance, as Zorba always does, in times of grief or in times of happiness, giving vent to emotions too big to hold inside one's self.

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Leaping and laughing -- although both know they will soon separate their destinies -- they dance with wild abandon, something of Zorba's intense sense of living infecting Basil, too, spurring him on into the joyous rhythms of the dance.

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"ZORBA THE GREEK"
IS PRODUCED, WRITTEN AND DIRECTED
BY MICHAEL CACOYANNIS
FOR 20th CENTURY-FOX RELEASE

Reel 1

1. ΟΥΡΑΝΟΣ
2. ΤΙΤΛΟΙ
3. ΚΡΗΤΙΚΟ
4. ΤΑΞΙ (ΜΕΣΑ ΧΩΡΙΟ)
5. ΚΑΦΕΝΕΙΟ (ΧΗΡΑ)
6. ΠΟΤΕ ΘΑ ΙΚΑΝΕΙ ΖΑΚΕΡΟ
7. ΔΟΥΛΕΙΑ
8. ΜΟΝΑΣΤΗΡΙ
9. ΧΟΡΟ ΖΟΡΜΠΑ
10. Ο ΖΟΡΜΠΑΣ ΜΕΣΑ ΣΤΟ ΒΟΥΝΟ

Reel 2

1. ΖΟΡΜΠΑ
2. ΧΗΡΑΣ (ΜΠΕΤΣ)