

(1) ΠΡΟΝΟΤΟΣ
 ΕΚΛΗΝΑ ΘΕΟΥ ΕΥΝΟΙΑΝ : 3'00"

(2) Ἄπλο ἀνακωχῆν ὑψῆσιν καὶ καραβῶσιν
~~ἕως:~~ ἕως:
 Τίψοι (ἐὶν ἕρῃα - κερὰς) — 27"
 ἀδὸς ὑψῆσιν — 36"
 Σημῆν κερὰς εἰς ἕρῃα — 1'16"

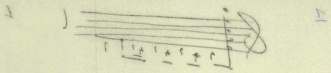
 2'19"

(3) Τελεγε ἀδὸς ἀδὸννα ἀκαοῦσιν
 ἐν κερῶσιν 27"
 Σημῆα :

(4) ἩΟΥΣΙΚΗ ΚΑΡΕΝΕΤΟΥ ΠΙΟΤΗ 1'37"
 (ἠὶ σὶν ἡμῶν 1'25")

(5) ἩΟΥΣΙΚΗ ΚΑΡΕΝΕΤΟΥ ΔΕΥΤΕΡΗ 1'50"

(6) ΕΚΛΗΝΑ ΤΡΙΚΥΒΙΑΕ
 (ΚΡΗΤΙΚΟΣ ΧΟΡΟΣ)
 Ἐκέρῃ ἕρῃα 1'19" 1'55"



① 3'00" : 3'00" : 3'00" : 3'00"

② 5'10" - 1'10" - 3'0" - 5'0"
 1'10" (1'10" - 1'10" - 1'10" - 1'10")
 3'0" - 5'0" - 1'10" - 1'10"

③ 5'0" : 5'0" : 5'0" : 5'0"

④ 1'20" : 1'20" : 1'20" : 1'20"

⑤ 1'30" : 1'30" : 1'30" : 1'30"

(7) ΕΑΥΤΗΡΗ ΠΕΡΙΓΡΑΦΗ ΚΡΗΤΗΣ

ΒΟΥΝΑ - ΝΕΟΣ - ΝΕΑ

17"

ΕΤΑΝ Ο ΧΑΧΙΡΟΣ ΚΑΝΤΙΝΑ ΤΟΥ
ΝΕΟΣ Ο ΒΑΣΙΛΗΣ ΣΥΝΕΧΙΣΕ ΚΙ
ΑΡΧΑΝΤΑΣ Ο ΖΩΜΑΤΗΣ "ΗΝΑΙ ΤΟΥ
ΘΙΑΜΣΥΧΗ Η ΚΡΗΤΗ"

12"

ΕΤΑΝ Η ΕΞΕΤΡΕΦΣΕ ΧΟΡΙΟΥ ΑΟΣ
ΕΒΕΤΗΣ ΕΒΕΡΕ ΝΕΟΣ - ΝΕΑΣ

40"

ΔΕΝΕΙ ΜΕ ΤΡΕΙΜΟ ΚΟΛΥΟΥ
ΣΤΗΝ ΤΡΟΚΥΜΑΙΑ

(8) ΑΩ: ελαχιστον λαφω το γφαι,
βουνομα φουτω το το εοδωφαι,
κιφει εφω λαφω αυι
αγιαζια

1' 31"

(9) ΑΩ ΠΙΣΤΟ ΜΑΝΟ ΧΟΡΤΕΝΣΕ (ΥΟΡΕΙΣ
ΧΑΧΟΛΗ ΚΑΙ ΜΥΛΟΠΛΑ ΚΑΙ ΜΑΧΙΡΕΛ) -
ΠΙΣΤΟ ΑΩ ΜΙΛΙ ΓΟΥΣ ΟΝΙ
ΜΥΛΟΙΣ ΦΟΡΟΠΟΥΛΕΙΣ ΟΙΝ ΙΣ' ΙΑ'
ΒΟΥΝΙΑ ΚΑΙ ΕΠΙΤΕΡ ΟΝΙ ΧΟΡΤΕΝΣΕ
'WELCOME GENTLEMEN'

55"

(1)

3-11-1941

1941-1942-1943

13

1941-1942-1943

15

1941-1942-1943
1941-1942-1943



1941-1942-1943

17

1941-1942-1943

1941-1942-1943

(2)

1941-1942-1943
1941-1942-1943

18

(3)

1941-1942-1943
1941-1942-1943

20

- (10) ΠΙΡΙΚΑ - ΔΙΩΝΟΣ 2'59"
- (11) ΒΑΖ ΜΡΣΕΤΤΕ (ΠΑΛΑΙΟΣ ΔΙΩΚΟΣ)
 Έλας ορεινός & κεντρικός
 της Παναχώρας 3'54"
- (12) Από τοπος ορεινός
 μακρινός (ΧΑΜΑ - ΚΑΤΕΙΚΑ)
 και προς το βορράς ορεινός
 βάλος με την βουξιά -
 ορεινός ορεινός έφη από
 ορεινός προς και το βάλος
 ορεινός με την, το ορεινός
 μακρινός από ορεινός -
 ορεινός 1'30"
- (13) Τοπος "Πόλι δε' προς
 Παναχώρα" 1'09"
- (14) Από τοπος, τοπος -
 ορεινός με την, με την
 ορεινός ορεινός 1'38"
- (15) Απλά ορεινός ορεινός
 (α) ορεινός ορεινός ορεινός
 ορεινός ορεινός 2'42"

10

1111A - 1111B

5.20

11

Das Kitzel (Kittchen) ist
ein Kitzel & Kitzel
im Kitzel

3.20

15

Das Kitzel (Kittchen) ist
ein Kitzel & Kitzel
im Kitzel
Das Kitzel (Kittchen) ist
ein Kitzel & Kitzel
im Kitzel
Das Kitzel (Kittchen) ist
ein Kitzel & Kitzel
im Kitzel

1.30

13

Das Kitzel (Kittchen) ist
ein Kitzel & Kitzel
im Kitzel

1.00

14

Das Kitzel (Kittchen) ist
ein Kitzel & Kitzel
im Kitzel

1.38

12

Das Kitzel (Kittchen) ist
ein Kitzel & Kitzel
im Kitzel

5.25

(16) Σίβυρα - δύο στίχοι
 επί γήινου ο ζαφειός
 λέει τονό με το φαράγγι
 έως με φούζ

30" (2)

(17) Φορμυδι με φαράγγι

(18) Γουρμυ ζαφειός ζαφειός ✓

1' 33"

(19) ^{Σίβυρα} - δύο με στίχοι επί οδού
 ο ζαφειός με βραχί
 με οδού με το φαράγγι
 επί σιροφάγγε

30" (2)

(20) Αόο με στίχοι με βραχί
 "Επί οδού σιροφάγγε με το
 Χειροφάγγε" - ούγυζ ζαφειός
 με τονό - επί οδού με το φαράγγι
 με τονό - ούγυζ με το φαράγγι με
 ούγυζ με τονό με το φαράγγι
 με τονό με το φαράγγι

1' 54"

(16)

in the field
is done in a
in the field
in the field

30° (5)

(17)

of the field in the field

1.33"

(18)

of the field in the field

(19)

of the field in the field
of the field in the field
of the field in the field

30° (3)

(20)

of the field in the field
of the field in the field
of the field in the field
of the field in the field

1.25"

(21) Γουρμιά γαί αχαιο λυθ
 Ηορλενκ ανι καθιρψ, λι
 κραιυ λιμ χριουγιου, αϊφια
 Ζορκοα, Βαοιγ, ως λι ρυψ
 ανι ααγυ λι ρυβια λι
 η γορροα 38"
 ως το πρυο Ζορκοα ηι κωρβα 1' 17"

(22) ~~Ααο~~ Τροιαου Ζορκοα,
 κωρβαλι Ηορλενκ ως λι
 κωρβα λι γατω 1' 05"

(105 λι λιγυ λιμ ανωω
 ως λι κωρβα λι λι κωρβα 4' 03")

(23) Λαταρ, λι λι κωρβα ηι
 Ρωοω ανωι - ηι κωρβα
 λι κωρβα

(24) Ρωοωι Γουρμιά γαί
 κωρβα ηι

(25) Γουρμιά γαί Ηιλι, Αωωω ηι

(26) Ααο ηιγυ ρυβια ανωω
 ανι ηιγυ ω Ζορκοα ηι
 κωρβα, κωρβα ανωω ανι κωρβα λι κωρβα 1' 45"-2"

21

Handwritten notes for item 21, including "Handwritten notes" and "Handwritten notes" repeated.

(in the left)

38" 1 A"

22

Handwritten notes for item 22, including "Handwritten notes" and "Handwritten notes" repeated.

1.02 4.03"

23

Handwritten notes for item 23, including "Handwritten notes" and "Handwritten notes" repeated.

24

Handwritten notes for item 24, including "Handwritten notes" and "Handwritten notes" repeated.

25

Handwritten notes for item 25, including "Handwritten notes" and "Handwritten notes" repeated.

26

Handwritten notes for item 26, including "Handwritten notes" and "Handwritten notes" repeated.

(27) Leyin kappeli
 TSARNISTON 1'30"
 TATKO 49"
 ONE STEP 20"
 EETENATA TSITTANIKKA 35"
 BANE & ANANAITIKO 34"

(28) 'Aai lya Spulian
 neyis no dypalo sijus,
~~ts hi ipts~~ diabanta
 juppalen adsi bawis,
 las ipts, fleggis Hollose
 is 6 'hoyitaz' 1'30"

(29) Geyra ~~ni~~ ja dypaly
 adag-pys Hollose otar
 o bawis sijus ka jay
 kappelos — ~~12~~ 12"

(30) Gawis awitras koranis jopw
 zepce otar o bawis jow
 kowadhi ka jopaly 33"

(31) Koranis awitras (iudex) aw wawis
 o zepce awitras no kappal,
 jow jupiden — wotelas adw'ata
 otar bawis j jupax 19"

57

PAK & TRANSMITTER
RESEARCH INSTITUTE
ONE STEP
MATER
TRANSMITTER

1.30
22
22
22
22

58

PAK & TRANSMITTER
RESEARCH INSTITUTE
ONE STEP
MATER
TRANSMITTER

1.30

59

PAK & TRANSMITTER
RESEARCH INSTITUTE
ONE STEP
MATER
TRANSMITTER

1.30

30

PAK & TRANSMITTER
RESEARCH INSTITUTE
ONE STEP
MATER
TRANSMITTER

33

31

PAK & TRANSMITTER
RESEARCH INSTITUTE
ONE STEP
MATER
TRANSMITTER

1.30

(32) ΑΓΓΟ ΤΕΝΟΣ ΦΟΝΟΥ ΧΑΡΑΛ
 (Μητριάδης αδελφός δὲ ἀδελφῶν)
 — κλητὸν μὲν δὲ οὐκ ἔστι
 βασίλειος οὐδὲ ἐκτετακτοῦ φαλαί
 γαβὶ οὐδὲ κῆρ ἀδελφῶν — 44"

ΣΥΝΕΡΧΑ:
 ἘΞΑΡΧΑ οὐδὲ ἀντιπάλαι ἀγρία
 τοῦτοῦδεν, κλητὸν δὲ ἀντιπάλαι
 καὶ κλητὸν Τυχεροῦ 32"

(33) Ἀπὸ τῆς ἀρχῆς οὐδὲ
 ἐκτετακτοῦ καὶ ἐκτετακτοῦ
 ἑαυτῶν ἴσως γὰρ τῆς οὐκ ἔστι
 τῶν ἀντιπάλαι, καὶ τὸ κλητὸν
 καὶ μὲν 1' 08"

(34) ΦΙΝΑΝΕ
 Ἐκτετακτοῦ καὶ οὐκ ἔστι
 ἑαυτῶν, καὶ τὸ ἀντιπάλαι
 ἀντιπάλαι — καὶ τὸ ἀντιπάλαι καὶ
 ἀντιπάλαι 1' 02"

(35) Ἀπὸ τῆς ἀρχῆς καὶ ἀντιπάλαι
 καὶ τὸ ἀντιπάλαι καὶ τὸ ἀντιπάλαι
 καὶ τὸ ἀντιπάλαι καὶ τὸ ἀντιπάλαι
 καὶ τὸ ἀντιπάλαι καὶ τὸ ἀντιπάλαι 1' 25"

(36) ΧΑΡΟΣ ΤΕΝΟΥΣ V

31

The first thing I noticed
 when I stepped out of the
 plane was the fresh air.
 It felt like a breath of
 new life. The sun was
 shining brightly, and the
 birds were chirping.
 I had never felt so
 happy before.

1/2"

35"

1 1/2"

33

The weather was
 perfect. The sun
 was shining, and
 the birds were
 singing. I had
 never felt so
 happy before.

1.08

34

The weather was
 perfect. The sun
 was shining, and
 the birds were
 singing. I had
 never felt so
 happy before.

1.08

32

The weather was
 perfect. The sun
 was shining, and
 the birds were
 singing. I had
 never felt so
 happy before.

1.52

35

Xobos tenors V

ΧΟΡΟΣ (ΤΙΤΛΟΙ)

ΤΡΑΓΟΥΔΙ ΖΑΡΤΟΑ-ΙΡΓΑΛΩ
Παρχ/οι, νοταο γα' ερωτιο
(Ριζομιο -
ζο'ις θα' λωγ
Γαυριε')

ΧΟΡΟΣ ΖΟΡΥΑΑ
ΒΛΑΔΥ
Αιρα - Αγορδο - Ζοιρα 15 Σελτιν

ΣΑΝΤΟΥΡΑ ΕΟΛΟ
(Νολαγρι - Λουρισοζαγριε) 5 Σελτιν

Εγριε Πουριε (Καυαζα'ιμα)

Καζοαφ ε
Τινο - Τ'α) - Βιογ' (Λιρι - Λιρι - Λιριε)

ΧΟΡΟΣ ΦΙΝΑΝΕ

Αρξιε ει φορβιμα 15 Σελτιν

(Καλογριε ε'ωγ Χορο ΤΙΤΛΟΝ)

Xolos (Littor)

TRADITIONELLE KOSTEN
GROßKOSTEN KOSTEN
(Littor)

Kosten für
Littor

Xolos
Kost
Littor

12 Littor

Littor

(Littor)

2 Littor

Littor

Littor

Xolos

Littor

12 Littor

(Littor)

1 ΠΡΟΛΟΓΟΣ ΠΡΙΝ ΑΠΟ ΤΟΥΣ ΤΙΤΑΟΙΣΈως
19

Καθώς τὸ τελευταῖο κλάδο τοῦ κροδίου σφύει σὲ μιά μαυρίλα, ζεσπὴ ἕνας γρηγόρος, εὐθύμως, ἑλληνικῆς χορῆς καὶ ἡ δόξη καταλύεται ἀπὸ μιά ἐκδημωτική λευκότητα.

20. ΕΥΝΕΚΙΑ ΤΙΤΑΩΝ - ΠΑΛΑΟ ΕΥΡΩΜΕΝΩΝ ΔΕΙΡΩΝ ΔΙΘΑΡΙΩΝ

Ἐο χορευτικῆς ἑοικίας τοῦ Ζορμῆ ἀπὸ στήν δόξη καθὼς ἐμφανίζονται οἱ τίτλοι. Ἐνῶ κέρτουν οἱ τίτλοι τὸ φόντο συνεχῶς ἀλλάζει - πότε εἶναι οἱ ἄσπροι τοῦχοι ἐνὸς σπιτιοῦ, πότε ἡ πλαγιά ἐνὸς βουνοῦ, πότε ἕως σαρῶς βράχων. Ἡ χορευτικὴ οἰκία, ἐκτελῶντας τὰ κηρύγματα καὶ τοῦς γόρους της, πότε συσπειρώνεται (μικραίνει) καὶ πότε παίρνει ἄφρονας γιγάντιες διαστάσεις ἀνάλογα μὲ τὴ γωνία καὶ τὴ μορφή τοῦ φόντου.

21 ΚΙΚΟΝΑ ΚΑΙ ΤΙΤΑΟΙΣ ΕΥΤΟΥΝΣΕΡΦΕΡΙΚΟ - ΔΙΝΑΝΙ ΤΟΥ ΠΕΙΡΑΙΑ - ΑΥΤΗ

Ἐποχή γύρω στὸ 1930. Σκυθρωπὸ, ἀνεμδαρτὸ φθινόπωρινὸ κροῦ. Τὰ κύματα σάβνε κἀνω στὸν κυματοθραύστη. Κερτικὰ κλοῦκα εἶναι ἀγκυροβολημένα κατὰ μήκος καὶ ἀπὸ καιρὸ σὲ καιρὸ ὁ ἦχος μίξς σειρήνας μιλιέται μὲ τὸν ἀχὸ τῶν κυμάτων. Ἡ μηχανὴ μὲ ΠΑΝΟΡΑΜΙΚΑ σταματᾷ σ' ἕνα μικρὸ ἐπιβατικὸ κλοῦτο. Κιβώτια καὶ μεγάλα κολάδια σέρνονται ἢ κούβαλιζοῦνται στὸ κλοῦτο μὲ τὴν δυνατὴ βροχή. Ἐνας νέος ἄντρας κρατῶντας μία ὀμπρέλλα ποὺ τὸν κρύβει ἀπὸ τὴν μηχανὴ στέκεται στήν ἀποβάθρα, κοντὸ σὲ τρεῖς μεγάλα κιβώτια καὶ μιά μεγάλη βολίτου. Δίνει ὁδηγίες σὲ δύο ἀχθοφόρους. Ὁ ἕνας ἀπ' αὐτοὺς ση-δώνει ἕνα κιβώτιο καὶ φεύγει.

22 ΝΣ ΒΑΣΙΛΗ - ΑΧΘΟΦΟΡΟΣ

Ἀναγνωρίζουμε τὸν Βασίλη. Εἶναι νεότερος, δὲν φορᾷ γιλιὰ ἀλλὰ ἔχει τὴν ἴδια γνοιτομένη ἔκφραση. Κοιτάζει πρὸς τὸν δευτέρου ἀχθοφόρου ποὺ φορτῶναι στὴ ράχη τοῦ ἕνα μεγάλο χαρτονένιο κιβώτιο.

ΒΑΣΙΛΗ

Προσεχτικά.

Ἐο ἀχθοφόρος κινεῖ ἕνα μορφοσῶ, βεβαιώνει στὰ ἑλληνικὰ τὸν Βασίλη καὶ φεύγει.
Ἡ προσοχὴ τοῦ Βασίλη στρέφεται σὲ κἀτι ποὺ εἶναι καταγῆς.

REPORT OF THE COMMISSIONER

of the Department of the Interior, for the year ending June 30, 1904.

1

GENERAL STATEMENTS

2

The following statements are taken from the reports of the several bureaus of the Department, and are intended to give a general view of the work done during the year.

1904 - 1905

GENERAL STATEMENTS

3

GENERAL STATEMENTS

The following statements are taken from the reports of the several bureaus of the Department, and are intended to give a general view of the work done during the year.

GENERAL STATEMENTS

4

The following statements are taken from the reports of the several bureaus of the Department, and are intended to give a general view of the work done during the year.

GENERAL STATEMENTS

GENERAL STATEMENTS

The following statements are taken from the reports of the several bureaus of the Department, and are intended to give a general view of the work done during the year.

23 CS KAPTOHHHIO KIBOTIO

Ἡ βροχή δέρνει τὸ κιβώτιο μουλιάζοντας τὸ διαλαμένο καὶ δεμένο μὲ σπάγγους πάνω μέρος του. Πιὺ ἐτικέττα κολλημένη σ' αὐτὸ γράφει: "Βιβάλα".

24 NS BAHIAHE

Δέν τὸ ἀντέχει. Σκεπάζει τὸ κιβώτιο μὲ τὴν ὑμπρέλλα ἐκθέτοντας ἔτσι τὸν ἑαυτὸ του στὴ βροχή. Τὴν στιγμή καὶ ὁ πρῶτος ἄχθοφόρος φτίνει καὶ σηκώνει τὸ κιβώτιο ὁ Βασίλης βλέπει κἀνι τις ἐπιτὸς δόδνης καὶ τὸν γιομίζει μὲ τρόμο.

25 EKAATA TOY HAOIOY

Ἐτὴν βόση τῆς σφάλας τοῦ κλοῦ τοῦ δευτέρου ἄχθοφόρος ἔχει συγκρουσθεῖ μὲ κάποιον καὶ ἄρῳ παραπατήσει, πετάει τὸ κιβώτιο ἐπικίνδυνα κοντὰ στὴν ἄκρη τοῦ νεροῦ. Ὁ κάτος τοῦ κιβωτίου λύνεται καὶ οὐδ βιβάλα κέρτουν ἔξω. Ὁ Βασίλης μπαίνει στὴν δόδνη τρέχοντας καὶ μαζεθεὶ τὰ βιβάλα καὶ κἀντονται στὴ λάσπη. Τὰ σκουπίζει ἐνῶ ὁ ἄχθοφόρος, κρουαγίζοντας ἀποδοκιμαστικὰ πρὸς τὸν ἔνοχο τῆς συγκρούσης σηκώνει τὸ ὄμμα καὶ φεύγει. Ὁ Βασίλης βάζει τὰ βιβάλα παραμάσκαλα καὶ κρατώντας τὴν ὑμπρέλλα, μὲ τὸ ἓνα χέρι ἐνῶ μὲ τὸ ἄλλο σηκώνει ἓνα μικρὸ δερμάτινο βαλιτσάκι, προχωρεῖ πρὸς ἓναν ὄξιματικό τοῦ κλοῦ καὶ στέκεται κοντὰ στὴ σφάλα, ἐπιβλέποντας τὴν κίνηση. Κάμποσοι ταξιδιώτες τὸν ἔχουν περιτριγυροῦσι καὶ τοῦ κάνουν ἐρωτήσεις.

26 HAANO TOY KOINOU - AHEIMATIKOES - BAHIAHE - TABIAGITHE

Ὁ Βασίλης ἰσοθεὶ μὲ προσοχή τὴν συζήτηση, χωρὶς νὰ καταλαβαίνει. Περικοὶ ἄνθρωποι ξεμακρύνουν. Ὁ Βασίλης μὲ δυσκολία φαραθεὶ ἀπὸ τὴν τσέπη του τὸ εἰσιτήριο του. Προχωρεῖ ἄργα πρὸς τὸν ὄξιματικό.

BAHIAHE

Κρήτη.

AHEIMATIKOES (συμμενεα)

Δέν μπορεῖτε νὰ ἐπιβεβαιώητε, ἄρτε. Τὸ παρῶνι ὁ ἄργηση.

BAHIAHE (κοιτάζει γῆρω του μακροδεμένος)

Ευγγῆμη - ἄγῶ ὄχι ἑλληνικῶ.

TABIAGITHE

Μεγάλη ὄβελλα, λέει. Τὸ παρῶνι κρέπει νὰ περιμένῃ.

GENERAL PRINCIPLES

25

The first principle of the law of evidence is that the evidence must be relevant to the issue in dispute. Evidence is relevant if it tends to prove or disprove a fact in issue.

RELEVANCE

26

Evidence is relevant if it tends to prove or disprove a fact in issue. Evidence is irrelevant if it does not tend to prove or disprove a fact in issue.

ADMISSIBILITY

27

Evidence which is relevant is not necessarily admissible. Evidence is inadmissible if it is obtained in breach of the law, if it is hearsay, or if it is otherwise excluded by the law of evidence.

HEARSAY EVIDENCE - DEFINITION - CHARACTERISTICS

28

Hearsay evidence is evidence which is given by a witness who is not the person who made the statement. Hearsay evidence is generally inadmissible in court.

DEFINITION

Hearsay evidence is evidence which is given by a witness who is not the person who made the statement. Hearsay evidence is generally inadmissible in court.

CHARACTERISTICS

Hearsay evidence is evidence which is given by a witness who is not the person who made the statement. Hearsay evidence is generally inadmissible in court.

RELEVANCE OF HEARSAY EVIDENCE

Hearsay evidence is relevant if it tends to prove or disprove a fact in issue.

ADMISSIBILITY

Hearsay evidence is inadmissible in court unless it falls within one of the exceptions to the general rule.

ΒΑΣΙΛΗΣ

Πόσοι

‘Ο άνθρωπος κάνει μία εύγλωτη χειρονομία και σημαίνει "Ένας θεός ξέρει" και φεύγει με την κακιά γυναίκα του ή όποια οφίγγεται επάνω του άνωμαρνα. ‘Ο Βασίλης μένει σκεπτικός και φεύγει έκτος όδόνης.

27 ΕΣΤΕΡΙΚΟ - ΚΑΘΗΜΕΡΙΟ ΤΟΥ ΑΙΜΑΤΙΟΥ

Παλιό, έτοιμόρροπο καρενάτο, γιομάτο από ναυτικούς και έργατες. Ένα άξόριστο γιαράδι πηγαίνοφρεται φωνάζοντας τής παραγγέλεις στον άνθρωπο που στέκεται πίσω από τό τζέζακι. ‘Η βροχή χτυπάει στά παράθυρα άνακατείνοντας τό όδρυμό της με τό βουητό των όμιλιών. Ένα ρεύμα άγέρα χυμεί μέσ’τό καρενάτο καθώς άνοίγει ή πόρτα. Τά σκληρά άνεμόδαρτα πρόωμα συνορουθούνται. Κάποιος φωνάζει ένα κολοσόρισμα.

28 ΗΣ ΠΟΡΤΑ

Ένας γέρος φαφής, μουσκεμένος, μπαίνει. Σκουρίζει τά μαλλιά του και φωνάζει μία παραγγέλια.

ΥΡΑΞ

Ένα κονιάκ.

Προχωρεί μέσ’τό καρενάτο και σιγεί μία παρέα ναυτικών. Διακρίνουμε τόν Βασίλη νά κάθεται σ’ένα τραπέζι ίσια πίσω τους. ‘Ο σάκιος του είναι άκουμπισμένος σε μία καρέκλα πλάι του και πάνω στό τραπέζι υπάρχει ένα φλυτζάνι του τσαγιού. Διαβάζει. ‘Η μηχανή τόν κλησιάζει σε CS. Γυρίζει μία σελίδα. ‘Ο όδρυμος του καρενάτου φαίνεται σάν νά σβόνει λίγο-λίγο ενώ ό μεταλλικός πρότος της βροχής επάνω στά τζάμια νά γίνεται δυνατώτερος. ‘Ο Βασίλης κοιτάζει προς τά πάνω σάν νά αίσθάνεται κάτι, γυρίζει λαφριά τό κεφάλι άρουγρασζόμενος, ύστερα κίάνει τό φλυτζάνι του τσαγιού και πίνει μία γουλιά. Τό αίσθημα ότι τόν κεραιολουθούν εξακολουθεζ νά τόν κατέχει και κοιτάζει πάνω άπ’τό δεξί του όμο.

29 CU ΒΑΣΙΛΗΣ

Καθός στρέφει τά μάτια του δείχνουν κατάληξη.

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30 MS ΠΑΡΑΪΤΡΟ

Νέσα από τό παχυνμένο τζάμι, βλέπουμε τήν ἀκαθόριστη σιλουέττα ἐνός φηλοῦ, γυνώ-
δη ἔντρα. Τό πρόσωπό του εἶναι κολλημένο στό τζάμι τοῦ παραθύρου καί τά μάτια του
κοιτάζουν τή Μηχανή διακερασιτικά.

31 GS ΒΑΣΙΛΗΣ

Ευθυμιάζει/κατσουριάζει/ λαριεά χωρίς ν'ἀποτραβήξει τό βλέμμα του.

32 GS ΠΑΡΑΪΤΡΟ

"Υστερα ἀπ'ἕνα λεπτό, ὁ ἄνθρωπος κίω ἀπ'τό τζάμι, φεύγει. Ἡ μηχανή στρέφεται μέ
ΠΑΝΟΡΑΜΙΚ καί τόν φωτογραφίζει καθώς αὐτός ξαναπαρουσιάζεται κίω ἀπό τήν μεγάλη
τζαμόπορτα. Τήν ἀνοίγει καί ἀφήνει τό γυλιό ποῦ κρατᾷ στήν εἰσοδο. Κάτω ἀπ' τήν
μεσάλη του κρατᾷ ἕνα παράξενο ὄμμα. Προχωρεῖ μαρδός μ'ἕνα γρήγορο, ζωπρό βήμα καί
ἡ μηχανή ἀποχωρεῖ ἔτσι ποῦ νά κέρη καί τόν Βασίλη. Καθός ὁ ἄνθρωπος σταματᾷ, δε-
σποδώντας ἀπό κάτω του, ὁ Βασίλης ξαναγυρνᾷ στό βιβλίο.

ΣΟΦΗΛΙΑΣ

Ταξίδι; Γιά ποῦ μέ τό συμπόδιο;

ΒΑΣΙΛΗΣ

/Υστερα ἀπό σύντομη παύση/
Κρήτη.

ΣΟΦΗΛΙΑΣ

Μέ παίρνεις μαζί σου;

ΒΑΣΙΛΗΣ

/Ξαφνιασμένος, μιὰ κίνηση κρός τά κίω/
Νά σέ πάρω...Γιατί;

ΣΟΦΗΛΙΑΣ

Γιατί; Δέν μπορεῖ τέλος πάντων ὁ ἄνθρωπος
νά κίμει κίτι καί χωρίς γιατί; "Ἦτσι, γιά
τό κέρη του.

Ὁ Βασίλης κίει κίτι νά κατ' ἄλλᾷ ὁ Σοφιάς τόν διακόπτει.

ΣΟΦΗΛΙΑΣ

Ἐν τάξει; Νά; Πάρε με γιά μάγειρα.
Ξέρω καί φτιάνω κίτι σούπες...

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Θιλάει τίσ άριες τών δοκτών του θλωντας νά δεξή έτοι τήν νουσιμιά τους.

ΣΟΦΗΛΙΑΣ

Δέ σ' άρξουσιν οι σουθεσι

ΒΑΣΙΑΝΗ

Καί... έμμένα...

ΣΟΦΗΛΙΑΣ

Καί βέβαια σ' άρξουσιν. Είσαι 'Εγγλέζος, έ;

ΒΑΣΙΑΝΗ

Καί... μισός. 'Η μητέρα μου ήταν 'Ελληνίδα. Νά
έγω γεννήθηκα στην 'Αγγλία.

ΣΟΦΗΛΙΑΣ

Τό ίδιο είναι.

'Ο Χορμής βάζει τό σάκκο του Βασιλη στο πάτωμα καί κάθεται στην κορέλλα.

ΣΟΦΗΛΙΑΣ

Κέ τήν άδειά σου.

'Ο Βασιλης γνέφει διασκεδασημένος. 'Ο Χορμής δείχνει τό κακέτο τών τσιγάρων
καί είναι πάνω στο τραπέζι.

ΣΟΦΗΛΙΑΣ

Θά μου δάσεις ένα;

ΒΑΣΙΑΝΗ

Πάρε όσα θές.

'Ο Χορμής παίρνει ένα τσιγάρο καί ό Βασιλης του τό άνάβει.

33 CU ΣΟΦΗΛΙΑΣ

Φουφάει τόν καπνό βαθειά, ύστερα κοιτάζει τό τσιγάρο μέ έντονη εύχαριστηση.

34 CU ΒΑΣΙΑΝΗ

Τόν κοιτάζει προσεχτικά.

...the ... of the ...

SECTION 1

...the ... of the ...

SECTION 2

...the ... of the ...

SECTION 3

...the ... of the ...

SECTION 4

...the ... of the ...

SECTION 5

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SECTION 6

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SECTION 7

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SECTION 8

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SECTION 9

...the ... of the ...

SECTION 10

...the ... of the ...

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ΒΑΣΙΛΗΣ

Είσαι μάγισσας;

35 ΠΑΛΑΙΟ ΚΑΙ ΤΩΝ ΑΥΤΟ - ΒΑΣΙΛΗΣ - ΖΟΡΝΗΛΑΣ

ΖΟΡΝΗΛΑΣ

"Αν σου χρειάζεται μάγισσας, είμαι.

ΒΑΣΙΛΗΣ

Θέλω νά πω τί δουλειά κάνεις;

ΖΟΡΝΗΛΑΣ

"Άκου τον: "Έχω χέρια, πόδια, κεφάλι... τούτα κέρνουν τίς δουλειές. Ποιος είμαι γώ γιά νά διαλέγω κιάλια;

ΒΑΣΙΛΗΣ

Ποῦ δουλεύεις τελευταίως;

ΖΟΡΝΗΛΑΣ

Σ' ένα μεταλλείο. Είμαι καλός μινωδρός.

"Έχω...

(ρουθουνίζει)

Μήτη νά ξεχωρίζω τά μέταλλα.

Νά ξέρω τόν λόγοχρήτη καί μ' εδίαζαν.

Καθός τό θυμάται, ξεσπάει σέ γέλιο. Ὁ Βασίλης κοιτάζει ἕνα γέρω μπερδεμένος. Πιάνει τό φλυτζάνι του.

36 ΠΑΛΑΙΟ ΚΟΛΕΟΥ - ΒΑΥΤΙΚΟΙ

Κοιτάζουν καί γελοῦν.

SECRET

SECRET

SECRET - SECURITY - SECURITY

SECRET

"to the Secretary of State"

SECRET

SECRET

SECRET

"to the Secretary of State" and "to the Secretary of State" and "to the Secretary of State"

SECRET

SECRET

SECRET

"to the Secretary of State" and "to the Secretary of State"

(continued)

SECRET

SECRET

SECRET

SECRET - SECURITY - SECURITY

SECRET

37 ΠΑΛΑΙΟ ΤΩΝ ΔΥΟ - ΒΑΣΙΛΙΑΣ - ΣΟΦΡΙΑΣ

'Ο Βασίλης κίνει μία γουλιά. 'Ο Σορμηής τὸν κοιτάζει προσεχτικῶς.

ΒΑΣΙΛΙΑΣ

Θέεσ ἕνα τοῦτι;

ΣΟΦΡΙΑΣ

(περιφρονητικῶς)

Τοῦτι;

(φρονίζει τὸ γκαροβι)

Καφετζή. Δυὸ ροβίμα.

(γυρίζει πρὸς τὸν Βασίλη, ἐπεξηγηματικῶς)

Ροβίμα.

(κοιτάζει τὸ Βασίλη)

Καὶ σοὶ τί δουλειά κάνουνε ἄρεντικῶς;

ΒΑΣΙΛΙΑΣ

Εἶμαι συγγραφέας.

ΣΟΦΡΙΑΣ

Εμπόδια με μὴ σοῦ φαίνεται. Καὶ τί γράφεις;
Ρομάντζας;

ΒΑΣΙΛΙΑΣ

"Ὅχι... ποιήση... μελέτες...

ΣΟΦΡΙΑΣ

Ἐλεφτεσαι κολό, αὐτὸ 'ναί τὸ κὰπὸ σου.

Τὸ γκαροβι μπαίνει καὶ ἀφήνει ὄμο ροβίμα. 'Ο Σορμηής παίρνει τὸ ἕνα.

ΣΟΦΡΙΑΣ

Γνωστικὸς ἄνθρωποι. Ἠπακδηδες. "Ὅλα τὰ
ζυγιάζουν. "Αν ἦμιον στή θέση σου εἶς σὲ
κοίταξα σὲ μάλιστα καὶ θεὸ οὐδὲλα.
"Ἐλα Σορμηῆ" ἢ "μὴν ἔρθης Σορμηῆ".

REPORT OF THE COMMISSIONERS OF THE LAND OFFICE

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ΒΑΣΙΛΗ

Ζορμπής

ΖΟΡΜΠΙΑΣ

'Η άρρανηδέ μου! 'Αλλάξης Ζορμπής.
Κά έχω κι 'άλλα όνόματα, άν σ'ένδιαφέρει.

ΒΑΣΙΛΗ

Κ'ένδιαφέρει.

ΖΟΡΜΠΙΑΣ

Επαγαμέτο, έπειδή 'μαι φηλός κι 'άθόνατος. Καί
Καλλιφέρνια γιατί έχω κίμαι στην 'Αμερική.
Καί Περονόσπορα γιατί λένε, κός όντου κίμα τέ
κίμα όλα άνα κίμα. Στην ύγειά σου.

Παίρνει μιά γερή γουλιό, ύστερα άκουμή τραγερά τέ κακέτο του κίμα στό
τραπέζι.

ΒΑΣΙΛΗ

Τέ έχεις αύτοθ; Ρούχα;

38 - CS ΖΟΡΜΠΙΑΣ

Γέλει.

ΖΟΡΜΠΙΑΣ

Γνωστικιά ρουτίς.
(άπότομα σοβαρός)

"Όχι! Είναι τέ σαντορι μου.

ΒΑΣΙΛΗ

Τέ ποιός

ΖΟΡΜΠΙΑΣ

Τέ σαντορι μου. Παίζει τήν πιό καλή
μουσική. Όπου κίμα, κίμα.

THE UNITED STATES OF AMERICA

DEPARTMENT OF JUSTICE

MEMORANDUM

TO :

FROM :

SUBJECT :

RE :

DATE :

1. This memorandum is submitted to you for your information and guidance in connection with the above-captioned matter.

2. It is requested that you advise this Bureau of any developments in this matter.

VERY TRULY YOURS,

J. Edgar Hoover

Special Agent in Charge

U. S. DEPARTMENT OF JUSTICE

Washington, D. C.

MEMORANDUM

TO :

FROM :

SUBJECT :

RE :

DATE :

1. This memorandum is submitted to you for your information and guidance in connection with the above-captioned matter.

2. It is requested that you advise this Bureau of any developments in this matter.

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Κοιτάζει τὸ δέμα μὲ ἰδέση καὶ ἡ μηχανὴ μὲ ΠΑΝΟΡΑΜΙΚὴ καταλήγει στὸ δέχτηλὸ τοῦ ποῦ τρέχουν ἑκατὰ πάνω στὸ δέμα.

39 CU ΒΑΣΙΑΝΗ

Κοιτάζει σιωπηλὸς. Τὸ βουητὸ τῆς θάλασσας ἐκτοβρεται καθαρὰ καθὸς ἀνοίγει ἡ πόρτα.

40 CU ΖΟΦΩΝΙΑΣ

Στηθώνει τὸ μᾶτις καὶ κοιτάει κερ/ἔξω/.

ΖΟΦΩΝΙΑΣ

"Ακου τῆ; σιθὰ τῆ θάλασσας κ' ἄλλο δὲν ζέρει ἢ τὸ νὲ φτινάει χῆρες.

41 ΠΑΛΑΝΟ ΤΩΝ ΔΥΟ - ΖΟΦΩΝΙΑΣ - ΒΑΣΙΑΝΗ

'Ο Βασίλης κοιτάει τὸ ρολοῦ τοῦ, ὕστερα τὸ Σορμηῆ.

ΖΟΦΩΝΙΑΣ

Λοιπὸν ποιὸς εἶναι ὁ στερνός λογαριασμός;

ΒΑΣΙΑΝΗ

Ἔξ;

ΖΟΦΩΝΙΑΣ

(χτυπώντας τὸ πορτελὸ τοῦ)

"Ἡ ζυγαριὰ ντε;

ΒΑΣΙΑΝΗ

"Α: Ἡδ...σκαρτσόμουν.

we thought the situation was serious & we had to act quickly to get the situation under control.

SECTION 10 10
The first step was to get the situation under control. We had to act quickly to get the situation under control.

SECTION 11 11
The second step was to get the situation under control. We had to act quickly to get the situation under control.

SECTION 12 - SECTION 13 - SECTION 14 12
The third step was to get the situation under control. We had to act quickly to get the situation under control.

SECTION 15
The fourth step was to get the situation under control. We had to act quickly to get the situation under control.

SECTION 16
(see Section 15 for details)
The fifth step was to get the situation under control. We had to act quickly to get the situation under control.

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'Ο Ζαρμπαξ κίνει αποδοκιμαστικά μιζ γουλιζ άπ' τό ρούμι του. 'Ο Βασίλης χαμογελεί.

ΒΑΣΙΛΗΣ

"Έχω κάτι χτήματα στην Κρήτη... της μητέρας μου...
και κάτι τις είναι σ' αυτό. Νομίζω ένα κομμάτι
όρυχτο... λιγνίτης... Έχω λίγα χρήματα. Ίσως νά
μπορούσαμε νά τό δουλέψουμε.

ΖΟΡΜΠΑΞ

(εστωμαμένος)

Θες νά πής;

(δειχνει με τό δάχτυλο τό Βασίλη, ύστερα τόν
εαυτό του)

ΒΑΣΙΛΗΣ

"Εσθ κι' έγώ.

'Ο Ζαρμπαξ άναστηξ.

ΖΟΡΜΠΑΞ

Κόλλα τό:

Εφίγγει έγνώφια τό χέρι του Βασίλη.

ΖΟΡΜΠΑΞ

Είσαι τυχερός, άρεντινός.
(με κειστικότητα)

Κανένα όρυχτο όπου τό δουλεύει ό Ζαρμπαξ
δέν άντιστέκεται.

"ανακόθεται.

ΒΑΣΙΛΗΣ

Όπύμα. "Όλη μέρα θά δουλεύουμε και τό βράδυ
θά πωλημάμε και θά ζαυλάνουμε στην άποργιαλιά.
Και σέ θά παίζεις σαντόρι.

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42 CU ZOPHIAE

Ευνοοῦνται.

43 CU BAZIAHE

BAZIAHE

Τέ τρέχει;

44 CU ZOPHIAE

ZOPHIAE

Γιὰ τὸ σαντοῦρι. Θὰ παίζω μόνχα ἂν ἔχω κέρη.
 "Αν μὲ ζορίσεις φεύγω. Ἐστὶ δουλειὰ σκληρὰ σου.
 "Αλλὰ σὲ τέτοια πράγματα, χορὸ, τραγοῦδι κἀν-
 τοῦ κεραλιοῦ μου.

45 ΠΑΑΝΟ ΤΩΝ ΔΥΟ - BAZIAHE - ZOPHIAE

BAZIAHE

Τέ θες νὰ πῆς;

ZOPHIAE

"Επειτέρος. Δέχομαι;

BAZIAHE

Δέχομαι.

"Ο Κορμακὸς γελᾷ δειχνόντας τὰ δόντια του. Παίρνει τὸ ἕλλο κούφι τὸ ροῦμι
 καὶ τὸ προσφέρει στὴ Βασίλη.

ZOPHIAE

Πιῶσε.

BAZIAHE

Δὲν πίνω ροῦμι.

SECTION 10 10

SECTION 11 11

SECTION 12 12

SECTION 13 - SECTION 14 - SECTION 15 13

SECTION

SECTION

SECTION

SECTION

SECTION

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ΣΟΦΗΝΙΑΣ

Τούτη τή φορά δὲ πιηξ. Τοῦτ' καὶ ροῦμι, εἶναι
σὺν τὸν ἀταλταστο γάμο. Δὲ βγαίνει τίποτε
καλὸ.

Ἐ βασιλῆς παίρνει τὸ ποτήρι.

ΣΟΦΗΝΙΑΣ

Γιὰτὶ ν' ἀρχίσουμε σιραβέξ

Σηθάνουν τὰ ποτήρια τους.

ΝΑΞΙΑΝΗΣ

Ἐ θεὸς βοήθεσ σ' αὐτὸ τὸ συμπέθεριδ, Χορμῆ.

ΣΟΦΗΝΙΑΣ

Κι' ὁ διβρολος...ἀρετικὸς.

Καθὸς τσουγκρίζουν τὰ ποτήρια τους ἡ μηχανὴ τοῦς κλησιδεῖ.

46. ΣΕΣΤΕΡΙΚΟ - ΑΙΓΑΙΟ ΠΕΛΑΓΟΣ - ΝΕΡΑ

Μὲ μιὰ ἔκρηξη μουσικῆς κερνοῦμε μὲ GUT στὸ κλοῦτο. Σ' ἔνα γρήγορο, συνεχὲς μοντέξ,
βλέπομε κλένα τοῦ κλοῦτου ποὺ παλαδεῖ μὲ τὴ θέλασσα στὸ ρυθμὸ ἑνὸς Κρητικῆς χοροῦ.
Ἡ κλέρα του μιὰ κένα, μιὰ κένα, ἡ κεννοδόχος του ποὺ ξερνέει κεννὸ καὶ σφυρίζει,
- κέρος ποὺ κλέει ἀπὸ τὴ μιὰ στήν ἄλλη κένα στὸ κατόστρωμα - ὁ κενετάνιος ποὺ
στέκεται ἡρωικὰ στὴ γέφυρα μέχρι τὴ στιγμή ποὺ ἔνα βλαίο χτύπημα τὸν τινδεῖ
ἐπὶ τὸς ὀδόνος, κιατικὴ ποὺ κιαροκιοῦν στὸ κέτωμα κλπ.

47. ΣΕΣΤΕΡΙΚΟ - ΑΙΓΟΥΤΑ ΚΑΡΑΒΙΟΥ

Κέροςς ζαπλιμένος ὀλόγουρα σὲ παναπέδες καὶ κατόχωμα ἀνάματα. Ἡ μηχανὴ μὲ ΠΑΝΟ-
ΠΑΡΙΚ κιατολῆγει σὲ μιὰ μεγολόχωμα, ζωρὴ κοπέλλα ποὺ κέδεταί ἄρδωστη.
Στὲ γόνιατὲ της ἔχει μιὰ μεγάλη διακλαμμένη κιατότα. Κιατῆζει μὲ κιατοτρία κέπου
κέρα ἀπὸ τὴν μηχανὴ.

SECTION

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SECTION

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SECTION

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SECTION

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SECTION -

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SECTION -

... ..

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... ..

48 CV ΒΑΣΙΛΗ

Εκδεται κατ' ονομαστικά καινούριος το τοιμαστικό του. Ρίχνει μετ' ονομαστικά προς τα κλάγια κατ' ονομαστικά λάμψη ξεχωρίζει στο μάτι του. Ή μηχανή ακολουθεί τη ματιά του μέχρι που φτάνει στο ζορματ' ονομαστικά κούτσει πέρα από τη μηχανή προσπαθώντας με γενναϊότητα να φανή ένδιαφορημένος. Καχελιανά διαχώνει τον καιρό της πύλας του Βασίλη κατ' ονομαστικά φιδυρίζει στο σπίτι του.

ΖΟΡΜΑΤ

Σ' άρσει ή μικρή, όρεντινά;

ΒΑΣΙΛΗ

"Όχι.

49 CS ΣΥΣΤΟΝΗ ΚΟΝΤΑΛΑ

Σημειώνει το ένδιαφέρον του ζορματ' με έκπληκτική σημασία κατ' ονομαστικά αρχίζει να ξεδιπλώνει την κατοικία της. Έκεί μέσα έχει μια κλαβέδα κατ' ονομαστικά άλλα γλυκά κατ' ονομαστικά μέλι. Παίρνει ένα λιχουδέμα.

50 CS ΖΟΡΜΑΤ

Τό χαμόγελο καινούριος στο χέλιμα του. Ήνα σύννεφο καινούριος από την πύλα του Βασίλη σηκώνει το πρόσωπό του. Είναι πάνω απ' τις δουλειές του. Τό μάτι του γουρλώνουν.

51 CV ΣΥΣΤΟΝΗ ΚΟΝΤΑΛΑ

Γλύφει το μέλι απ' τα δάχτυλά της.

52 ΠΑΛΩ ΤΩΝ ΔΥΟ - ΖΟΡΜΑΤ - ΒΑΣΙΛΗ

Ή ζορματ' κατ' ονομαστικά όρθος κατ' ονομαστικά μαζεθοντας όλα τα ύπολεπτα της έλλορηκείας του βγαίνει στο κατόστημα. Μηχανή Πανοραμικά.

53 CV ΒΑΣΙΛΗ

Κουτσει απ' το πρόσωπο διασκεδάζοντας. Ήστερα σηκώνεται κατ' ονομαστικά βγαίνει απ' το κώρο.

SECTION 10

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...the ... of ... and ...
...the ... of ... and ...
...the ... of ... and ...

SECTION 11

...the ... of ... and ...

SECTION 12

SECTION 13

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...the ... of ... and ...
...the ... of ... and ...
...the ... of ... and ...

SECTION 14

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...the ... of ... and ...
...the ... of ... and ...
...the ... of ... and ...

SECTION 15

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...the ... of ... and ...

SECTION 16

16

...the ... of ... and ...
...the ... of ... and ...
...the ... of ... and ...

SECTION 17

17

...the ... of ... and ...
...the ... of ... and ...
...the ... of ... and ...

54 ΕΒΡΑΙΩΝ - ΚΑΤΑΤΡΩΜΑ - ΝΕΡΑ

'Ο Χορμαΐς έχει καταρθεί· πάλιν οὐδὲ κλέει κουλῶρες σποινιῶν. Πουδὲται κῆτι καὶ ἔρχεται νῆ σφουρῖζει ἡμέριμνα. 'Ο Βασίλης μπαίνει στὸ κῆδρο.

ΒΑΣΙΛΗ

Εἶσαι ἐν τῶς;

ΣΟΦΗΛΙΑ

Νῆσαι.

'Ἀρχίζει κῆτι νῆ σφουρῖζει.

ΒΑΣΙΛΗ

'Ἡ φιλενῶδα σου ἐκεῖ μέση οὐδὲ σὲ γυρῶται.

'Ο Χορμαΐς σφῆνεται τοῦς ἔμοους. 'Ο Βασίλης κῆεται ἄνασφουρῶδα κῆτι του.

ΒΑΣΙΛΗ

'Ἐπὶ τῆ εὐκαιρία ὄν μοῦ εἶπες. 'Ἀλήθεια εἶσαι παντερεμῆνος;

ΣΟΦΗΛΙΑ

Ὄν εἶμαι ἔνθρομος. Πῶς οὐδὲ εἶναι ὄλοι οἱ ἔνθρομοι. 'Ἐ, ἔνθρομος εἶμαι, παντερεμῆνος. Παιδίε, ἐπ' ὄλα. Καταστροφή.

ΒΑΣΙΛΗ

Κι' ἀπὸ τῆ γίνωμαι;

ΣΟΦΗΛΙΑ

Εἶσαι φῆλος ἔρεντινῶ.
(κλείνοντας τῆ μάτια)
μὴ μὲ κῆνεις νῆ μιλλῆ.
(ἀνασφῆ τὸ ἔνα μάτι)
Κεῖ σὸ;

ΒΑΣΙΛΗ

'Οχι. 'Ἐγὼ εἶμαι ἔργῆνης.

the other side of the mountain range which is the boundary of the State of Illinois
and the State of Indiana.

THE STATE

OF ILLINOIS

DOES HEREBY

ENACT

THE FOLLOWING ACT:

SECTION 1.

That the State of Illinois do hereby

authorize the Governor to execute the same in and to the full extent of his

power.

IN WITNESS WHEREOF, I have hereunto

set my hand

at the City of Springfield, this 1st day of

January, 1862.

JOHN W. BROWN,

Governor.

ATTEST:

My Commission Expires

the 1st day of

January, 1862.

JOHN W. BROWN,

Governor.

ATTEST:

My Commission Expires

ΣΟΦΗΛΙΑΣ
(Ζανακλειόντας τὰ μέτρα)

Τὰ πολλὰ βιβλία. Πᾶσα στοχασμ.

* Ἄντι ν' ἀποκριθῆ: ὁ Βασίλης σηκώνεται. Μηχανή ΠΑΝΟΡΑΜΙΚ. Κοιτᾶζει τῆ θάλασσα.

ΘΩΡΗ ΣΟΦΗΛΙΑΣ
(φωνάζοντας μὲ διέγερση)

* Ἀρεντινὸς.

* Ὁ Βασίλης στρέφει ἀναστατωμένος.

95 CS ΣΟΦΗΛΙΑΣ

* Ὁρθάνεται μπαίνοντας στὸ κῆδρο καὶ δείχνει φωνάζοντας.

ΣΟΦΗΛΙΑΣ

Ἄδς... ἄδς... ἔνα δελφίνι.

Κοιτᾶζει πρὸς τὸν Βασίλη κι' αὐτὸ ποὺ βλέπει τὸν κάνει νά ξερουσιάζει.

96 CS ΒΑΛΙΑΝΕ

Κοιτᾶζει πρὸς τὸν Κορμῆ φανερὰ διασειδαωμένος.

97 CS ΣΟΦΗΛΙΑΣ

ΣΟΦΗΛΙΑΣ
(πειραγμένος)

Τί σὲ ἄνθρωπος εἶσαι;
ἤθε τὸ δελφίνια ὄν σ' ἄρῆσουν;

Καταρᾶει πάλι βγαίνοντας ἔτσι ἀπ' τὸ κῆδρο.

MEMORANDUM
(Continuation of Report)

TO : THE SECRETARY OF DEFENSE

FROM : THE JOINT CHIEFS OF STAFF

SUBJECT: [Illegible]

1. [Illegible]

2. [Illegible]

[Illegible]

3. [Illegible]

[Illegible]

[Illegible]

4. [Illegible]

[Illegible]

5. [Illegible]

[Illegible]

MEMORANDUM
(Continuation)

TO : THE SECRETARY OF DEFENSE

FROM : THE JOINT CHIEFS OF STAFF

SUBJECT: [Illegible]

58 LS ΘΑΛΑΣΣΑ - ΑΥΓΗ

Είναι ήσυχότερα. Ετόν όρζοντα απιαγοροθνται τζ βουνζ τζς Κρήτς.

59 ΒΕΡΥΠΕΙΚΟ - ΚΑΜΟΥΝΑ - ΜΣ ΘΗΛΕΤΡΙΝΙ

'Ο Βασιλς αζβρει στζ φινιςτρινι. 'Η μηχανή όσοχωρετ' καθός ατόζς κινετ'αι μεθ' τήν κωμλίνα όποτελειθόνονταζ τζ ντόσιμζ του. Κοιτάζει τόν Ζορμζζ καθ βρζοκνεται ζαυλω- μένοζ, μπροθώμια στήν κωμλίνα, φορόνταζ τζ ροθζα του.

ΒΑΣΙΑΝΕ

Ζορμζζ:

ΖΟΡΜΙΑΣ

Ζη...

ΒΑΣΙΑΝΕ

Ξέρεις καλζ τήν Κρήτς

ΖΟΡΜΙΑΣ

Ζη...

(όκιβεβαίωσιμζ)

ΒΑΣΙΑΝΕ

Πθζ είναι:

60 CS ΖΟΡΜΙΑΣ

'Ο Ζορμζζ κοιτάζει κατζ τόν Βασιλζ με όγανόκνηση. "Υστερα όπθ μεθ σιγιμζ, όηκντιμζ.

ΖΟΡΜΙΑΣ

Είναι ζνα νηζ. Πολθ μεγάλθ.

61 CS ΒΑΣΙΑΝΕ

ΒΑΣΙΑΝΕ

Πόσο μεγάλθ:

SECTION 10 10

These findings are based on the following information:

SECTION 11 11

The following information was obtained from the records of the Bureau of the Census, Department of Commerce, and the Bureau of Economic Warfare, Department of War, in connection with the investigation of the activities of the above named persons:

SECTION 12

None

SECTION 13

SECTION 14

None

SECTION 15

(None)

SECTION 16

None

SECTION 17 17

The following information was obtained from the records of the Bureau of the Census, Department of Commerce, and the Bureau of Economic Warfare, Department of War, in connection with the investigation of the activities of the above named persons:

SECTION 18

None

SECTION 19 19

SECTION 20

None

62 CU ZOPHIAE

ZOPHIAE

Πολύ μεγάλο. Μεγάλα βουνά.

63 REGIPIRO - KRITH - NIPA

ΛΩ ΒΟΥΝΑ - ΚΑΝΙΑΝ (ΟΒΕΙΑ) ΓΩΝΙΑ ΑΗΤΗΣ

Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ πρὸς τὰ πάνω ἄργα καὶ κατὰ μῆκος τῶν ὑποψημάτων(μύστες) ἐνδὲς ἔντρα.

ΘΩΝΗ ΖΟΡΝΙΑ

Μεγαλόσωμοι ἔντρας.

Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ πρὸς τὰ πάνω ἔτσι καὶ νὰ δελεῖ ἕναν θαυμασιὸς ἐμφάνιση νεαρό Κρητικὸ μὲ φουσκωτὴ βρόδα, μουστάνι κλπ. Ἐχειλιζόντας ἄρρανωπότητα ὁ Κρητικὸς, στρέβει τὸ μουστάνι του.

ΘΩΝΗ ΖΟΡΝΙΑ

Μεγαλόσωμα κορίτσια.

Ἡ μηχανή μὲ γρήγορο ΠΑΝΟΡΑΜΙΚ σ'ἕνα κορίτσι καὶ βγαίνει σ'ἕνα μελοδόνι. Εἶναι φολή καὶ ἐντυπωσιακή.

ΘΩΝΗ ΖΟΡΝΙΑ

...καὶ ἄραρα.

Ἡ μηχανή μὲ ΖΩΘΗ ἔρχεται νὰ σταθῆ (OS) στὸ κορίτσι.

64 REGIPIRO - ΚΑΝΙΝΑ

CU ZOPHIAE

Θαίνεται νὰ συνέρχεται ἐπ'τὴ νόστα του. Ἀνακίδεται καὶ ἡ μηχανή ἐπιστοχμετ. Τὰ πόδια του κρεμόνται ἐπὶ τὴν ἄωρη τῆς κομμάτας. Ισομοιρίεται. Ὁ Βασίλης μπαίνει στὸ κῆδρο.

ΒΑΛΙΑΝΕ

Μηδὲς...λέγα...

ZOPHIAE

(...πρόσοντας τὸ χέρι ἐπ'τὰ μαλλιά του
Εἶναι πολὺ εἰρηνικὰ στὴν Κρήτη.

TABLEAU

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TABLEAU - TABLEAU

TABLEAU (TABLEAU) TABLEAU - TABLEAU

(TABLEAU) TABLEAU

TABLEAU

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TABLEAU

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TABLEAU

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TABLEAU - TABLEAU

TABLEAU 10

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TABLEAU

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TABLEAU

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65 ΚΕΣΤΕΡΙΚΟ - ΠΑΡΤΕΙΑ ΚΡΕΙΟΥ - ΝΕΡΑ

Ειρηνική σπηλή. Εκθλιβι κοιμισμένοι στον ήλιο, κατόπι του καίζουν. Γέροι καθισμένοι στον κορμνέ χαιρετοβν τοβς περαστικοβς.

ΘΩΝΗ ΖΩΡΝΙΑ

Εδνο του καμινά φορά εν κανένας έντρας...

66 ΟΥ Ο ΚΡΕΤΙΚΟΣ ΗΒ ΤΟ ΜΟΙΛΤΑΚΙ

Κοιτάζει πρβς τόν τοίχο του σπιτιου του κοριτσιου και γνέρει με σημασία.

ΘΩΝΗ ΖΩΡΝΙΑ

...μπαλέζει με κανένα κορίτσι...

*Η μηχανή ΠΑΝΟΡΑΜΙΚ πρβς τδ κορίτσι στο μπαλκόνι του σκδβοντας, άπαντι στα γνεφίματα.

ΘΩΝΗ ΖΩΡΝΙΑ

...και τδ κορίτσι τοχει νύχη έντρα, για πατέρα, για άδελφδ, - πρόγμα του δυστυχδς συμβαίνει - τότε γίνονται φασαρίες.

Τδ κορίτσι τραβιέται βίαια και έλαφανίζεται άπο τδ μάτια μας και παρουσιάζεται ή άκλειητική όψη ένδς έντρας.

ΘΩΝΗ ΖΩΡΝΙΑ

*Άλλδ εν έχει και τοβς τρετζς...

*Ο άνδρικός στο μπαλκόνι σφυρίζει.

67 ΟΣ ΠΑΡΑΣΤΟ

*Ανοίγει κι έννας άνδρικός κοιτάζει όξω άγριεμμένος.

68 ΟΣ ΠΑΡΑΣΤΟ

*έννας άνδρικός κηδεί στο κέδρο. Σπράννει έννα πιστόλι και κυροβαλετ στον άέρα.

ΘΩΝΗ ΖΩΡΝΙΑ

...τότε γίνεται πόλεμος.

ANN - NORTH AFRICA - CONTINUED

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ANN ...

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ANN - NORTH AFRICA - CONTINUED

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ANN ...

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ANN ...

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ANN ...

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ANN - NORTH AFRICA - CONTINUED

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ANN - NORTH AFRICA - CONTINUED

88

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ANN ...

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69 ΕΒΡΑΙΩΝ - ΠΑΡΑΤΗΡΙΑ ΤΟΥ ΚΑΡΤΙΟΥ

Πανδαιμόνιο ξεσπά. Καθένας πετιέται όρως και άρχίζει νά τρέχει σολεδοντας μαχητρια και πιστοδία. Οί γυναίκες όρμωθν και μαζεδουν τά παιδιά τους. Τά σκυλιά τρέχουν γαυγίζοντας. Ή σπηή σποτεινιόζει άπδ ένα σδνερο σδνης.

ΣΟΦΗΝ ΣΟΦΗΝΙΑ

Κάδιστα κόριε! Είναί περήφανος λαός οί Κρητινοί.

70 ΕΒΡΑΙΩΝ - ΚΡΗΤΙΚΟ ΑΙΜΑΝΙ - ΝΕΡΑ

Κάποιος κός τρέχει κός τή μηχανή ή όποια κινεΐται ΠΑΝΟΡΑΜΙΚ όδειχοντας τους κός όγκολιόζουν και φιλοθν τός συγγενέζ τους κός έχουν γέσοι. Ή Σορμής άνοζει όδρο άνάμωσ σδ Άθροσ, φροντιόζοντας γιά τήν άποβόσση τών άποσκαιών, χαμογελδοντας και κουβεντιόζοντας στός άνδρόσους χαροόμωω. Ή Βασίλη κινεΐται όειλά κός τδ μέρος του. Ή Σορμής τδν σπρόχνη λεφριό κεραινόντας τον νά είναί κιδ εόπροσέγγαρος.

ΣΟΦΗΝΙΑΣ

(κουνόντας τδ χέρι)

Γειά σου, μπάρμω.

71 ΠΑΛΑΟ ΠΑΡΑΒΟΤΕ - ΓΕΡΟΣ

Γυριόζουν τδ χαιρετιοδ τού Σορμής χαιρετιόντας με όδρημ.

72 ΝΕ ΣΟΦΗΝΙΑΣ

Ή Βασίλη κουνέ τδ κερδι νεδοντας. Ή Σορμής κοιτάει κέρα, σφυριόζει και κόνει σινιδωσ.

ΣΟΦΗΝΙΑΣ

(σδν Βασίλη)

Πέμ...

REPORT FOR APRIL - 1951

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REPORT FOR

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REPORT FOR APRIL - 1951

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REPORT

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REPORT FOR APRIL - 1951

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REPORT FOR

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REPORT

(... ..)

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73 ΗΣ ΠΛΑΝΟ ΤΑΞΙ

"Ένας άχθοφόρος κι 'ό δόγηθς άποταλειδούν τς δέσιμο με σποινί τών άποσκαυδν στήν σκεπή τού άυτοκίνητου. Κόσμος μαζεμένος γύρω με παρακολουθεί και βοήθει. 'Ο βασίλης και ό ζορμάς προχωρούν προς τό ταξί. 'Ο βασίλης βγάζει μερικά τρηματα και τά κρατά στη φούχτα του, ενώ ό ζορμάς παίρνει μερικά κάρματα και πληρώνει τόν άχθοφόρο. Έστερα μπαίνουν κι 'οι δύο στό ταξί. 'Η Μηχανή μπαίνει μπρός και ξεκινούν. 'Ο κόσμος χαιρετά.

74 ΒΕΣΤΕΡΙΚΟ - ΧΩΡΙΟ - ΜΕΡΑ

"Άσπρο χωριό, χτισμένο σέ μιξ πλαγιξ με καταβαίνει ως τή θάλασσα. Μία μεγάλη έκκλησία τό δεσφεί.

75 ΒΕΣΤΕΡΙΚΟ - ΠΑΑΓΙΑ

Τό άυτοκίνητο φαίνεται άπό μακριά καθώς απαρράλλνει τόν φιδωτό σκονισμένο όρειο. Ένα άγέρι δέμα πέντε περίπου χρονών, με ξεχτενίστα μαλλιά, ντυμένο με κουρτίλα σπρώνεται σέ P.S. Ηλέποντας τό άυτοκίνητο στρέφει και τρέχει προς τό χωριό. Μηχανή ΠΑΝΟΡΑΜΙΚ.

76 ΒΕΣΤΕΡΙΚΟ - ΔΡΟΜΟΙ ΧΩΡΙΟΥ

Μία γρηά ξεπροβάλλει άπό ένα μικρό άσπρο σπιτάκι καθώς τό άγέρι - ό Ηιμηθός - έρχεται τρέχοντας και φωνάζοντας.

ΚΙΝΗΣΕΙΣ

Έξνοι...Έξνοι...

'Η γρηά ταχύνει τό ρυθμό της και χολαίνοντας κερνά κέρα άπό τή μηχανή.

77 ΒΕΣΤΕΡΙΚΟ - ΚΑΘΗΜΕΡΙΟ

Κερικοί γέροι με τοπιλά ρούχα κέθονται στη μικρή βεράντα. 'Ο Ηιμηθός διαβαίνει τρέχοντας, φωνάζοντας τά νέα. 'Ο κερκετζής προβαίνει στό πατάφι. Δυό νεαροί τόν σβίγουν. Οι γέροι μένουν καθισμένοι σέ άξέλασπη έπιθεσία.

LETTRE DE M. DE LAUNAY

17

Je vous prie de m'excuser de ne vous avoir pas écrit plus tôt. Je suis très occupé par les affaires de la ville et par les soins de mon ménage. Je vous envoie ci-joint quelques lignes de la part de mes enfants. Ils vous disent qu'ils vous embrassent de tout leur cœur. Je vous prie de leur dire que j'ai toujours de vous une très tendre affection. Adieu.

LETTRE DE M. DE LAUNAY

18

Je vous prie de m'excuser de ne vous avoir pas écrit plus tôt. Je suis très occupé par les affaires de la ville et par les soins de mon ménage. Je vous envoie ci-joint quelques lignes de la part de mes enfants. Ils vous disent qu'ils vous embrassent de tout leur cœur. Je vous prie de leur dire que j'ai toujours de vous une très tendre affection. Adieu.

LETTRE DE M. DE LAUNAY

19

Je vous prie de m'excuser de ne vous avoir pas écrit plus tôt. Je suis très occupé par les affaires de la ville et par les soins de mon ménage. Je vous envoie ci-joint quelques lignes de la part de mes enfants. Ils vous disent qu'ils vous embrassent de tout leur cœur. Je vous prie de leur dire que j'ai toujours de vous une très tendre affection. Adieu.

LETTRE DE M. DE LAUNAY

20

Je vous prie de m'excuser de ne vous avoir pas écrit plus tôt. Je suis très occupé par les affaires de la ville et par les soins de mon ménage. Je vous envoie ci-joint quelques lignes de la part de mes enfants. Ils vous disent qu'ils vous embrassent de tout leur cœur. Je vous prie de leur dire que j'ai toujours de vous une très tendre affection. Adieu.

FIN

...ceci...ceci

Je vous prie de m'excuser de ne vous avoir pas écrit plus tôt. Je suis très occupé par les affaires de la ville et par les soins de mon ménage. Je vous envoie ci-joint quelques lignes de la part de mes enfants. Ils vous disent qu'ils vous embrassent de tout leur cœur. Je vous prie de leur dire que j'ai toujours de vous une très tendre affection. Adieu.

LETTRE DE M. DE LAUNAY

21

Je vous prie de m'excuser de ne vous avoir pas écrit plus tôt. Je suis très occupé par les affaires de la ville et par les soins de mon ménage. Je vous envoie ci-joint quelques lignes de la part de mes enfants. Ils vous disent qu'ils vous embrassent de tout leur cœur. Je vous prie de leur dire que j'ai toujours de vous une très tendre affection. Adieu.

78 ΕΣΤΕΡΕΚΟ - ΕΥΤΗ ΧΡΕΙΟΥ

Κερτιές γυναίκες είναι μαζεμένες κοντά στη βρύση κρατώντας μεγάλες κηλινές κανάτες. Ένα σμήρι από παιδιά παίζει έκει κοντά, τó ένα έα' αυτό κóβεται πάνω σ' ένα γέιδαρο. Η γρηά (του κλάου 76) παρουσιάζεται και φωνάζει.

ΓΡΗΑ

Τρεχάτε. Άμερικάνοι.

Τó παιδί πάνω στό γέιδαρο δίνει μία κλωτσιά στό ζόο και ξεκινά καθόλα, έπιλου-
δομένο από τ' άλλα. Οι γυναίκες κουβεντιάζουν τó νέα. Μιά φέγγει βιαστικά τρεχάτη.

79 ΕΣΤΕΡΕΚΟ - ΣΗΤΙ ΤΟΥ ΜΑΧΡΑΝΤΩΝΗ

Τó παιδί κερνού τρέχοντας και φωνάζοντας. Ένας λεπτός νεαρός γύρω στό εΐκοσι κóβεται στην σάλα και διαβάζει. Ένας πιο ηλικιωμένος άντρας, ó Καρανανάσης, φηδός, άγριοκράσμος, και προφανώς ένας έα' τóος προσητός του χωριού βγαίνει έα' τó σπίτι. Κοιτάζει μετά τόν γιό του τόν Παύλο του τού άκωνά με μία γρήγορη, νευρική ματιά. Μπορεί κανείς νά αίστανθί τήν ένταση που υπάρχει άνάμεσά τους. Έστερα από μία στιγμή ó Καρανανάσης βάζει τó κειάλλο του και φέγγει.

80 ΕΣΤΕΡΕΚΟ - ΠΑΝΔΟΚΕΙΟ ΤΗΣ ΜΑΝΤΑΝ ΟΡΤΑΝΕ - ΜΗΡΑ

Εΐναι στην άκρη του χωριού ένα διάδρομο, άμορφο, έτοιμόρροπο σπίτι, με έξωτερική ζόλινη σάλα και περιφραγμένη σάλα από τή μία του κλεψά. Ένα από τó παράθυρα του ίσογειου έχει μετατραπεί σε μαγαζί ζαχαρωτών. Πάνω έα' τήν κυρία είσοδο ύψό-
χει μία ξεκλιμένη ταμπάλα. "ΣΗΜΟΔΟΚΕΙΟΝ ΡΙΤΣ". Ό Ημιμόδος φτάνει τρέχοντας και φωνάζει έα' τó παράθυρο.

KINHOGE

Μαντάμα...

ΟΟΗΗ ΜΑΝΤΑΝ ΟΡΤΑΝΕ

Μα!:

KINHOGE

Άρχονται ζένοι. Με αυτόκλυητο.

THESE NOTES - CHAPTER

11

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ART

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THESE NOTES FOR THE - CHAPTER

12

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THESE NOTES FOR THE - CHAPTER

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ΟΘΗΗ ΝΑΥΤΑΗ ΟΡΤΑΝΕ

Περύμενε:

Τήν άνοσημ ν' άνολιγη πόρτες καί νά μακραίνη αέρνοντας τό πόδια της.

81 ΝΣ ΠΑΡΑΣΤΡΟ ΑΠΟ ΝΗΣΑ ΠΡΟΣ ΤΑ ΝΗΣ

Καθός τό βήματα της μαντάμ 'Ορτάνης αρώνουν άλοένα ό Ηιμηθός κοιτάζει γύρω νά σιγουρευτεί πός κανένας δέν τόν κοιτάζει καί άρπάζει ένα γλισό.

82 ΚΕΣΤΡΕΠΙΚΟ - ΠΑΡΑΣΤΡΟ ΝΗΣΑΝ ΠΑΤΩΜΑΤΟΣ

Τά ζάρυλλα άνοιγουν έλάχιστα. Ένας μαυρός μαυρός αλληνας ξεπροβάλλει άπό τό άνοιγμα. Είναι ένα άπρχειαιμένο τηλεσκόπιο.

83 ΙΣ ΤΟ ΧΩΡΙΟ (ΝΗΣΑ ΑΠΟ ΤΟ ΘΑΛΕΣΧΟΝΙΟ)

'Ανοσημ τήν μαντάμ 'Ορτάνης νά σιγομουρμουρίζη έναν καλή Γαλλικό σκασό. Κινούμενο πέρα άπ'τίς στέγες τό τηλεσκόπιο τελικά προσπλάνεται στο τόζι καί κινείται άργά.

ΟΘΗΗ ΝΑΥΤΑΗ ΟΡΤΑΝΕ

Ηιμηθός:

'Η μηχανή γέρνει προς τό κάτω καθός τό τηλεσκόπιο προσπλάνεται σε κάποιο κελάριο έντικειμενο καί τό ξεκαρδίζουμε νά είναι τό από τό Ηιμηθός. Δίτες σπέρει καί ή δόδη γιορίζει άπό ένα μάτι. Τό τηλεσκόπιο χαμηλώνει, έπτός κάρου. 'Ο Ηιμηθός μακραίνει στις κανονίες του διαστάσεις. Κοιτάζει πέρα άπ'τήν μηχανή. 'Η μαντάμ 'Ορτάνης γέρνει μπροστά νά του δόση δόηγες σιστεινιόζοντας τή ακινή.

84 ΚΕΣΤΡΕΠΙΚΟ - ΔΡΟΝΟΣ ΧΩΡΙΟΥ - ΝΣ ΑΥΤΟΚΙΝΗΤΟ

Προχαρέ με φοβερά τινάγματα. Εσθή μπαίνει άπ'τό παράθυρο.

85. ΚΕΣΤΡΕΠΙΚΟ - ΑΥΤΟΚΙΝΗΤΟΥ - ΒΑΛΙΑΝΕ - ΒΟΡΝΙΑΣ

Τά πρόσωπά τους είναι σκεπασμένα άπό σόνη. Ένα ζαρνικό τίνιγμα τους κάνει ν' άγγίξουν σχεδόν τό ταβάνι.

ΒΑΛΙΑΝΕ

'Ελαίξω νά βρούμε μέρος νά μείνουμε.

STATE OF TEXAS

County of _____

Know all men by these presents that _____ of the County of _____ State of Texas do hereby certify that _____

STATE OF TEXAS - COUNTY OF _____

10

do hereby certify that _____ of the County of _____ State of Texas do hereby certify that _____

STATE OF TEXAS - COUNTY OF _____

20

do hereby certify that _____ of the County of _____ State of Texas do hereby certify that _____

(CERTIFICATE OF THE STATE CLERK OF TEXAS)

30

I hereby certify that _____ of the County of _____ State of Texas do hereby certify that _____

STATE OF TEXAS

County of _____

I hereby certify that _____ of the County of _____ State of Texas do hereby certify that _____

STATE OF TEXAS - COUNTY OF _____

40

do hereby certify that _____ of the County of _____ State of Texas do hereby certify that _____

STATE OF TEXAS - COUNTY OF _____

50

do hereby certify that _____ of the County of _____ State of Texas do hereby certify that _____

STATE

do hereby certify that _____ of the County of _____ State of Texas do hereby certify that _____

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ΣΟΦΗΛΙΑ

Είγυρα. Δέν έχεις έκοδοσι γιά τήν Κρητική
φιλοζενία

Τό αυτόκλήνητο κορνάρει δυνατά.

86 ΠΑΡΟΡΑΜΙΚ - ΠΑΛΑΟ ΣΚΥΤΑΧΗ

Τρεῖς σκυλιό κηρόν κατά τό αυτόκλήνητο γαυγίζοντας ἄγρια. Ὁ Βασίλης τραβῆει τό
χέρι του καθός οἱ σκυλιό ὄρμουν νά τοῦ τό ἀρπάξουν. Αὐτοῖς ἑκαλουτοῦν τό αυτόκλήνη-
το κηρόντας καί γαυγίζοντας.

87 ΚΕΣΤΗΡΙΚΟ - ΔΡΟΜΟΣ

Ἐνα σκύλο παιδιῶν τρέχει μαρός καί χαιρετάει τό αυτόκλήνητο φωνάζοντας δυνατά.
Τριγωνισμένο ἄπό παιδιό καί σκυλιό τό αυτόκλήνητο ἐξαφανίζεται στό στρέψιμο τῆς
γωνίας τοῦ ὁδού.

88 ΚΕΣΤΗΡΙΚΟ - ΠΑΑΤΡΙΑ ΤΟΥ ΧΟΡΙΟΥ

Ὁ πόσμος στέκεται ἔξω ἀπ' τό κερνετό, κοιτάζοντας πρός τό αυτόκλήνητο κοῦ ζυγώνει.
Ὅμοδες γυναικῶν παρακολουτοῦν ἀπό ἀπόσταση. Τό αυτόκλήνητο σταματῆ.

89 ΚΕΣΤΗΡΙΚΟ ΑΥΤΟΚΛΗΝΗΤΟΥ

Ὁ Κορμιῆς ἐτοιμάζεται νά βγῆ. Ὁ Βασίλης τόν σπιατῆ.

ΒΑΣΙΛΙΑ

Προσεχτινός τῆρα κέρια Περονόσορα.
Δέν τρέφω ν' ἀρχίσουμε κανένα καινοῦργιο
πάλιο.

ΣΟΦΗΛΙΑ

Ἄν λέγει καί βρολεται κορμιό χῆρα τότες
μήν γνοιάζεται ἀρεντινός.

INDEX

1. The first part of the report is devoted to a general survey of the situation in the country.

2. The second part of the report is devoted to a detailed study of the various aspects of the problem.

GENERAL SURVEY - INDEX

30

The first part of the report is devoted to a general survey of the situation in the country. It is divided into two main sections: a general survey of the situation in the country and a detailed study of the various aspects of the problem.

GENERAL SURVEY - INDEX

30

The second part of the report is devoted to a detailed study of the various aspects of the problem. It is divided into three main sections: a general survey of the situation in the country, a detailed study of the various aspects of the problem, and a detailed study of the various aspects of the problem.

GENERAL SURVEY - INDEX

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The third part of the report is devoted to a detailed study of the various aspects of the problem. It is divided into three main sections: a general survey of the situation in the country, a detailed study of the various aspects of the problem, and a detailed study of the various aspects of the problem.

GENERAL SURVEY - INDEX

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The fourth part of the report is devoted to a detailed study of the various aspects of the problem. It is divided into three main sections: a general survey of the situation in the country, a detailed study of the various aspects of the problem, and a detailed study of the various aspects of the problem.

INDEX

The fifth part of the report is devoted to a detailed study of the various aspects of the problem. It is divided into three main sections: a general survey of the situation in the country, a detailed study of the various aspects of the problem, and a detailed study of the various aspects of the problem.

INDEX

The sixth part of the report is devoted to a detailed study of the various aspects of the problem. It is divided into three main sections: a general survey of the situation in the country, a detailed study of the various aspects of the problem, and a detailed study of the various aspects of the problem.

90 ΚΕΩΤΣΡΙΚΟ - ΑΥΤΟΜΗΝΤΟΥ

'Ο Βασίλης κι' ὁ Σορμηῆς βγαίνουν. Ἡ γρηῃ γυναίκα προχωρεῖ κουτσαινώντας πρὸς αὐτοὺς καὶ τοὺς ἀκολουθεῖ καθὼς κατευθύνονται πρὸς τὸ παρενοχο μιλώντας στὸ Σορμηῆ καὶ ἀγγίζοντάς του μὲ τὸ μπαστούνι της. Ὁ κερετζής τρέχει ἔξω σκουρίζοντας τὰ χέρια του καὶ τοὺς χαιρετῶ. Παραμερίζει τὴ γρηῃ. Καθὼς ἀναβαίνουν τὴ βαρῆνα ὁ κῆρυξ σφαιρίζει γρήγορα τοὺς μιλώντας ὅλοι μασὶ καὶ σφίγγοντάς τους τὰ χέρια.

91 ΚΟΥΤΙΝΟ ΠΑΘΟΥΣ - ΣΟΡΜΗΙΑΣ - ΒΑΛΙΑΝΗ - ΚΟΡΙΑΤΣΗ

'Ο Βασίλης σφίγγει τὰ χέρια μὲ ἕναν χαριτωμένο γέρο. Νιὰ συζήτηση ξεσπάει.

ΒΑΛΙΑΝΗ
(στὸ Σορμηῆ)

Τὲ λένε;

ΣΟΡΜΗΙΑΣ

"Ὅλοι θένε νὰ μείνουμε σκεῖ τους.

92 ΠΑΛΛΟ ΠΑΘΟΥΣ

'Ο Κιμρηδὲς ἀνοίγει ὄρθο ἀνάμεσα στοὺς ἀνθρώπους καὶ στέκεται μπρὸς ἐπ' ὅλους λαχεντισμέντος.

ΚΙΜΗΡΟΣ

"Ἐ... Ἡ μαντήμ 'Ὀρτάνε λέει νὰ πῆτε κατ'.

'Ο κῆρυξ ξεσπῶ σὲ γέλια κι' ἀρχίζει νὰ τὸν καρπαζώνει κοροϊδευτικά.

93 ΠΑΛΛΟ ΤΩΝ ΔΥΟ - ΣΟΡΜΗΙΑΣ - ΒΑΛΙΑΝΗ

ΣΟΡΜΗΙΑΣ
(μὲ ἐνδοσπέρου)

"Ἡ μαντήμ 'Ὀρτάνε;

ΒΑΛΙΑΝΗ

Ποιὰ εἶν' αὐτῆ;

ΘΩΝΗ ΚΑΧΡΑΝΤΩΝΗ

Νιὰ θραντοῦσα. Ἐχει ξενοδοχεῖο.

RESEARCH - - -

80

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RESEARCH - - -

81

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94 ΝΗ ΜΑΥΡΑΝΤΩΝΗ

Προχωρεί προς τὴν Βασίλη καὶ τὴν Ζορμιά.

ΜΑΥΡΑΝΤΩΝΗ

Ὡς λένε Μαυραντώνη. Φτάσατε ἐπὶ τῆλους.
Καλῶς ὄρλουτε.

Εὐρίγγει τὸ χέρι τοῦ Βασίλη.

ΒΑΣΙΛΗ

Χαίρομαι ποδ' οἷς γνωρίζω.
Πήρατε τὸ γράμμα μου;

'Ο Μαυραντώνης νεδαὶ καταρατικῆς.

ΒΑΣΙΛΗ -
(στὸ Ζορμιά)

'Ο κύριος Μαυραντώνης φρόντιζε τὰ χτήματά μου.

ΖΟΡΜΙΑΣ

Αὐτὴ ἡ μοντὴ εἶναι... χήρα;

'Ο Μαυραντώνης γελᾷ περιφρονητικῶς. Ὑστερα δαίχνει τὰ μαλλιά του.

ΜΑΥΡΑΝΤΩΝΗ

Πόσες τρίχες ἔχει ἡ κεφαλή μου;
"Ε, τόσων ἀντρῶν χήρα εἶναι.
(στὸ Βασίλη)
Θεὶ μεῖνετε μαζί μου.
'Ο Ἀναγνώστης θά πάρῃ τὸν γέρο.
(γυρίζει καὶ φωνάζει)
"Ε, Ἀναγνώστη;

ΖΟΡΜΙΑΣ
(πειραγμένος)

Ποῖδ' γέρος;

ΒΑΣΙΛΗ

Ἐς...

Subject: The law against the slave trade

MEMORANDUM

...and the
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MEMORANDUM

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MEMORANDUM
(Subject: ...)

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MEMORANDUM

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MEMORANDUM

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MEMORANDUM
(Subject: ...)

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MEMORANDUM

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"Η μηχανή κληροδοεί σε κοντινό κλένο τών όδω, Ζορμικ και Βασίλη.

ΒΑΣΙΛΗΣ
(φιθυριστά)

"Ασε με να τό χειριστώ έχω σε μένουμε μαζί.

95 ΕΣΤΕΡΙΚΟ - ΚΡΕΒΒΑΤΟΚΑΝΑΡΑ ΤΗΣ ΜΑΥΤΑΝ ΟΥΡΑΝΕ

ΚΕΡΑ - ΟΥ ΠΑΝΟΥΤΙ ΤΟΥ ΧΟΡΟΥ

Τό κόνι τής μαντά 'Ορτάς γλυστεράει μέσα σ' αυτό με δυσκολία. 'Αν' έχω άποψη να θάρωρα έπ'τό άπτονήντο κατ τής φωνής τών παιδιών. 'Η μηχανή ΠΑΝΟΡΑΜΙΚ καθώς τό πακοβοι φαθαί και βλέπουμε τή μαντά 'Ορτάς έπώ κίσα. Είναι πακοβάθ, ζανταία και φορδαί ένα μιλίον γελοίο φουστάνι με νταντέλλες. Είναι άνοιχτά κίσα. Τό κουμπώνει με μικροδς στεναγμοδς δυσφορίας, ύστερα τρέχει κατά τήν πόρτα. Πρίν να βγή, φτιάχνει τόν κορσά τής.

96 ΕΣΤΕΡΙΚΟ - ΔΡΟΜΟΣ ΠΟΥ ΟΑΗΓΕΙ ΣΤΗ ΜΑΥΤΑΝ ΟΥΡΑΝΕ

'Ο Βασίλης κι'ό Ζορμικς φαίνονται στο τέλος τοδ δρόμου ακολουθούμενοι έπ'τό άπτονήντο με τής άποσκευές. Δυό νεαροί στέκονται στο μαροκιά. Στά παιδιά έρχουν τάρα προσεσθή και άλλοι κερλεργοί τόποι τοδ χωριοδ. 'Η μηχανή ΠΑΝΟΡΑΜΙΚ δείχνει ένα σκίτι στη μέση ένδς μικροδ κήπου. Τά παντζοφρία ένδς κερλεργιοδ άνοίγονται και βλέπουμε ταντελλένιες κουρτίνες κατ κυματίζουν στόν άνερα.

97 Ο ΔΡΟΜΟΣ ΚΕΡΑ ΑΠ'ΤΙΣ ΝΤΑΝΤΕΛΑΝΙΕΣ ΚΟΥΡΤΙΝΕΣ

"Η κομμή μπαίνει στο κάρω.

98 ΟΣ ΝΤΑΝΤΕΛΑΝΙΕΣ ΚΟΥΡΤΙΝΕΣ - ΔΗΝΗ ΑΝΕΡΩ

"Ένα ζευγάρι μεγάλων κατόμοπων ματιών κοιτάζει.

99 ΜΙΑΝΑΝΙΕΣ 97

'Ο Βασίλης φαίνεται, κοντότερα στη μηχανή, κοιτάζει τυχαία κατά τό σκίτι και προχωρεί. 'Η μηχανή άπιστοχαρεί και ό δρόμος χάνεται καθώς οι κουρτίνες κέ,τουν μαρδς στο φακό.

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100 ΕΡΩΤΗΡΙΚΟ - ΣΙΝΤΙ ΤΗΣ ΜΑΝΤΑΝ ΟΡΤΑΝΕ

'Η κομψή σταματά έξω από το σπίτι.

101 ΛΣ ΕΣΘΟΡΤΑ

'Η μαντάμ 'Ορτάνς παρουσιάζεται. Κουνάει το χέρι της.

ΜΑΝΤΑΝ ΟΡΤΑΝΕ

BONJOUR.

Τό κληρός μίχκει φωνές στην έμφάνισή της. Τρέχει μπρός και σταματά σ' ου.
Τό κλασικό της πρόσωπο είναι σκεπασμένο με MAKE UP. Τό μαλλιά της κωμωκεμένα
δειχνουν τίς μαύρες ρίζες τους. Έχει όμως μία χαριτωμένη Γαλλική μύτη και
έμορφία. Γέρω έπ' τό ζωηρό λαιμό της είναι όεμένη με φαρδιά βελουδένια
κορόλλα.

ΜΑΝΤΑΝ ΟΡΤΑΝΕ

Καλώς όρτατε, κύριοι.

'Υκολύνεται.

102 ΣΟΡΦΙΑΣ - ΒΑΣΙΑΝΕ - ΠΑΝΟΣ

"Ένας νέος έλλαγωγός ξεσηκώνεται από τό κληρός. 'Ο Βασίλης κι 'ό Σορμής έλλάζουν
ένα βλέμμα, ό Βασίλης διακωκεδόντας, ό Σορμής γοητευμένος. 'Ο Βασίλης προχω-
ρεί προς τήν Μαντάμ 'Ορτάνς μηχανή ΠΑΝΟΡΑΜΙΚ.

ΒΑΣΙΑΝΕ

Μεγάλη μας τιμή...

Της φιλεί το χέρι. Διτή γουργουρίζει.

103 ΣΟΡΦΙΑΣ - ΠΑΙΔΙΑ

Τέ παιδιά φωνάζουν και σφυρίζουν. 'Ο Σορμής στρέφεται προς αυτά και κείνα δια-
σκορρίζονται. Ύστερα προχωρεί μεγαλόφωνο μπρός και σταματά ΟΥ.

ΣΟΡΦΙΑΣ

Δυσ κρεβάτια, μαντάμ, χωρίς κορμούς.

SECTION THREE - GENERAL

101

It is the policy of the Board to...

SECTION FOUR

102

It is the policy of the Board to...

SECTION FIVE

SECTION SIX

It is the policy of the Board to... (mirrored text)

SECTION SEVEN

It is the policy of the Board to...

...

SECTION EIGHT - GENERAL

103

It is the policy of the Board to... (mirrored text)

SECTION NINE

It is the policy of the Board to...

...

SECTION TEN - GENERAL

104

It is the policy of the Board to... (mirrored text)

SECTION ELEVEN

It is the policy of the Board to...

- 28 - /

104 ΠΑΑΝΟ ΤΩΝ ΔΥΟ - ΒΑΣΙΑΝΗ - ΜΑΝΤΑΝ ΟΡΤΑΝΕ

'Η μαντήρι 'Ορτάνης κατακρίνει την προσβολή.

ΜΑΝΤΑΝ ΟΡΤΑΝΕ

Εγώ η Μαντήρι 'Ορτάνης δέν υπάρχουν κορηρό,
KOWSIDUR.

Στρέφει καί ξεκινάει δείχνοντας τό δρόμο κουνώντας τους γοφόδες της. 'Ο Κορμακός κλησιάζει τόν Βασίλη.

105 ΠΑΑΝΟ ΤΩΝ ΔΥΟ - ΖΟΡΗΙΑΣ - ΒΑΣΙΑΝΗ

Τέ μέτρια του Κορμακί κολημένα στά έπισθια της μαντήρι.

ΖΟΡΗΙΑΣ

(κλιώνοντας μέ νόημα τό μέτρι)

Πρέπει νά τό παραδειχτής, άρεντινός.
Είναι μεγάλος έλλά τόν κουνάει άρατα.
Πλέρ-πλέρ.

106 CS TO KATO MEFOS THE PAKHE THE ΜΑΝΤΑΝ ΟΡΤΑΝΕ

'Ανεβαίνει κουνάμενη τό σκαλιό. Στην κορφή στρέφει καί τους κάνει νόημα.

107 ΠΑΑΝΟ ΤΩΝ ΔΥΟ - ΒΑΣΙΑΝΗ - ΖΟΡΗΙΑΣ

'Ο Κορμακός άναστενάζει.

ΖΟΡΗΙΑΣ

'Η ζωή είναι πόρνη, άρεντινός.
Δέν παθει νά μής στήνει παγίδες.

Προχωρεί μπρός ή μηχανή ΠΑΝΟΡΑΜΙΚ. 'Ο Βασίλης τόν ακολουθεί καί κίεσ έρχονται
τέ παιδιά σπιδόνοντας τίς βολύτσες σάν νάνοι.

108 ΚΕΜΤΣΕΡΙΟ - ΚΟΥΣΙΝΑ ΤΗΣ ΜΑΝΤΑΝ ΟΡΤΑΝΕ - ΝΥΚΤΑCS ΤΕΟΥΚΑΛΙ

Μιά παχιά όρνιθα βράζει. "Ένα κουτάλι μπαίνει στό κέδρο καί παίρνει μιά κουταλιά
ζουμί. "Η μηχανή ΠΑΝΟΡΑΜΙΚ προς τό κέδρο τό ακολουθεί άς τό κρέσωπο της Μαντήρι
'Ορτάνης. Φορδει μιά ρόμπα του σπιτιού, κι 'ένα μαντήρι στά μαλλιά της δερμένο κέδρο.

REPORTS - 1941 - 1942 - 1943

101

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REPORTS

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REPORTS - 1941 - 1942 - 1943

102

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REPORTS

(... ..)

... ..

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REPORTS - 1941 - 1942 - 1943

103

... ..

REPORTS - 1941 - 1942 - 1943

104

... ..

REPORTS

... ..

... ..

REPORTS - 1941 - 1942 - 1943

105

REPORTS

... ..

'Ο Ίερπτας κολάζει στο πρόσωπό της. Παίρνει μία μακριά δοκιμαστή ρουφηξιά ύστερα φάχνει για λίγο αλάτι και βήχει στο τσουβάλι.

109 HESTERIKO - AYAN - NYXA

Είναι κλεισμένη γύρω γύρω με φοβήτη έπὸ κολάσμα. "Ένα τραπέζι στρωμένο για δύο κείω έπὸ μία κληματαριά έπ' όπου κρέμεται μία μεγάλη λάμπα. 'Ο Βασίλης κόνεται σέ μία ειρδύαρη πολυθρόνα κωνίζοντας την πίνα του και διαβάζει. Βαριά βήματα. Σηκώνει τέ μέτια και μένει κατέκλιπτος.

110 MS PORTA

'Ο Ζορμπής στέκεται στην κάρτα καλλυμιμένος, τά μαλλιά του λάμπουν, τέ μουστάκι του κολοστειμμένο. Σεριφογυρίζει γύρω έπ' τέ τραπέζι έξτερίζοντας το.

ΘΩΝΗ ΜΑΝΤΑΝ ΟΡΤΑΝΣ

Τέ δεικνύο έτοιμο.

'Ο Ζορμπής μ' ένα κήδημα φτάνει στο κεράζι του παραθύρου γιομένο κιάτα, σολατινά φροσθα κλπ. παίρνει ένα κιάτο, ένα μαχαίρι, ένα πηρούνι και τέ βάζει στο τραπέζι. Ύστερα βάζει μία τρίτη πολυθρόνα και γυρίζει προς τόν Βασίλη καθώς ή Κωνίτα 'Ορτάνς άνοδύεται νά κλησιάζη μουμουρίζοντας κάτι άκαταλαβίστινο. 'Ο Βασίλης σηκώνεται καθώς ό Ζορμπής τόν κλησιάζει σέ όσ.

ΖΟΡΜΙΑΣ

(φιδυριστέ)

Πέξ μου κανένα κομμιμένο νά μένω.

'Ο Βασίλης σιθρεί και φιδυρίζει κάτι στο Ζορμπή που έντυκισακμένος τέ φιδυρίζει μέ τέ σειρά του στέν Βασίλη.

111 LS ΜΑΝΤΑΝ ΟΡΤΑΝΣ - ΤΡΑΠΕΖΙ ΕΣ ΡΟ

Προχωρεί προς τέ τραπέζι και άκουμπά τέ τσουβάλι.

ΜΑΝΤΑΝ ΟΡΤΑΝΣ

VOILA MESSIEURS!

to the fact that the... of the... and...

ARTICLE - 10 -

It is hereby declared that... of the... and...

ARTICLE - 11 -

The... of the... and...

ARTICLE - 12 -

It is hereby declared that...

The... of the... and...

ARTICLE - 13 -

It is hereby declared that...

The... of the... and...

ARTICLE - 14 -

The... of the... and...

ARTICLE - 15 -

It is hereby declared that...

- 30 -

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

112 ΠΑΛΑΟ ΤΩΝ ΔΥΟ - ΣΟΦΗΛΙΑΣ - ΒΑΛΙΑΝΕ

*Ο Σοφμηξ κάνει ένα βήμα μπρός, έπίσημα.

ΣΟΦΗΛΙΑΣ

Πεντάμορφη βασίλισσα τοῦ νησιού, είμαστε
φτωχοί ναύτες ναυαγιαμένοι σ' άπορογιάλια
σου καί σέ παρακαλούμε γονατιστοί νά...
(κάνει μία χειρονομία έχοντας ξεχάσει τό
ήπλοιο).

ΒΑΛΙΑΝΕ

...νά τιμήσης τό τραπέζι μας.

113 ΟΣ ΜΑΥΤΗΝ ΟΡΓΑΝΗ

Κατασπυνημένη δέ βρίσκει τί ν' άπαντήση. Τά δάχτυλά της καταρρίζουν πάνω στή
ρόμπα της δικαιολογημένα άμύχανα. *Τπουλίνεται λαμπριά, ύστερα τρέχει κατά τό
σπίτι. Μηχανή ΠΑΝΟΡΑΜΙΚ.

114 ΠΑΛΑΟ ΤΩΝ ΔΥΟ - ΣΟΦΗΛΙΑΣ - ΒΑΛΙΑΝΕ

ΒΑΛΙΑΝΕ

(διστακόςζοντας)

Είμαι βραμδούλο, Σοφμηξ.

ΣΟΦΗΛΙΑΣ

Ετήν *Ελλάδα λέμε ή γρηά κούτα έχει τό ζουμί.

Κινοῦνται κρός τό τραπέζι.

ΣΟΦΗΛΙΑΣ

Πίσταξέ με έχουν όδικο.

...the ... of

CHAPTER - THREE - THE NEW ORDER 211

... ..

CHAPTER

... ..

CHAPTER

... ..

CHAPTER THREE 212

... ..

CHAPTER - THREE - THE NEW ORDER 213

... ..

... ..

CHAPTER

... ..

... ..

CHAPTER

... ..

- 31 -

Παίρνει μία μπουκιά φως τή βουτιά στο ζουμί και τή χάνει στο στόμα του.
'Ανοίγεται χτύπημα.

ΣΟΦΗΛΙΑΕ
(μέ γιορμάτο τῶ στόμα)

'Η κάρτα.

ΒΑΣΙΛΙΑΕ

Πηγαίνω.

Θγαίνει ἀπὸ τὸ κῆδρο. 'Ο Σαρμάης κοιτάζει κατὰ τὸ σῆτι καὶ φωνάζει.

ΣΟΦΗΛΙΑΕ

Γρήγορα Μεγαλειότητάτη.

115 ΚΑΥΡΑΝΤΩΝΗΣ - ΕΣΑ - ΝΙΚΥΤΑ - ΟΣ ΕΣΟ ΠΟΡΤΑ

'Ο Βασίλης τὴν ἀνοίγει. 'Ο γιός τῶς Καυραντώνη στέκεται ἀπὸ τὸ κραυάντας ἕνα μεγάλο καλῶδι.

ΠΑΥΣΑΟΣ

Εἶστε ὁ 'Εγγλέζος;

ΒΑΣΙΛΙΑΕ

Ναί.

ΠΑΥΣΑΟΣ

'Ο πατέρας μου σὲς στέλνει αὐτὸ.

ΒΑΣΙΛΙΑΕ

'Ο πατέρας σου.

ΠΑΥΣΑΟΣ

'Ο Καυραντώνης. Δὲν εἶναι καλὸ, λέει, μὴ εἶναι ἀπὸ καρδιῆς.

'Ο Βασίλης παίρνει τὸ καλῶδι.

ΒΑΣΙΛΙΑΕ

Ἐχαριστῶ.

Παύση. 'Ο Παύλος μοιάζει νὰ θέλω νὰ πῆ κῆτι.

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- 32 -

ΒΑΣΙΑΝΗ

Πως σ' λένε;

ΠΑΥΛΟΣ

Παύλο;

ΒΑΣΙΑΝΗ

Πως μιλάς τόσο καλὰ Ἀγγλικά;

ΠΑΥΛΟΣ

Όταν πέθανε ἡ μητέρα μου ὁ πατέρας μου κι' ἐγὼ πήγαμε στὴν Ἀμερική στὸ δεῦτο Σέτρο. Ἄλλὰ τὰ πράγματα δὲν πήγαν καλὰ. Ἰσως ἀπὸ δύο χρόνια γυρίζωμε.

ΒΑΣΙΑΝΗ

Ἔτσι εὐχαριστήμενος;

Ὁ Παύλος τὸν κοιτάει γιὰ μιὰ στιγμή ὕστερα σπρώχνει τοὺς βίους.

ΠΑΥΛΟΣ

Καλησπέρα.

Γυρίζει καὶ φεύγει. Ἡ πόρτα κλείνει.

116 ΚΩΣΤΡΕΦΙΚΟ - ΕΞΟΔΟΚΕΤΟ ΤΗΣ ΜΑΥΤΙΑΣ ΟΡΤΑΝΙ - ΒΥΚΤΑ

Ὁ Παύλος προχωρεῖ πρὸς τὴ μηχανή. Ἐτοιμὴ σὲ OS. Τὸ γὺς ἀπὸ τὴν αἰλὴ φουρίζει τὲς κορφές τῶν δέντρων. Κοιτάζει τὸ δρόμο, ὕστερα τ' ἀπομασάζει προχωρεῖ στὴν κατεύθυνση καὶ κούταζε. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚῆ ἀργὰ δείχνοντας κολλὰ καὶ αἰδιὰ τοῦ χριστοῦ κολλημένα στὸ φρένη σπρώχνοντας τὸ ἓνα τ' ἄλλο.

117 ΚΩΣΤΡΕΦΙΚΟ LS - ΕΠΙΤΙ ΤΗΣ ΧΗΡΑΣ

OS ἀπὸ τὴν ἀνοιχτὴ πόρτα. Εἰς γυναικεῖα φωνὴ ἀναδύεται νὰ τραγουδῇ καὶ μωρετὶ νὰ δεῖ κανεὶς τὴ αἰδιὰ της καὶ κινεῖται καὶ δὲς κοιτάζει τὸν κῆπο.

Ὁ Παύλος παρουσιάζεται τὸ κοιτάζει γρήγορα καὶ προχωρεῖ πρὸς τὸ σπίτι.

REMARKS

10/11/54

REMARKS

10/11/54

REMARKS

10/11/54

REMARKS

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REMARKS

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REMARKS

10/11/54

10/11/54

REMARKS - 10/11/54

111

10/11/54

REMARKS - 10/11/54

112

10/11/54

- 33 -

118 NS XHPA

Παίρνουμε τη σιλουέτα της άνδρσου από τή ζώλινα κήμελλα. Εσταματῆ έπόστομα σέ ν' έξιου-
σε κήνι καί κισαδρομαί στη σιιδ.

119 LS ΠΑΥΛΟΣ - ΑΝΑΜΕΣΑ ΣΤΑ ΚΑΓΚΕΛΛΑ

Προχωρεῖ στη φρέχτη καί περνῆ τή χέρι του άνδρσου από τή κήμελλα. Κρατῆσαι ένα διαλω-
μένο χαρτί.

120 CS XHPA

Τή χαρακτηριστικά της όδν διαπρίνονται. Μόνο τή μέτρια της γιωλιόζουν.

XHPA

Θδγα:

121 CS ΠΑΥΛΟΣΠΑΥΛΟΣ
(φουρισιτσῆ)

Πάρτο:

122 CU XHPA

XHPA

Θδγα σου λδου:

123 NS ΠΑΥΛΟΣ

Κοιτῆσαι προς τή όδμο, ταρῆζεται, ρίχνει τή γράμμα καί τρέχοντας, έδδρουβα βγαί-
νει από τή κδδσο.

ANNEX 10 011

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ANNEX 11 012

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ANNEX 12 013

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ANNEX

Table

ANNEX 13 014

... ..
... ..

ANNEX
(Description)

Table

ANNEX 14 015

ANNEX

Table

ANNEX 15 016

... ..
... ..

124 LS ΔΡΟΜΟΣ

Τό σπύτι τής χήρας σέ ΝΟ, άριστέρα στέ κάρσο. 'Ο Παλλος γλυστού στή γωνία καί κρύβεται βασιτώντας τήν άνδρα του. Μιά άντρινή σιλουέτα φαίνεται μακριά. 'Ο Παλλος σκίρει προσεχτικά έπ'τή γωνιά καί παρεκκλινεί.

125 NS ΜΑΥΡΑΝΤΩΝΗΣ

Προχωρεί πρós τή μηχανή καί κοιτάζει κατά τό σπύτι τής χήρας. Τά μάτια του άστράφτισου. Ελεφτεται, ύστερα κινεί ένα βήμα, προσεχτικά, κατά τό σπύτι τής χήρας.

126. CS ΤΟ ΓΡΑΜΜΑ ΣΤΟ ΕΛΛΟΣ

Τό χέρι τής χήρας μπαίνει βιαστικά στέ κάρσο. Μιάνει τό γράμμα, τό τυλίγει σέ μία κάρτα καί τό πετάει έξω άπό τό κάρσο.

127 CS ΕΛΛΟΣ

'Η κάρτα κέρται ύπόκρυφα σέ μικρή άνδσταση άπό τό κάρσο του Μαυραντώνη. Τή μαζεύει καί ή μηχανή ΠΑΝΟΡΑΜΙΚ έλεχνει τό κάρσο του. Ελεξιπλώνει τό γράμμα, βγάζει ένα τσιμαδί καί τό άνδρει.

128 CS ΠΑΥΛΟΣ ΜΑΥΡΑΝΤΩΝΗΣ ΕΣ ΝΣ

Τρομοκρατημένος ό Παλλος τρέχει πρós τόν πατέρα του άγρια.

129 CS ΜΑΥΡΑΝΤΩΝΗΣ

Κοιτάζει πρós τό πάνω καθός ό Παλλος χυμεί στέ κάρσο καί προσπαθεί νά του άρπάξει τό γράμμα. 'Ο Μαυραντώνης πετάει τό τσιμαδί. 'Υστερα άπό σύντομη σιωπή κείη ό Μαυραντώνης έκπικρατεί καί άδρείχνει τόν Παλλο έπ'τους άμους. Κοιτάζονται.

130 CS ΣΗΡΑ

Τρέχει στήν κάρτα, μπαίνει καί τήν άμαρώνει κίω της.

SECTION 12 121

The above are hereby granted to the said persons, and to their heirs and assigns forever, the right and privilege of using the said marks and designs in connection with the manufacture and sale of the said goods, and of causing the same to be used and sold as aforesaid.

SECTION 13 131

It is the policy of the Government to encourage the development of the national industry and to protect the interests of the national producer and consumer.

SECTION 14 141

In order to protect the public interest and to ensure the quality of the goods, the Government may, in its discretion, require the manufacturer to submit to the Government for examination and testing the goods before they are put on the market.

SECTION 15 151

The Government may, in its discretion, require the manufacturer to submit to the Government for examination and testing the goods before they are put on the market, and to pay the cost of such examination and testing.

SECTION 16 161

The Government may, in its discretion, require the manufacturer to submit to the Government for examination and testing the goods before they are put on the market, and to pay the cost of such examination and testing.

SECTION 17 171

The Government may, in its discretion, require the manufacturer to submit to the Government for examination and testing the goods before they are put on the market, and to pay the cost of such examination and testing.

SECTION 18 181

The Government may, in its discretion, require the manufacturer to submit to the Government for examination and testing the goods before they are put on the market, and to pay the cost of such examination and testing.

131 ΠΑΛΙΟ ΤΩΝ ΔΕΥΟ - ΜΑΥΡΑΝΤΩΝΗΣ - ΠΑΥΛΟΣ

Στρέφουν και κοιτούν κατά τό σκέτι. 'Ο Παύλος κίνει ένα βραίο κίνημα προς αυτό, έλλάξ δ' Ηαυραντωνής τόν κρατή σταθερά. Τόν τινάζει πίσω και τόν χαστουκίζει δυνατά.

132 ΕΡΩΤΗΡΙΚΟ - ΑΥΑΝ ΤΗΣ ΜΑΥΤΑΝ ΟΡΤΑΝΕ - ΝΥΚΤΑ - ΟΥ ΓΡΑΜΜΟΛΟΓΗ

Τό χέρι τής Μαντάμ 'Ορτάνης χαμψάνει τήν βελόνα πάνω στο δίκομο κι' ένα καλή γαλλι-
κός φός-αρός αρχίζει νά παίζη γρατζουνάνας. 'Η μηχανή σηκώνεται ΠΑΝΟΡΑΜΙΚ ός τό
κράσσο τής μαντάμ 'Ορτάνης παθ' βγαμένο έντονα μέ μεγάλα ακουλαρξία στ' αυτόν είναι
κλιτή στο μεγάλο χροιά. Κινείται προς τό τραπέζι. Ηχησή ΠΑΝΟΡΑΜΙΚ. Θορή ένα γρατζο-
σσο βελούδινο ρουστάνι μέ μποξ. 'Ο Ζορμαξ κι' ό Βασίλης είναι στο τραπέζι. Τόξ
ζυγώνει. Είναι λίγο μεθυμένη.

133 ΒΑΚΙΑΝΕ - ΣΕΡΦΙΛΕΣ - ΜΑΥΤΑΝ ΟΡΤΑΝΕ

ΜΑΥΤΑΝ ΟΡΤΑΝΕ

Λένε πός αυτό ήταν ή μεγάλη μου έπιτυχία.

'Αρχίζει νά μαζεθή τό κίβτα. 'Ο Ζορμαξ ένταλλάσσει φιδουριστά κουρέντες μέ τόν
Βασίλη, μαδαίνοντας προφανώς φανταχτερές λέξεις. Κουνάει τό κεφάλι καταπρατικά
και βάζει ένα καρδί στο στόμα τής μαντάμ.

ΜΑΥΤΑΝ ΟΡΤΑΝΕ
(μωσαδόντας)

Ησραή νά μή τό κιστεδάτα, MONSIEUR, έλλάξ
ήμουνα φημισμένη έπίστομα κέποτα. "Έγω παίζω
στο περισσότερα σία κιαμαρά.

Πίνει μέ γουλιξ κροσά γιά νά ξεπλύνει τό στόμα τής έπ'τό καρδί.

ΜΑΥΤΑΝ ΟΡΤΑΝΕ

Θαρούσα μεταξωτά έσάρρουχα μ' έληθινές
ντανιέλλες.

Πάει προς τό κεράξι του παρθέρου και έκουμπά τό κίβτα. Ηχησή ΠΑΝΟΡΑΜΙΚ.

STATE - INDEPENDENT - THE NEW YORK

...and

STATE - INDEPENDENT - THE NEW YORK

...and

STATE - INDEPENDENT - THE NEW YORK

STATE - INDEPENDENT - THE NEW YORK

...and

...and

STATE - INDEPENDENT - THE NEW YORK

(continued)

...and

...and

STATE - INDEPENDENT - THE NEW YORK

...and

...and

134 ΠΑΛΑΙΟ ΤΩΝ ΔΥΟ - ΖΟΡΗΙΑΣ - ΒΑΣΙΛΙΑΣ

ΖΟΡΗΙΑΣ
(στό Βασίλη)

Ζήτησε της νά χορέψετε, έφεντικιό.

'Ο Βασίλης ρίχνει μιά φονική ματιά στόν Ζορμιά.

ΖΟΡΗΙΑΣ

Κόν' της μιά έφέντικα.
Τσιγγιλιάσ τη. 'Αυό ευγένεια.

'Η μαντίμα 'Ορτάνας γυρίζει κατ βουλιάζει σέ μιά καρδέλα.

ΜΑΝΤΙΑΝ ΟΡΤΑΝΣ

Τίί

'Αποθγεται ένα καρδέλενο ορδύσμα. Ταναθόνου ν' αντί τους.

ΖΟΡΗΙΑΣ

Θέλει νά χορέψετε άλλα είναι νεροκαλός.

'Η μαντίμα 'Ορτάνας γουργουρίζει ένα εύχαριότητα. 'Ο Ζορμιάς τσιγγιλιάζει τόν Βασίλη στέ πλευρά κατ τόν άναγιάζει νά σπρωθή.

ΒΑΣΙΛΙΑΣ
(φουρδ)

"Ταυς ή κυρία νά είναι κουρασμένη.

ΖΟΡΗΙΑΣ

Δέν είναι:

Βοηθή τη μαντίμα 'Ορτάνας νά σπρωθή κατ τη ρίχνει στήν έγκαλιά του Βασίλη.
'Η μηχανή Πανοραμιά τους παίρνει. Τήν κρατάει εύκαμπτα.

WASHINGTON
(continued)

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WASHINGTON

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135 CS SOPHRAE

Εξοστει και γυφει του θροβλη υι τη σφιζη.

136 HAANO TON AYO - BAKIANE - HANTAN OPTANE

*Ο θροβλης ειναι υ μ'ενα παντασμενο ραδμημα. *Η θαντηρ *ορταυς κλειναι τε ρετια και γθρουνας κίω τε κερδαι αρχιζαι υι τραγουδι ρε θυναιη, τετρεχτη φουη.

137 CU SOPHRAE

*θινωσται ρε την εθιαφορα του θροβλη και ρ'ενα κησο τοδ φουει. *Αρηζαι την θαντηρ *ορταυς που ρηγαι ενα ζεφουητε και αρχιζαι υι χοροδη μαζι της σπυρογοριζοντις την σε αυτουσδολο χοροδ.

138 CS HANTAN OPTANE

Εδ παλλαι της εχουν κίω και δ εθροβως αυδαι τε MAKE UP. θινωιη σπυραη εθροβως. *Ακοθεται θυναιη γελιο. Σπυροη εζαγοριδνη.

139 EPHPOFO HAANO TOK SPAXH

*Αυδρεια εη*τε παλλημα που γθρουου εθινεθουκα κος τε ρετια ραδμουε υι προουκα εθν κιαδου που γελου.

140 CU SOPHRAE

Κοιτίζαι.

141 LS ANTEFOHED AH*TO SPAXH

Εδ κιαδαι γερδαι εθδ κιαδαι που γελουθ.

SECTION 10 001

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SECTION 11 002

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SECTION 12 003

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SECTION 13 004

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SECTION 14 005

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SECTION 15 006

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SECTION 16 007

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142 ΓΕΝΙΚΟ ΠΑΝΟ

* Η μαντίρα *ερτάς έχει άραξες ένα σκουαδύλο και στριγγλιζοντας άραξ παντί τέ καλάρια καθός γτυνά τέ καλάρια πιδ πύρα έχουν γκροσι-
σηή και τέ παιδά ηρόδου άπο πύρα τους μπό τέ ην άβλα. Πανταίριόνα.
* Ο βορμής έχει άραξες ένα μεγάλο μαντίρα με νερό και καθός η μαντίρα
κουνάτε τέ σκουαδύλο άπόός κυνηγάτε τέ παιδά πύρα άπ' τέ γκροσιριό-
να φράχτη ρέχουτάς τους νερό. τέ παιδά σκουαδύζου γελόντας και
στριγγλιζοντας.

143 ΝΕ ΜΑΝΤΑΝ ΟΡΤΑΝΕ = ΒΑΛΙΑΝΕ

Καρμάντε τέ σκουαδύλο, έξαναλημένη έτοιμη με μάζη τέ κλάματα.
* Ο άδός έχει σπαρτήσαι.

ΜΑΝΤΑΝ ΟΡΤΑΝΕ

* Άχ αύτοξ άί Κορτανοί.
Έίνατε άχάριστοι, άχάριστοι.

* Άράξες με μισοκλαίει. * Ο Βασίλης τέχει καρδία. * Ο βορμής φαίνεται
στέν γκροσιριόνα φράχτη.

ΒΟΡΜΙΑΣ

* Άί έί... κή... ην κλάει, μισρό μου...

ΜΑΝΤΑΝ ΟΡΤΑΝΕ

* Όλοι... όλοι όύχον... κούδνα, άίχος άρδνα.

ΒΟΡΜΙΑΣ

τέ ζέρε.

τέ η άγκοκλάει άίχο πιδ πύρα άπ' τέ μπό και τέ η άγγει πός με
κλώδόννα. * Η μαντίρα *ερτάς του γτυνάτε τέ χέρι.

ΜΑΝΤΑΝ ΟΡΤΑΝΕ

Έίνα τέ χέρι...

Τού χαμολάει ντροκλά.

ΜΑΝΤΑΝ ΟΡΤΑΝΕ

* Ένα τσιγδρό.

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- 39 -

Προχωρεί πάλι το γραμμόφωνο και γυρίζει το δίσκο από την άλλη μεριά.
 "Ένα ρομαντικό ΒΑΛ-ΚΑΝΙΣΤΕΣ δημοψήφισμα. "Ο Κομμουνιστής της όλης είναι το γάμο.
 Παίρνει μεθ' αυτούς σουφλετί. "Η μηχανή την κληροδοτεί.

NANTAN OPTANE

Ξέρете πάλι ήρθα στην Κοθήνη? -
 Εξ' το Κομμουνιστικό Στάλο. Ηδίαστα,
 NON-IEUR.

"Η μηχανή την δημοδοτεί πάλι και γίνεται γάμο δλοδνα και μεδ δημοδομένη.

NANTAN OPTANE

"Μπουνα δημοδομένη με το κληροδο.
 "Όπου πηγαίνο, πηγαίνο. Σε δύο συνδυα-
 σα τους άλλους τρείς.

24. LES ROPTANE - BALLEME

ROPTANE

Ποιός άλλους τρείς?

25. LES NANTAN OPTANE

NANTAN OPTANE

Καθόρθους μέρατα. Τόν Γάλλο, τόν "Ιταλό
 και τόν Ρώσο. "Α, τι χαριτωμένοι κοδ
 ήταν...και οι τέσσερες καθόρθοι μου.
 Με τις χροσές δημοδοτες τους με όλα δημοδο
 τή φταρά. Σην μεγάλος λαμπροί κομμοίροι.
 Εδυνεσαν με με δημοδοσουν. "Εδυνεζονται.
 Εδυνε γενναίδοτες τήσο μελανός και κητοαράς
 και μεροδοδότες. Εδυνεχός μεθε μεδ είχε
 ζηνό της δημοδο και "έτσι δύο γίνονται δημοδο
 στή δημοδομένη.

Εδυνε κομμοί στή δημοδο τήσο. Παίρνει το κομμοί της και δημοδο.
 "Ο Κομμουνιστής δημοδοτα δημοδομένη στή δημοδο και δημοδο δημοδο-
 νος.

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ΣΟΦΗΝΙΑΣ

Κακοδόξο, γλυκερά μου βασίλισσα.

ΜΑΝΤΙΑ ΟΥΤΑΝΕ

ALERS, έγώ κι 'οι Βασιάρχοι καθόμαστε στο κατά-
στραμα ντυμένοι λαυράκι - καταλαβαίνετε - και
κουβεντιάζουμε πολιτικά. Πολλοί σοβαρά. Και μου
έρχονται συνδέματα σαμπάνια για να με θροστίσουν.
Ήταν καλοκαιράκι βλέπατε, πολύ ζέστη. Και στην
έρσητη γίνονταν φασαρίες. *Καυκάστωση. Εξέτι
τέτοιο. Ήδ το κανονικά έβλεπα τους κατημένους
τους Κρητικούς να έρχονται με τη σφαίρα τους
στα βουνά. Οι τέσσαρες Βασιάρχοι μου έδωσαν ν'
έρχισσαν βαρβαρότητα με κήρυμα στη μέση. *Αρμα-
ζε τον *Καλό δι' τη γενεάδα - βλέπατε είχα
και πολύ οικειότητα μαζί του - και φώναζε.
*Οχι...όχι...Καναβάρο μου. *Οχι μπου-μπου.

ΣΟΦΗΝΙΑΣ

Καναβάροι Ποιός διέβρολος ήταν τούτος!

ΜΑΝΤΙΑ ΟΥΤΑΝΕ

/διέβροτας στην ήλιθια έρσητηγ του/

Ποιός θαρρατός πός ήταν! *Βασίλος ο Καναβά-
ρο. *Ο Καναβάρο μου.

146 ΒΑΣΙΛΟΣ ΤΩΝ ΔΥΟ = ΣΟΦΗΝΙΑΣ = ΒΑΣΙΛΙΑΝΕ

*Ο Βασίλης κιναιζει με κδοο να κρατηση τα γελια του. *Ο Σοφηνης
τον κλωταει.

147 ΟΙ ΜΑΝΤΙΑ ΟΥΤΑΝΕ

*Αυσοτανωζεις.

ΜΑΝΤΙΑ ΟΥΤΑΝΕ

Πάλι και πάλι. Συνδέματα. Σταμάτησα το
μπου-μπου. Και τι κέρδισα! Τζινοτα.
Ήθε ένα μετάλλιο. Τζινοτα.

Κτυπά το τραπέζι με το χέρι της.

REPORT

Investigation of the ...

REPORT

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REPORT

The ... of the ... in the ... of the ...

REPORT

The ... of the ... in the ... of the ...

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REPORT - SUMMARY - ON THE ...

The ... of the ... in the ... of the ...

REPORT - SUMMARY - ON THE ...

REPORT

The ... of the ... in the ... of the ...

The ... of the ... in the ... of the ...

- 41 -

148 ΠΑΛΙΟ ΤΟΝ ΕΡΩΤΗ - ΒΑΣΙΛΗΝ - ΣΟΦΗΝΑΣ - ΜΑΥΤΑΝ ΟΡΤΑΝΗ

ΣΟΦΗΝΑΣ

Μέ σέ καρῶ, ἀγάπη μου, ἔχει μισορ-μισορ.

*Ο Σοφοῦς γελᾷτε τώρα με' αὐτόξ. *Ο Βασίλης σιωπᾷτε μετ' ἀπ' τὸ γέλιο.
Γυρῶτε τὸ πρόσωπό του ἄλλῃ ἢ ῥάχη του κοιτιῶται κερὶς με' μισορ με' βασταχτή.

ΜΑΥΤΑΝ ΟΡΤΑΝΗ

ΑΙΩΝΣ...

"Ἐνα βροῦτερο γέλιο ζερεῖται ἀπ' τὸ Βασίλη, ἀπὸ τὴ σιωπῶται ἀπὸτομα.

ΜΑΥΤΑΝ ΟΡΤΑΝΗ

Γελᾷτε!
/με' κερτιῶται/

Μέ μῦνο!

ΣΟΦΗΝΑΣ

"Οχι!

Τὸ μῦνο, τὴς γιμῶζουσι ἄδερμα. *Ανοῖται τὸ στόμα τὴς ἄλλῃ ἔδν
βγαίνει ἔκξος. *Ἐστερα τρέχει κοντὸ τὸ σῆμα.

ΣΟΦΗΝΑΣ

Μὴ φεθῆται..

Επρῶται κερὶς τὸν Βασίλη ποὺ σιωπῶται κερὶς κερὶς.

ΣΟΦΗΝΑΣ

*Λοιπὸν φεθῆται, ἀφενταξ.
Προβαλεξ μετ' γυναῖκα - ἔνα δόδουνο -
ἔρρωστο κλῶσμα.

*Ἐν ἀκολουθεῖ ἀρμῶζουσι μετ' ἄδερμα ποὺ βροῖται κοντὸ σῆμα κερὶς.
*Ο Βασίλης τὸν ἀκολουθεῖ.

ΣΟΦΗΝΑΣ

Ποὺ μετ' ἔκουρμουλίνα μου!

REPORTS RECEIVED - BUREAU - CHAIRMAN - REPORT THE BOARD 642

REPORT

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149 ΚΕΡΤΣΕΡΙΟ - ΚΡΕΒΒΑΤΟΚΑΜΑΡΑ ΤΗΣ ΜΑΝΤΑΝ ΟΡΤΑΝΙ - ΝΙΚΙΤΑ

* Η μαντίμ *Ορτάμς κούβατισσούνη στὸ κρεββάτι τῆς /μεγάλω, φαρὸδ, μὲ
στέρρηνια κίγμελλα/ δύερσα στὸ πολλὰ μαζιλέρια. * Ο θορμῆς μπαίνει
στὸ κλόρο, στὸκνεται μῦσα ἀπ' τὴν κόρτα καὶ κινῶς ὁ διαφῆς πλησιάζει
τοῦ θίνει τῆ ἀδρῆα. Κῆθεται στὸ κρεββάτι κινεὶ τῆς καὶ τῆς χαϊδεύει
τὸν ὄμο.

ΜΑΝΤΑΝ ΟΡΤΑΝΙ

Θεὸγα:

ΣΟΦΗΝΙΑΣ

Εἶπ' ὀγδ, ὁ Καναβάρο σου.

150 ΠΑΛΙΟ ΤΩΝ ΔΥΟ ΣΟΦΗΝΙΑΣ - ΜΑΝΤΑΝ ΟΡΤΑΝΙ

Γυρίζει τὸ κεφάλι τῆς. Οἱ μιογιῶς ἐρχοῦν στὴ μάγουλά τῆς.

ΜΑΝΤΑΝ ΟΡΤΑΝΙ

Καλῶς Καναβάρο τοῦ λόγου σου.
Δίχως φτερὰ: Δίχως γενεάδα.

Θέρνει τὸ μαντηλάκι στὴ μύτη τῆς.

ΣΟΦΗΝΙΑΣ

Ὅσα κκουμπουλίζω μου.

Αὐτὴ φυσῶ μὲ ὀδρυβο.

ΜΑΝΤΑΝ ΟΡΤΑΝΙ

Ποιὰ εἶναι αὐτὴ ἡ κκουμπουλίζω;

ΣΟΦΗΝΙΑΣ

Μὲδ μεγάλη ἡρεῖδα στὸν πόλεμο μὲ
τοὺς Τούρκους. * Ἔτσι ὅδν εἶναι,
ἀρτυτικὸ!

151 ΝΟ ΒΑΡΙΑΝΗ

ΒΑΡΙΑΝΗ

Καὶ, Μαντίμ. Εἶς μοιῶζει στὸ πολλὰ.
* Ἀληθινὸς θαλασσοδύμος κι' αὐτὴ.

STATE - UNITED STATES AND TERRITORIES - CHINA

In 1905, following the withdrawal of the United States from the Boxer Rebellion, the United States government was the first to recognize the new Chinese government. The United States government was the first to recognize the new Chinese government. The United States government was the first to recognize the new Chinese government.

STATE - UNITED STATES AND TERRITORIES - CHINA

1905

1906

1907

STATE - UNITED STATES AND TERRITORIES - CHINA

1908

STATE - UNITED STATES AND TERRITORIES - CHINA

1909

1910

1911

1912

1913

1914

STATE - UNITED STATES AND TERRITORIES - CHINA

1915

1916

1917

1918

1919

STATE - UNITED STATES AND TERRITORIES - CHINA

1920

1921

1922

192 ΠΑΛΟ ΣΟΝ ΔΥΟ - ΣΟΡΗΙΑΣ - ΜΑΝΤΑΝ ΟΡΤΑΝΕ

ΣΟΡΗΙΑΣ

Ελπίαις:

ΜΑΝΤΑΝ ΟΡΤΑΝΕ

/νουνδαι καταρατινι τὸ περδαι/

Και... με ἐγὼ πολέμησα. Στιθὸς μὲ στήθος.
 *ΑΛΛΑ ὕστερα ἦρθαν τ' ἀνέμοι καὶ ἔβριζαν. Κλεί-
 στηκε εἰρήνη καὶ τὰ βασιρὰ ἔπαυσε νὰ φε-
 γουν. Καὶ γὰρ... ἐγὼ τὴ θά γίνω! *Μαλαγα.
 Τέσσερες φορὲς χίρα. Καὶ αὐτοὶ γέλοσαν,
 ΜΟΝΣΙΕΥΡ. *Εστέ οἱ ἄνθρωποι εἰσὶ σκληροί.
 Σὲ τὸλος μὲ λυπηθῆκαμε μ' ἐγούσαν, γιθίκαμε
 τὸ μάντιο σαρμάνια καὶ μ' ἔριξαν μέρα. Καὶ
 ὕστερα κήθησαν τριγύρω - βλάπτει εἶχα μεγά-
 λη οὐκείδητα καὶ μὲ τοὺς τέσσερες - καὶ
 ἦσαν ὅλη τῆ σαρμάνια. *Αδειασαν τὸ μάντιο.

Παῖση

ΣΟΡΗΙΑΣ

/μὲ τῆλο/

Καὶ ὕστερα:

Αὐτὴ γέφυρε πῶς ἔβαν στὸ μαζιλέρια νυχελίαι.

ΜΑΝΤΑΝ ΟΡΤΑΝΕ

Καὶ ὕστερα... σβέσανε τὸ φῶς.

*Ἀρχίζεις νὰ γελᾷ. Σὲ γέλιο τῆς φέρνει βῆχα καὶ *Ἀρχίζεις νὰ βῆκε βραχνά.
 *Ὁ Σορμηῆς τῆ χτυπᾷ στὴ ράχη.

ΜΑΝΤΑΝ ΟΡΤΑΝΕ

*Ὅταν ζῆανθησε μὲριζα πολλὴ ἔπαυσε, πατε-
 στέος πατρισεῖς τ' ἄρρατὰ τοὺς. *ΑΛΛΑ εἶχαν
 φῶς. Εἶναι τόσο σκληροὶ οἱ ἄνθρωποι.

Κλεῖναι νουσταλγιὰ τὸ μάντιο. *Ὁ Σορμηῆς παίρνει ὄση.

REPORT OF THE COMMISSIONER OF THE GENERAL LAND OFFICE

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153 ME BARIANE

Επίκειται μή ξέροντας τί νά κείνη. Ξουμιά άνοβεται μεδ στρογγή αυή.
"Καναβόρο". *Ο Βασίλης στρέφει ζωηρά καί ή μηχανή με ΠΑΝΟΡΑΜΗ σταματά
σ' ένα κλουβί με ένα πιπυγύλο μέσο.

154 ΠΑΛΟ ΤΩΝ ΔΥΟ - ΣΟΡΗΙΑΣ - ΠΑΡΤΑΝ ΟΡΤΑΝΕ

ΣΟΡΗΙΑΣ

Εσ....

ΠΑΡΤΑΝ ΟΡΤΑΝΕ
/γουργουρίζοντας/

Καναβόρο...

*Ο Σορμηός στρέφει προς τόν Βασίλη καί τού γράφει. Τό κεφάλι τού Βασίλη
σύβρει μέσ' τó κλόρο. Μιλούν φιλοφρονιστά.

ΒΑΣΙΑΡΕ

Τί τρέχει;

ΣΟΡΗΙΑΣ

Καληνύχτα.

*Ο Βασίλης πισσορροπεί θγαίνοντας άπ' τó κλόρο. *Ο Σορμηός άρχίζει τήν
άκρίση κατέ μέτωπο.

155 ME BARIANE

Καθόσ κινείται προς τήν πόρτα άνοβονται τά άρωματά άκροσυνείδητα τής
Καντήρ *Ορτύς. Γρηγορεύει τό βήμα του καί κλείνει πίσω του τήν πόρτα.

156 ΒΕΒΕΡΠΙΚΟ - ΠΑΡΤΙΑ ΤΟΥ ΒΟΥΡΟΥ - ΜΕΡΑ
CU BOXOE

Τό κεφάλι του άκροσυνείδητα κλαίνοντας στέ κλόρο.
Βάσει κίτι καί σφυρίζει θορυβόδη χαίρετισμό.

SECTION 10 - 101

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SECTION 11 - 102

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SECTION 12 - 103

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SECTION 13 - 104

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157 ΕΒΕΡΠΙΝΟ - ΛΑΛΗ ΝΕΡΙΑ ΤΗΣ ΒΑΣΙΛΙΑΣ - ΝΣ
ΛΑΛΗ ΒΟΕΚΕ

Ηρώδει πύνα σ' Ένα βράχο καί σφυρίζει κατ' τόν ζόιο τρένο.

158 ΙΣ ΒΟΙΝΟ

Τό σφύριγμα άντηλαλεί δασ πολλάς διευθύνσεις. Κοιτάδα κατοικηθών καί προ-
 βήτων φαίνονται. Ή μηχανή κρηλάνει με ΠΑΝΟΡΑΜΙΚΕ Έσπευ σφυρίνα κρηλάνει
 σ' ΕΝ όπου χωριότισσας δουλεύουν. Σημάνονται διαδοχικά κρηλάνοντας τό
 τοκοτό με τ' άσπρα τους κρηλάνηται, καί σκελόνου τ' άχρία τους.

159 ΕΒΕΡΠΙΝΟ - ΕΒΟΚΙΝΟΣ ΑΡΧΟΣ

Οι δασκάνεται άντρες στήν κοιλίδα. Ή Βορμιάς μπάνει σ'ό κήδρο άποκρημυδ-
 μενος άπ' τ' ή μηχανή. Ή κρηλάνει Ένα μικρό γέφυρα καί τ' ά κρηλάνει του πύδα
 κρηλάνει άπολα. Κοιτάζει πύνα άπ' τόν όμο του καί γελά.

160 ΕΒΟΚΙΝΟΣ ΑΡΧΟΣ - ΑΝΤΙΟΘΗ ΑΝΗ

Ή Βασίλης κρηλάνει σ' ή με άπολα, κρηλάνει σ'ό δόγη. Οι άποκρημυδ είναι φορ-
 τωμένες σ'ό πύδα. Ή Βασίλης φαίνονται άποκρημυδ άποκρημυδ με τήν πύδα
 του καί τ' ά κρηλάνει του. Πύδα του κρηλάνει οι άποκρημυδ/άποκρημυδ/κρηλάνει
 κρηλάνει άπολα καί κρηλάνει σ'ό άποκρημυδ άποκρημυδ κρηλάνει.

161 ΠΑΛΟ ΤΟΥ ΒΟΡΜΙΑ ΚΑΙ ΤΗΣ ΒΟΡΜΙΑ

Κρηλάνει τ' ά κρηλάνει του σ' άποκρημυδ άποκρημυδ πύδα καί άποκρημυδ κρηλάνει
 οι άποκρημυδ τόν άποκρημυδ σ' άποκρημυδ.

162 ΠΑΛΟ ΤΗΣ ΚΟΙΛΙΔΑΣ ΑΡΧΟΣ

Ή Βορμιά κρηλάνει κατ' ή κρηλάνει του άποκρημυδ. Σ'ό άποκρημυδ κρηλάνει κατ' ή
 τ' άποκρημυδ.

THE - BARRING THE ROAD BILL - CONTINUED 101

SECOND READING

Under this Bill the Government will be able to control the

THIRD READING 102

It is the duty of the Government to ensure that the Bill is passed in time to meet the needs of the country.

FOURTH READING - DEBATE 103

The Bill is a necessary measure to ensure the smooth functioning of the country's economy.

FIFTH READING - DEBATE 104

The Bill is a necessary measure to ensure the smooth functioning of the country's economy.

SIXTH READING - DEBATE 105

The Bill is a necessary measure to ensure the smooth functioning of the country's economy.

SEVENTH READING - DEBATE 106

The Bill is a necessary measure to ensure the smooth functioning of the country's economy.

163 ΕΒΕΣΤΕΡΙΟ - ΣΤΗΝ ΤΟΥ ΒΑΣΙΛΗ - ΑΝΟΙΓΜΑ

Αιχλώνεται δη τή Οδίσσων ως τήν πλάγιάν του Βουναού ποδ δόδωνται άνοιγμα με λίγη βλάστηση. Στη μία μεριά ή παραλία κρύβεται από βράχους ποδ φαίνουσι ως τήν άκρη του νερού. Μία φαρδιά ζέλινη καλύβη στέκεται κεί-
σε τους, αντιπροβίζοντας τή Οδίσσων. Πολλή κίνηση πάνω στοδς βράχους
δίου είναι τό μεταλλεύο.

164 ΕΒΕΣΤΕΡΙΟ - ΕΣΤΗΝ ΤΗΣ ΚΑΛΥΒΑΣ

Στη στήλη τουδ άνδραμοι κερφδουσι συνδέει με δούρο. *Η μηχανή κερφδύ-
νει με HANGARINK. *Η κέρτα και τό κερφδύρα τής καλύβας είναι άνοιχτά
και βλάσκωσι τόν Βασίλη κα πηγαίνουσι στοδ δωκερικό της ζευταλίζου-
τας τής άποσκυδής. Προχωρεί προς τήν κέρτα και κοιτάζει κατά τό μετα-
λλεύο. *Υπαλύνεται στοδ δούρο δη* τό ταρνί και φεύγει κέρα δη* τή μηχανή.

169 ΕΒΕΣΤΕΡΙΟ - ΕΙΣΟΔΟΣ ΤΟΥ ΟΡΚΕΙΟΥ - ΜΕΡΑ

Μία τρέμα στήν πλάγιάν. Πολλή ζέλινα δουλειά σημερινά στοδ άνοιγμα.
Θαίνονται δριματαλεσιδύνη. Δυδ εργάτες βγάδουσι τής κέρτας άπίζω. *Άλ-
λοι κινουσι κερφδύραίνοντας. Σκαματούσι και φειδωρίζουσι άνοιγμα.
*Ο Βορραής φαίνεται στοδ άνοιγμα κρατώντας μία λάμα και φωνάζει κα
τόν άποσκυδύσουσι. Τδ κέρτου άποδύρα, καθόδς άξωραίνονται στήν τρέμα
ο Βασίλης μπαίνει στοδ κέρτο. Οι δυδ εργάτες άπίζω κοιτάδουσι προς τό
μέσα προαγγίδουσι και σταυροσκοπούσι. *Ο Βασίλης προχωρεί κατά τήν
τρέμα. Πόδν φαίνουσι άνοχγεται ένας ύπόμορος βρόντος και οι εργάτες χυ-
ροβη ήζω ύντροποι.

166 ΗΣ ΒΑΣΙΑΣ

Κοιτάζει κατά τήν τρέμα.

ΒΑΣΙΑΣ

Σορμαή

167 ΗΣ ΕΙΣΟΔΟΣ ΤΟΥ ΟΡΚΕΙΟΥ

ΟΩΝΗ ΣΟΡΜΙΑ

Τδ τρέμα!

SECRET - HUNGARY - GERMANY - CHINA 401

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SECRET - HUNGARY - GERMANY 402

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SECRET - HUNGARY - GERMANY - CHINA 403

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SECRET - HUNGARY 404

SECRET

SECRET

SECRET - HUNGARY - GERMANY - CHINA 405

SECRET

SECRET

Προβαίνει. Τό πρόσωπό του είναι γυριστό. Κοιτάζει προς τό πύου κατό τό δρυκετό κατό φτύνει περιφρονητικό.

168 ΕΣΤΕΡΠΙΟ - ΟΡΥΞΙΟ - ΝΕΡΑ

*Εργάτες μεταφέρουν μεγάλες σανίδες. *Ο Βορμηός φωνάζει διατωχός.
*Ο Βασίλης /φορτώνει κουλέρερ κατό πηληό κενταλόνο/ κινείται όσοο κατόο προσημόντας κατό βοήθηση.

ΕΣΤΕΡΠΙΟ

Έλα μου τό χέρη, όρνητικό...
*Αδειασό μας τό γυνά. Γόρνα σκό χαρτιά σου!

*Εξαφανίζεται μέ τό δρυκετό.

169 ΑΝΟ ΝΕΡΑ ΠΡΟΣ ΤΑ ΕΞΕ - ΒΙΕΟΛΟΣ ΟΡΥΞΙΟΥ

*Ο Βασίλης κινείται κατό προχωρεί προς τό μέσο. *Η μηχανή διασποχιστεί. Γίνονται κίττι κατό σπασμός κατό σκόνη κίττι από τήν όρνη. *Ανοδύεται ένας άποστόμος κρότος κατό φωνός. Οι εργάτες ματρονιάλουν.
*Ο Βασίλης κινείται τρομοκρατημένος όστερα γυρίζεται πύου κατό κοιτάζει πύου άπό τό μηχανή.

ΒΑΛΙΑΝΟ

Βορμηό!

170 ΝΕ ΕΣΤΕΡΠΙΟ

Η όλη του τό όδυσση κρατεί μέτ σανίδα σηκωμένη στην όρνη κατό καταρδύει. Γυρίζεται κατό βλέπει τόν Βασίλη.

ΕΣΤΕΡΠΙΟ
/Βραχνά/

Όχι όχι...Όχι όχι...

*Η σανίδα όρνηται κατό όποχιστεί.

to have been the only subject of the report and the only one who was
interviewed by the committee.

WITNESS NAME - MR. J. W. BROWN 621

Witness Name: J. W. Brown
Address: 1234 Main Street, New York, N.Y.
Occupation: Salesman

Witness Name

Witness Name: J. W. Brown
Address: 1234 Main Street, New York, N.Y.

Witness Name: J. W. Brown

WITNESS NAME - MR. J. W. BROWN 622

Witness Name: J. W. Brown
Address: 1234 Main Street, New York, N.Y.
Occupation: Salesman

Witness Name

Witness Name

WITNESS NAME - MR. J. W. BROWN 623

Witness Name: J. W. Brown
Address: 1234 Main Street, New York, N.Y.

Witness Name

Witness Name

Witness Name: J. W. Brown

Witness Name: J. W. Brown

- 48 -

171. ΟΣ ΒΑΣΙΛΗΣ

Αισιόζεις, ΔΑΜΕ ύστερα δρόμου, όταν άνοχηται ένα σιδεριο, πανινοβόλλεται και όρη τρέχοντας έξω.

172. ΕΒΕΡΕΠΙΚΟ - ΚΟΝΤΑ ΕΤΟ ΟΥΡΕΙΟ

* Ο Βασίλης προβαίνει μέσα από ένα σιδεριο σιδερας. Οι δρογίτες του σιδεριου τρέχοντας. Καθώς το σιδεριο άνοιχεται ο Βασίλης κοιτάζει διάφορα του με συνηθως αδρανόμενο τρόπο ύστερα κινεί ένα βήμα προς τα μπρος.

ΒΑΣΙΛΗΣ
/φουδζοντας/

Σορμής:

173. ΕΒΕΡΕΠΙΚΟ - ΕΙΣΟΔΟΣ ΤΟΥ ΟΥΡΕΙΟΥ

Τό μετρο σιδεριο καταβόεται. *Συνηραται μεδ δυσφορια σιωπη. *Υστερα από λίγα λεπτά άκουσζονται ο Σορμής. Είναι παθιασμενος. Εργγεται τη γραβιά του, την κομαά άκαταληχια στο βουδ και φοβεροζει.

ΣΟΡΜΗΣ

*Αναθερατισμενο βουδ. Καρτερα και οδ
στο φλω το μενα.

Συρροφουροζει και κοιτάζει τους δρογίτες.

ΣΟΡΜΗΣ

Ρε σεζς... *Ελπίτα οδ...

174. ΠΑΝΟ ΤΟΥ ΠΑΝΟΥΤΗ - ΒΑΣΙΛΗΣ - ΕΡΓΑΤΗΣ

*Αλλοζουο φοβισμενα βλδερματα και κίνουο μερικη δειλα βήματα μπρος.
*Ο Σορμής κηδ μεσ*εδ κδδρο και τους φουδζει άγριαμδνος.

ΣΟΡΜΗΣ

Ποδ*ναι οδ κωροδος σας, ρδ?
Κιτρινιδρηδος, ρουλδρια.

SECTION 10 101

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SECTION 11 102

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SECTION 12

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SECTION 13 103

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SECTION 14

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SECTION 15

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SECTION 16 104

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... ..

SECTION 17

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... ..

- 49 -

ΒΑΣΙΛΙΑΣ

Τέ τρέχει, Κορηνή!

ΣΟΦΗΛΙΑΣ

"Άφησαν τους κισμάδες τους μέσα. Ης τέ
τρέχει. Είναι τόσο γυναικίσι που κάθε φορά
α'κουθνε ένα θόρυβο μουσιχθουν τά βραχιά
τους.
/στρέφεται προς τους δρόμους/
Θαυτ' νά καθήτε, βασιλιά!

ΒΑΣΙΛΙΑΣ

Παρέτα, Κορηνή.

ΣΟΦΗΛΙΑΣ -

/νοτιάζοντας ολόγυρά του/

Οί κισμάδες νοτιάζουν παρόδες.

ΒΑΣΙΛΙΑΣ

Τό ξέρω, μέ δέ μέ νοτιάζει. Εκίθρασι που
όδν γόνησσι κανείς, Εκίθι σέ σένα.

ΣΟΦΗΛΙΑΣ

Ναή!

ΒΑΣΙΛΙΑΣ

Θαυτ' πός κρέμασι νά τους άφήσης για σήμερα.

ΣΟΦΗΛΙΑΣ

Καλότερα νά άποφασίσης μέσ κατ' καλή, άφεντινέ.
Είσιαι ή όδν είσιαι ένας παληοκωνιτωλίστασι!

"Ο Βασίλης γελάει.

ΣΟΦΗΛΙΑΣ

Ποινέσι.

Προχωρεί προς ένα μεγάλο καλδίσι. "Η μηχανή ΠΑΝΟΡΑΜΙΕΣ. Ουδίζετι τους
δρόμους κοντά του, κατ' ογάζετι μέσα άπ'τό καλδίσι ένα μεγάλο θρασμα
γιορτάτο τρεβίσιμα.

THE

REPORT OF THE

COMMISSION

ON THE STATE OF THE

UNION

FOR

THE YEAR

1862

AND THE

PROGRESS OF THE

WAR

IN THE

STATE OF

NEW

YORK

AND

THE

PROGRESS

OF THE

WAR

IN THE

STATE

OF

NEW YORK

175 MS BARIANE

Χρησιμὴ καὶ προσηρῆ πρὸς τὸν θορηκῆ καὶ κίθωνα καταγῆς. Τὸ ἄραγμα εἶναι ἀπληρῆς μὲν τοῦ μὲ φαρῆ, ἐλαῆς, τυρῆ, φροῦτα, κρασῆ. Οἱ ἀργα-
τες κίθωνται ἀλόγυρα σιωπηλοῖ.

ΘΟΡΗΚΑΣ
/δαγμῶντας μὲ μπουκιᾶ/

ὄρε, ἄφροντινῶ.

ΒΑΡΙΑΝΕ

*Ὅτι τῶρα. Ἐὐχολοιοῦ.

ΘΟΡΗΚΑΣ

Ἄδν τρῶς. Ἄδν...

δαγμῶνται μὲ μεγάλη μπουκιᾶ.

ΘΟΡΗΚΑΣ

*Ὁ ἄνθρωπος εἶναι κερμαῖνος γιὰ τὴν τρῶν
καὶ γιὰ τὴν... κίθων ἔνα σαρῶ κέρματα. Διαισθη-
σοστικῆ κέρματα καὶ οἱ ὄντα οἰκῶν γιὰ τὴν ἄδν
τὴν Βερίλδα σου.

*Ὁ Βροῦλης ἀποκαρθύνεται, θγαίνει ἀπ'τὸ κίθων. *Ὁ θορηκῆς τὸν κοιτῶζει
γνοισορῶνα.

ΘΟΡΗΚΑΣ
/φυνῶζει/

Πρῶτα τὸ βροῦρα ἔνα σαρῶ μεγάλα ὄντα τὸ
φιδῆσμε δοκῶτα γιὰ τὴν γαλαρῶς.

176 MS BARIANE

Κοῦνται καταφροντινῶ τὸ κίθωνι καὶ οἱ ἀποκαρθύνεται.

THE STATE OF

IN SENATE, January 10, 1906.

REPORT

OF THE

COMMISSIONERS

OF THE LAND OFFICE

FOR

THE YEAR 1905

ALBANY: J. B. LIPPINCOTT COMPANY, 1906.

PRINTED

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THE STATE OF

IN SENATE,

JANUARY 10, 1906.

REPORT

OF THE

COMMISSIONERS OF THE LAND OFFICE

177 CS ΣΟΦΗΝΑΕ

Τὸν παρακολουθεῖ με στασιμῆ. Παίρνει μετ' ἑαυτὴν καὶ γέρουνας καὶ πῶς πῶς κερματίζονται. *Ὁμῶς πῶς αὐτὸ, ἡ προσοχὴ του συγκεντρώνεται ἐπὶ πᾶσι καὶ βρισκόμεθα πέρα ἀπ' αὐτὴ μηχανῆ. Ἐὰ πᾶσι του ἕλκουν στὸ μονο-
τυπωμένο του πρῶτον. Ἐπιμένει ἀπάνω με φόβου με τὰ πᾶσι παραφρο-
να πᾶσι στὸ ἴδιο σημεῖο.

178 LS ΕΡΩΤΗ ΤΟΥ ΒΟΥΘΟΥ - ΧΑΜΗΛΗ / ΟΣΕΙΑ / ΓΕΝΙΑ

*Ὁμῶς ἴσως ξεχωρίζεται μοντὶ στὴν κορμὴ τοῦ βουθοῦ. *Ὁμῶς ἴσως χιτρίο φαίνεται ἀνάμεσα στὸ δέντρο.

179 CU ΣΟΦΗΝΑΕ

Ὁμῶς σκεπτικῆ τὸ κεφάλι του, ὕστερα στρέφει καὶ πλησιάζει ἕνα ἀπ' αὐτὸς
ἐργάτες. Καταλαβαίνουμε ἀπ' αὐτὸς χειρουργεῖς του ὅτι ζήτησε πληροφορίες
γιὰ τὸ ὄνομα. Ἦναι σκεπτικῆς, ὕστερα ἀδειάζει ἕνα κελὶ με φόβου -
μετ' αὐτὸ ἀπληρώσει ῥυθμῶ, βάζει στὴ μέση μετ' ἑαυτὴν νεαριτζῆνα με κρασί,
μαζεύει τὸ ῥυθμὸ ἀπ' αὐτὸς ἑσπερῆς γυναικὸς του, τὸ φερτὸνται καὶ φέρνει
μετ' ἑαυτὴν ὀρθόσκα. Οἱ κατὰπληχτοι ἐργάτες τὸν παρακολουθοῦν.

180 ΒΕΤΕΡΓΙΚΟ - ΔΑΣΟΣ - ΜΕΡΑ

*Ὁ μῦθος ἦχος καὶ ἀνοδύεται εἶναι τὸ κελὶ ὄνομα τῶν ποταμῶν. *Ἡ μηχανὴ
μετ' ἑαυτὴν ἀνάμεσα στὸ δέντρο σταματᾷ σ' ἕνα κελὶ, ἐτοιμώροπο, μι-
σογενναταλελειμένο μοναστήρι. Μετ' ἑαυτὴν ἀρχίζει νὰ χτυπᾷ καὶ ὕστερα
ἀπὸ μετ' ἑαυτὴν, φαίνεται τρεῖς μοναχοὶ βιαστικῶς στὴν ἀλλή.

181 ΒΕΤΕΡΓΙΚΟ - ΔΑΣΟΣ - CS ΣΟΦΗΝΑΕ

Παρακολουθεῖ μεσοκρυμμένος μετ' αὐτὸ δέντρο. *Ἀγγίζει τὸν κορμὸ δεικναι-
μῆ, ὕστερα προχωρεῖ προσεκτικῶς, λογαριάζοντας τὰ γέφυ. *Ἀπὸ τὴν ἀρι-
στερὰ μινατουνιῶ καὶ κρατᾷ στὴν ὄμο του κερματίζονται ὁ μῦθος τοῦ ὀρθό-
σκατος. *Ἀποφασίζει καὶ πηγαίνει πρὸς τὸ μοναστήρι.

182 ΒΕΤΕΡΓΙΚΟ - ΠΑΓΙΑ

*Ἀνάμεσα ἀπὸ πᾶσι βράχους ἀναβάζει νερό καὶ κελὶ ἐπὶ μετ' ἑαυτὴν γοῦρα.

SECTION 10 101

and generally the subject of the law. It is the duty of the courts to interpret the law as it stands, and not to create new law. The courts are to be guided by the plain meaning of the words used in the statute, and by the intention of the legislature at the time the law was passed.

SECTION 11 102

and the courts are to be guided by the plain meaning of the words used in the statute, and by the intention of the legislature at the time the law was passed.

SECTION 12 103

and the courts are to be guided by the plain meaning of the words used in the statute, and by the intention of the legislature at the time the law was passed.

SECTION 13 104

and the courts are to be guided by the plain meaning of the words used in the statute, and by the intention of the legislature at the time the law was passed.

SECTION 14 105

and the courts are to be guided by the plain meaning of the words used in the statute, and by the intention of the legislature at the time the law was passed.

SECTION 15 106

and the courts are to be guided by the plain meaning of the words used in the statute, and by the intention of the legislature at the time the law was passed.

*Ο Σερμυζής κατηγορείται το μονομιάτη δελφίνοντας ζουίκου του τήν πηγή. Στρατηά σέ ΟΣ, Καλιάνου το ένα του-όδγυλο και τρέπει το πρόσωπο του. Πάδνοντας τή μουντζοδρα ποδ βγάζει, άλλάζει γούδη και κισωγυρίζει κατά τήν πηγή.

183 NS UNTE

Ναδ γσοδότη σάμνα είναι μδσ*τή γούδου. Σερμυζέ ένας μουαχός κισουσιδ-ζουτα πδου δπ*τό βρόχια και τήν μαζέσει.

184 OS BOPHNAS

Πάδνοντας το μουαχό κισουατι στην άνηφοριά.

185 BOPHNAS KE FG, UNTE KE EG

*Ο κολάδγρος σηδνει τή σάμνα και άρχίζει νά προχωρή κατά τή μηχανή. *Ο Σερμυζέ άπισθοχωρεί και ή μηχανή με ΠΑΝΟΡΑΜΕΚΕ παδός κέρεται σέ μια τρένα. Καθός έξουαυρίζεται στο άνοιγμα της ή μηχανή τή ζυγάνει. *Ακιδ-γενται μια δυνατή κραυγή και το φοβεροδνο πρόσωπο εδός μουαχού πενιέται σέ ΟΥ. Τά χέρια του Σερμυζέ βγαίνουον δπ*τήν τρένα και τδν άμαρζουον δπ*τδν τρέχηλο. *Ο μουαχός γυρίζει και βουδίζζει νά χέρια του σδν κισοδ τοδ Σερμυζέ. *Ακιδγενται ένα οδρλακτιδ και το πρόσωπο του Σερμυζέ άγροισμμένο δπ*τδν πδου, ποιδζουτας με κίτι το τρορακτινδ, άναδδεται δπ*τό σισοάτι της τρένας.

186 OS O NONAKOS KE TH STAMNA

Στρατηά. Νένας άνοδουτος δπ*τόπου. Τά μάτια του γουαδουσον δπδ φδρω. Παρωά καταγής τή σάμνα κι άρχίζει νά τρέχη.

187 OS BOPHNAS - NONAKOS

*Ο Μουαχός Σαχαρδός, το βάζει στο πόδια και βγαίνει δπδ το κδδρω.

188 LS ANGE

Οδ δπδ μουαχού ποδ τρέχουον τσιρίζουτας. "Αιδβολος" σηδόνουτας τή ρδου φηλδτερα δπ*τό γούνατι τους.

189 HE BOPHIAN

Βγαίνει απ' την τρύπα, βλέπει τη στάμνα, ύστερα από γρήγορη σκέψη βήματα κατάγης τὸ μύθο καὶ ἀφαιρῶντας τὴ στάμνα τὴν δίδει εἰς τὸ κοφτερό του.

190 ΒΕΣΤΡΕΠΙΚΟ - ΛΕ ΜΟΝΑΣΤΗΡΙ

Οἱ δύο μοναχοὶ τρέχουν στὴν ἀβλή τοῦ μοναστηριοῦ σπληνίζοντας. Ἡ κληρικήνα ἀφαιρῶντας τὸ χτυπητὸ παλαμῶ. Μοναχοὶ παρουσιάζονται ἀπὸ διάφορες διετυπώσεις, τρέχοντας καὶ σταυροκοποῦνται. Τὸ νέο κερνὶ ἀπὸ στήνα σὲ στήνα.

191 ΒΕΣΤΡΕΠΙΚΟ - ΝΥΑΝ ΜΟΝΑΣΤΗΡΙΟΙ

Οἱ μοναχοὶ θγαίνουσι ἄλλοις ἀδηγοῦνται ἀπὸ ἕνα καὶ ἡλικιωμένο μοναχὸ καὶ προτὶ ἕνα σταυρῶ. Προχωροῦν ἀνήσυχτοι. Ὁ Βαχαρῶς βεγχεῖ τὸ ἄδρα.

192 ΒΕΣΤΡΕΠΙΚΟ - ΛΑΕΟΙ

Οἱ μοναχοὶ γλυστεροῦν δαδρα σὲ δέντρα, ἀνακηρῶντας καὶ καὶ καὶ καὶ. Ἐπιταρῶνται ταχέως καθὸς πλησιάζουσι, μετακινῶνται καὶ ἀπ' τὸ δέντρα.

193 ΟΣ ΔΕΙΤΡΟ

Τὸ προπαρῶντο κρόνον τοῦ Βαχαρῶς ζεπροβῶλλαι κῆρα ἀπ' τὸν κορμῶ. Αὐτὸ καὶ βλέπει τὸν κῆρα καὶ βεγχεῖ. Στρέφει καὶ γυρῶν στοὺς ἄλλους μοναχοὺς καὶ πλησιάζουσι. Βαζῶνται γύρω του καὶ ἀναγῶνται χωρὶς καὶ μεταρῶνται τὸ μῆτα τους κῆρα ἀπ' τὴ μηχανή.

194 ΛΕ ΝΕΟΛΙΟ ΤΗΣ ΤΡΥΠΙΑΣ

Τὸ βραχίον εἶναι ἀνοικῶντα κατάγης γινῶντο φροῦτα, τυρῶ καὶ κῆρα. Ἐπὶ μῆση του βεγχεῖται ἡ στάμνα. Ἐνός ἀποσχεδῶτος σταυρῶς / κληρικῶτος ἀπὸ τὸ μπιστοῦνι τοῦ Βορρῶν/βαλῶντος μῆσα τῆς θγαίνει ἀπ' τὸ λαίρῶ τῆς.

195 ΠΑΑΡΟ ΠΑΝΟΧΤΕ - ΜΟΝΑΧΟΙ

Βεγχεῖζουσι καὶ ἀνακινῶνται προσχετῶν καὶ προχωρῶνται.

ARTICLE 10

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ARTICLE 11

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ARTICLE 12

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ARTICLE 13

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ARTICLE 14

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ARTICLE 15

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ARTICLE 16

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196 Η ΣΤΑΘΙΑ ΜΕ ΤΟ ΣΤΑΥΡΟ ΕΣ ΕΟ ΟΙ ΜΟΝΑΧΟΙ ΕΣ ΕΟ

Οι μοναχοί πλησιάζουν και στέκονται τριγύρω σε κήλο. Ο μοναχός που βαστούσε τη στάθια τραβά το σταυρό του Χερμάν. Ο σταυρός σπάει. Τόν κερδίζει. Ύστερα τόν διαμαρτίζει με τη γλώσσα του. Σε μέτρια του μελούν για θαύμα. Γουατζίζε και σταυροκοπείται. Οι άλλοι μοναχοί κίνουν το ζύτο.

197 ΟΣ ΘΑΙΝΟΣ ΚΟΡΤΑ ΕΣ ΔΕΝΤΡΟ

Η νταπιτζάνα του κρασίου δίνει, κρυμμένη μες το δέντρο. Η μηχανή με ΠΑΝΟΡΑΜΙΚΕ διαβάζει τόν κορμό του δέντρου. Ελέγχουμε τα κόβια του Χερμάν και τον κερδονται. Παρανολούμετ τη σιγή από το κροατήριό του.

198 ΒΕΝΕΡΠΙΟ - ΔΕΡΟΓΙΑΣΙ - ΑΡΤΑ ΤΟ ΑΝΟΓΕΥΜΑ

Με δρόμα έργατος κίθεται στην αερογιάσι πουτά σε μια σιγή. Ένας διακονός κέρζει κρητική λβρα. Ύστερα από μια στιγμή ο Βασίλης βγαίνει από την καλόρα σε εδ.

199 ΟΣ ΒΑΣΙΑΝΕ

Κοιτάζει το ρολόι του ύστερα μακροά πανά το δρυαίτο και ύστερα ζακωγερίζει σιγά μέσα.

200 ΒΕΝΕΡΠΙΟ - ΔΑΟΣ ΤΟΥ ΝΟΜΑΣΤΗΡΙΟΥ - ΑΡΤΑ ΤΟ ΑΝΟΓΕΥΜΑ - ΟΣ ΜΟΝΑΧΟΙ

Μένει από τη στάθια που είναι σχεδόν δίνει. Καθός την δίνει στην κλαί-υτό του η μηχανή Πανοραμικ από κρόνοσε σε κρόνοσε. Οι μοναχοί είναι μεσοπορευτοί, γελούν και τρώνε. Το ΠΑΝΟΡΑΜΙΚ καταλήγει στο Χερμάν και προσέρχεται στο συμπόσιο ύστερα η μηχανή τραβείται πίσω είναι και παίρνει άλληληρη τη σιγή.

201 ΒΕΝΕΡΠΙΟ - ΚΑΛΥΒΑ - ΝΕΚΤΑ - ΜΕ ΒΑΣΙΑΝΕ

Κίθεται προς στο τραπέζι. Μια λβρα δίνεται πάνω σ' αυτό. Γράζει. Ορδία γιαλά. Έκπαρτ, διαβάζει τα γραμμάτα, αρχίζει να διαγέρση, ύστερα μουδωρίζε το καρτί και το πετά μέσα σ' ένα ζόλινο πουτά μαζί με άλλα πολλά κροβροία μέσα. Ανοδονται βήματα. Στρίβεται και το κροσωπό του φαί-ζεται.

DE LA FORTUNA DE LA CIUDAD DE SAN JUAN 202

En el mes de mayo de mil novecientos diez se celebró en la ciudad de San Juan una asamblea de vecinos para discutir el problema de la fortificación de la ciudad. En esta asamblea se acordó que se debería estudiar el problema de la fortificación de la ciudad y que se debería nombrar una comisión para que estudiara el problema y que presentara un informe a la municipalidad.

DE LA FORTUNA DE LA CIUDAD DE SAN JUAN 203

En el mes de mayo de mil novecientos diez se celebró en la ciudad de San Juan una asamblea de vecinos para discutir el problema de la fortificación de la ciudad. En esta asamblea se acordó que se debería estudiar el problema de la fortificación de la ciudad y que se debería nombrar una comisión para que estudiara el problema y que presentara un informe a la municipalidad.

DE LA FORTUNA DE LA CIUDAD DE SAN JUAN 204

En el mes de mayo de mil novecientos diez se celebró en la ciudad de San Juan una asamblea de vecinos para discutir el problema de la fortificación de la ciudad. En esta asamblea se acordó que se debería estudiar el problema de la fortificación de la ciudad y que se debería nombrar una comisión para que estudiara el problema y que presentara un informe a la municipalidad.

DE LA FORTUNA DE LA CIUDAD DE SAN JUAN 205

En el mes de mayo de mil novecientos diez se celebró en la ciudad de San Juan una asamblea de vecinos para discutir el problema de la fortificación de la ciudad. En esta asamblea se acordó que se debería estudiar el problema de la fortificación de la ciudad y que se debería nombrar una comisión para que estudiara el problema y que presentara un informe a la municipalidad.

DE LA FORTUNA DE LA CIUDAD DE SAN JUAN 206

DE LA FORTUNA DE LA CIUDAD DE SAN JUAN

En el mes de mayo de mil novecientos diez se celebró en la ciudad de San Juan una asamblea de vecinos para discutir el problema de la fortificación de la ciudad. En esta asamblea se acordó que se debería estudiar el problema de la fortificación de la ciudad y que se debería nombrar una comisión para que estudiara el problema y que presentara un informe a la municipalidad.

DE LA FORTUNA DE LA CIUDAD DE SAN JUAN 207

En el mes de mayo de mil novecientos diez se celebró en la ciudad de San Juan una asamblea de vecinos para discutir el problema de la fortificación de la ciudad. En esta asamblea se acordó que se debería estudiar el problema de la fortificación de la ciudad y que se debería nombrar una comisión para que estudiara el problema y que presentara un informe a la municipalidad.

+ 55 +

202 ES BORTA

Ο Βορμηός μπαίνει.

ΣΟΡΜΗΑΣ

Ελληνοδρα.

Πάει τα τσελιμερδία χαρτιά και μουδ' συμπουναίει τ' κεφάλι. Πηγαίνει προς ένα μικρό τραπέζι με δένου πάνω του υπάρχει φαγητό. Πιάνει ένα κομμάτι φουέ και βιάζει και πηγαίνει προς τ' παράθυρο. Ή μαγκού ΠΑΝΟ-ΓΑΝΧΙ. Έρδει κοδός στέκεται έρθιος παρακολουθώντας τ' Βασίλη με τήν άμνη του ματιού του.

203 ΒΑΣΙΑΝΕ ΕΣ ΕΓΩ = ΣΟΡΜΗΑΣ ΕΣ ΕΓΩ

Ο Βασίλης φαίνεται μεροδερμένος.

ΒΑΣΙΑΝΕ

/γιατ' ν' απή κ'νι/

Αργήσας.

Ο Βορμηός σηκώνει τούς ώμους. Γυρίζει σ' ν' οδ'ει κ'νι ν' απή άλλ' μετανοίδεται.

ΒΑΣΙΑΝΕ

*Έρδει δ' γιατ' του Μαυραγώνη και μες προσηδ-
λασε σ' μια γιορτή που σ' γίνη σ'νδ απ'ει-
του *Αναγνώστη. Αδριο. /Παθου/ τ' έρδει,
Βορμηά!

204 CS ΣΟΡΜΗΑΣ

Ότ'νυε θυμωμένα κ'νι λημονοδουεται δ'π'ν'ε παράθυρο.

205 CS ΒΑΣΙΑΝΕ

ΒΑΣΙΑΝΕ

Π'σο'νο λοιπόν!

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206 CU BOPHNAE

Κοιτάζει τόν Βασίλη με λαμπερά μάτια.

BOPHNAE

*Αρσενικό με μπιστοβουσί!

207 CU BAEIAHE

BAEIAHE

Σ*δμπιστοβουσί.

208 CS BOPHNAE

Κόβει ένα βήμα μπρός, ή μηχανή με ΠΑΝΟΡΑΜΙΚ Έντα, που νά μήν ή Βασίλης σ'ό κήδρο.

BOPHNAE

Καί γιατί, που νά κήν ή διδύκοι;

BAEIAHE ..

Γιατί είσαι αυτός που είσαι.

209 ANTIGENO HPOE TO BOPHNA

BOPHNAE

Επ'αλήθεια σ'δμψήζονται τό μολόδ που είναι λατρός. Καταβήζει άλλωστες λόγος. Ησπερ ή νά σ'ό βήζο ήζο.

BAEIAHE

Οή τό διακινδυνόζω.

BOPHNAE

Πόσ'το κήλε δρσενικό. Δός μου κουράγιο.

BAEIAHE

Οή τό διακινδυνόζω.

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ΣΟΦΗΡΙΑΣ

/ανιγμένοσ ἀπὸ συγκίνηση/

Θίνα: *Έχω ἕνα σχέδιο. *Ένα μεγάλο,
πλάτρω σχέδιο. Τί νά κένουμε;

ΒΑΣΙΛΙΑΣ

Νά τὸ δουρῆσουμε. Γι' αὐτὸ εἰραστε ὁδ.

ΣΟΦΗΡΙΑΣ

Ὁδῶ...ὀηλασῶ ὁδῶ νά πῆς κἀς ὁδῶ ἤρθουμε
ὁδῶ μονάχα γιὰ νά θάδουμε ἄσφιδ.

2X0 CS ΒΑΣΙΛΙΑΣ

ΒΑΣΙΛΙΑΣ

/καρτογελάδοντας/

Δὲν τὸ νομίζω, κατὰ κἀποιο τρόπο.

2X1 CS ΣΟΦΗΡΙΑΣ

ΣΟΦΗΡΙΑΣ

*Αρσεντινῶ...

*Έχει τέτοια διέγερση καὶ ὁδῶ μπορεῖ νά μιλήσῃ. Κάνει λίγα βήματα, ὕστε-
ρα ἀπότομα σταματῶ.

ΣΟΦΗΡΙΑΣ

Χορεβίτς;

ΒΑΣΙΛΙΑΣ

/νοτιόπληκτος/

*Αὐ χορεβίτ
/νοὐνῶ τὸ κεφάλι του/

ΣΟΦΗΡΙΑΣ

Τότες παραμῆρισε. Μπορεῖ νά εἶ χτυπήσῃ.

*Ὁ Σοφηρῆς μὲ κλωστοῖδ πετῆει πέρα τὸ κωποδοτῆρα του, πετῆει πέρα τὸ
σκιακίτ του ὕστερῶ χτυπῆει τῆς πλάτρω του ὀδοντοῦ τὸ ρυθρῶ.

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ΣΟΦΙΣΙΑΣ

ΧΔΥ...ΧΔΥ...

* Αρχίζει να χορεύει δρöhnοντας βροχιά φωνήματα στριφογυρίζοντας και χτυπώντας το πάτωμα ολοένα και με πιο πολύ όρμη, ανεβαίνοντας συνεχώς σ' ένα χέφρνο κρεσέντο.

212 ΕΣΤΕΡΕΚΟ = ΕΙΗΜΗ = ΠΥΧΤΑ

* Ένας δργάνης, ύστερα ένας άλλος ζευτερόνου. Είναι μεσογύτοι. * Ανοίγεται η φωνή του Σορμιά. * Αλλάζουν ένα γρηγορό θάσμα και τρέχουν προς ένα τη μηχανή άπολουθευμενοι από τους άλλους που δ ένας τους κρατάει από άδρα.

213 ΗΣ ΣΟΦΙΣΙΑΣ

Πηδάει φηλότερα και φηλότερα. Το κρόσινο του είναι σφιγμένο και γελάζει από τον έδρδα.

214 ΟΣ ΒΑΣΙΑΝΗ

Παρακολουθεί μ' άνησυχία και θαυμασμό. Σοφισιά ή άδρα αρχίζει να κιάζει ένα γρηγορό σποκό.

215 ΟΣ ΣΟΦΙΣΙΑΣ

Νοιάζει σόν ή μουσική να κολλαπλασιάζη την όρμη του. * Η μηχανή άπολουθεύ της άγριες κινήσεις του. Οι δργάντες άπόδρα σφυρίζουν.

216 ΕΣΤΕΡΕΚΟ ΠΡΟΣ ΕΣΤΕΡΕΚΟ ΜΕΣΑ ΑΠΟ ΤΟ ΠΑΡΑΧΩΡΟ

Οι δργάντες παρακολουθεύ γονιευμένοι.

217 ΠΑΝΟ ΓΕΝΙΚΟ = ΕΣΤΕΡΕΚΟ

* Ο Σορμισιάς δρασηλάζει την κόρμη και χύνεται στην παραλία.

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218 ΕΒΕΣΤΕΡΗΚΟ - ΠΑΡΑΛΙΑ

Οι έργατες μαζεύονται γύρω από το Σορμιά. Άρχίζουν να χορεύουν. Ή όρμη του Σορμιά βρίσκεται στο δικιορδωμιά της.

219 ΟΣ ΣΟΡΜΙΑΣ

Πήρατε στα πόδια του μ' Ένα βογγητό αλλά με μία τρομαρτή προσκίθια ζανα-
πηδία.

220 ΟΣ ΒΑΣΙΑΝΕ

ΒΑΣΙΑΝΕ
/τρομαγμένος/
Σορμιά: Θάνατος!

Τρέχει προς τον λυρόδη.

ΒΑΣΙΑΝΕ
/φονδίζοντας/

Σταμάτα! Σταμάτα!

Ή λάρα σταματά. Ο ένας μετά τον άλλον οι έργατες πηδούν καταγής.
Ή ρηχιά άμνηται στον Σορμιά που άξανακούσει να χορεύη. Δίνας ένας
τελευταίο πήδη με ύστερα σερδίζονται κατάχαμα, άνασαινα βασιά άδ-
σολα. Οι έργατες γλυστερθν και χάνονται μεσ' τη νύχτα. Ο Βασίλης
κουτομπίζει κοντά στο Σορμιά.

221 ΠΑΛΟ ΤΟΝ ΔΥΟ - ΣΟΡΜΙΑΣ - ΒΑΣΙΑΝΕ

ΒΑΣΙΑΝΕ
Είσαι καλό!

ΣΟΡΜΙΑΣ
/γύφει καταρατηιά με το κεφάλι του
καρογλάντας/

Έδρα μπορέ να μιλήσω.

ΒΑΣΙΑΝΕ
Γιά τό Θεό τί ο' Έπιασε!

SECTION - CONTINUED 521

It is noted that the above information was furnished to the Bureau by the State Department on 1/15/44.

SECTION - CONTINUED 522

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ΣΟΦΗΛΙΑΣ

"Όταν Ένας Ένθερμος παραφουσιώσει τι νά κίνη
 Ηδ σιδητή

/Παθση/
 "Όταν δ μικρός μου γιός...δ Δημήτρης...πρόανε...
 και έλοι πλαξγανε...έγώ...σημδσημα και χόρσφα.
 Έθρω...γθρω δπ'τό κρεββατόνη του...κέρσφα.
 "Όλοι λέγανε...''ο Σορμηής τρελλόδημα". Ηδ ήταν
 δ χορός, μονάχα δ χορός ποδ μινδίασε τον κβνο
 νά με τρελλόδη. Ήταν βλεπεις τό πρώτο μου
 και μονάχα τριά χρονιά.

*Ο Βασίλης σημόνεται. Βγαίνει δπ'τό κβδρο.

ΣΟΦΗΛΙΑΣ

"Όταν είμαι εδτυχισμένος πάλι τό έδω..."

222 CS BARIANE

Καρυγιά.

ΒΑΣΙΑΝΗ

"Έλα μέσα. Οδ κρυδσης.

223. HE ΣΟΦΗΛΙΑΣ

Σημόνεται, σημόνει τό πανταλόνη του και προχωρόντας βγαίνει δπ'τό κβδρο.

224 ΗΕΚΤΕΡΕΚΟ - ΚΑΛΥΒΑ - ΙΣ ΗΡΟΣ ΤΟ ΤΡΑΠΕΖΙ ΗΕ ΤΑ ΣΑΙΤΙΑ

*Ο Βασίλης είναι στό κβδρο. 'Ο Σορμηής προχωρεί προς τί φαγητό.

ΣΟΦΗΛΙΑΣ

Ηδ την έδωιδ σου...Σανακίζουσα..

Παίρνει φαγητό.

ΒΑΣΙΑΝΗ

Οδ μου ηής τό σχεδιδ σου!

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ΣΟΦΗΛΙΑΣ

/μουδιάς τό καρδιά του/

Πρόκει- πρόβα νά λογαριάσω ένα σωρό πρόβματα.
 Δέντρα, μηχανές, καλογέροντες... ένας... νά στé
 πó... σόφρο...

Ερηδύει μιά μουδιάς καί κίνει μιά γουλιά.

ΣΟΦΗΛΙΑΣ

Μά άπόφο γιαροτάκουσε.

ΒΑΣΙΛΙΑΣ

Γιατί!

*Ο Βορμηός κρηαίνεαι πρός τόν Βασίλη.

ΣΟΦΗΛΙΑΣ

Γι' αυτό που είπες για τό καρδιά. Ελάτωες τόρα
 σέ κατάρηρα. Μπορεί νά συχθώ. Οί τό διασκα-
 θέσωμε. Οί τό κήσωμε.

Βίζεις τή μουδιάς κίτω άπ' τό σαγόνε του Βασίλη.

ΣΟΦΗΛΙΑΣ

Ναις.

*Ο Βασίλης κίνει μιά γουλιά.

ΣΟΦΗΛΙΑΣ

Καρός... κρηρός... κήν είσαι μή μου έπαι.

Καρός άναγνώζει τό Βασίλη νά κή μιά μεγάλη γουλιά ή μηχανή κρηαίνεαι
 άσπου κρηό ή Βασίλης ου.

DISOLVE

- 13 -

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225 ΒΕΚΤΕΡΚΟ - ΚΑΛΥΒΑ - ΝΕΚΤΑ - ΟΥ ΣΑΝΤΟΥΡΙ

Ο Βορμηός κλέβει ένα βουζούκι τραγοδοί, άπαλό και κερήκαιο. Η μηχανή ΠΑΝΟΡΑΜΙΚ άνεβαίνει ως το πρόσωπό του. Είδεται σταυροκόβι κατόχημα, άντελλος άποροφημένος, τέ μύτια του απιθιριστά στο λίγο φως της λάμπας.

226 ΜΕ ΒΑΣΙΑΝΗ

Είδεται ντοφρος στο ράντζο του. Κοιμίζεται λαρριά μαρδς κίση. Είναι με-
θυσμένος.

ΒΑΣΙΑΝΗ

Είναι κολό θλιβερό

/καδου/

Αηλαδή αυτή ή διαφορά άνθρωπος μας.

227 ΜΕ ΣΟΦΙΑΣ

Τόν κοιτάζει γιά με ά στανγιά.

228 ΟΣ ΒΑΣΙΑΝΗ

ΒΑΣΙΑΝΗ

Οβλο γέ κή...νί έγσει...μέ με ά ζωολογική
παρομοίωση. Έσύ είσαι ένα λιοντάρι ή ένα
λέκος με άγέ ένα κοληουδάραιο με γιολιά.
Αέ π'άρσει νά είσαι πρόβατο με όδν μαρδ
νέ κίση τίποτα γιά ν'άλλοζε.

229 ΟΣ ΣΟΦΙΑΣ

ΣΟΦΙΑΣ

Μή γνοιάζεσαι, άφεντινός. Είσαι κωμικός!

230 ΓΥΝΗΚΟ ΠΑΝΟ

ΒΑΣΙΑΝΗ

Τό γέρο. Είναι μάλλον άνοχηρτινός. Αέν είσαι.
Αέτό είναι τό κωδ με μένα. Όλα με άνοχλοδν.

ARTICLE 10 - OTHER - GENERAL - CONTINUED 52

Should the Board of Directors, at any time, determine that it is in the best interests of the Corporation to acquire any property, it may acquire the same by purchase, lease, or otherwise, and may for that purpose borrow money, mortgage, hypothecate, or pledge any or all of the assets of the Corporation, and may execute any instrument necessary to carry out its purposes.

ARTICLE 11 52

Should the Board of Directors, at any time, determine that it is in the best interests of the Corporation to acquire any property, it may acquire the same by purchase, lease, or otherwise, and may for that purpose borrow money, mortgage, hypothecate, or pledge any or all of the assets of the Corporation, and may execute any instrument necessary to carry out its purposes.

ARTICLE

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ARTICLE 12 52

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ARTICLE 13 52

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ARTICLE 14 52

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ARTICLE 15 52

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ΣΟΦΗΛΙΑΣ

Θα γίνει το καταραμένο τοῦτο βιβάδα. Κόφτα.

ΒΑΣΙΛΙΑΣ

/μὴ δούρατὴ φαίνεται τὰ μέλια/

Περὶ γὰρ ἴδω.

/αὐθόρα κῆτα/

Ὁ δὲ τὰ κῆτα βλα. Ὁ δὲ γιορτῶν τῆν φατὴ μου μὴ
σῶμα καὶ τ' ἀνδρῶν. Ὁ δὲ μου διόδοξος καὶ ἴδω
μὴ τῆς αἰσθητικῆς μου = καὶ τῆς κῆτα... ἴδω
δοχίσιμου δὲ τῶν ἔρωτα.

*Ὁ Σοφῆλις ἔχει σταματήσει καὶ πῶς. *Ὁ Βασίλις τῶν κησιδίζετ.

ΒΑΣΙΛΙΑΣ

Ἦδες φορὸς ἔχεις πανταυτεῖ;

ΣΟΦΗΛΙΑΣ

/σημιονταί/

Τὴ ὄρε καὶ πῆς μ' αὐτῶ;

ΒΑΣΙΛΙΑΣ

/συμδοντας/

Πανταυτεμας. Ἀδὲ ὄρε καὶ πῆς.

ΣΟΦΗΛΙΑΣ

Ἦ... ἴν ὄρε καὶ πῆς ἔρωτα μὴ φορὸ. Ἦσο-
σησιμα δυὸ φορὸς. *Ἀλλοῦσιμα... μὴ, δυὸ
ἔρωτα, κῆτα φορὸς. Ποὺ σε ἀνδρῶν καὶ συ-
μδρατ. Ἀν κῆτα μνησιλοῦσιμα.

Ἐγὼ γὰρ πρὸς τὸ τρανῆζι ἔκου βρισκῆται τὸ κρατῆ. *Ὁ Βασίλις τῶν κησι-
λουθεῖ δὲ κῆτα.

ΒΑΣΙΛΙΑΣ

Ἦς κα μου βλα.

ΣΟΦΗΛΙΑΣ

Ἦς κα μ' ἀνδρῶν φατῆς, ἀφεντινῶ;

ΒΑΣΙΛΙΑΣ

*ἴδω... ἴδω... αὐθόρα ὁ δὲ τῆς ὄρε καὶ Ἦσορπου-
ἀφεν σου.

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ΣΟΦΗΛΙΑΣ
/ήναι/

*Εν τέρπει. *Εν τέρπει. Οί έπισημοί γάμοι
είναι άνοστοι. Οί άλλοι κοί εν τούτ
θυμηθής...για τούτο...

ΒΑΣΙΛΙΑΣ

Πό*μου για τούτ μεσεκείσθους.

ΣΟΦΗΛΙΑΣ

Είνας οί καλύτεροι. Οί πιο νόστιμοι.

*Ο Σοφηλις χτυπάει τής καρδέτς τού σαντουριού κοί γελάει.

ΣΟΦΗΛΙΑΣ

Είδανέ με τής Ρουσσας. *Αληθινά έρι-
στοδογμια.

ΒΑΣΙΛΙΑΣ

Ρουσσίδες! Κοί!

ΣΟΦΗΛΙΑΣ

Αδότη *ναι βλακεια. Με τό συμπόσιο.
Κοί άλλοι! Ετή Ρουσα βέρμα.

ΒΑΣΙΛΙΑΣ

*Εχτες ήναι!

ΣΟΦΗΛΙΑΣ

Κοί βέρμα. Τέ υβρισες έβρεμα σ'ένα τόσο
δταν ύπάρχουν τόσοί ένα γάμο μου!

Εκέρει ήνω άπ'τό σαντορι με *άναστενέζεις υσταλγικά.

ΣΟΦΗΛΙΑΣ

*ΑΧ...

*Ο Βασίλης στέκεται άπ'ό ήνω του.

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SECRET

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231 CS ΒΟΡΗΝΙΑΣ

Χτυπάει μετ' χαρδής τοῦ σταντουριού.

ΒΟΡΗΝΙΑΣ

Τῆ μετ' τῆ λέγανε Βορηνια.

232 ΒΕΣΤΕΡΠΙΚΟ - ΔΑΡΟΣ - ΝΕΡΑ

Καίστεται χιουοδελλα. Μετ' φηλή μελοχρουνή υσαρή Ρωσίδα, νομουλαομένη
στό ροδρα, άνοσγαι τό όρδρα της μέσα στό χιούι.
Τῆ σαγόνια της χτυποῦν άπ'τό κρο. Προσπαθεῖ νά χαρογελλοσ.

233 ΒΕΣΤΕΡΠΙΚΟ - ΚΑΛΥΒΑ - ΝΥΧΤΑ - ΟΥ ΒΟΡΗΝΙΑΣ

'Ο Βασίλης κῆθετα άνωποδρικούα κοντῆ του. 'Ο Βορμηδς κλεῖναι τῆ ράτια του.

ΒΟΡΗΝΙΑΣ

Καί τήν έλλη τῆ φυνδίζου Ροδρα.

234 ΒΕΣΤΕΡΠΙΚΟ - ΛΟΡΑΘΙΑ - ΝΕΡΑ

'Ο ήλας σπῆρτα. Μετ' ζουθεϊδ, τροσαντῆ κοκίλλα μετ' κλεχούθρα άρωμίζετα
πρω άπὸ κῆτι όδρυνουα. Θορδα μετ' Ρωσικῆ μελοδρα. Εμουφίζαι τόν έδρδα
άπὸ τό κοδτελό της.

235 ΒΕΣΤΕΡΠΙΚΟ - ΚΑΛΥΒΑ - ΝΥΧΤΑ - CS ΒΟΡΗΝΙΑΣ

Καδὸς σηδύεται μιζζαι τόν Βασίλη στό κῆδρο.

ΒΟΡΗΝΙΑΣ

Εῖναι ντροπή νά τῆς άνωκατφορμα της κηνο-
ποδρασ σάν της σαλδρασ. Τῆ προτιμῆσ. Τῆ Ροδ-
ρα ή τῆ Βορηνια!

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SECTION 11 102

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SECTION 12 103

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SECTION 13 104

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SECTION 14 105

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ΒΑΣΙΛΙΑΝΗ

/συνακτιμιά, σημειώνεται/

Τῆ Νοδου.

ΣΟΡΗΝΙΑΣ

*Εν νῆζει. Τῆ Νοδου.

*Αρχίζει νῆ καίξη τῶ συντοφρι.

ΣΟΡΗΝΙΑΣ

Καλοναφρι. *Εὐδ καὶ πολλὰ χρονια ἤθρου
 διαβατικῶς διὰ ἓνα χωριὸ τοῦ Κορυμίν.
 *Οπου νῆ *ἔν κοίταξα κενόνια - κενόνια
 καὶ κορίτσια.

236 ΕΣΣΕΡΠΙΚΟ = ΣΟΡΑΦΙΑ = ΝΕΡΑ

Μὰ γραμῆ κορίτσιδν ὄθρου στή σαιρά, κατὸ τῆ μηχανή, κενόνια τῶ
 ἔνα στὸ ἄλλο τραγουδώντας. Στὴν ἀρχή βλεπούμε μονάχα τὸ χέρι τους
 καὶ τὰ κενόνια ποὺ κινουνοτα διὰ χέρι σὲ χέρι. *Ὑστερα ἡ μηχανή
 ΠΑΝΟΡΑΜΙΚ πρὸς τὰ κῆτα παίρνει σαιρά τὰ κροσσὸν καὶ τὰ στητὰ τους
 στήθια.

ΘΩΝΗ ΣΟΡΗΝΙΑ

*Ὅχι μονάχα κενόνια. Καὶ κερπιδόξια.

237 ΕΣΣΕΡ ΠΑΡΗΣΥΣΙΩΝ

Τὸ χέρι ἑνὸς ἔντρα μπαίνει στὸ κῆδρο καὶ παίρνει ἔνα.

ΘΩΝΗ ΣΟΡΗΝΙΑ

Δὲν εἶχεσ κερὰ ν' ἀμείδωσ τὸ χέρι σου
 καὶ νῆ κῆρης.

*Ἡ μηχανή μὲ ΠΑΝΟΡΑΜΙΚ φηλδεται ὡς τὴν κοροή τοῦ σωροῦ. *Εὐκὶ κῆδεται
 ἔνα κορίτσι, ἡ Νοδου, κλῆκοντας τῆς κλεζοῦσας τῆς. Σηροινῆ τὰ κερ-
 ποξια ἀρχίζουν νῆ ἀποκροοθν διὰ κῆτα τῆς. Γυρίζει γελώντας καὶ κενό-
 ζοντας κῆδὸς κερπινιὰ καὶ τελινὰ προσγειώνεται στὰ χέρια ἑνὸς ἔντρα,
 τοῦ Σορημῆ. Σίνατ κῆδτερος μὲ μαθρα μαλλιά νῆ ἄγρια ρουστῆνι. Τῆ σερ-
 φογυρίζει κῆδὸς τὴν κερὰ νῆ *Ὑστερα νῆ *ὄχι διὰ κῆξ γελώντας, κηλοθν
 κερπινῆς ἀμείδωσ στὰ κερποξια ποὺ κερπινιλοθν.

MEMORANDUM

TO : SAC, NEW YORK

FROM : SAC, NEW YORK

SUBJECT: [Illegible]

Reference is made to [Illegible]

[Illegible]

[Illegible]

[Illegible]

ADMINISTRATIVE MATTER

[Illegible]

[Illegible]

[Illegible]

ADMINISTRATIVE MATTER

[Illegible]

[Illegible]

[Illegible]

[Illegible]

ΘΑΝΗ ΣΟΦΗΙΑ

"Έτσι συναντήθηκα με τη Νόβα."

238 ΒΕΛΓΕΡΙΚΟ ΚΑΛΕΣΑ - ΝΥΚΤΑ - ΣΟΦΗΙΑΣ - ΒΑΣΙΑΝΗ

ΣΟΦΗΙΑΣ

Και τι κάνουμε όλα στο λεφτό;
/σύντομη παύση/

ΒΑΣΙΑΝΗ

Λοιπόν;

ΣΟΦΗΙΑΣ

Περμένας δροστηκό. Ή ή με βιάζεις. Με
μύλασε στο σπίτι της την ίδια νύχτα.
"Όχις γούνα, "ηδ ρότσης. "Και βέβαια
έχω" είναι " με κόνια πολύ ζύστη".
"Όρα τη" μου είναι. "Οφ κόνιας μεδ κολό
ζυθώση". "Έτσι πήγα στο σπίτι της,
ήναζε την υδρία..."

239 ΒΕΛΓΕΡΙΚΟ ΕΜΠΙΟΥ ΝΟΥΒΑΣ - ΝΥΚΤΑ - ΜΕ ΚΑΤΑ ΤΗΝ ΝΟΥΤΑ

"Η πόρτα άνοίγεται και παρουσιάζεται ο Βορμπεξ που στέκεται στο κατό-
φιλο φορδύτα μεδ μεγαλόπρεπη γούνα. Ρέουση μουσική γιορτάζει τον άγχο-
ρα. Η μηχανή κλησιάζει το ιδρωμένο πρόσωπό του. Το μάτι του δείχνουν
χαρομένη έκπληξη."

ΘΑΝΗ ΣΟΦΗΙΑ

Και τι βλέπω;

240 ΓΕΝΙΚΟ ΠΑΝΟ - ΔΕΜΑΤΙΟ

"Η σπηλιό δέν είναι νατουραλιστική. Το δεμάτιο είναι μικρό και στενό
το κάρφι πολύ χαμηλό με δακτύλια. Υπάρχει ένα μικρό τραπέζι φορτωμέ-
νο φαγιό. Κάποιος χορεύει ζυθρό."

SECRET

Approved for the maintenance of...

SECRET - SECURITY - CONTROL - SPECIAL OPERATIONS 001

SECRET

Approved for all operations by the...

SECRET

Approved

SECRET

Approved for all operations by the...

SECRET - SECURITY - CONTROL - SPECIAL OPERATIONS 002

Approved for all operations by the...

SECRET

Approved for all

SECRET - SECURITY - CONTROL 003

Approved for all operations by the...

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ΘΩΝΗ ΣΟΡΜΗΝΑ

"Όλα τ'ά κλοδ'η του Παραδείσου.

Ξαυτινά οί Ξυθροκοί σταματούν νά χορεύουν και τραχούν μερόδ μιλιόνας και χερουαμύνας δ'λοι μεζό. Ή μηχανή κινείται ΠΑΝΟΡΑΜΗ μεζέ τους και τος φωτογραφίζει καθώς άγκαλιόζουν τό Σορμηά φιλιόνας του στό στόρα.

ΘΩΝΗ ΣΟΡΜΗΝΑ

"Έρδ καρμένο κορμί" λ'λο μόνος μου,
"Τέ ζήναες για νά άξέζης δ'λα τοθ'ται"

*Ξαυτιλημένος ό Σορμηός άκ'τ' άγκαλιόζοματα, προσπαθεί ν' άνοίξη όρδρο άν'ρεσά τους.

241 ΠΑΛΙΟ ΑΠ'ΤΗΝ ΑΝΤΙΩΟΤΗ ΝΕΡΙΑ - ΕΡΕΣΟΙ

*Ανοίγονται άρ'ημονιάς του διαδρόμου και ή Νόσσα φαίνεται στό τέλος του διαδρόμου, στραφοκοπύνας μέσα σ'ένα κεντημένο Ρασσικό κοροτοόμι. Ή μηχανή κλησιόζει τό στήθος της μεζέ CU. "Ένα σφραδ'όρδ'ο είναι κεντημένο στό μέρος της καρδιάς.

242 ΗΣ ΒΑΤΑ ΝΙΚΟΣ ΤΟΥ ΤΡΑΞΙΟΥ

*Ο κόρος γυρ'ει και κ'όθεται στό τραξί. Ή μηχανή κινείται πανά ρήμος, καθώς οί Ξυθροκοί κ'όθονται, κι άρχίζουν νά κορφιόζουν ογιά και κ'ιότά.

243 ΗΣ ΣΟΡΜΗΝΑΣ - ΠΑΤΕΡΑΣ ΤΗΣ ΝΟΥΣΑΣ - ΜΗΤΕΡΑ ΤΗΣ ΝΟΥΣΑΣ - ΝΟΥΣΑ

*Ο Σορμηός κ'όθεται άν'ρεσά στη μητέρα και τόν πατέρα της Νόσας. Ή Νόσσα κ'όθεται άπό τ'άλλο κ'ειρο τό πατέρα της. "Όλοι τ'όθνε με νά χέρια. Ή Νόσσα δαγύθνε ένα κ'όδι κοτόπουλο και σ'όθροντας μερόδ άπό τόν πατέρα της τό προσφέρει στό Σορμηά νά δαγύθση. Ή μητέρα της γ'άλλε με όδουρο. Ή μηχανή ΠΑΝΟΡΑΜΗ έρχεται σέ κ'ουτιν'ό κ'όθνο τόν όδ'ο, Σορμηά και πατέρα, καθώς ό Σορμηός σ'όθρε και τού φιθυρ'ίζει κ'άνε σ'άδ'ε.

ΘΩΝΗ ΣΟΡΜΗΝΑ

"Και κ'όθ είναι ό παπ'ς για τό γέρο!"
ρόθησα τόν πατέρα της Νόσας.

*Ο πατέρας γυρ'ίζει και μεζέ άν'ό άζοκ'οιούθε νά ρασού, κ'όθ'νας όλλεσ στό κ'όθ'οπο του Σορμηά.

ARTICLE 100

Le Président de la République

Le Président de la République est élu pour cinq ans par un collège électoral composé de députés et de sénateurs. Il est élu au scrutin uninominal majoritaire à deux tours.

ARTICLE 101

Le Président de la République est élu pour cinq ans par un collège électoral composé de députés et de sénateurs.

Le Président de la République est élu pour cinq ans par un collège électoral composé de députés et de sénateurs.

ARTICLE 102 - LE PRÉSIDENT DE LA RÉPUBLIQUE 102

Le Président de la République est élu pour cinq ans par un collège électoral composé de députés et de sénateurs. Il est élu au scrutin uninominal majoritaire à deux tours.

ARTICLE 103 - LE PRÉSIDENT DE LA RÉPUBLIQUE 103

Le Président de la République est élu pour cinq ans par un collège électoral composé de députés et de sénateurs. Il est élu au scrutin uninominal majoritaire à deux tours.

ARTICLE 104 - LE PRÉSIDENT DE LA RÉPUBLIQUE 104

Le Président de la République est élu pour cinq ans par un collège électoral composé de députés et de sénateurs. Il est élu au scrutin uninominal majoritaire à deux tours.

ARTICLE 105

Le Président de la République est élu pour cinq ans par un collège électoral composé de députés et de sénateurs.

Le Président de la République est élu pour cinq ans par un collège électoral composé de députés et de sénateurs.

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ΣΟΦΗ ΣΟΦΗΙΑ

"Θρησκεία" φθάνει. "25 Δεκέ του λαού".

*Ο πατέρας σηκώνεται και σπάζει τὸ ποτήρι του φωνάζοντας κίτρι στα Ρόσσιανα.

244 ΓΕΝΙΚΟ ΠΑΛΟ ΓΡΑΦΕΙΟΥ

*Όλοι σηκώνονται και σπάζει τὸ ποτήρια τους.

245 CS ΠΑΤΕΡΑΣΠΑΤΕΡΑΣ
/φωνάζει/

ΜΓ...

246 CS ΝΟΥΣΑ

Σηκώνεται.

ΝΟΥΣΑ

ΜΓ...

247 CS ΣΟΦΗΙΑΣ

*Ανασηδεται.

ΣΟΦΗΙΑΣ
/φωνάζοντας/*Αρδύ...
*Όρη κατά τὴ Ρόδοσι παραμαρζόντας δι' τὸ ὄρθιο του τὸν πατέρα της.
Πανδοκρῆνιο ζεσπῆ. Οἱ κολασμένοι κυλοῦν κίτρι στα τραπέζι, τὴ φθια σὺβ-
βου, γυναίκες τσιρτζουν.

ΣΟΦΗ ΣΟΦΗΙΑ

Εμφανὲς ἔλοι βρεθῆκαμε στὸ κίτρινο σῶδος
κουβάρτι.

- 00 -

ANNEX 100

"That for each of the following..."

...the following...

ANNEX 101

...the following...

ANNEX 102

ANNEX 103

...

...

ANNEX 104

...

ANNEX 105

...

ANNEX 106

...

ANNEX 107

...

...

...the following...

ANNEX 108

...the following...

- 70 -

248 ΠΑΛΑΙΟ ΠΑΡΟΥΤΕ ΚΑΙΟ ΑΗ*ΤΟ ΤΡΑΠΕΣΙ

Μόλις μπορούμε να ξεχωρίζουμε τα σχήματα των σφιδών των μεθυσμένων.
 *Ο Σορμής φαίνεται να απλευθερώνει τον εαυτό του από τις φοβές
 μιας γυναίκας και να αρχίζει να προσηκεί προσουλώντας ένα γέρο.

ΣΟΡΜΗΣ

*Εγώ πάλαι να βρω τη Νόβα.

*Η μηχανή των παρακολούθησής καθώς προσουλίζει άδεια στα κουλουριασμέ-
 να κομμάτια, κοιτάζοντας τα πρόσωπα των ανθρώπων σπιδχώντας τα πόδια
 τους για να άνοιξη όδωρο.

ΣΟΡΜΗΣ

*Βράζα, βράζα και τέλος κατάλαβα
 ότι έχανα τον καιρό μου. *Τότερα
 ήμουν κι άναρμένος, καταλαβαίνεις;
 Βεσι...

*Ενα γυναικίνο χέρι άφύπνεται μέσα από την κουλουριασμένη μάζα. *Ο Σορμής
 το τραβάει και σηκώνεται ένα γυναικίνο πρόσωπο που μοιάζει γελαστό.

ΣΟΡΜΗΣ

Βρήκα μία άλλη θηλυκιά κι άρχισα δουλειά.

*Η γυναίκα κομίζεται άπ' το καιρό του Σορμή κι άγκαλιασμένοι κυλιόνται
 έξω από το κέδρο.

249 ΕΝΕΣΠΡΙΚΟ - ΚΑΛΥΒΑ - ΝΙΚΤΑ - ΟΥ ΣΟΡΜΗΣ

Στρέβει το μoustάκι του, χαμογελάοντας μονόχοος του.

250 ΠΑΛΑΙΟ ΤΩΝ ΔΥΟ - ΣΟΡΜΗΣ, ΒΑΣΙΑΝΗΣ

ΒΑΣΙΑΝΗΣ

Λοιπόν!

*Ο Σορμής τον κοιτάζει και σηκώνεται, κουταζίνοντας.

ΣΟΡΜΗΣ

Τα πόδια μου κιάστηκαν.

REPORT OF THE BOARD OF DIRECTORS

The Board of Directors has the honor to acknowledge the receipt of the report of the Management Committee for the year ending 31st December 1954. The report is a most interesting and valuable one and the Board is pleased to note the progress made during the year.

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- 71 -

Πηγαίνει κουτσάινοντας προς την κοιμήτα του και πλαγιάζει πάνω σ' αυτήν σ' 68.

ΣΟΦΙΑΣ

Εάν ζηρώσω με το καλό ζουάρχισα να
φάγω για τη νύφη.

251 ΒΕΡΟΠΕΚΟ - ΕΒΕΤΙΟΥ ΝΟΞΑΣ - ΑΥΓΗ

Με δάδληρη συμπεριφορά ροχαλητών άνογεσαι. Ηδδία, χδδρια, κροδλία ζεπρο-
ρέλλουν πάνω απ' το τραπέζι και πάνω απ' το έπιπλα. Το τραπέζι και το
πίνακας είναι φορτωμένα με . Το κροδλι του Βορμηδ ζεπρορέλλει
πάνω απ' το τραπέζι. Πηγαίνει προς το τραπέζι και η μηχανή του ζυθώνει
καθώς προουσαίξεται στα τέσσερα ένα γόρω, ζεδδρόντας τους άνθρωπους
κι άναποδογυρίζοντάς τους με μεγάλη ταχύτητα. Ουδδνει σ' ένα μεγάλο σω-
ρό. Το πόδι ενός κοριτσιού κροδρέλλει απ' αυτόν. Το τραπέζι άλλω είναι
σημωμένο. Έρεα παχιά άντοξια κροδία είναι πάνω του κρεμμένα. Εξ
σπρόχεται με μεγάλη προσοδδεια και τραβεί το πόδι προς το μέρος του.
* Η Βοδσα γλυστρά δδω κοιμισμένη.

ΣΟΦΗ ΣΟΦΙΑ

Έξλος τη βόθια.

* Ο Βορμηδς την τραντάζει μέχρι που την ζυωνά. Το χειρογελδ σδτυχοπδ-
μα. * Ο Βορμηδς την στήνει όρθια.

ΣΟΦΗ ΣΟΦΙΑ

"Ήμε" της λδω.

Ουδδγουν βγαίνοντας απ' το κδδρω.

252 ΙΣ ΚΑΤΑ ΤΗΝ ΝΟΡΤΑ

Νκαίνουν στο κδδρω, τρέχοντας προς την κδρτα. * Η Βοδσα τον σταματά.

ΣΟΦΗ ΣΟΦΙΑ

"Τη ζεχδσος τη γοδνα" μοδδδεται.

* Ο Βορμηδς άρπάζει τη γοδνα. * Άγκαλιδδζονται και βγαίνουν.

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255 ΕΣΤΕΡΙΚΟ ΚΑΛΥΒΑΣ - ΝΥΚΤΑ ΜΕ ΚΟΥΝΤΑ ΣΟΡΗΝΑ

*Ο Επιστάλης κλέβεται ποτάκιμα. *Ο Σορμηές άρπυζει τó κερδίλι του νά βουλιόδη
στó μαζιλίρι.*

ΣΟΡΗΝΑΣ

Αύτη ήταν ή Κοδου...*

*Ο Σορμηές παίρνει ένα τσιγάρου.

ΒΑΣΙΑΝΗ

Ασιανού!

ΣΟΡΗΝΑΣ

Γιά δυομα τού Οσοβ, άρπυσιγδ,
σπαρίτα νά λεί "Ασιανού". Είναι
ναί κριάρνα τού δέν ήμει νά νά ρουζι.*

*Αύριε τó τσιγάρου του.

ΣΟΡΗΝΑΣ

*Η γυναίκα είναι μεδ άρπυσιγή. Επύριε
καθρεπτιζουσε και ήμει. Ημει μεδρι
νά τριζου τó κεικαλι σου. Ύστερα ή-
ποιος άλλος κερνέ σπύρι, ήμει, με
*Ύστα-
ρα άλλος...
/Ναδου/

ΒΑΣΙΑΝΗ

Τήν άρπυσι!

ΣΟΡΗΝΑΣ

*Ηταν μεδ κηγή με *ζγδ ένας διαβήτης
/σύντομη παθση/
*Οχι. Η άρπυσι. Γιά έναν κολονομαρμένο
στρατιότη.*

ΒΑΣΙΑΝΗ

Οβιουσι!

ΣΟΡΗΝΑΣ

Με θυρόσι με μεδ τήτοιε γυναίκα
ήδου και μεδου γιατί τó λείε τó κριάρου
με *ή άμψησι με *οι χαζουρι τουσι
/κουνει τó κερδίλι του και ήμειε τó μάτι/

REPORT OF THE COMMISSIONER OF THE GENERAL LAND OFFICE

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ΒΑΣΙΛΙΑΣ

/ὀφειλόμενος τὸ ποτήρι του/

Εὐχὴ ὕψους τῆς Βοδοῦς.

ΒΟΡΘΙΑΣ

Κι ἄλλου τοῦ θηλυκοῦ γένους.

Ἡ μηχανὴ ζυγώνει τὸν Κορμὴ Οὐ. Ἄνοθετα τὸ ἔμα του μῆτα.

ΒΟΡΘΙΑΣ

Κι ἄλλοτερος ὁ Θεὸς νὰ κλέβει τοὺς ἄντρας
λιγότερο χαζοὺς.

Ἐπιπλάσκει τὸ μῆτα του.

254 ΒΕΣΤΕΡΠΚΟ - ΚΙΝΟΣ ΑΝΑΓΜΟΘΗ - ΜΕΡΑΟΣ ΓΟΚΡΟΝΙΑ ΜΕΝΑ ΚΣ ΟΡΑΚΗ - ΜΕΡΑΤὴ γουρούνη σκοδίζουν τρομαγμένα. Ἡ μηχανὴ παρακολουθεῖ τὰ ἀγροπλήδια
τοὺς τρεξίματα. Τρεῖς ἄντρας κλέβουν ἕνα γουρούνη καὶ τὸ ἀπεινητοῦν.255 ΟΣ ΟΙ ΤΡΕΙΣ ΑΙΤΡΕΣ

Τὴ πρόματ τούς κουνᾷ κουνᾷ γυαλίζουν ἀπὸ ἴδρωτα. Τὸ γουρούνη σκοδίζει.

256 ΒΕΣΤΕΡΠΚΟ - ΚΙΝΟΣ ΑΝΑΓΜΟΘΗ - ΟΣ ΕΝΑ ΣΕΡΠΙΚΟ ΜΕΡΟΜετ γυναικα τὸ χοροπηδαίει στὰ χέρια της. Τὴ σκοδίζματα τοῦ γουρούνηοῦ
γιομίζουσι τὸν ἄγρο. Ἡ γυναικα προχωρεῖ, μηχανὴ ΠΑΝΟΡΑΜΙΚ δελεῖται
καθὸς δίνει στὸ μαρὸ στὸ γέρο Ἄναγμοστη ποὺ τὸ δελεῖται στὸ Κορμὴ καὶ
στὸ Βασίλη. Ἄλλοι ἄνδρικοι κλέβονται τρεγμένα κίοντες καὶ μελάντες.
Ἄμφοσά τους ὁ Ἐπιπλάσκει.257 ΠΑΛΙΟ ΠΑΝΟΤΕ - ΒΑΣΙΛΙΑΣ - ΒΟΡΘΙΑΣ - ΑΝΑΓΜΟΘΗ - ΠΑΥΡΑΝΤΟΝΗΣΤὸ σκοδίζμα τοῦ γουρούνηοῦ γίνεται πλεῖ ἄγρο. Τὸ μαρὸ ἀρχίζει νὰ κλέβει.
Ὁ Βασίλης κοιτάζει τὸ Κορμὴ.

ΒΑΣΙΛΙΑΣ

Τὴ τρέχει! Τὸ σκοδίζουσι!

THE
STATE OF TEXAS
COUNTY OF DALLAS

BEFORE ME, the undersigned authority, on this day personally appeared _____, known to me to be the person whose name is subscribed to the foregoing instrument, acknowledged to me that he executed the same for the purposes and consideration therein expressed.

Given under my hand and seal of office this _____ day of _____, 19____.

NOTARY PUBLIC IN AND FOR THE STATE OF TEXAS
MY COMM. EXPIRES _____

IN WITNESS WHEREOF, I have hereunto set my hand and seal of office this _____ day of _____, 19____.

NOTARY PUBLIC IN AND FOR THE STATE OF TEXAS

IN WITNESS WHEREOF, I have hereunto set my hand and seal of office this _____ day of _____, 19____.

NOTARY PUBLIC IN AND FOR THE STATE OF TEXAS

IN WITNESS WHEREOF, I have hereunto set my hand and seal of office this _____ day of _____, 19____.

NOTARY PUBLIC IN AND FOR THE STATE OF TEXAS

IN WITNESS WHEREOF, I have hereunto set my hand and seal of office this _____ day of _____, 19____.

NOTARY

My Comm. Expires _____

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ΝΑΥΡΑΝΤΩΝΗΣ

"Οχι. Είναι σεργιανός και σήμερα τοῦ κέρου
 κἀντι τῆς.

*Ο Σορμηῆς φεθουρίζει κἀντι στ' αὐτῆ τοῦ Βασίλη.

ΒΑΣΙΛΗΣ

Τῆ!

ΣΟΡΜΗΑΣ

Τοῦς κἀντι πεχτοῦς, νομίζω.

ΝΑΥΡΑΝΤΩΝΗΣ

Κι εἶναι και νῦστυρα.

Γελλῆ και κἀντι λέει στοῦς ἄλλους ἔντρας καὶ ζεσποῦν σὲ γέλια.

258 ΠΑΛΟΣ ΠΑΝΘΟΥΣ - ΓΥΝΑΙΚΕΣ

Καρηλόνου κἀ κἀντι θαγκόνουτας ντροπῆ κἀ κῆλη.

259 ΒΑΣΙΛΗΣ - ΣΟΡΜΗΑΣ - ΝΑΥΡΑΝΤΩΝΗΣ

ΒΑΣΙΛΗΣ

Ποῦσαι κἀ κἀντι τὸ κἀκῆμορο τὸ ζῶο.

ΝΑΥΡΑΝΤΩΝΗΣ

Και βέβαια ποῦσαι. "Αυ τῆκαυ στ' αὐτῶν
 /σελῆσαι Σεργιανὸ τὸ Σορμηῆ/
 κἀ αὐτῶς οἱ κἀνοῦσαι.

*Ο Σορμηῆς ἀρπίζεσαι σὲ στιγμή.

ΣΟΡΜΗΑΣ -

Τῆ εἶσαι! Ποῦσαι κἀ οἱ κἀ κἀ κἀ κἀ
 βραχὺγλασῶ σου.

ΝΑΥΡΑΝΤΩΝΗΣ

/ἀνδρόντας/

Γεῖ κἀ κἀ κἀ κἀ κἀ σου.

MEMORANDUM

TO : SAC, NEW YORK (100-100000)

FROM : SAC, NEW YORK (100-100000)

SUBJECT:

NY 100-100000

RE:

NY 100-100000

REFERENCE:

NY 100-100000

NY 100-100000

NY 100-100000

NY 100-100000

NY 100-100000

NY 100-100000

NY 100-100000

SUBJECT:

NY 100-100000

REFERENCE:

NY 100-100000

NY 100-100000

RE:

NY 100-100000

REFERENCE:

NY 100-100000

- 75 -

*Ο Βασίλης μπαίνει άδερφοί τους.

ΒΑΣΙΛΗΣ

Είς κερσελάδ, κέρτε Κουραγάνδη.

/στό Βορμιά/

*Όλα τάρα, άδν έννοουσα σένα προσωπιτιά.

ΒΟΡΜΙΑΣ

*Έμένα, Είνας μόνο προσωπιτιά. *Όλα μου.

ΜΑΥΡΑΝΤΩΝΗΣ

/στό Βασίλη/

Έσυρηθίτε με.

*Ο Κουραγάντης άπομαρδνεται.

ΒΟΡΜΙΑΣ

Άδν μ'άρεσει ατός δ άδερφος.

ΒΑΣΙΛΗΣ

*Έμένα μ'άρεσει.

*Ο Βορμιάς μπαρβεται καί σταματά σέ ΕΓ μερός σ'ένα ζόλινο στόλο. Έδν χτυπά γιά γούρι καί καί καί κουρμουρτζε μβσα του.

260 ΚΕΡΤΕΡΕΚΟ ΕΣ ΒΟΥΝΑ ΚΑΙ ΟΥΡΑΝΟΣ - ΝΕΡΑ

Έδνερα καδ μαζέθονται. *Άκοθγεται μακρυνός ήχος βροντής.

261 ΕΣ ΕΜΙΤΙ /ΑΝΟ ΤΟΝ ΚΗΝΟ/

*Η γυναίκα τοδ *Αναγνώστη βγαίνει άδσ τό σκίτε κουβαλάντας ένα όξιο καδκαί μεδ μεγάλη ήλινη καπέλλα καί κηροβια. Έδν άκουμαί σ'ένα τραπέζι. Στο όξιο άκωχουν τηγνάσιμφοι μαζέδσς. *Η γυναίκα σμιγεί τό χέρτα καί καταβάζε μεντιόφωνα τό μάτια.

262 ΠΑΛΙΟ ΠΑΡΟΣΕΣ - ΒΑΣΙΛΗΣ - ΒΟΡΜΙΑΣ - ΑΝΑΓΝΩΣΤΗΣ - ΑΝΤΡΕΣ

Φουδς ένδοουσιασμοδ. *Ο *Αναγνώστης σημάδεται δσηθώντας τό Βασίλη πρός τό τραπέζι. Οί άλλοι άκολουθοδν. Νηκουή ΠΑΡΟΠΑΝΚ κατόδς μαζέθονται γδ-ρω άδσ τό τραπέζι.

to the extent of the amount of the

SECTION

in the event of the death of the

testator, the amount of the

estate shall be divided equally

SECTION

between the surviving issue of the

testator, in equal shares

per stirpes, and if any of them

shall be deceased at the time of the

SECTION

death of the testator, the share

SECTION

of such deceased issue shall

be divided equally among the issue of such

deceased issue, in equal shares

SECTION 1000 - GENERAL PROVISIONS

Nothing herein shall be construed to

SECTION 1001 - REVOCATION

of this will by any subsequent will

unless the same shall be in writing

and signed by the testator, and

in the presence of two or more

SECTION 1002 - SEVERAL WILLS

if the testator shall execute two or

more wills, the last in time shall

be his last will.

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263 ΚΟΥΤΙΝΟ ΠΑΡΟΣΟΣ - ΑΝΑΓΡΕΣΤΗΣ - ΒΑΣΙΑΝΗ - ΣΟΦΗΝΙΑΣ

*Ο *Αναγνώστης πλένει με το κηρολίτι του ένα μεζέ και τον προσφέρει στο Βασίλη. Αλλάς τον παίρνει εθελοντικά αλλά επιφυλακτικά. Ρίχνει με κάλγια ματιά στο Βορμηλ και χαμογελά.

ΣΟΦΗΝΙΑΣ

Κηρός έφροντις. Ούτο. Λυδεις μεσ' το στόμα σέ μυαλό.

ΒΑΣΙΑΝΗ

Είνας... του χοίρου!

*Ο Βορμηλς νεβει μεταφραστής. *Ο *Αναγνώστης χαμογελά και κάνει μεδ ύποπρυτακή χειρονομία. *Ο Βασίλης τό μπουκνύει.

264 ΠΑΛΙΟ ΠΑΡΟΣΟΣ - ΓΥΝΑΙΚΑ ΑΝΑΓΡΕΣΤΗ

Οί άντρες γελούν και παίρνουν μεζέδες. *Η γυναίκα του *Αναγνώστη έποσφραται ντροπιά.

265 ΕΣΩΤΕΡΙΚΟ - ΧΟΙΡΟΤΑΓΙΟ

*Η πόρτα παραβιάζεται με *ένος χοίρος κυκλεις έξω γουλλίζοντας.

266 ΕΣΩΤΕΡΙΚΟ - ΠΑΛΙΟ ΠΑΡΟΣΟΣ - ΚΑΛΕΜΕΝΟΙ

Λεδ γυναίκες παραμερίζουν τσερίζοντας. Οί άντρες στρέφουν κηός ο χοίρος τρέχει κατά τό μέρος τους.

267 ΟΣ ΧΟΙΡΟΣ

Τρέχει πάνω κίτω κοιτάζοντας μακριά άπ' τη μακρυή γουλλίζοντας.

268 ΚΟΥΤΙΝΟ ΠΑΛΙΟ ΠΑΡΟΣΟΣ - ΣΟΦΗΝΙΑΣ - ΒΑΣΙΑΝΗ - ΑΝΤΡΕΣ

Παραπολουδου τό χοίρε τρέγοντας και γελώντας.

ΣΟΦΗΝΙΑΣ

Ούλεγα κανεις πός ζέρει τί τρέρε.

RESEARCH - RESEARCH - RESEARCH - RESEARCH

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RESEARCH

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RESEARCH

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RESEARCH - RESEARCH - RESEARCH

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RESEARCH

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Τό φαί στέφεται στέ λαϊκό τους. 'Ο Ζορμπας κοιτάζει τó γουροδύο, ύστερα κέρα άπ' αυτό. 'Η ύμωσά του φανεράνει άγωνα. 'Ανοχγεται ήλι ύποψή-
νος ήχος βροντής.

269 AGNATIO THE MAINAN OPTANE - NEPA

'Η βροχή όδρνει τó κερδύρο. 'Η μηχανή στρέφει προς ένα άλλο κερδύρο
πόδ άνογει και ή βροχή κλαίνει μέσα. Ένα τραπέζι στρωμένο για δύο
είναι βολώνιο κοντά του.

270 IS MAINAN OPTANE

Είνας άναβασημένη σέ μία καρδία ζεσνούζοντας τήν ντουλάκι. Θορδει
ρόμα τοδ σπιτιού, σοσόνια και τεράνια. Καταβαίνει άπ' τήν καρδία
πé ύποψολία παγώνει στέ κερδύρο, φάνει τó παραθυροφυλλο και τó
κλαίνει. Κοιτάζει πé ύποψολία τó βροχμένο τραπέζι, ύστερα κέρα
στέ τσούσα ή άρχίζει κέ σφουγγίζει πé τó ζεσνούδιανο πόδ κρατί.

271 ΕΒΕΤΕΡΙΚΟ - ΠΑΤΕΙΑ ΤΟΥ ΚΡΟΙΟΥ - NEPA

Είχει ύμωσά. 'Ο Βασίλης και ό Ζορμπας τρέχουν και χώνονται στέ ύπο-
στυγο τοδ κερυεκού. 'Ο Βασίλης κλαίνει τήν ύμωσά του. Τρέξ νεαροί
στέκονται και δά άπ' έξω. 'Ο Ζορμπας κοιτάζει άπ' τήν κέρα.

272 ΕΒΕΤΕΡΙΚΟ - ΚΑΘΗΜΕΡΙΟ

Γιόρδο κέρο. Άπδ νεαροί κλάζουν τάλι. 'Άλλοι κλάζουν καρτιά. 'Ο
Καρραυτώνης κλαίνει νεαρίλι. 'Ο Παύλος κλάεται κοντά του και άιαρ-
ζει μία άνημερία.

273 IS ΠΑΤΕΙΑ

Μία κατόνια τρέχει σδρνοντας τó σκουτί πόδ κέρεται άπ' τó λαϊκό της.
'Η μηχανή πé ΠΑΝΟΡΑΜΕ τήν παρακολούθει καθός κερύκ μαρός άπ' τó κερ-
υέτο. Οι τρέξ νεαροί τρέχουν κέτω της ή ένας κλάει τó σκουτί.
Σδρνον τήν κατόνια γρήγορα κέτω άπ' τó ύποστυγο.

274 ΕΒΕΤΕΡΙΚΟ ΚΑΘΗΜΕΡΙΟΥ - IS ΜΑΝΟΑΚΑΕ ΣΤΟ ΠΑΡΑΧΥΡΟ

Είνας ένας πόδ φηός, γεροδεμένος νέος άντρας. Πάει κέτω και
σφουγγίζει.

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ΠΑΡΟΛΑΚΑΓ

*Η χήρα:

275 ΠΑΛΟ ΤΗΝ ΔΥΟ - ΜΑΥΡΑΥΤΩΝΗΣ - ΒΑΧΑΟΣ

*Ο Παύλος χαμηλώνει την έφημερίδα του. *Ο Μαυραυτώνης τον κοιτάει σιωπηλά.

276 ΓΕΝΙΚΟ ΠΑΛΟ - ΚΑΤΑ ΤΗΝ ΠΟΡΤΑ

Οι άνδρες που σηκώνονται καθώς οι τρεις νεαροί σπεύδουν γρήγορα την κατόψη διατήν πόρτα.

277 ΕΣΤΕΡΙΚΟ - ΥΠΟΣΕΙΤΟ

*Ο Κορμής άρπάζει τό Βασίλη από τό χέρι.

ΚΟΡΜΗΣ

Κοίτα:

278 ΕΣΤΕΡΙΚΟ - Η ΠΑΛΕΤΑ - ΛΟ ΧΗΡΑ

Προχωρεί σάν τίγρης μέσ'τήν βροχή φωνάζοντας την κατόψη της. Τό βροχέμυο φουσκάνει της κολλάει άπών στο κορμί της.

279 ΟΣ ΠΑΛΙΟ - ΧΗΡΑ

*Η χήρα σταματά και κοιτάει κατά τό μαφουέτο. Ξάβουμε ζωνδάρια τί μεγάλα, άγρια, μαύρα μένια της.

280 ΕΣΤΕΡΙΚΟ ΠΡΟΣ ΕΣΤΕΡΙΚΟ - ΚΑΘΕΣΙΟ

Τό πρόσωπο τών άντρών γεμίζει την πόρτα και τό κερδύρα. Κοιτούν σιωπηλά.

281 ΙΣ ΧΗΡΑ

Ήνκει σιωπηλά. *Ύστερα προχωρεί κατά τί μηχανή. *Όταν σπάζει οί ΟΣ ρίχνει τό κολλάει της άπών και έξαστολοθεί νά προχωρεί άπό μηχανή άποχωρεί.

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GENERAL

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Regulations relating to appointments of persons to posts in the civil service.

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GENERAL - CIVIL SERVICE 57C

Regulations relating to the appointment of persons to posts in the civil service.

GENERAL

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GENERAL - CIVIL SERVICE - REGULATIONS 57D

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Regulations relating to the appointment of persons to posts in the civil service.

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282 ΕΠΙΓΡΑΦΗ - ΠΟΡΤΑ ΤΟΥ ΚΑΣΙΝΕΙΟΥ - ΟΙ ΒΑΣΙΛΗΣ - ΣΟΦΗΝΑΣ

Οἱ ἄνδρες ποῦ βρισκόνται στὸ κατόβλι, ἀποχωροῦν ἤσυχά κ' ἐξ ἡμῶν.

ΣΟΦΗΝΑΣ

/μὲ νοσηρὴν ἄνδρα/

Πανογιὰ Πιρθεῖνα!

* Ἡ χθρὰ μπαίνει στὸ κλῆρο.

283 ΑΠΟΚΡΕΑ ΠΡΟΣ ΤΑ ΕΞΩ - Η ΠΟΡΤΑ

* Ἡ χθρὰ παρουσιάζεται στὸ κατόβλι. Στρωτὴ καὶ κοιλὴ ἕνα γδρω τὸ κερνεζο.

284 ΠΑΛΙΟ ΠΑΡΑΦΡΑΣΗ ΤΟ ΚΑΣΙΝΕΙΟ

Οἱ ἄνδρες ποῦ εἶναι στὸ κερνεζο τὴν κοιλὴζου μὲ περιστῆ σποταγὴ ἔκπρση, καθὼς ἡ μηχανὴ εἰχόεται στὸν Παύλο καὶ στὸ Κεραυνόση, ὁ Παύλος ἀκασπιδάται ἀλλὰ ὁ Κεραυνόσης τὸν ἀκαγιδέει μὲ ζωνανόση μὲ μὴ σταθερὴ χειρονοία.

ΠΑΡΑΦΡΑΣΗ

ἔτσι κ' ἔτσι!

285 ΝΟ Η ΚΗΡΑ ΣΤΗΝ ΠΟΡΤΑ

Ἐπὶ ῥέτια τῆς λάρμου ἀπὸ θυμῶ. Προχρῆ μὲ τὸ κερνεζο κῆρα ἀπ' τῆ μηχανῆ. Ὁ Κορμηῶς καὶ ὁ Βασίλης ζυγδύου στὸ κατόβλι. Ὁ Κορμηῶς κῆρα φιδουζέει σ' ἕνα ἀνδρῶπο ποῦ γλυστῆ ἀλλῆ του.

286 ΓΕΝΙΚΟ ΠΑΛΙΟ ΤΟΥ ΚΑΣΙΝΕΙΟΥ

* Ἡ χθρὰ κερπωτὴ ὄς τῆ μῆου τοῦ κερνεζοῦ. * Ἡ ἀνδρῶταρα εἶναι βαρετῶ.

ΚΗΡΑ

Ποῦν* ἡ γλῶσσά μου!

SECTION 1 - GENERAL INFORMATION

This section contains the general information regarding the project.

SECTION 2 - PROJECT DESCRIPTION

SECTION 3 - PROJECT OBJECTIVES

This section describes the objectives of the project.

SECTION 4 - PROJECT ORGANIZATION

This section describes the organizational structure of the project.

SECTION 5 - PROJECT BUDGET

This section describes the budget for the project, including the estimated costs and the sources of funding.

SECTION 6 - PROJECT RISK

This section describes the risks associated with the project.

SECTION 7 - PROJECT SCHEDULE

This section describes the schedule for the project, including the start and end dates of the various activities.

SECTION 8 - PROJECT REPORTING

This section describes the reporting requirements for the project.

SECTION 9 - PROJECT CLOSURE

This section describes the procedures for the closure of the project.

*Εκείνοι όδν τής άπαντοδου. Οί τρεΐς νεαροί καί έρρωξών τήν κατοίκα σέκου-
ται μπρός σ'ένια τραπέζι. Είναι μουσεμβίνοι.

287 ΚΟΝΤΙΝΟ ΠΑΛΟ ΒΑΣΙΑΝ - ΒΟΡΝΙΑ - ΑΝΘΡΩΠΟΥ

*Ο Βορμιάς νάθει στόν έυδρουο καί γυρνά κατό τόν Βασίλη.

ΒΟΡΝΙΑΣ

Καί χήρα, άρσενικό. Καί έμπορη,
άγια χήρα.

288 ΠΑΛΟ ΠΑΝΟΥΣ - ΟΙ ΝΕΑΡΟΙ

Ερσενικό άνοδύονται έδρυβος κ'τα άπ'τό τραπέζι. Οί έντρος ζεσούθν σέ
γέλια.

289 ΠΑΛΟ ΓΕΝΕΟ - Η ΧΗΡΑ ΚΣ ΡΟ

*Όλοι γέλοθν. Η χήρα κοιτάζει γόρω περιφρονητικό κοόδς τό κηκό γέλιο
πληθαίνου.

290 ΠΑΛΟ ΤΩΝ ΔΥΟ - ΜΑΥΡΑΝΤΩΝΗΣ - ΠΑΥΟΣ

*Ο Παύλος κενάγεται άπάνω καί πηγαίνει γιά τήν κατοίκα. Πήκαυή ΠΑΝΩΡΑΜΗ.
Οί τρεΐς νεαροί σπυόχουο έξω, κλέγια τήν κατοίκα φρέζουοσ τό όρθεο
τοδ Παύλου. Τό ζαχαλλάρινο ζέο τρέχει γόρω γόρω μπ'τό κηρωμένο. Ο
Κωνόλκασ καί οι άλλοι σπυρίζουο καί χτυπίου τό πόδα τους, διόχουοσ
τό κατό τήν πόρτα. Η χήρα μένει προκλητικό άνύλητη στή μπόσ τοδ κηρω-
μένου.

291 ΜΕ ΚΑΤΑ ΤΗΝ ΔΕΡΤΑ

*Ο Βασίλης γέλοσται έξω. Ο Βορμιάς πηδύ μπρός, άρπάζει τό σκουφί τής
κατοίκιασ καί τήν τραπέ άγια έξω άπ'τό κατόφλι σέ άπόστογο.

292 ΠΑΛΟ ΠΑΝΟΥΣ - ΧΗΡΑ - ΠΑΥΟΣ - ΑΝΤΡΕΣ

*Ο Παύλος στέκεται άντικρυ στή χήρα. Είναι έτοιμοσ κέ κλέση. Τό γέλιο
σβύου. Η χήρα γυρίζεται καί βαδίζει άργά κατό τήν πόρτα. Πόρν κέ βγή
γυρίζεται καί φτύου με περιφρόνηση.

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293 ΕΞΟΤΕΡΙΚΟ - ΥΠΟΤΕΤΟ

'Ο Σορμής είναι έξω κρατώντας την κασιόκα. 'Η χήρα βγαίνει και της δίνει τó σκουινί. Τού νεύει με τó κεφάλι εύχαριστῶ και προχωρεῖ ὡς τήν ἄσρη τοῦ ἰκσοτέγου. 'Η μηχανή ΠΑΝΟΡΑΜΙΕ, καθὼς εἶναι ἔτοιμη νά προχωρήσῃ ὁ Βασίλης μπαίνει στέ κἄδρο ἄνοιγει τήν ὑμφοῖλλα του και της τήν προσφέρει.

294 ΚΩΣΤΙΝΟ ΠΑΛΩ ΤΩΝ ΔΥΟ - ΚΗΡΑΙ - ΒΑΛΙΑΝΕ

'Η ἄσρη της γλυκαίνει και τῶ μάτια της γυαλίζουν ἀπὸ κρατημένα ὄσκηρα. Κουνάει τó κεφάλι ἄνυομένη τήν ὑμφοῖλλα ἄλλῃ ὁ Βασίλης νεύει ἰνδωρουντινῶ. Τήν παίρνει και διασχίζει τρέχοντας τήν κλατετα. 'Ο Βασίλης γυρνῶ κατῶ τó κωρενέτο.

295 ΕΞΟΤΕΡΙΚΟ ΠΡΟΣ ΕΞΟΤΕΡΙΚΟ - ΠΑΡΑΣΤΕΡΟ

'Ο Μανδλακας και ἄλλοι παρακολουθοῦν ἀπ' τó παράθυρο.

296 ΟΣ ΒΑΛΙΑΝΕ

Ἐτρέφει και κλησιόζει πρὸς τó Σορμή ποδ στέκεται κοντῶ στήν κῆρτα. 'Ακριβῶς τότε ὁ Παῦλος ὀρμῶ ἔξω και βγαίνει τρέχοντας ἀπ' τó κἄδρο. 'Ο Ναυρανήθνης βγαίνει ὀρμητινῶ στέ καυῖφλι.

ΝΑΥΡΑΝΗΘΝΗ
/φωνόζει/

Παῦλο:

Ἐτέκεται γιῶ μῆδ στιγμῆ, ζαναγυρίζει μέσα.

297 ΕΞΟΤΕΡΙΚΟ ΚΑΘΗΜΕΡΙΟΥ ΚΑΤΑ ΤΗΣ ΝΟΡΤΑ

'Ο Ναυρανήθνης περκατῶ μέσα σὲ ἄβδλυτη σιωπή. 'Ο Σορμής κι' ὁ Βασίλης ζαναμακίνουν μέσα και κἄθονται κοντῶ στήν κῆρτα. 'Ο Σορμής βγῖζει ἔνα μιλόν κι' ἄρχίζει νά σχεδιόζει.

298 ΟΥ ΝΑΥΡΑΝΗΘΝΗ

Κἄθεται. Τῶ μάτια του κοιτῶζουν δεξίδεξερβα περῖφανα και προκλητινῶ.

RECHENUNGEN - FORTSETZUNG

Die Rechenarbeiten sind im Anhang des Berichtes abgedruckt. Die Rechenarbeiten sind im Anhang des Berichtes abgedruckt. Die Rechenarbeiten sind im Anhang des Berichtes abgedruckt.

RECHENUNGEN - FORTSETZUNG

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RECHENUNGEN

(Anhang)

Seite 10

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Die Rechenarbeiten sind im Anhang des Berichtes abgedruckt. Die Rechenarbeiten sind im Anhang des Berichtes abgedruckt. Die Rechenarbeiten sind im Anhang des Berichtes abgedruckt.

298A CS ΣΟΦΗΛΙΑΣ (ΠΑΝΟ ΑΠ' ΤΩΝ ΟΜΩ)

Σηραφείζει δέντρα σέ μέδ βουνοπλαγιά. Τά μέτια του κηχεύου κατ'ήν διεδύουση
τοῦ Νευραντώνη κατ' τῶν ἄλλων.

299 MS ΒΑΣΙΛΙΑΣ - ΟΙ ΔΙΔΟΙ

'Ο Κανόλακας ἰουμπῆ τήν πλάτη του στόν τοῦχο κι 'ἀρχίζει νά τραγουδῆ μέ σιγανή
βραχνή φωνή.

300 ΚΟΣΤΙΝΟ ΠΑΑΝΟ ΤΩΝ ΔΥΟ - ΒΑΣΙΛΙΑΣ - ΣΟΦΗΛΙΑ

ΣΟΦΗΛΙΑΣ

Κόττα τό Νευραντώνη. 'Αρχίζει.

ΒΑΣΙΛΙΑΣ

Γιατί;

ΣΟΦΗΛΙΑΣ

'Ο γιάς του θέλει νά παντρευτῆ τῆ χήρα κι 'αὐτῆ
τόν καταρροῦ. Κι 'όσο κιδ πολύ τόν περιτρονεῖ
τόσο καί κιδ πολύ τῆ θέλει.

/Ἐλευθ' καύση/

"Ολοι τήν νοσοῦν. Καί τῆ μισοῦν γιατί δέν μπο-
ροῦν νά τήν ἔχουν. Μονάχα ἕνας ἀπό δὲς μπορεῖ
νά τήν ἔχει.

ΒΑΣΙΛΙΑΣ

/Ἐγερμένη/

Ποιός;

ΣΟΦΗΛΙΑΣ

'Θεός: Εἶδα τά μέτια της σάν σέ κοίταζε.

ΒΑΣΙΛΙΑΣ

"Α, ὅχι, Κορμπῆ, μήν ἀρχίζης...

ΣΟΦΗΛΙΑΣ

Κά δέ νοιάθεις; 'Ο θεός, σάν ἔξυκνος ποῦναι
σοῦ ρίχνει σήμερα μέσ' τῆ χέρια σου ἕνα ὄφρο
ἐκ' τῶν Παράδεισου. Γιατί; Μᾶς ἔδωκε τά χέριας

THE UNITED STATES OF AMERICA

Department of the Interior, Bureau of Land Management, Washington, D.C. 20250

SECTION 10 - MINERAL RIGHTS

Whereas certain lands owned by the United States contain mineral resources which it is deemed to be in the public interest to reserve and dispose of for the benefit of the people of the United States;

SECTION 10 - MINERAL RIGHTS

ARTICLE

Section 10.1. Purpose and scope of this section.

ARTICLE

Section 10.2. Definitions.

ARTICLE

Section 10.3. Reservation of mineral rights. The United States hereby reserves all mineral rights in the lands described in this section, including but not limited to oil, gas, coal, and other minerals.

Section 10.4. Disposition of mineral rights. The United States hereby disposes of its mineral rights in the lands described in this section in accordance with the provisions of this section.

ARTICLE

Section 10.5. Severability.

Section 10.6. Construction.

ARTICLE

Section 10.7. Short title. This section may be cited as the Mineral Rights Act.

ARTICLE

Section 10.8. Effective date. This section shall take effect on the date of its enactment.

ARTICLE

Section 10.9. Repeal. Any law or part of a law inconsistent with the provisions of this section is hereby repealed.

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Γιά νά χουφιάσουμε. Λοιπόν χουφιάσω.

*Ο Βασίλης σηκώνεται άπτόμα.

ΒΑΣΙΛΗΣ

*Η βροχή σταμάτησε. Πηγαίνω.

Είνεττα πρὸς τὴν κέρτα. Μηχανή ΠΑΝΟΡΑΜΙΚ. *Ο Σορμπαξ τὸν σταματάει στὸ κατώφλι.

ΣΟΡΜΠΑΞ

/ἱκετευτικά/

*Αρεντινὸ. Ἡ ντροπιδέζης ἄλάνερο τ'άντριλιο γένος.

*Ο Βασίλης δὲν ἔπαντιξ. Βγαίνει. *Ο Σορμπαξ ἔκολουθετ.

301 ΕΣΤΕΡΦΙΚΟ - ΚΡΕΒΒΑΤΟΚΑΜΑΡΑ ΧΗΡΑΣ ΟΥ Η ΧΗΡΑ

Ἰτενρίζει τὰ μακριὰ μαῦρα μαλλιά της καθισμένη στὸ κρεβάτι της. Σοφινὰ ἔκοιχεται χυθόμα στὸ τζάμι τοῦ παραθύρου. Σταματᾷ ἀνασταταμένη. *Η μηχανή χουφιάνει ΠΑΝΟΡΑΜΙΚ μαζί μὲ τὸ χέρι της ποὺ γλυστᾷ κάτω ἀπ'τὸ μαξιλάρι καὶ φουσιώνει κάτω. Θαίνεται ἡ ἀκρη ἑνὸς ὄπου.

302 ΕΣΤΕΡΦΙΚΟ ΠΡΟΣ ΤΟ ΕΣΤΕΡΦΙΚΟ - ΠΑΡΑΘΥΡΟ

Βλέπουμε ἕνα πρόσωπο ποὺ μόλις ξεχωρίζει πρὸς ἄπ'τὸ τζάμι. Καθὸς ἔρχεται κοντύτερα ἀναγνωρίζουμε τὸν Ηιμηρό.

303 LS Η ΧΗΡΑ

Ξαναρθίνει τὸ ὄπλο, σηκώνεται, παίρνει μερινὰ πορτοφῶλια ἀπὸ ἕνα καλδί, ὕστερα πηγαίνει κατὰ τὸ παράθυρο καὶ τὸ ἀνοίγει.

304 ΕΣΤΕΡΦΙΚΟ ΠΡΟΣ ΤΟ ΕΣΤΕΡΦΙΚΟ - ΠΑΡΑΘΥΡΟ

Καθὸς στέβει πρὸς τὰ ἔξω παρατραῖ κάτω στὸ δρόμο. Δίνει τὰ πορτοφῶλια τοῦ Ηιμηροῦ καὶ τοῦ γνέρει νὰ φύγι γρήγορα.

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305 LS Ο ΔΡΩΝΟΣ

Ὁ Ζορμπαξ κι' ὁ Βασίλης προχωροῦν πρὸς τὴν μηχανή. Ὁ Ζορμπαξ ὁρμᾷζει τὸ μπρόστο του Βασίλη, δείχνοντάς του κάτι μὲ νόημα τοῦ κεφαλιοῦ.

306 LS ΜΗΤΡΙ ΧΗΡΑΣ

Ἡ γυναίκα τρεβίεται πρὸς τὴ μέση καὶ κλαίνει τὸ παράθυρο. Ὁ Μητρός, βγαίνει τρέχοντας καὶ τραγουδώντας σὺν ὄρωμο.

307 CS ΣΟΦΗΙΑΣ - ΒΑΣΙΛΗΣ

ΣΟΦΗΙΑΣ

Κά χαρῆς, ἔφροντιλῶ. Μὴ μὲ τρελλαίνεις. Πῆς;
Χτυπᾷς: Ἀδῆ: "Ἐρχομαὶ γιὰ τὴν ἀμπερῆλα μου:
Ἐκεῖνη λέει "Ἐπιξοτε μέση"...

ΒΑΣΙΛΗΣ

"Ὁχι!

ΣΟΦΗΙΑΣ

Γιατί;

ΒΑΣΙΛΗΣ

Δὲν θέλω φασαρίες.

ΣΟΦΗΙΑΣ

Ναῆ...

/βαριδ/

Μὴ ἡ ἔδω ἡ ζωὴ εἶναι φασαρία.

ΒΑΣΙΛΗΣ

Ἐστ...

ΣΟΦΗΙΑΣ

Μονάχα ὁ θάνατος δὲν εἶναι. Ἐῖσαι ζωντανός
σημαίνει νὰ κρεμᾷς τὸ ζωντανὸ σου καὶ νὰ
πηγαίνεις γυροδώντας φασαρίες.

/Παύση/

Λοιπὸν;

SECTION 1

The first part of the report is devoted to a description of the work done during the period covered by the report.

SECTION 2

The second part of the report is devoted to a description of the work done during the period covered by the report.

SECTION 3

SECTION 4

The fourth part of the report is devoted to a description of the work done during the period covered by the report.

SECTION 5

1950

SECTION 6

1951

SECTION 7

The seventh part of the report is devoted to a description of the work done during the period covered by the report.

SECTION 8

1952

SECTION 9

The ninth part of the report is devoted to a description of the work done during the period covered by the report.

SECTION 10

1953

SECTION 11

The eleventh part of the report is devoted to a description of the work done during the period covered by the report.

SECTION 12

1954

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ΒΑΣΙΛΗΣ

"Οχι."

'Ο Ζορμπής κοιτάζει τόν Βασίλη με αποδοκιμασία ένδημηκτη με οίκτο. Κουνάει τó κεφάλι του καί λέει... 'Ο Βασίλης έκολουθετ.

308 ΒΟΣΤΡΕΡΙΚΟ - ΚΡΗΒΒΑΤΟΚΑΝΑΡΑ ΧΗΡΑΕ- ΟΣ Η ΧΗΡΑ

Έπνεεται πίσω άπό τó παρθέρο, φρονιζοντας νά μη φαίνεται. Καθός τέ πατήματα περνοθν χαμηλώνει τά μάτια.

309 ΒΟΣΤΡΕΡΙΚΟ - ΞΕΝΟΔΟΧΕΙΟ ΤΗΣ ΜΑΝΤΑΣ ΟΥΤΑΝΕ - ΗΧΡΑ

'Ο Βασίλης κι 'ό Ζορμπής μπαίνουν στέ κέδρο. 'Ο Βασίλης σταματά.

ΒΑΣΙΛΗΣ

"Άντε, γειά σου τώρα.

ΖΟΡΜΙΑΣ

Πες οσίτι;

'Ο Βασίλης νεθεί.

ΖΟΡΜΙΑΣ

Γειά σου, έφραντις. Κι 'ό θεός νά σου έδωσ
κίστερη φρόνηση.

'Ο Ζορμπής μπαίνει στέ ξενοδοχείο. 'Η μηχανή ΠΑΝΟΡΑΜΙΚ έκολουθετ τόν Βασίλη
κόδ μπαίνει, μοιάζοντας κόλοδ μόνος.

310 ΒΟΣΤΡΕΡΙΚΟ - ΣΗΠΤΙ ΧΗΡΑΕ - ΗΥΧΤΑ

Θαίνεται φής στέ παραθυροφυλλά. "Ένας σκόλος γαυγίζει μακριά. 'Η μηχανή έπισθο-
χωρετ καί φανερόνεται ή σιλουέττα ένός άνθρώπου κόδ έκουμπά: σ' ένα δέντρο έχον-
τας τήν πλάτη του γυρισμένη στέ φασό. Καταίζει. Στο σκέτι τής χήρας τó φής σφόνει.
'Ο άνδρας στρέφει καί έντιμετωπίζει τó φασό. Είναι ό Ζορμπής. 'Ανομακρόνεται έπ'
τέ δέντρο καί βγαίνει έπ' τó κέδρο.

MEMORANDUM

DATE:

TO: THE SECRETARY OF DEFENSE
FROM: THE SECRETARY OF THE ARMY

MEMORANDUM FOR THE SECRETARY OF DEFENSE

RE: [Illegible subject line]

MEMORANDUM FOR THE SECRETARY OF DEFENSE

RE: [Illegible subject line]

MEMORANDUM

DATE: [Illegible]

MEMORANDUM

TO: [Illegible]

FROM: [Illegible]

MEMORANDUM

RE: [Illegible subject line]

DATE: [Illegible]

TO: THE SECRETARY OF DEFENSE
FROM: THE SECRETARY OF THE ARMY

MEMORANDUM FOR THE SECRETARY OF DEFENSE

RE: [Illegible subject line]

311 ΚΙΘΑΡΙΣΤΙΚΟ - ΚΑΛΥΒΑ - ΝΥΧΤΑ - ΜΣ ΒΑΣΙΛΗΣ

Είναι ξεπλωμένος στο ράντζο του. 'Η μηχανή τόν κλησιάζει. Είναι ζόστιος. Μισοσφιδνεται κι 'άνθεται ένα σπέρτο. Τό ρολόι στο πλάι του δείχνει τρείς και μισή. 'Ανοδονται βήματα. Ερθνει τό σπέρτο γρήγορα και πλαγιάζει.

312 ΜΣ ΠΟΡΤΑ

'Ο Κορμιάς μπαίνει μέσα βιαστικά. Προχωρεί στις μύτες κατά τό κρεβάτι του Βασίλη μουρμουρίζει κάτι στο 'Ελληνικά, ύστερα κάθεται στο ράντζο του και άρχίζει πάλι νέ μουρμουρίζη.

313 ΚΙΘΑΡΙΣΤΙΚΟ - ΠΑΡΑΡΑΙΑ - ΝΕΡΑ - ΛΣ ΒΟΥΝΟ - ΟΡΘΙΑ ΓΟΝΙΑ

'Η μηχανή ΠΑΝΟΡΑΜΙΚΕ χαμηλώνει άπό τήν κορφή και φιλιάρεται σ' ένα λοφέλι άξιμου ού ΒΣ φτιαγμένο άκριβώς στο σχήμα του βουνού με βέργες στη όδση τών δέντρων. Τό χέρι του Κορμιά μπαίνει στο κάρφο δουλεύοντας στο πρόβλημα αυτό.

314 ΜΣ ΣΟΦΗΛΙΑΣ

Είναι ξεπλωμένος πάνω στην άμμο, άκουμπώντας στον ένα του άγκωνα. Παίρνει ένα συγκρότημα μικρογραφίες στίλων έναίξιμων με σπάγγο και άρχίζει νέ τους τοποθετεί κατά μήκος τής πλαγιές του προβλήματος.

315 ΣΥ ΣΟΦΗΛΙΑΣ

Δουλεύει, άλοκληρωτικά άπορροφημένος. Καμολάει εύχαριστημένος. Κοιτάζει πέρα και γυρνάει.

ΣΟΦΗΛΙΑΣ

'Αρεντινός...

316 ΛΣ ΚΑΛΥΒΑ

'Ο Βασίλης κάθεται μπρός στην κερτα, στο άδοστογο και γράφει.

ΒΑΣΙΛΗΣ

Τέ 'ναι

STRENGTH OF - ARMS - WEAPONS - EQUIPMENT 212

It was determined that the arms and equipment of the forces were in a state of disrepair and that the equipment was obsolete. It was also found that the equipment was not properly maintained and that the equipment was not properly used.

STRENGTH OF 213

The strength of the forces was found to be inadequate for the operations planned. It was also found that the equipment was not properly maintained and that the equipment was not properly used.

STRENGTH OF - ARMS - WEAPONS - EQUIPMENT 214

It was determined that the arms and equipment of the forces were in a state of disrepair and that the equipment was obsolete. It was also found that the equipment was not properly maintained and that the equipment was not properly used.

STRENGTH OF 215

The strength of the forces was found to be inadequate for the operations planned. It was also found that the equipment was not properly maintained and that the equipment was not properly used.

STRENGTH OF 216

It was determined that the arms and equipment of the forces were in a state of disrepair and that the equipment was obsolete. It was also found that the equipment was not properly maintained and that the equipment was not properly used.

STRENGTH

... ..

STRENGTH OF 217

It was determined that the arms and equipment of the forces were in a state of disrepair and that the equipment was obsolete. It was also found that the equipment was not properly maintained and that the equipment was not properly used.

STRENGTH

... ..

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ΣΩΜΗ ΣΩΡΗΙΑ

"Ελα νά δής.

"Ο Βασίλης σηκώνεται και προχωρεί κατά τη μηχανή.

317 NS ΣΩΡΗΙΑΣ - ΠΡΟΣΠΑΛΙΝΑ - (ΑΚΒΑΝΙΑ ΓΩΡΙΑ)ΣΩΡΗΙΑΣ
/φρονίζοντας/

Θυμίζω το σχέδιο που δέ μπορούσε νά στέ πής

"Η σκέψή του Βασίλη μπαίνει στέ κέδρο. "Ο Ζορμυξ κοιτάει προς τή κένω.

ΣΩΡΗΙΑΣ

Εξέτο:

"Ο Βασίλης κέδεται άνακοδρικούδα στέ κέδρο.

ΒΑΣΙΛΗΣ

Τί είναι αυτό;

ΣΩΡΗΙΑΣ

Δέν τόν βλέπεις; Τό βουνό
/δειχνει φηλέ/
Κετνοδίατ.ΒΑΣΙΛΗΣ
/επισημαίνω/

"Α...να..."

ΣΩΡΗΙΑΣ

Κόττα.

Του δείχνει ένα σπιρετόζωλο δεμένο σ'ένα άγκιστρι, ύστερα κερνάει τó άγκιστρι
στέ σπάγγο στην κορφή του συγκροτήματος των μικροσκοπικών στύλων.

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SECRET

TOP SECRET

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(SECRET) - INFORMATION - SECURITY OF THE

SECRET

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318 CS ΠΡΟΠΑΙΔΕΙΑ

Τὸ σκιρτόζυλο κατακοιτᾷ κατὰ μένος τοῦ σπύγγου.

ΣΩΦΗ ΣΩΦΗΙΑ

Ἡδὲ κῆρ δὲ καταβῆσομε ὡς ἔδω τοὺς κορμούς.

319 ΠΑΛΑΙΟ ΤΩΝ ΔΥΟ - ΒΑΣΙΛΕΥ - ΣΩΦΗΙΑ

ΒΑΣΙΛΕΥ

Ἐναερίο καλῶδεις ἦσαν πρῆλλες.

ΣΩΦΗΙΑΣ

Γιατῆ;

ΒΑΣΙΛΕΥ

Πρῆτα κρῆτα τὸ δόκος δέν εἶνε διὰς μας.

ΣΩΦΗΙΑΣ

"Ἡ...ἦναι κατ' ὄν εἶναι.

ΒΑΣΙΛΕΥ

Τὲ κῆρ νά κῆ αὐτῆ;

ΣΩΦΗΙΑΣ

εἶναι τοῦ μοναστηριοῦ. Τὸ μοναστήρι εἶναι τοῦ
θεοῦ. Κι' ὁ θεὸς εἶναι γιὰ ὅλους. "Ἔτσι ὄν εἶναι;

ΒΑΣΙΛΕΥ

Ἐπιστήμονε ἔχει;

ΣΩΦΗΙΑΣ

Ἐβραία τὸ πληρώσεις κῆρ. Ἡδὲ μὴ γνοιδῆσαι. Οἱ
καλῶγεροι δὲ ζητοῦν πολλὰ.

ANNEXE II 02C

pour les pays les plus développés de

ANNEXE III

pour les pays les moins développés de

ANNEXE - TABLE - DES MATIÈRES 02C

TABLE

pour les pays les plus développés

TABLE

pour

TABLE

pour les pays les moins développés

TABLE

pour les pays les moins développés

TABLE

pour les pays les moins développés

TABLE

pour les pays les moins développés de l'Amérique latine et des Caraïbes

TABLE

pour les pays les moins développés

TABLE

pour les pays les moins développés de l'Asie et du Pacifique

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ΒΑΣΙΛΙΑΣ

Πώς τὸ ξέρεις;

ΣΟΦΗΛΙΑΣ

/μυστηριακά/

Εἶναι φίλοι μου.

Κοιτάζει ξανά τὸ πρόσωπο. Ὁ Βασίλης σηκώνεται.

ΣΟΦΗΛΙΑΣ

"Αν λειτουργήση καλὴ μπορούμε νὰ κατεβούμε ὅλο τὸ ὄρος. "Έτσι πρῶτα θὰ βάλουμε τὸ ὄρυχτο σὲ λειτουργία κι' ὕστερα θ' ἀνοίξουμε ἐργαστήριο ζυγαριῶν καὶ θὰ κλωνίσουμε. Θὰ μπορούμε μέχρι πλοῦτο δικὸ μας νὰ φτιάξουμε γιὰ νὰ κάνουμε τὸ γέρο τοῦ κόσμου.

320 CS ΒΑΣΙΛΙΑΣ

Φαίνεται ὀλοφάνερα ἀνησυχος ἐπ' ὅλα αὐτά.

ΒΑΣΙΛΙΑΣ

Ἄν νομίζεις ὅτι παραβιάζεις;

321 CS ΣΟΦΗΛΙΑΣ

ΣΟΦΗΛΙΑΣ

/μὲ ἀξαναδρανο κἀδος/

Εἶσαι νέος ἀρεντινός. "Έχεις καιρὸ μπορούσά σου. Νὰ ἐγὼ ἔχι. Εἶμαι ἐξήνητα - ἴσως ἐξήνη πέντε χρονιά, μὴ αὐτὸ εἶναι μυστικόν. Γιὰ τοῦτο πρέπει νὰ βιασθῶ. Ἄδνε πῶς τὴ γραταιλιὰ σβδνουν τῆ φλόγα μὲς' τοῦς ἀνδράκους. Πῶς οἱ γέροι ἴσθον τὸν ὄθαντο νῶρχεται κι' ἀνοίγουν τὴν πόρτα τους καὶ τοῦ λένε. "Έξθιασπ, πῶρε με νὰ μὲ ξεκουρέσης". Νὰ ὅλα τούττα εἶναι μιὰ ἀρμαθιὰ φέματα. Ἐξθε τρίχα μου π' ἀσπρίζει κάνει τὸ αἶμα μου νὰ βροζη κιὸ πολὺ. "Έχω ἀρκετὴ ὄρεξη ἀνάμα γιὰ νὰ φάω ὅλο τὸν κόσμο. Γιὰ τοῦτο θὰ παλαίωω.

REMARKS

12/15/54

REMARKS

12/15/54

12/15/54

REMARKS

REMARKS

REMARKS

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REMARKS

REMARKS

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Ἀρκάζει τὴ συνίδα ποδ πάνω της εἶναι χτισμένο τὸ πρόπλασμα καὶ τὴν σημάνει κατὰ τὸ Βασιλεῖα.

ΣΟΦΗΙΑΣ

Λοιπὸν τί λέξι; Θά τὸ κἀνοῦμαι ἢ θ' ἀρήσομαι
τὸ βουδὸ νά μῆς νικῆσι
(καύση)

322 Οὐ ΒΑΣΙΛΙΑΣ

ΒΑΣΙΛΙΑΣ

Πῆς μου τί χρειάζεταιται.

323 Οὐ ΣΟΦΗΙΑΣ

ΣΟΦΗΙΑΣ

Θά χρειαστοῦμαι χοντροῦ σάρμα, ἀρπάγια καὶ ἕνα σαρὸ
πρόγραμμα. Θά πρέπει νά κῆσ στήν κἀλη. Νά κῆρῖ
ἀπ' ὅλα πρέπει νά λογαριάσω καλὰ τὴν κλῆση. Ἄν
ὄν εἶναι καλὰ λογαριασμένη κατωτραγῆμα.

324 ΠΑΣΟ ΤΩΝ ΔΥΟ - ΒΑΣΙΛΙΑΣ - ΣΟΦΗΙΑΣ

ΒΑΣΙΛΙΑΣ

Πῶς καιρὸ λογαριάζεις νά σοῦ κῆρῖ

Ἐο Σομφῆς κἀνει μὲ χαριτωμένα ἔδριστη χειρονομία.

ΒΑΣΙΛΙΑΣ

Ἐπως ἔχουν τὰ πρόγραμμα πρέπει νά γίνῃ σὺντομα.
Ἄλλοις καθόλου; Σοῦ δῶνα προθεσμία ὡς τὴ
Χριστοθγεννα.

Ἐ Βασιλῆς βγαίνει ἀπὸ τὸ κῆρο. Τὸ βλέμμα τοῦ Σομφῆ τὸν ἀκολουθεῖ σκεπτικῶς.

325 ΚΗΡΤΗΡΙΟ - ΠΑΡΘΕΙΑ ΤΟΥ ΧΡΙΣΤΟΥ - ΑΝΘΥΜΑ

Οἱ κημῆνες τῆς ἐκκλησιας χτυποῦνε καὶ κῆρος μακάνει στήν ἐκκλησία. Νιὰ ὄμῆδα
καϊότῶν τραγουδεῖ τὰ Κῆλαντα.

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326 ΒΙΣΤΕΡΓΙΚΟ - ΚΡΕΒΡΑΤΟΚΑΜΑΡΑ ΧΗΡΑΙ - ΔΙΟΥΣΤΡΑ - ΜΕ ΒΤΟΥΛΑΝΑ

Ἡ χήρα ἐνδείξει τὸ φῶλο τῆς ντουλάπας καὶ φαίνεται ὃ Νιμηθὸς σὺν καθρέφτῃ του. Μὲς τῆ ντουλάκα βλέπουμε ἀντρινὰ ρούχα. Ἡ χήρα βγάζει ἕνα ζευγάρι παπούτσια καὶ τὰ δίνει στὸ Νιμηθὸ. Ὁ Νιμηθὸς τὰ δοκιμάζει. Εἶναι πολὺ μεγάλα γιὰ τὰ πόδια του καὶ ἔμεις στριφογυρίζουμε κουτσαινώντας μὲς τὸ δοκιμάτιο, σέρνοντας τα, ἐνδουσιασμένοι. Ἡ χήρα γέλαει.

327 ΒΙΣΤΕΡΓΙΚΟ - ΕΣΠΟΔΟΚΕΙΟ ΜΑΝΤΑΝ ΟΥΤΑΝΙ - ΔΙΟΥΣΤΡΑ

Κάποια παιδιὰ κι' ἡ γρηὲ κοῦ ἔχουμε δεῖ ἀπὸ προηγουμένα κλέβα ἀγορεύουν μὲ φασαρία γλαυὰ ἐπ' τὸ μαγαζὶ τῆς Παντέμ' Οὐτάνς. Ἡ γρηὲ φωνάζει στὰ παιδιὰ. Τὰ παιδιὰ κοιτάζουν καὶ ἀρχίζουν νὰ γέλουν καὶ νὰ ζεωνίζονται.

328 LS ΚΙΜΒΟΣ

Προχωρεῖ παρὰ τὴν μηχανὴ φορτώντας τὰ καινούργια του παπούτσια, κρατώντας τὴν ὀμπρῆλα τοῦ Βασίλη καὶ ἕνα κολῶδι σκεπασμένο μ' ἕνα πανί. Στρωπῆ βγάζει τὰ παπούτσια του, τὰ βάζει παραμάσκαλα κι' ἀρχίζει νὰ τρέχει.

329 ΒΙΣΤΕΡΓΙΚΟ - ΠΑΑΓΙΑ ΤΟΥ ΒΟΥΘΟΥ - ΔΙΟΥΣΤΡΑ

Στεριανὸς ἀγέρως φωνᾷ σηκώνοντας λεπτὰ σόνερα σπίνης. Ὁ Σορμαῖς μπαίνει στὸ κῆδρο ἀνιχνεύοντας τὸ ἔδαφος σὺν κυνηγιέρης σπόλος, καθὼς κατηφορίζει. Κοιτάζει πρὸς τὰ πόδια καὶ τὰ μάτια του σκοτεινιάζουν.

330 LS ΠΑΑΓΙΑ

Δυὸ κολῶγεραι κατηφορίζουν τὴν πλαγιὰ.

331 CS ΒΟΡΦΙΑΙ

Κάνει κᾶτι χειρονομίες ζορτισμοῦ καὶ συνεχίζει τὴν ἀνιχνεύσῃ του.

332 ΒΙΣΤΕΡΓΙΚΟ - ΚΑΛΥΒΑ - ΔΙΟΥΣΤΡΑ ΜΕ ΠΟΡΤΑ

Τὸ πρόσωπο τοῦ Νιμηθὸς τρυπνᾷ ἀπὸ τὴν κέρτα κοιτάζει ὀλόγυρα περιέργη κι' ὕστερα μπαίνει στὶς μύτες τῶν ποδιῶν του. Μηχανὴ ΠΑΝΟΡΑΜΙΚ. Ἡ κολῶβα εἶναι ἄδεια. Ἀρπνεί τὴν ὀμπρῆλα, ὕστερα βγάζει μιὰ μπουκιά κι' ἕνα μεγάλο κίετο σκεπασμένο μ' ἕνα πανί μὲσα ἀπὸ τὸ κολῶδι, καὶ τὰ ἀνοίματ' στὸ τραπέζι. Παίρνει ἕνα μελομακάρονο κάτω ἀπ' τὸ πανί καὶ ζεναργαίνει.

332A ΕΒΡΕΥΣΤΙΚΟ - ΠΑΡΑΔΙΑ

Ὁ Βασίλης περιφέρεται κενυρίζοντας τὴν κίβη του. Σταματῆ καθὼς παρατηρεῖ κάτι. Προχωρεῖ κατὰ τὴν καλῶρα. Πηχανὴ ΠΑΝΟΡΑΚΙΚ. Κατ' βλέπουμε τὸ Νιμηδὸς καὶ τρέχει κατὰ τὸ χωριὸ.

333 ΕΒΡΕΥΣΤΙΚΟ - ΠΑΑΓΙΑ - ΣΟΥΡΟΥΠΟ

Ὁ Ζορμῆς κοιτάζει γόρῳ του σκυτορῶδ. Ἐλωτοῦ μὲ πῆτρα μὲ μανῖα. Κατρακιά.

334 LS H ΗΕΡΑ (ΑΝΘΗ ΑΠΟ ΤΗΣ ΚΑΤΟΜΕΡΙΑ ΤΗΣ ΠΑΑΓΙΑΣ)

Ἡ πῆτρα μὲ ἀβάνομενη ταχότητα κηδὴ κατ' ἄλλοιζει ὄρομο.

335 LS ΣΟΡΗΙΑΣ - ΟΕΝΙΑ ΓΟΝΙΑ

Ἐλωτοῦ μὲ ἕλλη πῆτρα, ὕστερα μὲ ἕλλη, ὕστερα μὲ ἕλλη. Καθὼς οἱ πῆτρες κατρακιά ἢ κλαγιά φαίνεται σὲ νῆ ζωντανῶδη.

336 CU ΣΟΡΗΙΑΣ

Πορκολουθεῖ μὲ ἀβάνομενη εὐχαρίστηση.

337 ΕΒΡΕΥΣΤΙΚΟ - ΒΡΑΧΟΙ ΤΗΣ ΠΑΡΑΔΙΑΣ

Ἐκῶ ἀπὸ μὲ προσεχὴ τῶν βράχων ξεχωρίζει ἕνα μακρὸ μαῦρο ροῦχο. Κιὰ πῆτρα κῆφει κλέτ του μὲ κοῦριο κῆφτο, ὕστερα ἄλλες. Ἐνας τρομοκρατημένος μοναχὸς προβάλλει ἐνεκρηδόντας, ὕστερα ἕνας ἄλλος. Ἀρχίζουν νῆ τρέχουν κατὰ μῆκος τῆς παραλάς ἐνῶ ἐξισαλουθεῖ ὁ καταγιτομὸς τῶν λιταριῶν.

338 ΠΑΑΝΟ ΤΗΣ ΠΑΡΑΔΙΑΣ - ΑΠΟ ΥΝΑ

Οἱ καλῶταροι τρέχουν φωνάζοντας.

339 MS ΣΟΡΗΙΑΣ - ΟΕΝΙΑ ΓΟΝΙΑ

Γελδαὶ κολὸ ζωνανῶ. Ὑστερα μὲ μεγάλῃ κηδηχῆ ὀράσιμα ἀρχίζει νῆ κατηγορίζη. Πηχανὴ ΠΑΝΟΡΑΚΙΚ.

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ALABAMA - CONTINUED 2001

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ALABAMA - CONTINUED 2002

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ALABAMA - CONTINUED 2006

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ALABAMA - CONTINUED 2007

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340 ΕΙΣΗΓΗΤΙΚΟ - ΚΑΛΥΤΑ - ΣΟΥΦΟΤΩ

'Ο Βασίλης μωρίζει τὸ περιεχόμενο τοῦ μπουκαλιού. 'Ανοίγεται ἡ φωνή τοῦ Σορμηᾶ ποὺ τραγουδάει. 'Ο Βασίλης ἀρπάζει τὴν διαμρῆλλα καὶ τὴ χώνει κάτω ἀπ' τὸ ράντζο του. 'Υστερα συμμαζεύει τὸ κιάτο καὶ στὴ βίβση του ἀναποδογυρίζει τὴν ἀνοιγμένη μπουτλίλα. Τὴν σπῶνει γρήγορα, τὴν βουλώνει καὶ βιαστικά τὴ βάζει μαζί μὲ τὸ κιάτο μέσα σ' ἓνα μεγάλο σεντόνι. 'Υστερα τρέχει κατὰ τὸ τραπέζι. Τὴν ὥρα ποὺ ἐτοιμάζεται νὰ τὸ σφουγγίξει μὲ τὸ μαντήλι του ὁ Σορμηᾶς μπαίνει καὶ ὁ Βασίλης τραβιέται. 'Ο Σορμηᾶς σταματᾷ καὶ ἑμιρίζεται.

ΣΟΡΜΗΑΣ

'Αυθόνορο!

'Ἡ ἄσφοδησή του τὸν δόηγετ' στὸ τραπέζι. Μουσκεύει τὸ δάχτυλό του στὸ χυμένο ὕδρ' καὶ τὸ τρίβει στὸ μουστῆμά του.

ΣΟΡΜΗΑΣ

'Αφεντινδ...

ΒΑΣΙΑΣ

/διακρίτοντάς του/

Αισιπύς; Τί νείας;

'Ο Σορμηᾶς πηγαίνει πρὸς τὸ κρέμασμα ποὺ εἶναι βαμμένο πάνω στὸ ράντζο του τὸ παίρνει καὶ τὸ ἱσοκυμᾷ καταγής.

ΣΟΡΜΗΑΣ

Κόλλας ἀνακάλυψε κάτι σπουδαῖο. Οἱ κότερες εἶναι ζωντανές.

'Ο Σορμηᾶς κἀθεται γυρίζοντας τὴν κλάτη στὸ ράντζο τοῦ Βασίλη.

341 NS ΒΑΣΙΑΣ

Τὸν παρεκολούθετ' ἐπιφυλακτικῶς.

ΒΑΣΙΑΣ

Αὐτὸ εἶναι σπουδαῖο στ' ἀλήθεια. 'Αλλὰ εἴ
προτιμοῦ νάχες ἀνακαλύψει τὴν περίφημη κίση σου.

REVISION - ADAM - CHURCH 88

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342 NS ZOPHIAE

Τενώνει τέ πόδια του πρὸς τέ κίω κίω ἀπ'τέ ράντζο τοῦ Πασαλι.

ZOPHIAE

Πασαλίω, ἔφροντιό.

Τέ πόδια του κλωτσούν τήν ἡμπελλα. Γυρίζει καί τήν τραβάει ἔξω.

ZOPHIAE

/κατάκλητος/

Κόίτα: 'ἡ ἡμπελλα σου!

343 CS BAKIARE

BAKIARE

Ἢφ σέ νοιθεῖς. Θυμήσου μόνεχα πὸς αἴριο εἶναι Χριστοθγεννα.

344 HAANO GSHIRD

ZOPHIAE

Τέ ζέρω!

Ἐγνώνεται.

BAKIARE

Ποῦ κῆς;

ZOPHIAE

Θέλω λίγο σῆμα.

Κοιτᾶς τῆρω θυμμένος.

ZOPHIAE

Ποῦ στήν ὀργή τῶχω βάλει.

Πηγαίνει πρὸς τέ σεντοῦαι.

345 CS BAKIARE

'Αδρῆχνει ἕνα σπᾶγγο.

BAKIARE

Δέν σοῦ κᾶνει αὐτός ὁ σπᾶγγος!

SECTION 10 100

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SECTION 10 100

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SECTION 10 100

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SECTION 10 100

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346 CS ΖΟΡΝΙΑΣ

Κουνάει τὸ κεφάλι του, ἀνοίγει τὸ σεντόνι καὶ κοιτάζει μέσα, γοητευμένος. Ἐκβρα
μέσα κι' ἀνασηκώνεται κρατώντας ἕνα μελομακρόνο.

ΖΟΡΝΙΑΣ

Κόττα. "Ἐνα μελομακρόνο."

347 MS ΒΑΣΙΑΝΕ - ΖΟΡΝΙΑΣ

ΒΑΣΙΑΝΕ

"Ἐνα...τί;

ΖΟΡΝΙΑΣ

"Ἐνα Χριστουγεννιάτικο γλυκό.

ΒΑΣΙΑΝΕ

Καὶ τί τὸ περιεργό βρῆσαις;

348 CS ΖΟΡΝΙΑΣ

Προχωρεῖ κατὰ τὸν Βασίλη καθὼς μιλά.

ΖΟΡΝΙΑΣ

Τίποτα. Μὲ πολλὰ μελομακρόνα μέσα σ' ἕνα
ἕδικο σεντόνι, αὐτὸ εἶναι τὸ παράξενο.
Καὶ μὲ ἕμφαλα κἄτω ἐπ' τὸ ράντζο κι' αὐ-
τὸ παράξενο...

ΒΑΣΙΑΝΕ

"Ἐν τὴναι... ἐν τὴναι.

ΖΟΡΝΙΑΣ

/μὲ συγίτησιν/

"Ἦρθε ἔσθῃ;

ΒΑΣΙΑΝΕ

"Ὅχι. Τῆσταις.

"Ὁ Ζορμῆς δίνει ἕνα χαϊδευτικὸ οὐαμῆλι στὸν Βασίλη γελώντας.

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SECTION 7

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SECTION 9

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SECTION 10

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SECTION 11

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ΖΟΦΗΙΑΣ

Τώρα έχεις την απόδειξη, άρνητιμό. "Σε
 τώρα είναι εύκολο. Εήμερα τό βράδυ, μετά τη
 γιορτή στής Ηκουμκουλίνας...

ΒΑΛΙΑΗΣ

Τη δουλειά σου...

ΖΟΦΗΙΑΣ

/έρχεται να κινείται. "Ιστέρα σταματά/

Θες να σου χτυπήσω έν' αϊγό. Είναι δυναμωτιμό.

"Ο Βασίλης δέν άπαντι. "Ο Βαρμαής τόν κοιτά, χάνει τό μελορακίονο στό στόμα του
 καί κίθεται κοντά στό κρέβατομα.

348Α ΟΥ ΖΟΦΗΙΑΣ

Μιλδεί ένθ δουλεύει στό κρέβατομα.

ΖΟΦΗΙΑΣ

Τώρα, άρνητιμό, μπορώ να σου πώ ένα μυστιμό. "Όλες
 τοϋτες τίς μέρες, δέν μπορούσα να δουλέω. δέν μπο-
 ρούσα να κοιμηθώ. Καί έβρεις γιατί; Για τί χίρα.
 Εή με καρεγγήσης. Τό έζρω πός πέρτει πάλι για τί
 γέρινό μου κόκαλα. "Άλλά να τί σκέρτομα μονόχη,
 χωρίς κανέναν αύτό δέν τό βαστούσα. "Έτσι κίθε
 νύχτα πήγαινα καί στεκώμουνα με τίς άρες έζω άπό
 τό σάει της για να δώ έν θέ πδη ναυαίς να κοιμηθώ
 μαζί της. Εδνο έτσι θέ σήκαζα.

348Β ΗΣ ΒΑΛΙΑΗΣ

Γελδεί.

348Γ ΗΣ ΖΟΦΗΙΑΣΖΟΦΗΙΑΣ

"Έν τάξει. Γέλα. Κά να θυμώσι τοϋτο. "Άμα μιέ
 γυναίκα κοιμείται μόνο νεροκίζονται έλασι οι άντρες.
 "Ο θεός έχει μεγάλη καρδιά έλλά μιέ μονόχη άμαρτία
 δέν συχωρθεί ποτέ. Εά σε καλόση μιέ γυναίκα να κοι-
 μηθής μαζί της καί ν' άρνηθής. Τό έζρω γιατί μου τό
 είπε ένας σοφός γέρος Τοΰρκος.

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SECTION 10

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SECTION 12

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348D ΠΑΛΩ ΤΩΝ ΔΥΟ - ΣΟΡΗΙΑΣ - ΒΑΣΙΑΝΗ

ΒΑΣΙΑΝΗ

/πειραχτινά/

"Ένας Τοβήρος; Καί σὺ "Έλληνας τὸν κίστερες;

ΣΟΡΗΙΑΣ

/ὄστερα ἐπὶ σόντομη καθῶ/

Πῶ νῆ κλυθῆ.

Ετρέρει καί βγαίνει ἐκ' τήν κίση κάρτα βγάζοντας καθὸς προχωρεῖ τὸ ποικάμιος του.

ΒΑΣΙΑΝΗ

Ἡμίζα πῶς οἱ Τοβήροι κι' οἱ "Έλληνες δὲν
κουβεντιάζουν ποτὲ καρὲ μόνο πολεμοῦν.

Προχωρεῖ ἔξω τήν κίση κάρτα.

348E ΕΓΧΕΙΡΙΚΟ - ΠΙΣΩ ΔΥΑΝ"Ὁ Σορμηῆς ἐρχίσει νῆ περιχόνεται μὲ γερὸ καί κατά τήν διάρκεια τοῦ διαλόγου ποδ
ἐκολουθεῖ σκαπουρίζεται καί τρέβεται. "Ὁ Βασίλης φαίνεται στήν κάρτα.

ΒΑΣΙΑΝΗ

Ἡ μὲ μου κῆς πῶς δὲν κῆγες στὸν κίσημο;

ΣΟΡΗΙΑΣ

Τέτοιες χαζοκουβέντες δὲν μ' ἄρεσουν.

ΒΑΣΙΑΝΗ

Τὸ βρῖσκεις χαζὸ νῆ πολεμῆς γιὰ τήν πατριδα σου;

ΣΟΡΗΙΑΣ

Ἡ μὲ συμπαθῆς, ἔρεντινὸς, μὲ μιλλῆς σὸ δάσκαλος
καί σιέφτεσαι σὸ δάσκαλος. Πῶς νῆ καταλήθης;

ΒΑΣΙΑΝΗ

Καταλαβαίνω μὲ χαρῆ.

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DEPARTMENT OF THE ARMY - WASHINGTON

MEMORANDUM

FOR THE RECORD

SUBJECT: [Illegible]

REFERENCE:

[Illegible]

[Illegible]

[Illegible]

ACTION:

[Illegible]

[Illegible]

DEPARTMENT OF THE ARMY - WASHINGTON

[Illegible]

ACTION:

[Illegible]

REFERENCE:

[Illegible]

ACTION:

[Illegible]

REFERENCE:

[Illegible]

ACTION:

[Illegible]

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ΣΟΦΗΛΙΑΣ

Νέ τό μυαλό. Καί. Λέει "Αυτό είναι σωστό.
Αυτό είναι λάθος". Νέ καός μιλλές παρικο-
λουθώ τέ χέρια σου, τέ πόδια σου, τέ στήθος
σου. Κι' αυτό είναι βουβά. Δέ λένε τίποτα.
Πώς νά καταλάβης λοιπόν;

ΒΑΣΙΛΗ

Διαιολογίες. Θαρρώ πώς δε δίνεις δευτέρα γιά τόν
τόπο σου.

ΣΟΦΗΛΙΑΣ

/κεντρισμένος/

Νέ μοῦ μιλλές έμνευ έτσι. Δ
/δειχναι τήν σκουπόδα άπ'τό στήθος του/

Κοίτα. 'ΕΘΕ κι' 'ΕΘΕ κι' 'ΕΘΕ.

/δειχναι διάφορες ούδες. "Υστερα στρέφαι
καί δείχναι τή ράχη του/

Κανένα στήν κλέτη.

Επαιλουθεί νά τριβεται μανισμένα.

ΣΟΦΗΛΙΑΣ

"Όχι κάνει πράγματα γιά τήν Πατρίδα έγώ κοβ
δέ σπένδομαι ή τρέμα έν σούλεγα.
Επιτωσ. Έπαισ χωριά, έπίμασα γυναίκας. Γιατί;
Γιατί ήταῦ Τούρκοι ή Κοβιγαροι. Τέτοιοι βλάσας
κοβ ήμουνα. Νέ;

/φουκελάνεται/

Νέ τώρα κοιτάζω έναν άνθρωπο. Λέει "Αυτός είναι
καλός, αυτός είναι καός". Τέ με νοιάζει έν είναι
Τούρκος γιά "Ελληνας. Είναι καλός γιά καός. Καί
καός γερνώ, με τό φουί κοβ τρέσ έπαισ κι' αυτό
έπαισ νά τό λέω. Καλοί κακοί όλοι είναι τό ίδιο
γιά μένα. Αυτήμαι μονάχα γιά όλη αυτή τή θλιβερή
παταραμένη τάχη τους.
Νέ τρένα, νά κάνουν έρωτα, νά ηιστεδουν καί νά
καθαίνουν.

Περιχόνεται νερό κι' άρχίζει νά σκουρίζεται.

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ΣΟΦΗΛΙΑΣ

Κι' ἄν λήξη κι' εἶναι γυναίκα κλαίω. Ἡ κοροῦδεσθεις
ποδ τῆς ἀγαπῶ. Ἡδ' πῶς νά μὴν τῆς ἀγαπῶ τέτοια
κακόμοιρα, ἄρρωστα πλῆσματα ποδ εἶναι ἔτσι ποδ
μόλις νοιάσουν τὸ χέρι ἂνδρ ἄντρα στὸν κῆρρο τους
νά χάνουν τὸ μυαλὸ τους καὶ νά τοῦ δίνουν ὅλα
ὅσα ἔχουν.

349 ΕΙΣΠΡΕΤΙΚΟ - ΚΡΕΒΒΑΤΟΚΑΝΑΦΗ ΤΗΣ ΜΑΥΤΑΜ ΟΡΤΑΝΣ - ΝΥΧΤΑ ΟΥ ΚΑΡΕΨΤΗΣ ΚΡΕΤΙΟΥ

Ἦδσα σ' αὐτὸν βλέπομε τὰ παραβαμμένα μάγουλα τῆς Μαντάμ Ὀρτάνς καὶ τὰ διπλοσφηνῶ
τῆς. Τὸ χέρι τῆς μαλίνει στὸ κῆρρο καὶ ξεριζώνει μιὰ τρίχα ἀπ' αὐτὴ. Ἰσχυρὰ τὸ
χέρι τῆς κινεῖται ἀνεβαίνοντας στὰ μάτια. Τεντώνει τὸ δέριμα κι' ὕστερα τ' ἀφήνει
πάλι νά σακουλιάσῃ μ' ἕνα στεναγμὸ.

350 ΠΑΛΙΟ ΓΕΝΙΚΟ

Συμπαθητικὸ Χριστουγεννιάτικο δέντρο ποὐτὸ σ' ἕνα τραπέζι μὲ σερβίτιο γιὰ τρεῖς.
Ἐπιβληθὴ κῆσεται μπρὸς στὴν τουαλέττα τῆς νευμένη μὲ τὰ πόδια τῆς μέω σ' ἕνα
κουβὴ ζεστό νερὸ ποδ ἀχνίζει. Ἀποθγεται ἔξω ἄθρυρος, πατήματα ρυνέας. Κλωστὴ καὶ
σικρῶνχει τὸν κουβῆ κάτω ἀπ' τὴν τουαλέττα καὶ γλυστρῶ τὰ πόδια τῆς στὴς παντοφλάς
τῆς./τιρλῆλια/.

ΘΕΩΝ ΣΟΦΗΛΙΑ

Ποῦ εἶσαι Ἡκουμπούλινα μου; Ἔρτασε ὁ Καβαρέρο.

351 ΝΣ ΠΟΡΤΑ

Ἄνοιγει καὶ προβάλλει ἡ χαροδμενη ὄψη τοῦ Κορμῆ μὲ τὸν Βασίλη Ζωκίω.

ΣΟΦΗΛΙΑΣ

BUCH GIOHNO, BUCHA SERA,
KANGIATE MAGARONT.

Τρέχει μπρὸς καὶ ἀγκολιάζει τὴν Μαντάμ Ὀρτάνς. Λιτὴ τῆχει χαμένα.

ΣΟΦΗΛΙΑΣ

Ζοῦτε τί σούπερας Καλὴ Χριστογεννα.

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REPORT OF THE BOARD OF DIRECTORS FOR THE YEAR 1911

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της δίνει ένα χαρτόνι τυλιγμένο σφ χαρτί. Το παίρνει και απομακρύνεται ξετυλίγοντάς το. 'Ο Βασίλης μπαίνει στο κάδρο.

ΣΟΦΗΛΙΑ
/στέ Βασίλη/

Τόρτιαξα μένος μου.

/βραχνό φιδιόρισμα/

Γιέ νά τή φχαριστήσω.

352 CS HAANO TOY XARTIOY HAHO AHO TON GHO THE HANTAN OPTANE

Καθώς τό χαρτί σκεύεται, βλέπουμε ένα σκίτσο παιδικόστιμο έλλει χαρτωμένο. Τέσσερα πολεμικά πλοία μέ τήν 'Αγγλική, Γαλλική, 'Ιταλική και Ρώσικη σημαία σέρνονται από μέε γυναιδοτήρη Γοργόνα μέ μακριά πικνά μαλλιά και ένα κορδελλάκι στο λαιμό της. Σε κάθε μέε άπ'τής τέσσερις γυνίκες είναι ζωγραφισμένη μέε γενάτη κεφαλή. 'Η Μαντάμ 'Ορτάνας γυρίζει και άντιμετωπίζει τή μηχανή.

HANTAN OPTANE

'Εγώ είμαι;

353 HAANO GENIO

'Ο Σορμπής νεύει "να". Βγάζει ένα καματόκι άπ' τήν τσέπη του.

ΣΟΦΗΛΙΑ

Κι' αυτό από τ' άρνευτικό.

'Ο Βασίλης κοιτάζει έκκληκτος και λίγο ντροικιασμένος. 'Ο Σορμπής σκεύει τό χαρτί και βγάζει όένα φτηνά γιάλινα βραχιόλια.

ΣΟΦΗΛΙΑ

Όένα θανυσότα βραχιόλια.

ΒΑΣΙΛΗΣ

Καλά Χριστοδγεννα, μαντάμ.

'Ο Σορμπής, καθώς της τό δίνει, μυρίζει ρουθουνίζοντας.

Die hierin enthaltenen Angaben sind ausschließlich für die Zwecke der vorliegenden Untersuchung bestimmt und dürfen nicht für andere Zwecke verwendet werden.

INHALT

I. Einleitung

II. Beschreibung der Untersuchungsgegenstände

III. Ergebnisse der Untersuchungen

IV. Zusammenfassung

1. EINLEITUNG

Die vorliegende Untersuchung wurde im Auftrag der ... durchgeführt. Ziel der Untersuchung war es, die ... zu ermitteln. Die Untersuchung wurde in ... durchgeführt. Die Ergebnisse der Untersuchung sind in ... dargestellt.

2. BERICHT ÜBER DIE UNTERSUCHUNGS-
GEGENSTÄNDE

Die ...

3. ERGEBNISSE DER UNTERSUCHUNGEN

Die ...

4. ZUSAMMENFASSUNG

Die ...

Die ...

5. LITERATURVERWEISE

Die ...

6. ANHANG

Die ...

Die ...

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ΖΟΡΗΙΑΣ

Τίς καταληκτική μπουβιά είναι αυτή
πὸς ἔρχεται ἀπ' τὴν κουζίνας

ΜΑΝΤΑΝ ΟΡΤΑΝΣ

Εἶναι ἓνα Τούρκικο... Ὁλοῦδι ἑλαίω νὰ μὴ
καίγεται.

Ὁ Κορμῆς κρῖνει πρὸς τὴν κέρτα. Μηχανὴ ΠΑΝΟΡΑΜΙΚ.

ΖΟΡΗΙΑΣ

Καθῆστε κέρτα. Θ' ἔρχισουμε ἀπ' τὸ κέντρο.
Τὴν κοιλιά. Κι ὕστερα θά φροντισουμε καὶ
γιὰ τ' ἄλλα μέρη.

Ὑγαίνει.

354 ΒΑΛΑΝΟ ΤΩΝ ΔΥΟ - ΒΑΛΙΑΝΣ - ΜΑΝΤΑΝ ΟΡΤΑΝΣ

Σιαμοῦν. Ἡ μαντάμ Ὀρτάνς ζεσταίνει τὰ χέρια της σ' ἓνα μικρὸ μαγιάλι.

ΒΑΛΙΑΝΣ

Ἡῖστε καλῆς

ΜΑΝΤΑΝ ΟΡΤΑΝΣ

Ἐτὴν ἡλικία μου, MONSIEUR, κανεὶς δὲν εἶναι
ποτέ καλῆς. Ἰδιαιτέρως τὴς γιορτῆς.

Ἡ μηχανὴ τὴν κλησιάζει. Καρογοῦδαί βιασμένα.

355 ΒΕΝΤΣΕΡΙΚΟ - ΚΡΕΒΒΑΤΟΚΑΜΑΡΑ - ΝΙΚΤΑ

Ὁ Κορμῆς στὴ κέρτα, μὲ τὸ ποτήρι στὸ χέρι. Ἡ μηχανὴ ἀποχωρεῖ δείχνοντας τοὺς
στὸ τραπέζι. Ἡ μαντάμ Ὀρτάνς κἀθεταὶ στὰ γόνατά του.

ΖΟΡΗΙΑΣ

Ἡῖνα στὴ γαῖά σου, πεντάμορφη μου Γοργόνα.
Ἄμποτε ν' ἀποχτήσης καινοβρογία δόντια καὶ
δέρμα γιὰ νὰ πετάξης πιά αὐτὲς τὴς χαζοκορ-
δέλλες πὸς κρῖβουν τὸ λαίμῳ σου.

LETTERS

It was a very interesting letter
and I hope to see you soon.

LETTERS

I hope you are well and
happy. I will write again soon.

I hope you are well and happy.

LETTERS

I hope you are well and happy.
I will write again soon.

...

LETTERS - 1911 - 1912

I hope you are well and happy.

LETTERS

I hope you are well and happy.

LETTERS

I hope you are well and happy.
I will write again soon.

I hope you are well and happy.

LETTERS - 1913 - 1914

I hope you are well and happy.
I will write again soon.

LETTERS

I hope you are well and happy.
I will write again soon.

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'Ανορθεται τό έρωτικόν νιασοδρισμα μιξς γέντας. Κοιτοῦν πρὸς τὴ πένη.

ΣΟΡΗΙΑΣ

Κι' ἄμποτεσ οἱ Μεγάλεσ Δυνάμεισ νὰ ξαναγυρίθουν
σὴν Κρήτη καὶ μακάρι καθὸς θεὸ βγῆσ ἀπὸ τὰ
κῆματα νὰ τῆσ χαιρετίσῃσ, τὰ καταραμμένα τουσ
κλοῦσ νὰ τοσιτοῦν σ' αὐτοῦσ τοῦσ σκληροῦσ
στρογγυλοῦσ βράχουσ.

'Ακουμῆ τὸ χέρι του πένη σὸς στήθοσ τῆσ 'Ορτένησ. 'Ἐκείνη τοῦ χτυπῆ τὸ χέρι καὶ
τοῦ τὸ κατεβρῆσει.

ΚΑΝΤΙΑΝ ΟΡΤΑΝΣ

Μακάρι νὰ γίνονταν αὐτὰ ποὺ λέεσ. Νὰ εἶναι πιε
πολὸ ἄργα.

ΣΟΡΗΙΑΣ

Καθόλου.

'Αρχίζει νὰ τῆσ ξεκουμῆνει τὴν μιλοῦσα τῆσ. Τὸ νιασοδρισμα ξανακοσθεται. Νιὰ ἄλλη
γέτα ἄπαντι.

ΣΟΡΗΙΑΣ

Νι.δου...

Δαγκῶνει τὴν 'Ορτένησ. Αὐτὴ κηδεῖ μακριὰ του καὶ καθὸς τὸ νιασοδρισμα δυναμῶνει σ'
ἓνα πρεσόντο τὴν κυνηγᾷ γύρω, γύρω σὸς δωματιο.

396 MS BAKIANE

Τοῦσ παρεκολουθεῖ μὲ κατάκληματα μῆτια.

397 ΠΑΛΑΟ ΠΑΝΟΡΑΜΙΚΟ - ΣΟΡΗΙΑΣ - ΟΡΤΑΝΣ

Αὐτὴ σιοντῆρται καὶ πῆρται.

398 CS BAKIANE

Εγῆδνεται βιαστικῶσ.

...to be the effect of the ...

SECTION

...to be the effect of the ...

...to be the effect of the ...

SECTION

...to be the effect of the ...

SECTION

...

...to be the effect of the ...

SECTION

...

...to be the effect of the ...

SECTION 10

...to be the effect of the ...

SECTION 10 - CHINA

...to be the effect of the ...

SECTION 10

...to be the effect of the ...

359 ΠΑΛΩΟ ΤΩΝ ΔΥΟ - ΖΟΡΜΙΑΣ - ΜΑΝΤΑΝ ΟΡΤΑΝΣ

'Ο Ζορμιάς γονατίζει κλιτ' της. 'Ο Βασίλης μπαίνει στο κήδρο.

BALLADE

Εἴστε καλὸς

'Η 'Ορτάνς νερὶ ὕστερα κοιτᾶται πρὸς τ' ἄκονα μ' ἕνα περιποδὸς χαμόγελο.

ΜΑΝΤΑΝ ΟΡΤΑΝΣ

Βλέπεις; Εἶναι καλὸ ἄργε.

'Ο Ζορμιάς τὴν βοηθεῖ νὰ σηموῦη καὶ τὴν ὀδηγεῖ κατὰ τὸ κρεββάτι.

ΖΟΡΜΙΑΣ

Νὴ μοῦ στενοχωριῶσαι, μικρὴ μοῦ κκουμπουλῶνα.
 "Λιουσα γιὰ ἕνα νέο γιατροῦ στὴν Εὐρώπη ποὺ κάνει
 θαύματα. Παίρνεις κλιτ' τις καὶ σοῦ ὀνει - σπὴνη
 γιὰ χέλια - καὶ ζαναγίνεσαι πάλι εἰκοσι, μπορεῖ
 κι' εἰκοσιπέντε χρονῶ. Θέ σοῦ παραγγεῖλω.

Τὴν βοηθεῖ νὰ καθίση στοῦ κρεββάτι καὶ κθεται κλιτ' της.

ΜΑΝΤΑΝ ΟΡΤΑΝΣ

Θέ μοῦ παραγγεῖλης; Νιὰ μεγάλη κκουμπωλῶς

ΖΟΡΜΙΑΣ

'Ολόκληρο βαρῶλι.

Κλεινὶ τὰ μάτια.

ΖΟΡΜΙΑΣ

Τὲ κλέφτεσαι;

ΜΑΝΤΑΝ ΟΡΤΑΝΣ

'Αλεξάντεραι - Βηρυτός - 'Ινσταμπούλ.
 Πῶσο μ' ἀγάπησαν.

ΖΟΡΜΙΑΣ

Ποιοί;

REPORT OF THE BOARD OF DIRECTORS

The Board of Directors has the honor to acknowledge the receipt of the report of the

MANAGEMENT

for the year

ending on the 31st day of December, 1924, and to express its appreciation for the

REPORT OF THE

MANAGEMENT

for the year ending on the 31st day of December, 1924, and to express its appreciation for the

REPORT OF THE

MANAGEMENT for the year ending on the 31st day of December, 1924, and to express its appreciation for the

report of the management for the year ending on the 31st day of December, 1924, and to express its appreciation for the

REPORT OF THE

MANAGEMENT for the year ending on the 31st day of December, 1924, and to express its appreciation for the

REPORT OF THE

MANAGEMENT

for the year

REPORT OF THE

MANAGEMENT

REPORT OF THE

MANAGEMENT for the year ending on the 31st day of December, 1924, and to express its appreciation for the

report of the management for the year ending on the 31st day of December, 1924, and to express its appreciation for the

REPORT OF THE

MANAGEMENT

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ΜΑΝΤΑΝ ΟΡΤΑΝΕ

"Ολοι. "Ο 'ΑΛΗ Κιτής. "Ο Κουσταρτζ, δ
 Μοχός Πασσά, δ Σουλταίν Πασσά, ε: "Ο
 Σουλταίν Πασσά. Για δού δόσοληρα χρόνια
 μέ κρατούσε κλειδωμένη στο σιζιτι.

ΣΟΡΜΙΑΣ

Γιατί;

ΜΑΝΤΑΝ ΟΡΤΑΝΕ

Γιατί ήμου κολό θιρορη. "Αν μ' έβλεπε δ
 Σουλτάνος εδ μ' έπαιρνε για τό χαρμί του.

"Ο Σορμιάς θυμώνει. Τήν κλαγιάζει στο μαζιλάρι καί σηκώνεται.

ΣΟΡΜΙΑΣ

Οί κελιδγατοι. Δέ εδ κάρουμ;

Εγαίνει έξω. Μηχανή ΠΑΝΟΡΑΜΙΚ.

360 MS ΒΑΣΙΑΝΕ

Καθός κλησιάζει στο κορβέτι ή Καντάμ "Ορτάνε μπαίνει στο κλένο. "Ανοίμε πέτρας
 κοδ κέρτουσ στη σκεπή καί γάτες κοδ τρέχουσ. "Η Καντάμ "Ορτάνε κοιμάται. "Ο Βα-
 σίλης τή σκεπάζει.

361 MS ΗΟΡΤΑ

"Ο Σορμιάς μπαίνει καί προχωρεϊ κατά τόν Βασίλη.

ΣΟΡΜΙΑΣ

Κοιμήθηκα;

ΒΑΣΙΑΝΕ

Καί. Είναί κολι είκοσι χρόνι καί περιδιαβάζει
 τήν "Αλεξάντερια, τή Βηρυτιδ...

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ΣΟΦΗΛΙΑ
/μέ ἀγάπη/

Κοίτα τη τὴ σαρφά. Κοίτα τη πῆς χαμογαλῆ.

Φτόναι καὶ κινῆ νά φάγη.

ΣΟΦΗΛΙΑ

Πῶμε.

ΒΑΣΙΑΒΕ

Δέν μπορούμε νά φάγοιμε καὶ νά τὴν ἀφροῦιμε
μόνη σ' αὐτὴ τὴν κατάσταση.

ΣΟΦΗΛΙΑ

Δέν εἶναι μονάχη. Εἶναι μὲ τὸν Σουλεϊμάν
Πασῶ. Καὶ τὸ γλεντῆσαι ἢ κοληβορῆμα.

Βγαίνουν.

362 EGYPTIEN - APOHOE BHM AHO TO EPIITI THE KHPAE - NYATA

Οἱ καμῖνες χτυποῦν. Ὁ Βασίλης καὶ ὁ Σορμῆς προχωροῦν κατὰ τὴ μηχανή.

ΣΟΦΗΛΙΑ

Ἔχει φῶς. Πήγαίνε. Ὁ Θεός μας σου.

Ὁ Βασίλης κουνάει τὸ κεφάλι του καὶ ἀρχίζει ν' ἀπομακρύνεται. Ὁ Σορμῆς τὸν ἀρῶ-
ζει ἐπὶ τὸ μπρόστου.

ΣΟΦΗΛΙΑ

Ποῦ πῆς;

ΒΑΣΙΑΒΕ

Εἶτην ἐκκλησιῆ. Δέν ἔχω βρεθεῖ ποτὲ σ' ἑλληνικὴ
Χριστογεννα.

ΣΟΦΗΛΙΑ

Νά...ἀφεντινῆ.

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JAN 10 1914

RECEIVED JAN 10 1914

RECEIVED JAN 10 1914

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ΒΑΣΙΛΗΣ
/Θεοκρατορικῶς/

*Οχι: Καταλαβεις?

ΣΟΡΗΛΗΣ
/μὲ κῆθος/

ἢ καταλάβει τίς τίς καταλάβει
Εἶσαι νέος, γιορμάτος ὀδύνη καὶ κέλυο
ποδὸν ὅν καταλαβαίω εἶναι τίς τὴν κῆθος.

ΒΑΣΙΛΗΣ
/γιορμάτος ἄποτομα/
Θαίνας. Γιατί ὅν μὲ παρατῆς ἔσυχο.

ΣΟΡΗΛΗΣ
/φουδίζοντας/
Γιατί σ' ἔγνων καὶ γνοιάζομαι γὰρ τὸ
κάλὲ σου.

ΒΑΣΙΛΗΣ
ἢ φουδίζης.

Βάψαι κῆτι κῆρα. Σφρδρουν κα' οἱ θυδ.

363 IS ERITI THE KIPAE

*ἢ σὺ καὶ τῆς χήρας κῆτιναι κῆρα δὲ τῆς κῆτιναι ἀποδόντας. *Ο Νηρηθὸς
ζῆτιναι δὲ τὸν κῆρα.

364 NAARO ERN ΔΥΟ - ΒΑΣΙΛΗΣ - ΣΟΡΗΛΗΣ

ΣΟΡΗΛΗΣ
/παρακλεστικῶς/

ἢ παρακλεστικῶς. Εἶναι τὸσο σῆκολο.

*Ο Νηρηθὸς κῆτιναι σὺ κῆρα. *Ο Σορηλῆς τὸν παρακλεστικῶς ἀποδόντας τον.

REPORT

of the

COMMISSION

on the

subject of the

REPORT

of the

COMMISSION

on the

subject of the

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of the

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on the

subject of the

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COMMISSION

on the

subject of the

REPORT

of the

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ΒΑΣΙΛΙΑΣ

Δὲ θ' ἀνοίξουμε τὴν κουβέρτα. Πῶς εἶναι
εἶναι ἀλλοιότατος ἐπ' τοὺς ἄλλους καί
ἴσα με ἤσυχος στὴ δουλειά μου.

ΣΟΡΗΝΙΑΣ

"Αὐ ὁ θεὸς φοβόμαζε ὅδιν οὐχὸς Χρι-
στοδεννα. "Εμεῖνος ὅδιν πῆγε στὴν
ἐκκλησία. Πῆγε στὴ Μαρία καί 'ἔτσι γυν-
νήστου ὁ Χριστός.

/Δαίχνει κατὰ τὸ σῆμα/

Πῆγε ἀπὸ εἰς. Εἶδ' οὐκ εἶναι τῆς Μαρίας.
"Ἡ χῆρα εἶναι ἡ Μαρία.

*Ο Νικητὸς ζαναγορῆζει τρεχόντας. *Ο Σορμηὶς γυρῆζει σ' αὐτόν. *Ο Πα-
σῆλης ἐξακολουθεῖ τὸν ὄρθου του.

ΣΟΡΗΝΙΑΣ

/δυνατὸ μουροδρισμα/

Εἶπὸ κενουὸ τὴν κῆρα ἔσο ὀφθαλμοῦ
βρόντα.

Γυρῆζει καί κείνους ἄλλο ὄρθου.

365 ΕΝΕΜΠΙΚΟ - ΚΑΛΥΔΑ - ΑΙΓΗ

ΑΠΟ ΜΕΣΑ ΠΡΟΣ ΤΑ ΚΕΝ ΠΑΡΑΧΩΡΟ

"Ἡ ὀφθαλμοῦ ἀντακινῆ τὴν ἀπὸ τῆς ἀγῆς. "Ανοδενναί μελατόδημα
κουβέρτα. "Ἡ Νικητὸς με ΠΑΝΟΡΑΜΙΚ στὸ Σορμηὶ καὸ τυλιγμένος σὲ μὴ κου-
βέρτα κοιτῆζει τὸ πρόσωπον με τρομακτικὴ προσήλωση. Εξακινῆ ἀνοιγο-
κλεινὸ τὸ βλέμμα τῆς. Εἶναι λέει ἀνατλημένο, ὕστερα ἀπὸ τὸ ἀναπη-
ρῶ καί βγαίνει ἐπ' τὸ κῆρο.

366 CU ΣΟΡΗΝΙΑΣ

Σημδενναί μεσ' τὸ κῆρο. Τρέμει ἀπὸ ἔξωθεν. Τρέχει πρὸς τὸ ρῆντο τοῦ
Βασίλη, Ἐταρτῶ. *Ο Βασίλης κοιμῆται βροτῶ. Γυρῶ καί βγαίνει μ' ἔνα
κῆρο ἐπ' τὴν κῆρα.

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367 ΣΤΗ ΒΑΡΑΧΙΑ

*Ο Βορμηλός τρέχει κατά τη θάλασσα. Πηδάει τήν κουβέρτα, βγάζει τή δούρουχά του καί πφτεί γυμνός στη θάλασσα.

368 ΣΤΗ ΘΑΛΑΣΣΑ

*Ο Βορμηλός χοροπηδάει καθώς τή κίβρια σπύει πάνω του. *Αφήνει ούρλιαχτά χαρῆς.

369 ΒΕΣΤΕΡΙΚΟ - ΒΑΣΙΛΙΑ ΚΟΡΙΟΥ - ΜΕΡΑ

"Ένας γερικός βασίλει ένα μούλτρι, περιτουγυρισμένος διά μερικούς περιεργούς. *Ο Βορμηλός μπαίνει στο κήδρο ηρώδει στο μούλτρι ακολουθούμενος διά τόν Βασίλη καθ τού όθνος τó όιοσθι του καί ένα μάτσο λεφτά.

ΒΑΣΙΛΗΣ

Τῆ λεφτά.

ΣΟΡΜΗΛΑΣ

Θχαριστά, άφεντινó.

ΒΑΣΙΛΗΣ

Νῆ τó θυμώσαι. Είναι όλα όσα ήχω.

ΣΟΡΜΗΛΑΣ

Κανόμορο, άφεντινó, τó ζήρω.

ΒΑΣΙΛΗΣ

*Αγδρασε μουδχα ότε κραιαζόμαστε για τó κελόδοιο καί γόρνα άρδους κίρω.

ΣΟΡΜΗΛΑΣ

Ναι...

ΒΑΣΙΛΗΣ

Κοίτα μήν κολήσεις κουθενό στο όρόμο.

ΣΟΡΜΗΛΑΣ

όήμαι γρήγορος σόν τόν άκρω.

1941

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1942

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1943

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1944

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1945

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1946

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1947

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1948

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1949

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1950

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1951

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ΒΑΣΙΛΙΑΣ

Εξ ήντις μέρες. Τό υποχρέωσας.

*Ο Σορμηός βλέπει κάτι κέρα καί συναρριώματα.

370 LS NANTAN OPTANE

Τρέχει προς την μηχανή, με μεγάλη άκασαίωση.

371 NS ΒΑΣΙΛΙΑΣ - ΣΟΡΜΗΑΣ

*Ο Σορμηός άρπάζει τό μπράτσο τοῦ Βασίλη γρήγορα.

ΣΟΡΜΗΑΣ

Γεια χαρά, άφεντακό.

Άπενρίζει τό μούλο καί ξεκινά κατός ή μαντιάρ *Ορτάς χυμεί στοῦ κήδρο.

NANTAN OPTANE

Σορμηά!

Τόν άρπάζει άπό τό πόδι.

ΣΟΡΜΗΑΣ

/αυθρόνας/

Τξ οός!

NANTAN OPTANE

Νή με ζαχάσας.

*Ο Σορμηός ταναίνεται υτοθρος με' όση άξελοφία μπορεί καί φάγει καλαμάκουτας άδον ήλγυτακό. *Η Μαντιάρ *Ορτάς έρθεα άκίνητη τόν κεραιολούκο. *Χότερα σπρόρει κατό τόν Βασίλη σφουγγίζοντας τήν μύτη της με τό μαντήλι της.

ΒΑΣΙΛΙΑΣ

Νή λυαίστε, οδ ζαναγούση.

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of the class of "..."

to the class of "..."

THE ...

of the class of "..."

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ΠΑΥΤΑΝ ΟΡΥΑΝΕ

/με συμπραχτική δουλειά/

"Έτσι λένε δλοι.

Προχωρεί άποκατασκευασμένη άπ'τή μηχανή. 'Ο Βασίλης κοιτάει τδ όρδρο ύστερα γυρίζει και άρχίζει νά άποκατασκευάσει. 'Η μηχανή με ΠΑΝΟΡΑΜΙΚΕΣ παρανολεύθει τίς δυδ ρουαχικές ψαγούθρες και περιπατδν χωριστά.

372 ΕΞΕΥΕΡΠΙΚΟ - ΚΟΡΑΘΙΑ - ΝΕΡΑ - ΙΣ Η ΧΗΡΑ

"Η χήρα ηρώ ά'ένα στενό μονοπάτι και άρχίζει νά περιπατάει κατά τή μηχανή.

373 ΗΣ ΒΑΣΙΛΗΣ

'Ο Βασίλης περιπατάει στο μονοπάτι άπ'τήν άνεύθετη διεύθυνση. Ελέπει τή χήρα και μεσοστασιτά ύστερα άκολουθεί τδ όρδρο του ή μηχανή με ΠΑΝΟΡΑΜΙΚΕΣ τήν φέρνει κι'αυτή στο κέντρο.

374 ΗΣ Η ΧΗΡΑ

Προχωρεί κοιτάζοντας ύστερα κέρα άπ'τή μηχανή.

375 ΗΣ ΒΑΣΙΛΗΣ

"Όλο και κεί νευροϊκό.

376 ΠΑΥΤΟ ΠΑΛΟ ΤΗΣ ΧΗΡΑΣ

Κοιτάζει κατά τήν Βασίλη ύστερα και τρίπα.

377 ΠΑΥΤΟ ΠΑΛΟ ΤΟΥ ΒΑΣΙΛΗ

Τδ πανόραμα του καιζουν άύσηχα. 'Ιδρύεται.

STATE OF NEW YORK

IN SENATE

JANUARY 11, 1911

REPORT OF THE COMMISSIONERS OF THE LAND OFFICE
IN RESPONSE TO A RESOLUTION PASSED BY THE SENATE
MAY 11, 1909

CHAPTER I THE LAND OFFICE

SECTION 1. THE LAND OFFICE

SECTION 2

SECTION 3. THE LAND OFFICE

SECTION 4

SECTION 5. THE LAND OFFICE

SECTION 6

SECTION 7. THE LAND OFFICE

SECTION 8

SECTION 9. THE LAND OFFICE

SECTION 10

SECTION 11. THE LAND OFFICE

- III -

378 MS BALKANE - KHFA

Είναι μία πολύ μοναχ. Τη χαιρετά με λαορικά ύμνωση. Βιγναύεται το περι-
πέπτη της κοιτάζοντας τον πάντα στο μάτι. Καθώς την προσερχεί αυτή
γρήγορα δεί το βήμα της κατά την αντίθετη πλευρά.

379 ΠΑΛΙΟ ΠΑΛΙΟ ΤΟΥ ΒΑΣΙΛΗ

* Η Ξηρασία του προδίνει ντροπή και απογοήτευση. Σε εθ βλάνουμε τη χέρα
με απομακρύνεται. Ηιστογρίζεται και ύστερα απομακρύνεται γρήγορα απ' τη
μηχανή.

380 ΒΕΣΤΕΡΙΚΟ - ΠΩΛΗ - ΝΥΧΤΑ ΣΕ ΔΡΟΜΟΣ ΚΟΝΤΑ ΣΤΟ ΔΕΙΜΑΝΙ

* Ο δρόμος είναι γεμάτος ζωή. * Ο Βορμηξ προχωρεί προς τη μηχανή κρα-
τώντας το δισκίο του μασώντας κολοκυθοσπορούς. /Πασκατέρμο/ Σταματά
σε μία βελόνα με εργαλεία κλπ. Σε μάτια του κοιτούμε ένα γέρο τις γυ-
ναίκες που περνούν. * Από κει που συνοδεύεται μουσική. Διασχίζοντας κίθεται
το δρόμο κατευθύνεται προς ένα φτηνό μπαρ. Τεντώνει το λαιμό του και
μπαίνει.

381 ΒΕΣΤΕΡΙΚΟ - ΝΗΣΡ - MS ΣΗΝΗ

Μία φοβερή ορχήστρα τριών δργάνων παίζει και μία γωνιά βρασιεστημένη
γυναίκα χορεύει σηκώνοντας με κέπο το πόδι της. * Η μηχανή με ΠΑΝΟΡΑ-
ΜΗ δείχνει ένα τραπέζι όπου κίθονται τρεις πόρνες με χαρακτηριστικά
διδάγματα πρόσωπα. Μία απ' αυτές δείχνει κάτι κέρα. * Η μία νέα από τις
τρεις σηκώνεται και φτιάχνει το φέρμα της.

382 MS ΣΟΡΗΝΑΣ

Κίθεται σ' ένα τραπέζι και πίνει μύρα. Το κορίτσι /ΑΟΑΑ/ μπαίνει στο
κίθρο και κίθεται κλέψ του.

ΑΟΑΑ

* Επιτρέψτε, κίθωληξ

* Ο Βορμηξ θυμωμένος.

ΑΟΑΑ

Μή φοβέσαι. Δε θί σε ζορώω.
Τη δουλειά μου κίνω.

- IIR -

Επιφέρει προς τις άλλες κήρες και τους μήνες ένα πορφυρέο.

383 CU BOPHNAE

Τα μάτια του ποτιου φωτιάζει.

BOPHNAE
/φωτίζει/

Σοφάνια:

384 CS ΛΟΛΛ

Η έκφραση της δάλλζει. Γέρνει προς τον Βορνή Έτσι ποδ να μη κ'αυτός στο κήρο. Το γαργαλάει το σάνει να αυτός μύσει δάιδφορος, συχρός σάν πάγος.

385 NS Η ΟΡΚΗΕΡΡΑ

Καίρουν άλλα τα μάτια τους είναι πορφυρέα σ'ένα τραπέζι μακρύ. Ο πικρικός ταυτάνει το λαϊκό του γιά να δει.

386 CS BOPHNAE

Καυτίζει ένα μεγάλο πούρο. Η μηχανή τραβιέται προς τα πάνω. Το γυροδνε γίνεται τα ποτήρια. Η Λόλα είναι μισοαπεισμένη. Ο Βορνήος είναι νόημα με το δάχτυλο και μια δυνάμεις πλησιάζει μπάνοντας στο κήρο. Ο Βορνήος κέρνει μερικά τραντέφυλλα, ύστερα δάιδζει ένα το πανέρι με τα λουλοδία πάνω στο τραπέζι. Ψάζει από την τούση του ένα χοντρό μύκσο λαγυά και δίνει μερικά στην δυνάμεις δίνοντας της νόημα να κρατήσει τα ρέστα ποδ κεί να το δόση. Η Λόλα γουρλάνει τα μάτια.

387 CU ΠΡΟΞΕΛΙΑ ΤΗΣ ΒΑΝΘΑΝΙΑΣ

Η προξέλια άνούγεται και το γυροδνε γίνεται τα ποτήρια στο τραπέζι ποδ είναι γισμένο από μισοαπεισμένα μάτια και λουλοδία. Η μηχανή ΒΑΝΘΑΝΙΑΣ προς τα πάνω δείχνει τη Λόλα καθώς είναι μια γουλιό. Έχει λουλοδία στα μαλλιά και στο κροσσο και άκουρηά πάνω στο Βορνή ποδ κέρνεται υνοδρος, κριστίνοντας τον δάιδφορο. Το προσφέρει μια γουλιό άπ'το ποτήρι της με αυτός άρνεύται και είναι άπ'το όμο του. Το μάτι του κοιτάει λοξά και χαμογιά.

... ..

SECTION 10 102

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SECTION 11

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SECTION 12 103

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SECTION 13 104

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SECTION 14 105

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SECTION 15 106

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- IX3 -

388 HE TRAFIKI HE TIS NOMIES

Παρακολουθούν έτοιμες να σκόσουν ένα ζήλεια. *Η μηδ τους τοσ κλεισει το μάτι.

389 CS O BICALETHE

Παροιδίζει πλου από το τραπέζι του Σερμα. *Η μηχανή ΠΑΝΟΡΑΜΗ. *Ο Σερμας κληρώνει. Δίνει ένα χαρτονόμισμα στο γκαρδου κι ένα στο βιολιστή. Κασιμουρίεται και σηκώνεται μαζεθεί το δισκάι του, λέει καληνύχτα στη Δάλα κι απομακρύνεται.

390 HE H ΔΟΛΑ

*Ανακηδή, τρέχει στο άλλο τραπέζι, δίνει βραστινή την τούνια της κι ένα σόλα και βγαίνει φουριόζακι από το κέδρο.

391 ΕΡΥΤΕΡΙΚΟ - ΔΡΟΝΟΣ ΣΕΣ ΑΝΟ ΤΟ ΜΗΡΑ - ΝΕΚΤΑ

*Ο Σερμας μόλις έχει βγει. *Ο όρμος είναι έδωτος. Πραχώραξ δρόμ κατά τη μηχανή, ολχουντας κλειστές ποτιές πλου του. *Η Δάλα όρμ έζω και τρέχει προς αυτόν. Κρατιέται στο χέρι του.

ΔΟΛΑ

ΠΕΣ σέ λέου!

ΣΟΦΗΝΑΣ

Πανοδλη!

Τόν τυριμπίει δυνατά.

ΔΟΛΑ

/τραβάντας του κοντά της/

*Ελα!

392 CU ΣΟΦΗΝΑΣ

*Η δυτίστοχη του λυώνει. Δείει κότε βραχυά και βγαίνει από το κλένο.

SECTION 10 SEC

to provide the same for the purpose of the said section.

SECTION 11 SEC

to provide the same for the purpose of the said section.

SECTION 12 SEC

to provide the same for the purpose of the said section.

SECTION 13 SEC

to provide the same for the purpose of the said section.

AND

to provide the same for the purpose of the said section.

AND

to provide the same for the purpose of the said section.

to provide the same for the purpose of the said section.

AND

to provide the same for the purpose of the said section.

AND

SECTION 14 SEC

to provide the same for the purpose of the said section.

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313 ΒΕΡΟΛΙΝΟ - ΟΥΤΚΒΙΟ - ΜΕΡΑ

Τρεις εργάτες τερματίζουν στον ήλιο χωρίς να κινούν τίποτα. Σηκώνονται καθώς στο κέδρο μπαίνει ο Βασίλης κουνίζοντας την πηλη του. Τους γυρίζεις κουρασμένα να κλάψουν κίτω. Κοιτάζει κατά το δρυχίο συννεφιασμένο.

ΒΑΣΙΛΗΣ

/μδσ'δν'τι δέντια του/

Μισοκαρδίζ

314 ΒΕΡΟΛΙΝΟ - ΔΕΜΑΤΙΟ ΤΗΣ ΑΟΜΑΣ - ΜΕΡΑ - ΟΣ ΠΑΙΔΙ ΜΕ ΕΠΙΣΟΡΦΑΝΙΑ

Κάθεται και γράφει με κέπο σ'ένα μιλόν μ'ένα ρολόφι και σελιδώνει κέπο τόσο.

ΟΡΘΗ ΒΟΡΗΙΑ

Πού είμαστε!

Τό άγδρι διαβάζει σε άκονητα 'Αγγλικά του σχολείου. 'Η μηχανή πιεσοδραμής ήτσι και νά κέρη τό Βορμηά καθώς σιβεί κέτω άπό τόν άρο του παιδιού.

ΑΓΟΡΙ

Και βέβαια, πήγα μαζί-της. άδν δέ σοφ περιγράφει τη συνέχεια, σοφ άδν μόνο κές ήταν μεγάλη και πολύ άγρια.

Τό άγδρι κρυφογέλλει. 'Ο Βορμηάς του δένει μια φελινή καρναζιά και άρχίζει την άπαγόρευση.

ΒΟΡΗΙΑΣ

Έδν ζένησα τ'άλλο άπόδραμα τέ βάλω!

Βορμηάδες μδσ'τό δωμάτιο καθώς τό περιγράφει. Οί τοίχοι είναι γιομάτοι άπό φωτογραφίες ναυτών και ποδοσφαιριστών.

ΒΟΡΗΙΑΣ

Μία μικρή καρναζιά ζενοδοχείου, καθαρή και νοτισκουρεμένη με φωτογραφίες και μαζιλαρδία.

Προχάρει προς τό κρεβάτι.

- IIS -

ΣΟΡΗΝΙΑΣ

Επί κλέψ μου στὸ κρεββάτι...

Πόρται στὸ κρεββάτι καὶ ἀγκαλιόζει τὴ Λόλα ποὺ εἶναι ζυλωμένη καὶ
 ντυμένη μ' ἕνα πανιούρι. Στελεῖται τὸ νύχτα της.

ΣΟΡΗΝΙΑΣ

Τὸ θλιμὸ γένος ἀδοκροδῶνας.

395 ΟΣ ΠΑΙΔΙ ΜΕ ΕΠΙΘΥΡΑΚΙΑ

Γυρίζει τὸ κεφάλι καθὼς γράφει.

396 ΠΑΛΙΟ ΤΩΝ ΔΕΟ - ΣΟΡΗΝΙΑΣ - ΛΟΛΑ

Τρέχει τὸ κεφάλι του κίνα στὸ ὀπίθ της.

ΣΟΡΗΝΙΑΣ

* Απαλὸ καὶ ζεστὸ καὶ μοσκομαριστὸ.

397 ΟΣ ΠΑΙΔΙ ΜΕ ΕΠΙΘΥΡΑΚΙΑ

Σταθεῖται τὸ μολύβι του μὲ ἀηδία. * Ἡ μηχανὴ πλησιάζει τὸ γράμμα καθὼς
 ὁ Σορήνης ἐξοικονομεῖ.

ΟΣΗΙ ΣΟΡΗΝΙΑ

Σορήνη, εἶνε μέρα μου, εἶσαι στὸν
 Παρόδοιο, ὀχαιοστῆσου τον, μὴ
 σελήνης.

* Ἡ σελήνα τελεῖται καὶ τὴ γυρίζει.

398 ΣΟΡΗΝΙΑΣ - ΠΑΛΙΟ - ΜΕΡΑ - ΟΣ ΒΑΣΙΑΝΗ

Γυρίζει τὴ σελήνα τοῦ γοῦμαντος τοῦ Σορήνη. Τρέχει ἄπὸ οὐρῶ.

ΟΣΗΙ ΣΟΡΗΝΙΑ

/σιγαλή, καθὼς ὁ Κασίλης διαβάζει
 μὴ προσέχοντας τὸ μολύβι/

- III -

ANNEX

... (faint text) ...

(faint text)

ANNEX

... (faint text) ...

ANNEX - PART I

... (faint text) ...

ANNEX - PART II

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ANNEX

... (faint text) ...

ANNEX - PART III

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ANNEX

... (faint text) ...

(faint text)

... (faint text) ...

ANNEX - PART IV

... (faint text) ...

ANNEX

(faint text)

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Θανόντου τόχη: "Αντίκου δὴ τὸ ζευθο-
χεῖο ἦταν ἕνα μαγείριο καὶ παραγγεῖλαι
φαγῆ...θαυμαστὰ φαγῆ. Καρδιάρα καὶ
μυρομένη καὶ μακαλαρδῶος. "Αὐτὸς δὲ
γαμῆ καὶ ὕστερα πῆλε τῆ δουλειᾶς μας καὶ
ὕστερα ὕμνο καὶ ὕστερα πῆλε πῆλε.

*Αρριζονεὺς ὁ Βασίλης τιμῶνται καὶ βγαίνει ἔξω στὸ κροδύρο.

399 ΒΑΣΙΛΙΚΟ - ΠΡΟΧΕΡΟ

*Ὁ Βασίλης βγαίνει.

ΒΑΣΙΑΝΗ
/φουδζέε/

*Αντόνη:

Βερόρετ νῆ ζουαρπὴ δῆλε σταματῆ καθὼς κόνε κόνετ στὴν δουλειᾶς σου.

400 ΣΑ ΠΑΡΑΣΙΑ

*Ὁ μαγῆρ "Ὁρῶνς τοῖχετ κατὰ τὴν καλῶρα βασάνετος ἕνα κροσῶλε
/δμπρῶλε τοῦ ἴλιου/.

401 ΟΣ ΒΑΣΙΑΝΗ

Θουαμῆνος ζουαυρῶζετ στὸ γρόρη καθὼς ζουαυρῶζετ γρόρη στὴν καλῶρα.

ΟΣΗΝΙ ΖΟΥΡΝΙΑ
/γρόρη τῶρα, οἰρῶμα μὲ τῆ βίση
τοῦ Βασίλη/

Ζῶτὲ εἶναι τὲ καλὲ μου νῶ, ζουαυρῶ
μου δουρῶνῆ, καὶ μὴν δουρῶνῆ. Εὐδουρῶ
μαὶ καὶ τῆ δουλειᾶς σου. "ΑΛΛΑ σὲ μανῆ.
Γιατὲ νῆ βεζζουμῆ νῆ κροδύρατῆ

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- II7 -

402 ΕΣΤΕΡΕΣΙΚΟ - ΚΑΛΥΔΑ

*Η μηχανή ΠΑΝΟΡΑΜΙΚΗ σιδέρει με τὸ Βασίλειον ἡνιο ἀπ' τὸ τραπέζι.

ΟΜΗΝ ΣΟΡΗΝΑ

Ἐδοξέ μοι τὸ μισθὸ μου ἔλα καὶ γίνεταί
 κίθι κίθι καὶ ἔτσι εἰς ἡμετέραν κίθι κίθι
 τὴν κίθι συμφορτικῆς ἀγορῆς.

Ἐξ γλυκοσσιζομασι φιλανθ

*Ἐγὼ, ὁ Σορηνός.

Βαλεῖ τὸ γράμμα ἡνιο καὶ κίθι γράφει σ' ἕνα χαρτί.

403 CU KAPTI

*Ὁ Βασίλειος γράφει. ΛΑΕΣΗ ΣΟΡΗΝΑ
 ΝΕΝΣΕ 8 - ΠΡΑΚΑΣΙΟ
 ΕΑΑ ΑΝΕΣΕ

404 NE BAZIANE

*Ἐπορεύεται καὶ κίθι τὸ χαρτί. Ἐκτε τὸν κίθι καὶ ἔπειτα κίθι τὸ μεταγ-
 μένο γράμμα.

ΟΜΗΝ ΣΟΡΗΝΑ

Y.N. Ἐξέτασι κίθι σοῦ κίθι. Τὴν κίθι ἄλλα.

*Ὁ δὲ γράφει *Αὐτὸς μοι κίθι σὺ κίθι. *Ὁ Βασίλειος τοῦ κίθι τὸ τηλε-
 γράμμα καὶ κίθι κίθι.

ΒΑΣΙΑΝΕ

Τηλεγράμμα. Γρήγορα.

*Ὁ *Αὐτὸς φέρει.

405 ΕΣΤΕΡΕΣΙΚΟ - ΚΑΛΥΔΑ - ΝΕΡΑ

*Ὁ μανθὲρ *Ὁρῶντις κίθι κίθι. Σορηνός κίθι κίθι ἄλλα, ἔπειτα
 κίθι κίθι κίθι κίθι ὁ *Αὐτὸς τὴν κίθι κίθι.

- VII -

ARTICLE - SIXTEEN 204

"The Board of Directors shall have the right to make and alter the by-laws of the Corporation and to cause the same to be recorded."

ARTICLE SEVEN

"The Board of Directors shall have the right to make and alter the by-laws of the Corporation and to cause the same to be recorded."

ARTICLE EIGHTEEN

"The Board of Directors shall have the right to make and alter the by-laws of the Corporation and to cause the same to be recorded."

"The Board of Directors shall have the right to make and alter the by-laws of the Corporation and to cause the same to be recorded."

ARTICLE NINE 205

"The Board of Directors shall have the right to make and alter the by-laws of the Corporation and to cause the same to be recorded."

ARTICLE TEN 206

"The Board of Directors shall have the right to make and alter the by-laws of the Corporation and to cause the same to be recorded."

ARTICLE ELEVEN

"The Board of Directors shall have the right to make and alter the by-laws of the Corporation and to cause the same to be recorded."

"The Board of Directors shall have the right to make and alter the by-laws of the Corporation and to cause the same to be recorded."

ARTICLE TWELVE

"The Board of Directors shall have the right to make and alter the by-laws of the Corporation and to cause the same to be recorded."

"The Board of Directors shall have the right to make and alter the by-laws of the Corporation and to cause the same to be recorded."

ARTICLE THIRTEEN - SEVEN 207

"The Board of Directors shall have the right to make and alter the by-laws of the Corporation and to cause the same to be recorded."

- IIS -

406 ΒΟΥΛΓΑΡΙΚΟ - ΚΑΛΥΤΑ

*Ο Βασίλης γραβιένας δι*ετέ κερδισμοε δλιζζουτας κδ δπουδγη τήν μαντιρ
*Ορτινς. Δδτθ κτυπιδε μδ τδ κερσδδλε τθς.

MANFAM OPTANE

MORISIBU?

Τρουδουε μδου.

MANFAM OPTANE

Προυδου. Μοδ εζιν κδς εζιχα γοδρουε.
Εζινε δινδ κελουε!

407 NS BAEIAHE

BAEIAHE

/ζερδ/

Εζινε δινδ κελουε.

408 GS MANFAM OPTANE

MANFAM OPTANE

/ερδρουτας/

Τζ λδςε!

409 NS BAEIAHE

Μαζουεε τδ γοδρουε κελ κληριδζεε τθ Μαντιρ *Ορτινς. Μηκουθ Μανουραμδε.

BAEIAHE

Διερδουε μδνη ους.

*Η μαντιρ *Ορτινς κελουε τδ γοδρουε, κρουκιδουτας μδ ουκουλζε κδ
ζεκουδση. Δδουε δινδλδζουε δι*ετ μδνιε τθς.

- III -

SECTION - THREE

to be made available to the public in accordance with the provisions of the Freedom of Information Act, 1976, and to be published in the Official Journal of the European Communities.

SECTION FOURARTICLE 1SECTION FIVESECTION SIX

to be made available to the public in accordance with the provisions of the Freedom of Information Act, 1976, and to be published in the Official Journal of the European Communities.

SECTION SEVENSECTION EIGHTARTICLE 2

to be made available to the public in accordance with the provisions of the Freedom of Information Act, 1976, and to be published in the Official Journal of the European Communities.

SECTION NINESECTION TENARTICLE 3

to be made available to the public in accordance with the provisions of the Freedom of Information Act, 1976, and to be published in the Official Journal of the European Communities.

SECTION ELEVEN

to be made available to the public in accordance with the provisions of the Freedom of Information Act, 1976, and to be published in the Official Journal of the European Communities.

SECTION TWELVE

to be made available to the public in accordance with the provisions of the Freedom of Information Act, 1976, and to be published in the Official Journal of the European Communities.

to be made available to the public in accordance with the provisions of the Freedom of Information Act, 1976, and to be published in the Official Journal of the European Communities.

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ΜΑΥΤΑΝ ΟΥΤΑΝΗ

Αδν μπορδ...τδ μδτια μου...*

*Ο Βασίλης μετανοιδουε γιδ τήν σιληροδτηδ του. Παίρνει τδ γράμμα.
Ημερδ παροη.

ΒΑΣΙΑΝΗ

Αδει κδς είναι κολδ δπισχολημδνοσ.

ΜΑΥΤΑΝ ΟΥΤΑΝΗ

Αδει τδκοντα γιδ μδνωδ.

ΒΑΣΙΑΝΗ

Κοδ βδβρατα.

ΜΑΥΤΑΝ ΟΥΤΑΝΗ

Διαβδστω τδ μου, οδς κερικολδδ.

*Ο Βασίλης δπισκομδνεται ταραγμδνοσ. Προσποικετατι δτι ζεφαχμδζουε τδ
γράμμα.

ΒΑΣΙΑΝΗ

Σδ κερικολδ κδς στήν Ηκουμικουλδνα μου
δτι τήν κερδμδρα.

/κωδου/

ΜΑΥΤΑΝ ΟΥΤΑΝΗ

Τδ δλλοδ

ΒΑΣΙΑΝΗ

Κδς τησ κδς κδθε βδδου κωδ γωδζω σιδ
δσμανιδνα μου κδρω σιδ γδμια κωδ κερικ-
κολδ τδ δαδ κδ μδ σιελη γρδγορα κωδ
τησ. Διχωσ τδ Ηκουμικουλδνα μου κωδδω
τδσο δστυχισμδνοσ κωδ σην τήν ζικολδδ...*

/σμανιδνα μδ ζδρωτωσ τδ δλλο κδ κδ/

ΜΑΥΤΑΝ ΟΥΤΑΝΗ

/διστινιδ/

Αδγσ...*

- 111 -

MAY 1911

The following is a list of the

names of the persons who have been
 appointed to the various positions

MAY 1911

The following is a list of the

MAY 1911

The following is a list of the

MAY 1911

The following is a list of the

MAY 1911

The following is a list of the

names of the persons who have been
 appointed to the various positions

MAY 1911

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MAY 1911

MAY 1911

The following is a list of the
 names of the persons who have been
 appointed to the various positions

The following is a list of the
 names of the persons who have been

MAY 1911

The following is a list of the

MAY 1911

+ 120 +

ΒΑΣΙΛΗΣ

Οχι γουατζου μπρος της και οχι την
παρακαλω να γινει φημιδ μου για κιντα.

410 CU NANTAN OPTANE

NANTAN OPTANE

Γιδ κιντα!

411 CU ΒΑΣΙΛΗΣ

ΒΑΣΙΛΗΣ
/παγεθουμδνος/

Και...γιαδ κιντα. *Ετσι λδεται.

412 ΠΑΛΟ ΟΧΗ ΔΥΟ

NANTAN OPTANE
/δπισσημ/

*Εν τδξει. Εδου του οτι οδχορται. Και
οδς παρακαλω να του γραφουτε να μου
φδρη κδντε μετρα δκου οατδν. Και
τοδλι. *Εδδ οδν μπουδ να βρδ. Καταλα-
βαίνουτε!

ΒΑΣΙΛΗΣ

Και, καταλαβαίνω.

NANTAN OPTANE

Εδου πολδ καλδς.

Γουρδου να φδγη. *Η μηχανδ ΠΑΝΟΡΑΜΙΚ. Εδην κδρτα σδδμεται και γουρδεται
με το οδος μεγδλης ουρδου.

- 012 -

SECRET

the 10 has not shown evidence to
show that any person was in possession

SECRET NUMBER 10 012

SECRET NUMBER

Number 10

SECRET NO 112

SECRET

SECRET NUMBER

SECRET NUMBER

SECRET NUMBER 122

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SECRET NUMBER
SECRET NUMBER

- 121 -

HEWTAN OPTANE

Είναι άνδρα. *Ο Κορμιάς κι *έγώ σ'αυ
συμπλοκής ποιά. Θέλατε να γίνετε
κουμπάρος μας;

ΒΑΣΙΑΝΗ
/ντροπαλιά/

Τιμή μου:

*Βασίση χαμογιάει και γελάει. *Ο Βασίλης στρέφει κατά τη μηχανή συγκινη-
μένος και θυμωμένος με τον δαυτό του.

413 ΕΡΕΤΕΡΙΚΟ - ΚΑΛΥΤΑ - ΝΙΚΤΑ

Βλέπουμε την Βασίλη μέσα από το παράθυρο να γράφει. *Ένας σκύλος γαυγίζει
μακριά. *Ο Βασίλης σηκώνεται και παίρνει τη λάμπα.

414 ΕΡΕΤΕΡΙΚΟ - ΚΑΛΥΤΑ - ΝΙΚΤΑ - CS ΒΑΣΙΑΝΗ

Είναι αχόρτατος και καλό κιναέται βλέπουμε την άδωρητη διατασσασια που
δυναταει στο δωμάτιο. Θαίνεται πολύ μόνος. Ξέρει τη λάμπα πάνω στο τρα-
πέζι, παίρνει το μπουκαλάκι με τ' άνθοςερο και βρέχει το πρόσωπό του.
*Χότερα προχωρεί προς το ράντζο του Κορμιά και είναι καλοστερωμένο με το
σαντοβρι δίπλα του. Ξέρειται στυαυροπόδι στο έδαφος σαν το Κορμιά και
χτυπάει τις χορδές. Οι ήχοι θγαίνουσι φίλοι και άγριοι.

415 CU ΒΑΣΙΑΝΗ

Κοιτά έντατινά μακριά δε' τη μηχανή και στυαυροεί να χτυπά τις χορδές.

416 CS ΤΡΑΝΣΕΙ

*Η Λάμπα, ή προέλαει το άνθοςερο, και βρέχεται πάλι. Το χέρι του Βασίλη
παίρνει στο κέδρο καλό σέρνει τη λάμπα.

417 ΕΡΕΤΕΡΙΚΟ - ΚΡΕΒΑΤΟΚΑΜΑΡΗ ΧΙΡΑΣ - ΝΙΚΤΑ

Αδ'η κέδεται σε μια κορέλια κεντόντας. Θορδαι μακρό έσπρο νυχτινά και
μαύρο σ'αυ στοός έβρους. *Ανοδεται δικιά χετώρημα. *Ανακηδή, σηκώνεται
άνησχημα και παίρνοντας τη λάμπα θγαίνει από το κέδρο.

- III -

GENERAL PRINCIPLES

The following principles of conduct shall be observed by all members of the organization.

ARTICLE I

Section 1

The purpose of this organization shall be to promote the welfare and interests of its members.

ARTICLE II - MEMBERSHIP - 212

Membership in this organization shall be open to all persons who are at least 18 years of age.

ARTICLE III - DUES - 213

The dues for members of this organization shall be as follows: Regular members, \$5.00 per annum; Life members, \$100.00. Dues shall be paid in advance.

ARTICLE IV - 214

The officers of this organization shall be elected annually at the regular meeting.

ARTICLE V - 215

The members of this organization shall have the right to elect and remove officers and members of the governing body.

ARTICLE VI - FINANCIAL MATTERS - 216

The financial affairs of this organization shall be managed by the governing body, and the members shall have the right to examine the books and records.

+ 122 +

418 ΒΕΡΥΒΡΙΚΟ - ΒΗΡΙΤΙ ΧΙΡΑΕ - ΝΥΧΤΑΟ ΒΑΣΙΛΗΣ ΕΙΝΗ ΝΟΨΤΑ

*Ανοδοι τῶ βήματα ποδ πλησιάζουν. *Υστερα ἤσυχθα. Εἶχαι μετ νευρινη
ματιῖ ματῖ τῶ ὄδρο.

ΦΩΝΗ ΧΙΡΑΕ

Ποιῶς εἶναι?

ΒΑΣΙΛΗΣ

*Ο *Βγγλιζος.

*Η πόρτα ἀνοίγει προσεχτινῶ. *Η χήρα φαίνεται μετ τῶ νυχτινῶ της.

ΧΗΡΑ

Περδοτε.

*Ο Βασίλης μπαίνει.

419 ΒΕΡΥΒΡΙΚΟ - ΔΡΟΜΟΣ - ΝΥΧΤΑ

*Ο δασυδρος τοῦ χωριῦ στρέβοντας τῆ γυναι. Σταματῖ κατ παραπολοουδῖ
περτοργα. *Ανοδεται ἡ πόρτα ποδ πληνεται. Καρογυλῖ κατ ζυπολοουδῖ τῶ
ὄδρο του.

420 ΒΕΡΥΒΡΙΚΟ - ΚΡΕΒΒΑΤΟΚΑΜΑΡΑ ΤΗΣ ΧΙΡΑΕ - ΕΣ ΝΟΨΤΑ

Τῶ φῶς τῆς λήμιας πλησιάζει τὴν πόρτα. *Η χήρα σταματῖ ἔξω μετ στήνη
σηματικῆ, δισσετάζοντας, ὕστερα μπαίνει κατ προχωρεῖ πρὸς τῶ κρεββατιῶ
πλῆτ στὸ κρεββατι. Τρυπῶναι τῶ πιστάκι ποδ κρατάει μετῶ δῖ τῶ σῆλι της
μέσα σ' ἕνα συρτάκι. *Ο Βασίλης φαίνεται στὴν πόρτα σὲ ΕΣ. Αὐτῆ βάζει
τῆ λήμια στὸ κρεββατι πλῆτ στὸ κρεββατι κατ στέβεται ἐπισητῶ χωρὶς
νῆ γυρισῶ. Τῶ κορμῖ της τῶ φουσκῶναι ἕνας στυγαυριδῶ. Γλυστοῖ σὲγῶ
πῶν στὸ κρεββατι κατ ἀρχίζει νῆ κλαίει γοῶν. Εἶναι πλῆμα ἀναποδῶ-
σης, ἀκολοδερῶναι ὕστερα ἀπὸ τῶν χροῖνι ἔντασης. *Ο Βασίλης πῶναι ἕνα
βήμα πρὸς τῶ μέρος της.

ΒΑΣΙΛΗΣ

Γεατῖ?

Αὐτῆ ὄν ἀποκρίνεται. Τὴν πλησιάζει χωρῶν.

ΒΑΣΙΛΗΣ

Βγγυδρη.

- 123 -

Κάνει ως νόνη. Η χήρα τινάζεται πάνω ζωνά και στρέφει προς το μέρος του.

421 CU XHPA

Καρογάλλ μεία δπ²τό δάμουρ της και μουν² το κεφάλι της.

XHPA

*Οχι...δχι...Μείνε.

Τό σόλι έχει γλυστερήσει δπ²τόν ένα όρο της.

422 CS BASTIANE

Στρέφει δββουλος.

423 CU Η XHPA

*Αφήνει το σόλι της ως κωλήση στο πίσωμα. *Έστρα οσητηρή πηγαίνει στο κόσια του κρεββατιού και λύνει τή μαλλιά της χωρίς ως κοιτέζη τόν Εκσέλη.

424 HE BASTIANE

Προκαρεί σιγά προς αυτόνη. Η μηχανή ΡΑΝΟΡΑΝΚ. Ηρωσιλά δπλύνει το ένα του χέρι και άγγίζει τή μαλλιά της. Καθός άγγίζει τόν όρο της στρέφει και άκουμα το μάγουλό της στο χέρι του.

425 KONTINO HAANO TON ΔΥΟ

Τό κεφάλια τους είναι πολύ κοντά. Αύτη στρέφει και φιλιοθεται. Καθός χωρίζουαι αυτή άγγίζει το πρόσωπό του με τή χείρα της και γλυστρή έζω άπ το κάρρο.

426 CS ΠΑΡΑΘΕΡΟ

Πηγαίνει προς το κεκαλόρι του κρεββατιού και σβύσει τή λάμπα. Τό άματιο μισοφωτίζεται τότε άπ το φός του καντηλιού που καίει μπρος στο κοιτορατα πάνω άπ το κρεββάτι. Άκουμαδύει το συχτιό της και τ'άφήνει ως γλυστερήση κείνα.

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- 124 -

427 CS BAYLARD

Κάνει σάν κουτίδες γιορτίδες τή μέτρια του. Κοιμάζεις σά νύχη άπότομα παραλά-
σει.

428 CS Η ΚΗΡΑ

Ευχαίνεται μέ μισογεμισμένο κεφάλι, περιμένοντας. Ξαφνικά στρέφει καί κοι-
τάζει τόν Βασίλη. Μά μέτ άπότομη κίνηση μαζεύει τό νυχτεινό της καί τό
βαστάει μακριά στό κορμί της.

429 ΠΑΛΟ ΣΤΗ ΔΥΟ - ΚΑΤΑ ΤΗΝ ΚΗΡΑ

Ευχαίνεται κοιτάζοντας ό ένας τόν άλλον σιωπηλώς. Ήρωστικώς ό Βασί-
λης κείνεται στό προσβόλι καί άκουμπά τό κεφάλι του στόν κοιλιά της άγνω-
στίζοντας την άπ' τή μέση.

430 CS ΠΑΤΗ ΤΗΝ ΚΗΡΑ

Οί κερνοί τών χειρῶν του ποδ σφίγγουν δυνατά τή γυμνή πλάτη της.

431 CU Η ΚΗΡΑ

Καρηλάει τό μέτρια σιγά καί μέτ άκροαση τρυφερότητας μελετώνει τό
πρόσωπό της. Η μηχανή ΠΑΝΟΡΑΜΗ καρηλάει προς τό κεφάλι του κατόδ
τοῦ χαϊδεύει άπλά τό μαλλιά.

432 ΕΚΣΤΡΕΠΣΟ - ΚΑΘΗΜΕΡΙΟ ΚΗΡΙΟΥ

*Ο άστυνόμος κείνεται μέ τόν Κωνσταντή καί άλλους δυό ποδ παίζου χαρτιά.
*Ανοίγεται ό όδουρος της πόρτας. Κοιτάζουν κατὰ καί καί άλλίζουν πατιές.
*Ο Κωνσταντής σημάδεύει καί ή μηχανή ΠΑΝΟΡΑΜΗ τόν άπολοουάτ κατόδ σι-
βρεά μένω άπ' τόν Κωνσταντή ποδ μέλις κείνεται άκείνη τή στεγνή. Τοῦ λέει κάτι.

ΠΑΥΟΣ
/φουτίκια/

Ύμματα:

Τριάζεται άπλω σά νά όδλη νά τόν χτυπήση μέ ό Κωνσταντής τόν άκουμπάει
νά χωνάδεση. Γέλιο άνοίγεται άπ' τοῦς γέρω ποδ μπαίνουν στό κώρο.
Κάποιος σιβρεά καί λέει κάτι τραχιά κουνά στό σιτί τοῦ Κωνσταντή. Τό γέ-
λιο δυναμώνει. *Ο Κωνσταντής προσκαθεύ νά ξεφύγη άλλά ό Κωνσταντής τόν προ-
τίει γανά. Κατόδ τό γέλιο δυναμώνει ή μηχανή πληραδίζει μέγδα CU τόν
Κωνσταντή τό μέτρια του είναι γεμιστά κερνοί άδερων.

SECTION 10 104

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SECTION 11 105

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SECTION 12 - ONE THE OTHER 106

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SECTION 13 107

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SECTION 14 108

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SECTION 15 - SECTION 109

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SECTION

SECTION

SECTION

... ..

- 125 -

433 ΣΕΡΒΙΣΤΙΚΟ - ΚΑΡΤΟ - ΛΙΤΗ

"Ενας σιδερος ανοιγεται να οβριλεζα μονηριδ.

434 ΣΕΡΒΙΣΤΙΚΟ - ΚΡΕΒΑΤΟΚΑΜΑΡΙ ΤΗΣ ΧΙΡΑΣΝΕ ΤΟ ΚΡΕΒΑΤΟ

"Η χιρα να 'δ βασιλας στο κρεβατι. "Ο βασιλας κοιριται. Καθως η μηχανη πλησιάζει βαλποουρ δει δεινως να μπει εινας ανοιγχι, και δεινιζου να ταβει. "Ανοιγεται μονηριδη κραυγη. "Ύστερα σιωπη. Τυνηδου τ' αβτιδ της. "Η φωνη ξυνοηθεται. "Εχει κει το τραμαχτινδ. Αβτι σλαβει. "Ο βασιλας ξυνηδ.

ΒΑΣΙΛΗ

Τι τοχαι;

Αβτι κουμει το κρεβλι της και γλυστειδ ξω δπδ το κρεβατι. "Η μηχανη ΠΑΝΟΡΑΜΗ την δμοουθετ στο κρεβατι. Κοιτιζει δεινως δει τις γριλλεις. "Ανοιγεται κηκοιος να τρεχη. Επιδει καθως ο βασιλας μπαίνει στο κρεβ. "Ανοιγεται πολλες φωνες ταρα. Επιδει γρηγορα, λει κει τι και σαρδχει μονηριδ το βασιλα.

435 ΣΕΡΒΙΣΤΙΚΟ - ΟΣ ΣΕΡΒΙΣΤΑ ΤΗΣ ΧΙΡΑΣ

"Η χιρα μπαίνει στο κρεβ να 'ανοιγαι με προσοχη την κρεβα. Πλδποουρ δει δεινως να κρεβου τρεχουτας. "Ύστερα σιωπη. "Αρχει το βασιλα να βγη να 'υστερα δπδ μεδ σιγνη ξυνοηθεται την κρεβα.

436 ΣΕΡΒΙΣΤΙΚΟ - ΑΡΧΟΣ ΤΟΥ ΚΑΡΤΟ - ΚΟΛΥ ΠΡΟΤ

Κρεβος ανοιγου και κρεβος βγαίνει δει'ει σιγνη του. "Ο κρεβου και δει δεινως τρεχου δεινως δει'ει την μηχανη.

437 ΣΕΡΒΙΣΤΙΚΟ - ΑΡΧΟΣ ΤΟΥ ΚΑΡΤΟ ΣΤΟ ΣΕΡΒΙΣΤΙΚΟ ΤΗΣ ΜΑΥΤΑΝ ΟΡΓΑΝ

Οι φωνες δεινως. "Ο βασιλας δεινως στον τοιχο καθως δει και κει κει κρεβος την προσοχη. Γρηγορα το βγη του.

- 12 -

STATE - CIVIL - DISTRICT 124

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STATE - CIVIL - DISTRICT 124

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STATE - CIVIL - DISTRICT 124

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STATE - CIVIL - DISTRICT 124

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STATE - CIVIL - DISTRICT 124

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438 ΕΣΤΕΡΡΙΟ - ΣΗΝΟΛΟΓΗΙΟ ΤΗΣ ΜΑΝΤΑΜ ΟΡΤΑΝ

Ἡ πόρτα ἀνοίγει καὶ ἡ μαντέρ Ὀρτάνς παρουσιάζεται μὲ τὴ σκετικὴ τῆς μὲ τὰ πολλὰ ἀνακατωμένα. Τροπίζει κατὰ τὸ ὄρθιο. Προσπαθεῖ νὰ σταματήσει κίποιους διὰ τὸ κλίθος ἀλλὰ κινεῖται ὅταν τὴν προσέχει. Κοιτίζει τριγύρω τῆς κινιδοβλήτη καὶ συνεχίζει νὰ τρέχει ἔκτοια.

439 ΕΣΤΕΡΡΙΟ - ΠΑΡΑΛΙΑ - ΠΟΛΥ ΠΡΩΤ

Πυκνὸς κίποιος ἀνορθώνων. Ὁλοθύνει προσπίθεται μετὰ ἄλλοι. Στρεφόνται καθὼς ὁ Κουραντινὸς κινεῖται στὸ κίπο καὶ σταματᾷ.

440 Ἡ ΜΑΥΡΑΝΤΩΝΗ

Προχωρεῖ κατὰ τὸν κίπο. Ἡ μηχανὴ ΠΑΝΟΡΑΜΗ. Ὁ κίποιος ἀνοίγει ὄρθιο.

441 ΠΑΝΟ ΠΑΝΟΤΕ - ΚΟΡΙΑΤΕ

Ὁ Κουραντινὸς προχωρεῖ ἀνέμοι τους. Σφουρηθὶ σισιθὶ. Ὁ Κουραντινὸς σταματᾷ σὲ ΟΣ. Τὸ κίποιστὸν του πετραμειο, μὲναι ἀνιθιτος. Κοιτίζοντας.

442 ΕΣΤΕΡΡΙΟ - ΒΑΛΙΟΝΑΙ - ΠΡΩΤ

Κίποιος ποὺ τρέχει ἀποκαμυθόμενος ἀπὸ τὴν μηχανή. Τὸ νῦο κινεῖται ἀπὸ στόμα σὲ στόμα. Θαίνεται ἡ Μαντέρ Ὀρτάνς. Βλέπει κίπε μετὰ ἄλλοι κατεθουση ὅταν τροπαγμειο κουλῆ.

443 ΠΑΛΤΙΟ ΠΑΛΤΟ - ΜΑΝΤΑΜ ΟΡΤΑΝ

Τρέχει ἀνέμοι στὸ ὄρθιο. Βλέπουμε τὸν Βασίλη νὰ κινεῖται πρὸς τὴ μηχανή. Ἐκείνη τρέχει κινεῖται του καὶ γαντζώνεται στὸ κίποιστὸν του.

ΜΑΝΤΑΜ ΟΡΤΑΝ

Ἡν κίπε... Ἡν κίπε...

ΒΑΣΙΛΗΣ

Τὴ ἔγινε!

ΜΑΝΤΑΜ ΟΡΤΑΝ

Οὐρα... ὁ δὲ ὄρθιο.

STATE OF TEXAS - CIVIL 214

and further to the enforcement of the laws of the State of Texas in the county of ...

STATE OF TEXAS - CIVIL 215

and further to the enforcement of the laws of the State of Texas in the county of ...

STATE OF TEXAS - CIVIL 216

and further to the enforcement of the laws of the State of Texas in the county of ...

STATE OF TEXAS - CIVIL 217

and further to the enforcement of the laws of the State of Texas in the county of ...

STATE OF TEXAS - CIVIL 218

and further to the enforcement of the laws of the State of Texas in the county of ...

STATE OF TEXAS - CIVIL 219

and further to the enforcement of the laws of the State of Texas in the county of ...

STATE OF TEXAS

County of ...

...

...

STATE OF TEXAS

County of ...

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*Ο Βασίλης πήγαινε με προχωρήσει με κραμαίνεται άπλω του.

MANTAN OPTANE

Μην πάτε...

Εκπαιρέει γίνονται πολεό ήσυχη, πολεό γρηά. *Ο Βασίλης την βοηθά ν' άκουμή-
ση σ' ένα δέντρο κι α' αυτή κατακρίνεται καταγής.

MANTAN OPTANE

Κρυόω.

*Ο Βασίλης ^{τ'}άκουάζει με τό σακίδια του.

444 ΣΟ ΒΑΣΙΛΙΑΣ

Μετ πομπή ποδ κινείται άκέρεια στη δέντρα. *Ο Βανδλακας κι *ένος άλλος
κουβαλούν τό κορμί του Βαδλου στοός έμους τους.

445 ΠΑΛΑΟ ΤΩΝ ΔΥΟ - ΒΑΣΙΑΝΗ - MANTAN OPTANE

*Ο Βασίλης άνοσημύεται.

446 ΟΣ ΔΟΧΗ

Προχωρεί άποκαρυνόμενη άπ' τη μηχανή. *Ο Κουραντώνης είναι τελευταίος.
*ένος του. Βάζει τον Βασίλη ζέμαρα και ηγαίνει προς τό μέρος του.
*Η μηχανή ΠΑΝΟΡΑΚΙΚ.

447 ΠΟΣ ΒΑΣΙΑΝΗ

*Ο Κουραντώνης μπαίνει στο κήδρο και κοιτάζει τον Βασίλη κιάματα.

ΜΑΥΡΑΝΤΩΝΗΣ

/ήρος/

Οί τή σκοτώω. Την πρώτη φορά ποδ οί
βγή άπ' τό σάιτε της.

ΒΑΣΙΑΝΗ

Άδν φταίει α'τή...

1917

of the United States of America

UNITED STATES

DEPARTMENT OF THE INTERIOR

General Land Office, Washington, D.C.

UNITED STATES

DEPARTMENT OF THE INTERIOR

General Land Office, Washington, D.C.

SECTION 16

of the United States of America

SECTION 16

of the United States of America

SECTION 16

of the United States of America

SECTION 16

of the United States of America

UNITED STATES

DEPARTMENT OF THE INTERIOR

General Land Office, Washington, D.C.

UNITED STATES

DEPARTMENT OF THE INTERIOR

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*Ο Ευραναίδης δέν άπαντά. Στρέφει καί θγαίνει έπί τό κέδρο. *Ο Βασίλης μένει σιωπηλός επί τά κήνη καί θγαίνει κορυπτόντας ήσυχά άπ'τήν άντίθετη διεύθυνση.

448 ΕΒΕΡΤΕΡΙΟ - ΔΡΟΝΟΣ ΤΗΣ ΧΙΡΑΣ - ΠΡΟΪ - ΠΑΛΙΟ ΠΑΡΟΧΗ - ΓΥΝΑΙΚΗ

Επίκουρα κατά μένος τοῦ δρομου κοιτόντας μέ μένος τό σάφι της χήρας. Μιά άπ'αυτές σκουρτά μέ ήλλη καί γροίζου τό μέτα τους κατά τό δρομο. *Η μηχανή ΠΑΡΟΧΗ στρέφει καί βλάπτουε την κομητή μέ προχωρεί προς τή μηχανή. Τό ΠΑΡΟΧΗ συνεχίζεται άσπου μέ φάση στό σάφι της χήρας καί είναι κλειστό καί σιωπηλό.

449 ΠΑΛΙΟ ΠΑΛΙΟ ΤΗΣ ΠΟΡΤΗΣ

Τό κτήματα άνοδόντας δυσκόλως. Τό μέτα τῶν άσπιδῶν στρέφονται κατά τό σάφι της χήρας. Μιά άπ'τις γυναίκες έξο άπ'τό κέδρο κηίγει μέ ήγρια φωνή.

ΟΩΝΗ ΓΥΝΑΙΚΑΣ

Άνοδότε την:

450 ΚΟΥΤΙΟ - ΟΜΑΔΑ ΓΥΝΑΙΚΩΝ

Επιληρίζου ήγρια.

451 ΉΣ ΠΟΡΤΗ

Τό ήματα πηγανόδου. Σταματούν. *Ο Μανδύλας κοιτάει μέ σιωπηλό βλέμμα κατά τό σάφι της χήρας. Κήποιος σημάει μέ ήτερα καί την κατά.

452 ΕΒΕΡΤΕΡΙΟ - ΕΠΙΤΙ ΧΙΡΑΣ

Καθός ή ήτερα χτυπιεί τό παντζουρία, ό Νερηός άνακηδύ καί στέμνεται πάνω στό φρέσχη συντηρητικός καί γελοός στην πρόδηση του.

453 ΚΟΥΤΙΟ - ΟΜΑΔΑ ΑΝΤΩΝ

Πισωπατούν.

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ΜΑΝΩΛΑΚΑΣ

Έδωκε πόρα, Μιμηός.

454 CG MIMHOCE

Κουβαίει άγρια τδ κεράλι του. Χάνει την έσορροφία του καί πείει νά πόρα.

455 HAANO HANOCCE ΓΥΝΑΙΚΩΝΜιά άπ'αυτός κείτε φωνάζει καί ή κοιλιά γρηά γυναίκα άρχίζει νά γελά περι-
χτά. Οί άλλος τήν μιμοθνεται.456 HAANO HANOPAMEE THE HOMINEΤδ γέλιο άπιδνετα. Τδ HANOPAMEE μεταληγει οτδ κλειστό πρόσωπο του Μιμο-
νόου.457 HE MIMHOCE

*Απορημένος καί τρομαγμένος άρχίζει νά γελάει κι'αυτός.

458 ΓΕΝΙΚΟ HAANO THE HOMINE*Ο Μιμονόουος γελάει μιά άγρια κραυγή. Τδ γέλιο σταματάει άπτοτα. Μία*
τή στιγμή του άπιδνετα ο Μιμονόουος προχωρεί προς τήν άρχή της κομής.
Γιά μιά στιγμή σταματάει πλάι στον Μανδλακα ύστερα συνεχίζει νά κερματά.
Οί άλλοι τόν άκολουθοφν βασιτικά καί βγαίνουν άπ' τδ κείρα. Έδω ο Μιμηός
μένει άκίμα στο φράχτη κοιτάζοντάς τους.459 ΕΡΕΣΠΕΙΚΟ - ΚΑΛΤΡΑ - ΜΕΡΑ

Συντόνια κέρνοντα άπ' τδ κερθουο κι'ή πόρα είναι άνοιχτή.

MEMORANDUM

DATE: 10/10/54

TO: SAC, NEW YORK

FROM: SAC, NEW YORK (100-100000)

SUBJECT: [Illegible]

[Illegible text]

[Illegible]

[Illegible text]

[Illegible]

[Illegible text]

[Illegible]

[Illegible text]

[Illegible]

[Illegible text]

460 ΕΣΧΕΡΕΙΟ - ΠΑΡΑΛΙΑ - ΝΕΡΑ

*Ο Βασίλης μπαίνει στο κέδρο και σπαιτά. Τό πρόουδ του ζυροθεί διά άκροδία. Είναι έτοιμος νά τρέξη, κιάζει όμως τόν άυτοδ του και προχωράει ήσυχα.

461 ΕΣΧΕΡΕΙΟ - ΚΑΛΥΔΑ - ΝΕΡΑ

*Ο Βορμηδς ηγγαινοδρχεται νοικονορεδουτας.

ΘΩΗ ΒΑΣΙΑΗ

Έδρε Βορμηδ...

*Ο Βορμηδς γροζζει έλο κωδγέλο και άνογει τά κροίτα του. Θωδ τά γούλινο διά άστρακιν σνοβεο του.

462 ΤΟ ΒΑΣΙΑΗ ΕΤΗΗ ΒΟΡΤΑ

Τόν ποιτέζει κωρτζ νά κινάεται.

463 ΤΟ ΒΟΡΜΗΔ

*Αρχει νά κέσουν τά κρία του ένοχα.

ΒΟΡΜΗΔ

Γειά σου, άρτυκιδ.

464 ΤΟ ΒΑΣΙΑΗ

Προχωρεί μισ*τό άωδάντο έτσι ποδ νάροη κι *δ Βορμηδς μισ*τό κέδρο.

ΒΑΣΙΑΗ

Βορμηδς άρδωκτα.

ΒΟΡΜΗΔ

Τό κέρο. Διά άρεο άγέδρωα
τό κροί του νά έδ άδω νά
φθγουν. Δέν είν *άοτεξοί

THE UNIVERSITY OF TORONTO 101

The University of Toronto is a leading university in Canada and the world. It is a member of the Association of Universities and Colleges of Canada and the International Association of Universities.

THE UNIVERSITY OF TORONTO 102

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THE UNIVERSITY OF TORONTO 103

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THE UNIVERSITY OF TORONTO 104

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THE UNIVERSITY OF TORONTO 105

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THE UNIVERSITY OF TORONTO

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*Ο Βασίλης κινείται προς το τραπέζι με *δ Βορμηές των ακολουθεί σαν ταμποράδο παιδί. Πάνω στο τραπέζι είναι τέσσερα δέματα.

ΒΑΣΙΛΗΣ

Τι είν'αυτά;

ΣΟΦΙΑΣ

Δέμα.

ΒΑΣΙΛΗΣ

/ζεσπέντας/

Δέμα! Για κοίτου!

*Ο Βορμηές παίρνει ένα και δείχνει τ'άλλα.

ΣΟΦΙΑΣ

Εξ, για την κωμωδία την Ηκούρευλίνια.

ΒΑΣΙΛΗΣ

/μὲ κωμωδία/

*Σταίξε νάινε τὸ κωμικό φέρεμα.

ΣΟΦΙΑΣ

Ποιδή!

ΒΑΣΙΛΗΣ

*Ξηκουσός.

/κωμωδία/

ΣΟΦΙΑΣ

/σιγαυή/

*Αρσεντικό, τὴ μαγειροδοσί;

ΒΑΣΙΛΗΣ

*Εταν ξὸξ ὅταν κῆρα τὸ γράμμα σου, ἀξ
μποροῦσα νὰ τῆς διαβίωσι βέβαια αὐτὰ
πὸς ἔγραψες. *ἢ μήπως μποροῦσαι!

*Ο Βορμηές πίνει ὄρνους. Εἶναι λίγα δέματα.

ΣΟΦΙΑΣ

*Αρσεντικό, αὐτὰ ὅσα εἶναι ὄρνους.

the following is a list of the names of the persons who have been appointed to the various positions in the office of the Secretary of the Board of Education, for the year 1901-1902.

SECRETARY

W. H. H. H.

CLERK

W. H. H. H.

RECORDS

W. H. H. H.

PROPERTY

W. H. H. H.

FINANCE

W. H. H. H.

LEGAL

W. H. H. H.

W. H. H. H.

GENERAL

W. H. H. H.

ADVISORY

W. H. H. H.

COMMISSIONERS

W. H. H. H.

MEMBERS OF THE BOARD

SECRETARY

W. H. H. H.

W. H. H. H.

CLERK

W. H. H. H.

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*Απομακρύνεται. *Ο Βασίλης τον παρακολουθεί με το βλέμμα.

ΒΑΣΙΛΗΣ

Πούσαι τό ύβριδ για τό θυμάρτο καλόδατο!

465 HS SOPHIAE

SOPHIAE

Ήφερα έλα. Νή γνοιάζεσαι.

/δειχνας στο Βασίλη τό μικρό κιατό
ποδ κρατά/

Ει *αυτό είναι για σένα *Εγγλέζικος
σκολιάτος.

466 HS BASILAE

ΒΑΣΙΛΗΣ

/Ένομητα/

Έδχαριστώ.

467 CS SOPHIAE

SOPHIAE

Καλά...καλά...

/μινείται προς τό προς όρισητά
δειχνοντας την έρωτική μεταβλειά του/

*Όχι έλλες παρεξηγήσεις. Ενδ άδω, όδν έχαι
έλλα καζέρατα. *Όχι έδδδ. Έδρα ο' ένωκουμα-
θούρη καί οδ βγάλουμε λεφτά. Πουά έδδ
λεφτά.

*Ο Βασίλης όδν μπορεί νά κρατήση έλλο αυτό τό παχνύδι. Ήσπη σέ γέλιο.

ΒΑΣΙΛΗΣ

Σορμιά, είσαι δολιόρωτος

SOPHIAE

Άδν ζέρω τέ κίαε νά ηή αυτό. Πάντος νά...

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SECTION 22 224

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SECTION 22 224

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Τοῦ προποδρεῖ τὸ μουτί μὲ τίς σκολλίδες θηδίζοντας τὸ κεφάλαιό του.
 Τὴ μιλλίδα του εἶνας κατὰμαυρα.

ΣΟΦΗΝΙΑΣ

Μὲ τίς εὐχάς μου.

ΒΑΣΙΛΙΑΝΗ

Οὐδὲ καὶ ἔδρε. Τὴ ξύναες στὰ μιλλίδα σου!

ΣΟΦΗΝΙΑΣ

Τὴ βραφα.

ΒΑΣΙΛΙΑΝΗ

Καὶ γιαντί!

ΣΟΦΗΝΙΑΣ

*Αὐτὸ φιλότιμο. *Ἐστὶ μοραθεῖα νὰ θγαίνω
 στὰ μαγαζιά μὲ τὴ ἄδεια χωρὶς νὰ τὴν κίνω
 νὰ νερεψαται.

*Ὁ βασίλειος γελᾷ.

ΣΟΦΗΝΙΑΣ

Γελᾷς. *Ὁρατα μὲ ξιουσεῖ με. *Αὐτὸ κελίη
 τὴ σιγερὴ γίνωμα μὲ νδός, σὲν τὰ μιλλίδα
 μου. Πιὸ δυνατὸς ἀπὸ ταύρος. Ἐστὶ τὴν
 ἄδεια, σιμῆσαι καὶ κελίη τὴν κίνω στὰ νεραῖ
 μου! *Ἐ, κελίη καὶ αὐτός. *Ἄντε τώρα νὰ βρεῖς
 κίρη.

Θγαίνω ἀπὸ τὸ κέδρο. *Ἡ μηχανὴ μίνας προσηλωμένη στὸ βασίλειο καὶ γιὰ
 μὲ φορὰ κίηρα βρεψαται κίνω ἀπὸ τὴ γοητεία τοῦ Βορραῖ. *Ἀνοδγεται
 ὁ κίηρος τοῦ σαντουραῖου.

468 Ἡ ΣΟΦΗΝΙΑΣ

*Ἀρχίζεις νὰ κελίηξαι ἕνα γρήγορο εἶδωμα σιουδ.

ΣΟΦΗΝΙΑΣ

Ἐξασα νὰ σὲ ρυθῆσαι, ἔρανετιδ.
 *Μοθα χόδς τὴ νδῆτα μὲ σὲ σὲ βρεῖσαι
 ἔσδ. Ποῦ ἦσουνα!

469 CS ΒΑΣΙΛΗΝ

*Απορροφεί ο *έπιπλοση χαμογελάοντας βασιλίνα. Καθός η μουσική δυναμώνει, γίνονται πάλι σκεφτικές.

470 ΒΕΒΕΡΕΚΟ - ΠΑΡΓΙΑ ΤΟΥ ΒΟΥΧΟΥ - ΝΕΡΑ

Καθός η μουσική εξακολουθεί βλεπούρα κλάμα.

- α/ Πρόχειο που τραγουδάει με δυναμική
- β/ *Εργάτες που σπάζουν
- γ/ *Ο Χορμής που επιβλέπει
- δ/ *Αυθόρτους που μεταφέρουν στέλους.

471 ΠΑΛΟ ΓΕΝΙΚΟ - ΠΑΡΓΙΑ - ΝΕΡΑ

*Η μηχανή ΠΑΝΟΡΑΜΙΚ προς τή κίμα. *Ένας μικρός στρατός από χωριάτες που δουλεύουν. *Η μουσική σταματά άπτορα καθός κερνίμε με CUE στο:

472 ΒΕΒΕΡΕΚΟ - ΣΠΙΤΙ ΚΗΡΑΣ - ΝΕΡΑ

*Η πόρτα άνογει και η κίρα βγαίνει τυλιγμένη με Ένα μαύρο σάκι. Προχωρεί άπορηκονυόμενοι απ' τή μηχανή.

473 ΒΕΒΕΡΕΚΟ - ΔΡΟΜΟΣ ΤΟΥ ΣΠΙΤΟΥ - ΝΕΡΑ

*Άνοδούνται βήματα στο λιθόστρωτο. *Η πολύ γρήγ ζεμποραφεί πάλι από ένα μεγάλο μικρό τοσ κροαίου άκουματισμένο στην τοίχα.

474 ΣΤΟ ΣΠΑΥΡΑΡΙΟ

Σε βήματα πλησιάζουν και η κίρα κερνίει και εξαφανίζεται στην άντιοστη γωνιά. Σε κενά της είναι σκεπασμένο με τó μαύρο σάκι.

475 ΣΤΟ ΠΟΛΥ ΓΥΝΑ

Σηκώνεται, τρέχει στο όροιο και μαζεύει σ' Ένα σπίντι.

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476 ΒΕΝΤΕΡΙΝΟ - ΠΑΛΙΟ ΑΠΟ ΠΑΝΟ - ΣΤΕΡΟΣ ΔΡΟΜΟΣ

Ἡ χήρα περιπέσει γρήγορα. Ἡ μηχανή ΠΑΝΟΡΑΜΗ ἀνεβαίνει ὡς ἕνα νεαρό ποδ θγαίνει στὸς μύτες τῆν κοιλίᾳ του σ' ἕνα χαγιάτι καὶ κοιτάζει κἄτω. Πρακτικῶς γρήγορα τρέχοντας διασχίζει τὸ σάβι καὶ θγαίνει στὸν ἀντίθετο δρόμο. Οἱ κερμάδες ἀρχίζουν νὰ σημαίνουν κερδομάνια.

477 ΒΑΣΙΟ ΠΑΛΙΟ - Η ΧΙΡΑ

Βαδίζει γρήγορα, κοιτάζοντας ἔτσι μπρός. Καθὼς προχωρεῖ κἰνητός ζεπηδὸς στὸ δρόμο κἄτω τῆς.

477a ΒΕΝΤΕΡΙΝΟ - ΒΕΚΑΒΙΑ - ΧΙΡΑ

Μὲ λίτταντα λαβαίνει χήρα ἔξω ἀπ' τὴν ἀπολοισιά. Μπρός κἄτω ὁ κἠκὸς καὶ ἄνωτὸς ποδ κἠνωτὸς τῆς εἰδύνας. Ἀκολουθεῖ οἱ φάλας καὶ οἱ κερἠανὸς μὲ τὴν ἀπολοισιά τους.

478 ΒΕΝΤΕΡΙΝΟ - ΠΡΟΧΑΙΟ ΤΗΣ ΒΕΚΑΒΙΑΣ - ΗΣ ΒΟΡΜΗΣ

Κερἠανὸς κἠκὸς, μὲ κερδοίς, λερονδὸς, κἠκῆλεμῆδῖς κἠκῆ. Ὁ Βορμῆς τελεῖται μὲ κἠνωτῶν λερονδὸς καὶ ἄνωτῶν κἠκῆδῖς τὸν Βασίλῃ ποδ κἠκῆλοισιῆ τῆ λίτταντα.

ΒΟΡΜΗΣ

Κἠκῆ καὶ κἠκῆλοισιῆ. Ὁ ἄνωτῶν ἄνωτῶν κἠκῆλοισιῆ κἠκῆλοισιῆ κἠκῆλοισιῆ καὶ κἠκῆλοισιῆ καὶ κἠκῆλοισιῆ.

Ὁ Βορμῆς γυρίζει καὶ ἄνωτῶν.

ΒΑΣΙΑΣ

Βορμῆς, τὸ ὄψ γῆν μὲ τὴν κἠκῆλοισιῆ ἄνωτῶν.

ΒΟΡΜΗΣ

/κἠκῆλοισιῆ καὶ κἠκῆλοισιῆ/

Γῆ καὶ τὴν ἄνωτῶν ἄνωτῶν κἠκῆλοισιῆ κἠκῆλοισιῆ...

Ὁ Βορμῆς θγαίνει ἀπὸ τὸ κἠκῆλοισιῆ. Ὁ Βασίλῃς προχωρεῖ κατὰ τὴν λίτταντα ἢ μηχανή ΠΑΝΟΡΑΜΗ. Ὁ Βασίλῃς σταματῶν κἠκῆλοισιῆ κἠκῆλοισιῆ τὴν χήρα κἠκῆλοισιῆ ἀπὸ τὴν ἀντίθετη κατεύθυνση. Στρέφει καὶ κοιτάζει κατὰ καὶ κἠκῆλοισιῆ ὁ Βορμῆς, ἄνωτῶν μὲ κἠκῆλοισιῆ τὸν κἠκῆλοισιῆ κἠκῆλοισιῆ γρήγορα καὶ κἠκῆλοισιῆ μὲ τὸ κἠκῆλοισιῆ ποδ κἠκῆλοισιῆ κατὰ τὴν κἠκῆλοισιῆ τῆς ἀπολοισιῆς.

REPORT OF THE BOARD OF DIRECTORS

The Board of Directors has the honor to acknowledge the receipt of the report of the Executive Committee for the year ending December 31, 1911, and to express its appreciation for the excellent work done during the year.

REPORT OF THE BOARD OF DIRECTORS

The Board of Directors has the honor to acknowledge the receipt of the report of the Executive Committee for the year ending December 31, 1912, and to express its appreciation for the excellent work done during the year.

REPORT OF THE BOARD OF DIRECTORS

The Board of Directors has the honor to acknowledge the receipt of the report of the Executive Committee for the year ending December 31, 1913, and to express its appreciation for the excellent work done during the year.

REPORT OF THE BOARD OF DIRECTORS

The Board of Directors has the honor to acknowledge the receipt of the report of the Executive Committee for the year ending December 31, 1914, and to express its appreciation for the excellent work done during the year.

REPORT

The Board of Directors has the honor to acknowledge the receipt of the report of the Executive Committee for the year ending December 31, 1915, and to express its appreciation for the excellent work done during the year.

The Board of Directors has the honor to acknowledge the receipt of the report of the Executive Committee for the year ending December 31, 1916, and to express its appreciation for the excellent work done during the year.

REPORT

The Board of Directors has the honor to acknowledge the receipt of the report of the Executive Committee for the year ending December 31, 1917, and to express its appreciation for the excellent work done during the year.

REPORT

The Board of Directors has the honor to acknowledge the receipt of the report of the Executive Committee for the year ending December 31, 1918, and to express its appreciation for the excellent work done during the year.

The Board of Directors has the honor to acknowledge the receipt of the report of the Executive Committee for the year ending December 31, 1919, and to express its appreciation for the excellent work done during the year.

479 OS BARRIABE

Καθός ηγαίνετι με τὸ κληθὸς προσχεῖ σὲ κἀτι κῆρα.

479a OS ATTANELA

Δυὸ νεαρὸς ἀνοίγουν ὄρθου κατὰ τὸν Καυραγυθὺ καὶ κἀτι τοῦ εἰθουρίζου. Προσχεῖναι αὐτὸς σιγαίνετι τὸ βῆμα του. *Ὁ κῆρος ἀρχίζει κἀ τὸν προσχερῶ.

480 GENIKO HAANO - EKLOGOS THE EKKAHEIAT

Καθός ἡ κερὰ τῆς κορμῆς μπαίνει /μαζὸ με' αὐτῆ με' δ' ἀποβλη/ ἡ κῆρα κλησιδεῖ με' ἀπολουθεῖ τελευταία. *Ὁ κῆρος τὴν κοιτᾷ με' μίσος καὶ κεραινοὶ σπυριάζουν καὶ μῦθου ἀπὸξο. *Ὁ κεραινοὺς φτάνει στὴν κῆρα. Καθός οἱ τελευταῖοι τὸν προσχερῶν γυρίζει καὶ φράζει τὸ ὄρθου τῆς κῆρας. Αὐτῆ κεραινοὶ λίγη βῆματα καὶ κοιτᾷ με' κερῶ ἀπ' τῆ μηχανῆ.

481 LS KOFPA STHN EKKAHEIAT

*Ὁ κεραινοὺς καὶ κεραινοὺς νεαρὸς κλησιδεῖ ἄλλος μαζεθονται. *Ἡ μηχανῆ ΠΑΝΟΡΑΜΙΚ γυρίγορ ἀπὸ τῆ μετὸν κῆρα στὴν ἄλλη.

482 OS KHPA

*Ὁ κεραινοὺς κατὰ τὸν τοῦχο καὶ κῆρα κἀ κεραινοὺς κατὰ τῆ γυνὴ. *ἀνοίγεται σφύραγμα καὶ μετὸν κῆρα τῆ κῆρα στὸν ὄρθου. Κοιτᾷ με' γῆρα κεραινοὺς ἀλητῆ με' ἀρχίζει κἀ τρέχει.

483 HAANO GENIKO

Ὁ κῆρος σπυριάζουν καὶ κεραινοὺς ἄλλος ἀρχίζουν κἀ τρέχουν.

484 ME KHPA

Τρέχει κατὰ τὸ νεοκτορεῖς, ἡ μηχανῆ ΠΑΝΟΡΑΜΙΚ. Στρωτὸ καθὸς ὀλῆται κῆρος κἀ τῆς κλησιδου τὸ ὄρθου, σ' αὐτῆ τὴν κεραινοὺς. Μετὸν κῆρα τῆ κῆρα καὶ κῆρα κῆρα τὸ κῆρα καθὸς ἀλλὰς κῆρα κεραινοὺς κῆρα ἀπ' τῆ μηχανῆ. Κεραινοὺς γυναικῆς γυναικῆς κεραινοὺς κεραινοὺς κεραινοὺς κεραινοὺς κεραινοὺς καὶ κεραινοὺς.

SECTION 10 101

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SECTION 11 102

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SECTION 12 103

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SECTION 13 104

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SECTION 14 105

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SECTION 15 106

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SECTION 16 107

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485 ΒΟΥΡΓΕΡΙΟ - ΒΕΚΑΛΗΝΙΑ - ΉΣ ΒΑΓΙΑΝΗ

Οἱ φίλτες φέλουσι τὸ δοξαστικόν. Ἐνοσθεται σφύραγμα ἀπ' ἔξω. Μερικὸς σταυροποιεῖται καὶ γλυστορεῖται κατὰ τὴν πόρτα. Ἡ μηχανὴ κληροδοτεῖ τὸν Βασίλη. Πάλαθε μὲ τὸν αὐτοῦ του. Βαρύται γυρίζεται καὶ ἀποκαρδοῦνται.

486 ΉΣ ΧΙΦΡΑ

Προχωρεῖ μὲ κλομισμένα βήματα κατὰ τὸ νεκροταφεῖο. Οἱ κήφρες κέφτουσι στὴ ράχη της. Τὸ σῶμα ἔχει φθῆσι ἀπ' ἐπιπορῆλα της καὶ αἶμα κολοῖ στὸ πρόσωπόν της. Γλυστορεῖ, κέφεται, ζωνασκοῦνται.

487 ΒΟΥΡΓΕΡΙΟ - ΚΟΙΤΑ ΣΤΗΝ ΒΕΚΑΛΗΝΙΑ

Ἐυφροσύνη, ἀνδρῶν τούς κήφροσες γυναῖκες, μαρτυροῦνται πρὸς τὸν. Ὁ Βασίλης ἀνδρῶν τούς ποιεῖ τὸν γόνυ κληροδοτεῖται. Ὁ Μερικὸς πρὸς τὸν κληροδοτεῖται ἀπὸ τὸν. Τὸν ἀνδρῶν ἀπ' ἐξω.

ΚΙΝΗΣΕΙΣ

Γρήγορα: Γρήγορα:

488 ΠΑΡΟ ΠΑΡΟΝΤΕΣ - ΓΥΝΑΙΚΕΣ

Κοιτῶνται σ' ἕνα φρέστη καὶ παρακολουθοῦν. Προσεχόμενοι καὶ ἀγαθῶν τὴν παντοφύλια τους.

489 Οἱ ΧΙΦΡΑ

Ἐπὶ ἡ μηχανὴ ἀποκαρδοτεῖ τὴν ἀκαταστασία μινῶσες της, κέφεται στὴ ράχη ἑνὸς κληροδοτεῖται κληροδοτεῖται σ' ἕνα τοῦ καὶ ἀνδρῶν κληροδοτεῖται κληροδοτεῖται.

490 ΚΙΝΗΣΕΙΣ ΚΥΒΕΛΟΣ ΚΟΙΝΟΤ

Ὁ Βασίλης καὶ ὁ Μερικὸς προσκομιθεῖται ν' ἀνοίξουν τὸν δρόμο. Μερικὸς ἔντρος γυροῦνται, κληροδοτεῖται κληροδοτεῖται κληροδοτεῖται τὸν Μερικὸς βάρυται, κληροδοτεῖται στὸ Βασίλη ἕνα ἀκαταστασία βάρυται. Ὁ Βασίλης κληροδοτεῖται ἀκαταστασία γόνυ ἀπὸ τὸν κληροδοτεῖται.

SECTION 10 - FINANCIAL & STATISTICAL 104

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SECTION 11 104

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SECTION 12 - GENERAL 104

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SECTION 13

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SECTION 14 - GENERAL 104

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SECTION 15 104

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SECTION 16 - GENERAL 104

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491 ΠΑΛΙΟ ΓΕΝΕΟ

Ο λιθοβολισμός σφραγισθ. Εργασική σιγή καθός ο Ναυραυνάτης άνοίγει όρθεο και στένεται μεσ' άπ' τόν κήλο. Δυο νεαροί κινούσται κατέ τή χήρα.

492 ΝΟ Η ΧΗΡΑ

Είν άγροτερόμυο ζήλο πασιζεί υί ζεσθή άλλε οι δυο νεαροί όρμουθ και τήν άνοίζουθ ούζουνας της τή φουστύνα καθός πασιζεί υί τοδς ζεσθή. Είνουθ υί τραβήξουθ τή μαχαίρα τουθ άλλε ο Μανδλακας όρμυ κίνω τουθ και τοδς παραμεριζεί. Τή μαχαίρα λήμασ στέ χέρι του.

493 ΟΣ ΜΑΥΡΑΦΡΟΝΗΣ

Κόβει.

494 ΟΣ Η ΧΗΡΑ

Εξουστει πρός τή κίση κατέ τή δέντρο και σημόυει τή μέτια της, κοιτάζου-
τας με βουρή άγούνα και κίση.

495 ΠΑΛΙΟ ΠΑΝΟΤΕ - ΓΥΝΑΙΚΕΣ

Κόβουθ τή μέτια τουθ με τή μαντήλα τουθ.

496 ΟΣ ΜΑΝΟΛΑΚΑΣ

Εκαστροκονιζται και κίνωι πρός τή μωδς. Εργασική παραγή. Πρίν προλάθη υί γυρθεί ο Μανδλακας, ο Βορμπας άνοίγει όρθεο και με ένα κήρα άνοίζει σφραγιστ τή χέρι του. Οι δυο άντρες άρχίζουθ υί κλεβουθ ένθ ο κήλοθ γόρω τουθ κλαταίσει.

497 ΝΟ ΒΑΣΙΛΗΣ

Εκίνεται κίση ένθ τόν κήλο τόν άνορθεουθ, παραλυμένος.

498 ΝΟ ΣΟΥΡΙΑΣ - ΜΑΝΟΛΑΚΑΣ

Κλεβουθ κήρα, τή σφραγιστ τουθ περιελαγμένα. Δυο άντρες κίνουθ με άπε-
τεδουθ στέ Βορμπ με ο Μανδλακας τοδς μεήγει φουή υί φόγουθ μακρίθ.

SECTION 10 22

which are not subject to the provisions of the Act, and which are not subject to the provisions of the Act.

SECTION 11 23

which are not subject to the provisions of the Act, and which are not subject to the provisions of the Act.

SECTION 12 24

which

SECTION 13 25

which are not subject to the provisions of the Act, and which are not subject to the provisions of the Act.

SECTION 14 26

which are not subject to the provisions of the Act, and which are not subject to the provisions of the Act.

SECTION 15 27

which are not subject to the provisions of the Act, and which are not subject to the provisions of the Act.

SECTION 16 28

which are not subject to the provisions of the Act, and which are not subject to the provisions of the Act.

SECTION 17 29

which are not subject to the provisions of the Act, and which are not subject to the provisions of the Act.

499 CU Η ΧΕΡΑ

Παρακολουθεί κουλουριασμένη στη ρίγα του κυματιστού.

500 ΠΑΛΙΟ ΤΟΥ ΧΕΙΡΟΓΡΑΦΗΜΑΤΟΣ ΒΟΡΜΙΑ - ΜΑΝΟΛΑΔΑ

* Ο Μανώλης μιλάει τή δόντια του στο λαιμό του Βορμιά. * Ο Βορμιάς τόν πλατσάει και παύει ὁ Μανώλης κλονίζεται, ὁ Βορμιάς τόν γροθιοκοιτάει θυκατά ὁ Μανώλης κέρπει, ὁ Βορμιάς κέρπει ἄπλω του, γραπώνει τὸ μαχαίρι καί τὸ βάζει κέρα ὀγκυμένως.

501 ΠΑΛΙΟ ΓΕΝΙΚΟ

* Ο Βορμιάς κοιτάζει προκλητικά κατὰ τὸ κληθεὸς καί στρέφει κατὰ τή χέρα.

ΒΟΡΜΙΑΣ

"Ελα μαζί μου.

Ἄδῃ σηκώνεται καί μέ τὸ κεφάλι γαμημένο ἀρχίζει ν'ἀκολουθεῖ τὸ Βορμιά καὶ ἀνοίγει ὄρθο ἀνδρῶνα στοὺς κληθεὸς. * Ο Ἰκτανιάνης κερὶ κίω τας, ἀπὸ κίω τήν ἀρὰ ἀπὸ τὴ μαλλιά, τήν σέρνει κατὰ ἔτσι καὶ ἄ βγαίει ἀπ' τὸ κέδρο σηκώνοντας τήν ἴδια στιγμή τὸ μαχαίρι τοῦ καί χτυπώντας, ἕνας βολὴς στεναγμὸς σηκώνεται ἀπ' τὸ κληθεὸς.

502 ΒΟΡΜΙΑΣ - ΠΑΡΟΣΕ

* Ο Βορμιάς γυρίζει γιὰ νὰ δῆ. Κάνει μερικὸ βήματα πρὸς τὸ μέρος παραπλεύτως μὲ μὴ ἐπιρροαὴ ἀβύσταχτου πόνου. Διὸ χουτρά βήματα γαίνονται νὰ στὰ μάτια τοῦ καί κερὰ ἔγρια τὸ μουστάνι τοῦ σάν γιὰ νὰ ἀκονοποίηση τὸν πόνου τοῦ. Τὸ πῆμα ρυθίζεται στοὺς λαιμὸ τοῦ. * Ο κέδρος ὀλόγυρὰ τοῦ σινορ κερὶ βιαστικῶς.

503 ΝΣ ΠΑΡΟΣΕ

Καθὸς οἱ ἄνθρωποι διασκορπίζονται ὁ Μιμηθὸς βγαίνει μαρὸς καί μ'ἕνα βελὸ κλάμμα κέρπει κίω στοὺς ὄμμα τῆς χέρας, ἀπὸ κέρποροι ἄντρες σχηματίζουν μαρὸς σ'αὐτὸ ἕνα τοίχος σὲ νὰ κερνίζουν νὰ προστατέθουν τὸν Ἰκτανιάνη, καὶ κίω κερνίζε ἀπ' τῆκου κί' ὀζωμανίζεται.

504 ΠΑΛΙΟ ΓΕΝΙΚΟ

* Ο Βορμιάς κί' ὁ Βασίλης στέκονται νύκλιγτος κέρπορα μέτρα μαρὸς ὁ ἕνας ἀπ' τὸν ἄλλον ἀπὸ οἱ τελευταῖοι ἄνθρωποι διασκορπίζονται γρήγορα. * Ο Βασίλης κερνίζε ἀργὰ κατὰ τὸν Βορμιά.

APRIL 8 1954

Continuation of the 1954-55 season - 1954-55

SECTION 1 - SECTION 1

The purpose of this section is to provide for the collection of data on the various types of ...

SECTION 2 - SECTION 2

This section is to provide for the collection of data on the various types of ...

SECTION 3 - SECTION 3

SECTION 3 - SECTION 3

The purpose of this section is to provide for the collection of data on the various types of ...

SECTION 4 - SECTION 4

This section is to provide for the collection of data on the various types of ...

SECTION 5 - SECTION 5

The purpose of this section is to provide for the collection of data on the various types of ...

SECTION 6 - SECTION 6

This section is to provide for the collection of data on the various types of ...

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ΒΑΣΙΛΗΣ

Δέν...δέν...μυθόσασα νά βοηθήσασ.

*Ο Βορμηλός δ'αλλά γυρίζει τό πρόσωπο του Βασίλη μακριά από τό σόμα της κήρας και τόν τραβή δ'αλλά κέρα. *Η μηχανή δ'αινεύεται.

505 ΚΑΛΥΤΑ - ΣΟΥΡΜΕΛΟ

*Ο ήλιος από Βασιλειδάει κρυφόμενος τό κέρα βουνα. Είναι ένα θρόνο, ήσυχος, βράδυ. Ημικρύα κρυφόμενα κατωκίτων κι'ή φωνή άγίας τυσοκίτου από τραγουδάει είναι οι μόνοι ήχοι. *Ο Βασίλης στέκεται άδύνα.

506 HS ΒΑΣΙΛΗΣ

*Αμυγδαλίζεις σιγαλά, τό δάκρυά κατεφυλοδύ στο πρόσωπό του.

507 ΕΣΟΥΡΜΕΛΟ - ΚΑΛΥΤΑ

*Ο Βορμηλός κίθεται στο τραβίτσι. Πάνω σ'αυτό είναι έπιτόσιμος, λίγο οίνου-πυρρα και τό μπουτλίκι κι'τό άνοδονερο. Πιζέει ένα κομμάτι μακαρόνια κίτω στην πλεγή του. Είναι άδύνητος κι'άγριας σιρόσας φαίνεται πώς τυραννοδύ τό μυαλό του.

508 ΕΣΟΥΡΜΕΛΟ - HS ΒΑΣΙΛΗΣ

ΕΘΝΕ ΣΟΡΜΙΑ

*Αρσενιόσι:

*Ο Βασίλης δέν άπομύθεται. Ενοουήζει τό μέτα του και γυρνά κατά την καλόρα.

509 ΕΣΟΥΡΜΕΛΟ - ΚΑΛΥΤΑ

*Ο Βορμηλός κίθεται κίτω στην ίδια θέση. *Ο Βασίλης μπαίνει. Δέν κοιτάζονται. *Ο Βορμηλός πελάει τό μακαρόνια ρουσοκίτω στο αίμα και κίθεται άλλο. *Ο Βασίλης τόν κλησιάζει.

ΒΑΣΙΛΗΣ

*Λοε με...

SECTION

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SECTION - 200

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SECTION - 201

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SECTION - 202

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SECTION - 203

SECTION

SECTION

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SECTION - 204

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SECTION

SECTION

- 141 -

*Αγγίζει άπαιδά τὸ τραῦμα. Τὸ πρόσωπὸ τοῦ πολὺ κουτῶ. *Ἡ μηχανὴ πλησιάζει
σὲ κουτινὸ κλάδο τῆν ὄσο. Τὸ μῆτα τοῦ Βασίλη γιομίζουσι κίλε ὄδουρα.
*Ὁ Βορμπῆς μορφάζει διὰ κῆνο καὶ ζαυνιὰ χτυπῶ τὸ τραπέζι.

ΣΟΦΗΝΑΕ

/Ἔγρια/

Εἶναι ἔτιμο. Κάθε τί σ' αὐτὸ τῶν κῆνο
εἶναι ἔτιμο. Δὲ ἔδ τὸ κροβαχυνὸ ποτῆς.
Γιαντὶ νὰ κροβαίνουσι οἱ υἱοὶ! Γιαντὶ κροβατὶ
κροβαίς νὰ κροβαίνη! Ἔσο' μου.

ΒΑΣΙΛΑΗ

Δὲν ζῆρω...

ΣΟΦΗΝΑΕ

Τόσο τί τὸ ὄς ἔλα τοῦτα τὸ κληροβίβλια?
*Ἄν ὄν ἄνευ αὐτὸ τόσοι τί ἄνευ!

/Πάθου/

ΒΑΣΙΛΑΗ

Ἄνευ... Ἄνευ γιὰ τὴν ἀγωνία τοῦ ἀνθρώπου
καὶ ὄν μπορεῖ νὰ ἀπαντήσῃ σ' ἐρωτήσεις
σὲν τίς διηθῆς σου.

ΣΟΦΗΝΑΕ

/Ἦσυχα/

Ἦν τῆ βροῦσι τὴν ἀγωνία τους.

*Ἀκουμπῶ τὸ κεφάλι τοῦ στῆς κνήμης του. *Ὁ Βασίλης ζαυνοῦσεῖ νὰ τοῦ
ὄνευ τὸ τραῦμα.

ΣΙΟ ΣΟΦΗΝΙΚΟ - ΚΡΕΒΒΑΤΟΚΑΝΑΡΑ ΜΑΝΤΑΝ ΟΡΓΑΝΟ - ΝΕΚΤΑ

Τὸ δαιμόνιο εἶναι σχεδὸν σκοτεινὸ. *Ἡ μηχανὴ *Ὀργάνο κίθεται σὲ μὲτ πολυ-
ὄδουρα ντυμένη, κροβαίνοντας, συγκινητικῆ φεγγοῦρα. *Ἔνα τραπέζι στρωμνὸ
γιὰ ὄσο. Εἴχεται. *Ὁ Παπυλάος φωνάζει.

ΒΑΡΑΓΑΛΟΕ

Καυρῆρο...

*Υστερα κίλε σιωπῆ.

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511 ΕΒΕΤΕΡΙΚΟ - ΠΑΡΓΙΑ ΤΟΥ ΒΟΥΝΟΥ - ΝΕΡΑ

Μετ' ἄρδρα κοριτσάκια μαζεύουν ἄγροτολαδούρα τραγουδώντας. Ὁ Σορμητῆς καὶ ὁ Βασίλης μπαίνουν στὸ κήδρο καβάλλα σὲ μουλδρία. Τὰ κοριτσάκια χαίρουν.

512 ΕΒΕΤΕΡΙΚΟ - ΜΟΝΑΧΙΑ ΤΟΥ ΒΟΥΝΟΥ - ΝΕΡΑ

Ὁ Σορμητῆς καὶ ὁ Βασίλης σκαρφαλώνουν τὸ στενὸ πετρώδες μονοπάτι. Ἡ μηχανὴ ΠΑΝΟΡΑΜΙΚ γιὰ νὰ δείξῃ τὸ μοναστήρι κέρα.

513 ΕΒΕΤΕΡΙΚΟ - ΜΟΝΑΧΙΑ ΟΛΗΓΩΝΤΑΙ ΕΤΟ ΜΟΝΑΣΤΗΡΙ - ΝΕΡΑΝΕΣ ΣΟΡΜΗΤΕΣ - ΒΑΣΙΛΗΣ

Ὁ Σορμητῆς τραβᾷ κατὰ κίμα.

ΣΟΡΜΗΤΕΣ

Λοιπὸν κείνη κοῦ θέλω νὰ μοῦ ἔπαιξεθῆς,
ἀφεντινὸ, εἶναι πῶς ὅν ὁ ἀνακατευτεῖς
διόλου. Μὲ θυμῶσαι ὅτι ζῆρω ἀπὸ κολογέρους.

ΒΑΣΙΛΗΣ

Δὲ νομίζεις πῶς ἔβρισκε νὰ μοῦ πῆς τί σχε-
διάζεις; Ἄν ὅν παρῶσαι βέβαια...

ΣΟΡΜΗΤΕΣ

Παρῶσαι. Δὲ θέλω νὰ σὲ παραβῶμαι μὲ
παραβῶσαι τίμιος. Καὶ γὰρ εἶμαι μὲ ὅσο
ὅς μὲ βλάφτει.

ΒΑΣΙΛΗΣ

Πέντες, ὅ,τι καὶ ἂν εἶναι ἔλικωσ νὰ μὴν
τὸ καταφῆρης.

ΣΟΡΜΗΤΕΣ

Μὲ τὸ συμπόσιο μὲ μὴν ἐλαίσεις. Εἶναι
ἐκρημοστή καὶ ὁ πατέρας εἶναι ἐξαντλη-
μένοι ἀπὸ τὴν νηστεία.

THE HISTORY OF THE UNITED STATES

The history of the United States is a story of growth and expansion. It begins with the first settlers and continues through the years of struggle and achievement. The story is one of a people who have built a great nation from a small group of pioneers.

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514 LS ΚΑΛΟΓΕΡΟΣ

Βαδίζει πρὸς τὸ μοναστήρι κουβαλώντας ἀγριδοχορτά. Σταματᾷ κατὰ τοὺς χαιρετῆς.

515 MS ΣΟΡΗΝΙΑΣ - ΒΑΣΙΛΙΑΣ

Ὁ Σορμηλιὸς ἀπαντᾷ στὸ χαιρετισμὸ μ' ἓνα ἀγαθὸ χαμόγελο.

ΣΟΡΗΝΙΑΣ

Καλημέρα, Πάτερ.

Τρέχει καρδίλλα κατὰ τὸν καλόγερο. Μηχανή ΠΑΝΟΡΑΜΙΚ. Οἰκνύει. Πηδᾷ κίττα κατὰ τοῦ μιλῆ.

516 MS ΒΑΣΙΛΙΑΣ

Προσπαθεῖ νὰ κίτη τὸ μουλῆρι του νὰ ζενιήσῃ ἀλλὰ οὐδὲν μπορεῖ. Πηδᾷ κίττα κατὰ ἀρχίζει νὰ τὸ τραβᾷ.

517

518

Παραλεξιπυρῆς

519 MS ΣΟΡΗΝΙΑΣ - ΜΟΝΑΧΟΣ

ΣΟΡΗΝΙΑΣ

/στὸ Βασίλη, ἔξω ἀπὸ τὸ κῆδρο.

Ἔλα ἀφεντικῶς. Οἱ ἀκολουθήσουμε τὸν καλὸ πατέρα.
 Λέει πὸς ἄλλοι εἶναι στὴν ἐκκλησία.

SECRET

It is noted that the above information was obtained from the files of the [redacted] and is being furnished to you for your information.

SECRET

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*Ο Βασίλης μπαίνει στο κήδρο.

ΣΟΡΜΗΑΣ

Είνας δ πότερ Ζαχαρίας.

Προχωρούν προς τὸ μοναστήρι.

520 ΕΣΩΤΕΡΙΚΟ - ΕΚΚΛΗΣΙΑΚΙ - ΜΕΡΑ

Μηχανή ΠΑΝΟΡΑΜΙΚ σε μία εικόνα της Παναγίας. *Η Παναγία κρατάει όδρου.

521 ΕΣΩΤΕΡΙΚΟ - ΕΚΚΛΗΣΙΑΚΙ - ΠΡΟΣ ΤΗΝ ΠΟΡΤΑ ΠΛΑΝΟ ΤΩΝ ΔΥΟ

ΣΟΡΜΗΑΣ - ΒΑΣΙΛΗΣ

Επικοινωνία άμοιρῶς μέσα άπ'την πόρτα.

ΣΟΡΜΗΑΣ

/φιθουριστά/

Τη λένε Παναγιά ή *Ευδοκίητρα.
"Όταν θυμώση, λένε, άπό τὸ μοναστήρι της
στέζει άληθινὸ αίμα.

*Ο Βασίλης τὸν κοιτάζει καχύποπτα. *Ο Σορμηάς άπαντῶ στο βλεμμα του μ'ένα
όμο του όδοο.

to the same effect as the

above

list of items

to be included in the

LIST OF ITEMS - GENERAL

to be included in the list of items

LIST OF ITEMS - GENERAL

GENERAL - LIST

to be included in the list of items

above

to be included in the list of items

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to be included in the list of items

- 145 -

ΣΟΡΜΗΙΑΣ

Με τὸ συμπέθειο.

Γλυστρά ἔξω. Ἡ μηχανή δειννῆται πάνω στὸν Βασίλη.

522 Παραλείπεται

523 ΕΣΩΤΕΡΙΚΟ - ΕΚΚΛΗΣΙΑ - ΠΛΑΝΟ ΟΜΑΔΑΣ ΜΟΝΑΧΩΝ

Επέκονται στὸ μισθωτὸ σὰν ἀδελφὲς Βυζαντινὲς φιγοῦρες.

524 ΠΛΑΝΟ ΟΜΑΔΑΣ ΔΟΚΙΜΩΝΜαζεμένοι ὅλοι μαζί, σὺν ἄρνεϊ μὲ τὰ μακριὰ μαλλιά καὶ τὰ ἄραιά τους γενέ-
κια.525 ΜΕ ΒΑΣΙΛΗΣἩ Σορμηῆς τὸν κλησιδίζει κατάντας στὲς μέρες μὲ ὕψος ἀγγελικὰ ἄσθε. Ἡ μηχανή
κλησιδίζει.ΣΟΡΜΗΙΑΣ
/φιθυριστά/

Θά πάρομε τὸ δάσος μισοτιμῆς.

526 ΕΣΩΤΕΡΙΚΟ - ΑΥΑΗ ΜΟΝΑΣΤΗΡΙΟΥἩ καρμάνια χτυπᾷ. Οἱ μοναχοὶ βγαίνουν ἀπ' τὴν ἐκκλησία καὶ σκορπίζουν πρὸς
ὅλες τὲς κατευθύνσεις. Ἡ Σορμηῆς τραβᾷ τὸ Βασίλη παρήμερα.

ΣΟΡΜΗΙΑΣ

Δὸς' μου τὰ χαρτιά. Γρήγορα.

Ἡ Βασίλης βγάζει μερικὰ χαρτιά μὰ τὰ βασιτᾷ χωρὶς νὰ τοῦ τὰ δίνει.

MEMORANDUM

TO : The President
FROM : The Secretary of State
SUBJECT: [Illegible]

1. [Illegible]

2. [Illegible]

[Illegible]

3. [Illegible]

[Illegible]

4. [Illegible]

[Illegible]

MEMORANDUM

TO : The President
FROM : The Secretary of State
SUBJECT: [Illegible]

1. [Illegible]

[Illegible]

MEMORANDUM

TO : The President
FROM : The Secretary of State
SUBJECT: [Illegible]

[Illegible]

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ΒΑΣΙΑΝΗ

Δε μ' ἄρξουν αὐτὰ. Καλύτερα νὰ μείνουμε
στὴν παλιὰ συμφωνία.

ΣΟΦΙΑΣ
/ἐνυπνίονα/

Σοῦ λέω πῶς δὲν λογαριάζεται.

ΒΑΣΙΑΝΗ

Γιατί;

ΣΟΦΙΑΣ

"Ενεκα τῆ ταξίδι μου στὴν πόλη. Γι' αὐτὸ.
"Ἐχω συνείδηση ἐγὼ. Ἡ δὲ ξέρεις. Μ' ἄρξουν
οἱ καθαρὸι λογαριασμοί. Πόσα πῶς κῶστισε ἡ
ἀδελφὴ "Ἐξη χιλιάρινα. "Ἐν τὰξεται.

ΒΑΣΙΑΝΗ
/μπαρδουμένος/

*Ποῦσο δὲν μ' ἄρξουν...

*Ὁ Σοφίας ἀρπάζει τὰ χαρτιά.

ΣΟΦΙΑΣ

Καλὴ. "Ἄς κερδίσουμε πρῶτα τὰ λεφτὰ καὶ
ὕστερα τὸ κουβεντιάζουμε.

- III -

CHIEF

At a public hearing held on the 15th day of August, 1954, at the City of New York, New York.

REPORT

of the Commission on the Administration of Justice.

CHIEF

1954

CHIEF

Report of the Commission on the Administration of Justice, New York, New York, 1954. This report is the result of a study of the administration of the courts in New York State, and is intended to provide a basis for the improvement of the judicial system.

CHIEF

...of the ...

to ...

CHIEF

...of the ...

Βεμακραφνεί. Ὁ Βασίλης κοιτῆ ἕνα γόρω καὶ ἀρχίζει νά κλανιέται σάν γιὰ νά ἐξερευνήση τὸ μοναστήρι.

528 ΒΕΡΦΕΡΙΚΟ - ΚΤΙΡΙΑ ΤΟΥ ΜΟΝΑΣΤΗΡΙΟΥ

Ὁ Βασίλης μπαίνει στὸ κἀδρό. Ἕνας μοναχὸς κἀθεται κέω ἀπὸ ἕνα δέντρο καθαρίζοντας κἀτι λαχανικὰ. Ὁ Βασίλης φαίνεται σὲ νά κίνη τὸν κρόβω χαλῆνιο ἀγάρα. Προχωρεῖ πρὸς μίε καλιὰ κέτρινη κἀλη.

529 LS ΔΙΑΔΡΟΜΕΣ - ΒΑΣΙΛΗΣ ΕΣ ΡΩ

Ἕνας ὄσιμος περνάει κρατάντας ἕνα βιβλίω. Βλέπει τὸν Βασίλη τὸν χαιρετῆ ντροπαλὰ καὶ ἐξερπνίζεσαι σὲ μίε κλαῖνὴ κῆρτα. Ὁ Βασίλης περικλανιέται στὸ διάδρομο. Ὁ Ζορμῆς φαίνεται στὴν ἄλλη ἄκρη τοῦ διαδρόμου. Ἐλθόντας τὸν Βασίλη, τρέχει πρὸς αὐτόν.

ΖΟΡΜΙΑΣ

Ἄς φάγομε ἀπὸ ὀῦ. Ὁδὲ βρέξη.

ΒΑΣΙΛΗΣ

Πῶς τὴ πῆγες;

ΖΟΡΜΙΑΣ

Ἔχω τὸ ὄλωος ὀῦ.

/χτυπάει τὴν τρέχη τοῦ σκακιεῦ του στὸ στήθος/

Ἀρχίζουν νά κερκατοῦν μακραίνοντας κοντὰ στὴν κλαγινὴ κῆρτα ὁ Βασίλης σταματῆ μαγνητιζόμενος ἀπὸ κἀτι ποδὲ εἶδε.

530 LS Η ΝΙΚΗΦ ΑΥΑΗ

Τρεῖς νεαροὶ καθισμένοι σὲ κῆγκους διαβάζουν. Ἕῖναι μίε σινηὴ θαυμαστῆς γαλῆνης.

531 ΠΑΑΝΟ ΤΗΣ ΑΥΟ - ΖΟΡΜΙΑΣ - ΒΑΣΙΛΗΣ

ΖΟΡΜΙΑΣ

Ἐκαταλημμένα νεῖδτα.

ΒΑΣΙΛΗΣ

Ὅχι ἔν ἔτσι βροσκουν γαλῆνη.

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ΣΟΦΗΛΙΑΣ

Πες μοιες νά βρῆς γαλήνη ὅταν ἔχεις μέσα σου
 διαβόλους καὶ σκοθίζουν γιὰ ἓνα σκορὸ πρᾶγματι;
 Ἐγὼ ὅταν λαχταρῶ κἀντί, μοιωνόμω μὲ δαῖτο τέ
 μέσα μου καὶ δὲν τὸ σκέφτομαι πιά ἢ καὶ ἂν τὸ
 σκορτῶ ξερνώω...

ΒΑΣΙΑΝΗ

Κι' οἱ γυναῖκες;

ΣΟΦΗΛΙΑΣ

Ἐπὶρθε ὁ πατέρας τους, ἀνάθεμά τους.

ΒΑΣΙΑΝΗ

Πότε;

ΣΟΦΗΛΙΑΣ

Ὅταν φτάσω ἐβδόμηντα.

/Παθση/

Ὅγδόντα...

Ὁ Βασίλης γελῶ καθὼς ἀπομακρύνονται.

532 ΒΕΡΤΣΙΦΙΟ - ΜΕΚΑΒΕΛΙΑ

Ὁ Βασίλης κι' ὁ Σορμηῆς φαίνονται καθὼς φεγγουν. Ὁ Βασίλης κοιτᾷτε κατὰ τὴν ἐπιλησία.

ΒΑΣΙΑΝΗ

Δόξα τῷ θεῷ καὶ ὁλὲ χρειάστηκε τὸ θαῦμα σου.

ΣΟΦΗΛΙΑΣ

Ναι, ἀνάθεμά το. Καὶ τὸ ἔλιξα.

/σπαματάει καὶ κοιτᾷτε πίσω κατὰ τὴν ἐπιλησία/

Ἀναρωτιέμαι μήπως θῆκε...

ΒΑΣΙΑΝΗ

/τὸν σφάχχει/

Καρὸς... κῆμα...

STATE

...and the ...
...and the ...
...and the ...

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APPENDIX - CONTINUED

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θετόν ἀπομακρυνόμενοι ἀπ' τῆ μηχανῆς.

533 ΕΡΩΤΗΡΙΚΟ - ΜΟΝΟΛΟΓΙ ΤΟΥ ΒΟΥΤΣΟΥ - ΑΝΟΓΕΥΜΑ

Βρέχει δυνατά. Βλέπουμε τὸ Βασίλη καὶ τὸ Ζορμῆ νὰ κατηφορίζουν καθάλα εἰχοντας τὰ σακκέλια τους κἄνω ἀπ' τὰ κεφάλια τους. Πηδοῦν κἄτω καὶ βρῖσκουν καταπόνητο κἄτω ἀπὸ κἄτι βράχους.

534 ΕΡΩΤΗΡΙΚΟ - ΚΑΛΥΒΑ - ΠΡΑΓΜ

Ἡ βροχὴ ἔχει σταματήσει καὶ χοντρές φιχῶλες στέζουν ἀπ' τῆ σκεπῆ. Ἄνοῦμε φωνές / τοῦ Ζορμῆ καὶ τοῦ Βασίλη/ καὶ ξεπεξεῖθουν καὶ ὕστερα ἀπὸ μερικὲς στιγμὲς τοὺς βλέπουμε νὰ τρέχουν κατὰ τὴν πόρτα. Κιηκανὴ Πανοραμικὴ κοντὰ στὴν πόρτα στὸ μισο-σκόταδο ξεχωρίζει μιὰ φιογῶρα κομποριασμένη.

ΒΑΣΙΑΝΗ

Παῖδες εἶναι;

ΜΑΝΤΑΝ ΟΥΡΤΑΝΗ

/μὲ ἄδδονατη φωνή/

Ἐγὼ.

ΒΑΣΙΑΝΗ

Θε μου!

/σὺ Ζορμῆ/

Θέρτην μέσα γρήγορα.

Ἄρμῆ μέσα ἐνῶ ὁ Ζορμῆς τὴν βοηθεῖ νὰ σταθῆ στὰ πόδια της.

535 ΕΡΩΤΗΡΙΚΟ - ΚΑΛΥΒΑ - ΜΣ ΒΑΣΙΑΝΗ

Ἀνάβει τὴ λάμπα καὶ κἄτι κατὰ τὴν πόρτα. Ὁ Ζορμῆς καὶ ἡ Μαντῆ Ὀρτίνης μπαίνουν. Τὴν βοηθοῦν νὰ κάτση σὲ μιὰ καρέουλα. Ἢναι πολὺ λίγο βαμμένη κι εἶναι ντυμένη "ὄξιορεπῆς".

ΒΑΣΙΑΝΗ

Βραχίματα;

Τὸν κοιτάει χωρὶς νὰ τοῦ ἀπαντήσῃ. Στρέφει στὸ Ζορμῆ.

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ANNEX - TABLE - CONTINUED

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ANNEX - TABLE - CONTINUED

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TABLE

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TABLE

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ANNEX - TABLE - CONTINUED

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TABLE

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- 150 -

ΜΑΝΤΑΝ ΟΡΤΑΝΕ

Είσαι σκληρός;

'Ο Εορμηξς τήν κοιτάει γλυκά κι 'άρχιζει ν' άκουαυρνεται άλλα αήτη τόν άρπάζει έπιδ
τό μωρότου.

ΜΑΝΤΑΝ ΟΡΤΑΝΕ

Γιατί μ' έγκαταλείπεις;

ΣΟΡΗΝΙΑΣ

Θά φτιάξω λίγο ζεστό καρδέ.

Καυραίνεις.

536 MS BAKIARE

Τρέχει τό μωλλιά του με μία πετσέτα καί κρατά μία άλλη ένώ κλησιάζει τήν Καντάμ
'Ορτάνας.

ΜΑΝΤΑΝ ΟΡΤΑΝΕ

"Όλο τό καρδέ γελδαι μαζί μου.

'Ο Βασίλης τής προσέρπει τήν άλλη πετσέτα με αήτη δέν δίνει καμμιέ προσοχή.

ΜΑΝΤΑΝ ΟΡΤΑΝΕ

Πού είναι τό ήσυρο σάτυν μου;

537 MS ΣΟΡΗΝΙΑΣ

Φτιάχνει καρδέ σε μία μικρή σάμμα. Δέν δίνει άπόκριση.

538 CS OPTANE

Προχαρεί τρικλιζοντας κατά τόν Εορμηξς.

ΜΑΝΤΑΝ ΟΡΤΑΝΕ

/σπριγγά καί συγμινητινά/

Πού είναι τό νεγιναδ μου φουστάνι;

SECTION THREE

SECTION THREE

SECTION THREE

SECTION THREE

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SECTION THREE

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SECTION THREE

SECTION THREE

SECTION THREE

SECTION THREE

SECTION THREE

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ΣΟΡΗΙΑΣ

Ενδ' ἠρόυλειο δὲ βρῖσκεται ἄληθινὸ σπέν.

Χθὲν λίγο καρὲ σ' ἔνα φλυτζάνι καὶ τῆς τὸ ἐπλάθει.

ΣΟΡΗΙΑΣ

Γιὰ τοῦτο σοῦ παράγγειλα κήμασο ἐπ' τὴν Ἀθήνα. Κοζὶ
μὲ ἄσπρες λαμπρές κλομισμένες μὲ μεταξωτὲς κορ-
δέλλες καὶ ἄνδρα ρὺς μομπονιέρες.

/τὴν βοηθεῖ νὰ κέτση καὶ τῆς δίνει τὸν καρὲ της/

'Ὁ γάμος μας, μικρὴ μου ἡκουμπούλινα, θά'ναι τόσο
λαμπρὸς ποὺ θὰ τυρώσει τὸν κῆμα ἢ λάμψη του.
Δὲ θὰ σὲ κρατήσω ἄλλο τὸ μυστικὸ. Πλήρωσε τοὺς
κὶδὸ καλοὺς ρομφέδες στὴν Ἀθήνα νὰ σοῦ φτιάξουν
τέτοιο νυμφῖο ποὺ νὰ μὴν εἶχει ζαναδαῖ καναῖς σ'
Ἀνατολή καὶ ἄσση. Εἶκοσι μέτρα κέταστρο σπέν
σκεπασμένο μὲ μαργαριτέρια μὲ κεντημένο χρυσὸ
τὸν ἥλιο ἐπ' τὴ μὲ μεριά τοῦ στήθους καὶ τὸ φαγ-
γῆρι ἐπὶ τὴν ἄλλη.

539 CS ΜΑΥΤΑΝ ΟΡΤΑΝΕ

Στηρίζεται στὸν τοῖχο κυνηγιὰ ἐπὶ εὐτυχία. Γνέφει πρὸς τὸν Ζορμῆ.

ΜΑΥΤΑΝ ΟΡΤΑΝΕ

Κι' ἐγὼ...ἐχθὸ ἔνα μυστικὸ γιὰ σένα.

540 NS ΣΟΡΗΙΑΣ - ΒΑΣΙΑΝΕ

'Ὁ Ζορμῆς κλείνει τὸ μάτι στὸ Βασίλη καὶ πηγαίνει κατὰ τὴν Ὀρτένας. Ἡ Μηχανὴ
ΜΑΝΟΡΑΜΙΚ. Ἡ ἐκείνη βουτῆει τὸ χερί στὸ κορθὸς τῆς καὶ βγάζει ἕνα μαντήλι δεμένο
σὲ μεγάλο κῆμα.

ΣΟΡΗΙΑΣ

/προσεχτικῶς/

Τὲ 'ναι αὐτὸς

ΜΑΥΤΑΝ ΟΡΤΑΝΕ

"ἔνοιξέ το:

ARTICLE

Les dispositions de l'article précédent sont abrogées.

Il est entendu que les dispositions de l'article précédent sont abrogées.

ARTICLE

Les dispositions de l'article précédent sont abrogées. Les dispositions de l'article précédent sont abrogées.

Les dispositions de l'article précédent sont abrogées.

Les dispositions de l'article précédent sont abrogées. Les dispositions de l'article précédent sont abrogées. Les dispositions de l'article précédent sont abrogées.

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ARTICLE

Les dispositions de l'article précédent sont abrogées.

Les dispositions de l'article précédent sont abrogées.

ARTICLE

Les dispositions de l'article précédent sont abrogées.

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Ὁ Σορμηῆς διστάζει.

ΣΟΡΜΗΔΑΣ

"Λοι νά πιῶ πρῶτα τόν καρφ μου.

ΜΑΝΤΑΝ ΟΡΤΑΝΕ
/τοῦ τό χάνει σιά χέρια/

"Ὀχι. Τάρω.

Ὁ Βασίλης κινεῖται πρὸς τόν Σορμηῆ. Τοῦ ρίχνει μιὰ μονιασμένη ματιὰ καί λένει τόν κάμμο. Πιάζει δύο χρυσῆς βέρες. Ἐτοιμος νά ἐπαραγῆ.

ΣΟΡΜΗΔΑΣ

/σὲ Βασίλη, σφουριχτά/

"Ὅραο τί κάνεις;

/σὲ Μαντάν Ὀρτάνε/

Ποῦ στήν ἄρη τὰ βήρες ἀπὸ τὰ δεχτιλιδία;

541 MS ΜΑΝΤΑΝ ΟΡΤΑΝΕ

ΜΑΝΤΑΝ ΟΡΤΑΝΕ

/τρέμοντας/

Τάρτιοχα γιὰ μῆς τοῦς δυο. Ἄπὸ δυο λίρες
κού μούχε ὄσοι ὁ Ἑγγλέζος ναθαρχος.
Τίς φάλαγα γιὰ...

/σιματιῶ/

542 ΠΑΛΑΝΟ ΤΩΝ ΔΥΟ - ΣΟΡΜΗΔΑΣ - ΒΑΣΙΛΗΣ

ΣΟΡΜΗΔΑΣ

Γιὰ ποιός;

543 CS ΜΑΝΤΑΝ ΟΡΤΑΝΕ

ΜΑΝΤΑΝ ΟΡΤΑΝΕ

/ἀλλῶ/

Τὴν κηδεῖα μου.

SECRET

SECRET

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544 ΠΑΛΑΟ ΤΩΝ ΔΥΟ ΣΟΡΗΙΑ - ΒΑΣΙΑΝ

Εἶναι βαθεῖά συγκινημένοι.

545 ΟΣ ΜΑΝΤΑΝ ΟΡΤΑΝΣ

ΜΑΝΤΑΝ ΟΡΤΑΝΣ

Εἰ παρακαλῶ, Σορμηῆ. Ἡ ἄρραβωνιαστοῦμε τώρα...

Πηγαίνει πρὸς αὐτόν.

ΜΑΝΤΑΝ ΟΡΤΑΝΣ

"ἔχουμε τὸν κουμπάρο, ἔχουμε τὰ δαχτυλίδια,
σὲ παρακαλῶ.

ΣΟΡΗΙΑΣ

Νὰ δὲν ἔχουμε κατῆ.

ΜΑΝΤΑΝ ΟΡΤΑΝΣ

Δὲ μὲ νοιᾶζει. Νῆς βλᾶκει ὁ θεὸς. Νῆς

Νικηρὴ παύση. Ἡ καρδίᾳ τοῦ Σορμηῆ τ' ἀποραυτίζεται.

ΣΟΡΗΙΑΣ

"βυθίζεται. Πῆμε ἔξω ὅπου ὁ θεὸς θεῖ μπουρῆ
νὰ μῆς βλᾶκει καλότερα.

Πιάνει τὸν Βασίλη ἀπ' τὸ χεῖρι καὶ κινουῦνται κατὰ τὴν πόρτα.

ΣΟΡΗΙΑΣ

/στην Ὀρτένς/

Τοιμάσου.

Βγαίνουν. Ἡ μαντήλι Ὀρτένς φτιᾶνεται τὴ μαλλιά της χτενίζοντάς τε μὲ τὰ δαχτυλῆ
της. Ἰστέρα ἀνοίγει τὴ τοῦντα της καὶ βγᾶζει ἕνα κεφαλομάντιλο.

1944 - 1945 - 1946

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546 ΚΡΕΤΤΕΡΙΚΟ - ΠΑΡΑΛΙΑ - ΝΥΧΤΑ - ΜΣ ΣΟΦΗΛΙΑΣ - ΒΑΛΙΑΝΕ

ΣΟΦΗΛΙΑΣ

"Νοῦ νά κρατῆς τῆ δαχτυλίδια. ἔβρεις νά
φύλης.

ΒΑΛΙΑΝΕ

"Ὅχι, βέβαια.

ΣΟΦΗΛΙΑΣ

Δὲν κειρῶζει. ἔβρω ἐγὼ. Γέμους, βαγίτσια,
κινδύες, τῆ ἔβρω ἀνακαταμένα. ἤμουνα κίνοτε
καποδῆσι.

/φωνῶζει τὴν 'Ὀρτάνε/

"Ἐλα, ἔλα παῖδι μου, ἔλα φραντζελικη φορέττα μου.
Ἐβρωσε τίς ἄγκυρες καὶ σαλτέρισε κατὰ τὸ Ζορμῆ σου.

547 ΜΙΟ ΜΕΘ ΠΡΟΣ ΤΑ ΜΕΛΑ - ΚΑΛΥΒΑ - ΝΥΧΤΑ

'Ἄν' τῆ φωτισμένη ἄν' τῆ λήμμα κέρτα βγαίνει ἡ Καντάμι 'Ὀρτάνε ἐπίσημα φορέττα τῆ
μαντίλι στὸ κεφάλι της. Ἡ μηχανή σὲ ΠΑΝΟΡΑΜΙΚ καὶς ἀπὲρ κλησιῶζει καὶ στέκεται
στὰ δεξιὰ τοῦ Ζορμῆ καὶ φύλης γρηγορά.

548 ΚΡΕΤΤΕΡΙΚΟ - ΠΑΡΑΛΙΑ - ΝΥΧΤΑ - ΒΑΛΙΑΝΕ - ΟΡΤΑΝΕ - ΣΟΦΗΛΙΑΣ

'Ὁ Ζορμῆς σταματῆ μιά στιγμή νά κηρ ἀνάου.

ΣΟΦΗΛΙΑΣ

/στὸ Βασίλη/

Ἐδὲν πῶ "ὄνα" μῆς φορῆς τῆ δαχτυλίδια.

'Ἀρχίζει ὁρμητικῶς ἄλλον ἔμνο.

549 CU MANTAN OPTANE

"Ἐχει σοβαρή ἔκφραση. Τῆ μάτια της γιολίζου.

550 CU ΒΑΛΙΑΝΕ

Εἶναι συγκινημένος καὶ μεροδωμένος.

SHALAN - SHANAN UN - SHIN - SHANAN - SHINAN 300

SHANAN

de paratit .mellawit de piteu de hui'
 .mellawit

SHANAN

.mellawit .mellawit

SHANAN

de paratit .mellawit de piteu de hui'
 .mellawit .mellawit .mellawit .mellawit
 .mellawit .mellawit .mellawit .mellawit

de paratit .mellawit de piteu de hui'
 .mellawit .mellawit .mellawit .mellawit .mellawit .mellawit

SHIN - SHANAN - SHIN AN SHIN UN SHIN 299

de paratit .mellawit de piteu de hui' de paratit .mellawit de piteu de hui'
 .mellawit .mellawit .mellawit .mellawit .mellawit .mellawit .mellawit .mellawit

SHANAN - SHANAN - SHANAN - SHIN - SHANAN - SHINAN 298

de paratit .mellawit de piteu de hui' de paratit .mellawit de piteu de hui'

SHANAN

.mellawit .mellawit

de paratit .mellawit de piteu de hui' de paratit .mellawit de piteu de hui'

de paratit .mellawit de piteu de hui' de paratit .mellawit de piteu de hui'

SHANAN SHANAN UN 297

de paratit .mellawit de piteu de hui' de paratit .mellawit de piteu de hui'

SHANAN UN 296

de paratit .mellawit de piteu de hui' de paratit .mellawit de piteu de hui'

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551 ΠΑΣΑΝ ΤΩΝ ΤΡΙΩΝ - ΖΟΡΜΗΞ - ΟΡΤΑΝΣ - ΒΑΣΙΛΗΣ

'Ο Ζορμηξ τελειώνει τόν φαλμό.

ΖΟΡΜΗΞ

"Όπα:

'Η Καντίμ 'Ορτάνς καί ὁ Ζορμηξ ἀπλώνουν τά χέρια καί ὁ Βασίλης τοῖς περνάει τῆ σαχυλιόδια, ἐνῶ ὁ Ζορμηξ λέει τῆς κατεβληθεῖς λέξεις.

ΖΟΡΜΗΞ

/στοματιζόντας ἀπότομα/

Αὐτὸ ἦταν ὄλο. Καί εἰς ἄλλα μὲ ὄγεθα.
Τοιμαστῆτε γιὰ τὸ πρῶτο τίμιο φιλεῖ τῆς ζωῆς σου.

'Απότομα ἢ 'Ορτάνς κέρτει στά γόνατα. 'Ο Ζορμηξ ξερνιόζεται.

ΖΟΡΜΗΞ

Τί κἀνεις;

ΚΑΝΤΙΑΝ ΟΡΤΑΝΣ

Κά φιλήσω τὰ πόδια σου.

ΖΟΡΜΗΞ

"Όχι...ὄχι...

Τὴν σηκώνει καί τὴ φιλεῖ εὐγενικῶς. 'Ο Βασίλης ἐποικισιόζεται διακριτικῶς.

ΖΟΡΜΗΞ

Ὁδ σου φέρω τὰ πράγματά σου καί θε σέ κῆσ
σάτσι σου. Οἱ τίμιες γυναῖκες δὲ μένουν ἀργά ἔξω.

Αὐτὴ συγκατανεύει. 'Ο Ζορμηξ βγαίνει ἀπ' τὸ κῆδρο.

552 ΒΕΛΤΣΠΙΕΚΟ - ΚΑΑΥΡΑ

'Ο Ζορμηξ μπαίνει. Καθεὶ τὴν τσάντα τῆς 'Ορτάνς ἀτοιμάζεται νά ξαναβγῆ. Ἐπὶ καθόφλι συναντιέται μὲ τὸ Βασίλη καὶ μακνίζει. Κοιτάζονται.

ΖΟΡΜΗΞ

Τί ἀπ' τὰ δυὸ, ἀρεντικὸς; Ἡ κά κλάουσε ἢ νά
γαλάουσε;

ARTICLE - CHAPITRE - SECTION - TITRE

de la loi n° 1000 du 10 août 1950

ARTICLE

1000

Le ministre de l'Intérieur est autorisé à déléguer à son subordonné le pouvoir de signer les arrêtés relatifs à l'application de la loi n° 1000 du 10 août 1950.

ARTICLE

1001

Le ministre de l'Intérieur est autorisé à déléguer à son subordonné le pouvoir de signer les arrêtés relatifs à l'application de la loi n° 1001 du 10 août 1950.

ARTICLE

1002

ARTICLE

1003

ARTICLE

1004

Le ministre de l'Intérieur est autorisé à déléguer à son subordonné le pouvoir de signer les arrêtés relatifs à l'application de la loi n° 1004 du 10 août 1950.

ARTICLE

Le ministre de l'Intérieur est autorisé à déléguer à son subordonné le pouvoir de signer les arrêtés relatifs à l'application de la loi n° 1005 du 10 août 1950.

Le ministre de l'Intérieur est autorisé à déléguer à son subordonné le pouvoir de signer les arrêtés relatifs à l'application de la loi n° 1006 du 10 août 1950.

ARTICLE - CHAPITRE - SECTION - TITRE

Le ministre de l'Intérieur est autorisé à déléguer à son subordonné le pouvoir de signer les arrêtés relatifs à l'application de la loi n° 1007 du 10 août 1950.

ARTICLE

Le ministre de l'Intérieur est autorisé à déléguer à son subordonné le pouvoir de signer les arrêtés relatifs à l'application de la loi n° 1008 du 10 août 1950.

1008

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θγαίνει. Ὁ Βασίλης κεντρίζει σκεπτικῶς.

553 ΗΣΩΤΗΡΙΟ - ΠΑΛΙΑ ΤΟΥ ΒΟΥΝΟΥ - ΝΕΡΑ

Ασπρὴ ἀνοιξιὰτικὴ μέρα. Οἱ στίλοι ἀνηφορίζουν στολίζοντας τὴ γυμνὴ κλαγιά ποῦ
ζωντανεύεται ἀπ' τοὺς ἐργάτες.

554 ΗΣΩΤΗΡΙΟ - ΚΑΛΥΤΑ - ΝΕΡΑ

Ὁ Βασίλης κῆθεται ἔξω, μπρὸς σ' ἕνα μικρὸ τραπέζι, γυμνὸς ὡς τὴ μέση καὶ κάνει
λογαριασμοὺς. Γυρίζει καὶ κοιτάζει κατὰ τὴν κλαγιά μὲ τρόπο. Ἕνα χαριετόπουλο
ἔρχεται τρέχοντας. Ἐτὸν τρόπο του φαίνεται βίωση.

ΠΑΙΔΙ

Τὸν κῆριο Ζορμῆξ.

Ὁ Βασίλης δείχνει κατὰ τὸ βουνό. Τὸ καιρὸς φεθαίει καταπικρὴ τρέχοντας. Ὁ Βασίλης
σημάνεται καὶ τὸ ἀκολουθεῖ.

555 ΗΣΩΤΗΡΙΟ - ΠΑΛΙΑ ΤΟΥ ΒΟΥΝΟΥ - ΝΕΡΑ - ΖΟΡΜΗΔΕΣ ΕΚΑΦΘΑΛΜΟΝΟΣ Σ' ἕΝΑ ΣΤΥΛΟ

ΘΩΝΙΑ ΓΩΝΙΑ

Ἐπηρεδῶναι σῶμα, ὅμοι μὲ ναυτὴ πάνω σὲ κατῆρτι.

ΘΩΝΗ ΠΑΙΔΙΟΥ

Κῆριε Ζορμῆξ!

Ὁ Ζορμῆξ δὲ στρέφει.

ΖΟΡΜΗΔΕΣ

"Λοι με!

556 ΝΣ ΠΑΙΔΙ (ΓΩΝΙΑ ΤΟΥ ΖΟΡΜΗΔΕ)

Ἐπιφογυρίζει γῶμα ἀπ' τὸ στίλο. Δυὸ ἐργάτες κεντρίζουν νὰ τὸ διδάξουν.

ΠΑΙΔΙ

Ἡ' ἔστειλε ἡ μαντάμα ὄρεάνος.
Ἕἵναι ἔρωστη. Ὅλο καὶ βῆχει.

/μιμείται βῆχα/

Γκοῦχου... γκοῦχου...

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SECTION - 10

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SECTION - 11

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SECTION

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SECTION - 12

SECTION

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SECTION

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SECTION

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SECTION - 13

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SECTION

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Ὁ Βασίλης μπαίνει στὸ κἀδρο, κοιτάοντας πρὸς τὸ Ζορμῆς.

557 ΞΗΛΑΛΑΒΗ ΖΟΡΜΙΑ (555)

Κοιτάζει πρὸς τὸ παιδί.

ΖΟΡΜΙΑΣ

Καλέ.

Ξαναγυρίζει στὴν δουλειά του μὲ ἀπόλυτη συγκέντρωση.

ΖΟΡΜΙΑΣ

/σιγανό, ἐνῶ φουλάει/

Ἄν' τὴ Μαντάμ Ὀρτάνς. Εἶναι ἄρρωστη.

558 ΒΕΝΤΣΕΡΙΚΟ - ΚΡΕΒΑΤΟΚΑΜΑΡΑ ΜΑΝΤΑΝ ΟΡΤΑΝΣ - ΟΣ ΚΑΟΥΒΙ ΠΑΝΑΓΙΑΟΥ

Ὁ Παπαγιώσης στριφογυρνᾷ ἀνήσυχος. Ἡ Μηχανή ΠΑΝΟΡΑΜΙΚ ἔλαφρὸ καθὸς ὁ Ζορμῆς σκῆβει πρὸς τὸ κλουβί.

ΖΟΡΜΙΑΣ

Ἐς...

Ὀρτάνεται καὶ βλέπουμε νὰ ζεσταίνῃ μὲ βεντούζα. Ἡ μηχανή ΠΑΝΟΡΑΜΙΚ πρὸς τὸ κῆνο καθὸς τραβᾷ τὰ σκεπᾶματα τοῦ κρεβατιοῦ καὶ κολλᾷ τὴ βεντούζα στὴ γωνιὴ ράχη τῆς μαντάμ Ὀρτάνς κιάλια σκεπασμένη μὲ ἄλλες βεντούζες. Ἡ μηχανή κινεῖται πρὸς τὸ κῆνο δεξιόντας τὸ πρόσωπό της μισοκρυμμένο μὲς' εἰς μαξιλλάρια περικυκλωμένο ἐπ' τὴ ἰδρωμένα ζεβαρμμένα μαλλιά της. Ἄνασαινεὶ ὀσπολα.

559 ΜΣ ΚΡΕΒΑΤΙ

Τὰ παραθυρφοῦλλα εἶναι κλειστά καὶ τὸ δωμάτιο εἶναι ὀσπεινὸ. Ἡ Μαντάμ Ὀρτάνς βῆχει καὶ οἱ βεντούζες ἀφάνονται στὴ ράχη τῆς γυροτόσια. Ὁ Ζορμῆς τὴ σκεπάζει ἀκαλέ.

ΖΟΡΜΙΑΣ

Ἄν εἶναι τίποτα. Ἦνα κρύμα. Ἄδριο δὲ νοιάζει καλύτερα καὶ τὴν ἐρχόμενη Κυριακὴ δὲ βγοθμε ἔξω καὶ δὲ τὸ κἀδουμε. εἶναι πῶσα βλέπεις.

ΜΑΝΤΑΝ ΟΡΤΑΝΣ

Ναί;

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SECTION 10

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SECTION 11

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SECTION 12

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SECTION 13

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SECTION 14

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SECTION 15

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SECTION 16

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SECTION 17

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ΣΟΦΗΛΙΑΣ

"Αμέ!"

Πηγαίνει προς το παράθυρο.

ΣΟΦΗΛΙΑΣ

Χρειάζεσαι λίγο ήλιο νά σε ζυμώσει.

"Ανοίγει τ'ε παντζουρία.

560 CS NANTAN OPTANE

Καθώς τό σπῆς πῆγαι ἀπάνω της, ἀνοίγονταί τ'ε βλέφαρα σκεπάζει τό πρόσωπό της σ'ε νά θάλη νά κρυφῆ.

561 ΒΕΝΤΣΕΡΙΚΟ - ΔΥΑΝ ΤΗΕ OPTANE - ΝΕΡΑ

"Ἡ σάλη εἶναι ἴσως κόνι. Τό ἕγχο εἶναι σ'αύτῃ ὁ βασιλῆς μπαίνει στό πλάνο. Κοιτάζει κατ'ε τό σκίτι.

562 ΔΙΟ ΝΕΒΑ ΠΡΟΣ ΤΑ ΝΕΩ - ΠΑΡΑΨΥΡΟ ΚΡΕΒΒΑΤΟΚΑΜΑΡΑΕ

"Ὁ Ζορμῆς στέκεται πίσω ἀπ'τό τζέρι, φαίνεται σοβαρός. Γνέφει στό βασιλῆ νά κλησιδ-ση. Καθώς ὁ βασιλῆς μπαίνει στό κῆρο ἡ μηχανή κλησιδίζει. Ὁ Ζορμῆς δείχνει τό παιδί καί σχηματίζει μέ τό στόμα του τῆ λέξη γιατρός. Ὁ βασιλῆς σαρκαταναεῖ καί βγαίνει ἀπ'τό κῆρο. Ὁ Ζορμῆς ἀπομακρύνεται.

563 ΒΕΝΤΣΕΡΙΚΟ - ΚΡΕΒΒΑΤΟΚΑΜΑΡΑ OPTANE

"Ὁ Ζορμῆς κλησιδίζει ἀπροκατόντας τό κρεββάτι καί τραβάει τό σκίτιομα.

ΣΟΦΗΛΙΑΣ

Καί τώρα, ἀραῖα μου, σ'ε τίς βγάλομε.
"Αυοῦ τί ἀραῖο κρότο κόνου!"

Τραβάει μιὰ βεντοζα καὶ ἄρῆται ἕνα ρουμπιτό πιτσιτό ἕχο.

TABLE

1911

1912

TABLE

1913

1914

TABLE

1915

TABLE

1916

TABLE

1917

TABLE

1918

TABLE

1919

1920

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ΖΟΡΝΙΑΣ

Σέ φιλά.

'Εξαιουλούθετ νά τραβή τίς βεντούζες. Νιά τούς κάνει ένα λούτατσα μεγάλο όδουσο.

ΖΟΡΝΙΑΣ

Πολό θερμό. Σηλεύο.

Συβρι καί τής φιλά τή ρόχη.

564 ΚΕΣΤΕΡΙΚΟ - ΣΩΔΑ ΤΗΣ ΝΑΝΤΑΝ ΟΥΤΑΝΕ - ΝΡΑΔΥ

Θυτίζεται από μία λάμπα. 'Ο Βασίλης κήθεται σε μία κορέλλα περιμένοντας. 'Υστερα από λίγο ή πόρτα τής κρεβατοκάμαρας άνοίγει καί θγαίνει ό Ζορμιάς με τό γιατρό. Κάτι μουρμουρίζουν. 'Ο γιατρός ρεθγει. 'Ο Βασίλης κλησιάζει τό Ζορμιά.

ΒΑΣΙΑΝΗ

Λοιπόν!

ΖΟΡΝΙΑΣ

Δέν είναι τίποτα. Θέ καθάνη.

565 ΚΕΣΤΕΡΙΚΟ - ΔΡΩΝΟΣ ΧΟΡΤΙΟΥ - ΝΡΑ - ΝΣ Α' ΝΟΙΡΟΛΟΓΙΣΤΡΑ - (ΠΑΛΤΙΟ ΠΑΛΑΝΟ)

Τρέχει από πετροδωκίτω όδουο, τυλιγμένη στα μαύρα. Περνώνας μπρός έπ'ένα σπίτι ρυνάζει.

Α' ΝΟΙΡΟΛΟΓΙΣΤΡΑ

Λενιδί!

'Η Β' Νοιρολογίστρα όρματι έζω καί οί δυό μαζί τρέχουν βιαστικά όμοιες με κορέκια.

566 ΚΕΣΤΕΡΙΚΟ - ΠΑΛΤΙΑ - ΝΡΑ - ΟΣ ΠΡΩΤΟΣ ΧΟΡΤΙΝΗΣ

Χορεύει ένα γρήγορο Κρητικό χορό, στριφογυρίζοντας καί κολώντας. 'Η μηχανή τόν έκολουθε καί βλέπουμε ότι σέρνει μία μικρή όμάδα χορευτές. Κάποιος γύρω παρακολουθετ. Κάποιος κοιτάει προς τό κέρα καί σταυροσκοπείται.

SECTION

July 21

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SECTION

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SECTION - PART 10

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SECTION

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SECTION

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SECTION - PART 11

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SECTION

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SECTION - PART 12

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Α' ΔΗΜΟΦΩΝΟΣ

Παιδὲς κεθαίνεαι;

Οἱ δὺς μοιρολογίστρας προσπερνοῦν βιαστικῶς. Ἰάκοιός μιν εἶπε ἕνα παιδί.

Β' ΔΗΜΟΦΩΝΟΣ

Ποῦ τρέχουν οἱ μοιρολογίστρας;

Ἰάκοισι παιδιᾷ τρέχουν πρὸς ἑκ' ἑξῆς μοιρολογίστρας καὶ τοὺς μιλοῦν.

ΒΑΣΙΣ
/φουδίζεαι/

*Ἡ μονήμα κεθαίνεαι.

567 ΒΕΝΤΣΕΡΙΟ - ΟΜΑΔΑ ΕΜΠΛΑΝΘΗ

Ντινυρίζουν μὲ ἔξωση.

ΠΟΥΤ ΓΥΡΑ

Καὶ τὰ κρῆματά της τί οὐ γίνουνας;

ΓΥΡΟΣ

Οὔτε παιδί ἔχει οὔτε γατί.

ΛΑΙΟΔΑ ΑΝΤΥΡΑΣ

Οὐ τί φέει τὸ κρῆτος.

*Ἡ κοιλὸ γρηθὸ κρῆτη φεθγει κουτοκίνουνας. *Ἐνας φτωχὸς γῆρος τὴν ἀκολουθεῖ ὑστερα ἕνας ναδτερος ντινυμένος μὲ κοουδλίτα.

568 ΠΑΛΑΝΟ ΓΕΝΙΚΟ - ΧΟΡΕΥΤΕΣ

*Ὁ χορδὸς τελειώνεται. *Ἐνας κῆλος σχηματίζεται γῆρω τους καὶ τὰ νῆα κυβερνιζονται μὲ ἔξωση.

SECTION 1

These are the terms and conditions of the contract.

SECTION 2

The contract is made between the

parties mentioned in the schedule to this contract.

IN WITNESS WHEREOF

the parties have hereunto set their hands and seals.

SECTION 3 - SIGNATURES

Witnessed by me

SECTION 4

IN WITNESS WHEREOF

the parties have hereunto set their hands and seals.

IN WITNESS WHEREOF

the parties have hereunto set their hands and seals.

IN WITNESS WHEREOF

the parties have hereunto set their hands and seals.

SECTION 5 - SIGNATURES

IN WITNESS WHEREOF

the parties have hereunto set their hands and seals.

IN WITNESS WHEREOF

569 ΒΕΣΤΡΕΠΙΚΟ - ΣΠΙΤΙ ΤΗΣ ΧΗΡΑΣ - ΝΕΡΑ

'Ανοίγεται ὁ ἦχος βημάτων καὶ φωνῶν ποδ' αἰχμαζόντων. Ὁ Νιμηθῆς κἀθετα κουλουριωσμένος στὴν πόρτα. Κοιτάζει κατὰ πῶμα καὶ σπῆνεται.

570 ΒΕΣΤΡΕΠΙΚΟ - ΔΡΟΜΟΣ ΝΗΡΟΣ ΑΠΟ ΣΠΙΤΙ ΧΗΡΑΣ - ΝΕΡΑ

Οἱ μοιρολογιστρὲς κερνοῦν ἀπομακρυνόμενες ἀπ' τὴ μηχανή, ἐκολουθοῦμενες ἀπὸ κἀμποῦ παιδιὰ καὶ φτωχοὺς χωριανούς, νέους καὶ γέροντες.

571 GS ΝΙΜΗΘΟΣ

'Αρχίζει νὰ φωνάζει.

ΝΙΜΗΘΟΣ

Θονιάδες! Ἄτιμοι θονιάδες!

Τρέχει στὸ δρόμο, φωνάζοντας ὑστερικὰ καθὼς ὁ κόσμος τὸν κροσπερνῆ. Τοῦς κνηγῆ ἀπὸ πῶμα καὶ ἔρχεται σὲ GS γελώντας κι' ἀναστενάζοντας.

572 ΒΕΣΤΡΕΠΙΚΟ - ΚΡΕΒΒΑΤΙ ΟΡΤΑΝΕ - ΝΕΡΑ

'Ἡ ματαῖα Ὀρτάνε πλαγιασμένη στὸ κρεβάτι της μὲ τὰ μάτια κλειστά, ἀνασπινώντας ὀδονόλα. Κε' τὸ ἓνα χερὶ της κρατῶ σφιχτὰ τὸ χερὶ τοῦ Χορμηῆ. Αὐτὸς κἀθετα στὸ κρεβάτι καὶ μὲ τὸ λεύτερο χερὶ του τῆς σπυαρίζει τὸν ἰδρώτα. Κάνει νεύμα στὸ Βασίλη ποδ' στέκεται κιὸ κέρα δείχνοντας του ἓνα μεγάλο λυκωμένο κἀπῆλο ποδ' κρέμεται στὸν τοίχο. Ὁ Βασίλης τοῦ τὸ δίνει. Ὁ Χορμηῆς ἀρχίζει νὰ τῆς κάνει λαγριὰ ἔδρα μὲ δαῦτο. Ἄνοῦμα τὰ βήματα καὶ τὶς χαμηλὲς φωνὲς τοῦ πλῆθους ποδ' ζητῶνει. Οἱ δύο ἄντρες ἀλλάζουν μιά ματιὰ.

573 NS ΠΟΡΤΑ ΚΡΕΒΒΑΤΟΚΑΜΑΡΑΣ

Οἱ δύο μοιρολογιστρὲς γλιστροῦν μέσα καὶ ἀπὸ κοιτάζουν κατὰ τὸ κρεβάτι κουκουρίζουν κοντὰ στὸν τοίχο κοντὰ σὲ μιά μεγάλη κασοφλα.

574 ΠΑΛΙΟ ΤΗΣ ΔΥΟ - ΟΡΤΑΝΕ - ΧΟΡΜΗΑΣ

'Ὁ Χορμηῆς κοιτάζει κατὰ τὶς δύο γυναῖκες καὶ τοὺς γνέρει νὰ φύγουν. Ἡ ματαῖα Ὀρτάνε ἀνοίγει τὰ μάτια καθὼς ξεχωρίζει τὶς δύο γυναῖκες τῆς διαπερνῆει βίγους τρόμου.

ΚΑΝΤΑΝ ΟΡΤΑΝΕ

Δέ...δέ θέλω...νὰ πεθῶλω.

215 - BIRTH AND DEATH - 1915

1915 - BIRTH AND DEATH - 1915. This page contains the birth and death records for the year 1915. The records are organized by month and day, with columns for name, sex, age, and date of birth or death.

216 - BIRTH AND DEATH - 1916

1916 - BIRTH AND DEATH - 1916. This page contains the birth and death records for the year 1916. The records are organized by month and day, with columns for name, sex, age, and date of birth or death.

217 - BIRTH AND DEATH - 1917

1917 - BIRTH AND DEATH - 1917. This page contains the birth and death records for the year 1917. The records are organized by month and day, with columns for name, sex, age, and date of birth or death.

218 - BIRTH AND DEATH - 1918

1918 - BIRTH AND DEATH - 1918. This page contains the birth and death records for the year 1918. The records are organized by month and day, with columns for name, sex, age, and date of birth or death. The page is partially obscured by a large, faint watermark or bleed-through from the reverse side of the document.

219 - BIRTH AND DEATH - 1919

1919 - BIRTH AND DEATH - 1919. This page contains the birth and death records for the year 1919. The records are organized by month and day, with columns for name, sex, age, and date of birth or death. The page is partially obscured by a large, faint watermark or bleed-through from the reverse side of the document.

220 - BIRTH AND DEATH - 1920

1920 - BIRTH AND DEATH - 1920. This page contains the birth and death records for the year 1920. The records are organized by month and day, with columns for name, sex, age, and date of birth or death. The page is partially obscured by a large, faint watermark or bleed-through from the reverse side of the document.

221 - BIRTH AND DEATH - 1921

1921 - BIRTH AND DEATH - 1921. This page contains the birth and death records for the year 1921. The records are organized by month and day, with columns for name, sex, age, and date of birth or death. The page is partially obscured by a large, faint watermark or bleed-through from the reverse side of the document.

222 - BIRTH AND DEATH - 1922

'Ο Σορμαξής τή γαληνεθεί.

575 MS ΜΟΙΡΟΛΟΓΙΣΤΡΕΙ

Κοιτάζουν πεινασμένα ένα γόρω τό εωμέτιο υπολογίζοντας τή ύπάρχοντα τής μαντάμ.
 Πιά άπ' αυτές κατευθύνεται πρός τήν κασούλα καί σημαίνει έλαφριά τό σέξκασμα.
 'Ο θόρυθος έξω δυναμώνει. 'Ακούγονται κοτσούλα καί τά κυνηγήνα.

576 MS ΒΑΣΙΛΗΣ

Κοιτάζει κατά τό παρθέυρο τρομοκρατημένος.

577 ΑΠΟ ΜΕΣΑ ΠΡΟΣ ΤΑ ΕΒΩ - ΑΥΑΗ

Έξωμος τρέχει κυνηγώντας τά κοτσούλα καί μαλλώνοντας. "Ένας νεαρός κιάνει μίαν
 ξρνίδα κοντά στό παρθέυρο καί καθός τή σημαίνει τά φτερά της χτυπάει στό τζάμια.
 'Βελύκος στρέφει κοιτάζει μέσα, χαμογελάοντας.

578 MS ΣΟΡΜΙΑΣ - ΟΡΤΑΝΕ

'Ο Σορμαξής είναι έτοιμος νά πεταχτεί έπίωυ άλλή ή 'Ορτάνε σφίγγει δυνατάταρα τό
 χέρι του. Αύτός προσκαθετ νά τής κρύψει τή θέα του παρθέυρου μέ τό καπέλλο.

579 MS ΒΑΣΙΛΗΣ

Προχωρεί πρός τήν πόρτα. Καθός τήν ένοίγει κήμικα ισχυρά γυναικεία κρόσσια κοιτά-
 ζουν μέσα κερίεργα. 'Ο Βασίλης τής παραμερίζει καί βγαίνει κλείνοντας τήν πόρτα.

580 ΒΕΣΤΕΡΙΚΟ - ΑΥΑΗ - ΜΕΡΑ

"Ανθρωποι μπαμποβαίνουν τρέχοντας, σιαφραλώνου στήν στέγη. Μερικοί άρχίζουν
 νά κουβαλούν κιάλας κερβίλες καί ρόβια. 'Ο Βασίλης μπαίνει στό κέδρο καί κοιτά
 έτελειπόμενα.

581 ΒΕΣΤΕΡΙΚΟ - ΚΡΕΒΒΑΤΟΚΑΡΑ ΜΑΥΤΑΗ ΟΡΤΑΝΕ

ΠΑΛΑΝΟ ΤΩΝ ΔΥΟ ΜΟΙΡΟΛΟΓΙΣΤΡΩΝ

'Ο θόρυθος τής έξω λατρωσίας αύξάνει τήν έννοιαμονηρία τους. 'Αρχίζουν νά λογα-
 φέρικου μέ χαμηλές βξάτες φωνές. "Η μία πκεί κατά τήν κασούλα μέ ή άλλη τή
 σπρόχτει πίσω.

of the ...

SECTION 1

... of the ...

SECTION 2

... of the ...

SECTION 3

... of the ...

SECTION 4

... of the ...

SECTION 5

... of the ...

SECTION 6

... of the ...

SECTION 7

SECTION 8

... of the ...

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582 CS NANTAN OPTANE

Υέχνει κέτω έπ' τ'ο μωξιλάρη, βγάζει έναν Καθολικό Σταυρωμένο και άρχίζει νά μουρ-
μουρτζή άκατέληκτα.

NANTAN OPTANE

NON CHRIST...JE NE VEUX PAS

'Ανοδύεται χυτίπηια τηγανίδη άπέζω.

583 CS ΠΑΠΑΓΑΛΟΣ

Πηδδει άγριεμμένος.

ΠΑΠΑΓΑΛΟΣ

Καναβέρο...

584 CS NANTAN OPTANE

Κλείνει τ'ά μάτια της. Τ'ο πρόσωπό της ήμερεθεί. 'Αγκαλιόζει τ'ο σταυρωμένο μέ τ'ά δυά
χέρια της σ'ά νά είναι έρωστης.

NANTAN OPTANE

Καναβέρο...

Πέγτει π'ός τ'ά κέσω σιωπηλή.

'Ο Ζορμιάς γέρνει μέσ' τ'ο κέσω ένήσυχος.

585 ΠΑΛΑΝΟ ΤΩΝ ΔΥΟ - ΜΟΙΡΟΛΟΓΙΣΤΕΡΕΣ

Σπράχνονται άργά και προχωρούν δοκιμαστικά κατά τ'η μηχανή. Κι ά έπ' αυτές λύνει τ'ο
μάθρο μανθάλι της και ζεσάει σ'ά μοιρολόγι. 'Η άλλη τ'η συντροφεύει και χυμοθν κατά
τ'ο κρεβάτι κοιμίζοντας και τραβώντας τ'ά άσπρα μερδεμένα μολλιά τ'ους. Πέσω τ'ους
άνοίγει σιγά ή πόρτα.

586 ΚΟΥΣΙΝΟ ΠΑΛΑΝΟ ΤΩΝ ΔΥΟ - ΖΟΡΜΙΑΣ - OPTANE

'Ανοίγει έντρομη τ'ά μάτια και σπράνει άσπματα τ'ο κεφάλι.

NANTAN OPTANE

NANAN...NANAN.....

SECTION THREE

...the

SECTION FOUR

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SECTION FIVE

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SECTION SIX

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SECTION SEVEN

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SECTION EIGHT

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SECTION NINE

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SECTION TEN

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SECTION ELEVEN

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Ο Ζορμπίς κρέκει άπάνω ή μηχανή τόν παρακολουθεί καθώς με βίαιες κινήσεις διόχνει τές μοιρολογίστρες. Περιικές άλλες γυναίκες έχουν τραυώσει τάρα μόν' τό άμώτιο καί προχωρούν κατά τήν κισόβλη. Ο Ζορμπίς τές διόχνει έξω. Ύστερα ζαναγουρίζει στό κρεβάτι καί χτενίζει με τά χέρια του πρός τά πόδια τά μαλλιά τής μαντέμ 'Ορτένς.

ΣΟΡΒΙΑΣ

'Εγώ είμαι... 'Ο Ζορμπίς...ή φοβόμαι...

Τής άκουμπά άκαλά τό κεφάλι στό κροστέρολο.

587 ΕΚΒΤΙΝΟ ΠΑΙΣΟ ΤΩΝ ΔΥΟ - ΣΟΡΒΙΑ - ΜΑΥΤΑΝ ΟΡΤΑΝΣ

'Η μαντέμ 'Ορτένς σηκώνει τά χέρια καί τόν άγριαίβζει. Τά χέρια της κινούνται με πόν νά βγή ήχος κεδάινει. 'Ο Ζορμπίς μένει άποθνεός μία στιγμή ύστερα ζεμαλά καί τά χέρια της άπ' τό λαϊμό του, τά σταιρώνει πάνω στό στήθος της καί σηκώνεται. 'Η μηχανή άπιστοχωρεί. Μουσική άκούγεται άπ'όπου. Τό συντίμι έχει μισογλωστρηθεί καί φαίνεται ένα πλεονάρ άφουχο πόδι. Τά όδάρια κινούν στό μάγουλα τού Ζορμπίς

588 ΗΣ ΟΙ ΚΟΙΡΟΜΟΓΙΛΙΣΤΡΕΣ

Στέκονται άκουμπήντες στόν τοίχο. 'Η μία άρχίζει δοκιμαστικά τό μοιρολόι. 'Η άλλη άκούουδαί.

589 ΗΣ ΤΟ ΚΡΕΒΒΑΤΙ

Καθός τό μοιρολόι δυναμάνει ό Ζορμπίς άπομακρύνεται κατά τήν πόρτα. 'Η μηχανή ΠΑ-ΝΟΡΑΝΙΚ. Καθός βγαίνει οι μοιρολογίστρες κινούν μπρός θρηνώνας καί χτυπώντας τό στήθος τους. Οι άλλες γυναίκες τραυώνουν άπ' τήν πόρτα καί ή λεπασία άρχίζει άδίκως με μουσική ύπερμούση τό μοιρολόι. Οι μοιρολογίστρες κασκίζουν νά διόχουν τές άλλες γυναίκες καί κιάλας μαζεδουν πρόγματα άπ' τή ντουλάπα, τήν τουαλέτα κλπ.

590 ΟΣ ΓΥΝΑΙΚΕΣ

Τραβούν φτερά, κασόλα, μία βεντάγια, ένα μικρό ντανταλένιο όμπρελλίνο, μουσάλια, ζοδρούχα, χάνουν πρόγματα στός κρόφους τους, τά τυλίγουν στός ώμους σηράχοντας καί τραβώντας ή μία τήν άλλη.

591 ΟΣ ΓΥΝΑΙΚΑ

Κατεβάζει μία κουρτίνα.

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SECTION

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SECTION

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SECTION

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592 NS AΛΛΗ ΓΥΝΑΙΚΑ

Ξέρνεται σ'α γόνυα καί τραβέτι κέτι παποθτοια κέτω άπ'τό κρεββάτι έπιου ή μαντήλι
'Ορτέας κέττεται νεκρή.

593 ΕΒΟΤΕΡΙΚΟ - ΑΥΑΗ - ΔΙΟΥΓΕΙΜΑ

Κέτω άπ'τά δέντρα στήνεται συμμάσιο. Ύμλι, φροθια, μπουνθλια με κρως, τυριά.
'Ένας μουσιλός κούζει τή λάρα του καί κέτ κοντά δυό άντρες ζεπουκουλίζου κούθ-
πουλα ένθ άλλα φήνεται σέ άνοιχτή φωτιά. "Άνθρωποι ζετρυπώνου άπ'τό σέλι κού-
βαλόντας σκιε-γικώδα λάφυρα. "Άλλοι βγάζου τές κότες καί τά παρδουρα.

594 NS ΒΑΛΙΑΝΕ

Στένεται στή γυνία παρατημένος μόνος έπιληκτος. Γυρίζει καθός κλησιάζει ή Ζοριμάς
δοσμένος έωμα στή λύση του. 'Ο άστυνθμος του χωριού καί μερικολ άλλοι έπίσημοι
του χωριού τον προσεπεροθν.

595 LS Η ΑΥΑΗ

'Ο άστυνθμος κι'οι έπίσημοι τρέχου μέσ'την κουζίνα καί σκαρφαλόνου στή σιπη.
Τοιριχτές φωνές άποθγονται ή γούθμος κραγμάτου κού κέρτου καί από κέθε κότε
καί παρδουρα ζεμουκάρου άνθρωμοι κού βιστοθν σφιχτά τό μεριθό τους άπ'τή λεη-
λασία. Μερικολ τρέχου άπομικρυθμένοι άπ'τή μηχανή κουβαλόντας στή ράχη τους
κανιζοφτια.

596 ΕΒΟΤΕΡΙΚΟ - ΕΒΟΝΟΡΤΑ ΤΟΥ ΕΜΠΙΟΥ ΤΗΣ ΟΡΤΑΝΕ

Οι γυναίκες καί οι μοιρολογιστρες προβάλλου φορτωμένες τά στολθία τής Καντάς
'Ορτέας. Κιά τούθ φορθεί τό τρέμα κού κούρου. Τές υποδέχονται όμυρικέ γέλια καθός
ή Μηχανή ΠΛΑΝΟΡΑΚΗ γυρίζει πός την αιάη. 'Ο Κανθλιας βλεπει κέτι καί προσκαρ'
κατά την μηχανή κρατώντας τρεα ποτήρια του κρωςου.

597 NS ΖΟΡΜΑΕ - ΒΑΛΙΑΝΕ

Στένονται λίγο κωρικέ ή ένας άπ'τόν άλλου χωρις νέ μιλουθ. 'Ο Κανθλιας ζυγόνει.
Δίνει ποτήρια στόν Βασίλη καί στό Ζοριμά. Καρμική σιπη.

ANNEXE - 1

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ANNEXE - 2

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ANNEXE - 3

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ANNEXE - 4

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ANNEXE - 5

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ANNEXE - 6

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ΜΑΡΘΑΔΑΚΑΕ
/σμήνοντες τὸ ποτήρι του προκλητικῶ/

Εὐνὴ φυχὴ τῆς μοιαρτίσσης.

Ἄ Βασίλης κοιτάζει τὸν Ζορμῶ.

ΖΟΡΜΩΙΑΕ
/ἔρεμ/

Ἦξες ζητῶς νὰ κιοῖμε γιὰ τὴν φυχὴ τῆς.

Ἐπράνει τὸ ποτήρι καὶ τὸ ἀδειάζει μονορούρι. Ὑστερα διευθύνεται κατὰ τὸ σπίντι.

598 ΒΙΒΛΙΟΓΡΑΦΙΑ - ΚΡΕΒΡΑΤΟΚΑΜΑΡΑ ΟΥΤΑΝΕ

Εἶναι ἀπογυμνασμένη. Οἱ γυναῖκες ἔχουν σηκῶσει τὴν μαντιὰ Ὀρτάνε κι' ἔχουν σταυρώσει τὰ χέρια τῆς σὲ στήθος τῆς. Τὸ κλουβὶ τοῦ παπαγάλου κι' ἕνα καλὸ παντουράκι κἀνω ἀπ' τὸ κρεβρῶτι τῆς νεκρῆς εἶναι τὰ μόνυ πράγματα ποὺ ἔχουν ἀπομείνει. Ἀποθῆται ἢ κἀρωτα.

599 ἮΞ Η ΔΟΥΡΤΑ

Ἄ Ζορμῶς στέκεται αὐτοῦ γιὰ μιὰ στιγμή ὑστερα προχωρεῖ κατὰ τὸ κλουβὶ. Υἱουρῶζει κἀτι τις στὸν παπαγάλο, κἀρῶνει τὸ κλουβὶ καὶ στέκεται πονεὶ σὲ κρεβρῶτι κοιτάζοντας τὴ μαντιὰ Ὀρτάνε. Κοιτάει λαμπρῶς τὸ κεφάλι του κι' ὑστερα φεθῶει ἀπότομα.

600 ΚΕΩΤΕΡΙΚΟ - ΔΥΑΝ - ΚΑΤΩ ΤΟ ΕΠΙΤΙ

Ἢ γιορτὴ βρῶσεται σὲ φόρτε τῆς. Οἱ γεροντότεροι κι' ὁ νεκροθάφτης λαγοῦρῶνον σὲ μιὰ ὄρδω λίγα ρῆματα κιὸ δὲ ἀπ' τὸ Βασίλη. Ἄ Ζορμῶς βγαίνει ἀπ' τὸ σπίντι, ἀποθεῖ τὸ κουφεντιάζουν, φαίνεται ἀτοιμὸς ν' ἀνακατευτῆ ὑστερα γυρῶζει καὶ φεθῶει κατὰ τὸ ὄρδω. Ἄ Βασίλης τὸν ἀκολουθεῖ.

601 ΚΕΩΤΕΡΙΚΟ - ΔΡΟΝΩΕ

Ἄ ἔρμωος. Ἄ Ζορμῶς κι' ὁ Βασίλης σερῶνον τὴ γυνιὰ. Προχωροῦν σιωπηλοὶ κατὰ τὴ μηχανή.

MEMORANDUM
FOR THE RECORD

DATE: 10/15/54

TO: SAC, NEW YORK

FROM: SAC, NEW YORK

SUBJECT: [Illegible]

RE: [Illegible]

[Illegible text block]

RE: [Illegible]

[Illegible text block]

RE: [Illegible]

[Illegible text block]

RE: [Illegible]

[Illegible text block]

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ΒΑΣΙΑΝΗ

Σορμπ, τ' θά γίνη γιά τήν κηδεία.

ΣΟΡΜΠΑΣ

Δέ θά γίνη κηδεία.

ΒΑΣΙΑΝΗ

Τέ;

ΣΟΡΜΠΑΣ

"Ήτανε θράγμα. "Ήσανε τό σταυρό της μέ
τό τέσσαρα δάχτυλα.

Παθση.

ΒΑΣΙΑΝΗ

Καί λουπόν;

ΣΟΡΜΠΑΣ

'Ο καπός δέν θά τή θάψη σάν τους άλλους.

ΒΑΣΙΑΝΗ

Είναι φριχτό.

ΣΟΡΜΠΑΣ

Γιατί; Είναι κιε καθαμένη. Τέ σημασία έχει;

Προχωρούν κι' απομακρύνονται απ' τή μηχανή.

602 ΚΕΣΤΕΡΙΚΟ - ΣΗΙΤΙ ΤΗΕ ΜΑΥΤΑΝ ΟΡΤΑΝΕ - ΣΟΥΡΟΥΠΟ"Ένας άνθρωπος κρατάει μία λάμπα ένθ' όσο άλλοι βγάζουν τήν λάμπα απ' τους ραζέδες
της και τήν κουβαλούν μέσ' τό σπίτι.603 ΠΑΛΑΝΟ ΓΕΝΙΚΟ - ΑΥΑΝ - ΣΟΥΡΟΥΠΟΤό κληρός συμμαζεθείται κατά τή μηχανή άλλοι άκουμα τρώγοντας, άλλοι οργίζοντας τά
πράγματα καί άρπάζαν άλλοι κρατώντας δόδες. Πολλοί άντρες είναι πιωμένοι.604 ΝΣ ΕΣΗΟΡΤΑ - ΣΟΥΡΟΥΠΟ

'Αν' τήν χαίνουσα τρέφα της λάμπατας βγαίνουν οι έπισμοι (ήρχές) κάνουν άγριες

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χειρονομίες για να επιβάλουν τη σιωπή στον κόσμο. Ξεκίσω τους βγαίνουν τέσσερις νεαροί που κουβαλούν πάνω στο βγαλμένο κορδονάκι της λείψαντας τη μηχανή 'Ορτάνς. Τό κρασί τους κάνει και παραπατούν έλαφρως. Ξεκίσω τους έρχεται ο μουσικός με τη λύρα του και οι μοιρολογίστρες. Καθώς η κομπή προχωρεί το πλήθος ξεχώνεται κρατώντας καρτέλες, παράθυρα, τσουκάλια, σκουπίδια στους ώμους. Η μηχανή ΠΑΝΟΡΑΙΚ τούς ακολουθεί μέχρις ότου η κομπή χαθεί μες' το πυκνωμένο σκοτάδι. Ο Μιμήδης μπαίνει στο κέντρο, κυνηγώντας τους, κρατώντας το παντουράκι της μηχανής 'Ορτάνς.

ΚΙΣΘΟΣ
/φονάζει/

Φονιάδες, άνιμοι φονιάδες!

605 ΕΣΤΕΡΕΙΚΟ - ΠΑΡΓΙΑ ΤΟΥ ΒΟΥΝΟΥ - ΝΕΡΑ - ΣΣ ΤΟ ΚΑΛΑΤΙΟ

Μία σειρά σπουργίτια κάθονται πάνω του. Η μηχανή σε ΠΑΝΟΡΑΙΚ να δειχτεί το καλώδιο που αναρριμάει ως το δάσος, τεντωμένο από στύλο σε στύλο. Στην κορυφή υπάρχει μία εξέδρα και κάμποσοι άνθρωποι φαίνονται να περιμένουν. Ένας έκ' αυτούς σιλεύει μία πορη σημαία.

606 ΠΑΝΟ ΑΝΘ ΥΠΑΣ - ΠΑΡΑΤΑ

Πλήθος που μαζεύεται στα ριζά της πλαγιής.

607 ΕΣΤΕΡΕΙΚΟ - ΠΑΡΑΤΑ

'Ατιδοφαίρα άνωμνης των έγκαινίων του έναερλου καλώδιου. Κάμποσοι γέροντες σε κείνους της κορυφής.

608 ΛΣ ΚΑΛΟΓΕΡΟΙ

Εκαβαλλικέθουν έκ'τά μολύβια τους και κλησιάζουν κουβαλώντας ένα σταυρό, νερό άγιασμού και δικασόττρα(σική) για την λειτουργία.

609 ΕΣΤΕΡΕΙΚΟ - ΚΑΛΥΡΑ

'Εκεί κοντά, ένας άντρας φέρει ένα άρντ σ' άνοιχτή φωτιά. (σούβλα) και ύπρηχει στραμένο τραπέζι με κρασί κλπ. Ο Ζορμής τρέχει στην καλώβια ντυμένος στην τρίχα.

1. The first part of the document is a letter from the Secretary of the State Department to the Secretary of the Department of the Interior. It is dated 1900 and is addressed to the Secretary of the Interior. The letter discusses the proposed acquisition of land for the establishment of a national park.

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610 ΒΑΣΙΛΕΥΣ - ΚΑΛΥΤΑ

Ὁ Βασίλης δίνει τὴ γραββάτα του.

ΣΟΦΗΝΙΑΣ

"Ἰλα ἀρεντικό. Βιέ σου. Εἴμαστε σχεδόν
ἔτοιμοι.

Ὁ Σορμπῆς ἀρπάζει τὸ κλουβί μὲ τὸν παπαγάλου μουρμουρίζοντας μὲ ὑπερόλεψη.

ΣΟΦΗΝΙΑΣ

/στὸν παπαγάλο/

Θάρρης νά θῆς καί σό.

/κηγαίνει πρὸς τὸν Βασίλη/

Εἶσαι εὐχαριστημένος;

ΒΑΣΙΛΗΣ

/μὲ βιασμένο χαμόγελο/

Ἦσός;

ΣΟΦΗΝΙΑΣ

Τί τρέχει;

Ὁ Βασίλης μένει σιωπηλός.

ΣΟΦΗΝΙΑΣ

Ἐέρω. Σηδύτουν πὸς ξεχνῶ γρήγορα.
Ἠπρός: ἠέσ' το.

ΒΑΣΙΛΗΣ

Ἠπορετ.

ΣΟΦΗΝΙΑΣ

Ἐπρεῖς γιατί τὴν ἔβανα εὐτυχημένη τὴ Ἠκουμπούλινας
Γιατί εἶμαι αὐτός ποὺ εἶμαι. Ἐδὴ κῆνω κῆτι ἔδην κοιτῶ
ἢπτε ἢπρος ἢπτε πῆσω. ἢε νοιδέει τὸ τῆρα. Οἱ Κανα-
βῆροι ἢπρετ τὴν ὅρα ποὺ τὴ φιλοῦσαν νά σιδύτουνταν
τῆ κλοῦτα τους καί τοὺς βασιλιδῆδες τους καί τῆ παρῶ-
σμέ τους. Ἄλλῃ τῆ ξεχνούσαν ἔλα. Κι' αὐτὴ τῆξερε.
Κι' αὐτὸ ποὺ κῆνει μῆδ γυναικα εὐτυχημένη εἶναι

our military in 1955 and 1956

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ὅταν καταφέρνει καὶ κάνει εὐτυχισμένο ἕναν ἔντρα.

Χτυπᾷ τὸ Βασίλη στὸν ἄμο.

ΣΟΡΜΙΑΣ

Εἶμαι ἀναστατωμένος. Ἦψμα.

Ὅρμῃ ἔξω. Ὁ Βασίλης ἀκολουθεῖ.

611 ΕΒΓΕΤΡΙΚΟ - ΠΡΩΤΟΣ ΣΤΥΛΟΣ - ΝΗΡΑ

Ἡ ἑλληνική σημαία κυματίζει στὴν κορφή. Ἡ φωνὴ ἑνὸς μοναχοῦ ἀναδύεται νὰ ἀπαγγέ-
λη μόνοντα μιά εὐχή καθὸς ἡ μηχανὴ ΠΑΝΟΡΑΚΙΚ ἔγρα. Κοντὰ στὸ στίλο τρεῖς μοναχοί,
ὁ Βασίλης καὶ ὁ Σορμιάς κρατώντας μιά καραμπίνα, οἱ ἐπίσκοποι τοῦ χωριοῦ. Πιὲ πῶς
οἱ ἐργάτες μὲ τῆς φαμίλιες τους. Ὁ μοναχὸς ραντίζει μὲ ἀγιασμὸ τὸ στίλο, ὑστερα
τὸ Βασίλη, τὸ Σορμιά καὶ τοὺς ἄλλους. Ὅλοι σταυροκοπιούνται. Ὁ Σορμιάς ἀπλίζει
τὴν καραμπίνα. Ὅλα τὰ μάτια στρέφονται κατὰ τὴν κορφή.

ΚΛΑΟΓΕΡΟΣ

Εἶς τὸ ὄνομα τοῦ Πατρὸς.

Ὁ Σορμιάς κυροβολεῖ. Ὁ στίλος ἀρχίζει νὰ χορεύη σὺν τρελλός.

612 ΕΒΓΕΤΡΙΚΟ - ΠΑΑΓΙΑ ΤΟΥ ΒΟΥΙΟΥ

Ἐνας κορμὸς πατριωτῆ, κρεμῆμενος ἀπ'τὸ κολάδιο μὲ τρομαχτικὴ ταχύτητα. Κομμάτια
κετοῦν δεξιά-αριστερά.

613 ΠΛΑΝΟ ΠΑΝΘΟΥΣ - ΑΜΕΡΣΙΟΙ

Πλακατεῖτον τρομαγμένοι. Ἐνας καλὸς γλυστρεῖ καὶ κέρται.

614 ΝΗΣ ΤΑ ΜΟΥΣΑΡΙΑ

Κλωτσούν, τραβοῦν τὰ σκουινὰ πὸ τῆχουν δεμένα.

615 ΠΑΑΓΙΑ ΤΟΥ ΒΟΥΙΟΥ

Ὁ κορμὸς χτυπιεῖ ἕνα βράχο καὶ ξεσπάζετα κειθόνται πρὸς ὅλες τῆς κατευθύνσεις.

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and the other side of the road.

There is a...

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CHAPTER - THE END 170

It is a very interesting book, and one that every student should read. It is a very good book, and one that every student should read. It is a very good book, and one that every student should read.

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CHAPTER - THE END 170

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CHAPTER - THE END 170

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CHAPTER - THE END 170

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CHAPTER - THE END 170

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616 ΠΑΛΩ ΠΑΡΩΥΣ + ΑΒΟΥΡΕΙΟΙ

Τὸ ξεκιλιζία κέρτουν ἀπὸ βροχὴ κἀνω τους καθὼς φεθγουν τραμαγμέναι. Ἐνα κοβτσουρο φτάνει ὡς τὸν πρῶτο στῖλο καὶ κέρτει κἀνω. Ὁ Σορμαῖς τρέχει κατὰ τὸ βασίλη.

ΣΟΡΜΙΑΣ

Δὲν εἶναι τίποτα. Τὴν κροτὴ φορὴ ἔτσι γίνεται. Πρόσεξε.

Ξερόχνει τὸν κολόγερο.

ΚΑΛΟΓΕΡΟΣ

Καὶ τοῦ υἱοῦ...

Ὁ Σορμαῖς πυροβολεὶ ξανά. Ὁ κόμοις παρακολουθεῖ καὶ ξαφνικὰ ξεσηκώνεται μὲ βουή ὅλο τρέμο.

617 ΒΕΣΤΕΡΙΚΟ - ΠΑΓΓΙΑ ΒΟΥΜΟΥ

Ὁ κομοῖς χτυπάει κἀνω στοὺς στῖλους τοῦ τραμίζου καὶ σκαλεθου. Ὁ κομοῖς ξεφευγεί ἀπὸ τὸ ἠγλιστερι καὶ κατρακυλάει στὴν πλαγιὰ.

618 ΓΕΝΙΚΟ ΠΑΛΩ ΚΟΙΜΟΥ

Οἱ ἄνθρωποι τρέχουν ὅσο κινδὺ γρήγορα μποροῦν καὶ κρόβονται κίω ἀπ' τοὺς βόχους. Οἱ κολόγεροι κέρτουν μροδύμτα.

619 ΝΕ ΒΡΑΧΟΙ ΚΟΜΤΑ ΣΤΗ ΘΑΛΑΣΣΑ

Ὁ κομοῖς κηδῆ κἀνω ἀπ' τὴν ἔμρη τους καὶ κέρτει στὴν θάλασσα.

620 ΟΣ ΠΑΠΑΓΑΟΣ

Πηδῆει καὶ φωνάζει.

621 ΠΑΛΩ ΠΑΡΩΥΣ ΒΗΙΚΕΜΩ

Κοιτάζουν κίω ἀπὸ καὶ πούχουν κρυφτεῖ.

UNION ALPHAS - CHATELAIN 170

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UNION

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UNION

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UNION ALPHAS - CHATELAIN 170

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UNION ALPHAS - CHATELAIN 170

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UNION ALPHAS - CHATELAIN 170

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UNION ALPHAS - CHATELAIN 170

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UNION ALPHAS - CHATELAIN 170

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622 MS BALKANE

Σπώνεται πίσω από ένα βράχο.

623 ΠΑΑΒΟ ΠΑΒΟΥΣ - ΜΟΝΑΧΟΙ

Είναι σκεπασμένοι με σιδή. 'Ανακαίνου δόσολα. 'Ο ένας καθ' έχει ανάλαβει την
τελετή σπώνεται και προχωρεί δοκιμαστικά.

624 CS ΣΟΡΗΙΑΣ

Τρέχει κατά τό μοναχό.

ΣΟΡΗΙΑΣ
/Σγρια/

Ποῦ εἶσαι ἡρεντινός Δέν εἶναι τίποτα.
Δέν εἶναι τίποτα. ἤπρος:

ΜΟΝΑΧΟΣ

Καί τοῦ 'Αγίου Πνεύματος...

'Ο Σορμηῆς κυροβολεῖ καί δικαιοδοχεῖ βίρασι καί μέ τόν μοναχό.

625 ΚΕΡΑΡΑ ΕΥΘΗ ΚΟΡΤΩΗ

Οἱ ἐργάτες στάζοντας ἀπό ἰδρώτα σπρόχνουν ἕνα τερδστίο κορμό στη σιγή. 'Ανοδογ-
ται φοβερός κάταγος καί ἡ ἐξέδρα γέρνει.

626 ΕΒΟΥΤΕΡΙΟ - ΠΑΑΓΙΑ

'Ο κορμός χτυπᾷ σ' ἕνα στίλο καί τόν ρίχνει κάτω μ' ἕνα τρομαρὸ ἔδρυο.

627 ΓΡΗΓΟΡΟ ΠΑΝΟΡΑΜΙΚ ΤΩΝ ΕΥΤΙΑΣ

Γέρνουν ὁ ἕνας ὑστερα ἀπ' τόν ἄλλον.

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SECTION 103

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628 ΠΑΛΑΟ ΑΠΟ ΠΑΛΩ ΠΑΡΑΣΙΑ

Τά μολύβια ἔχουν σπῆσει τὰ χαλινάρια τους. Ὁ κῆσμος φεύγει ὅσο πιό γρήγορα μπορεῖ.

629 ΒΡΩΤΟΣ ΕΥΤΑΘΟΣ

Ἡ σημαία κυματίζει καί ὁ στόλος σπῆσι στά ὕδα. Σιωπή.

630 MS ΔΟΡΜΗΑΣ

Καίταται στό χῶμα μέ τὰ χέρια κῆνω στό κεφάλι του. Κοιτάζει πρὸς τὰ κῆνω σιγανῶ.

631 LS Η ΠΑΛΙΑ - (ΟΙΚΙΑ ΓΟΝΙΑ)

Σκῆπη καί κρῖματα.

632 ΠΑΛΑΟ ΠΑΘΟΥΣ - ΚΑΛΟΓΕΡΟΙ

Ἀρπάζουν τὰ κρῖματά τους καί φεύγουν βιαστικοί. Ὁ ἔνας τους στηρίζεται κῆνω στόδε ἄλλους δύο, κουτράννει καί βογγᾷ.

633 GS ΔΟΡΜΗΑΣ

Καθῶς οἱ φωνῆς σκηναίνουν σπῆσονται καί τινάζει τήν σκῆπη ἀπ' τὰ μαλλιά του.

634 MS ΒΑΛΙΑΣ

Βγαίνει ἀπ' τήν κρυψώνα του καί κοιτάζει γῶρω. Πλέπει τόν Χορμῆ.

STATE OF NEW YORK 189

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STATE OF NEW YORK 190

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STATE OF NEW YORK 191

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STATE OF NEW YORK 193

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635 HE ZOPHIAE

Προχωρεί σιγανή κατά τό κλουβί με τόν Παπαγάλο πούχει κέσει στο πλευρό. Τό σπάει.
 'Ο Παπαγάλος τρέχει. Τού σφυρίζει άπαλά. 'Ο Βασίλης μπαίνει στο κέδρο. 'Ο Ζορμής
 τ' τόν κοιτάει μ' άβεραιδότητα, δισταχτικά. 'Η άρχή κάποιου χαμόγελου παιχνιδίζει στο
 πρόσωπο του Βασίλη.

ZOPHIAE
 /ζοφινιά/

Τό ήρνει. Θά κατ'.

Φγαίνει τρέχοντας έξω άπ'τό κέδρο. 'Ο Βασίλης τόν ακολουθεύ.

636 HESTHIKO - ΠΑΡΑΛΙΑ - CE APHAY

Γυρίζει στη σούβα. Τό χέρι του Ζορμής μπαίνει στο κλένο καί κέσει ένα κομμάτι.
 Ηχανή ΠΑΝΟΡΑΜΙΚ προς τό κένο.

ZOPHIAE

Θαύμα. Θέξ ένα κομμάτι;

637 ΠΑΛΟ ΤΩΝ ΔΥΟ - ZOPHIAE - ΒΑΣΙΑHE

ΒΑΣΙΑHE

Καί βέβαια θάσω. Καί φαί, καί κρασί.
 Ηεινάω.

'Ο Ζορμής πηδύ καί κιάξ ένα μικρό βαρελάκι κρασί. 'Ο Βασίλης φέρνει φαί,
 μαχαίρια καί δύο ποτήρια. Κέθονται πι' άρχίζουν νά τρώνε.

638 CU ZOPHIAE

Χαίρεται τρομαχτικά τό φαί.

639 CU ΒΑΣΙΑHE

τό ίδιο,

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SECTION 11

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640 ΠΕΛΑΓΟ ΤΩΝ ΔΥΟ - ΒΑΣΙΛΗΣ - ΣΟΦΗΛΙΑΣ

'Ο Σορμπής βγάζει την άμπαλάτη του όρνιου.

ΣΟΦΗΛΙΑΣ

Ξέρεις, ύπερχουν ένδρικοι καό λένε τά μελλομένα μ' αυτό.

ΒΑΣΙΛΗΣ

'Εοό μπορείς;

'Ο Σορμπής γάθρει καλό τη σκόλα κι 'Υστερα τη μελετάει.

ΣΟΦΗΛΙΑΣ

"Όλα γίνε. Θέ ζήσουμε χίλια χρόνια;

Τή μελετάει κάλι. 'Ο Βασίλης γιομίζει τά ποτήρια.

ΣΟΦΗΛΙΑΣ

Βάλεω ταξίδι. Μεγάλο ταξίδι σε μία πολιτεία με μεγάλα σπέντια.

'Ο Βασίλης φέν άπαντά του όδνει τά ποτήρι του.

ΣΟΦΗΛΙΑΣ

Πότα άρεντινός;

ΒΑΣΙΛΗΣ

Δέν ξέρω. Σε λίγες μέρες.

ΣΟΦΗΛΙΑΣ

Και τί θέ κάνω όέχως τη συντροφιά σου;

ΒΑΣΙΛΗΣ

"Ελα τώρα; Κή ληθάσαι. Θέ ζαναομιζουμε;

ΣΟΦΗΛΙΑΣ

"Όχι; Θέ γυρίσης κάλι στα βιβάλα σου.

REPORT - UNITED STATES OF AMERICA

1. The first part of the report is devoted to a general

summary

of the work done during the year, and also to a list of the

publications

of the year.

2. The second part of the report is devoted to a detailed

description

of the work done during the year, and also to a list of the

publications of the year.

3. The third part of the report is devoted to a detailed

description of the work done during the year, and also to a list of the

publications of the year.

4. The fourth part of the report is devoted to a detailed

description

of the work

done during the year, and also to a list of the

publications

of the year.

5. The fifth part of the report is devoted to a detailed

description of the work done during the year, and also to a list of the

publications

of the year.

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Ὁ Ζορμπῆς σηκώνει τὸ ποτήρι.

ΖΟΡΜΠΙΑΣ

Στήν ὑγείᾳ σου, ἀφεντικῶς!

ΒΑΣΙΑΣ

Στήν ὑγείᾳ σου, Ζορμπῆς!

Τσουγκρίζουν καὶ πίνουν.

ΖΟΡΜΠΙΑΣ

Ἡ κῆρῃ ὁ διδάσκαλος, ἀφεντικῶς. Ἐ'ἀγαπῶ πολὺ
γιὰ νὰ μὴ σὺ κῆ... ἔρχεσαι ὅλα ἐκτός ἀπὸ ἕνα.
Τὴν τρέλλα... κι' ἕνας ἄνθρωπος χρειάζεται
λίγη τρέλλα ἄλλοιως.

ΒΑΣΙΑΣ

Ἄλλοιως;

ΖΟΡΜΠΙΑΣ

Δὲ θῆς τολμήση ποτὲ νὰ κῆρῃ τὸ σπινεὶ καὶ νὰ
λευτερωθῆ.

Σημῆ. Ὁ Βασίλης σηκώνεται. Ἡ Μηχανὴ ΠΑΝΟΡΑΜΙΚ ἠδημιουργεῖται μαζί του καθὼς αὐτὸς
κοιτάζει πρὸς τὴν θάλασσα.

641 CS ΖΟΡΜΠΙΑΣ

Τὸν κοιτάζει μὲ ἀγάπη.

ΖΟΡΜΠΙΑΣ

Ἦϊσαι θυγατέρας μαζί μου;

642 CS ΒΑΣΙΑΣ

Κοῦναι τὸ κεφάλι του. Σημνικῶς στρέφει.

to the extent of the...

SECTION

These are the...

SECTION

These are the...

to the extent of the...

SECTION

These are the...
to the extent of the...
to the extent of the...
to the extent of the...

SECTION

to the extent of the...

SECTION

These are the...
to the extent of the...

These are the...
to the extent of the...

SECTION 10

to the extent of the...

SECTION

These are the...

SECTION 11

These are the...
to the extent of the...

to the extent of the...

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ΒΑΣΙΛΙΑΣ

Κάθε με νά χορεύω. Θέξω!

643 ΝΣ ΖΩΦΝΙΑΣ

Πηδάει όρθος, τά μάτια του γυαλίζουν.

ΖΩΦΝΙΑΣ

Χορός Ήλικες χορός!

Ελωπόσει καί βγάζει τά παπούτσια του καί τρέχει στόν Βασιλη. Κάζει τό χέρι γύρω άπ'τόν ώμο του.

ΖΩΦΝΙΑΣ

Κερές άγέρι μου...Καζέ μου...

Άρχίζουν νά χορεύουν.

ΖΩΦΝΙΑΣ

Γεια σου λαβέντη...Νιά καρδ. "Έτσι...Κόλα...
Κόλα...644 ΚΟΝΤΙΝΟ ΠΛΑΝΟ ΤΩΝ ΔΥΟ - ΖΩΦΝΙΑΣ - ΒΑΣΙΛΙΑΣ

Χορεύουν γρηγορότερα.

ΖΩΦΝΙΑΣ

Άρσεντινός, θέλω τόσο νά σου πω. Ποτέ δέν
όγάπησα άνδρικο κίθιστο άπό σένα καί θέλω
νά στο δείξω. Κάζέ Κάζε!

Σερεβγεί άπ'τόν Βασιλη καί χορεύει με ρόντο τή δάλασσα. "Υστερα άπό ένα φοβερό κήσημα πέρτει στό πόδια του σά βράχος. Σαρνιλά κοιτάζει κατά τήν πλαγιά καί βάζει τό χέρι του μπρός στό στόμα του.

645 ΝΣ ΒΑΣΙΛΙΑΣ

Κοιτάζει πρός τήν Ίδια κατεύθυνση.

SECTION

THIS IS THE FIRST

SECTION 200

SECTION 200, OF THE ACT

SECTION

SECTION 200

SECTION 200, OF THE ACT

SECTION

SECTION 200

SECTION 200

SECTION

SECTION 200

SECTION 200 - OF THE ACT

SECTION 200

SECTION

SECTION 200

SECTION 200, OF THE ACT

SECTION 200

SECTION 200

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646 MS ΒΑΣΙΑΝΗ - ΖΟΡΝΙΑΣ

ΖΟΡΝΙΑΣ

Είδες ποτέ σου, έφρεντινό, τόσο μεγάλες σπίδες;

Ξεσπούν σέ γέλια. 'Ο Ζορμπίες τρέχει κατά τόν Βασίλη τόν έγκολιόζει τόν φιλέ ένός
κι'οί δυό σπαράζουν ήπ'τέ γέλια.

ΖΟΡΝΙΑΣ

/τρυφερά/

Γελῶς; Γελῶς καί σέ, έφρεντινό;

ΒΑΣΙΑΝΗ

Είδες πῶς τῶρα λαν ὄλοι στέ πόδια;

ΖΟΡΝΙΑΣ

Πρό πάντων οἱ καλόγεροι.

ΒΑΣΙΑΝΗ

'Η τρίτη φορῆ ἦταν ἡ πιό καλή. Δέν ἔμεινε τίποτα.

ΖΟΡΝΙΑΣ

Γαϊδ' σου, λεγέντη μου; Ξέρω...ξέρω!

'Αρχίζουν καί νά χορεύουν, γρηγορώτερος, γρηγορώτερα, ὄλοένα καί πιό γρήγορα.

Τ Ε Α Ο Σ

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TABLE - PART II

TABLE

These are the names of the persons who have been appointed to the various positions in the office of the Secretary of the Board of Education, and who have been sworn in as such.

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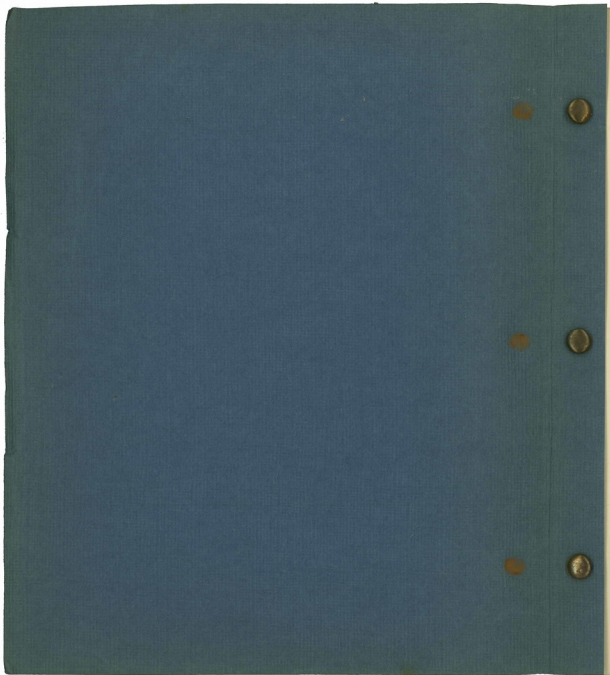
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14



1 PROLOGUE BEFORE TITLES

19
20 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. **ZORBA THE GREEK** 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 **Screenplay by** It's a rough, windy, autumn morning. The waves are breaking over the front. Some ships are moored along the shore. **MICHAEL CACUYANNIS** and they, a hoisting sound blends with the roar. **CAMERA PANS TO** an old, small passenger boat. Trunks and large baskets are being hauled on, 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.

From the novel by

22 BY BASIL-PORTER **NIKOS KAZANTZAKIS**

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!

Athens, October 1963

THE GREAT

REPRODUCED BY
RICHARD G. GARDNER

FROM THE
RICHARD G. GARDNER

THE GREAT

1

1 PROLOGUE BEFORE TITLES

to
19 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!

BASIL

BRANDON REVERE TITLES

In the last shot of the sequence, Brandon is seen in a last, key dance pose, leaning back and the screen explodes into a brilliant white.

TITLE SEQUENCE

SHOT OF JAMES WHITE STORIES

James'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 scene of woods. The dancing shadow, performing its leaps and turns, now appears and now takes unusual, gigantic proportions, according to the angle and shape of the background.

IMAGE AND TITLES WAVE OUT

KEY - VIBRANT POINT - DATA

The time is the early thirties. It's a rough, windy, autumn morning. The waves are breaking over the head. Some ships are moored alongside and every now and then a hoarse sound blends with the roar. CAMERA TAKES TO AN OLD, small passenger boat. Turns and large baskets are being hoisted on a derrick which conceals his from CAMERA, stands on the deck, next three large boxes and a large suitcase. He is giving directions to two porters. One of these lifts a box and moves off.

HE RECALLS-FOOTAGE

He recognizes Hall. 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.

HALL

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.

22 The porter picks up the suitcase which is empty and runs off. Heil focuses his attention on something on the ground.

23 ON CARPETED WALK

The rain is beating down on it - and seeping through the folding top, and down with it. On it there is a label "Books".

24 MR. HEIL

He can't stand it. He covers the box with his umbrella and pushes it to the rain. Just as the first porter arrives and picks it up, Heil sees something PART WALKS which tells him what's wrong.

25 CROWD

At the foot of the gangway, the second porter has collided with someone and after staggering about, drops the box, and groans near the edge of the gangway. The bottom comes unhooked and the books fall out. Heil enters from the right and picks up the books which lie in a puddle. He slips them with the porter, falling at the culprit, picks up the box and goes off. Heil picks 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 the operation. Some passengers are crowding around making questions.

26 GROUP BERT OFFICIAL - HEIL - PART WALKER

Heil is listening to the argument, without understanding. Some people move off. Heil with difficulty makes out his ticket. He edges up to the official.

HEIL

Over.

26 OFFICIAL
 (angrily)
 Den borite na epivivasthite,
 Kyrie. To karavi tharyisi.

BASIL
 (looks around him puzzled)
 Excuse me - ego chi 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

OFFICIAL

(Scribble)
Tom Berlin on...
Katie to...
Katie to...

MARIL
(Looks around his pocket)
Lenses no - eye old Kili...

PASSENGER
He says big stone. Ship was
well.

MARIL
Now look?

The old man on...
and waves off with his hat...
partially. Small... and goes PATT...
KANE.

INT. SEASIDE CAFE

It is a... Old cafe, crowded with...
he mumbled water... to get...
he was... The rain...
coming... with the...
the room... The...
town... about a...

HE LOOKS

As his... soaked through...
and... as...

PASSENGER

He walks into the town and joins a group of sailors. He
notices... sitting at a table directly behind them. His
hat lies on a chair next to him and there's a cup of tea on
the table. He is reading. CAMERA TAKES INTO C. He reads

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 page. The sound in the room seems to die down and the
detailed sound of the keys against the window to become
more pronounced. Basil looks up as if hearing 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 MR WINDSOR

Through the streaming glass, we see the distorted silhouette
of a tall, angular man. His face is fixed to the window pane,
his eyes looking towards CAMERA diagonally.

31 CU BASIL

He frowns slightly, without shifting his gaze.

32 CU WINDSOR

After a second, the man through the glass moves away. CAMERA
FANS round and sees his rucksack behind the tall glass door.
He pushes it open and leaves the rucksack as he carries just
inside. Under one arm he holds an odd-shaped bundle. He
moves forward with a quick, springy step and CAMERA TILTS
FACE to include Basil. As the man stops, covering over him,
Basil turns back to his book.

ZORBA

Traveling? Where to, with
your permission?

BASIL

(after a slight pause)

Crete.

32

ZORBA

Take me with you. Will you?

Will you give me one?

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 looks at the cigarette, with intense pleasure.
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 --

If you need one, I am.

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

In a mine. ZORBA a good mixer.

With your permission.

(He sniffs)
--- a clever nose for metals.
But I beat up the boys and they
kicked me out.

KORBA
Take me with you. Will you?

BASIL
(taken aback)
Take you -- why?

KORBA
Why? Will no man ever do
something without a why?
That like that, for the hell
of it?

Basil is about to say something, but Korba cuts in.

KORBA
All right! Take me as a cook.
I make soups like ---

He places his finger-tips to illustrate their deliciousness.

KORBA
Don't you like soups?

BASIL
Well I --

KORBA
Of course you do. You're not
English, are you?

BASIL
Well -- well. My mother was
Greek. But I was born in England.

KORBA
Good thing.

Korba puts Basil's bag on the floor and sits down.

KORBA
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.

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?

ZORBA

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.

28 He looks at the cigarette in his hand.

ZORBA

Will you give me one?

BASIL

Help yourself.

ZORBA takes a cigarette and Basil lights it for him.

29 CU ZORBA

He inhales, then looks at the cigarette, with intense pleasure.

30 CU BASIL

He watches him.

BASIL

Are you a cook?

31 TWO SHOT - BASIL-ZORBA

ZORBA

If you need one, I am.

BASIL

I mean - what work do you do?

ZORBA

I clean for him. I got hands,
left hand -- they do the job.
Who the hell am I to choose?

BASIL

What was the most recent?

ZORBA

In a mine. I am a good miner.

I have a ---

(he smiles)

--- a clever nose for metals.

But I bent up the nose 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.

The waiter enters and lays down two more. Korea picks one up.

You think too much, that's
your trouble.

KOREA

No... Poetry... nonsense...

BASIL

What you writer love stories?
Excuse me, but you look ill.

KOREA

I'm a writer.

BASIL

And you state, what do you do?
(Looks at Basil)

Now.

(Turns to Basil, explaining)

Kalexi. This woman.

(Calls to waiter)

Yes!

(with disgust)

KOREA

Would you like some tea?

BASIL

Basil is taking a sip. Korea watches him.

END SCENE TWO

They look round and smile.

GROUP SHOT

As the production, he leaves the laughing. Basil looks
around embarrassed, picks up his cup.

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."

He looks at it affectionately. BASIL and CAMERA PAN down to his
fingers, which Zorba?

ZORBA

That's me. Alexis Zorba. But
I got many other names, if you're
interested. A roar of the sea can be heard as
the door is opened.

BASIL

CS ZORBA

I am.

ZORBA

He raises his
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 looks at
What have you got in there?
Clothes?

ZORBA

What's the latest news?

38 CS ZORBA

BASIL

He laughs. What?

ZORBA

You ask such sensible questions.

(suddenly serious)

No. It's my senturi.

BASIL

Oh! Well...
Your what?

...
Cover people and ...
They walk ...
I was you, I would look at
to the eyes and say "Come
look", or "Don't come, look."

HARVEY

Looked

HARVEY

That's me, Alvin Karpis. But
I got many other names, if you're
interested.

HARVEY

I am.

HARVEY

Spaghetti, because I'm long and
thin. And Gildorin because I
been to America... And Karpis
because every place I go people
say I look like you. Your health.

He takes a long sip, then puts his hands gently on the table.

HARVEY

What have you got in there?
Chocolate?

END OF SCENE

NO INTERLUDE

HARVEY

You ask much sensible questions
(suddenly serious)
No. It's my nature.

HARVEY

Your share?

38 Zorba takes a disapproving look at ZORBA of his rim. Basil smiles.

My santuri. It makes the
best music. Where it goes,
I go. Some land in Crete --
which belonged to my mother --

He looks at it affectionately and CAMERA PANS down to his
fingers, which run over the bundle lightly.

I have a little money -- maybe
we could get it going.

39 CU BASIL

ZORBA

He watches in silence. The roar of the sea can be heard as
the door is opened.

(he points to Basil, then
to himself)

40 CU ZORBA

BASIL

He raises his eyes and looks out.

Zorba leaps to his feet. ZORBA

Listen to that bitch, the sea,
that maker of widows.
Shake!

41 TWO SHOT ZORBA-BASIL heartily.

Basil looks at his watch, then at Zorba.

You are a lucky man, sister.
(with ZORBA)

What's the latest score?
mine stands a chance.

BASIL

He sits down. What?

ZORBA

See (tapping his forehead) we'll
The weighing machine. things we'll
swim and lie on the beach. And
you'll play BASIL santuri!

Oh! Well -- I was thinking...

YORBA
My answer. 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.

CU BASIL

He watches in silence. The roar of the sea can be heard as
the door is opened.

CU YORBA

He raises his eyes and looks out.

YORBA
Listen to that ditch, the sea,
that maker of wishes.

TWO SHOT YORBA-BASIL

Basil looks at his watch, then at Yorba.

YORBA
What's the latest score?

BASIL
What?

YORBA
... (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.

BASIL

I don't drink rum.

It looks like a disappointing trip of the new Bail notice.

BAIL

I have some land in Gore --
which belonged to my mother --
and somewhere on it, I understand
there's an old mine. I think
I have a little money -- maybe
we could get it going.

BOB

(start)
You mean --
(he points to Bail, then
to himself)

BAIL

You and me.

Bob jumps to his feet.

BOB

Shut!

He shakes Bail's hand heartily.

BOB

You are a lucky man, mister.
(with conviction)
When Bob's gone to work, no
mine stands a chance.

He sits down again.

BAIL

Sounds wonderful. All day we'll
work. And in the evenings we'll
eat and lie on the beach. And
you'll play the waltz.

42 CU ZORBA

He frowns.

ZORBA
This time you will. You and
rum are like a bad wedding-match.
No good comes of it.

43 CU BASIL

He raises the glass.

BASIL

What's the matter? wrong foot?

They raise their glasses.

44 CU ZORBA

BASIL

Well God ZORBA this match, 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.

As they clink

45 TWO SHOT BASIL-ZORBA

EXT. ARABIAN SEA - DAY

With a burst of music we cut to the ship. In a LIVELY MONTAGE
SEQUENCE, we see shots of BASIL ship's struggle with the waves
to the rhythm of the music. The bow going up and down --
the funnel belching and hoisting -- people rolling to one side
of the deck, then the captain ZORBA the captain heggically standing
on the bridge, I mean free. You sign? ZORBA he's hurled to the floor, etc.

BASIL

I sign.

47 INT. SHIP'S SALOON

Zorba grins. Takes the other glass of rum and offers it to
Basil. He around on couches and on the floor in a messy
bed. CAMERA PANS to a big woman ZORBA sitting upright.
On her lap she has a large ZORBA napkin. She shoots a co-
quettish look Here. CAMERA.

BASIL

I don't drink rum.

42 CU SHERA

So there.

43 CU BASIL

BASIL:

What's the matter?

44 CU SHERA

SHERA:

It's about the contract. I'll
play, but only if I want to.
You want 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-SHERA

BASIL:

How'd you mean?

SHERA:

I mean free. You sign?

BASIL:

I sign.

Shera's eyes. Takes the other glass of rum and offers it to
Basil.

SHERA:

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.

NOVA

This time you will. The end
The size like a bad wedding-match.
No good comes of it.

Small takes the glass.

NOVA

Why start with the wrong look?

They raise their glasses.

NABU

Well God bless this match, Nova.

NOVA

And the devil too - honest

As they click glasses, CAMERA TRACKS IN.

INT. ANDREA SEA - DAY

With a burst of music we cut to the ship. In a lively MONTAGE
SEQUENCE, we see shots of the ship's activity with the waves
to the rhythm of a Greek dance. The bow coils up and down --
the funnel belching and booming -- people rolling to one side
of the deck, then the other -- the captain peevishly standing
on the bridge, until a violent wind knocks him out of frame
-- crockery being hurled to the floor, etc.

INT. ENRIE'S SALOON

People lie around on couches and on the floor in a messy
huddle. CAMERA TAKES a big panos sweep starting upright.
On her lap she has a large folded napkin. She shoots a co-
quettish look PART CAMERA.

48 CU BASIL - DAY

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.

ZORBA

You like her, boss?

He starts whistling again. BASIL

No.

BASIL

Your friend in there will be

49 CS BUXOM WENCH looking for you.

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.

Incidentally - you didn't tell

me. Are you married?

50 CS ZORBA

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.

every-

thing. The full catastrophe.

51 CU BUXOM GIRL

BASIL

What happened to thee?

She is licking the honey off her fingers.

ZORBA

He a pal, boss.

52 TWO SHOT ZORBA-BASIL (sing his eyes)

Don't make me talk.

Zorba shoots up and mustering all his reserves of dignity, he goes out onto the deck, CAMERA PANNING.

BASIL

53 CU BASIL No. I'm single.

He looks through the window, amused. Then he rises and goes out of frame.

48 CU BASTI

He sits across smoking his pipe. He glances sideways and
an amused frown appears in his eyes. CAMERA FOLLOWS HIS
GLANCE TO TORPE, who sits next to him. He is looking past
CAMERA bravely trying to look interested. He nonchalantly
waves off the smoke from Basti's pipe and whispers in his ear.

TORPE
You like her, honey?

BASTI

49 CU BROWN WENCH

She registers Torpe's interest with overprized sphynx and
proceeds to unfold her neck. It contains beaklike and other
causes dripping with honey. She attacks one with relief.

50 CU TORPE

The walls tremble on his lips. Just then a cloud of smoke
from Basti's pipe is wafted into his face. It's more than
he can stand. His eyes bulge out.

51 CU BROWN GIRL

She is licking the honey off her fingers.

52 TWO SHOT TORPE-BASTI

Torpe shoots up and mauling all his reserves of dignity,
he frowns out onto the deck, CAMERA PANNING.

53 CU BASTI

He looks through the window, amused. Then he rises and goes
out of frame.

54 EXT. DECK - DAY

ZORBA
(closing his eyes again)
Zorba has collapsed on a large coil of rope. He notices something and starts whistling casually. Basil enters frame. Zorba stops whistling, Basil rises. CAMERA PANNING. He looks at Zorba.

BASIL
Are you all right?

ZORBA'S VOICE
ZORBA (tiedly)
Sure.

He starts whistling again.

BASIL
Your friend in there will be looking for you.

ZORBA
(points up into frame, pointing and shouting.)
Zorba shrugs. Basil squats next to him.

ZORBA
Look, look Basil! dolphin!
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, every-thing. The full catastrophe.

BASIL
What happened to them?

ZORBA
(pans) ZORBA
Be a pal, boss. (closes his eyes) dolphin?
Don't make me talk.
(he opens one eye)
And you?

BASIL
No. I'm single.

SEA - DAWN
On the horizon are silhouetted the mountains of Crete.

He has collapsed on a large coil of rope. He notices something and starts whispering casually. He enters from the left.

BASIL

Are you all right?

NOVA

Yes.

He starts whispering again.

BASIL

Your friend in there will be looking for you.

NOVA shrugs. He sits down next to him.

BASIL

Incidentally - you didn't tell me. Are you married?

NOVA

No I got a man. And his name was stupid. I'm a man, so I married. Children, everything. The full catastrophe.

BASIL

What happened to them?

NOVA

He's not home. (Catching his eye) Don't make me tell. (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

(peevd)

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.

24

WORM
(blowing his eyes again)
Too many books, I bet.

Instead of replying, Basil rises. CAMERA PANNING. He looks out to sea.

WORM'S VOICE
(gloating excitedly)
Basil!

Basil turns round startled.

25

CE WORM

He sits up into frame, protesting and shouting.

WORM
Look, look! A dolphin!

He looks at Basil and what he sees delights him.

26

CE BASIL

He is looking at Worm, with unconcealed amazement.

27

CE WORM

WORM

(grieved)
What kind of a man are you?
Don't you even like dolphins?

And he drops down out of frame again.

28

IR SEA - DAY

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...

Small party through the doorway. CAMERA PULLS BACK as he
waves into the cabin and leaves. He looks to-
wards Korda, who has been on a bunk, wearing his clothes.

BASIL

KORDA

BASIL

You know Cresta well?

KORDA

Yes -
(enthusiastically)

BASIL

What's it like?

Korda looks at Basil with indignation. After a moment, he
starts slightly.

KORDA

It's an island. Very big.

BASIL

How big?

KORDA

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.

CU CRETAN WITH MUSTACHE ZORBA'S VOICE

The men are big.

CAMERA PANS up to show a splendid-looking young Cretan with baggy britches, mustache and all. Brimming with masculinity, the Cretan twirls his mustache.

CAMERA PANS to girl on balcony 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.

CAMERA PANS to girl on balcony 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.

CS WINDOW 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.

83 INT. COTTAGE - DAY
IS MOUNTAINS - LOW ANGLE

CAMERA PANS DOWN SLOWLY AND ACROSS TO A MAN'S DOOR.

ROSEMARY'S VOICE

The men are big.

CAMERA PANS UP TO SHOW A SPEEDY-LOOKING YOUNG GUY WITH
DARKY PITCHES, MUSTACHE AND ALL. TRIMMING WITH AN ANGLE.
THE GUY TELLS HIS MUSTACHE.

ROSEMARY'S VOICE

The girls are big...

CAMERA SWIVEL PANS ACROSS TO A GIRL WHO COMES OUT ON A BALCONY.
SHE IS TALKING AND SMILING.

ROSEMARY'S VOICE

... and beautiful.

CAMERA LOOKS IN TO CE OF THE GIRL.

84 INT. CABIN
CU ROSEMARY

HE SEEMS TO RECOVER FROM HIS DROWSINESS. HE SITS UP AND
CAMERA PULLS BACK. HIS LEGS HANG OVER THE EDGE OF THE
BED. HE YAWNS. SHE ENTERS FRAME.

ROSEMARY

Oh no.

ROSEMARY

(rubs his hair)

It's very beautiful, Cate.

85 INT. VILLAGE SQUARE - DAY

A PASTORAL SCENE. DOGS SLEEPING IN THE SUN. CHILDREN PLAYING.
OLD MAN SITTING IN A CHAIR. CROWDING PASTORAL.

65

EXT. VILLAGE SQUARE

ZORBA'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.

Yes sir, they're very proud

people. ~~the~~ ZORBA'S VOICE

... gets personal with a girl...

69

CAMERA PANS to girl on balcony, who is bending over, returning his attentions.

People rush towards CAMERA, which PANS to show them embracing

their arriving relatives. ZORBA'S VOICE his way through, org-

anizing the luggage. ... and the girl has a husband

socially. Basil or a father or a brother -- which

him to be more happens unfortunately -- there is

trouble.

ZORBA

The girl is pulled violently out of sight and a man's menacing face appears:

ZORBA'S VOICE

71

GROUP SHOT - ON

But if she has all three...

The man on the balcony whistles.

67

CS WINDOW ZORBA

It opens and a man looks out fiercely. and makes signs.

ZORBA

68

CS WINDOW

(to Basil)

Come on.

Another man leaps into frame. He raises a pistol and shoots in the air.

73

EXT. OLD TAXI

ZORBA'S VOICE

A porter and the ... then there is war. ... 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.

HERBIE'S VOICE
Only it's not -- sometimes it
is...

65

CU CERTAIN WITH MUSTACHE

66

He peers round the wall of the girl's house and nods suggestively.

HERBIE'S VOICE
... gets personal with a girl...

CAMERA PANS to girl on balcony, who is heading over, returns
his attention.

HERBIE'S VOICE
... and the girl has a husband
or a father or a brother -- which
papers unfortunately -- there is
trouble.

The girl is pulled violently out of sight and a man's wincing
face appears!

HERBIE'S VOICE
But it she has all these...

The man on the balcony whistles.

CU WINDOW

67

It opens and a man looks out fiercely.

CU WINDOW

68

Another man leaps into frame. He raises a pistol and shouts
in the air.

HERBIE'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 berserk. 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.

EXT. VILLAGE SQUARE

Pandanus trees, whose... everybody runs and starts running.
 avoid knives and pistols. The women rush out to grab their
 children. The dogs go berserk. The scene is obscured by a
 cloud of dust.

KORRA'S VOICE

Yes sir, they're very proud
 people, the Gwans.

EXT. CERTAIN POINT - DAY

People rush towards CAMERA, which PANS to show them embracing
 their arriving relatives. Korra picks his way through, or-
 ganizing the luggage situation, smiling and talking to people
 jovially. Beauli strides up to him. Korra nudges him, urging
 him to be more affable.

KORRA

(waving)

It's cool, people!

GROUP SHOT - OLD MEN

They return the greeting warmly.

INT. BEAULI-KORRA

Beauli nods. Korra looks off, whistles and makes signs.

KORRA

(to Beauli)

Come on.

INT. OLD TAXI

A porter and the taxi driver listen the luggage on the
 top with rope. People crowd around watching and helping.
 Beauli and Korra walk up to the taxi. Beauli takes out some
 money and holds it in his palm while Korra picks some coins
 and puts the porter. Then they climb in. The engine starts
 into life and moves off. The people wave.

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! Xenii!

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.

EXT. VILLAGE - DAY

It is a white village built on a slope that descends to the west, dominated by a large church.

EXT. SLOPE

The car appears in the distance climbing up the winding dirt road. A boy of about fifteen, with matted hair, dressed in rags, runs in front of the car, he turns and runs towards the village. CAMERA PANNING.

EXT. VILLAGE STREET

An old woman hurries from a small white house as the boy approaches, comes running and shouting.

KINITHON

(Knee! Knee!)

The old woman accelerates her step and hobbles past CAMERA.

EXT. CAVE

Some old men in peasant clothes sit on the little porch. Kinithon comes running past, shouting the news. The owner of the cave emerges at the door. Two youngsters join him. The old man remains sitting in dignified quiet.

EXT. VILLAGE MOUNTAIN

Some women are gathered by the fountain, holding large earthenware jars. A group of kids are playing nearby, one of them sitting on a donkey. The old woman (of shot 18) appears and shouts.

OLD WOMAN

(Tribal! American!)

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: Hofel 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. BASIL

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.

78 EXT. MARYKANDUINI'S HOUSE

The kids go running past, shouting. A slim young man in his early twenties sits in the yard reading. An older man, Marykand, goes, tall, tough-looking, and obviously one of the village rich, comes out of the house. He looks at his son, Paulo, who responds with a quick, nervous glance. One senses the tension between them. After a second, Marykand puts on his hat and goes out.

80 EXT. MME. HORTENSE'S INN - DAY

It is on the outskirts of the village, a two-story, shabby, 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 RIZ. Miffon arrives two-
ing and shouts in through the window:

MIFFON

Madame.

MME. HORTENSE'S VOICE

Yes?

MIFFON

Erponde kemi. Me afokisato.

MME. HORTENSE'S VOICE

Parlame.

We hear her opening doors and shuffling away.

81 ME WINDOW INT. TO EXT.

As Mme. Hortense's steps get fainter, Miffon 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 swarms 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

EXT. VILLAGE
TRACK FROM CAR
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.

82 EXT. VILLAGE STREET

He past Mrs. Norton's voice coming on his breath line.
Moving past the roof, the telescope finally centers on the
roof, which is moving along slowly.

MRS. NORTON'S VOICE

Mirrored

CAMERA SWINGS downwards, as telescope focuses on some huge
object which we identify as Mirrored car. He turns and
the camera is tilted with his eye. Telescope is lowered,
out of frame. Mirrored clicks into normal perspective.

He is looking up past CAMERA. Mrs. Norton heads forward
to give his instructions, operating the mirror.

83 EXT. VILLAGE STREET

MRS. CAR

It progresses with her/his feet. Dust drifts in through
the windows.

84 EXT. CAR

MRS. CAR

Their faces are covered with dust. A sudden bump nearly
wounds them through the roof.

MRS. CAR

I hope we'll find somewhere

to stay.

MRS. CAR

Yes. Haven't you heard of
Cyanogen bicarbonate?

Yes, it's a gas.

The car doors mysteriously

85 INT. CAR

Three dogs leap forward the car backing heavily. Wall
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.

EXT. STREET 87

A wave of children run forward and greet the car, shouting wildly. Surrounded by children and dogs, the car disappears round the corner.

EXT. VILLAGE SQUARE 88
TRUCK FROM CAR

People are standing outside the cafe, looking towards the approaching car. Groups of women watch from the distance. The car pulls up.

INT. CAR 89

Lorca gets ready to get out. Basil stops him.

BASIL

Now Mr. Epithemic, you behave yourself. You don't want to start another war.

LORCA

Now, I have a widow around -- don't worry.

EXT. CAR 90

Basil and Lorca climb out. The old woman hobbles up to them and follows them towards the cafe, speaking to Lorca and touching his wife's arm. 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.

TIGHT GROUP--LORCA, BASIL, VILLAGERS 91

Basil is shaking hands with an old, jolly-looking man. An agreement seems to develop.

91

BASIL
 (to Zorba) to meet you.
 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 Nora)
 What are they saying?
 NORA
 They all want us to stay
 with them.

92 GROUP SHOT
 Nimitz wriggles his way through and stops, panting,
 in foreground.

NIMITZ
 He makes motions, for
 us here. He
 People laugh and slap the back of his head jokingly.

93 TWO SHOT NORA-BASIL
 NORA
 (Interested)
 Madame Horvath?

BASIL
 Who's that?

MAVANDORI'S VOICE
 A French woman. She has hotel.

94 MS MAVANDORI
 He advances over to Basil and Nora.
 MAVANDORI
 I am Mavandori. So you come
 at last, I welcome you.
 He shakes hands with Basil.

94

MRS. MADAME HORTENSE'S HOUSE - DAY

COURT YARD

BASIL - DAY
I am very glad to meet you.
You got my letter?

Mrs. Hortense's foot slips into it, with some difficulty.
Mavrandoni nods.

children. CAMERA PANS as the shoe trips away and we see

Mrs. Hortense from the back. BASIL She is a plump blonde and
wears a rather rich dress with lace. It is open at
the back. She

Mr. Mavrandoni has been giving me a
looking after our land. gives me deter-

mined pull at her curtain.

ZORBA

This madame--she is a widow?

Mavrandoni smiles with contempt, then points to his hair.

head and Zorba appear at the end of the street, followed

by the car with the luggage. Mavrandoni has been on the

washing-board.

MAVRANDONI How many hairs on my head?

She is a widow of the same number of husbands.

number of husbands. (to Basil) You will stay with me.

You will stay with me.

Anagnosti will take the old

one.

(turns and calls)

Eh, Anagnosti?

The procession

ZORBA

(peevish)

Which old one?

a pair of large black eyes are watching.

BASIL

Sh...

CAMERA TRACKS into TIGHT TWO-SHOT of Basil and Zorba.

Basil appears, closest to CAMERA, looks towards the house

usually and moves on.

BASIL (whispering) Let me handle this. We'll

(whispering) Let me handle this. We'll

stick together.

MRS. MADAME HORTENSE'S HOUSE

The procession stops outside the house.

BASIL
I am very glad to meet you.
You got my letter?

Maryland notes.

BASIL
(to Nora)
Mr. Maryland has been
looking after our land.

NORA
This woman--she is a widow?

Maryland smiles with contempt, then points to his hat.

MARYLAND
How many wives on my head?
She is a widow of the same
number of husbands.
(to Basil)
You will stay with me.
Ansgaard will take the old
one.
(turns and calls)
Mr. Ansgaard?

NORA
(pensive)
Which old one?

BASIL
Oh...

CAMERA TRACKS into LIGHT TWO-SHOT of Basil and Nora.

BASIL
(staring)
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.

95 INT. MADAME HORTENBERG'S BEDROOM - DAY
 CU COURT, SHIRT

Mrs. Hortenberg'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 Mrs. Hortenberg 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 distracted pull at her corset.

96 EXT. STREET LEADING TO MRS. HORTENBERG'S

Hail and horns 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 face CURTAIN sitting in the breach.

97 STRAY THROUGH LACE CURTAIN

The procession enters frame.

98 CU LACE CURTAIN (FROM OUTSIDE)

A pair of large black eyes are watching.

99 EXTERIOR - DAY

Hail appears, closest to CAMERA, looks towards the house curiously and moves on. CAMERA TRACKS BACK and the street disappears, as the curtains come into focus.

100 EXT. MRS. HORTENBERG'S HOUSE

The procession stops outside the house.

101 LS FRONT DOOR

MME. HORTENSE

Bonjour! Madame Hortense

Mme. Hortense appears. She waves.

She turns and leads the MME. HORTENSE to the house, swaying her hips. 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.

(winking)
You got MME. HORTENSE

Welcome Gentlemen. shakes it
well. Piss-piss!

She bows.

106 CS MME. HORTENSE'S LOWER-REAR

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.

107 TWO SHOT ZORBA-BASIL

BASIL

Zorba sighs. This is a great pleasure.

He kisses her hand. She purrs.

Life is a short, boss. She
never stops playing tricks.

103 ZORBA-KIDS

The kids howl and whistle. Zorba turns on them and they scatter. Then he swaggers forward and stops in CU.

108 INT. MME. HORTENSE'S KITCHEN - NIGHT

CS POT

Two beds, Madame, without
bugs.

A large hen is boiling. A spoon enters frame and takes a little broth. CAMERA PANS UP with it to Mme. Hortense's

104 TWO SHOT-BASIL, MME. HORTENSE

She runs down her face. She
has for some salt
and adds a pinch.

101 LA TROST BOSS

Mrs. Hortense appears. She wears

MR. HORTENSE

Booster!

The crowd roars at her appearance. She runs forward and stops in front of La Trost. Her flashy 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.

MR. HORTENSE

Widow's Gentleman.

She bows.

102 YORBA-BASIL-CROWD

A new roar from the crowd. Basil and Yorba exchange a glance, Basil amused, Yorba delighted. Basil waves over to Mrs. Hortense, CAMERA PANNING.

BASIL

This is a great pleasure.

He kisses her hand. She purrs.

103 YORBA-KIDS

The kids howl and whistle. Yorba turns on them and they scatter. Then he swings forward and stops in CU.

YORBA

Two beds, Madame, without
pigs.

104 TWO SHOT-BASIL, MR. HORTENSE

Madame Hortense quips at the entrance.

- 104 EXT. COURTYARD - NIGHT MME. HORTENSE
Monsieur! Madame Hortense
has not the bugs. There is a table set
for two under a canopy of creeping vine, from which hangs
She turns and leads the way towards the house, swaying
her hips. Zorba joins Basil. He looks up and registers
surprise.
- 105 TWO SHOT ZORBA-BASIL
Zorba's eyes are glued to Madame's buttocks.
Zorba stands in the doorway, all spruced up, his hair
shining, his mustache... He saunters casually
to the table,
ZORBA
(winking)
You got to admit it boss.
It's big, but she shakes it
well. Plof-ploof!
Ready for dinner.
- 106 CS MME. HORTENSE'S LOWER-REAR will covered with plates,
salad, fruit etc. and grubs a plate, knife and fork
It swings up the steps. At the top, she stops and waves
them on. Basil and turns towards Basil as Mme. Hortense is
heard approaching, mumbling incomprehensibly. Basil
flinches as Zorba approaches him in CS.
- 107 TWO SHOT ZORBA-BASIL
ZORBA
Zorba sighs. (whispering)
Tell me a fancy word for
beautiful
ZORBA
Life is a whore, boss. She
never stops playing tricks.
Basil deliberates and whispers it back to Basil.
He strides forward, CAMERA PANNING; Basil follows and
behind him, the kids carrying the luggage, like gnomes.
- 111 INT. MME. HORTENSE-TABLE IN PO
108 INT. MME. HORTENSE'S KITCHEN - NIGHT on the pot.
CS POT
MME. HORTENSE
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.

MRS. HORTENSE

Hortense: - Madame Hortense
has not the judge.

She turns and leads the way towards the house, saying
her name. Lord's John Basil.

TWO SHOT ZORBA-BASIL

Zorba's eyes are fixed to Madame's buttocks.

ZORBA

(whispering)
You got to admit it does.
It's big, but she makes it
well. Pilot-quick!

MRS. HORTENSE'S LOWER-NEAR

It swings up the steps. At the top, she stops and waves
them on.

TWO SHOT ZORBA-BASIL

Zorba sighs.

ZORBA

Life is a shore, boss. She
never stops playing tricks.

He strides forward, CAMERA DANKING: Basil follows and
becked him, the kids carrying the luggage, like gammas.

MRS. HORTENSE'S RITCHER - NIGHT

CS POT

A large pan is boiling. A spoon enters frame and takes
a little broth. CAMERA PANS UP with it to Mrs. Hortense's
face. She wears a dressing-gown and a scarf on her head.
Lid up in a box. The sweat runs down her face. She
takes a long, shuddering sip, then reaches for some salt
and adds a pinch.

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.

To grab MME. HORTENSE'S VOICE

(calling)

Ready for dinner!

113 CS MME. HORTENSE

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.

114 TWO SHOT ZORBA-BASIL 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.

Bellows 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.

It is laced all round with cane. 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.

Lords stands in the doorway, all spruced up, his hair shining, his mustache bristling. He saunters casually to the table, examining it.

MR. HORTON'S VOICE

(calling)

Ready for dinner!

Lords takes a leap to a window all 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 Mrs. Horton is about approaching, waddling inconspicuously. Basil rises as Lords approaches him in CE.

HORTON

(whispering)

Tell me a fancy word for

beautiful, only worse.

Basil deliberates and whispers something to Lords who is impressed and whispers it back to Basil.

She walks up to the table and sets down the pot.

MRS. HORTON

Yolla! Heavens!

Her eyes pop out as she notices the third place. She counts them like a little girl and looks up PART CAMERA.

112 TWO SHOT ZORBA-BASIL

ZORBA
(with mouth full)
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, and shouts.

to--

(he makes a gesture, having run out of inspiration.)

113 INT. HALL - NIGHT

CS FRONT DOOR

BASIL

To grace our table.

Basil opens it. Navrandoni's son is standing outside, basket.

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

PAYLO

My father sends you this.

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.

114

ZORBA

Who (with mouth full)
It's the door.

PAVLO

Pavlo. BASIL

I'll go.

BASIL

He walks out of frame. Zorba looks towards the house
and shouts.

ZORBA

Hurry up, Your Majesty! went
to America, my father and me,
to my Uncle Spyro... But

115

INT. HALL - NIGHT
CS FRONT DOOR

My legs weren't good. After
two years, we came back.

Basil opens it. Mavrandoni's son is standing outside,
holding a large basket.

Pavlo looks at him for PAVLO, then shrugs.

You are the Englishman?

PAVLO

Good-night BASIL

Yes.

He turns and goes. Door closes.

PAVLO

My father sends you this.

116

EXT. MRS. MORTENSEN'S INN - NIGHT

BASIL

Pavlo walks up. Your father! looks in CS. The light from
the courtyard lights up the tree tops. He looks up the
street, then as if taking PAVLO's vision, walks off in that
direction. CAN Mavrandoni. It is not much, several villages
children glide he says, but it is from the heart, crouching
and beckoning other.

Basil takes the basket.

117

EXT. LA WIDOW'S HOUSE

BASIL

Light shows thru Thank you. door. A woman's voice is
heard singing and her shadow can be seen, as she moves.
There is a pause. As if Pavlo would like to say more.
around and walks towards the house.

KORBA: (with mouth full)
It's the door.

BASIL:
I'll go.

He runs out of frame. Korba looks towards the house
and shouts.

KORBA:
Hurry up, Your Majesty!

118 INT. HALL - NIGHT
CS FRONT DOOR

Basil opens it. Navarondol's son is standing outside,
holding a large basket.

PAVLO:
You are the Englishman?

BASIL:
Yes.

PAVLO:
My father needs you this.

BASIL:
Your father?

PAVLO:
Navarondol. 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.

115 MS WIDOW BASIL
 What's your name?
 We see her silhouette through the sparse wooden railings.
 She stops suddenly as if PAVLO is saying something, and sidesteps
 into the shadow. Pavlo.

BASIL
 118 LS PAVLO (TR) How come you speak English
 so well?
 He talks up to the fence and slips a hand through the
 railings. He holds a PAVLO piece of paper.
 When my mother died, we went
 to America, my father and me,
 120 CS WIDOW to my Uncle Spyro. But
 things weren't good. After
 two years, we came back. Her eyes glint.

BASIL
 Are you glad?
 Pavlo looks at him for a moment, then shrugs.

121 CS PAVLO PAVLO
 Good-night.
 (whispering)
 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.

122 He looks up the street, startled, drops the letter and
 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. Pavlo glides
 round the corner and hides, catching his breath. A pan's

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's apartment. 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. MRS. HORTENSE'S INN - NIGHT

Pavlo walks up to CAMERA, alone in CC. 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 playing towards the courtyard fence, CROWDING
and beckoning to each other.

117 EXT. LA 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 CC, looks
around and walks towards the house.

118 MS WIDOW can be seen in the distance. Pavlo peeps
 near the side carefully.
 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 deliberates, then
 He walks up to the fence and slips a hand through the
 railings. He holds a folded piece of paper.

120 CS WIDOW a hand springs into frame. She grabs it,
 rolls it round a stone and throws it out of frame.
 Her features are indistinguishable. Only her eyes glint.

121 CS GROUND WIDOW
 Figue! (Go away!)
 The stone falls with a dull thud a little distance from
 Navrandoni's feet. He picks it up, and CAMERA PANS to
 121 CS PAVLO He uncrumples the letter, takes out a flint
 lighter and lights it.

PAVLO
 (whispering)
 Parto! (Take it.)

122 CU WIDOW Horrified, Pavlo springs towards his father, running

WIDOW
 123 CS NAVRANDONI Figue sou leo. (Go away,
 I said.)

123 MS PAVLO He locks up as Pavlo bursts into frame and tries to seize
 the letter. Navrandoni drops the lighter. After a short
 struggle, Navrandoni gains control and pulls Pavlo
 up by the shoulders. They stare at each other.
 He looks up the street, startled, drops the letter and
 runs softly out of frame.

124 LS STREET She dash for her front door and goes in banging

The widow's house is in FG, left of frame. Pavlo glides
 round the corner and hides, catching his breath. A man's

118 MR. WIDOW

He was not disappointed through the square wooden railings. The steps suddenly as if bearing something, and slides into the shadows.

119 MR. PAVLO (THROUGH RAILINGS)

He walks up to the fence and slips a hand through the railings. He holds a folded piece of paper.

120 MR. WIDOW

Her features are indistinguishable. Only her eyes glint.

WIDOW

Right! (Go away!)

121 MR. PAVLO

PAVLO

(whispering)
Pavlo! (Take it.)

122 MR. WIDOW

WIDOW

Right now too. (Go away, I said.)

123 MR. PAVLO

He looks up the street, startled, drops the letter and runs nortly out of frame.

124 MR. STREET

The widow's house is in 10, 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.

They turn and look towards the house. Pavlo makes a violent movement towards it, but Mavrandoni's grip is too firm.

125 MS MAVRANDONI back and slaps him hard across the face.

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.

Mrs. Hortense's hand lowers the needle and an old-

126 CS LETTER ON GROUND trot resounds tinily. CAMERA PANS to Mrs. Hortense's face, painted between two huge ears. The Widow's hand springs into frame. She grabs it, rolls it round a stone and throws it out of frame. velvet shoes with boa feathers. Zorba and Basil sit at the table. She saunters over to them. She is a little tipsy.

127 CS GROUND

128 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. it was my grand

128 CS PAVLO-MAVRANDONI IN BG dishes. Zorba is exchanging whispers with Basil, obviously learning some fancy word. Horrified, Pavlo springs towards his father, running wildly.

MRS. HORTENSE
(sneezing)

129 CS MAVRANDONI You may not believe it, Monsieur, but I was a very

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.

MRS. HORTENSE
I wore silk lingerie with real lace.

130 CS WIDOW

She makes a dash for her front door and goes in banging it after her. to the window sill to deposit the dishes.

CAMERA PANNING.

122 WIDOWETTE can be seen in the distance. Pavlo peeps
over the side carefully.

123 MR. MARYANDONI

He walks up to CAMERA and looks off towards the Widow's
house. His eyes are bustling. He deliberates, then
takes a careful step towards the house.

124 CE LETTER ON GROUND

The Widow's hand springs into frame. She grabs it,
rolls it round a stone and throws it out of frame.

125 CE GROUND

The stone falls with a dull thud a little distance from
Maryandoni's feet. He picks it up, and CAMERA PANS to
his face. He examines the letter, takes out a light
lighter and lights it.

126 CE PAVLO-MARYANDONI IN DG

Horrified, Pavlo springs towards his father, running
wildly.

127 CE MARYANDONI

He looks up as Pavlo bursts into frame and tries to seize
the letter. Maryandoni drops the lighter. After a short
silent struggle, Maryandoni gains control and pulls Pavlo
up by the shoulders. They stare at each other.

128 CE 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. Basil's

CAMERA PANS with them. He holds her stiffly.

She takes a gulp of wine to wash down the nut.

134 CS ZORBA

MME. HORTENSE

I wore silk lingerie with real lace.

He sits down & leans to Basil to squeeze her

lighter.

She moves away to the window sill to deposit the dishes, CAMERA PANNING.

131. TWO MEN MANHANTON PARKING

They turn and look towards the house. Pevie makes a violent movement towards it, but Manvronton's grip is too firm. He swings him back and slaps him hard across the face.

132. EXT. MRS. HORTENSE'S COURT-YARD - NIGHT
CU GRAMPSTONE

Mrs. Hortense's hand lowers the needle and an old-fashioned French fork-rest reappears finally. CAMERA PANS UP to Mrs. Hortense's face, painted between two huge ear-rings, next to the large horn. She moves over to the table, CAMERA TAKING. She is wearing a grotesque velvet dress with box fasteners. Fords and Basil are at the table. She leans over to them. She is a little tipsy.

133. BASIL, NOBIA, MRS. HORTENSE (TOWARD HER)

MRS. HORTENSE
They say, it was my grand
accuse.

She starts collecting some dishes. Fords is exchanging whispers with Basil, obviously learning some fancy word. He nods and sticks a nut in her mouth.

MRS. HORTENSE
(munching)

You may not believe it,
monsieur, but I was a very
famous artist. I appear
in all the most chic cabarets.

She takes a gulp of wine to wash down the nut.

MRS. HORTENSE

I wore silk lingerie with
real lace.

She moves away to the window sill to deposit the dishes.
CAMERA TAKING.

134 TWO SHOT ZORBA-BASIL HORTENSE

Basil retorts with a glance. Mme. Hortense closes her eyes and then Basil (to Basil) sings in a high, piping voice.
Ask her to dance, boss.

Basil murders Zorba with a glance.

137 CU ZORBA

ZORBA
Make a pass. Pinch her.
It is only polite.
Mme. Hortense returns and slumps into a chair.

138 CU MME. HORTENSE

MME. HORTENSE
What?
There is a strange rustling sound. They prick up their ears. Suddenly she stops dead in her tracks. Loud giggling is heard. She turns furiously.

139 QUICK TRACK FEW

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.

140 CU ZORBA

BASIL
(coldly)
Perhaps Madame is tired.

141 IS THREE BEHIND FENCE

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. 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

124 TWO ENIG ZORBA-BASIL

ZORBA

(to Basil)

Ask her to dance, pose.

Basil nudges Zorba with a glance.

ZORBA

Make a pass. Pinch her.

It is only polite.

Mrs. Hortense returns and slumps into a chair.

MRS. HORTENSE

What?

There is a strange rustling sound. They pick up their hats.

ZORBA

He wants to dance with

you, but he is shy.

Mrs. 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 Mrs. Hortense up and pushes her into Basil's arms. CAMERA PANS with slow. He holds her tightly.

125 (2) 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

136 TWO SHOT BASTI AND HORRENSE

Basti retreats with a furious glance. Mrs. Horrense closes her eyes and throws back her head, singing in a high, piping voice.

137 CU ZORBA

He rebels at Basti's indifference and with one leap, he is upon them. He grabs Mrs. Horrense, who emits a shriek, and starts dancing with her, twirling her around screaming an occasional pinch.

138 CU MRS. HORRENSE

Her hair is collapsing and the sweat is breaking through the make-up. Suddenly she stops dead in her tracks. Her eyelids are heavy. She turns tortuously.

139 QUICK TRACK FENCE

Through the canvas which are bending dangerously inward, we see the children's laughing faces.

140 CU ZORBA

He looks up.

141 IS. TREE BEHIND FENCE

The branches are thick with laughing children.

142 GENERAL SHOT

Mrs. Horrense has grabbed a promotional and yelling like a partridge, she goes for the canvas. As she strikes, the canvas further down collapses and children tumble over into the yard. Pandemonium ensues. Zorba has grabbed a large

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.

143 Mr Mrs HORTENSE'S-BASIL
The lower the pronunciation, exhausted and close to tears.
The record has stopped.
Mrs HORTENSE
These Children! They are so
ungrateful!
She begins to snivel. Basil is at a loss. Words re-
appears through the broken lattice.
TOMBA
Oh! Don't cry, my little
cloud-eboul
Mrs HORTENSE
They would be dead, all dead,
if there was not me.
TOMBA
I know.
He puts his arms round her waist low down and starts
leading her to a chair. She slips his hand down.
Mrs HORTENSE
No hands!
She gives him a shy smile.
Mrs HORTENSE
Cigarette!
She moves over to the telephone and turns the record
over. A romantic balladette is heard. Tomba gives
her a cigarette. She takes a deep drag. CAMERA TRACKS
IN to her.

143

MME. HORTENSE (cont.)

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 Admiral
and where he go, I go. It was
here that I meet the other three.

144 MS ZORBA-BASIL

ZORBA

What other three?

ZORBA

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 epau-
lette and all those feathers.
Like big, beautiful cocks. I
swear, they nearly killed me.
And what beards! So soft and
curly and perfumed. Fortunately,
each parfum was different, and
so there was no mistake, even
in the dark.

146 TWO SHOT ZORBA

Basil is trying

Zorba kicks hi

147 CU MME. HORTENSE

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 Admirals, we sit
on the deck, dressed very informal,

She hits the table with her hand.

MME. HORTENSE
 You know how I came to Crest?
 With the British fleet. Yes
 monseigneur!

CAMERA follows her as she moves around, getting more and more carried away.

MME. HORTENSE
 I was in love with the Admiral
 and where he go, I go. It was
 here that I meet the other three.

144 MS ZORRA-BAILL

ZORRA
 What other three?

143 MS MME. HORTENSE

MME. HORTENSE
 Ah! rain of course. The French,
 the Italian and the Russian. Ah!
 How lovely they was--my four
 Admirals. With their gold epau-
 lette and all those feathers.
 Like big, beautiful cocks. I
 swear, they nearly killed me.
 And what beads! So soft and
 curly and partured. Fortunately,
 each parlor was different, and
 so there was no mistake, even
 in the dark.

She is by the table now. She takes her glass and drinks.
 Zorra sits beside his chair and listens transported.

ZORRA
 Continue, my darling queen.

MME. HORTENSE
 Ah! no and the Admirals, we sit
 on the deck, dressed very informal,

145 THREE-SHOT BASIL-ZORBA-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 some-
 thing. With my binocular I can
 see the poor little Cretans run-
 ning on the mountain with the
 flags. My four Admirals 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 Cana-
 varo mio, please no boom-boom!"

ZORBA

Canavaro? What the hell is that?

Her eyes fill with tears. MME. HORTENSE
 comes out, then she (flaring up at this
 stupid question)

What you think it is? Himself.
 Canavaro. Canavaro mio.

He turns to Basil, who rises embarrassed.

146 TWO SHOT ZORBA-BASIL

ZORBA

Basil is trying hard to control a violent fit of giggles.
 Zorba kicks him, boss. To hurt a woman--
 a poor, weak creature.

147 CU-MME. HORTENSE Her, grabbing a lamp from near the door.

Basil follows.
 She heaves a sigh.

ZORBA

Where is 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.

Mrs. Hortense (cont.)
 and we discuss 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 some-
 thing. With my binocular I can
 see the poor little Creteans run
 high on the mountains with the
 flags. My four Amtraks they
 want to open the fire, but I
 throw myself in the middle. I
 pull the Italian from the board
 --you see I was more familiar
 with him--and I cry: "No Cana-
 vato mio, please no boom-boom!"

ZORBA

Canavaro? What the hell is that?

Mrs. Hortense

(flaring up at this

equivocal question)

What you think it is, himself.

Canavaro, Canavaro mio.

TWO SHOT ZORBA-BABILI

Babili is trying hard to control a violent fit of giggles.
 Zorba kicks him

CU Mrs. Hortense

She heaves a sigh.

Mrs. 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.

148 THREE-SHOT BASIL-ZORBA-MME. HORTENSE

Mme. Hortense sprawling ZORBA bed (large, with iron rail-
ings) amidst a Please, my darling, no boom- frame, stands
inside the door boom. Basil approaches, hands him the
lamp. He sits on the bed next to her and caresses her
Zorba too is laughing now. Basil is in stitches. He
turns his face away, but his back is rocking uncontrollably.

Go away! MME. HORTENSE

Alors...

There is a splutter from Basil. She stops dead.

MME. HORTENSE

150 TWO-SHOT ZORBA You are laughing?

(pathetically)

She turns her At me? He mascara is running down her cheeks.

ZORBA HORTENSE

No! the Canavero you are! No
feathers! No beard!

Her eyes fill with tears. She opens her mouth but no sound
comes out, then she runs into the house.

ZORBA

Don't go! Bouboulina.

He turns to Basil, who rises embarrassed.

ZORBA HORTENSE

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. boss?

ZORBA

151 NO BASIL Where are you, my Bouboulina?

BASIL

Yes, Madame. In many ways
she was like you. A great
sea-dog.

THREE SHOT BASIL-ZORBA SEE. HORTENSE

ZORBA
Please, my darling, no more
doors.

Zorba too is laughing now. Basil is in stitches. He
turns his face away, but his back is looking uncontrollably.

MRS. HORTENSE
Alors...

There is a spitter from Basil. She stops dead.

MRS. HORTENSE
You are laughing?

(pathetically)
At any...

ZORBA

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, poor. 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 Bonbonina?

Where are you, my Bonbonina?

Where are you, my Bonbonina?

Where are you, my Bonbonina?

Where are you, my Bonbonina?

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.

(she says)
Yes. No too, I fought breasts
to break. MME. HORTENSE
Go away! They want the peace
and the ships must go away.

And do. ZORBA
It's me--your Canavaro.
'widow!' they laugh, 'monsieur.
You was are so cruel. In the

150 TWO SHOT ZORBA-MME. HORTENSE

She turns her head. The mascara is running down her cheeks.

you under. MME. HORTENSE
A fine Canavaro you are! No
feathers! No beard!--
the top to
the bottom.

He lays his handkerchief against her nose.

Pause
ZORBA
Blow, my Bouboulina.

She does so, noisily.

She leans back on the c. MME. HORTENSE
What is that Bouboulina?

Then--the ZORBA
and the light.

She starts to
this brings out
on the back.
She was a big hero in the
war against the Turks. Eh
boss? MME. HORTENSE
Turks, always her

151 MS BASIL

MME. HORTENSE
When I saked up, I smelt so good.
All that. BASIL
Yes, Madame. In many ways
she was like you. A great
sea-dog.

MRS. HORTENSE'S BEDROOM - NIGHT

Mrs. Hortense sprawling on her bed (large, with iron rail-
ings) amidst several cushions. Zorba enters from the
inside the door and as Basil approaches, hands him the
lamp. He sits on the bed next to her and caresses her
shoulders.

MRS. HORTENSE

Go away!

ZORBA

It's me--your Casavaro.

TWO SHOT ZORBA-MRS. HORTENSE

She turns her head. The mascara is running down her cheeks.

MRS. HORTENSE

A fine Casavaro you are! No
tearful! No beard!--

He lays his handkerchief against her nose.

ZORBA

Slow, my Douboulinas.

She does so, notably.

MRS. HORTENSE

What is that Douboulinas?

ZORBA

She was a big hero in the
war against the Turks. Eh?
Doesn't

131 MR. BASIL

BASIL

Yes, Madame. In many ways
she was like you. A great
sea-dog.

152 TWO SHOT ZORBA-MME. HORTENSE

ZORBA

You see?

153 MS BASIL

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.

154 TWO SHOT ZORBA

'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.

155 MS BASIL

She starts to laugh. The laughter turns to coughing and this brings out her innate coarseness. Zorba slaps her on the back.

MME. HORTENSE

156 EXT. MOUNTAIN
CU SHEPHERD

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.

His head rises
loud greeting.

ZORBA
You see?

MRS. HORTENSE
(she nods)

Yes. No too. I thought presents
to presents. 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 address me, they fill the
path 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.

MRS. HORTENSE

Then--they put out the light.

She starts to laugh. The laughter turns to coughing and
this brings out her innate coarseness. Zorba slips her
on the back.

MRS. HORTENSE

When I waked up, I wasn't so good.
All their partners one on top of
the other, but they was gone...
Men are so cruel.

152 She closes her eyes with languid nostalgia. Zorba manoeuvres himself into position.

153 MS BASIL

153 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...

155 INT. COUNTRY LANE

MME. HORTENSE

(cooing)

Canavaro...

Zorba turns towards Basil and beckons. Basil's head bends into frame. They speak in whispers.

160 COUNTRY LANE - REVERSE BASIL

What is it?

ZORBA

Good-night!

Basil backs out of frame. Zorba begins the attack in earnest.

161 TRACK SHOT ZORBA, PROCESSION

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.

188 - She closes her eyes with jagged nostrils. Torpa runs
outward, himself into position.

189 MR 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.

194 TWO SHOT TORPA-MRS. HORTENSE

TORPA
Mrs. Hortense
MRS. HORTENSE
(crying)
Canavaro...
Torpa turns towards Basil and beckons. Basil's head bends
into frame. They speak in whispers.

BASIL
What is it?

TORPA
Good-night!

Basil backs out of frame. Torpa begins the attack in
earnest.

195 MR BASIL

As he moves to the door, Mrs. Hortense's anxious EXPR.
is heard. He pauses his step and closes the door after
him.

196 EXT. MOUNTAIN SLOPE - DAY
CU SHEPHERD

His head rises into frame. Sees something and whistles a
loud greeting.

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 people 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.

ZORBA'S VOICE

What?

He emerges. His face is grey. He looks back at the mine and spits with contempt.

EXT. ANOTHER PART OF SLOPE
RE ANOTHER SHOT

He leaps onto a rock and whistles in similar fashion.

LS MOUNTAIN

The whistling resounds from several directions; flocks of sheep and goats can be seen. CAMERA PANS DOWN to lush fields in VC, where peasant women are working. They straighten up successively, dotting the landscape with their white kerchiefs, and waves.

EXT. COUNTRY LAKE

It winds across the valley. Korba 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.

COUNTRY LAKE - REVERSE ANGLE

Basil is sitting on a cart next to the driver. The luggage is piled on the back. Basil looks indignantly out of place with his pipe and felt hat. Behind come the workers (about ten) carrying pick-axes and leading two loaded donkeys.

TRACK SHOT KORBA, PROCESSION

He waves to some people off and starts singing. The workers join in.

TOP SHOT VALLEY

The procession moves along the lake. The sea can be seen in the background.

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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.

ENTRANCE TO MINE - AFTERNOON

As we started 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.

ENTRANCE TO MINE - DAY

On the roof two men are noisily nailing down wooden boards. THE PAIR 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.

ENTRANCE TO MINE - DAY

A hole in the slope with some old wooden beams wedged into opening. It looks neglected. Two workers are clearing up the rubble just outside. Others are moving in and out. They stop and whisper worriedly. Boris 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.

MR BASIL

He looks towards the hole.

BASIL

Gods!

MR SOUTH OF MINE

NORRIS'S VOICE

What?

He emerges. His face is grey. He looks back at the mine and splits with contempt.

168

169

170

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.

THE MINE - ONLY

workers are carrying large beams PAST CAMERA. Zorba is shouting
orders. Basil (waiting a pullover and old sticks) moves around
trying to help.

ZORBA

Please boys... Get the hell
out of the way. Go back to
your papers.

He disappears into the mine.
ZORBA
TWO TO GET 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 CAM-
ERA. Basil backs terrified, then turns and looks back PAST CAM-
ERA.

BASIL

Zorba!

THE ZORBA

With all his might, he is holding up a beam wedged into the roof,
which is crumbling. He turns and sees Basil.

ZORBA

(Horribly)

Get out! Get out!

The beam starts to give way.

THE ZORBA

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.

Axes cost money!

BASIL

(Shouting)

Zorba! and I don't care. Right now, I'm just glad that nobody's hurt. Thanks to you.

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.

What's more, I think you should let them

ZORBA

Bastard mountain. You wait! I'll eat your guts!

He snaps round and glowers at the workers.

Boss, you better make up your mind. You're not a bloody goddamn capitalist?

ZORBA

Re sis. Elate tho.

Basil laughs.

174 GROUP SHOT - BASIL, WORKERS

They exchange sheepish glances and take some tentative steps forward. Zorba springs into frame and shouts at them furiously. Food, out of the basket.

ZORBA

Poune i kasmathes sas, re?
Kitriniarithes, moularlia...

BASIL

He smiles and moves over to Basil who is sitting on the ground. The cloth is stretched with bread, olives, cheese, fruit and wine. The workers sit round quietly.

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.

EXT: APPROACH TO MINE

Basil comes out followed by a cloud of dust. The workers gasp as they round him, shaken. As the cloud thins out, Basil looks round with mounting terror, then takes a step forward.

BASIL

(Shouting)

Zorba!

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

Backward mountain. You will
I'll eat your guts!

He snaps round and yells at the workers.

ZORBA

He sits. Place tho.

GROUP SHOT - BASIL, WORKERS

They exchange speechless glances and take some tentative steps forward. Zorba springs into frame and shouts at them furiously.

ZORBA

Pointe i kamathas nas, rey
Kithinathinas, moulatias...

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)
You--na habhite, remalia.

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. Picks up the bottle and knocks

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.

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

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 nobody's
hurt. Thanks to you.

ZORBA

Bas...
What's more, I think you should
let them go for today.

ZORBA

Bas, 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.

HE BUILDS

He walks 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 delicately.

ZORBA

(Biting a chunk)

BASIL

Not now, thank you.

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

ZORBA

You don't eat, you don't...

He takes a large bite.

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tremely, looking at the same spot.

LS MOUNTAIN TOP (LOW ANGLE)

There is a forest, high up near the peak. A white building can
be seen among the trees.

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 smiles a private

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.

CS MONK WITH JAR

181 EXT. WOODS

CS ZORBA

He watches, half hidden behind a tree. He feels the trunk appreciably, 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.

with fruit onto the cloth, puts a large portion of wine in the middle and picking up the four cases, strikes off. The astonished workmen watch.

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.

EXT. WOODS

CS KORBA

He watches, half hidden behind a tree. He feels the trunk grate against him, then steps out carefully, taking stock of the situation. Over his shoulder, he carries a stick with the lashed cloth tied to one end. He takes up his mind and goes forward towards the monastery.

EXT. SLOPE

Out of some rocks, water springs into a stone trough. Korba comes down the path, leaving the spring behind him. He stops in CS. He spies on a finger and turns his face. Seeing the change, he changes his mind and turns back towards the spring.

MS SPRING

There is a jar standing on the trough, already full. Suddenly a monk appears from behind the rocks and picks it up.

CS KORBA

Seeing the monk, he springs back against the slope.

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 cloth is open on the ground, covered with fruit and cheeses. In the middle stands the water jar with an improvised cross (made of Zorba's stick) stuck into it.

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 monks approach and stand round in a circle. The monk who set out Zorba's cross. It is dripping. He smells it. Then tastes it. His eyes speak of a miracle. He kneels and 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.

The dewjoints 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.

ZORBA IN PG. SPRING IN MO

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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.

191 EXT. MONASTERY GATE TERNOOR

The monks come out in a band, led by an older monk, who holds a cross. They advance warily. Zacharia points the way. *But in*

192 EXT. WOODS

The monks glide among the trees, darting here and there. They slow down as they approach, hiding behind the trees. *goes slowly back in.*

193 CS TREE

MONASTERY WOODS - LATE AFTERNOON

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. *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*

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

He sits at a table, with a lit lamp on it, writing. He wears *reads what he has written, starts crossing things out, then crumples up the paper and chuckes it into a wood-* *There is a sound of foot-* *steps. He turns and his face brightens.*

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.

Good evening.

197 CS BUSH BY TREE

folded paper and shakes his head sadly and goes *to a small table with food on it. He picks up a chunk of* *UP THE TREE-TRUNK. We see Zorba's legs dangling. He is watch-* *ing the scene from his box-seat.*

The demijohn of wine is lying empty under the bush. CAMERA PANS

THE 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.

THE MONKS

The monks glide among the trees, darting here and there. They slow down as they approach, hiding behind the trees.

THE 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. **CAMERA**.

THE 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 Torpa's stick) stuck into it.

GROUP SHOT MONKS

They whisper and venture forth cautiously.

JAR WITH CROSS IN IT, MONKS IN BG

The monks approach and stand round in a circle. The monk who held the jar picks out Torpa's cross. It is dripping. He smells it. Then tastes it. His eyes speak of miracle. He kneels and crosses himself and the other monks do likewise.

CS PUSH BY TREE

The direction of view is lying empty under the bush. **CAMERA PANS UP THE TREE-TRUNK**. We see Torpa's legs dangling. He is watching the scene from his box-seat.

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.

BASIL

(Casually)

You are late.

199 CS BASIL

He looks at his watch, then away towards the mine and goes slowly back in.

BASIL

200 EXT. MONASTERY WOODS - LATE AFTERNOONCS 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 - NIGHTMS 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.

ZORBA

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.

ACT, BEACH - LATE AFTERNOON

A group of workers sit on the beach, next a tent. One is play-
ing a Cuban lute. After a while, Bauli comes out of the tent in
his...

ACT, BEACH

He looks at his watch, then away towards the mine and goes slowly
back in.

ACT, MONASTERY WOODS - LATE AFTERNOON

THE MONK

He is drinking from the jar, which is almost empty. As he has-
tened it to the next one, CAMERA PANS from face to face. The monks
are half-drunk, laughing and eating. PAN ends on JORDA who is
proceeding over the party, then PULLS BACK to take in the whole
scene.

ACT, HUT - NIGHT

ACT, BEACH

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 chuckles it into a wood-
en box, where it joins several others. There is a sound of foot-
steps. He turns and his face brightens.

ACT, HUT

JORDA comes in. He looks at the box, then at the monk. He looks
at the monk, then at the box. He looks at the monk, then at the box.
JORDA
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 moves over to the window, CAMERA PANNING
he sits standing up, watching Bauli out of the corner of his eyes.

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

Say that again, boss.
Give me a chance.
BASIL
Out with it.

206 CU ZORBA

He looks at Basil with burning eyes.

All right. ZORBA
Boss, do you trust me?
What do we do?

207 CU BASIL

BASIL
Give it a try. That's
what we're doing.
BASIL
I do.

303 BASIL IN TO - ZORBA IN TO

Basil is interrupted.

BASIL
(Casualty)
You are late.

Zorba shrugs. Turns as if he is about to say something, but changes his mind.

BASIL
Nawabdoni's son came
to invite us to some
feast at Anagnosti's
house, tomorrow.
(Pause)
What is it, Zorba?

304 CS ZORBA

He swings some olive stones violently out of the window.

305 CS BASIL

BASIL
Out with it.

306 CU ZORBA

He looks at Basil with burning eyes.

ZORBA
Does, do you trust me?

307 CU BASIL

BASIL
I do.

208 CS ZORBA

He takes a step forward, CAMERA PANNING, bringing Basil into frame.

210 CS BASIL

ZORBA
Why the hell do you?

(Sd) 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.

(As) 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.

SCENE 2

He takes a step forward, CAMERA PANNING, bringing Basil in-
to frame.

NORBA

Why the hell do you?

BASIL

Because you are what you
are.

SCENE 3

REVERSE TOWARDS NORBA

NORBA

But I swear to you, my
train isn't the right
weight. It gives me
such wild ideas. I
might ruin you.

BASIL

I'll take that chance.

NORBA

Say that again, please.
Give me courage.

BASIL

I'll take that chance.

NORBA

(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 EXT. TENT - NIGHT 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.
- 212 CS ZORBA
ZORBA
Do you dance?
- 213 INT. TO EXT. TENT - NIGHT
BASIL
(Astonished)
Dance?
(He shakes his head)
- 214 INT. GENERAL
ZORBA
Then get out of the way.
I might knock you down.
- 215 EXT. BEACH
ZORBA
Hai... Hai...
He starts dancing, emitting loud howls, swirling and beat-
ing the floor, building up to a frenzied crescendo.
- 216 CS ZORBA
ZORBA
He lands with a thud, but with a tremendous effort, leaps
up again.

208

YORBA

You mean--we're not here
only to make money?

210

CS BASIL

BASIL

(Selling)
Somehow, I don't think
we are.

211

CS YORBA

YORBA

But he's too excited to talk. He takes a few steps, then
suddenly stops.

YORBA

Do you dance?

BASIL

(Astonished)

Dance?

(He shakes his head)

YORBA

Then get out of the way.
I might knock you down.

Yorba kicks off his shoes and flings his jacket away.
Then clasps his hands entangling the rhythm.

YORBA

Hai... Hai...

He starts dancing, emitting loud howls, swirling and beat-
ing the floor, building up to a frenzied crescendo.

212 EXT. TENT - NIGHT

One worker, then another, 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.

He goes up to the lyre player.

213 MS ZORBA

BASIL

(Shouting)

He is leaping higher and higher. His face is tense and glistening with sweat.

The lyre stops. One by one the workers drop out. CAMERA CENTERS on Zorba who goes on dancing. He gives one last

214 CS BASIL

collapse onto the ground. He is panting unbearably. The workers glide away into the night. Basil squats

He watches with a mixture of worry and wonder. Suddenly the lyre strikes up a fast tune.

221 TWO SHOT ZORBA-BASIL215 CS ZORBA

BASIL

The music seems to increase his frenzy. CAMERA follows his wild movements. Workers outside whistle.

ZORBA

(Nods, smiling)

216 INT. TO EXT. THROUGH WINDOW

The workers are watching, fascinated.

217 INT. GENERAL SHOT

ZORBA

Zorba leaps through the door onto the beach.

218 EXT. BEACH

When my little boy...

Dimitri...died...had?

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.

from peccosing madness. You see, he was my first and he was only three.

212 EXT. TENT - NIGHT

One worker, then another, peers outside. They are half undressed. Zorba's voice can be heard. They exchange a glance and run quickly PART THREE, followed by three others, one of whom carries a tyre.

213 MR. ZORBA

He is laughing higher and higher. His face is tense and glistening with sweat.

214 CE. BASIL

He watches with a mixture of worry and wonder. Suddenly the tyre strikes up a fast tune.

215 CE. 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 CE. ZORBA

He lurches with a lurch, but with a tremendous effort, leaps up again.

220 CS BASIL *comes out of frame.*

BASIL
When (Alarmed). It's the
 Zorba! That's enough!

He goes up to the lyre player.

223 CS BASIL

BASIL
He smiles. (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 unbear-
 ably. The workers glide away into the night. Basil squats
 next to Zorba.

223

He rises, pulls up his pants, and goes PAST FRAME.

221 TWO SHOT ZORBA-BASIL

224 INT. HUT

BASIL
LS TOWARDS ZORBA Are you all right?

Basil is in frame. Zorba ZORBA *towards the food.*

(Nods, smiling)
 Now I can talk again.
 With your permission,
 I'm hungry. BASIL.

He attacks the you?
 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 danc-
 ing that stopped the pain
 from becoming madness. You
 see, he was my first and he
 was only three.

He picks up a

230 CE BASIL

BASIL

(Alarmed)

Norbal That's enough!

He goes up to the tyre pinner.

BASIL

(Shouting)

Stop! Stop!

The tyre stops. One by one the workers drop out. CAMERA CENTERS on Norbal who goes on dancing. He gives one last leap and collapses onto the ground. He is panting unheavily. The workers glide away into the night. Basil squats next to Norbal.

231 TWO SHOT NORBA-BASIL

BASIL

Are you all right?

NORBA

(Nods, smiling)

Now I can talk again.

BASIL

What on earth came over you?

NORBA

When a man is full, what can he do? Hurry!

(Pause)

When my little boy...

Distri...died...and

everyone was crying...

hey, I got up and danced.

Round and round the little

bed...I danced...They said:

"Norbal 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.

Tonight, we celebrate.
 ZORBA
 When I'm happy, it's the
 same thing.

Zorba goes over to Basil.
 222 CS BASIL

He smiles.

ZORBA
 For what you said about
 the money, I see, now
 I understand. I can
 BASIL
 Come inside. You'll
 catch cold, in hell.

He sticks the bottle under Basil's chin.
 223 MS ZORBA

He rises, pulls up his pants, and goes PAST FRAME.

Basil takes a sip.
 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.

ZORBA
 225 INT. HUT - NIGHT
CU SAWYER
 Aren't you going to tell
 me about your plan?

Zorba is playing. A soulful song, tender and proud.
 CAMERA PANS UP to his face, sits cross-legged on the
 ground, completely still, shining in the dim
 lamplight.

ZORBA
 (shakes his head)
 First I got many things
 to be figuring out. Trees,
 machines, monks...Tomorrow,
 maybe.

226 MS BASIL

He picks up a bottle, takes a swig. slightly. He is drunk.

231 Basil rises out of frame.

ZORBA
When I'm happy, it's the
same thing.

232 CE BASIL

He smiles.

BASIL

Come inside. You'll
catch cold.

233 MS ZORBA

He rises, pulls up his pants, and goes past FRAME.

234 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 plans?

ZORBA

(shakes his head)
First I got many things
to be lighting out. Trees,
machines, maybe, tomorrow.

He picks up a bottle, takes a swig.

224

ZORBA

Tonight, we celebrate.

(Pause)
I speak. BASIL
Why? *(to us)*

Zorba goes over to Basil.

227

MS ZORBA

ZORBA

He looks up, *(to Basil)* 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.

228

CS BASIL

He sticks the bottle under Basil's chin.

(to Basil)
with a sociological an-
droid... *(to Basil)* Drink.

Be a wolf--and
I'm a bloody sheep--with

Basil takes a sip. *(to Zorba)* I don't like
being a sheep, but there's
very little I can do about
it. *(to Zorba)*
Go on, don't be deli-
cate.

229

As he forces Basil to take a big swig, CAMERA TRACKS INTO CU of Basil.

(to Basil)
Never you mind, boss.
You are drunk.

DISSOLVE

225

INT. HUT - NIGHT

230

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.

(to Basil)
the trouble with me. Every-
thing embarrasses me.

226

MS BASIL

He sits stiffly on his bunk, swaying slightly. He is drunk.

(to Zorba)
It's all those damn books.

ZORBA
Tonight, we celebrate.

HASIL
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, and
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 deli-
cate.

As he forces Basil to take a big swig, CAMERA TRACKS INTO
CU of Basil.

DISSOLVE

INT. HUT - NIGHT
CU. HANTORI

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
lamp-light.

MS. HASIL

He sits still in his dark, 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 an-
alogy...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 em-
barassing, isn't it? That's
the trouble with me. Every-
thing embassses 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,
 for a moment, for a second,
 I understand you. I see
 you. I see you. I see you.

228

CS BASIL

BASIL
 Let me illustrate--
 with a zoological an-
 alogy... You're 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 em-
 barrassing, isn't it? That's
 the trouble with me. Every-
 thing embarrasses me.

231

MS BASIL

ZORBA
 It's all those damn books.
 Burn them.

BASIL

Oh. (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

They're real (Rising) What do you mean, married?

BASIL

Especially (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.

BASIL

He goes to the table where the wine is. Basil follows on his heels.

ZORBA

Sure. You think I tell me all about it. so much world around?

ZORBA

He sprawls down. Boss, you want to start a fire?

BASIL
 (With a flint)
 That's a splendid idea.
 (He jumps down)
 I'll wipe everything out!
 Scuff my soul with flesh--
 and vice versa... You're
 going to teach me to live
 with my senses... all live
 of them! Let's start with
 sex.

Corps has stopped piping. 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 grocery books.

He goes to the table where the wine is. Basil follows on
 his heels.

BASIL
 Tell me all about it.

ZORBA
 Does, you want to start
 a fire?

230

BASIL

Oh, come on. Your Bou-
boulina'll put it out
tomorrow.

Basil stands up.

ZORBA

O.K., O.K.

(He drinks)

231

CS ZORBA

On-the-level marriages
are lousy. And the out-
of-the-level ones, you
can't remember... so...

He strikes a chord.

BASIL

So tell me about the half-
on-the-level ones.

232

EXT. FOREST - DAY

A snowstorm is raging. A dark Russian girl, smothered
in clothes, fights her way through the snowflakes. Her
jaws are chattering. She tries to smile.

ZORBA

They're the best. The
real tasty ones.

233

Zorba strikes the chords and laughs.

CS ZORBA

ZORBA

Especially with Russian
women. They're a goddam
masterpiece.

Basil squats down.

CS ZORBA

And the other one was
called No. BASIL
Russian women? Where?

234

EXT. FIELDS - DAY

ZORBA

That's a stupid question,
if you don't mind. In Rus-
sia, of course. wearing a Russian blouse.

The sun is bright.

Zorba appears from behind.

She wipes the sweat from her forehead.

BASIL

You've been there?

235

INT. HUT - NIGHT

ZORBA

Sure. You don't think I
stay in one place, with
so much world around?

CS ZORBA

He sits up, by the fire.

He sprawls down by the santuri and sighs with nostalgia.

BASIL
Oh, come on, Your Hon-
doulina'll put it out
tomorrow.

ZORBA
O.K., O.K.
(He drinks)
On-the-level marriage
ate 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 Rus-
sia, of course.

BASIL
You've been there?

ZORBA
Sure. You don't think I
stay in one place, with
so much world around?

He sprays down by the curtain and sighs 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 - NIGHTCS ZORBA

Basil squats next to him. Zorba closes his eyes.

EXT. FIELDS - DAY

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 - NIGHTCS ZORBA

He sits up, bringing Basil into frame.

NORBA

220

He...
Norb stands over him.

221 CS NORBA

He strikes a chord on the saxophone.

NORBA

One was called Gophina.

222 EXT. FOREST - DAY

A snowstorm is raging. A tall, dark Russian girl, another-
ed in clothes, fights her way through the snowdrifts. Her
tave are chattering with the cold. She tries to smile.

223 INT. HUT - NIGHT

CS NORBA

Norb spouts next to him. Norb closes his eyes.

NORBA

And the other one was
called Norba.

224 EXT. FIELDS - DAY

The sun is blazing. A blond, buxom girl with pigtail ap-
pears from behind some bushes, wearing a Russian blouse.
She wipes the sweat from her forehead.

225 INT. HUT - NIGHT

CS NORBA

He sits up, bringing Norb into frame.

235 CAMERA PANS up to the ZORBA the pile. There is a girl sitting on top. It's a shame to mix up tails. Suddenly the melons start the poor things like a She turns, laughing and screaming as salad. What you prefer, Sophinka or Noussa? of a man, Zorfer, Sophinka or Noussa? hair and a fierce mustache. He gives her a whirl, then they both land on the ground among the rolling melons, laughing.

BASIL

(Mentally, tossing

up) ZORBA'S VOICE

Noussa! how I met Noussa.

ZORBA

236 INT. HUT - NIGHT O.K. Noussa!

ZORBA-BASIL

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.

ZORBA

Wait, boss. Don't rush

236 EXT. FIELDS - DAY So she invited me to her house the same night.

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 INT. NOUSSA'S HOUSE - NIGHT
PILE OF WATERMELONS

A man's hand enters frame and takes one. Russian music fills the air. CAMERA TRACKS in to his eyes register joyful surprise. You walked around and took your pick.

ZORBA'S VOICE

And what do I see?

ZORBA
 It's a shame to mix up
 the poor things like a
 salad. What you pre-
 fer, Sophinka or Kouassay?

BASIL
 (Mentally, tossing
 up)
 Kouassay!

ZORBA
 O.K. Kouassay!

He starts playing the santuri.

ZORBA
 If in summer, many years
 ago, and I am passing
 through a village in the
 Khaban. Everywhere I
 look, I see melons--
 melons and girls.

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.

PILE OF WATERMELONS

A man's hand enters frame and takes one.

ZORBA'S VOICE
 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'S VOICE

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 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?

327 CAMERA PANS up to the top of the pier. There is a girl sitting on top, Kousa, twirling her pigtail. Suddenly the women 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 lithe 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 Kousa.

328 INT. HUT - NIGHT

ZORBA-HASIL

ZORBA

And we agreed everything.

There and now, my dear.

(Short pause)

HASIL

Well, my dear.

ZORBA

Wait, dear. Don't rush.

So she invited me to

her house the same night.

You got a funny, she said,

but I said, 'Yes, 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...

329 INT. KOUSA'S HOUSE - NIGHT

MS. TOWARDS DOOR

It is lit up open and reveals Zorba standing on the threshold in an enormous fur coat. Rubain waits till the air CAMERA TRACKS in to his sweaty face. His eyes register joy and 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.

The father turns and talks to Zorba, spitting in Zorba's face.

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.

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.

240 GENERAL SHOT, ROOM

The set is not satisfactory. 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 heavy sinner, you worm!'
I say to myself... 'What did you do to deserve all this?'

Exhausted from the embraces, Zorba lights his way through.

241 REVERSE SHOT, RUSSIANS

They open up and Koussa 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 MR ZORBA, KOUSSA'S FATHER AND MOTHER, KOUSSA

Zorba is sitting between Koussa's father and mother. Koussa on her father's other side. They are eating with their hands. Koussa 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 nods and whispers in his ear.

243

ZORBA'S VOICE

"And where is the priest
for the wedding?" I ask
Noussa's father.

244

The father turns and talks while chewing, spitting in Zor-
ba's face.

We can just make out the ZORBA'S VOICE intertwined bodies. Zor-
ba appears, dis- "Religion," he shouts. some woman's skirts
and starts crawl- "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

ZORBA'S VOICE

I pull out another female
and I go to work.

She rises.

The woman falls around Zorba's neck and they tumble out
of frame.

NOUSSA

Vai!

249

INT. HUT - NIGHT

247

CS ZORBA

He jumps up.

ZORBA

(Yelling)

Aman!

250

TWO SHOT ZORBA, BASIL

BASIL

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.

ZORBA'S VOICE

"And where is the priest for the wedding?" I ask
Zorba's father, "Where is the priest?"

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.

GENERAL SHOT TABLE

They all rise and break their glasses.

CS FATHER

FATHER

(Shouting)

Val!

CS ZORBA

She rises.

ZORBA

Val!

CS ZORBA

He jumps up.

ZORBA

(Yelling)

Anat!

He plunges after Zorba, pushing the father out of the way. Pansoulous breaks loose. The guests roll over the table, the lights go out, women scream.

247 Zorba glowers at his and ZORBA'S VOICE
Suddenly everybody was on
the floor like a pile of
fishes.

He lies over to his bunk and leans against it in CS.

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.

251 INT. NOUSSA'S HOUSE - DAY ZORBA'S VOICE

Me, I try to find Noussa.

A symphony of snoring is in full progress. Legs, arms and CAMERA TRACKS as he crawls among the writhing bodies, peering at people's faces, pushing legs out of the way.

Zorba's head appears from behind the table. He lies over to the table and CAMERA TRACKS ZORBA'S VOICE rambles around on all fours, pulling

I look and I look and I I lean over with great speed. He realize I'm losing my time. I's leg sticks out. He pulls Also, you understand, I am fat male bodies are on top of I on fire. So... off with great effort and pulls the feet towards him. Noussa glides out, fast asleep.

A woman's arm rises out of the writhing mass. Zorba pulls it and a woman's face rises grinning.

At last, I found her.

ZORBA'S VOICE

I pull out another female up. She smiles happily. Zorba and I go to work.

The woman falls around Zorba's neck and they tumble out of frame.

'Let's go' I said.

They go - PAST FRAME.

249 INT. HUT - NIGHT

CU ZORBA

252 LS TOWARDS DOOR

He rubs his mustache, smiling to himself.

They enter frame, hurrying towards the door. Noussa stops him.

250 TWO SHOT ZORBA, BASIL

ZORBA'S VOICE

'Don't forget your fur.'

Well?

Zorba grabs his fur. They embrace and go out.

Suddenly everybody was on
the floor like a pile of
limbs.

KORBA'S VOICE

GROUP SHOT UNDER TABLE

We can just make out the shapes of intertwined bodies. Kor-
ba appears, disentangling himself from some woman's skirts
and starts crawling around.

KORBA'S VOICE

No, I try to find Kovars.

CAMERA TRACKS as he crawls among the writhing bodies, peer-
ing at people's faces, pushing legs out of the way.

KORBA'S VOICE

I look and I look and I
realize I'm losing my time.
Also, you understand, I am
on time. So...

A woman's arm rises out of the writhing mass. Korba pulls
it and a woman's face rises glancing.

KORBA'S VOICE

I pull out another female
and I go to work.

The woman falls round Korba's neck and they tumble out
of frame.

INT. HUT - NIGHT

CU KORBA

He rubs his mustache, smiling to himself.

TWO SHOT KORBA, BASIL

BASIL

Well?

250 Zorba glowers at him and rises, limping.

He ZORBA'S BUNK

ZORBA

Basil sits on My leg has the pins, *press his head onto the pillow*

He limps over to his bunk and leans against it in CS.

ZORBA

That was ZORBA

Zorba takes a When morning came, I started again to look for my bride.

BASIL

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.

You bend over, you see yourself ZORBA'S VOICE

At last, I found her. *ones crack. Then someone else*

Zorba shakes her until finally she wakes up. She smiles happily. Zorba pulls her up.

(Pause)

ZORBA'S VOICE

'Let's go' I said.

You left her?

They go PAST FRAME.

ZORBA

She was a spring and I

252 LS TOWARDS DOOR *is a passerby.*

(Tiny pause)

They enter frame, hurrying towards the door. Noussa stops him. *a good-looking soldier.*

ZORBA'S VOICE

'Don't forget your fur,' she said.

Zorba grabs his fur. They embrace and go out.

220 Zorba glowers at him and rises, limping.

ZORBA

'My leg has the pins.'

He limps over to his bunk and leans against it in CE.

ZORBA

'When morning came, I started to look for my bride.

221 INT. KOUSSA'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. Koussa 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 PART THREE.

222 LS TOWARDS DOOR

They enter frame, hurrying towards the door. Koussa stops him.

ZORBA'S VOICE

'Don't forget your leg,' she said.

Zorba grabs his leg. 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.

That was Noussa.

Zorba takes a cigarette.

Well?

For God's sake, boss,
 stop saying 'well'. There
 are certain things you
 don't ask.

He lights his cigarette.

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)

254 EXT. ANAGNOSTI'S
CS PIGS INSIDE

BASIL

You left her?

ZORBA
 She was a spring and I
 was a passerby.

255 EXT. ANAGNOSTI'S GARDEN
CS BABY BOY

(Tiny pause)
 No. She left me. With
 a good-looking soldier.

BASIL

Were you angry?

INT. HUT - NIGHT
MS ZORBA'S BUNK

Basil sits on the ground. Zorba lowers his head onto the pillow.

ZORBA

That was Moscow.

BASIL

INT. HUT - NIGHT

A woman in a dress springs over, you see
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?

253

GROUP SHOT BASIL, ZORBA, ANAGNOSTI, MAVRANDONI

The squealing
Basil looks at

Angry? With a woman like
that? Just because the baby starts crying.
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 the other men who rear with
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 MAVRANDONI

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.

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)

HASIL
 (Raising his glass)
 To Nouzas!

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.

EXT. ANAGNOSTI'S GARDEN - DAY
 CE PIG INSIDE ENCLOSURE - DAY

They look about in terror. CAMERA follows their violent
 movements. Three men catch a pig and pin it to the ground.

CE THREE MEN

Their faces close together, glisten with sweat. The pig
 squeals.

EXT. ANAGNOSTI'S GARDEN
 CE BABY BOY

A woman is lifting him up and down. The pig's squealing
 reads the air. She walks over, CAMERA PANING, 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.

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?

Ya proshch. MAVRANDONI

No. It is a he-pig and
today they cut certain
parts.

BASIL

Zorba whispers something in Basil's ear.

(To Zorba)

BASIL

Why?

ZORBA

It makes it fat, I think.

All of me.

MAVRANDONI

Also they taste good.

(To Basil)

He laughs and says something to the other men who roar with
laughter.

Mavrandoni strides away.

258 GROUP SHOT WOMEN

ZORBA

I don't like that man.

They lower their eyes, shyly biting their lips.

BASIL

I do.

259 BASIL, ZORBA, MAVRANDONI

ZORBA

He always bumps by a wooden pillar in PG. He

knocks on it for luck, to himself.

BASIL

It must hurt, poor beast.

260 EXT. LS MOUNTAINS AND SKY MAVRANDONI

Of course it hurts. If

they do it...

(Suddenly points to

Zorba)

to him, it would hurt him
also!

GROUP SHOT BASIL, ZORBA, ANASTOITI, MAVRANODONI

The squealing becomes more violent. The baby starts crying.
Basil looks at Zorba.

BASIL

What's going on? Are they killing it?

MAVRANODONI

No. It is a ho-pig and today they cut certain parts.

Zorba whispers something in Basil's ear.

BASIL

Why?

ZORBA

It makes it fat, I think.

MAVRANODONI

Also they taste good.

He laughs and says something to the other men who roar with laughter.

GROUP SHOT WOMEN

They lower their eyes, shyly biting their lips.

BASIL, ZORBA, MAVRANODONI

BASIL

It must hurt, poor beast.

MAVRANODONI

Of course it hurts. If

they do it....

(Suddenly points to

Zorba)

to him, it would hurt him

also!

259 Zorba is touched to the quick.

ANAGNOSTI'S WIFE comes in carrying a tray with a large earthen bowl. She sets it down on a table. In the background, the waiter folds her napkin and she cuts out first, her eyes modestly.

MAVRANDONI

262 GROUP BASIL, ZORBA (Flaring up)
Ya prosehe ta loyia sou...

There are exclamations. Anagnosti rises, leading Basil to Basil steps in between them. CAMERA PANS as they crowd round the table.

BASIL

Please, Mr. Mavrandoni...

263 TIGHT GROUP, ANAGNOSTI (To Zorba) ZORBA
Come now... He didn't

Anagnosti sticks the tidbits and offers it to Basil, who takes it politely but apprehensively. He shoots a sidelong glance at the waiter who smiles.

ZORBA

Me, I'm only personal.

All of me. ZORBA

Go on, boss. It melts in

the mouth. MAVRANDONI

(To Basil)

Excuse me. BASIL

In it... porky... Mavrandoni strides away. Zorba nods. Anagnosti smiles and makes a gesture of encouragement. Basil sticks the tidbits into his mouth.

ZORBA

I don't like that man.

264 GROUP MEN-ANAGNOSTI'S WIFE BASIL
I do.

They laugh and attack the tidbits. Anagnosti's wife with Zorba eases away and stops by a wooden pillar in FG. He knocks on it for luck, mumbling to himself.

265 EXT. PIG'S ENCLOSURE
260 EXT. LS MOUNTAINS AND SKY - DAY

The gate is forced open and a pig rushes out, squealing. The clouds are gathering. There is a distant rumble of thunder.

288 Zorba is touched to the quick.

ZORBA

What did you say? I'll see your little tongue out our liver.

MARVARDONI

(Tearing up)
Ya proshe za joya nou...

Basil steps in between them.

BASIL

Please, Mr. Marvardoni...
(To Zorba)
Come now... He didn't mean you personally.

ZORBA

No, I'm only personal.
All of me.

MARVARDONI

(To Basil)

Excuse me.

Marvardoni slides away.

ZORBA

I don't like that man.

BASIL

I do.

Zorba eases away and stops by a wooden pillar in TC. He knocks on it for luck, mumbling to himself.

280 EXT. LA MOUNTAINS AND SKY - DAY

The clouds are katydidged. There is a distant rumble of thunder.

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.

267 CS PIG262 GROUP BASIL, ZORBA, ANAGNOSTI, MEN CAMERA, squealing.

There are exclamations. Anagnosti rises, leading Basil to the table. The others follow. CAMERA PANS as they crowd round the table.

They watch the pig, eating and laughing.

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.

then away from it. His expression mirrors its agony. There is another ominous creak.

ZORBA

Go on, boss. It melts in the mouth, like brains.

268 MNF. HORTENSE'S BEDROOM - DAY

BASIL

The rain beats Is it...pork? CAMERA swings to another window, which is blown open and rain lashes in. A Zorba nods. Anagnosti smiles and makes a gesture of encouragement. Basil sticks it into his mouth.

269 MS MME. HORTENSE
264 GROUP MEN-ANAGNOSTI'S WIFE

She stands on a chair dusting the wardrobe. She wears a They laugh and attack the tidbits. Anagnosti's wife withdraws shyly.

She 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

265 EXT. PIG'S ENCLOSURE

The gate is forced open and a pig rushes out, squealing
PAST CAMERA.

271 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.

181 12. HOUSE (FROM GARDEN)

Angnost'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.

182 GROUP-BASIL, ZORBA, ANAGNOSTI, MEN

There are exclamations. Angnost rises, leading Basil to the table. The others follow. CAMERA TAKES as they crowd round the table.

183 TIGHT GROUP, ANAGNOSTI, BASIL, ZORBA

Angnost 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, boys. It melts in the mouth, like brains.

BASIL

In it it... goes.

Zorba nods. Angnost smiles and makes a gesture of encouragement. Basil sticks it into his mouth.

184 GROUP MEN-ANAGNOSTI'S WIFE

They laugh and attack the tidbits. Angnost's wife withdraws shyly.

185 EXT. PIG'S ENCLOSURE

The gate is forced open and a pig rushes out, squealing. PART CAMERA.

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.

266 INT. GROUP SHOT, GUESTS

Two women scampers away, screaming. The man turns as the pig runs towards them.

267 EX. PIG

It trots up and down, looking PAST CAMERA, squealing.

268 TIGHT GROUP, YORBA, BASIL, MEN

They watch the pig, eating and laughing.

YORBA

You would think he knows

what we are eating.

The food sticks in their throats. Yorba looks at the pig, then away from it. His expression mirrors its agony. There is another ominous crash of thunder.

269 INT. HORTNER'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. HORTNER

She stands on a chair dusting the wardrobe. She wears a dressing-gown, socks and slippers. 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 Yorba run onto the porch of the cafe. Basil closes his umbrella. Three young men stand outside. Yorba looks in through the door.

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 on to the porch.

274 INT. CAFELS 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!

INT. CAFE

It is crowded. Two young men are playing backgammon. Some of them play cards. Navarodoni is smoking a Turkish cigarette. Pavlo sits near him reading a newspaper.

INT. 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 on to the porch.

INT. CAFE

INT. MANOLAKAS AT WINDOW

He is a very tall, tough-looking young man. He sees something and whistles. I hear

TWO SHOT, NAVARODONI, PAVLO

Pavlo lowers his newspaper. Navarodoni looks at his watch.

GENERAL SHOT, TOWARDS DOOR

The men rise, as the three young men pull the goat in quickly through the door.

EXT. PORCH

Forpa grabs Rasli's arm.

NOBIA

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.

378 EXT. SQUARE
LS WIDOW

She is walking like a lightness through the rain, calling the
ghost. Her wet dress clings to her body.

379 CS TRACK WIDOW

She stops and looks towards the cafe. We get the full im-
pact of her huge, lively, black eyes.

380 EXT. TO INT. CAFE

Her face fills the door and window frames, watching all-
enjoy.

381 MS WIDOW

She thinks, then walks forward towards CAMERA. In CS she
wipes her hair back from her face and goes on, CAMERA TRACK-
ING BACK.

382 EXT. CAFE-DOOR
CS HAZEL-SORRA

The man in the doorway came back into the room.

AHREN

Boiy Virgin!
(Under his breath)

The widow walks into frame.

383 INT. TO EXT. DOOR

The widow appears in the doorway. She stops and looks
round the cafe.

284 PAN SHOT, CAFE WIDOW IN FG

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.

285 TWO SHOT, MAVRANDONI, PAVLO
MAVRANDONI

Pavlo shoots Katse kato. 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

285 MS WIDOW AT DOOR WIDOW

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 MS TOWARDS DOOR WIDOW286 GENERAL SHOT CAFE ZORBA

The widow walks into the middle of the room. The atmosphere is charged.

287 GROUP SHOT, WIDOW, PAVLO WIDOW

Pavlo stands Poun'i yitha mou? He is close to tears. The laughter dies down. She turns and walks slowly towards the door. They don't reply. The three young men who grabbed the goat, stand in front of a table. They are dripping wet.

288 TIGHT SHOT BASIL, ZORBA, MAN ZORBA

Zorba nods to the man and turns to Basil. A widow, boss. A wild, beautiful widow.

289 TIGHT TWO MEN, BASIL, WIDOW WIDOW

Suddenly there is a noise under the table. The men start laughing. She takes it and rushes out across the square. Basil turns back towards the cafe.

PAN SHOT, CAVE

The man by the window which her with strange, dark expres-
sions. As the CAMERA centers on Pavlo and Mavrandoni, Pav-
lo springs up, but Mavrandoni forces him down with a firm
grip.

MAVRANDONI

Kalase Kalase.

MS WIDOW AT DOOR

Her eyes flash with anger. She walks into the room PART
CAMERA. Zorba and Basil move into the doorway. Zorba
whispers to someone who slips up next to him.

GENERAL SHOT CAVE

The widow walks into the middle of the room. The atmosphere
is charged.

WIDOW

Yous' 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.

TIGHT SHOT BASIL, ZORBA, MAN

Zorba nods to the man and turns to Basil.

ZORBA

A widow, does. A wild,
beautiful widow.

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. (Shouting)

291 MS TOWARDS DOOR for a second, then goes back in.

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 door. Zorba brings out a block and starts breaking.

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 He sits down. His eyes dart right and left, proud and de-

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. Navrandoni and the others.

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.

280 GENERAL SHOT, WIDOW IN FC

Everybody joins in. She looks round contemptuously, as the ugly laughter swells.

280 TWO SHOT, MAVRANKOWI, 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. Mavrankow and the others whistle and stamp about, pushing it towards the door. The widow remains, standing defiantly in the side of the room.

281 MS TOWARDS DOOR

Basil slips out. Lorka jumps forward, grabs the goat's rope and pulls it fiercely through the door onto the porch.

282 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 glares with contempt.

283 EXT. PORCH

Lorka 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.

284 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.

295 EXT. TO INT. WINDOW ZORBA

Manolakas and some others are watching him through the window.

Look at Mavrandoni. He
is burning.

296 CS BASIL

He turns and walks up to Zorba near the door. Just then Pavlo rushes out and goes PAST FRAME. Mavrandoni leaps in to the doorway.

His son wants to marry
the widow, but she spits
him in the face.
MAVRANDONI more
she's (Shouting) more he --
Pavlo!

He stands there for a second, then goes back in.

(Slight pause)
they hate her, because
they cannot have her.

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.

ZORBA

298 CU MAVRANDONI

He sits down. His eyes dart right and left, proud and defiant.

You. I have seen her
eyes when she looked at

BASIL

Now Zorba, don't start!

298A CS ZORBA (OVER SHOULDER)

He is drawing trees on a mountain slope. His eyes dart in the direction of Mavrandoni and the others.

ZORBA

devil, today puts in
your hands a gift from

299 MS MANOLAKAS, OTHERS

Manolakas leans against the wall and starts singing in a low, throaty voice.

see. Why did he
give us hands? To grab!

Basil rises abruptly.

BASIL

The rain has stopped.
I'm going.

395 EXT. TO INT. WINDOW

Mankias and some others are watching him through the window.

396 CG BASIL

He turns and walks up to Zorba near the door. Just then Pavo rushes out and goes EAST FRAME. Navaradoni leaps in to the doorway.

NAVARADONI
(Shouting)
Pavoi!

He stands there for a second, then goes back in.

397 INT. CAVE TOWARDS DOOR

Navaradoni walks through in heavy silence. Zorba and Basil re-enter and sit down near the door. Zorba brings out a block and starts drawing.

398 CG NAVARADONI

He sits down. His eyes dart right and left, proud and defiant.

399 CG ZORBA (OVER SHOULDER)

He is drawing trees on a mountain slope. His eyes dart in the direction of Navaradoni and the others.

400 MS MANKIAS, OTHERS

Mankias leans against the wall and starts singing in a low, throaty voice.

300 TIGHT TWO SHOT, BASIL-ZORBA CAMERA PANNING. Zorba stops him
in the courtyard.

ZORBA

Look at Mavrandoni. He
is burning.

Does! Don't disgrace

the entire popula-
BASIL
Why?

Basil doesn't reply and ZORBA
ZORBA follows.

His son wants to marry
the widow, but she spits
him in the eye. The more
she spits, the more he
wants her.

301 INT. WIDOW'S ROOM
CU WIDOW

She looks her long (Slight pause)
They all want her. And
they hate her, because
they cannot have her.
Only one man here can.

302 INT. TO EXT. WINDOW

BASIL
(Self-consciously)

We see a face through the pane. As it gets closer,
we recognize Mithos.

ZORBA

You. I have seen her
eyes when she looked at
you.

303 LS WIDOW

She slips the gun back, rises, takes some oranges out of a
basket, then goes to the and opens it.
BASIL
Now Zorba, don't start.

304 EXT. TO INT. WINDOW

ZORBA

Don't you understand?
God, who is a clever thing up the street.
She gives the devil, today puts in motions him to go
away quickly. your hands a gift from
Paradise. Why did he
give us hands? To grab!
Well, grab!

305 LS STREET

Basil rises abruptly. TOWARDS CAMERA. Zorba grabs
Basil's arm, pointing with his head.

BASIL

The rain has stopped.
I'm going.

ZORBA

Look at Mavrodori. 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

(Bell-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 grasp!
Well, grasp!

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 popula-
tion!

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 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 Mitchell.

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 Mitchell 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.

306 LS WIDOW'S HOUSE

The widow goes back in and closes the window. Mimitos runs out into the street, singing.
As the footsteps go past, she lowers her eyes.

307 CS ZORBA, BASIL

308 INT. ZORBA'S INN - DAY

ZORBA

Basil and Zorba
Please boss, don't make me mad. You go knock, you say: I come for my umbrella. She says: Please come in...

ZORBA

You go home
BASIL
No!

Basil nods.

ZORBA

Why?
Goodbye, boss. And God give you
BASIL
I don't want any trouble.

Zorba goes into the inn. CAMERA PANS with Basil as he walks away, looking very sad.

ZORBA

You...!
(Loudly)

310 EXT. WIDOW'S HOUSE But life is trouble.

Light is seen through the trees. A dog barks in the distance. CAMERA Sh-h! BACK and reveals a man's silhouette leaning against a tree, with his back to CAMERA. He is smoking. The light goes out from the widow's house. The man turns and faces CAMERA
(Reducing his volume) round the tree and out of frame.

ZORBA

Only death is not. To be alive, it means to undo your belt and look for trouble.

311 INT. HUT - NIGHT
RE BASIL

(Pause)

Well?

He lies in his bunk. CAMERA TRACKS IN. We see that he is awake. He half-rises as
BASIL has a watch. The bedside clock says 3:30. No! there is a sound of footsteps. He puts out the match quickly and lies down.

Zorba looks at Basil with a mixture of dismay and pity, shakes his head and goes PAST CAMERA; Basil follows.

306 LE WIDOW'S HOUSE

The widow goes back in and closes the window. Mimilia turns out into the street, singing.

307 CE NORA, BASIL

NORA

Please don't, don't make me mad. You got. You knock, you say: I come for my umbrella. She says: Please come in...

BASIL

Not

NORA

Why?

BASIL

I don't want any trouble.

NORA

You...!

(Loudly)

But life is trouble.

BASIL

Sh-sh

NORA

(Reducing his volume)

Only death is not. To be

alive, it means to make

yourself and look for

trouble.

(Pause)

Well!

BASIL

Not

Nora looks at Basil with a mixture of dismay and pity, shakes his head and goes PART CAMERA; Basil follows.

308 INT. WIDOW'S BEDROOMCS WIDOW

Zorba comes in quietly. He tiptoes to Basil's bed, mutters. 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.

CAMERA PANS down from the wooded peak and focuses on a sound of sand in CS, modelled BASIL like the mountain, with twigs instead of trees. Well, goodbye. and enters frame, working on the model.

ZORBA

You go home?

314 MS ZORBA

Basil nods.

He is sprawling on the sand, leaning on one elbow. He picks up a contraption of mini-ZORBA posts joined with string and starts planting. Goodbye, boss. And God the model. give you more sense.

315 Zorba goes into the inn. CAMERA PANS with Basil as he walks away, looking very lonely.

He works with tremendous concentration. He smiles contentedly. Looks off and shouts:

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, sitting on the porch, writing.

311 INT. HUT - NIGHTMS 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.

INT. WIDOW'S BEDROOM
CS WIDOW

She stands back from the window, taking care not to be seen. As the lookstaps go past, she lowers her eyes.

EXT. MME. HORTENSE'S INN - DAY

Basil and Torpa walk into frame. Basil stops.

BASIL
Well, goodbye.

TORPA
You go homey

Basil nods.

TORPA
Goodbye, boss. And God
give you more sense.

Torpa goes into the inn. CAMERA PANS with Basil as he
walks away, looking very lonely.

EXT. WIDOW'S HOUSE - NIGHT

Light is seen through the shutters. A dog barks in the dis-
tance. CAMERA PULLS BACK and reveals a man's silhouette
leaning against a tree, with his back to CAMERA. He is work-
ing. The light goes out in the widow's house. The man turns
and faces CAMERA. It is Torpa. He walks round the tree and
out of frame.

INT. HUT - NIGHT
WS 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 3:30. There is a sound of lookstaps. He puts
out the match quickly and lies down.

312 MS DOOR, MOVIE (HIGH ANGLE)

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 like into frame. Zorba looks up.
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:

Boss!

He shows his a match-stick tied to a hook, then applies it to the string at the top of the mound.

316 LS HUT

Basil is sitting on the porch, writing.

The matchstick slides down the string.

What?

That's the ZORBA'S VOICE
Come and see...

Basil rises and moves towards CAMERA.

319 TWO SHOT BASIL, ZORBA

An overhead cable? You're mad.

312 MS DOOR - ...
 Corps comes in quietly. He tiptoes to Basil's bed, utters
 something in Greek, then sits down on his hands and starts
 uttering again.

313 EXT BEACH - DAY
 (LOW MOUNTAIN (LOW ANGLE))
 CAMERA PANS down from the wooded peak and focuses on a mound
 of sand in CB, modelled exactly like the mountain, with wings
 instead of trees. Torba's hand enters frame, working on the
 model.

314 MR TORBA
 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 TORBA
 He works with frenzied concentration. He smiles content-
 edly, looks off and shouts:

316 MS HUT
 Basil is sitting on the porch, writing.

317 MS TORBA'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 MR 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 right)
That one.

BASIL

(Yawning)

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 wound.

318 CR 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 overexposed caplet? You've
had.

319

ZORBA (cont.)

Why? even make our own ship
and go round the world.

BASIL

To begin with, that for-
est doesn't belong to us!

320 CS BASIL

He is clearly worried about the thing.

ZORBA

Well--it doesn't and it
does.

BASIL

What does that mean?

321 CS ZORBA

ZORBA

It belongs to the monas-
tery. . . And the monastery belongs
to God. And God is everybody's.
You agree?

BASIL

I certainly don't. --well
sixty-five years, but

ZORBA --so I

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

He grabs the wooden board, and
holds it up to

If it works, we'll bring
down the whole forest!
First we get the mine
going, then we open a
timber factory and be-
come stinking rich. We

NORHA

Why?

BASIL

To begin with, that lot-
est doesn't belong to us!

NORHA

Well--it doesn't and it
does.

BASIL

What does that mean?

NORHA

It belongs to the woman--
Lety. And the monastery belongs
to God. And God is everybody's.

You agree?

BASIL

I certainly don't.

NORHA

Of course, you will pay
them something. But don't
worry. They don't want
much.

BASIL

How do you know?

NORHA

(Mysteriously)

They are friends of mine!

Looks back to the model. Basil rises.

NORHA

If it works, we'll bring
down the whole forest!
First we get the mine
going, then we open a
timber factory and be-
come a thinking top. We

319 CU BASIL

ZORBA (cont.)

can even make our own ship
and go round the world.

320 CS BASIL

323 He is clearly worried about the thing.

BASIL

Aren't you going a little
too fast?

321 CS ZORBA

ZORBA

(With increasing
passion)

324 TWO SHOT BASIL

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!

325 EXT. VILLAGE SQ

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)

KOREA (cont.)
can even make our own ship
and go round the world.

319

320 CE BASIL

He is clearly worried about the thing.

BASIL

Aren't you going a lit-
tle too fast?

321 CE KOREA

KOREA
(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 eye kills
the fire inside a man.
That he bears 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 light in me
to lick the whole world.
So I'll light!

He grabs the model, which rests on a wooden board, and
holds it up to Basil.

KOREA

Well--do you or do we
let the mountains win?
(Pause)

322 CU BASIL 'S BEDROOM - AFTERNOONMS. KARLROSE

BASIL

The widow opens the door. Tell me what you need. She appears in the mirror. Inside we see a man's clothes. She takes out a pair of shoes and gives them to Miasithos who tries them on. They are too big for him, but he hobbles round the room.

323 CU ZORBA

The widow laughs.

ZORBA

327 EXT. MRE. HORT

We need strong wire and hooks and things. I'll have to go to town. But some children noisily buying first I got to figure the angle. If it's not just perfect, it'll be catastrophe. The old woman says earlier are at the candy-stall. They look PAST CAMERA and start running.

328 LS MIASITHOS324 TWO SHOT BASIL, ZORBA

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 basket and says: How long will it take you? Basil runs his arm and starts running.

BASIL

Zorba makes a charmingly vague gesture.

329 EXT. MOUNTAIN SLOPE - AFTERNOON

BASIL

A ground wind whistles. The way things are going, cloud of dust. Zorba enters from the left. it's got to be soon, or like a hunting dog as he moves down the slope. not at all. I'll give you until Christmas. his eyes cloud over.

330 Basil walks out of frame. Zorba looks after him thoughtfully. Two monks are hurrying down the slope.

325 EXT. VILLAGE SQUARE - AFTERNOON

331

The church bells are ringing and people are going into the church. A group of children sing a Xmas Carol.

322 CU BASIL

BASIL

Tell me what you need.

323 CU NORBA

NORBA

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 cat-
astrophe.

324 TWO SHOT BASIL, NORBA

BASIL

How long will it take
you?

Norba makes a characteristically 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. Norba looks after him thought-
fully.

325 EXT. VILLAGE SQUARE - AFTERNOON

The church bells are ringing and people are going into the
church. A group of children sing a Mass Carol.

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.

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.

326 INT. WIDOW'S BEDROOM - AFTERNOON
MS. WARDROBE

The widow opens the door and Maitiffes appears in the air-
port. Inside we see a man's clothes. She takes out a pair
of shoes and gives them to Maitiffes who tries them on.
They are too big for him, but he hobbles round the room
excitedly. The widow laughs.

327 EXT. MRS. HORTENSE'S INN - AFTERNOON

Some children and the very old woman we saw earlier are
notably buying candy from Mrs. Hortense at the candy-stall.
The old woman is shouting at the children. They look PART
CAMERA and start laughing and hooting.

328 LS. MOUNTAINS

He is walking towards CAMERA in his new shoes, holding Bar-
ri'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.
Lords enters from 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 exciting signs and goes on festing.

332 INT. HUT - AFTERNOON
MS DOOR

...goes out, then another. They start run-
 while the shower of stones continues.

333 Mimitos' face peers through the door, looking round cur-
 338 iously, 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.

339 MS ZORBA (LOW ANGLE)

332A EXT. BEACH

with laughter. Then with big, springing strides
 he starts going downhill, CAMERA PANNING.

340 Basil is strolling along smoking his pipe. He stops as he
 notices something. He walks towards the hut, CAMERA PAN-
 NING. And we see Mimitos who is running back to the vil-
 lage.

Basil is swelling the contents of the bottle. Zorba's
 singing voice is heard. He grabs the umbrella and shoves
 333 EXT. SLOPE - DUSK Then picks up the plate and knocks the
 unscrubbed bottle over. He straightens it up quickly, corks
 Zorba looks round him morosely. He kicks at a stone fur-
 iously. It rolls PAST CAMERA, table. Just as he is about to
 mop it up with his handkerchief, Zorba enters and Basil moves
 away casually. Zorba stops and scoffs.

334 LS STONE (SHOOTING DOWN SLOPE)

The stone gathers speed, jumping and changing its course.

335 LS ZORBA (LOW ANGLE) rubs it on his mustache.
 His nose leads him to the table. He sticks his finger in

He kicks another stone, then another and another. As the
 stones tumble PAST CAMERA, the hillside seems to come alive.

336 CU ZORBA

BASIL
 (Cutting in)
 Well? What news?

He watches with increasing delight.

337 EXT. ROCKS ON BEACH

ZORBA
 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.

322 INT. HUT - AFTERNOON
MS DOOR

Mitchos' face peers through the door, looking round cur-
locally, 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.

323A EXT. BEACH

Beali is strolling along smoking his pipe. He stops as he
notices something. He walks towards the hut, CAMERA PAN-
KING. And we see Mitchos who is running back to the vil-
lage.

323 EXT. SLOPE - DUSK

Zorba looks round his nose-ily. He kicks at a stone fur-
iously. It rolls PAST CAMERA.

324 I.S. STONE (SHOOTING DOWN SLOPE)

The stone gathers speed, jumping and changing its course.

325 I.S. ZORBA (LOW ANGLE)

He kicks another stone, then another and another. As the
stones tumble PAST CAMERA, the hillside seems to come alive.

326 CU ZORBA

He watches with increasing delight.

327 EXT. ROCKS ON BEACH

From under a shell of rocks a long black skirt can be seen.
A stone falls next 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.

341 MS BASIL
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.

342 MS ZORBA

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.

Look! Your umbrella!

ZORBA

Rosewater.

343 CS BASIL

His nose leads him to the table. He sticks his finger in the little puddle and rubs it on his mustache.

Never mind. Just let

ZORBA

Boss... Christmas.

BASIL

(Cutting in)

Well? What news?

344 GENERAL SHOT

Zorba moves over to his model which lies on his bunk and puts it on the floor.

He rises.

ZORBA

I just made a big discovery. Stones are alive.

337 A fertilized rook springs out, then another. They start running along the beach while the shower of stones continues.

338 TOP SHOT REACH

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 ringing voice is heard. He grabs the umbrella and shoves it under his bunk. Then picks up the plate and knocks the uncorrupted bottle over. He straightens it up quickly, cork in 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 smiles.

ZORBA

Rosewater. . . .
His nose leads him to the table. He sticks his finger in the little puddle and rubs it on his mustache.

ZORBA

Does

BASIL

(Cutting in)
Well? What now?

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 CS BASIL

342 MS ZORBA

He stretches his legs back under Basil's bunk.

ZORBA

I'm trying, boss.

343 CS ZORBA

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.

345 CS He rises.

BASIL

Where are you going?

240 He sits down with his back turned to Basil's back.

241 MS BASIL

He watches apprehensively.

BASIL

That's fine--but instead,
I wish you'd discover
your famous angle.

242 MS NORBA

He stretches his legs back under Basil's back.

NORBA

His legs kick against the wallpaper. He turns and pulls it
out.

NORBA

(Aloud)

Look! Your umbrella!

243 CS BASIL

BASIL

Never mind. Just let
me remind you that to-
morrow's Christmas.

244 GENERAL SHOT

NORBA

I know.

He rises.

BASIL

Where are you going?

344

ZORBA

I need some wire.

345

Nothing. But many melo-
He starts looking around furiously. an empty
trunk; that's very strange.
ZORBA
And an egg is under a
Where the hell did I put
it?

BASIL
He moves towards the trunk. bright....

345 CS BASIL

ZORBA
(Emotionally)
She came here?
He grabs some string.

BASIL
Won't this string do?

Zorba gives Basil a caressing slap on the cheek and laughs.

346 CS ZORBA

ZORBA
Now you have the proof.
He shakes his head, opens the trunk and peers inside, fas-
cinated. He slips in and comes up with a honey-cake.

Boulina's party...
ZORBA
Look! A melomakarouno...
Get on with your work!

347 MS BASIL-ZORBA

ZORBA
(He starts to move.
BASIL)
A what?
an egg? It's good for
the stre... ZORBA
A Christmas cookie.

Basil doesn't reply. Zorba looks at him, sticks the honey-
cake in his mouth and Basil down by his model.

Well, what's so strange
about that?

348A CU ZORBA

348 CS ZORBA while he works on his model.

He moves over to Basil, while talking.

344

NORBA

I need some wire.

He starts looking around furiously.

NORBA

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 NORBA

He shakes his head, opens the trunk and peers inside, frowning. He slips in and comes up with a honey-cake.

NORBA

Look! A refinement...

347 MS BASIL-NORBA

BASIL

A what?

NORBA

A Christmas cookie.

BASIL

Well, what's so strange about that?

348 CS NORBA

He moves over to Basil, while talking.

348

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

Alright, alright... of

her without anybody, that

was too... ZORBA

sight. (Emotionally) house

She came here?

to see if someone will go and

sleep with... BASIL

No. She sent them.

Zorba gives Basil a caressing slap on the cheek and laughs.

348B MS BASIL

ZORBA

He laughs.

Now you have the proof,
eh, boss. Now it's sim-
ple. Tonight, after Bou-
boulina's party...

348C MS ZORBA

BASIL

Get on with your work!

remember this. If a woman

sleeps with... ZORBA

shame (He starts to move,

but stops) but

You want me to beat you

an egg? It's good for

the strength. man to her

bed and he doesn't go.

Basil doesn't reply. Zorba looks at him, sticks the honey-
cake in his mouth and settles down by his model.

348A CU ZORBA ZORBA-BASIL

He speaks while he works on his model.

(Teasing him)

A Turk? And you, a Greek,

believed him?

348

ZORBA
 Nothing. But many words-
 awkward 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, does. Now it's aim-
 gles. Tonight, after you-
 boulin'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 his, sticks the honey-
 cake in his mouth and settles down by his model.

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?

He turns and gets his shirt on the pulling off

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.

He walks toward

348E EXT. BACK YARD348B MS BASIL

pouring water over himself and during the following dialogue he weeps and scrubs himself. Basil appears

He laughs.

348C MS ZORBA

Don't tell me you never went to war?

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.

think like a teacher. How can you understand?

348D TWO SHOT ZORBA-BASIL

BASIL

Of course, BASIL.

(Teasing him)

A Turk? And you, a Greek, believed him?

KORBA

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.

348A

348B MS BASIL

He laughs.

348C MS KORBA

KORBA

Alright, laugh! But re-
 member this. It 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 for her
 bed and he doesn't go.
 I know because a very
 wise old Turk told me,

348D TWO SHOT KORBA-BASIL

BASIL

(Teasing him)
 A Turk? And you, a Greek,
 believed him?

348D

ZORBA

With (After a slight pause) You say right and
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

(Stung)

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.

But now, I look at a man, I look at the life of any man, and say: "This one's bad, that one's good, that one's

ZORBA

348D

He turns and goes out through the back door, pulling off his shirt on the way.

ZORBA

I thought the Greeks and the Turks never talked. They just fought.

He walks towards the back door, will go and

(After a slight pause)

I'm going to wash.

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?

348F INT. HOUSE

ZORBA

I don't like that kind of stupid talk.

What's so stupid about fighting for your country?

Excuse me, boss, but you talk like a teacher, you think like a teacher. How can you understand?

348G TWO MEN - BASIL

BASIL

Of course, I can.

ZORBA

I think you're a teacher.

348E

ZORBA (cont.)

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? Eating and BASIL and be- You're just making up excuses. I don't think you give a damn about your country.

ZORBA

And if it ZORBA man--I just (Stung) weep. You 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.

349 He goes on scrubbing furiously. RIGHTCU HAND-MIRROR

ZORBA

In it we see M I have done things for my country that will make a hair from one of 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! There is a pathetic (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

NORRA

282

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?
 I thought the women and
 the boys Basil
 You're just making up ex-
 cuses. I don't think you
 give a damn about your
 country.

NORRA

282

(Stung)
 Don't you talk to me like
 that! (He brushes the letter
 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 scribbling furiously.

NORRA

I have done things for
 my country that will make
 your hair stand up. I
 killed, I burned villages,
 raped women. And why? Be-
 cause they wore Turke or
 Bulgars. That's the reason,
 damn fool I was. (He
 makes a Greek ges-
 ture of self-depreca-
 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. He rushes forward and embraces Mme. Hortense. She seems out of sorts.

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.

I did it myself.

349 INT. MME. HORTENSE'S BEDROOM - NIGHT
CU HAND-MIRROR

352 In it we see Mme. Hortense'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 is a bearded head. Mme. Hortense turns and faces CAMERA.

354 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.

ZORBA (cont.)
 bad." What do I care if
 he's Greek or Turk. He's
 good, he's a dad. 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 job.
 Eating and loving and be-
 lieving and dying.

348E

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 CU HAND-MIRROR
INT. MME. HORTENSE'S BEDROOM - NIGHT

In it we see Mme. Hortense's overpainted mouth and several
 chin. Her hand enters frame and pinches 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, footstaps, voices. She kicks the tub under
 the dressing table and slips her feet into her slippers.

350 GENERAL SHOT

ZORBA'S VOICE

Where are you, my Bou-
Zorba nods. Mm. boulina? Canavaro is here! *his pocket.*

351 MS DOOR

And this is from the boss.

It opens and Zorba's beaming face appears with Basil be-
hind him. *aper and produces ten cheap glass bracelets.*

ZORBA

Buon giorno, buona sera,
mangiate Macaroni.

He rushes forward and embraces Mme. Hortense. She seems
out of sorts. *Merry Christmas, Madame.*

ZORBA

As he slips them on for ZORBA *sniffs.*
See what I brought you?
Happy Christmas!

What is that extraordin-
He gives her a cardboard wrapped up in paper. She takes it
and moves away, unwrapping it. Basil moves into frame.

MME. HORTENSE

It is a *ZORBA* ..Co-la-

(To Basil) *let's not look up.*

I did it myself.

(Loud whisper)

Zorba leaps to *To make her feel good.*

ZORBA

352 CS PAPER OVER MME. HORTENSE'S SHOULDER

From the center of the belly.
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.

354 TWO SHOT BASIL-MME. HORTENSE

MME. HORTENSE

There is a pause. *It's me?* Hortense warms her hands over a
small charcoal stove.

383 GENERAL SHOT

Torps nods. He takes a small parcel out of his pocket.

ZORBA

And this is from the boss.

Basil looks surprised and a little ashamed. Torps tears all the paper and produces ten cheap glass bracelets.

ZORBA

Ten splendid bracelets--
fantastic bracelets!

He takes Torps' and Basil's. He looks out of order. Merry Christmas, Madame.

As he slips them on for her, he smiles.

ZORBA

What is that extraordinary--

He gives her a tiny smile from the kitchen and comes away, carrying the Basil bracelet.

MME. HORTENSE

It is a Turkish... Oh--
but I hope he is not

Torps leaps to the door, CAMERA PANNING.

ZORBA

AND HE LEAPS OVER SIT DOWN. We will start from the center--the belly.

Then we will take care of the other parts. Basil's ring being put on a half-remembered table.

And he goes out, and a kitchen maid has seen it. Basil's bracelet is a beautiful one. Mrs. Hortense's bracelet is a beautiful one.

384 TWO SHOT BASIL-MME. HORTENSE

There is a parcel. Mme. Hortense warms her hands over a small charcoal stove.

353 GENERAL SHOT

Zorba nods. He takes a small parcel out of his pocket.

MME. HORTENSE
 AT MY AGE, 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.

354 INT. BEDROOM - Ten splendiferous bracelets.

Zorba rises into frame, glass in hand. CAMERA PULLS BACK to show them sitting at MME. HORTENSE
 Merry Christmas, Madame.

As he slips them on for her, he sniffs.

355 CU. MME. What is that extraordinary smell from the kitchen?

356 CU. ZORBA those stupid ribbons you wear to his MME. HORTENSE
 It is a Turkish...Oo-la-la! I hope he is not look up.
 burning.

Zorba leaps to the door, CAMERA PANNING.

back to Crete and when you rise ZORBA waves
 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 I wish it could happen, what it is too late.

There is a pause. Mme. Hortense warms her hands over a small charcoal stove.

ZORBA'S VOICE

358

Where are you, my Don-
boulina? Canavaro is here!

351 MS DOOR

It opens and Zorba's beaming face appears with Basil be-
hind him.

From Zorba, Bruno says,
Maurizio Macaroni.

He rushes forward and embraces Mrs. Hortense. She seems
out of sorts.

And if it's a woman -
I love you, 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.

And (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 Greek
with long wavy hair and a ribbon around her neck. In each
corner there is a bearded head. Mrs. Hortense turns and
faces CAMERA.

There is a dramatic pause over her a cable cut the light.
The film is fixed to her MME. HORTENSE.

With her hand she's made a small drawing for Basil. She
is a little nervous. She gives him the paper.

The drawing table and wife are looking at each other.

354 He starts unbuttoning his BASIL. The yowling is renewed.
Another cat re: Aren't you feeling well?

MME. HORTENSE

At my age, monsieur, one
is never well. Especially

He bites her. on the holidays, as the yowling rises to a
crescendo, he chases her around the room.

CAMERA TRACKS IN to her. She forces a smile.

356 MS BASIL

355 INT. BEDROOM - NIGHT

He follows with astonished eyes.

Zorba rises into frame, glass in hand. CAMERA PULLS BACK
to show them sitting at table. Mme. Hortense is on his lap.

357 PAN SHOT ZORBA-MME. HORTENSE

ZORBA

She trips and I drink to your health,
my beautiful chou-chou
mermaid. May you grow

358 CS BASIL

He rises anxio: new teeth and a new skin.
So you can throw away
those stupid ribbons you
wear to hide your neck.

359 A cat's amorous yowl is heard. They look up.

He kneels down beside her. ZORBA will enter frame.

May the Great Powers come
back to Crete and when
you rise from the waves
to greet them, may all

Mme. Hortense: their damn ships crash on pathetic smile,
these hard, round rocks.

MME. HORTENSE

He puts his hands on Hortense's bosom. She slaps it down.

Zorba helps her up and MME. HORTENSE is the bed.

I wish it could happen, what
you say. But it is too late.

Don't be sad, my little

Bouboulina ZORBA have heard

No, it is not, actor in Eur- the pillow and

ope who makes miracles.

You take what the hell he
gives you--powder or drops

334

GENERAL NOTE

HASIL

Aren't you feeling well?
Mrs. Hortense: He looks a little better than he did.

MRS. HORTENSE

At my age, monsieur, one
is never well. Especially
on the holidays.

Well, look at this. He's a little better.
CAMERA TRACKS IN TO HER. She forces a smile.

335

INT. BEDROOM - NIGHT

Norma rises into frame, glass in hand. CAMERA PULLS BACK
to show them sitting at table. Mrs. Hortense is on his lap.

NORMA

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.

NORMA

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 slips it down.

MRS. HORTENSE

I wish it could happen, what
you say. But it is too late.

336

THE NEXT MORNING

NORMA

No, it is not.

355 He starts unbuttoning her blouse. (The yowling is renewed.
Another cat replies, you become twenty

again, maybe twenty-five.

I will ord ZORBA me for you.

Miaow!

He helps her gently onto the bed and sits next to her.

He bites her. She jumps up and as the yowling rises to a
crescendo, he chases her around the room.

You will? A big bottle?

356 MS BASIL

ZORBA

A whole barrel.

He follows with astonished eyes.

She closes her eyes.

357 PAN SHOT ZORBA-MME. HORTENSE

What are you thinking?

She trips and falls.

MME. HORTENSE

Alexandria! Beirut!...

358 CS BASIL

Istanbul!... Now they loved

me!

He rises anxiously.

ZORBA

Who?

359 TWO SHOT ZORBA-MME. HORTENSE

MME. HORTENSE

He kneels down beside her. Basil enters frame.

Nabas Pasha, Sultan Pasha--

especially BASIL! For two

Are you alright, look me in

the house.

Mme. Hortense nods, then looks up with a pathetic smile.

ZORBA

Why? MME. HORTENSE

You see? It is too late.

MME. HORTENSE

Zorba helps her up and leads her towards the bed.

tiful. If the Sultan will

see me, ZORBA take me to

Don't be sad, my little

Bouboulina! I have heard

about a new doctor in Eur--the pillow and

ope who makes miracles.

You take what the hell he

gives you--powder or drops

Zorba is irrit

rises.

They go out.

325 He starts undressing her blouse. The yowling is renewed.
Another cat replies.

ZORRA

326 He jumps up and as the yowling rises to a crescendo, he chases her around the room.

327 MR. BASIL

He follows with astonished eyes.

328 PAN SHOT ZORRA-MRS. HORTENSE

329 MR. BASIL

330 TWO SHOT ZORRA-MRS. HORTENSE

He kneels down beside her. Basil enters frame.

BASIL

Are you alright?

Mrs. Hortense nods, then looks up with a pathetic smile.

MRS. HORTENSE

You see? It is too late.

Zorra helps her up and leads her towards the bed.

ZORRA

Don't be sad, my little

Bonbonina! I have heard

about a new doctor in Eur-

ope who makes miracles.

You take what the bell he

gives you--powder or drops

359 ZORBA (cont.)

--and you become twenty
again, maybe twenty-five.
I will order some for you..

He strides out of the room, CAMERA PANNING.

He helps her gently onto the bed and sits next to her.

360 MS BASIL MME. HORTENSE

You will? A big bottle?

He approaches the bed, bringing Mme. Hortense into shot. We hear stones falling on the ZORBA and cats running. Mme. Hortense is asleep. A whole barrel. feet.

She closes her eyes.

361 MS DOOR

ZORBA

Zorba enters. What are you thinking?

MME. HORTENSE

Alexandria!...Beirut!...
Istanbul!...How they loved
me!

Yes. She is twenty again
and stroll ZORBA out Alex-
Who? Beirut...

MME. HORTENSE

Everybody. Ali Bey, Mustapha,
Nahas Pasha, Suleiman Pasha--
especially Suleiman. For two
whole years, he lock me in
the house.

He spits and st away.

ZORBA

Why?

MME. HORTENSE

Because I was too much beau-
tiful. If the Sultan will
see me, then he take me to
his harem, no?

She is not alone! She is

Zorba is irritated. He lays her down on the pillow and rises.

ing a hell of a time, the
dirty old cow!

They go out.

338 THE STRANGE DEATH OF NORKA (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.
You will? A big bottle?
MRS. HORTENSE

NORKA
A whole barrel.
She closes her eyes.

What are you thinking?
MRS. HORTENSE

Alexandra!... Beirut!
Istanbul!... How they loved
me!

NORKA
Who?

MRS. HORTENSE
Everybody. All boys, Mustafa,
Kasim, Suleiman, Kasim--
especially Suleiman. For two
whole years, he took me in
the house.

NORKA
Why?

MRS. HORTENSE
Because I was too much for
him. If the Sultan will
see me, then he takes me to
his palace, not here.

Norka is irritated. He lays her down on the pillow and
rises.

359 EXT. STREET OUTSIDE WIDOW ZORBA'S HOUSE - NIGHT

Those damn cats! Why
The bells are don't they shut up? Zorba walk TOWARDS CAMERA.
Zorba stops.
He strides out of the room, CAMERA PANNING.

360 MS BASIL

Her light is on. Go and
God bless you.
He approaches the bed, bringing Mme. Hortense into shot. We
hear stones falling on the roof and cats running. Mme. Hor-
tense is asleep. He covers her feet.

361 MS DOOR

Zorba enters and moves up to Basil.
been to a Greek Christ-
mas.
ZORBA
She is asleep?
ZORBA
But, been BASIL
Yes. She is twenty again
and strolling about Alex-
andria, Beirut...
No! Don't you understand?
ZORBA
(Disgusted)
Let her, silly old bitch!
Look at her, smiling...
understand you're young
He spits and starts to walk away.
I don't understand what
the hell you ZORBA doing
Come on.

BASIL
We can't go and leave
her alone, just like that.
Why don't you leave me
alone?
ZORBA
She is not alone! She is
with Suleiman Pasha. Hav-
ing a hell of a time, the
dirty old cow! you and
I want the best for you.

They go out.

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 the
 bear stones falling on the roof and cats running. Mrs. Hor-
 tense 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 strutting about Alex-
 andra, Beirut...

ZORBA
 (Disgusted)
 Let her, ally old bitch!
 look at her, smiling...
 He spins 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 Gaijman Pasha. Hav-
 ing a ball of a time, the
 dirty old cow!

They go out.

362 EXT. STREET OUTSIDE WIDOW'S HOUSE - NIGHT

The bells are ringing. Basil and Zorba walk TOWARDS CAMERA. Zorba stops, thing off. They both turn.

ZORBA

363 LS WIDOW'S HOUSE Her light is on. Go and God bless you.

The widow's shadow moves up behind the shutters, listening. Basil shakes his head and starts to walk away. Zorba grabs him by the arm.

364 TWO SHOT BASIL-ZORBA ZORBA

Where are you going?

ZORBA

(Please) BASIL

To church. I've never been to a Greek Christmas.

Mimisithos runs into frame. Zorba pushes him out of the way.

ZORBA

But, boss! BASIL

I won't stand here arguing.

BASIL

Let's just go my own way. (Piercingly)

No! Don't you understand?

ZORBA

If Go (Emotionally) ay, there

Understand? What? I He

understand you're young

and full of energy and t

I don't understand what

the hell you're doing

with it. (use)

He went that way. Into

the house. BASIL

is th (Snapping round)

I've had enough of this.

Mimisithos runs Why don't you leave me a his. Basil walks on.

alone?

ZORBA

(But ZORBA loudly)

On a (Shouting) door, you

Because I love you and

I want the best for you.

He turns and goes the other way.

303 EXT. STREET OUTSIDE WIDOW'S HOUSE - NIGHT

The bells are ringing. Basil and Nora walk towards camera. Nora stops.

NORA

Her light is on. Go and
God bless you.

Basil shakes his head and starts to walk away. Nora grabs
him by the arm.

NORA

Where are you going?

BASIL

To church. I've never
been to a Greek Christ-
mas.

NORA

But, Basil!

BASIL

(Piercingly)
No! Don't you understand?

NORA

(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?

NORA

(Screaming)
Because I love you and
I want the best for you.

362 INT. HUT - DAWN BASIL
 INT. TO EXT. W Don't shout!

He sees something off. They both turn. Birdsong can be heard. CAMERA PANS to Zorba who is wrapped up in a blanket, looking at the model with frightening intensity. Suddenly

363 LS WIDOW'S HOUSE

Zorba opens his mouth imperceptibly, then suddenly speaks up out of the frame. The widow's shadow moves up behind the shutters, listening. Mimithos springs out of the garden.

366 CU ZORBA

364 TWO SHOT BASIL-ZORBA

He is now trembling with excitement. He rushes towards Basil's bunk, but stops in his tracks. Basil is fast asleep. ZORBA and jumps out through the door.
 (Pleading)

She is waiting for you.
 It is so easy!

367 LS BEACH

Mimithos runs into frame. Zorba pushes him out of the way.

Zorba is running towards the sea. He flings away the blanket, slips off his undershirt, and plunges naked into the sea. BASIL

I won't stand here arguing.
 Let's just say I'm different and I have to go my own

CS SEA

368 Zorba is jumping and as the waves break over him, he emits howls of joy.

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.

369 EXT. VILLAGE SQUARE

A peasant is being teased by some schoolers. Zorba enters from the left, followed by Basil who gives him his knapsack. (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.

382 THE SHOT BASIL--ZORBA

Don't shout!

He sees something all. They both turn.

383 THE WIDOW'S HOUSE

The widow's shadow moves up behind the shutters, listening. Minnie springs out of the garden.

384 TWO SHOT BASIL--ZORBA

ZORBA

(Pleading)

She is waiting for you. It is so easy!

Minnie runs into frame. Zorba pushes him out of the way.

BASIL

I won't stand here arguing. Let's just say I'm different 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.

Minnie runs up again. Zorba turns on him. Basil walks on.

ZORBA

(Muttering loudly)

On a dead man's door, you can knock forever.

He turns and goes the other way.

365 INT. HUT - DAWN
INT. TO EXT. WINDOW

ZORBA
 boss, I know.

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.

ZORBA
 I'll be quick like the
 wind.

367 LS BEACH

Zorba is running towards the sea. He flings away the blanket, slips off his underclothes and plunges naked into the sea. He sees something off and throws.

CS SEA

368 Zorba is jumping around as the waves break over him. He emits howls of joy.

She is hurrying towards CAMERA, in a state of great agitation.

369 EXT. VILLAGE SQUARE - DAY

371

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.

ZORBA
 Goodbye
 Here's the money.
 He kicks the mule and as it starts moving, Mrs. Hortense plunges into frame.

ZORBA
 Thank you, boss.

MRS. HORTENSE
 Zorba!
 Remember! It's all I
 She grabs his can afford.

385 INT HUT - DAWN

INT TO EXT WINDOW

The sea reflects the soft light of dawn. Birdsong can be heard. CAMERA PANS to Nora who is wrapped up in a blanket looking at the model with rapt attention. Suddenly she blinks. He moves his mouth imperceptibly, then suddenly springs up out of the frame.

386 CU NORA

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.

387 LS BEACH

Nora is running towards the sea. He flings away the blanket, slips off his underclothes and plunges naked into the sea.

CU SEA

Nora is jumping around as the waves break over him. He emits howls of joy.

388 EXT VILLAGE SQUARE - DAY

A peasant is holding a mule, surrounded by some onlookers. Nora enters frame and jumps on it, followed by Basil who gives him his knapsack and a wad of notes.

NORA: Here's the money, Basil.

NORA: Thank you, boss.

BASIL: Remember! It's all I can afford.

369

ZORBA

Poor boss, I know.

What do you want?

BASIL

Just buy what we need
for the cable and come
straight back.

Zorba straightens up and with as much dignity as he can muster, rides away Don-Quixote-like. MME. HORTENSE stands looking after him. Yes, she turns towards Basil, dabbing her nose with her handkerchief.

BASIL

And don't get stuck anywhere on the way. I'm coming back.

ZORBA

I'll be quick like the wind. (With heartrending simplicity)

BASIL

Five days. You promised.

She walks PAST CAMERA. Basil looks up the street, then Zorba sees something off and frowns. The two lonely figures walking apart.

370 LS MME. HORTENSE372 MS FIELD - DAY

She is hurrying towards CAMERA, in a state of great agitation.

The widow jumps onto a narrow path and starts walking to-

371 MS BASIL-ZORBA

Zorba grabs Basil's hand quickly.

373 MS BASIL

ZORBA

Basil is walking. Goodbye boss, from the other direction. He notices the Widow and half stops, then goes on. CAMERA PAN - He kicks the mule and as it starts moving, Mme. Hortense plunges into frame.

374 MS WIDOW

MME. HORTENSE

Zorba!

She approaches, looking straight PAST CAMERA. She grabs his leg.

368

LET WILLIAM TORDS - BASIL
TORDS: Poppy, I know.

TORDS: Just buy what we need
for the cable and come
straight back.

BASIL

Yes.

BASIL

And don't get stuck any-
where on the way. You know
I'll be quick like the

BASIL

wind.

BASIL

You promised, you said the
Tords seen something off and brown.

370

LS. MME. HORTENSE
She is hurrying towards CAMERA, in a state of great agitation.

371

MS. BASIL - TORDS

TORDS: Basil's hand quickly,
Goodbye, Poppy.

BASIL

He kicks the wife and as it starts moving, MME. HORTENSE
plunges into frame.

MME. HORTENSE

TORDS

She grabs his leg.

371 MS BASIL ZORBA
(Bending)
He becomes inc What do you want?

376 TRACK SHOT WIDOW 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.

377 His eyes shift restlessly. BASIL is sweating.
Don't be sad. He is coming back.

378 MS BASIL-WIDOW MME. HORTENSE
They are very close (With heartrending simplicity) with a slight bow. She slows down, always glances at him. As he goes PAST her, she accelerates in the opposite direction.
They all say that.

379 She walks PAST CAMERA. Basil looks up the street, then starts walking back. CAMERA PANS on the two lonely figures walking apart.
His expression betrays his shame and disappointment. In SO we see the widow walking away. He half turns and goes quick-

372 EXT. FIELDS - DAY
LS WIDOW

380 The widow jumps onto a narrow path and starts walking towards CAMERA.

373 MS BASIL The street is lively. Zorba walks towards CAMERA with his chewing pumpkin seeds. He stops in front of a shop window with tools, etc. His eyes dart as women go past.
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.

381 INT. BAR
374 MS WIDOW

She approaches, looking straight PAST CAMERA. Id bored-looking but seems to be performing a dance, laboriously lifting

371

NORDE

(Speaking)
What do you want?

MRS. HORTENSE

Don't forget me!
NORDE straightens up and with as much dignity as he can man-
age, rides away Don-Quixotically. Mrs. Hortense stands look-
ing after him. Then she turns towards Basil, dabbing her
nose with her handkerchief.

NORDE

Don't be sad. He is com-
ing back.

MRS. HORTENSE

(With heartrending
simplicity)
They all say that.

She waits FIRST CAMERA. Basil looks up the street, then
starts walking back. CAMERA PANS on the two lonely figures
walking apart.

372

EXT. YIELDS - DAY

LE WIDOW

The widow jumps onto a narrow path and starts walking to-
wards 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 PAN-
NING, bringing her into frame.

374

MS. WIDOW

She approaches, looking straight FIRST CAMERA.

- 375 MS BASIL CAMERA PANS to a table of three whores, who wear
 stic deadpan expressions. One of them points to
 He becomes increasingly nervous. three gets up and straight-
- 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 quick-
 ly 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-look-
 ing fat woman is performing a dance, laboriously lifting

375 MR 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 awaiting.

378 MR BASIL-WIDOW

They are very close. He greets her with a slight bow. She bows down, always looking straight at him. As he goes past, she accelerates her step in the opposite direction.

379 TRACK SHOT BASIL

His expression betrays his shame and disappointment. In his eyes we see the widow walking away. He half turns and goes quickly past camera.

380 EXT. TOWN - NIGHT
13. STREET NEAR PORT

The street is lively. Girls walk towards camera with their hands on their hips. He stops in front of a shop window with tools, etc. His eyes dart as women go past. He is heard from somewhere. He crosses the street to a shadowy-looking bar. He pokes his head in and goes on.

381 INT. BAR
MR WIDOW

A dreadful band of three is playing and an old portly-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. Zorba flicks a finger and the flower-vendor enters frame. He picks out some roses, smells them, LOLA empties the whole basket onto the table. Epitrepete, pappouli? He takes a thick wad of notes and gives some (Hallo, grampa.) to the vendor, regally waving away the change. Lola's eyes pop out. Zorba is furious.

387 CU BOTTLE OF CHAMPAGNE LOLA

Mi fovase. The tha se zoriso. Ti thoulia moue glasses on the table, which is covered with half-empty plates and flowers. CAMERA PANS UP as Lola (Subtitle: Relax! You're safe in her hair and bodice, and safe. I'm just doing my sit stiffly upright, feigning job.) She offers him a sip from her glass, but he declines and drinks from his own. His She turns to the whores off and makes a face.

383 CU ZORBA WHORES

His eyes are spitting flames. One of them winks at him.

389 CS VIOLINIST ZORBA
(Calls out)
Garcon! Champagna!

He moves to the back of Zorba's table, CAMERA PANNING. Zorba is paying the bill. He gives the waiter a note and

384 CS LOLA the violinist. He yawns and rises, picks up his knapsack, says goodbye to Lola and saunters away. Her expression changes. She leans towards Zorba, bringing him into frame. She tickles his chin, but he is as cold as ice.
LOLA

She springs up, rushes over to the other table, grabs her handbag and a shawl and scampers out of frame.

118

381 her legs. CAMERA PANS to a table of three women, who wear characteristic Japanese expressions. One of them points to someone off. The younger of the three gets up and straightens her dress.

382 MS YORBA

He sits at a table, drinking beer. The girl (Lola) walks into frame and sits down next to him.

LOLA

Epitrepete, pappouliti
(Hello, Grampa.)

Yorba is furious.

LOLA

Mr Lovass. The film is
corisco. It's beautiful
kano.
(Subtitle: Relax! You're
safe. I'm just doing my
job.)

She turns to the woman off and makes a face.

383 CU YORBA

His eyes are spitting flames.

YORBA

(Gala out)
Garcon! Champagne!

384 CS LOLA

Her expression changes. She leans towards Yorba, bringing him into frame. She tickles his chin, but he is as cold as ice.

385 MS ORCHESTRA OUTSIDE BAR - NIGHT

They are playing, but their eyes are glued to a table off. The pianist strains his neck to see. glances back. Lola springs out and runs up to him. She hangs on to his arm.

386 CS ZORBA

LOLA

Pop se lece?

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

LOLA

filling him towards

her)

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. They rise as Basil walks into frame, smoking his pipe. He motions to them wearily to sit down again. He looks towards

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'S ROOM - DAY

CS SIMPLY BOY

She springs up, rushes over to the other table, grabs her handbag and a shawl and scampers out of frame. He licks regularly.

383 MR. ORCHESTRATOR says to a waiter of Louis' group, who says
 "The pianist attracts his neck to see."
 They are playing, but their eyes are glued to a table off.

386 DR. ZORBA

He is smoking a big cigar. CAMERA PULLS BACK. The waiter
 is refilling their glasses. Lois is tipsy. Zorba looks
 a linger and the lower-vendor enters frame. He picks out
 some roses, smells them, then empties the whole basket on-
 to the table. He takes from his pocket a trick bag of notes
 and gives some to the lower-vendor, regally waving away the
 change. Lois'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 Lois takes a sip. She has flowers in her hair
 and bodice, and beams against Zorba, who sits stilly up-
 right, 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 MR. TABLE FLOWERS

They watch, green with envy. One of them winks at him.

389 CE 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 Lois and saunters away.

390 MS. LOIS

She springs up, rushes over to the other table, grabs her
 handbag and a sawl and scampers out of frame.

391 EXT. STREET OUTSIDE BAR - NIGHT VOICE

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? went with
(What's your name?)

scribe you the continuation, exc-

ZORBA say that Pappouling and very wild. (Grampa.)

The boy snickers. Zorba smacks him jokingly and starts die- She pinches him hard.

LOLA

Next (Pulling him towards and wher) I see?

Ela.

He walks round the room as he describes it. The walls are full of photographs of sailors and football-players.

392 CU ZORBA

ZORBA

His resistance melts. He says something hoarsely, and goes past frame.

and delicate, full of bot- ties... and photographs... and little cushions.

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.

He sprawls onto the bed and embraces Lola who lies back in a peignoir doing her nail

BASIL

(Through clenched teeth)

Rascal! female sex in person...

394 INT. LOLA'S ROOM - DAY

CS PIMPLY BOY

He turns as he writes.

He sits writing laboriously on a pad, with a pencil that he licks regularly.

381 EXT. STREET OUTSIDE BAR - NIGHT

Korba has just come out. The street is empty. He waits for words CAMERA slowly, casting furtive glances back. Lolo springs out and runs up to him. She hangs on to his arm.

LOLA

Pos se Jenny? (What's your name?) Lolo asks. The other is smiling. Lolo's glances back. She hangs on to his arm and the other looks at her. She looks at a light and the other looks at her. She looks at a light and the other looks at her. She looks at a light and the other looks at her. She looks at a light and the other looks at her.

LOLA

(Smiling his towards her) Lolo says something hostilely, and goes past frame.

382 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 grimly.

383 INT. LOLA'S ROOM - DAY

He sits writing laboriously on a pad, with a pencil that he flicks regularly.

394 TWO SHOT ZORBA-LOLA ZORBA'S VOICE

Pou imaste?

He rubs his head against her.

The boy reads in a stilted school-English. CAMERA PULLS BACK to include Zorba, who peers over his shoulder.

Soft and warm and sweet-smelling. BOY

Of course, I went with her. I shall not de-

397 CS PIMPLY BOY scribe you the continuation, except to say that

it was long and very wild. TRACKS IN to letter as Zorba continues.

The boy snickers. Zorba smacks him jokingly and starts dictating.

ZORBA'S VOICE
Zorba, I say to myself. You're in Paradise. ZORBA enjoy it. Don't

Next afternoon I wake up and what do I see?

He reaches the end of the page and turns over.

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 bottles... and photographs... and little cushions. He is trembling with rage.

399 INT. HUT ZORBA'S VOICE
He moves to the bed. (Slowly, as Basil reads incredulously)

Imagine ZORBA! There is And next to me in bed... and they send us food... splendiferous

He sprawls onto the bed and embraces Lola who lies back in a peignoir doing her nails. We sit, then

back to work, then back to sleep and so on ZORBA era.

...the female sex in person...

Fusing, he springs out onto the porch.

395 CS PIMPLY BOY

399 INT. HUT

He turns as he writes.

Basil comes out.

384 THE MERRY GENTLEMAN AND ZORBA'S VOICE

You answer?

The boy reads in a stilled school-English. CAMERA PULLS BACK to include Zorba, who peers over his shoulder.

BOY

Of course, I went with her. I shall not describe you the continuation, except to say that it was long and very wild.

The boy enters. Zorba smacks his jokingly and starts discussing the night.

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.

ZORBA

A small hotel room, clean and delicate, full of photographs... and little cushions.

He moves to the bed.

ZORBA

And next to me in bed...

He sprawls onto the bed and embraces Joia who lies back in a poutish doing her nails.

ZORBA

...the female sex in person...

385 THE PIMPLY BOY

He turns as he writes.

He sits writing... on a bed... with a small lamp...

396 TWO SHOT ZORBA-LOLA

He rubs his head against her.

ZORBA

Soft and warm and sweet-smelling...

400 LS BEACH

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.

ZORBA'S VOICE

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.

ALEXIS ZORBA, MISOB S, REAKTION
COME BACK AT ONCE.

396 TWO SHOT NORRA-LOLA

He rips his head against her.
 The two women look at each other. NORRA'S VOICE
 Soft and warm and sweet-
 smiling...
 She says, I want you to
 stay. I want you to
 stay. I want you to stay.

397 CS PIMPLY BOY

He flicks his pencil with disgust. CAMERA TRACKS IN to let-
 ter as Nora's continues.
 The boy glances at Nora and smiles.
 NORRA'S VOICE
 Nora, I say to myself. You're
 in Paradise. Enjoy it. Don't
 move. Afterward I want you
 and what's yours.

He reaches the end of the page and turns over.

398 INT. HUT - DAY

CU BASIL

He turns over the page of Nora's letter. He is trembling
 with rage.

NORRA'S VOICE

He moves to the bed (Slowly, as Basil reads
 incredulously)
 Imagine what luck! There is
 a restaurant opposite and they
 send us food... splendid
 food - Caviar, steaks, bar-
 bque, everything. We eat, then
 back to work, then back to sleep
 and so on eternally.

Finally, he springs out onto the porch.

EXT. PORCH

Basil comes out.

399

MS BASIL

BASIL

(Shouts)

He signs and turns to the paper. Something makes him pick up the letter again.

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

BASIL

Telegraphema. Grigora.

Irritated, he turns back to the letter and reads as he flees back into the hut.

405

EXT. HUT - DAY

ZORBA'S VOICE

(Quickly now, in Basil's hurried mood)

Mme. Hortense approaches the hut, hurries on, as she carries the letter. 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?

406

INT. HUT

Basil keeps back from the window, hoping to avoid Mme. Hortense who knocks with her parasol.

402

INT. HUT

CAMERA PANS with Basil to table.

ZORBA'S VOICE

She peers inside. Every day my head becomes more clear and I shall be able to make the best deals.

Will you have a kiss from me, Monsieur? I kiss you friendly, Me, Zorba.

He throws the letter away and scribbles on some paper.

407

MS BASIL

403

CU PAPER

BASIL

He writes:

ALEXIS ZORBA, MINOS 8, HERAKLION
COME BACK AT ONCE.

BASIL

(Shouts)

Antonio!

He turns to go back but stops as he notices something.

LA BEACH

Mad Hatter is running towards the hut, carrying a parcel.

CE BASIL

Irritated, he turns back to the letter and reads as he lies 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?

INT HUT

CAMERA PANS WITH BASIL TO LADIE.

ZORBA'S VOICE

Every day my head becomes more clear and I shall be able to make the best deals. I kiss you friendly, Mr. Zorba.

He throws the letter away and scribbles on some paper.

CU PAPER

He writes: ALEXIS ZORBA, MIRS S, HERRLION COME BACK AT ONCE.

404 MS. BASIL HORTENSE

He signs and tears off the paper. Something makes him pick up the letter again.

ZORBA'S VOICE

409 MS. BASIL

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

I cannot -- my eyes.

Mme. Hortense approaches, puffing. She stops for breath and hurries on, as Antoni by-passes her.

406 INT. HUT

BASIL

He says he is very busy.

Basil keeps back from the window, hoping to avoid Mme. Hortense. She knocks with her parasol.

MME. HORTENSE

Monsieur?

Of course.

She peers inside.

MME. HORTENSE

Read it, MME. HORTENSE

Basil moves as Mme. Hortense reaches to scan the letter.
Pardon, They told me you have a letter. It's from him?

BASIL

Please tell Boubeulina that.

407 MS. BASIL

I miss her.

(pause)

BASIL

(Drily)

It's from him.

404 MR BASIL

He sighs and tears off the paper. Something makes him pick up the letter again.

NORMA'S VOICE
P.S. I forgot to tell you.
Her name is Lois.

The workman, Antoni, enters from the left -
gram and some money.

BASIL
Telegraphers, O'rigora.

Antoni goes out.

405 EXT. HUT - DAY

Mrs. Hortense approaches, pulling. She stops for breath and
hurries on, as Antoni by-passes her.

406 INT. HUT

Basil keeps back from the window, hoping to avoid Mrs. Hor-
tense. She knocks with her parasol.

MRS. HORTENSE
Monseigneur?

She peers inside.

MRS. HORTENSE
Parson, they told me you
have a letter. It's from
him?

407 MR BASIL

BASIL
(Drily)
It's from him.

408 CS MME. HORTENSE

MME. HORTENSE

Go on.

MME. HORTENSE

(tremulously)

What does he say?

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 miser-

409 MS BASIL

He picks up the letter and moves over to Mme. Hortense,

CAMERA PANNING. (he runs out of inspiration)

BASIL

Read it yourself.

What?

Mme. Hortense takes the letter, pathetically trying to focus.

Tears well up into her eyes.

MME. HORTENSE

I cannot -- my eyes.

410 Basil relents for his cruelty. He takes the letter. There
411 is a pause.

MME. HORTENSE

BASIL

He says he is very busy.

411 CU BASIL

MME. HORTENSE

There is something for me?

BASIL

(trapp) BASIL

Of course. That's what he

MME. HORTENSE

Read it, please.

412 TWO SHOT

Basil moves away, embarrassed. He pretends to scan the letter.

MME. HORTENSE

(coco) BASIL(y)

Please tell Bouboulina that.

I miss her.

(pause)

And voila. You see, I cannot

find here.

408 CS MME. HORTENSE

He picks up the letter and moves over to Mme. Hortense,
CAMERA PANING.

409 MS BASIL

He picks up the letter and moves over to Mme. Hortense,
CAMERA PANING.

BASIL

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 Boulevardier that

I miss her.

(pause)

409 CU MME. HORTENSE
 MME. HORTENSE
 Go on, stand.

BASIL HORTENSE
 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...
 One (he runs out of inspiration) like you very much. Will you be our wife?
 MME. HORTENSE
 (in ecstasy)
 What?

BASIL
 (shamefacedly)
 It'll be Basil.
 ... I'll kneel before her and ask her to be mine for ever.
 CAMERA, touched and angry with himself.

410 CU MME. HORTENSE
 413 EXT. HUT - NIGHT

MME. HORTENSE
 For ever? window, writing. A dog barks in the distance. He rises, taking the lamp.

411 CU BASIL
 414 INT. HUT - NIGHT
CS BASIL

BASIL
 (trapped)
 Yes, for ever. That's what he means. He says. 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 a rug on it. He sits on the ground, cross-legged, Zorba-fashion and strums. The sound is high and harsh.

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.

MME. HORTENSE

Go on.

MME. HORTENSE

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 doubting, I'm so damn miser- able that when I see her again... (he runs out of inspiration)

MME. HORTENSE

(In ecstasy)

What?

I'll kneel before her and ask her to be mine for ever.

MME. HORTENSE

For ever? Basil.

He says he is very poor.

MME. HORTENSE

(trapped)

Yes, for ever. That's what he says.

MME. HORTENSE

(ceremoniously)

Alright. To it then, I accept. And please write that he brings me five meter of white satin. And voila. You see, I cannot find here.

408 CU MME. HORTENSE

409 ME BASIL

410 CU MME. HORTENSE

411 CU BASIL

412 TWO SHOT

412 CS TABLE BASIL

I understand.

The lamp, the bottle of rose-water and dirty dishes. Basil's hand enters frame as he MME. HORTENSE

You're very kind.

417 She turns to go, CAMERA PANNING. At the door she stops very lady-like.

She sits in a chair, embroidering. She wears a long white night-dress and a black MME. HORTENSE shoulders. There is a soft sound of One thing more. Zorba and me like you very much. Will you be our witness?

418 EXT. WIDOW'S HOUSE - NIGHT BASIL
BASIL AT DOOR (shamefacedly)

It'll be an honor.

He hears steps approaching, then silence. He shoots a nervous 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.

The door opens carefully. The widow looks at her nightgown.

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. He stops and watches curiously. We hear the door closing. He smiles and goes on.

415 CU BASIL

He looks fixedly PAST CAMERA, and stops strumming.

BASIL

I understand.

MRS. HORTENSE

You're very kind. I go back to my office from now on. She turns to go; CAMERA PANNING. As the door she stops very lady-like. I'm so busy about business. I'm so busy about business. One thing more. (To her and me) like you very much. Will you be our witness?

BASIL
(amusedly)
It'll be an honor.

She smiles and goes out. Basil turns towards CAMERA, coughed and angry with himself.

EXT. HUT - NIGHT

We see Basil through the window, writing. A dog barks in the distance. He rises, taking the lamp.

INT. HUT - NIGHT

He is undressed 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 blanket on it. He sits on the ground, cross-legged, Zorba-fashion and strums. The sounds are high and harsh.

CU BASIL

He looks fixedly PAST CAMERA, and stops strumming. And voice: You see, I cannot find peace.

416 CS TABLE WIDOW'S BEDROOM

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.

BASIL

418 EXT. WIDOW'S HOUSE - NIGHTBASIL AT DOOR

He hears steps approaching, then silence. He shoots a nervous glance towards the street.

WIDOW'S VOICE

He starts to answer. The widow springs up towards him.

Pios ine?

BASIL

421 CU WIDOW

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.

423

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.

416 CE 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-gown 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

Please leave.

BASIL

The door opens carefully. The widow looks at her nightgown.

WIDOW

Permit me.

Basil steps in. He looks at the widow.

419 EXT. STREET - NIGHT

The village policeman is just coming round the corner. He stops and watches curiously. He hears the door closing. He smiles and goes on.

420 INT. WIDOW'S BEDROOM
LS DOOR

425 He walks slowly towards her. CAMERA PANNING. Shyly he puts the light of the lamp approaches the door. The widow stops outside, as though hesitating, 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

426 CS WIDOW Why?

She doesn't answer. He approaches helplessly. The room is lit softly by the candle burning in front of the ikons over the bed.

BASIL

I'm sorry.

He starts to go. The widow springs up towards him.

427 CS BASIL

421 CU WIDOW Panic comes into his eyes. He seems suddenly paralyzed. She smiles through her tears and shakes her head:

WIDOW

428 CS WIDOW Oh...ohi... Meene.

She stands, her head half-averted, waiting. Suddenly, she Her shawl has slipped off one shoulder. In a quick movement she picks up her nightdress and holds it over her body.

422 CS BASIL

429 TWO SHOT TOWARDS WIDOW
He turns, perplexed.

423 CS WIDOW They stand facing each other in the dead silence. Impulsively, Basil sits on the bed and buries his head in her belly, clasp- and the waist.

430 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.

His fists are tight against her bare back.

430 WIDOW'S BEDROOM

IS DOOR

The light of the lamp approaches the door. The widow slips outside, as though hesitating, 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 DC. 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 unconsciously. They are the sobs of relief of the release from years of tension. Basil takes a step towards her.

BASIL

WIDOW'S WHY?

She doesn't answer. He approaches helplessly.

BASIL

I'm sorry.

He starts to go. The widow springs up towards him.

BASIL

431 CU WIDOW

She smiles through her tears and shakes her head.

WIDOW

Oh!... Oh!... Mese.

Her shawl has slipped off one shoulder.

432 CE BASIL

He turns, perplexed.

433 CE 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.

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 MR. BASIL
He walks slowly towards her, CAMERA PANNING. Slightly 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 head of the bed. She undresses 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.

431 CU WIDOW her head and slips out of bed. CAMERA PANS her to the window. She looks through the shutters. Somebody 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 FRONT DOOR

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. Manolakes rises and CAMERA PANS him over to Pavlo who has just sat down. He says something to him.

434 EXT. VILLAGE STREET - EARLY MORNING

PAVLO

Doors open and people (shouting) out of the houses. Manolakes and two men run. Psemmata!

437 He springs up as if to strike him but Manolakes 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 Manolakes' grip is too firm. As the laughter builds up, CAMERA TRACKS INTO BIG CU of Pavlo. His eyes are full of hard tears.

438 EXT. MME. HORTENSE'S INN

433 EXT. VILLAGE - DAWN Hortense appears in her dressing-gown with her hair disheveled. She staggers out into the street. A dog howls in the distance. People, but nobody pays any attention to her. She looks about her in panic and goes on running aimlessly.

434 INT. WIDOW'S BEDROOM

MS BED

439 EXT. BEACH - EARLY MORNING

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.

440 MS MAVRANDONI

BASIL

He moves to the What is it? CAMERA PANNING. People open up.

431 CU WIDOW

She turns her eyes down slowly and an expression of tender-
ness softens her face. CAMERA PANS DOWN to his head as she
strokes his hair gently.

432 INT. VILLAGE CAFE

The policeman sits with Manolakas and two others, who are
playing cards. There is the sound of the door. They look
old and exchange glances. Manolakas rises and CAMERA PANS
him over to Pavlo who has just sat down. He says something
to him.

433 ON PAVLO

PAVLO
(shouting)
The crowd in the (shouting)
room is in a ferment. A crowd is forming in front of the
door. The policeman has his hands on his hips.
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.

434 EXT. VILLAGE - DAWN

A dog barks in the distance. A woman is walking. A dog
barks and bays at her. With one wild movement she picks
up her children and holds it over her head.

435 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 cell-
ing. 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.

436 ON BASIL'S FACE

What is it?

His lips are tight against his bare teeth.

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.

She suddenly becomes very quiet and very old. Basil helps her down onto the ground.

439 EXT. BEACH - EARLY MORNING

There is a tight circle of people and more are arriving. They turn as Mavrandoni enters frame and stops.

Basil covers her with his jacket.

440 MS MAVRANDONI

He moves to the circle, CAMERA PANNING. People open up.

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. CE 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. His voice is heard as he goes out. He says something.

436 EXT. VILLAGE STREET - EARLY MORNING

Doors open and people come out of the houses. Manolakis and two men run PAST CAMERA.

437 EXT. STREET LEADING TO MRS. HORTENSE'S INN
The shooting builds up. Basil stands against the wall, as more people go PAST. He accelerates his step. Basil and CAMERA TURN INTO SIDE OF HOUSE. Basil says something.

438 EXT. MRS. HORTENSE'S INN

The door opens and Mrs. 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

The widow and Basil are in the light circle of people and more are arriving. They turn as Mavrandoni enters frame and stops. Her voice is heard. There is a ring of voices about it. The widow and Basil walk up.

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.

Mavrandoni walks into frame. MME. HORTENSE Basil straight in the eyes.
Don't go... Don't go!

BASILANDONI

What happened?

I will kill her. The next time she MME. HORTENSE her
I'm afraid... I don't want...

Basil starts to move forward, but she clings to him.

MME. HORTENSE

Don't go... He turns and walks out of frame. Basil deliberates what to do and walks off quickly in the 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.

441 GROUP SHOT - VILLAGERS
 He stops in CE. His face is like stone. He remains stand-
 ing there, looking.
 Mavrandoni waves up through them. There is a sudden silence.

442 EXT. OLIVE GROVE - MORNING
 People are running PAST CAMERA. The news passes from mouth
 to mouth. Mrs. 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.

444 EXT. OLIVE GROVE - MORNING
 MME. HORTENSE
 Don't go... Don't go!
 Basil stands against the wall.
 What happened?

445 EXT. OLIVE GROVE - MORNING
 MME. HORTENSE
 I'm afraid... I don't want...

446 EXT. OLIVE GROVE - MORNING
 Basil starts to move forward, but she clings to him.
 MME. HORTENSE
 Don't go.

447 EXT. OLIVE GROVE - MORNING
 She suddenly becomes very quiet and very old. Basil helps
 her to a tree and she slumps down onto the ground.

448 EXT. OLIVE GROVE - MORNING
 MME. HORTENSE
 I'm cold...
 Basil covers her with his jacket.

449 EXT. OLIVE GROVE - MORNING
 He moves to the camera's CAMERA TAKING. People open up.

448 EXT. WIDOW'S STREET - MORNING

444 LS OLIVE GROVE

A procession is moving up through the trees. Manolakas and another man carry Pavlo on their shoulders. They turn their eyes down the street. CAMERA PANS and we see the procession moving towards CAMERA. PAN continues to the

445 TWO SHOT BASIL-MME. HORTENSE

Basil rises.

449 TRACK SHOT PROCESSION

446 CS PROCESSION

resound ominously. The men's eyes dart towards the widow's house. There is a violent scream from them. They go PAST CAMERA; Mavrandoni is last, by himself. He sees Basil off and walks up to him, CAMERA PANNING.

WOMAN'S VOICE
Skotoste tin! (Kill her!)

447 MCS BASIL

450 Mavrandoni walks into frame and looks Basil straight in the eyes.

They scream abuse.

MAVRANDONI

(quietly)

451 MS PROCESSION

I will kill her. The next time she comes out from her house. Someone picks up a stone and throws it.

BASIL

It's not her fault...

452 EXT. WIDOW'S HOUSE

Mavrandoni doesn't reply. He turns and walks out of frame. Basil deliberates what to do and walks off quickly in the opposite direction. He looks pathetic and ludicrous in his defiance.

453 TIGHT GROUP MEN

They are taken aback. Manolakas looks up with a look of surprise. He is about to say, but holds himself together and says forward sternly.

MANOLAKAS

Kane pera, Mimithe.

13. OLIVE GROVE

A procession is moving up through the trees. Wanda... and another man carry Paulo on their shoulders.

TWO SHOT BASIL - MME. HORTENSE

Basil raises. They go PAST CAMERA; Mavarandoni is last, by himself. He sees Basil off and walks up to him. CAMERA PANNING.

CS PROCESSION

They go PAST CAMERA; Mavarandoni is last, by himself. He sees Basil off and walks up to him. CAMERA PANNING. MME. BASIL

Mavarandoni walks into frame and looks Basil straight in the eyes.

MVARANDONI

I will kill her. The next time she comes out from her house.

BASIL

It's not her fault...

Mavarandoni doesn't reply. He turns and walks out of frame. Basil deliberates what to do and walks off quickly in the opposite direction.

MME. HORTENSE

Basil covers her with his jacket.

448 EXT. WIDOW'S STREET - MORNINGGROUP SHOT WOMEN

He shakes his head wildly. He loses his balance and nearly
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.

455

One of them shouts something and the very old woman starts
laughing shrilly. The others join in.

449 TRACK SHOT PROCESSION

456

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. PAN ends on Mavrandoni's stricken
face.

457

WOMAN'S VOICE

Skotoste tin! (Kill her!)

457

MS. MIMITHOS

450

TIGHT GROUP WOMEN

lightened, he joins in the laughter.

They scream abuse.

458

GENERAL SHOT PROCESSION

451

MS. PROCESSION

yell from Mavrandoni. The laughter is cut
with a knife. In the silence Mavrandoni walks to the head
They slow down and stop. Manolakas looks at the widow's
house darkly. Someone picks up a stone and throws it.
Mimithos remains on the fence, looking after them.

452

EXT. WIDOW'S HOUSE

459

EXT. BUT - DAY

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. He and stops. His face lights up with
relief. He is about to run, but pulls himself together and
walks forward sternly.

MANOLAKAS

Kane pera, Mimitho.

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 TRACE 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. (KILL HER!) WOMAN'S VOICE

(KILL HER!) (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, Miltos jumps up and stands on the ledge, looking pathetic and indignant in his delirium.

453 TIGHT GROUP MEN

They are taken aback.

MANOLAKAS
Kane pers, Miltos.

454 CS MIMITHOS

He shakes his head wildly. He loses his balance and nearly falls.

BASIL'S VOICE

Er, Zorba! For what?

455 GROUP SHOT WOMEN

Zorba turns, all smiles, and opens his arms. He wears One of them shouts something and the very old woman starts laughing shrilly. The others join in.

462 MS BASIL AT DOOR456 PAN SHOT PROCESSION

He looks at him without moving.

The laughter spreads. PAN ends on Mavrandoni's stricken face.

463 MS ZORBA457 MS MIMITHOS *arms guiltily.*

Perplexed and frightened, he joins in the laughter.

Bulló, boss.

458 GENERAL SHOT PROCESSION464 MS BASIL

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 *I know. I scrubbed off my*

There are sheets hanging on the window-ledge, and the door is open.

funny?

Basil moves over to the table, Zorba following him like

460 EXT. BEACH - DAY *There are four parcels on the table.*

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.

484 GE. MINITHOS - EXITS - WEAVING

He shakes his head wildly. He loses his balance and nearly falls. He looks at the women's faces.

One of them shouts something and the very old woman starts laughing shrilly. The others join in.

485 GROUP SHOT WOMEN - PAN CONTINUES TO THE

They are laughing and shouting. The women's faces are lit up with joy.

486 PAN SHOT PROCESSION

The laughter spreads. PAN ends on Mavranodonti's stricken face.

PERPLEXED AND TIGHTENED, he joins in the laughter.

487 MS. MINITHOS

There is a wild yell from Mavranodonti. The laughter is cut with a knife. In the silence Mavranodonti walks to the head of the procession. He stops by Manolakis and waits on.

The others follow in a dash and go PAST FRAME. Only Minithos remains on the ledge, looking after them.

488 GENERAL SHOT PROCESSION

There are sheets hanging on the window-ledge, and the door is open.

EXT. VIKING'S HOUSE

489 EXT. HUT - DAY

EXT. BEACH - DAY

Heath walks up to frame and stops. His face lights up with relief. He is about to run but pulls himself together and walks forward steadily.

Heath walks up to frame and stops. His face lights up with relief. He is about to run but pulls himself together and walks forward steadily.

490 EXT. BEACH - DAY

Heath walks up to frame and stops. His face lights up with relief. He is about to run but pulls himself together and walks forward steadily.

Heath walks up to frame and stops. His face lights up with relief. He is about to run but pulls himself together and walks forward steadily.

Heath walks up to frame and stops. His face lights up with relief. He is about to run but pulls himself together and walks forward steadily.

461 INT. HUT - DAY

ZORBA

Presents.

Zorba is moving about, cleaning up.

BASIL

(expl) BASIL'S VOICE

Mr. Zorba! For whom?

Zorba turns, all smiles, and opens his arms. He wears his astrakhan cap.

ZORBA

Well, for poor little

462 MS BASIL AT DOOR

Bouboulina.

He looks at him without moving.

(maliciously)

I hope it's a wedding-dress.

463 MS ZORBA

ZORBA

He drops his arms guiltily.

ZORBA

Hullo, boss.

Pause

464 MS BASIL

ZORBA

He moves into the room, bringing Zorba into frame.

Boss, what have you been

cooking? BASIL

You stink of perfume.

BASIL

She was! ZORBA sees your letter

I know. I scrubbed off my

skin for two hours, but it

still smells. Isn't it

funny?

Zorba is speechless. He takes a few steps.

Basil moves over to the table, Zorba following him like a punished child. There are four parcels on the table.

Boss--it is not a very good

joke. BASIL

What's all this?

He moves away. Basil looks after him.

481 INT. HUT - DAY

Torpa is moving about, cleaning up the tables and chairs.

BASIL'S VOICE

Mr. Torpa!

Torpa turns, all smiles, and opens his arms. He wears his trademark cap, and the very old worn boots.

482 MS BASIL AT DOOR

He looks at him without moving.

483 MS ZORBA

He drops his arms quickly.

Hullo, boss.

484 MS BASIL

He moves into the room, bringing Torpa into frame. He is at the production. He says to Basil: "You stink of perfume."

ZORBA

I know. I scrubbed off my skin for two hours, but it

funny?

Basil moves over to the table, Zorba following him like a punished child. There are four parcels on the table.

Basil smiles to Zorba. His face lights up. He says: "What's all this? You stink of perfume?"

464

ZORBA

Presents. the stuff for the
overhead cable?

BASIL

(exploding)

Presents? For whom?

465 MS ZORBA

Zorba picks up a parcel and points to the others.

ZORBA

Well, for poor little

Bouboulina... (he is down

And this BASIL you. A box of
(maliciously)

I hope it's a wedding-dress.

466 MS BASIL

ZORBA

A what?

(stif) BASIL

You heard me.

Pause

467 CS ZORBA

ZORBA

(slowly)

Boss, what have you been
cooking?

aggressively shoe-
ing BASIL (horse)

She was here when your letter
came. I couldn't very well
read to her what was in it, Not
could I? place. Now we pull up
our pants and make some money.

Zorba is speechless. He takes a few steps.

ZORBA

Basil can't keep up the ZORBA
Boss--it is not a very good
joke. BASIL

You are incorrigible!

He moves away. Basil looks after him.

NORBA

Presents.

BASIL

Presents? For whom?
(exploding)

Norba picks up a parcel and points to the others.

NORBA

Well, for poor little
Boudoulin...

BASIL

I hope it's a wedding-dress.

NORBA

BASIL

You heard me.

Pause

NORBA

Boas, 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?

Norba is speechless. He takes a few steps.

Down--it is not a very good
joke.

He moves away. Basil looks after him.

464

BASIL

What about the stuff for the
overhead cable?

He offers him the parcel and takes off his hat. His hair
is jet black.

465 MS ZORBA

ZORBA

With my ZORBAments...

I got everything, don't worry.

(he shows Basil the

Good little parcel he is done
to holding)

And this is for you. A box of
English chocolates.

466 MS BASIL

BASIL

Why?

BASIL

(stiffly)

Thank you. So I could take

Lola with me to the shops
without putting shame on her.

467 CS ZORBA

Basil laughs.

ZORBA

It's all right.

He (he moves forward, but

list aggressively show that
something his remorse)ng like

And so there's no misunder-
standing. 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.

He moves out of frame. CAMERA stays on Basil, who is
Basil can't keep up the game any more. He laughs. of
the santuri.

BASIL

You are incorrigible!

468 MS ZORBA

He starts playing a fast, gay tune.

464

BASIL
 What about the stuff for the
 overhead cables?
 BASIL
 (Looking at the stuff)
 (Speaking to Basil)

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.
 (He puts it in a wrapping paper)

466 MS BASIL

ZORBA
 (Speaking to Basil)
 BASIL
 (Smiling)
 Thank you.

467 CS ZORBA

ZORBA
 (Speaking to Basil)
 It's all right, you know
 (He moves forward
 aggressively show-
 ing his remorse)
 And no there's no stander-
 standing. 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. (He looks
 at Basil)
 Basil can't keep up the game any more. He laughs.
 (He looks at Basil)
 BASIL
 You are incorrigible!

467

ZORBA

I don't know what that means,
but here... last night and you

are out. Well--where are

He offers him the parcel and takes off his hat. His hair
is jet black.

469

CS BASIL

ZORBA

With my compliments...

He evades the answer with a forced smile. As the music
swells, he grows more than BASILful.

Good God! What have you done
to your hair?

470

EXT. MOUNTAIN SLOPE - DAY

ZORBA

As the music ceases, I painted it. shots of:

BASILocks being dynamited.

Why?

B. Workers digging.

C. Zorba supervising.

471

BLACK SHIRT MAN

ZORBA People carrying

From pride. So I could take
Lola with me to the shops
without putting shame on her.

471

GENERAL SHOT. SLOPE - DAY

Basil laughs.

472

CAMERA PANS UP. There is a small army of peasants,
working. The music ends. ZORBA

He laughs! All right, but
listen to this. From that

472

EXT. WIDOW'S

moment, I became young like
my hair. Stronger than a

The door opens. You ask Lola! And young a black

473

shawl. She wa

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
the santuri. man peeps from behind a large wine jar propped
up against a wall.

468

MS ZORBA

He starts playing a fast, gay tune.

487

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.

MS ZORBA

ZORBA

With my compliments...
I got everything... don't worry.
The BASIL...
Good God! What have you done
to your hair?
And take in the year, a box of
hair... ZORBA...
I painted it.

BASIL

Why?

BASIL

(Exit ZORBA)
From pride. So I could take
Lola with me to the shops
without putting shame on her.

MS ZORBA

Basil laughs.

ZORBA

(Exit ZORBA)
He laughs! All right, but
listen to this. From that
moment, I became young like
my hair. Stronger than a
buff. You ask Lola! And you
know that pain in my kidneys?
That's gone too. Ty and
figure that out!

He moves out of frame. CAMERA stays on Basil, who is
once more under Zorba's spell. There is the sound of
the sanhuri.

BASIL

You are incredible!

MS ZORBA

He starts playing a last, gay tune.

468 LS CROSSING

ZORBA

I forgot to ask you, boss.

The steps approach. I got in last night and you
behind the opposite side, disappearing
are out. Well--where are
black shawl. you?

469 CS BASIL OLD WOMAN

He evades the answer with a forced smile. As the music
swells, he grows more thoughtful.

470 EXT. MOUNTAIN SLOPE - DAY

The widow is walking quickly. CAMERA PANS UP as a young
As the music continues we see shots of:
quickly and runs through the site. The bells start ring-
site. The bells start ring-

- A. Rocks being dynamited.
- B. Workers digging.
- C. Zorba supervising.
- D. People carrying wooden posts.

477 TRACK SHOT WIDOW

She walks fast, looking straight ahead. As she goes PAST,
nobody fills across the street behind her.

471 GENERAL SHOT. SLOPE - DAY477a CAMERA PANS UP. There is a small army of peasants,
working. The music ends sharply, as we cut to:

A litany is going on outside the church. The procession
is led by the priest and the ikon-bearers. The choir
is their Sunday best.

472 EXT. WIDOW'S HOUSE - DAY

The door opens and the widow comes out, wearing a black
shawl. She walks PAST CAMERA.

MS ZORBA

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.

ZORBA

I must go. Antoni has got
three new workers to show me.

Shoulders and several legs are approaching and others
are gathering. CAMERA PANS quickly from one side to the
other.

468

JONAS

I forgot to ask you, boss.
I got in last night and you
are out. Well--where are

He offers him a drink and says, "Well, the hell
is that?"

469 CS BABIL

JONAS

He evades the answer with a forced smile. As the music
swells, he grows more thoughtful.

Good. Well, that's all you know.

Is that all?

470 EXT. MOUNTAIN SLOPE - DAY

As the music continues we see shots of:

- A. Hooks being dynamited.
- B. Workers digging.
- C. Corps supervising.
- D. People carrying
wooden posts.

They walk
into with us to the slope.

Without making sense of any

471 GENERAL SHOT. SLOPE - DAY

CAMERA PANS UP. There is a small army of peasants
working. The music ends sharply as we cut to:

He looks at the sign, but

There is a sign, "Widow's
House"

472 EXT. WIDOW'S HOUSE - DAY

The door opens and the widow comes out, wearing a black
shawl. She walks PAST CAMERA.

There's a sign, "Widow's
House"

473 EXT. VILLAGE STREET - DAY

There is the sound of footsteps on the paved street. The
very old woman peeps from behind a large vine jar propped
up against a wall.

474 CS JONAS

He starts playing a last, fat note.

474 LS CROSSING GO.

The steps approach and the widow walks across, disappearing behind the opposite corner. Her head is covered with a black shawl.

ZORBA

475 MS VERY OLD WOMAN (he shakes his head)

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.

479a CS PROCESSION477a 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.

480 GENERAL SHOT. CHURCH ENTRANCE478 EXT. CHURCH COURTYARDMS 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

481 LS APPROACHES I must go. Antoni has got three new workers to show me. Manolakas and several young men are approaching and others are gathering. CAMERA PANS quickly from one side to the other.

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 lifts across the street behind her.

478 EXT. CHURCH - DAY

A litany is going on outside the church. The procession is led by the priest and the icon-bearers. The choir follows and the villagers in their Sunday best.

479 EXT. CHURCH COURTYARD

MS NORBA

A few stalls with nuts, lemonades, trinkets etc. Norba finishes a bottle of lemonade and moves up to Basil who is watching the litany.

NORBA

I must go. Antoni has got three new workers to show me.

478 Zorba turns to go.

She backs against the wall. BASIL makes for the corner. A whistle is heard. Zorba! What about Madame the shoulder. She looks around. Hortense? and breaks into a run.

ZORBA

483 GENERAL SHOT (he shakes his head)

The men whistle. Right now, there is only the running work.

484 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. The women kneeling by the graves, rise and watch.

479 CS BASIL

485 INT. CHURCH

As he moves with the crowd, he notices something off.

The choir is singing a hymn of glory. Whistling is heard

479a CS PROCESSION Some people cross themselves and slip towards the door. CAMERA TRACKS IN to Basil. He is tight. Two young men push their way through to Mavrandoni and whisper something to him. He slows down carefully. People start by-passing him.

486 MS WIDOW

480 GENERAL SHOT. CHURCH ENTRANCE desperately, but the stones force her back. The stone has fallen from her head and 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

People, among them several women, are rushing past. Basil runs up to him, creaked with terror. He pulls him by the 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.

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 li-
 any, 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 odd.

479a CS PROCESSION

Two young men push their way through to Mavroudon and
 whisper something to him. He slows down carefully.
 People start by-passing him. The crowd
 follows and the village is their leader's head.

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. Mavroudon
 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 IS. APPROACHES CHURCH

Manoelakis and several young men are approaching and others
 are gathering. CAMERA PANS quickly from one side to the
 other.

482 CS WIDOW

MINITHOS

Grigora! Grigora!

She backs against the wall and makes for the corner. A whistle is heard and a stone hits her on the shoulder.

486 She looks around in panic and breaks into a run.

They stand on a fence, watching. They pray and bite their

483 GENERAL SHOT

The men whistle and suddenly everybody starts running.

489 CS WIDOW484 MS WIDOW CAMERA following her wild movements, she plunges

to the base of a cypress-tree near a wall, and clings to

She runs towards the graveyard, CAMERA PANNING, and stops as she sees people closing in from that direction. A

490 stone hits her and she falls backward, as more stones fly PAST CAMERA. Some women kneeling by the graves, rise and watch.

Basil and Mimitos try to break through. Some men turn and one of them pushes Mimitos away violently, giving

485 INT. CHURCH Basil moves helplessly round the MS BASIL

The choir is singing a hymn of glory. Whistling is heard

491 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.

pushes his way through and stands just inside the circle. Two young men move towards the widow.

486 MS WIDOW

492 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.

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 gleam-

487 EXT. APPROACHES CHURCH

493 People, among them several women, are rushing past. Basil moves among them, looking around him in panic. Mimitos runs up to him, crazed with terror. He pulls him by the hand.

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. CHURCHMS. 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 shadow 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. Mistakes runs up to him, crazed with terror. He pulls him by the hand.

487 CS WIDOW

MIMITHOS

Grigora! Grigora!

She crawls back to the tree and raises her eyes, which are dulled with pain and despair.

488 GROUP SHOT WOMEN

495 They stand on a fence, watching. They pray and bite their kerchiefs.

They hide their eyes with their kerchiefs.

489 CS WIDOW496 CS MANOLAKAS

With the CAMERA following his wild movements, she plunges to the base of a cypress-tree near a wall, and clings to it tightly, moaning.

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.

490 TIGHT CIRCLE OF PEOPLE

497 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.

498 MS ZORBA-MANOLAKAS491 GENERAL SHOT

They struggle fiercely, their bodies locked together. Two 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.

499 CU WIDOW492 MS WIDOW

She watches, huddled by the cypress tree.

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. His teeth into Zorba's neck. Zorba kicks him and as Manolakas reels, Zorba punches him hard. Manolakas falls and Zorba springs on his, grabs the knife and

493 CS MAVRANDONI violently.

He nods.

487 THE WIDOW MIMITHOS
 The widow...
 488 GROUP SHOT WOMEN
 They stand on a fence, watching. They pray and bite their
 489 CS WIDOW
 The man...
 490 TIGHT CIRCLE OF PEOPLE
 With the CAMERA following his wild movements, she plunges
 to the base of a cypress-tree near a wall and clings to
 it tightly, meaning...
 491 GENERAL SHOT
 The young man move towards the widow.
 pushed his way through and stands just inside the circle.
 492 MS WIDOW
 The young man...
 493 CS MANANDORI
 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. Navrandoni leaps on her from behind, grabs her by the hair and pulls her down out of frame, simultaneously raising his knife

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 CROWD498 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, while the last people disperse quickly. Basil moves up towards Zorba slowly.

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.

- 494 CS WIDOW
The crawls back to the tree and raises her eyes, which are
dull 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, Korpa
lights 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, trying to keep himself
from taking part in the fight.
- 498 MS. KORPA-MANOLAKAS
They struggle fiercely, their bodies locked together. Two
men try to attack Korpa, but Manolakas tells them to get
away. The two men are thrown and Manolakas tells the crowd
to get away from the window.
- 499 CU WIDOW
She watches, huddled by the cypress tree.
- 500 HAND-HELD SHOT KORPA-MANOLAKAS
Manolakas stabs his teeth into Korpa's neck. Korpa kicks
him and a Manolakas rears, Korpa punches him hard. Man-
olakas falls and Korpa springs on him, grabs the knife and
throws it away violently.

501 GENERAL SHOT MUSE

Zorba looks at the crowd defiantly and turns to the widow.
beautiful evening. Distant goat-bells and a shepherd's
voice singing are the only ZORBA Basil stands outside.

Ela mazi mou.

506 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.

507 INT. HUT

502 ZORBA-CROWD sitting at the table. There is a bandage on it,
alcohol and the bottle of rosewater. He presses some
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
508 neck. The people around him scatter quickly.

509 MS ZORBA'S VOICE

503 MS CROWD

Boss?

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.

509 INT. HUT

504 GENERAL SHOT still sitting in the same position. Basil enters.
They don't look at each other. Zorba throws away the
Zorba and Basil stand motionless, several yards apart, sore,
while the last people disperse quickly. Basil moves up
towards Zorba slowly.

510 MS ZORBA BASIL MS ZORBA BASIL MS ZORBA BASIL

Let me-- BASIL

I...couldn't...help...

He dabs at the wound. Their faces are close together.
Zorba gently turns Basil's face away from the widow's full
body and leads him away. CAMERA HOLDS. suddenly bangs the
table.

301 GENERAL SHOT

Zorba looks at the crowd deliriously and turns to the widow.

ZORBA

His want you.

She rises and with her head lowered, starts following Zorba, who leads the way through the people. Mavroukoni 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.

302 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 mousetache fiercely, as if to relieve his pain. The blood is streaming down his neck. The people around him scatter quickly.

303 MS CROWD

As they disperse, Mimitos comes forward and with a bow, throws himself on the widow's body, as some of the men form a wall in front of it, to protect Mavroukoni, who turns on his heels and disappears.

304 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.

505 EXT. HUT - DUSK

ZORBA

(roughly)

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.

die? Why does anybody die?
Tell me!

506 MS BASIL

BASIL

He is sobbing quietly, the tears streaming down his face.

ZORBA

507 INT. HUT

Then what's the use of all
your damn books? If they

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.

BASIL

508 EXT. MS BASIL

They tell me... about the agony
of man who can't answer ques-
tions!

ZORBA'S VOICE

Boss?

ZORBA

Basil doesn't reply. He wipes his eyes and turns towards the hut.

I spit on their agony.

He leans his head on his palms. Basil goes on bandaging

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. Zorba sits in a chair all dressed up, waiting, a pathetic figure. A table is laid for two. BASIL laughs. The parrot screams:

Let me--

PARROT

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.

EXT. HUT - DUSK 305

The setting sun glides 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.

MS. BASIL 306

Basil looks at the way through the people. He is sobbing quietly, the tears streaming down his face. He has not been out of town, involuntarily raising his knife and striking. There is a gasp from the crowd.

INT. HUT 307

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. In his eyes and he looks at his wounded friends. He is so still, his face. The blood is streaming down his face. He is so still, his face. The blood is streaming down his face.

EXT. MS. BASIL 308

ZORBA'S VOICE

MS. ZORBA 309

Basil doesn't reply. He wipes his eyes and turns towards the hut. Basil is 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.

INT. HUT 309

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.

509 EXT. MOUNTAIN SLOPE - DAY ZORBA

(roughly)

A group of school children, led by a teacher, are singing. Zorba and Basil are sitting on the ground, watching them. Basil is holding a book.

Zorba and Basil It's unfair. Everything in the world is unfair! I'll never sign! Why do the young die? Why does anybody die? Tell me!

512 EXT. MOUNTAIN PATH - DAY

BASIL

Zorba and Basil I don't know. Basil goes up the narrow, stony track. CAMERA PANS to show the monastery beyond.

ZORBA

Then what's the use of all your damn books? If they don't tell you that, what do they tell you?

Pause

Now Basil says: They tell me...about the agony of man who can't answer questions like yours.

BASIL

Don't you tell me you should be spitting on their agony. (quietly) you're up to. I spit on their agony.

He leans his head on his palms. Basil goes on bandaging the wound.

I mind. I mean no offence, but you're too much bloody honest. I am also, but no

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! but don't hope.

It is Lent and the fathers Then silence again. Basil weak from all the fasting.

809

ZORBA

(roughly)

TELL ME! WHY DOES ANYBODY DIE?
TELL ME!
NEVER ASKING WHY DO THE YOUNG
THE WORLD IS UNFAIR! I'LL
EVERYTHING IN

808

BASIL

I DON'T KNOW.

807

ZORBA

THEN WHAT'S THE USE OF ALL
YOUR DAMN BOOKS? IF THEY
DON'T TELL YOU THAT, WHAT DO
THEY TELL YOU?
THEY TELL YOU THAT, WHAT DO
THEY TELL YOU?
THEY TELL YOU THAT, WHAT DO
THEY TELL YOU?

806

BASIL

THEY TELL ME... ABOUT THE AGONY
OF MAN WHO CAN'T ANSWER QUESTIONS
LIKE YOURS.

805

ZORBA

I SPIT ON THEIR AGONY.
HE LEANS HIS HEAD ON HIS PALMS. BASIL GOES ON BANJANING
THE WOUND.

810

INT. MRS. HORTENSE'S BEDROOM - NIGHT

THE ROOM IS ALMOST IN DARKNESS. MRS. HORTENSE SITS IN A
CHAIR ALL DRESSED UP, WAITING, A PAINFUL FIGURE. A
TABLE IS Laid FOR TWO. SHE COUGHS. THE PARROT SCREAMS:

811

PARROT

THEY TELL ME AGAIN...
THEY TELL ME AGAIN...
THEY TELL ME AGAIN...
THEY TELL ME AGAIN...

511 EXT. MOUNTAIN SLOPE - DAY BASIL

If they're fasting, why did
A group of schoolgirls are gathering wild flowers, singing.
Zorba and Basil enter frame, riding on mules. The girls
greet them.

ZORBA

512 EXT. MOUNTAIN PATH - DAY

514 Zorba and Basil are climbing up the narrow, stony track.
CAMERA PANS to show the monastery beyond.

He is walking towards the monastery, carrying some wild
herbs. He stops and greets them.

513 EXT. PATH LEADING TO MONASTERY - DAY

MLS ZORBA-BASIL

515 MS ZORBA-BASIL

Zorba pulls up.

Zorba returns the greeting with a benevolent smile.

ZORBA

Now boss, anything I do,
promise you don't interfere.
Remember, I know monks.

Watch!

BASIL

He rides, CAMERA Don't you think you should He jumps down
and talks to him tell me what you're up to.
If you don't mind...

516 MS BASIL

ZORBA

I mind. I mean no offence,
but you're too much bloody. He jumps
down and starts honest. I am also, but no
more than is good for me.

517 LS ZORBA-MONK

BASIL

Well, whatever it is, I hope
Zorba plunges in you don't get away with it. a leg of
chicken. The monk retreats in horror.

ZORBA

Excuse me, but don't hope.

518 MS BASIL

It is Lent and the fathers
are weak from all the fasting.

He smiles approvingly, as he approaches.

811 EXT. MOUNTAIN SLOPE - DAY

A group of schoolgirls are gathering wild flowers, singing. Nora and Basil enter frame, riding on mules. The girls greet them.

812 EXT. MOUNTAIN PATH - DAY

Nora and Basil are climbing up the narrow, steep track. CAMERA PANS to show the monastery beyond.

813 EXT. PATH LEADING TO MONASTERY - DAY

MRS. NORRA-BASIL
Nora pulls up.

NORRA

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...

NORRA

I mean no offence, I mind. I mean no offence, but you're too much bloody honest. I am mind, but no more than is good for me.

BASIL

Well, whatever it is, I hope you don't get away with it.

NORRA

Excuse me, but don't hope. It is Lent and the fathers are weak from all the fasting.

513 MS ZORBA-MONK

BASIL

Zorba whispers then grabs the small glimpse at his side of Zorba looks back approvingly.

If they're fasting, why did you bring all those roast chickens and things? under his cassock.

ZORBA

Sh! (to Basil, off)
Come on boss. We will follow the good father. He says everybody is in church.

514 LS MONK

He is walking towards the monastery, carrying some wild herbs. He stops and greets them.

ZORBA

This is Father Zacharia. He never eats chickens during the Lent, but there is a devil

515 MS ZORBA-BASIL

Zorba returns the greeting with a benevolent smile.

he has a name, his devil.

(to ZORBA)

Kali mera, Pater. lavolo scu?

(to Basil)

Watch! ZACHARIA

iossif.

He rides, CAMERA PANNING, up to the monk. He jumps down and talks to him.

ZORBA

(to Basil)

You see? Joseph.

516 MS BASIL

They go forward towards the monastery.

He tries to get the mule started, but can't. He jumps down and starts pulling it.

520 INT. CHAPEL - DAY517 LS ZORBA-MONK

an ikon of Virgin Mary. She holds a spear.

Zorba plunges into his sack and fishes out a leg of chicken. The monk retreats in horror.

TWO SHOT ZORBA-BASIL

518 MS BASIL just inside the door.

He smiles approvingly, as he approaches.

(whispering)

They call her the Virgin of Revenge. When she gets angry,

313 MS NORBA-BASIL
 If they're fasting, why did
 you bring all those roast chickens, steaks,
 porks and peas? Choke and things?
 Great food.

NORBA

Sh!

314 MS NORBA-BASIL

314 MS NORBA-BASIL
 He is walking towards the monastery, carrying some wild
 herbs. He stops and greets them.
 He is walking towards the monastery, carrying some wild
 herbs. He stops and greets them.

315 MS NORBA-BASIL

315 MS NORBA-BASIL

Norba returns the greeting with a benevolent smile.

Now come NORBA-BASIL I do,

Exit men's, Peter, and others.

Now (to Basil) now watch.

Watch!

316 MS NORBA-BASIL
 He rides, CAMERA PANNING, up to the monk. He jumps down
 and talks to him. He says you're up to
 it you don't mind.

316 MS NORBA-BASIL

316 MS NORBA-BASIL
 He tries to get the mule started, but can't. He jumps
 down and starts pulling it. He says, but he
 says that is good for me.

317 MS NORBA-MONK

317 MS NORBA-MONK
 Norba plunges into his sack and fishes out a leg of
 chicken. The monk retreats in horror.

318 MS NORBA-BASIL

318 MS NORBA-BASIL
 He smiles approvingly, as he approaches.

519 MS ZORBA-MONK

ZORBA (cont.)

Zorba whispers something to the monk, who looks around, then grabs the chicken and hides it under his cassock.

Basil glances at him suspiciously. Zorba looks back innocently.

ZORBA

(to Basil, off)

Come on boss. We will follow the good father. He says everybody is in church.

He slips out. CAMERA stays on Basil.

Basil enters frame.

522 EXT. CLOISTER

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

523 INT. CHAPEL

Iossif.

GROUP SHOT MONKS

ZORBA

They stand in the CHAPEL, the austere Byzantine figures.

(to Basil)

You see? Joseph.

They go forward towards the monastery.

524 GROUP SHOT NOVICES520 INT. CHAPEL - DAY

Novices, like lambs, with their long hair and sparse beards.

CAMERA PANS to an ikon of Virgin Mary. She holds a spear.

525 MS BASIL521 INT. CHAPEL-TOWARDS DOORTWO SHOT ZORBA-BASIL

IN. They stand just inside the door.

ZORBA

(whispering)

They call her the Virgin of Revenge. When she gets angry,

519 MS NORBA-MONK

Then grabs the chicken and hides it under his cassock.
Norba whispers something to the monk, who looks around.

NORBA

(to Basil, off)
Come on boss. We will follow
the good father. He says
everybody is in church.

520 MS NORBA

Basil enters, dressed in the monastery's carrying hood with
knives. He stops and kneels down.

NORBA

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)
For to leave you diavolo sou?

521 MS NORBA-BASIL

ZACHARIA

Yes, CAMERA MOVING UP TO THE MONK. He jumps down
and talks to him.

NORBA

(to Basil)
You see? Joseph.

522 MS NORBA

They go forward towards the monastery.
He tries to get the knife started, but can't. He jumps
down and starts pulling it.

523 INT. CHAPEL - DAY

CAMERA PANS to an icon of Virgin Mary. She holds a spear.

524 INT. CHAPEL-TOWARDS DOOR

TWO SHOT NORBA-BASIL

They stand just inside the door.

NORBA

(whispering)
They call her the Virgin of
Revenge. When she gets angry,

521⁸ EXT. COURTYARD

ZORBA (cont.)

(they say), real blood drips
The bell is from her spear. like are coming out, dispersing
in all directions. Zorba pulls Basil out of the way.

Basil glances at him suspiciously. Zorba looks back
innocently.

527 TRACK SHOT BASIL-ZORBA

ZORBA

Excuse me. ZORBA

Give me the papers, quick.

He slips out. CAMERA stays on Basil.

Basil takes out some papers, but holds on to them.

522 EXT. CLOISTER

BASIL

I don't like it. And I think

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 aston-
ishment. I tell you, it doesn't count.

BASIL

523 INT. CHAPEL

Why?

GROUP SHOT MONKS

ZORBA

They stand in the half light, like austere Byzantine
figures. that's why. I got a conscience,
you know. I like to settle my
accounts. How much she cost us,

524 GROUP SHOT NOVICES

Zorba? Six thousand. Let the

monks, the monastery, the Holy
They huddle, together, like lambs, with their long hair
and sparse beards. wrong with that?

BASIL

525 MS BASIL

Everything. Why should the Holy
Virgin be responsible for your

Zorba tiptoes up to him, looking angelic. CAMERA TRACKS
IN.

ZORBA

Because ZORBA is responsible.

The (Whispering) God, her son.

We will get the forest at the way
half-price.

NORBA (cont.)

(they say), real blood drips from her spear, the blood she looks around. Basil glances at him suspiciously. Norba looks back innocently.

Excuse me, ladies. He says. Norba stays on Basil.

EXT. CLOISTER

CAMERA TRACKS with Norba 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.

INT. CHAPEL GROUP SHOT MONKS

They stand in the half light, like austere Byzantine figures.

GROUP SHOT VOICES

They huddle, together, like lambs, with their long hair and sparse beards.

MS. BASIL

Norba tips toes up to him, looking angelic. CAMERA TRACKS

NORBA (whispering) We will get the forest at half-price.

526 EXT. COURTYARD

ZORBA (cont.)
 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

BASIL
 (at 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.

He walks away. Basil is ZORBA and wanders off to explore the monastery.
 (impatiently)
 I tell you, it doesn't count.

528 EXT. MONASTERY CLOISTER BASIL

Why?

Basil strolls into frame. A monk sits under a tree, cleaning some vegetables.
 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,

529 IS CORRIDOR -

Lola? Six thousand. Let the monks, the monastery, the Holy Virgin pay for Lola. What's wrong with that?

A novice is walking. Basil greets her. Zorba appears at the far end. Seeing Basil, he runs up to him.

BASIL
 Everything. Why should the Holy Virgin be responsible for your orgies?
 Basil
 It's going to rain.

ZORBA
 Because she is responsible. Think! She made God, her son. God made me and made me the way

328 EXT. COURTYARD

The bell is ringing. The monks are coming out, dispersing in all directions. Norba pulls Basil out of the way.

327 TRACK SHOT BASIL-NORBA

Basil takes out some papers, but holds on to them. Give me the papers, dutch.

BASIL

I don't like it. And I think we should stick to the old

NORBA

I fail you, it doesn't count.

BASIL

Why?

NORBA

Because of my trip to the tower, that's why. I got a conscience, you know. I like to settle my accounts. How much she cost us, monks, the monastery, the Holy Virgin pay for lots. What's wrong with that?

BASIL

Everything. Why should the Holy Virgin be responsible for your orgies?

NORBA

Because she is responsible. Think! She made God, her son. God made me and made me the way

527 ZORBA (cont.)
men are made. And this damn
way makes me run after the
female sex and spend your
money. Well...she is respon-
sible or isn't she?

They start walking. Basil stops,
arrested by something.

BASIL
(at a loss)

530 LS SMALL COURTYARD I still don't like it.

Zorba grabs the contract.
Basil looks at it, reading. It is a scene of
extraordinary serenity.

ZORBA
All right. First we save the
money and afterwards we dis-
cuss it.

He walks away. Basil looks around and wanders off to
explore the monastery.

BASIL
No. Not if they find peace.

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?

When I'm seventy. (Pause).
Eighty.

KORBA (cont.)

men are made. And this damn way makes me run after the... lemains sex and spend your... money. Well... she is respon- alpie or lam't she?

BASIL

(at a loss)

I still don't like it.

Korba grabs the contract...

KORBA

All right. First we save the money and afterwards we dis- case it.

He walks away. Basil looks around and wanders off to explore the monastery.

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.

INT. CORRIDOR - BASIL IN TO

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. Korba appears at the far end. Seeing Basil, he runs up to him.

Let's get out of here... it's going to rain.

BASIL

How did you make out?

- 529 Basil laughs as they walk. ZORBA
I got the forest here.
(he taps on his
532 EXT. CHAPEL 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. ZORBA

- 531 TWO SHOT ZORBA-BASIL
It is a waste of good youth.

- 533 EXT. MOUNTAIN
It is raining. Basil is
their coats over--I retch.

- 534 EXT. HUT - EVENING
How about women?

The rain has stopped and ZORBA drops are falling from the
roof. We hear Their turn will come, (damn dismounting)
and after a few them!ds they come running round to the
door, CAMERA PANNING. Near it, there is a figure humped
in the semi-darkness. BASIL

When?
Who's this?
When I'm seventy. (Pause)
Eighty.

229

NORBA
 I got the forest part -
 (he taps on his breast pocket.)
 They start walking away. By the side-gate, Basil stops,
 arrested by something.

230

IS SMALL COURTYARD
 Three notices sit on benches, reading. It is a scene of
 extraordinary serenity.

231

TWO SHOT NORBA-BASIL
 NORBA
 He walks away. It is a waste of good youth.
 BASIL
 No. Not if they find peace.

232

EXT. MONASTERY COURTYARD
 NORBA
 How can you find peace, when
 You got devils inside, scream-
 ing for things? No, when I
 want something bad, I stuff
 myself full and I don't think
 about it any more, or I do
 -I refuse.

233

INT. MONASTERY
 BASIL
 How about women?
 NORBA
 Their turn will come, damn
 them!
 BASIL
 When?
 NORBA
 When I'm seventy. (Pause)
 Eighty.

531 Basil laughs as they walk away. ~~HORTENSE~~
(weakly)

532 EXT. CHAPEL

Basil and Zorba appear, on their way out. Basil glances towards the chapel. (to Zorba)

Bring her inside quickly.

BASIL

He rushes in. *Thank heavens, we were spared
your miracle.

535 INT. HUT

ZORBA

Yes, damn it. And I was
looking forward.

He lights the lamp (he stops and looks
back at the chapel.) a chair. She
wears very little. Maybe we should do it anyway...stably".

BASIL

He (pulling him away)

Come on.

She looks at him without replying. She turns to Zorba.
They go PAST CAMERA.

MME. HORTENSE

You are cruel.

533 EXT. MOUNTAIN LANE - AFTERNOON

Zorba looks at her tenderly and begins to move away, but
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. ~~MME. HORTENSE~~

Why you abandon me?

534 EXT. HUT - EVENING

ZORBA

I'll make some hot coffee.

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.

He rubs his hair with a Basil and holds another, while he
moves over to M. Who's that?

MME. HORTENSE

The whole village, they're
laughing at me.

531 Basil laughs as they walk away.

532 EXT. CHAPEL

Basil and Torba appear, on their way out. Basil glances towards the chapel.

BASIL

Thank heavens, we were spared your miracle.

TORBA

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. It's not his game.

They go past CAMERA.

533 EXT. MOUNTAIN LAKE - AFTERNOON

It is raining hard. Basil and Torba 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 Torba 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?

534 Basil offers her the other MME. HORTENSE He pays no attention. She rises. (weakly)

Me...

MME. HORTENSE
Where is BASIL in the satin?

My God!

(to Zorba)

537 MS ZORBA

Bring her inside quickly.

He rushes in, while Zorba helps her to her feet. She makes no reply.

535 INT. HUT

538 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".

(shrill and heart-
rend)

BASIL

Did you get drenched?

She looks at him without replying. She turns to Zorba.

In Heraklion, you don't find

the real MME. HORTENSE

You are cruel.

He pours some coffee and takes it to her.

Zorba looks at her tenderly and begins to move away, but she grabs him by the arm.

ZORBA
So I ordered some from Athens.

And also MME. HORTENSE handles

Why you abandon me? and pink

bonbonieres.

(he begins to sit

I'll make some hot coffee.

coffee)

He moves away. Our wedding, my little Boubou-

lina, will be so splendid, it will blind the world with

glory... I will not keep the

secret from you any more. I

536 MS BASIL

He rubs his hair with a towel and holds another, while he moves over to Mme. Hortense. He looks at you a

dress, like nobody ever saw in the

MME. HORTENSE

The whole village, they're

laughing at me.

324 MME. HORTENSE (wearily)

No...

BASIL

My God! (to Zorba) Bring her inside quickly.

He rushes in, while Zorba helps her to her feet.

325 INT. HUT
MME. 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, and looks toward Mme. Hortense.

MME. HORTENSE

Why you abandon me?

ZORBA

I'll make some hot coffee.

The rain has stopped and Zorba has called from the street. He moves away. After a few moments Zorba comes running toward the door and after a few moments Zorba comes running toward the door.

326 MME. 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.

536 Basil offers her the other towel, but she pays no attention. She rises.

MME. HORTENSE
Where is my white satin?
The other, in pure gold.

537 MS ZORBA

538 CS MME. HORTENSE

He is making the coffee on a little stove. He makes no reply. She leans against the wall, heaving with pleasure. She beckons to him.

538 CS HORTENSE

She staggers forward, towards Zorba.

MME. HORTENSE

540 MS ZORBA-BASIL

(shrill and heart-rending)

Zorba winks to Basil. Where is my wedding-dress? Hortense, CAMERA PANNING. She plunges into her bodice and pulls out a handkerchief. 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 bonbonnières.

(he helps her to sit

and gives her the first coffee)

Our wedding, my little Bouboulina, will be so splendidous, it will blind the world with glory. I will not keep the secret from you any more. I

Zorba moves away. I have engaged the best tailors of Athens to make for you a gold wedding-dress, like nobody ever saw in the

538 Basil offers her the other towel, but she pays no atten-
tion. She rises.

MRS. HORTENSE

Where is my white satin?

537 MS. KORBIA

He is making the coffee on a little stove. He makes no
reply.

538 CS. HORTENSE

She staggers forward, towards Korb's door. Korb and Bas-
il come out. They look at her for a minute. She

MRS. HORTENSE

(shrieks and breath-

reading)

Where is my wedding-dress?

She looks at him without KORBIA. She turns to Basil.

In Heraklion, you don't find

the real good satin.

He pours some coffee and takes it to her.

MS. KORBIA

So I ordered some from Athens.

And also some white candles

with white ribbons and pink

bonbonnières.

(he helps her to sit

and gives her the

coffee)

Our wedding, my little Boudou-

lins, will be so splendidous,

it will blind the world with

glory. I will not keep the

secret from you any more. I

have engaged the best tailor

of Athens to make for you a

dress, like nobody ever saw in the

whole village, my dear

little Boudou-

lins.

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.

I have them made for us. From two gold
 MME. HORTENSE English
 Me too--I have a secret for you.
 (she stops)

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

543 CS MME. HORTENSE (warily)

What's that?

(sings) MME. HORTENSE
 Open it.

Zorba hesitates.

544 TWO SHOT ZORBA-BASIL

ZORBA

They are intense. Let me drink my coffee first!

MME. HORTENSE

545 CS MME. HORTENSE (thrusting it into his hands.)

No, now! MME. HORTENSE
 Zorba, please. We become

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.

338 Basil looks out the window. (cont.) There is a star-
 light. The stars
 East of 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.

339 MME. HORTENSE
 She leans against the wall, heaving with pleasure. She
 beckons to him.

340 MME. HORTENSE
 Me too--I have a secret for
 you.

340 MME. HORTENSE
 Basil and Hortense
 (reading)
 Hortense 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.
 In confusion, you don't find
 the real HORTENSE.
 (warily)
 He gives some of what's left to her.

MME. HORTENSE
 Open it, Basil, open it, Basil.
 And also open your bodice
 with your fingers and give
 me a look.
 Let me drink my coffee first!
 (cont.)
 She winks MME. HORTENSE looks
 in (staring it into his
 in his hands.)
 No, now! will you give me
 a look from your bodice. I
 Hortense moves away towards Basil. He gives him a furious
 look and unties the knot. He drags out two gold wedding-
 rings. He nearly explodes, nobody ever saw in the

540

ZORBA

(to Basil, hissing)
 Look what you do!
 (to Mme. Hortense)
 Where the hell you get these
 rings? have no priest.

541 MS MME. HORTENSE

MME. HORTENSE

don't mind. God is watching,
 no?

MME. HORTENSE

(trembling)
 I have them made for us. From
 two gold sovereign the English
 Amiral give me. I was keeping
 them for my... see us better.
 (she stops)

542 TWO SHOT ZORBA-BASIL

ZORBA

(to Mme. Hortense)
 You get ZORBA
 Your what?

543 CS MME. HORTENSE

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

MME. HORTENSE

MS ZORBA-BASIL (simply)

548 ZORBA-BASIL My funeral.

ZORBA

544 TWO SHOT ZORBA-BASIL

You hold the rings. Can you

546 ZORBA-BASIL They are intensely touched.

Certainly not.

545 CS MME. HORTENSE

ZORBA

Never mind. I can. Weddings,
 baptisms. We know them
 Zorba, please. We become
 fiancés, now...

She goes over to him.

240

ZORBA
 (to Basil, pleading)
 Look what you do!
 (to Mrs. Hortense)
 Where the hell you get these
 rings, in your gold.

241 MS MRS. HORTENSE

The Jews against the MRS. HORTENSE
 (trembling)
 I have them made for us. From
 two gold movements the English
 Artists give me. I was keeping
 them for my...
 (she stops)

242 TWO SHOT ZORBA-BASIL

ZORBA
 Your what?

243 CS MRS. HORTENSE

MRS. HORTENSE
 (stupidly)
 My fingers!

244 TWO SHOT ZORBA-BASIL

They are intensely touched.

245 CS MRS. HORTENSE

MRS. HORTENSE
 Lords, please. We become
 friends, now...
 She goes over to him.

545

MME. HORTENSE

We have the witness, we have
the rings--please!

Come on, my peacock, my French
flotilla. ZORBA with the anchors
But we have no priest.

MME. HORTENSE

547 EXT. TO INT. MME. HORTENSE I don't mind. God is watching,
no?

Through the lamp-lit door, Mme. Hortense walks out care-
There is a slight pause. Zorba's heart takes the decision.
her over to Zorba's right, who is chanting away very
quickly.

ZORBA

All right. We go outside
where God can see us better.

548

EXT. BEACH - NIGHT

He takes Basil by the arm and they move to the door.

Zorba stops short for bre. ZORBA

(to Mme. Hortense)

You get ready.

(to Basil)

They go out. Mme. Hortense brushes back her hair with her
hands. Then she opens her bag and takes out a scarf.

And he plunges into another hymn.

546

EXT. BEACH - NIGHT

MS ZORBA-BASIL

549

CU MME. HORTENSE

ZORBA

Her expression: You hold the rings. Can you
sing?

550

CU BASIL

BASIL

Certainly not.

He is touched and embarrassed.

ZORBA

551

THREE SHOT ZORBA

Never mind, I can. Weddings,
baptisms, funerals, I know them
back to front. I was a boy-
chanter.

Zorba finishes t

ZORBA

Opa!

MME. HORTENSE
 We have the witness, we have
 the rings--please!
 Never the NORBA you are looking
 But we have no priest.

MME. HORTENSE
 I don't mind. God is watching,
 not

There is a slight pause. Norba's heart takes the decision.
 I have been made for you. From
 You said NORBA--the one looking
 All right. We go outside
 where God can see us better.
 He takes Basil by the arm and they move to the door.

NORBA
 (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.

MME. HORTENSE
 EXT. BEACH - NIGHT
 MS. NORBA-BASIL

NORBA
 You hold the rings. Can you
 ring?

BASIL
 Certainly not.

NORBA
 Never mind, I can. Weddings,
 baptisms, funerals, I know them
 back to front. I was a boy-
 charter.

546 MME. HORTENSE and ZORBA ZORBA (cont.) out and Basil slips on the rings, while (calls out to Mme. appropriate words: Hortense.)

Come on, my peacock, my French flotilla. Up with the anchors and sail out to your Zorba.

547 MME. HORTENSE Prepare yourself for your first honest kiss.

547 EXT. TO INT. HUT - NIGHT

Mme. Hortense suddenly goes down on one knee. Zorba is 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.

What are you doing?

The Zorba hymn!

MME. HORTENSE

548 EXT. BEACH - NIGHT Will kiss your feet, out off. Basil BASIL, MME. HORTENSE, ZORBA

ZORBA

Zorba stops short for breath.

He pulls her up and kisses ZORBA gently. Basil moves away discretely.

(to Basil)

When I say "opa," you put on the rings.

ZORBA

I'll get your things and take

And he plunges into another hymn. table women must not stay out late.

549 CU MME. HORTENSE walks out of frame.

Her expression is grave and her eyes are glistening.

552 INT. HUT

550 CU BASIL here, picks up Mme. Hortense's bag and starts going out again. In the doorway he meets Basil, who is smoking. He is touched and embarrassed.

ZORBA

551 THREE SHOT ZORBA-MME. HORTENSE-BASIL Laugh

or cry?

Zorba finishes the hymn.

And he goes out. Basil smokes thoughtfully.

ZORBA

Opa!

248

ZORBA (cont.)

(calls out to Mrs.

Hortense.)

Come on, my peacock, my French
fillet. Up with the anchors
and sail out to your Zorba.

247

EXT. TO INT. HUT - NIGHT

Through the lamp-lit door, Mrs. Hortense walks out cere-
moniously, wearing the scarf over her head. CAMERA PANS
right, who is chatting away very
privately.

248

EXT. BEACH - NIGHTBASIL, MME. HORTENSE, ZORBA

Zorba stops short for breath.

ZORBA

? (to Basil)

When I say "ops," you put on
the rings - you and take out a sword.

And he plunges into another hymn.

249

CU MME. HORTENSE

Her expression is grave and her eyes are glistening.

250

CU BASIL

He is touched and embarrassed.

251

THREE SHOT ZORBA-MME. HORTENSE-BASIL

Zorba finishes the hymn.

ZORBA

Ops!

551 Mme. Hortense and Zorba put their hands out and Basil slips on the rings, while Zorba mutters the appropriate words:

It is a brilliant spring day. The posts are going up, dotting the bare slope, while ZORBA live with workers.

(suddenly stopping)

That's all, many happy returns.

554. EXT. HUT - DAY Prepare yourself for your first honest kiss.

Basil sits outside, in front of a small table, stripped to Mme. Hortense suddenly goes down on one knee. Zorba is shocked, with trepidation. A young villager runs up. There is an urgency about his manner.

ZORBA

What are you doing?

Ten Kyrio Zorba!

MME. HORTENSE

Basil points to I will kiss your feet. runs off. Basil rises and goes off after him.

ZORBA

No! No!

555 EXT. MOUNTAIN SLOPE - DAY

He pulls her up and kisses her gently. Basil moves away discreetly.

He is fixing some wire, like a sailor on a mast.

ZORBA

I'll get your things and take you home. Respectable women must not stay out late.

She nods. Zorba walks out of frame.

ZORBA

552 INT. HUT

556 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. Two workers try to push him out of the way.

ZORBA

What do we do, boss? Laugh or cry? Madame Hortense, she is angry. Olo ke vihi.

And he goes out. Basil smokes thoughtfully.

(of cough)

Geohoo, geohoo...

581 Mrs. Hortense and Zorba put their hands out and Basil slips
on the rings, wife Zorba utters the appropriate words:

ZORBA
(suddenly stopping)
That's all, many happy returns.
Prepare yourself for your first
honest kiss.

582 Mrs. Hortense suddenly goes down on one knee. Zorba is
shocked. She says: "What are you doing?"
ZORBA
What are you doing?

583 MRS. HORTENSE
I will kiss your feet.

ZORBA
Not a word!

584 He pulls her up and kisses her gently. Basil moves away
discreetly.

ZORBA
I'll get your things and take
you home. Respectable women
must not stay out late.

585 She nods. Zorba walks out of frame.

586 INT. HUT

587 Zorba enters, picks up Mrs. 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.

553 EXT. MOUNTAIN SLOPE - DAY up at Zorba.

557 It is a brilliant spring day. The posts are going up, dotting the bare slope, which is alive with workers.

He looks at the boy.

554. EXT. HUT - DAY

ZORBA

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.

ZORBA

He waves to the (quite BOY while

Ton Kyrio Zorba!

It is Madame Hortense. She

Basil points to the mountain. The boy runs off. Basil rises and goes off after him.

558 INT. MME. HORTENSE'S BEDROOM - DAY

555 EXT. MOUNTAIN SLOPE - DAY

ZORBA-ON POST (LOW ANGLE)

The parrot is moving about uneasily. CAMERA PANS slightly. He is fixing some wire, like a sailor on a mast.

BOY'S VOICE

Kyrie Zorba!

556 He straightens up and we see that he is wearing a ventousa. He doesn't turn. (glass used for curing colds). CAMERA PANS DOWN as he pulls back the bed-covers and applies the ventousa to Mme. Hortense's back, which is already covered with several. Ase me, her ventousas. CAMERA moves up to her face, which is half buried in the pillow, surrounded by her limp, sweaty, discoloured hair. She is breathing

556 MS. BOY (ZORBA'S ANGLE)

559 He moves around the pillar. Two workers try to push him out of the way.

The shutters are closed. BOY the room is dark. Mme. Hortense coughs and the M'estile i Madama Hortense on her back. Zorba covers her ine arrosti. Olo ke vihi.

(imitates sound of cough)

Goohoo, goohoo...

853 EXT. MOUNTAIN SLOPE - DAY
 It is a brilliant spring day. The peaks are going up, dotting the bare slope, which is alive with workers.

854 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 village runs up. There is an urgency about his manner.

TONY
 BOY
 Basil points to the mountain. The boy runs off. Basil rises and goes off after him.

855 EXT. MOUNTAIN SLOPE - DAY
 ZORBA-ON POST (LOW ANGLE)
 He is looking some wire, like a sailor on a mast.

TONY
 BOY'S VOICE
 He doesn't turn.
 ZORBA
 He is no.

856 INT. BOY (ZORBA'S ANGLE)
 He moves around the pillar. Two workers try to push him out of the way.

BOY
 M'astie i Madama Hortense.
 in the street. Oio he vidi.
 of cough)
 Goodoo, goodoo...

556 Basil enters frame, looking up at Zorba.

It's nothing, a cold. Tomorrow you feel better. And next

557 RESUME ZORBA (555) today we go out and have a hell of a time. It's Easter

He looks at the boy. know.

ZORBA HORTENSE

Kala.

He turns back to the work with fierce concentration.

Yes.

ZORBA

He moves to the window (quietly, while working)

It is Madame Hortense. She is sick. some sun to cheer you.

He opens the shutters.

558 INT. MME. HORTENSE'S BEDROOM - DAY
CS PARROT CAGE

560 CS MME. HORTENSE

The parrot is moving about uneasily. CAMERA PANS slightly as Zorba bends close to the cage. looks and covers her face, as if to hide.

ZORBA

Sh...

561 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.

Zorba is standing behind the pane, looking grave. He motions to Basil to approach. As Basil enters frame,

559 MS BED TRACKS IN. Zorba points to the boy and mouths the word 'Doctor.' Basil nods and walks out of frame.

The shutters are closed and the room is dark. Mme. Hortense coughs and the ventouzas heave grotesquely on her back. Zorba covers her gently.

563 INT. MME. HORTENSE'S BEDROOM

Zorba tiptoes back to the bed and moves the covers back.

306 Hani enters frame, looking up at Zorba.

307 RESUME ZORBA (255)

He looks at the boy.

ZORBA

Hani sits over Kalia's front of a small table, wrapped in the white and blue blanket. He turns and looks towards the camera.

He turns back to the work with fierce concentration.

There is an awkward pause as he works.

ZORBA

(quietly, while

working)

It is Madame Hortense. She

Hani looks at it with a look of surprise. The boy turns off. Hani

views and goes off into the

308 INT. MME. HORTENSE'S BEDROOM - DAY

CE PARROT CAGE

The parrot is moving about uneasily. CAMERA PANS slightly as Zorba bends close to the cage.

ZORBA

He straightens up and we see that he is wearing a very large (a cupping-glass used for cutting coins). CAMERA PANS DOWN as he pulls back the bed-covers and applies the ventouses to Mme. Hortense's bare back, which is already covered with several other ventouses. CAMERA moves up to her face, which is half buried in the pillow, surrounded by her limp, sweaty, discoloured hair. She is breathing heavily.

309 MS. HEAD

The shutters are closed and the room is dark. Mme. Hortense coughs and the ventouses have grotesquely on her back. Zorba covers her gently.

of coughs)

Gasping, gasping...

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
 He pulls off a you know, which makes a loud sucking sound.

MME. HORTENSE

Yes?

He goes on removing the ZORBA. One makes a particularly loud noise.
 Yes.

He moves to the window. ZORBA

Very sexy. I'm jealous.

ZORBA

He bends and kisses you. You need some sun to cheer you.

He opens the shutters.

564 EXT. MME. HORTENSE'S HALL - EVENING

560 CS MME. HORTENSE Basil sits in a chair, waiting.

After a moment, the bedroom door opens and Zorba walks

As the light falls on her, she blinks and covers her face, as if to hide.
 Basil goes up to Zorba.

BASIL

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.

288 INT. MRS. HORTENSE'S BEDROOM - DAY
 It's nothing, a cold. Tomorrow you feel better. And next Sunday we go out and have a ball of a time. It's Easter. He looks at the you know.

289 INT. MRS. HORTENSE'S BEDROOM - DAY
 Yes?

290 INT. MRS. HORTENSE'S BEDROOM - DAY
 He moves to the window. Yes. Yes.

291 EXT. MRS. HORTENSE'S COURTYARD - DAY
 He opens the shutters. You need some sun to cheer you.

292 EXT. TO INT. BEDROOM WINDOW
 As the light falls on her, she blinks and covers her face, as if to hide.

293 INT. MRS. HORTENSE'S BEDROOM
 She looks at the window. He opens the shutters.

294 INT. MRS. HORTENSE'S BEDROOM - DAY
 He opens the shutters.

295 INT. MRS. HORTENSE'S BEDROOM - DAY
 He opens the shutters.

296 INT. MRS. HORTENSE'S BEDROOM - DAY
 He opens the shutters.

297 INT. MRS. HORTENSE'S BEDROOM - DAY
 He opens the shutters.

298 INT. MRS. HORTENSE'S BEDROOM - DAY
 He opens the shutters.

299 INT. MRS. HORTENSE'S BEDROOM - DAY
 He opens the shutters.

300 INT. MRS. HORTENSE'S BEDROOM - DAY
 He opens the shutters.

563

EXT. SQUARE - DAY
CS FIRST DANCER

ZORBA

Now my beautiful, we pull
everything away. Listen to
the beautiful noise.

He is dancing a... rling and leaping.
CAMERA follows him and we see that he leads a small band
He pulls off a ventouza, which makes a loud sucking sound.

ZORBA

Like kissing.

He goes on removing the ventouzas. One makes a particu-
larly loud noise.

ZORBA

Very sexy. I'm jealous.

He bends and kisses her back.

Several children run after the mourners and talk to them.

564 EXT. MME. HORTENSE'S HALL - EVENING

(Shouting)

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.

567

BASIL

Well?

ZORBA

It's nothing. She will die.

565 EXT. VILLAGE STREET - DAYMS MOURNER A (TRACK SHOT)

She hurries along the cobbled street, draped in black.
Passing a house, she calls.

ANOTHER MAN

Lenio!

Mourner B rushes out and together they hurry on like
ravens. old woman first hobbles away. A poor old man
follows, then a younger man dressed in rags.

283

NORBA
 How my beautiful, we pull
 everything away. Later to
 the beautiful noise, later
 pull off a ventouse, which makes a loud sucking sound.

NORBA
 like kissing.
 He goes on removing the ventouses. One makes a particu-
 larly loud noise.

NORBA
 Very sexy. I'm jealous.
 He bends and kisses her back, and to show her

EXT. MME. HORTENSE'S HALL - EVENING

It is lit by a lamp. Basti 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
 doctor walks away. Basti goes up to Zorba.

BASTI

Wait! Wait! Wait!
 ZORBA
 It's nothing. She will die.

EXT. VILLAGE STREET - DAY

MS. MOURNER A (TRACK SHOT)

She hurries along the cobble street, draped in black.
 Passing a house, she calls.
 MOURNER A
 Leno!

Mourner B rushes out and together they hurry on like
 Leno! Leno!

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.

There is the sound of MAN A's footsteps and voices. Mimitos sits Pios petheni? (Who's dying?) up and rises.

The two mourners hurry past. Someone asks a child:

570 EXT. STREET OUTSIDE WIDON'S HOUSE - DAY

MAN B

The mourners Pou tzehoun i miroloyistres? (Where are the mourners going?) excited child: (Where are the mourners going?) of the village community, old and young.

Several children run after the mourners and talk to them.

571 CS MIMITHOS CHILD

(Shouting)

He starts yell I madama petheni.

MIMITHOS

567 EXT. GROUP VILLAGERS

They are whispering excitedly.

He runs out into the street, shouting hysterically as the people go past. He looks VERY OLD WOMAN moves into CS laughing and Ke ta pramata tis, ti tha yenoune? (Who's going to get all her things?)

572 INT. MME. HORTENSE'S BEDROOM - DAY

OLD MAN

Mme. Hortense Oute paedi ehi, ovte gati. (She's got nobody in the world.) with his free hand he sops her sweat. He makes a sign to Basil who stands further back, pointing to a large, faded ANOTHER MAN that which hangs on the wall. Basil Tha ta fai to kratos. (The State will take every-thing.) starts fanning her gently, we hear two men exchange a glance.

The very old woman first hobbles away. A poor old man follows, then a younger man dressed in rags.

388 EXT. SQUARE - DAY
 CE FIRST DANCER

He is dancing a fast Cuban 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
 across himself.

MAN A

Plus pedant? (Who's a dylag?)

The two mourners hurry past. Someone asks a child:

MAN B

For fashion i mirojotatay?
 (Where are the mourners going?)

Several children run after the mourners and talk to them.

CHILD

(Shouting)

I am a pedant. I am a pedant.
 (The children now speak and look with
 interest. They watch something and the
 child goes up to look.)

387 EXT. GROUP VILLAGERS

They are whispering excitedly.

VERY OLD WOMAN

He is pramats his, is the
 yemoney? (Who's going to
 get all her things?)

OLD MAN

One predi shi, ovte gail.
 (She's got nobody in the
 world.)

ANOTHER MAN

The is tal to krasos.
 (The State will take every-
 thing.)

The very old woman first hobbles away. A poor old man
 follows, then a younger man dressed in rags.

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. Mimitos sits huddled by the gate. He looks up and rises. Women, terror darts through them.

570 EXT. STREET OUTSIDE WIDOW'S HOUSE - DAY

I don't...want to die...
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

They are looking around the room hungrily, appraising
He starts yelling: One of them points to the chest and raises the lid slightly. The noise outside builds up. We hear chickens being chased.

MIMITHOS
Foniathes, atimi foniathes...
(Murderers.)

576 MS BASIL

He runs out into the street, shouting hysterically as the people go past. He looks after them and moves into CS laughing and sobbing.

577 INT. TO EXT. COURTYARD572 INT. MME. HORTENSE'S BEDROOM - DAY

People are rushing about, chasing chickens and quarreling.

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.

573 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. She loosens her grip. He tries to hide the window with the hat.

GENERAL SHOT DANCERS

The dance comes to an end. A circle is formed around them and the news is discussed with excitement and interest. Several couples are seen to leave a small band of dancers. People were all around. (Murmurs and faint laughter.)

EXT. WIDOW'S HOUSE - DAY

There is the sound of approaching footsteps and voices. Minnie sits huddled by the gate. She looks up and rises.

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.

CS MINNIE

She starts yelling; some response is heard. (Murmurs and faint laughter.)

MINNIE

... (Murmurs and faint laughter.)

He runs out into the street, shouting hysterically as the people go past. He looks after them and moves into CS laughing and sobbing. (Murmurs and faint laughter.)

INT. MRS. HORTENSE'S BEDROOM - DAY

Mrs. Hortense lies in bed, with her eyes closed, gasping for breath. With one hand she grips tightly Torpa's hand. He sits on the bed, and with his free hand he works her wrist. He makes a sign to Basil who stands further back, pointing to a large, faded picture that which hangs on the wall. Basil catches it. As Torpa starts lanning her gently, we hear the running steps and muffled voices of the approaching crowd. The two men exchange a glance.

The very old woman lies motionless. A faint light comes from a doorway and a younger man dressed in rags follows.

573 MS BEDROOM DOOR

The two mourners slip through and after peering at the bed, squat by the wall, near a large chest. She pushes them out of the way and goes out, closing the door.

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. She enters frame and looks helplessly on.

MME. HORTENSE

I don't...want to die...

581 INT. MME. HORTENSE'S BEDROOM

Zorba quiets her.

575 MS MOURNERS

The sounds of plunder outside increase their impatience. They are arguing in controlled, sharp voices. One reaches for the chest, but the other pulls her back. 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.

PARROT

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.

873 MS BEDROOM DOOR

The two mortars slip through and after peering at the bed, stand by the wall near a large chest.

874 TWO SHOT MRS. HORTENSE - CORBA

Corba glowers at the two women and waves to them to go. Mrs. Hortense opens her eyes. As they focus on the two women, terror darts through them.

I don't... I want to die...

Corba glowers at the two women and waves to them to go. Mrs. Hortense opens her eyes. As they focus on the two women, terror darts through them.

875 MS MOURNERS

They are looking around the room hungrily, squinting Madam's belongings. One of them points to the chest and raises the lid slightly. The noise outside builds up. We hear chickens being chased.

876 MS BASIL

He looks towards the window, horrified.

877 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.

878 MS CORBA-MRS. HORTENSE

Corba is about to spring up, but Mrs. Hortense tightens her grip. He tries to hide the window with the bed.

579 MS BASIL HORTENSE

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.

585 TWO SHOT MOURNERS

581 INT. MME. HORTENSE'S BEDROOM

TWO SHOT MOURNERS and move tentatively towards CAMERA. One of them unties her black kerchief and breaks out into a sweat. The sounds of plunder outside increase their impatience. They start arguing in controlled, sharp voices. One plunges towards the chest, but the other pulls her back.

582 CS. MME. HORTENSE. HORTENSE-ZORBA

She reaches under her pillow and pulls out a Catholic crucifix and starts mumbling incoherently.

MME. HORTENSE

MME. HORTENSE

...mon Christ ...je ne veux

Zorba leaps up, following her wildly, and he pushes the two mourners away. Some of the other women are sobbing. There is a clatter of pans outside. Zorba chases them out. Then he goes back to the bed and brushes back Mme. Hortense's hair gently.

583 CS PARROT

ZORBA

It jumps wildly. It's me--Zorba. Don't be afraid.

PARROT

He cases her hair. Canavaro! to the pillow.

279 MR. BASIL

He moves towards the door. As he opens it, several gaudy women's faces peer in curiously. Basil pushes them out of the way and goes out, closing the door.

280 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.

281 INT. MME. HORTENSE'S BEDROOM

TWO SHOT-BOUNTERS

The sounds of plunder outside increase their impatience. They start arguing in controlled, sharp voices. One plunges towards the chest, but the other pulls her back.

282 CS. MME. HORTENSE

She reaches under her pillow and pulls out a Catholic crucifix and starts mumbling incoherently.

MME. HORTENSE

...son Christ... Je ne veux pas...

There is a clatter of pans outside.

283 CS. PARROT

It jumps wildly.

PARROT

Canavaroi!

584 CS MME. HORTENSE MME. HORTENSE

She closes her eyes. Her face becomes serene. She hugs the crucifix, with both hands, like a lover. Zorba remains motionless for a second, then disentangles her arms, folds it on her chest. MME. HORTENSE CAMERA PULLS BACK. Music is heard. Canavaro... The sheet has half slipped off, showing a flabby, lifeless leg. The tears are And she falls silent. cheeks.

Zorba bends into frame anxiously.

585 MS MOURNERS

585 TWO SHOT MOURNERS

the wall. One of them begins the dirge tentatively and the other joins in. 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. a moves away towards the door, CAMERA PANNING. As he goes out, the mourners leap forward, wailing and beating their chests. The other women hobble

586 TIGHT TWO SHOT MME. HORTENSE-ZORBA

begins in earnest, to the grotesque accompaniment of the grief-laden dirge. She opens her eyes in horror and raises her head stiffly. ing things out of the wardrobe, the dressing-table etc.

MME. HORTENSE

Maman...Maman...

590 CS WOMEN

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

591 CS WOMAN It's me--Zorba. Don't be afraid.

She pulls down a curtain. He eases her head back onto the pillow.

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.

384 CE MME. HORTENSE

She closes her eyes. Her face becomes serene. She puts
the crucifix with both hands, like a lover,
the way and goes out, closing the door.

MME. HORTENSE

Gaspario...

385 TIT. YANE - MAY

And she falls silent.
She is kneeling in and out, kissing onto the wall.
Zorba bends into frame anxiously, pale and shivering. He
enters frame and looks helplessly at

386 TWO SHOT WORKERS

They rise slowly and move tentatively towards CAMERA. One
of them raises her black beret and breaks out into a
sweat. The other joins in and they plunge towards the bed,
howling and pulling at their white, straggly hair. Behind
them the door opens slowly, but the other girls are gone.

387 TIGHT TWO SHOT MME. HORTENSE-ZORBA

She opens her eyes in horror and raises her head stiffly.
The crucifix and statue standing in front of her.

MME. HORTENSE

Maman... Maman...

Zorba leaps up, CAMERA following him wildly, and he pushes
the two women 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.

587 TIGHT TWO SHOT ZORBA-MME. HORTENSE

583

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

593

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.

596

EXT. MME. HORTENSE'S FRONT DOOR

590 CS WOMEN

The women and mourners emerge, ridiculously weathed in Mee. 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-BASIL

She pulls down a curtain, without talking. Manolakas walks up. He gives Basil and Zorba the glasses. There is sudden silence.

592 MS ANOTHER WOMAN

MANOLAKAS

(provocatively raising his glass)
She goes down on her knees and drags out some shoes from under the bed on which Mme. Hortense lies dead.

TIGHT TWO SHOT ZORBA-MME. HORTENSE 287

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 disengages her arm, folds it on her chest and raises. CAMERA PULLS BACK. Music is heard outside. The sheet has half slipped off, showing a lumpy, lifeless leg. The tears are streaming down Zorba's cheeks.

MS MOURNERS 288

They stand against the wall. One of them begins the dirge tentatively and the other joins in.

MS BED 289

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 pander begins in earnest, to the grotesque accompaniment of the rictus-laden dirge. The mourners try to fight off the other women, who are snatching things out of the wardrobe, the dressing-table etc.

CS WOMEN 290

They pull out feathers, hats, a fan, a small lace parasol, bottles, underwear, stalling things inside their bodies, wrapping them around their shoulders, pushing and pulling at each other.

CS WOMAN 291

She pulls down a curtain.

MS ANOTHER WOMAN 292

She goes down on her knees and drags out some shoes from under the bed on which Mme. Hortense lies dead.

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 unhooking window shutters and doors. He steadily, then walks towards the house.

594 MS BASIL

598 INT. MME. HORTENSE'S BEDROOM

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. The parrot's cage and an old pathetic slipper under her bed are the only things left. We hear the door.

595 LS COURTYARD

599 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, hands carrying shutters on their backs. Hortense. He moves his head slightly and walks away abruptly.

596 EXT. MME. HORTENSE'S FRONT DOOR

600 EXT. COURTYARD TOWARDS HOUSE

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. away towards the street. Basil follows him.

597 MS ZORBA-BASIL

601 INT. STREET

They stand a little apart, without talking. Manolakas walks up. He gives Basil and Zorba the glasses. There is sudden silence. HDS CAMERA in silence.

MANOLAKAS

(provocatively raising his glass)

Stin psyche tis makaritissas.

383 EXT. COURTYARD - AFTERNOON

Under the trees a banquet is being prepared. Bread, fruit, bottles of wine, cheeses. The musician is playing his lute and nearby, two men are picking chickens, while others are being roasted over an open fire. Some people crawl out of the house, carrying sacks full of food. Others are washing the window shutters and doors.

384 MS. BASIL

He stands in the corner, resigned and fascinated. He turns as Gorda walks up, still absorbed in his grief. The local policeman and some of the village officials run past.

385 LS. COURTYARD

The policeman and the officials run into the kitchen and climb onto the roof. Shri!l 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.

386 EXT. MRS. HORTENSE'S FRONT DOOR

The women and courtesans emerge, ridiculously swathed in hms. Hortense's lineries. One of them wears an Abadai's tunic. They are greeted by harsh laughter, as CAMERA PANS: her towards the courtyard. Manolakas sees something and walks towards CAMERA with three glasses of wine.

387 MS. GORDA-BASIL

They stand a little apart, without talking. Manolakas walks up. He gives Basil and Gorda the glasses. There is sudden silence.

MANOLAKAS

(provocatively raising his glass)

Stin psychi tis mnikiflissas.

597 Basil looks at Zorba.

ZORBA

There'll be no funeral.

ZORBA

(quietly)

He asks us to drink to her soul.

ZORBA

He raises his glass and empties it steadily, then walks towards the house.

598 INT. MME. HORTENSE'S BEDROOM

BASIL

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.

bury her like everybody else.

599 MS DOOR

BASIL

But that's dreadful.

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

602 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.

603 GENERAL SHOT - COURTYARD - DUSK

601 EXT. STREET

The crowd converges towards CAMERA, some still eating, others it is deserted. Zorba and Basil come round the corner. They walk TOWARDS CAMERA in silence.

BASIL

Zorba, what about the funeral?

397 Basil looks at Corpa.

JORNA
 (quietly)
 He asks us to drink to her
 soul. I don't know what
 she means. I don't know
 what she means. I don't
 know what she means. I
 don't know what she means.
 He raises his glass and empties it steadily, then walks
 towards the house.

398 INT. MRS. HORTENSE'S BEDROOM

It has been stripped bare. The women have covered Mrs.
 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.

399 MS. DOOR

Corpa 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 Mrs. Hortense. He moves his head
 slightly and walks away abruptly.

400 EXT. COURTYARD TOWARDS HOUSE

The beating is in full swing. The elders and the church-
 warden are arguing in a group a few steps away from Basil.
 Corpa comes out, hears what they are discussing, seems about
 to interfere, but instead he walks away towards the street.
 Basil follows him.

401 EXT. STREET

It is deserted. Corpa and Basil come round the corner. They
 walk towards CAMERA in silence.

BASIL

Corpa, what about the funeral?

601 INS. FRONT DOOR - DUSK ZORBA

There'll be no funeral.

Through the gaping hole of the door, the officials walk out. They make angry gestures. BASIL

Why? carrying Mse. Hortense on the unhinged door. The wine makes them walk a bit unsteadily. After them comes the musician ZORBA

As the procession She was a Frank. She made falls behind, carrying

her cross with four fingers. shoulders. CAMERA PANS with them until the procession disappears into the grow-

Pause. Mimitos runs into frame, looking after them, holding Hortense's slipper.

BASIL

Well? MIMITOS

(yelling)

Foniathee, ZORBA, foniathee.

Well, the priest will not bury her like everybody else.

605 EXT. MOUNTAINSIDE - DAY

CS CABLE

BASIL

But that's dreadful.

There is a row of sparrows sitting on it. CAMERA PANS to show the cable stretching up ZORBA forest, supported by posts.

At the top, the Why? She's dead. It makes no difference. One of them waves a difference.

They go PAST CAMERA.

606 TOP SHOT BEACH

602 EXT. MME. HORTENSE'S HOUSE - DUSK the slope.

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 others at the top.

608 The crowd converges towards CAMERA, some still eating, others clutching their possessions, others carrying torches. Several men are drunk.

They alight from their mules and approach, carrying a cross, holy water and chalices for the ceremony.

601

There'll be no funeral.

NORBA

BASIL

Why?

NORBA

She was a Frank. She made her cross with four fingers.

Pause.

BASIL

the priest will not bury her like everybody else.

BASIL

But that's dreadful.

NORBA

It makes no sense at all.

They go past CAMERA.

EXT. COURT-YARD TOWARDS HOUSE

602

EXT. MME. HORTENSE'S HOUSE - DUSK

A man holds a lamp while two others pull the front door. The hinges and carry it into the house, towards the street.

603

GENERAL SHOT - COURT-YARD - 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. Mimitos runs into frame, looking after them, holding Hortense's slipper.

Come on, boss! We're nearly

ready. MIMITHOS

(yelling)

Zorba picks up Foniathes, atimi, foniathes.itedly.

ZORBA

605 EXT. MOUNTAINSIDE - DAY parrot)

CS CABLE

You come and watch too.

(walks up to Basil)

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.

(smile)

Are you?

606 TOP SHOT BEACH

ZORBA

What's the matter?

A crowd is assembled at the foot of the slope.

Basil is silent.

607 EXT. BEACH

ZORBA

I know. You think I forget

Atmosphere of expectation for the launching of the overhead cable. Some people wave to the others at the top.

BASIL

Maybe...

608 LS MONKS

ZORBA

They alight from their mules and approach, carrying a cross, holy water and chalices for the ceremony. I am.

When I do something, I don't...

804 MS FRONT DOOR - DUSK

Through the gaping hole of the door, the officiants walk out. They make angry gestures to silence the crowd. After that come four young men, carrying Mrs. Hortense on the unrigged door. The wine makes them walk a bit unsteadily. After them comes the musician with his lute and the two mounters. 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. Maitton runs into frame, looking after them, holding Hortense's sippet.

MIMITTOS

(yelling)

Fonlatheq, stime, Fonlatheq.

805 EXT. MOUNTAINSIDE - DAY

CS CARLS

There is a row of sparrows sitting in the forest, supported by posts. The cable stretching up to the forest, supported by posts. At the top, there is a platoon and several men waiting. One of them waves a white flag.

806 TOP SHOT BEACH

A crowd is assembled at the foot of the slope.

807 EXT. BEACH

Atmosphere of expectation for the launching of the overhead cable. Some people wave to the others at the top.

808 IS. MOKKE

They light from their wives and approach, carrying a cross, holy water and chalices for the ceremony.

609 EXT. HUT

ZORBA (continued)

I look back and I don't look

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.

they would kiss her and they'd be thinking about their ships and their Kings and their medals.

610 INT. HUT

But me, I would forget everything, and she knew it. She was a real

Basil is tying his tie. And what makes a real woman happy is to make a man happy.

ZORBA

Come on, boss! We're nearly ready.

Zorba picks up the parrot-cage, humming excitedly.

I'm too excited. Let's go.

ZORBA

(to the parrot)

You come and watch too.

(walks up to Basil)

611 EXT. FIRST PG Are you happy?

The Greek flag is flying BASIL on top. A monk's voice is heard monotonously (forcing a smile) as the CAMERA PANS down. Around Are you? there are three monks, Basil and Zorba holding a rifle and the village officials. Further back the workers and the ZORBA allies. The monk sprays the post with holy water. What's the matter? sprays Basil and Zorba and the others. Everybody makes the sign of the cross. Zorba Basil is silent. in readiness. All eyes turn up the slope.

ZORBA

I know. You think I forget too fast. Say it.

(Father)

BASIL

Zorba fires. Maybe. I'll start dancing like mad.

ZORBA

612 EXT. MOUNTAIN You know why I made Bouboulina happy! Because of the way I am.

A trunk is run When I do something, I don't take the cable, at a tremendous speed. Pieces are flying off.

EXT. HUT - DAY
 Nearby, a man is roasting lambs over an open fire and there is a table with wine, etc. TORBA runs into the hut, all agitated up. The man roasting lambs says a few words and then goes out. TORBA looks at the man and then the woman.

INT. HUT
 Basil is tying his tie. TORBA enters. Basil looks at her and says, looking at her feet.

TORBA
 Come on, boss! We're nearly ready.

(Chorus)
 Torba picks up the parrot-cage, humming excitedly.

TORBA
 (to the parrot)
 You come and watch too.
 (waives up to Basil)

Are you happy?
 Basil
 (forcing a smile)
 Are you?

TORBA
 What's the matter?

Basil is silent.

TORBA
 I know. You think I forgot

BASIL
 Maybe.

TORBA
 You know why I made Boulevardier happy? Because of the way I am. When I do something, I don't

- 610 GROUP SHOT PEOPLE ZORBA (continued)
 look back and I don't look
 front. I only give a damn
 about now. The Canavaros,
 they would 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.
- 614 MS NILES
 They kick, pull
 The trunk hits a rock and chips fly off in all directions.
 He slaps Basil on the shoulder.
- 616 GROUP SHOT CROWD ZORBA
 I'm too excited. Let's go.
 The chips rain on them as they crouch terrified. A pathetic
 He rushes out. Basil follows. the first post. Zorba springs
 up to Basil.
- 611 EXT. FIRST POST - DAY ZORBA
 it's nothing. The first
 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.
- Zorba fires again. The MONK watch and suddenly a roar of
 horror goes up. Is to onoma tou Patros...
 (in the name of the
 Father)
- 617 EXT. MOUNTAIN SLOPE
 Zorba fires. The pillar starts dancing like mad.
 The trunk is striking against the posts, which shake and
 sway. The trunk flies off the hook and goes tumbling down
- 612 EXT. MOUNTAIN SLOPE
 A trunk is rushing downwards, dangling from the cable, at
 a tremendous speed. Pieces are flying off.

ZORBA (continued)

look back and I don't look
front. I only give a damn
about now. The Canavarsos
they would 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 also Bauli on the shoulder.

ZORBA
I'm too excited. Let's go.

He rushes out. Bauli follows.

EXT. FIRST POST - DAY

The Greek flag is flying at the top. A monk's voice is
heard monotonously chanting a blessing as the CAMERA PANS
down. Around the post there are three monks, Bauli 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 Bauli 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

It is common for Fathers
(in the name of the
Father)

Zorba likes. The pillar starts dancing like mad.

EXT. MOUNTAIN SLOPE

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.
The monks lie flat.

614 MS MULES

They kick, pulling on the ropes with which they're tied.
The trunk somersaults over the edge and falls into the sea.

615 MOUNTAIN SLOPE

The trunk hits a rock and chips fly off in all directions.
It jumps and screams.

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.

622 MS BASIL

ZORBA

It's nothing. The first
He rises from time it always does that.
Watch.

623 He pulls up the monk.

They are covered with dust. MONK
Ke tou iou... and walks forward tentatively.
(and of the Son...)

624 Zorba fires again. The people watch and suddenly a roar of
horror goes up.

He strides towards the monk. He looks

617 EXT. MOUNTAIN SLOPE

ZORBA

(wildly)
The trunk is striking against the posts, which shake and
sway. The trunk flies off the hook and goes tumbling down
the slope.
Embros!

MONK

Ke tou Ayiou Pnevmatos.
(And of the Holy Ghost...)

613 GROUP SHOT PEOPLE

They stagger back apprehensively. One monk trips and falls.

614 HIS WILES

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 wail rises from the first post. Torpa springs up to Basil.

TORPA

It's nothing. The first time it always does that. Watch. Basil and the monk. He pulls up the monk. The monk speaks the words with Basil. MONK - He for lord... Basil and the monk. Basil and the monk. Basil and the monk.

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.

618 GENERAL SHOT CROWD Both head a hasty retreat.

625 They are running as fast as they can, hiding behind the rocks. The monks lie flat.

The workers, dripping with sweat, push a huge trunk along
619 MS ROCKS BY SEA is a tremendous roar and the platform topples.

The trunk somersaults over the edge and falls into the sea.
626 EXT. SLOPE

620 CS PARROT strikes a pillar and knocks it down, with a terrible
It jumps and screams.

627 SWISH PAN PILLARS

621 GROUP SHOT OFFICIALS
They topple one after another.

They peep from behind their hiding-places.

628 TOP SHOT BEACH

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)

631 LS SLOPE (LOW) Where are you, boss? It's nothing! Then ine tipota.
Dust and debris Embros!

MONK

Ke tou Ayiou Pnevmatos.
(And of the Holy Ghost..)

GENERAL SHOT CROWD 618

They are running as fast as they can, hiding behind the rocks. The monks lie flat.

MS ROCKS BY SEA 619

The trunk somersaults over the edge and falls into the sea.

CS PARROT 620

It jumps and screams.

GROUP SHOT OFFICIALS 621

They peep from behind their hiding-places.

MS BASIL 622

He rises from behind a rock.

GROUP SHOT MONKS 623

They are covered with dust, panting heavily. The one in charge of the ceremony rises and walks forward tentatively.

CS ZORBA 624

He slides towards the monk.

ZORBA
(wildly)

Where are you, boss? It's empty here and nothing! Then the tipstave... Emperor!

MONK

He for Aton Preceptor.
(And of the Holy Ghost.)

624 Zorba fires and they both beat a hasty retreat.

They grab their things and hurry away. One of them is
625 PLATFORM AT TOP here. He is limping and groaning.

The workers, dripping with sweat, push a huge trunk along
633 the wire. There is a tremendous roar and the platform topples.

As the voices recede, he rises and shakes the dust out of
626 EXT. SLOPE

The trunk strikes a pillar and knocks it down, with a terrible
634 groan.

He comes out of his hiding-place and looks around. He notices
627 SWISH PAN PILLARS

They topple one after another.

635 MS ZORBA

628 TOP SHOT BEACH over to the parrot-cage, which has been knocked
sideways. He picks it up. The parrot is trembling. He
The mules have bolted and broken their ropes. People are
running away as fast as their legs will carry them. over
Basil's face.

629 FIRST POST

The flag flies off and the post breaks in two. There is
silence.

And he runs out of frame. Basil follows.

630 MS ZORBA

636 EXT. BEACH

He lies on the ground with his hands over his head. He looks
up slowly.

It turns on the spit. Zorba's hand enters frame and cuts a
piece. CAMERA PANS UP.

631 LS SLOPE (LOW ANGLE)

Dust and debris. ZORBA
perfection! You want a bite?

624 Korba lives and they both beat a hasty retreat.

625 PLATFORM AT TOP
The workers, dripping with sweat, push a huge trunk along the tracks. There is a tremendous roar and the platform topples.

626 EXT. SLOPE
The trunk strikes a pillar and knocks it down, with a terrific boom.

627 SWISH PAN PILLARS
They topple one after another.

628 TOP SHOT BEACH
The pillars have bolted and broken their ropes. People are running away as fast as their legs will carry them.

629 FIRST POST
The flag lies old and the post breaks in two. There is a

630 MR. KORBA
He lies on the ground with his hands over his head. He looks up slowly.

631 LA SLOPE (LOW ANGLE)
Dust and debris.

632 GROUP SHOT MONKS BASIL

They grab their things and hurry away. One of them is leaning on two others. He is limping and groaning.

633 CS ZORBA

He peeps up and rolls a small wine barrel. Basil fetches bread, knives, and two glasses. They squat and start eating. As the voices recede, he rises and shakes the dust out of his hair.

634 CU ZORBA634 MS BASIL

Enjoying the food tremendously.

635 ZORBA

He comes out of his hiding-place and looks around. He notices Zorba.

He too.

635 MS ZORBA

640 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.

You know, people tell the future for ZORBA.

(suddenly)

The lamb! It'll burn.

And he runs out of frame. Basil follows.

Zorba licks it well and then studies it.

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?
journey to a city with big
houses.

632 GROUP SHOT - MORRIS
 They grab their things and hurry away. One of them is leaning over two others. He is limping and groaning.

633 CE NORBA
 As the voices recede, he rises and shakes the dust out of his hair.

634 MR BASIL
 He comes out of his hiding-place and looks around. He notices

635 MR NORBA
 He walks slowly over to the parrot-cage, which has been knocked sideways. He picks it up. The parrot is trembling. He whispers to his family. Basil enters frame. Norba looks at him uncertainly. The beginning of a wide lickens over Basil's face.

NORBA
 (suddenly)
 And he runs out of frame. Basil follows.

636 EXT. BEACH
CE LAMB
 It turns on the spit. Norba's hand enters frame and cuts a piece. CAMERA PANS UP.

NORBA
 Best and dearest Perfection! You want a bite?

637 TWO SHOT ZORBA- BASIL He gives him his glass.

BASIL

Of course, I do. And wine
and bread too. I'm hungry.

BASIL

Zorba leaps up and rolls a small wine barrel. Basil fetches
bread, knives, and two glasses. They squat and start eating.

ZORBA

What'll I do without your
company?

638 CU ZORBA

He is enjoying the food tremendously.

Cheer up. We'll get together
again.

639 CU BASIL

He too.

ZORBA

No. You'll go back and stay
with your books.

640 TWO SHOT - BASIL - ZORBA

Zorba pulls out the shoulder-blade.

Your health, boss.

ZORBA

You know, people tell the
future from this.

They drink and drink.

BASIL

Can you?

ZORBA

Zorba licks it well and then studies it.

much hot to say it. You got

ZORBA

Everything's fine. We'll live
a thousand years. else...

He studies it again. Basil fills the glasses.

Or else?

ZORBA

I see a journey. A big
journey to a city with big
houses.

637 TWO SHOT - BASIL - ZORBA
 Basil jumps up and rolls a small wine parcel. Basil fetches
 bread, knives, and two glasses. They adjust and start eating.
 Of course, I do. And wine
 and bread too. I'm hungry.

638 CU ZORBA
 He is enjoying the food tremendously.

639 CU BASIL
 He too.

640 TWO SHOT - BASIL - ZORBA
 You know, people tell the
 future from this.

ZORBA
 Can you?
 ZORBA
 Everything's like. We'll live
 a thousand years.

ZORBA
 I see a journey. A big
 journey to a city with big
 houses.

640 Basil doesn't reply. He gives him his glass. *He looks out to sea.*

ZORBA
How soon, boss?

641 CS ZORBA

He watches his BASIL
I don't know. A few days.

ZORBA
What'll I do without your company?

642 CS BASIL

He shakes his BASIL
Cheer up. We'll get together again. *Suddenly he turns.*

ZORBA
No. You'll go back and stay with your books.

643 Zorba raises his glass.

He leaps up, his eyes sh- ZORBA
Your health, boss.

Dance? Y BASIL, dance?
Yours, Zorba.

He kicks off his shoes and rushes over to Basil and puts
They drink and drink. *der.*

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...

'I'll see, I'll see! You're doing won- BASIL: Hop...hop...
Or else?

644 TIGHT TWO SHOT ZORBA - ZORBA

They are gather-
He'll never dare cut the rope and be free.

Basil doesn't reply. He gives him his glass.

NORBA

How soon, please?

BASIL

I don't know. A few days, I think. They would not be so long.

NORBA

What'll I do without your company?

BASIL

Cheer up. We'll get together again.

NORBA

No. You'll go back and stay with your books.

Norba raises his glass.

NORBA

Your health, please.

NORBA

Yours, Norba.

They drink and drink.

NORBA

Damn it, please. 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?

NORBA

He'll never dare cut the rope and please.

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

643 MS BASIL-ZORBA Teach me to dance, will you?

ZORBA

643 MS ZORBA

He leaps up, his eyes shining.

they roar with laughter.

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

Especially you!

ZORBA

Yia sou, levendi! You're doing wonderful! Hop...hop...

Nothing left.

644 TIGHT TWO SHOT ZORBA - BASIL

They are gathering speed.

They start dancing again, faster and faster and faster.

THE END

840 There is a silence. Basil rises. CAMERA PANS with him as he looks out to sea.

841 OS ZORBA

He watches him with deep affection.

ZORBA

You are angry with me?

842 OS BASIL

He shakes his head. Suddenly he turns.

BASIL

Teach me to dance, will you?

843 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

Y'a sou, l'avez-vous! You're doing wonderful! Hop...hop...

844 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 thirtime was the best.
Nothing left.

ZORBA

Yia sou levendi mou! Vira! Hop!

They start dancing again, faster and faster and faster.

THE END

NORBA

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.

MS BASIL

He looks in the same direction.

MS BASIL-NORBA

NORBA

Boss, did you ever see such
 big sparks?

They burst out laughing. Norba runs over to Basil, embraces
 him and gives him a kiss, while they roar with laughter.

NORBA

(tenderly)
 You laugh too, boss? You
 laugh?

BASIL

You saw how they all ran?

NORBA

Especially the monks!

BASIL

The thirteenth was the best.
 Nothing left.

NORBA

Yis son leventi soul V'isi Hop!

They start dancing again, faster and faster.

THE END

186
373



TOPICS SpA

VIA MARCHE 24, TELEPHONE: 487336 - 485785

C.C.C.

SUPER TENAX

22
10

When I look at the world
I never find a man
who does not seem to have
to show it to you, as I look
at the world.

It is not of itself that I have
seen a man who has the
world in his hand, as I look
at the world.



TOPICS

AN MARKER OF TRUTHFULNESS - 1872

It is not of itself that I have
seen a man who has the
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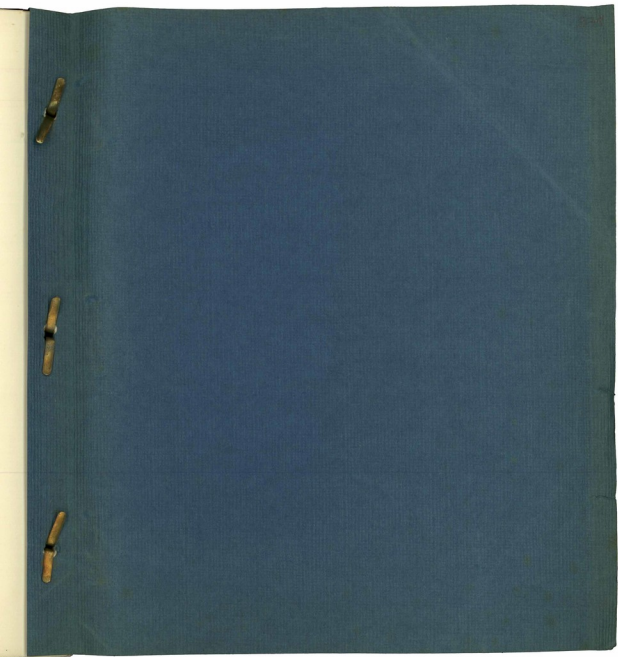
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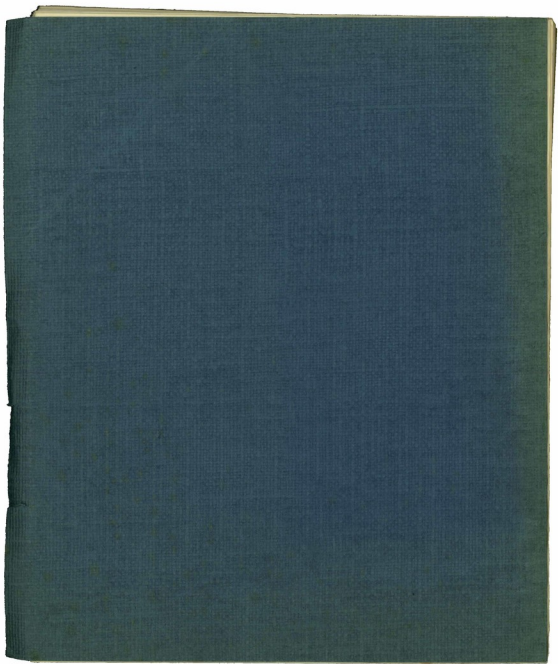
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ZORBA THE GREEK

In a waterfront waiting room in Piraeus, Greece, one cold, rainy autumn morning in the early 1930s, an unusual meeting takes place. Basil (ALAN RATES), 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 POUNDAS), 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.

more/

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 grandes 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.

more/

As they settle down to organizing the work in the mine that winter, Hall and Gorge meet more townpeople, among them Masha (TALIA SEMENOV), a hot-blooded youth, and learn more about the people's lives in the village. Gorge discovers, in his love with the widow, who repeats his efforts to send her poems expressing his feelings.

Gorge realizes he must leave the country to support the mine's crumbling ceiling; strong wood beams, found only in the forest growing on the mountain peak, are needed. But the forest surrounds and belongs to a monastery, and Gorge ponders a solution to the problem.

Every night, after work, the busy Gorge entertains the girls but evades Hall with stories of his various adventures in Russia with a girl named Natasia (NINA LINDENBERG), and with women in other places in the world. The friendship between the two men, so easily different in character and temperament, deepens. At the same time, Gorge is kind to Natasia's mother, courting her like a grandchild and enlivening her life with his cheerful stories and company. He observes that the beautiful widow -- who has been completely unapproachable up to this point, so the frustration of all the village raises -- seems drawn toward Hall. He urges Hall to approach her: "To be alive," says Gorge, "is to make your belt and look for trouble." But the Englishman is too tight to take the first step.

To get the mine going, Gorge 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 Hall and the forlorn Natasia's mother.

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.

Her death bed, the village poor -- convinced that the state will usurp the lone woman's possessions -- enter the house and begin snatching her belongings.

In the city of the young, the young (KLEIN)
 (KLEIN) in a bar, and his original purpose became obscured
 in an eye of champagne, and his original purpose became obscured
 writes to Helli to explain his delay, and Madame Horvath,
 learning a letter had arrived, wishes to ask if her author
 had sent any messages of endorsement to her. Her pathetic
 expressed for good news and his own eyes the boy's devotion
 prompts Helli to tell Madame Horvath that her letter will be
 will be here forever upon his return.

During her absence, Helli overcomes his inhibitions
 and visits the widow one night. She shares him to her bed-
 room and secretly introduces him in the way of love.
 Released from her long stage of loneliness, the widow watches
 Helli as he sleeps, a soft expression in her eyes. But later
 village, catching a glimpse of Helli entering her home, have
 told Pavlo -- and the youth, abandoning all hope of her love,
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 last in the village and is unloved in her treatment and anger
 at the 'unattainable' woman. Someone throws a stone at
 her, and others quickly follow.

more

-4-

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 Mimitos 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.

more/

The widow runs, pursued by rooks, desperately trying to escape, bewildered by the reasons for the attack. Havmandani orders Menakias to knife her, but Lorde prevents it. He disarms the youth in a fist fight and begins pushing his way through the angry crowd, followed by the widow. But Havmandani steps up behind the young woman and stabs her in the back. Haili, Lorde and Minikton can only watch helplessly as she dies instantly.

Spring arrives, and the relentless flow of life and work goes on in the village. Lorde uses his knowledge of the monks' superstitions to force an advantageous deal for the forest timber Haili needs for the mine. Returning from the monastery in the rain, they find Madame Horvance, drenched and shivering, waiting for them. She reminds the startled Lorde 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 Haili conduct a solemn engagement ritual.

The construction of the overland cable for the timber continues, supervised by Lorde, when suddenly news comes to the mine that Madame Horvance is gravely ill. News spread in the village that the old woman is dying. Haili and Lorde 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 auctioning her belongings.

note

-5-

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.

more/

Before Madame Horvath has drawn her last breath, the
 philosophers have stripped the horse bare. He is shocked,
 but looks in philosophical. He says of his fellow man:
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 the same way: food for the worms. I'm sorry for the
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 with a bit of madness, perhaps, but strong, renewing himself
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 weakness of his fellow man. Seeking a deeper involvement
 in life, Heili asks Torpe to help him attain this same force
 and spirit, by teaching him to dance, as Torpe always does,
 in times of trial or in times of happiness, giving vent to
 emotions too big to hold inside one's self.

-6-

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

-3-

Σύμψυξη

① ΟΥΡΑΝΟΣ

① ΖΩΡΜΑΤ

② ΤΙΤΑΝΙ

② ΧΗΡΑΖ (ΜΑΡΤΙ)

③ ΚΡΗΤΙΚΟΣ

④ ΤΑΞΙ (ΜΕΣ ΧΥΡΙΟ)

⑤ ΚΑΡΕΝΒΙΟ (ΧΗΡΑ)

⑥ ΝΟΥΣ ΟΑ ΚΑΡΒΙ ΖΑΡΕΡ,

⑦ ΔΟΜΙΒΙΑ

⑧ ΜΟΝΑΣΤΗΡΙ

⑨ ΧΟΡΟΣ ΖΩΡΜΑΤ

⑩ Ο ΖΩΡΜΑΤ ΜΕΝΤΑ & ΒΑΡΝΑ