

MIKIS THEODORAKIS

THE BALLAD OF THE DEAD BROTHER

(A Musical Drama)

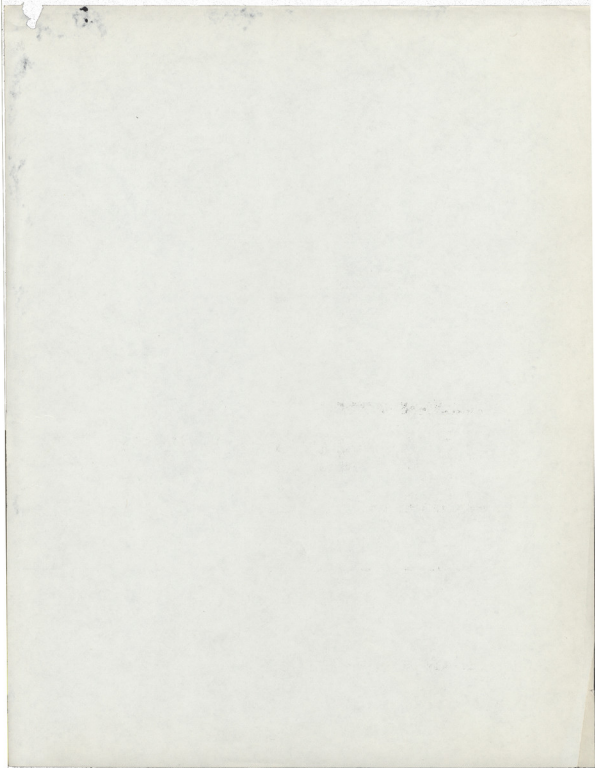
Play, lyrics, and music written by the composer.

Athens, 1962

Translated and Introduced by

George Giannaris

New York, April, 1970



DRAMATIS PERSONAEFIRST FAMILY (Papamerkouriou)

MOTHER [Sofia]

PAVLOS, her son, age 20, leftist

ANDREAS, her son, age 25-30, rightist

SECOND FAMILY (Stefanou)

FATHER

MOTHER

ISMENE, their daughter, age 18, loved by Pavlos

PERICLES, their son, rightist

THIRD FAMILY

MOTHER

NIKOLIOS, her son, age 20-25, leftist

FOURTH FAMILY (Charalambous)

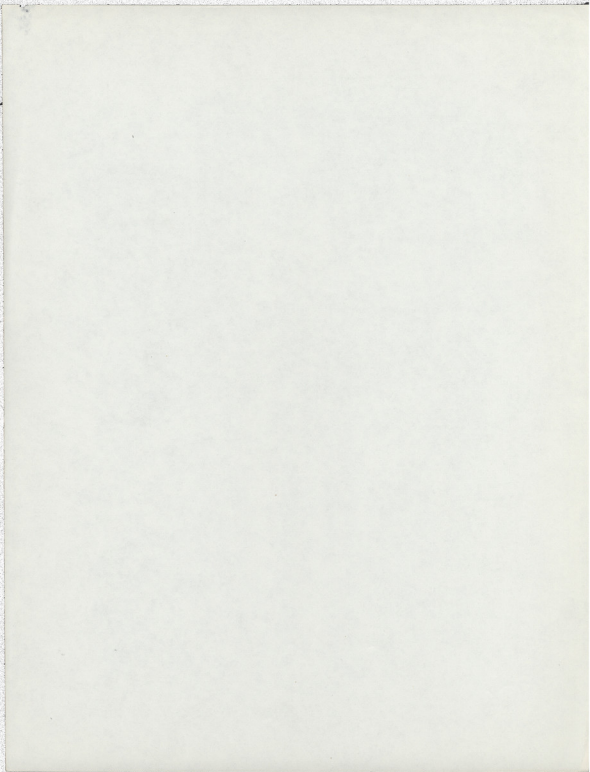
FATHER

POPI, his daughter

## [FIFTH FAMILY]

FATHER (Blind)

TASSIA, his daughter, age 16



OTHERS

TAKIS, leader of the Rightists

WOMAN, lost her son

DEAD SON

LEADER, with his men

CHARON, in black costume and papillon

GRIGORIS, leader of the Leftists and his men

[SERGEANT and his men]

LAIK (FOLK) ORCHESTRA [            ], plus clarinet and santouri

LAIK (FOLK) SINGER

LAIK (FOLK) DANCERS, three

MIME, two men (brothers), and a woman (mother)

SOLDIERS, A, B, C, ...

THREE CHILDREN

THE SUN, a little boy

Presented by:

The Elliniko Laïko Theatro Manou Katraki

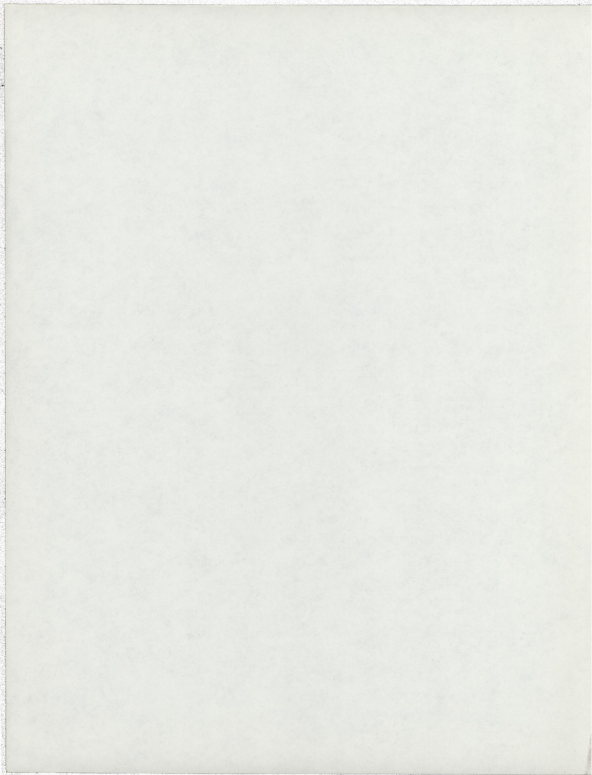
World theatrical premier, October 15, 1962

Kalouta Theater, Athens

Directed by P. Katselis

Costumes and designs by N. Nikolaou

Choreography by Z. Nikoloudi



First musical-ballet presentation:

Tenth Anniversary of Elliniko Chorodrama

Premier, April 20, 1962

Rex Theater, Athens

Directed by M. Cacoyiannis

Scenery by S. Vassiliou

Choreography by Rallou Manou

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Recordings

TO TRAGOUDI TOU NEKROU ADELFOU (The Ballad of the Dead Brother).

Odeon: OMCGA 14, 33 1/3 R.P.M.

Original music in the composer's handwriting has been included  
in the edition of the play published by Ghonis, Athens, 1962.

Titles of songs included:

- (1) April
- (2) The Dream
- (3) Lullaby
- (4) The Chain
- (5) One Nightfall
- (6) Betrayed Love
- (7) Pavlos and Nikolios
- (8) In the Gardens
- (9) Unite, (Glorification)





PROLOGUESetting:

On the left — a half-destroyed wooden bridge. The house of Nikolios. A platform for the musicians. An opening leading to Mt. Hymettus. The two-story house of Ismene, with stone stairs leading up to a "covered balcony."

The three houses form a semi-circle, like an orchestra. Behind the three houses is a residential district. In the middle, behind Mt. Hymettus, is a large expanse of blue sky.

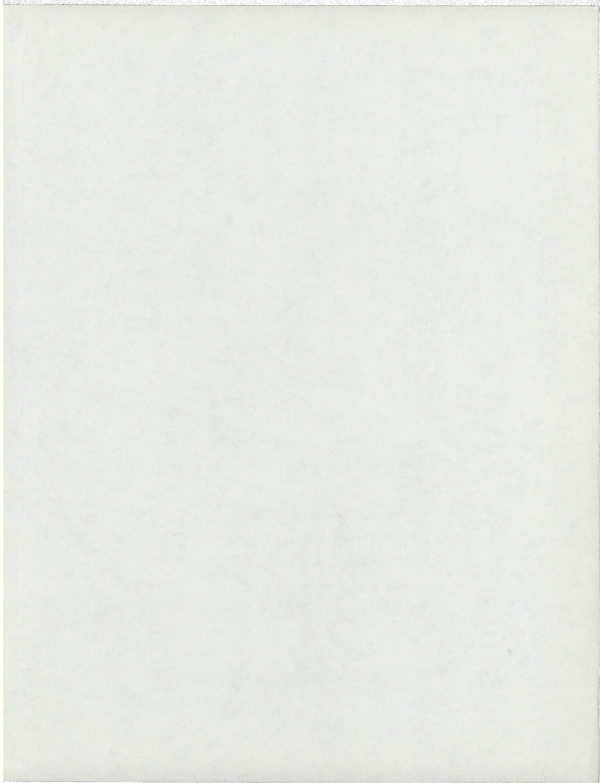
Music:

"Unite" (Glorification) [instrumental]. Stage. Neutral lighting. Three mothers, masked, sit at the doors of their houses, knitting. Two or three children are occupied with a grammophone out of which music comes ("Unite").

Pericles enters with Andreas, just arriving from work, unwashed. Pericles heads towards his mother; Andreas towards the grammophone. He lifts the needle. Silence. Darkness falls.

Music:

"April" [record or tape backstage?] The three mothers still in the same position and at the same



task, but unmasked. Three mimes perform in the distance, near the platform. Andreas is near Pericles who stands in front of the latter's house. Nikolios and Popi are near his mother.

The sky changes colours — from violet to red to deep blood-red. All, except the mimes and the three mothers, turn to look at it).

SONG - "April"

My April — blooming April and scented May  
oh, my heart, how can you  
my heart how, my heart how can you endure  
in the midst of so much love and so much beauty

My star — my pale star, a ray of the moon  
on your eyebrow  
on your golden lace eyebrow  
my heart is hung like a bird on a twig

My flower — aroma scented flower  
and my scenting rose  
to your mother — to your mother I shall go  
to ask for her blessing and the pair that I love.

the 1990s, the number of people in the world who are under 15 years of age is expected to increase from 1.1 billion to 1.5 billion.

There are a number of reasons why the world's population is growing so rapidly. One of the main reasons is that the number of children born to each woman has increased. This is due to a number of factors, including the fact that women are now having children at a younger age, and that there is a higher birth rate in developing countries.

Another reason why the world's population is growing so rapidly is that the number of people who are surviving to old age has increased. This is due to a number of factors, including the fact that there is a higher life expectancy in developed countries, and that there is a higher death rate in developing countries.

There are a number of other factors that are contributing to the world's population growth, including the fact that there is a higher birth rate in developing countries, and that there is a higher death rate in developing countries.

The world's population is growing so rapidly that it is expected to reach 8 billion by the year 2025. This is a significant increase from the 5 billion people who lived in the world in 1987.

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The neighborhood is filled with kisses and songs  
my girl is called Leniô  
my girl is called Leniô  
my girl is called Leniô  
I keep it a secret.

(Takis rushes in from the street, breathless, playing with his revolver. He comes to a sudden halt and so everything else on stage. The Music is cut sharply and all turn towards Takis, But before he catches his breath and is ready to talk, the rattle of a machine gun echoes in the distance, on the left. Light dims slowly and turns yellow).

Preparation for the PARODOS

(From the side of the bridge the musicians enter in order and dignity, followed by the singer. They are all dressed in dead black. Faces white-yellow. They hold their instruments in their right hands, parallel to their bodies. They proceed slowly towards the platform and take their seats.

A girl and two young men enter and head towards the proscenium preparing for the pantomime. The girl puts a black kerchief on her head to play the mother. The children scatter off to the sides, next to the mimes.



Light is cut slowly and is shed only on the musicians and the mime).

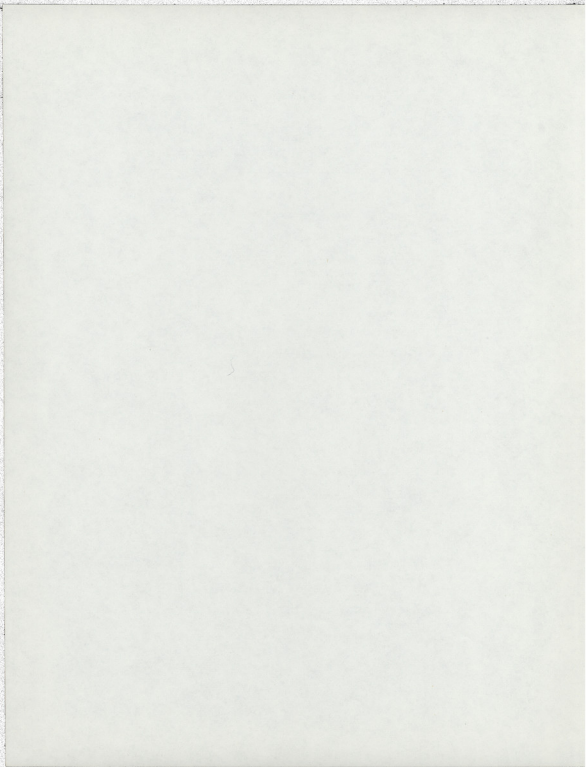
SONG - "The Dream"

You had two sons, my mother  
two trees and two rivers  
Two Venetian castles,  
two spearmints, two worries

One goes to the East  
the other goes to the West  
And you, standing in the middle  
speak and ask the sun

Sun, you who see the mountains  
that see the rivers  
and you who see our sufferings  
and the wretched mothers

If you ever see Pavlos call me  
and if you see Andreas tell me  
I raised them with the same anguish  
and with the same sob I bore them





But they took to the mountains  
 and they cross the rivers  
 One is seeking to find the other  
 one to kill the other

And there on the highest mountain  
 there, on the highest peak  
 one next to the other they sleep  
 and they share the same dream

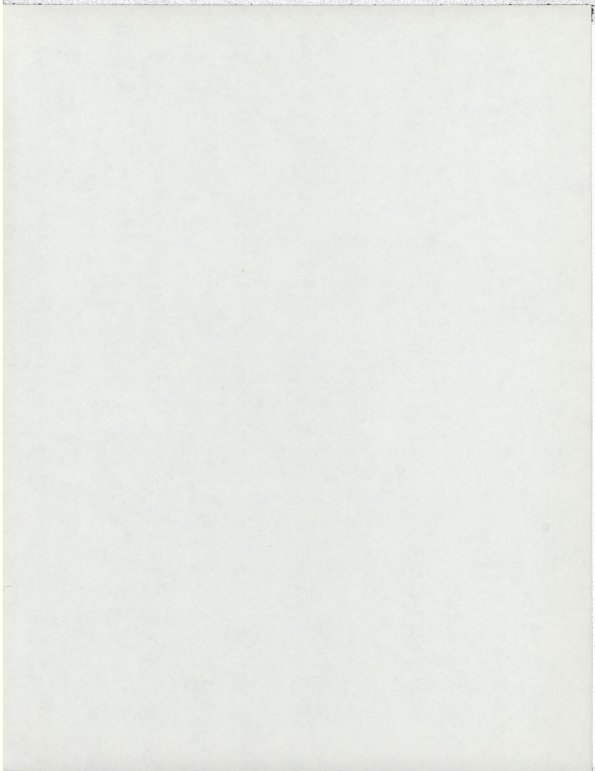
That they both run to the mother's  
 oh, to the mother's death-bed  
 they both together join hands  
 to close their mother's eyes

And they plunge the knives deep  
 and firmly into the soil  
 And water sprang from there  
 for you to drink and slake your thirst.

(The mime must be nothing but an interpretation of the song).

Lights

(The Mother points to her sons who show their health and vigor.  
 She is happy.



They part — one eastward [left?]; the other, westward [right?].  
They are overcome with rage. The mother looks on in despair.

The SUN enters: A little boy holding a long stick on which a  
painted sun is nailed.

The mother talks with the SUN and exits with him over the  
bridge.

The two brothers take out their knives and bending, encircle  
and approach one another with madness.

They lie down to sleep, the one next to the other, without seeing  
each other.

They awaken abruptly and stand up. They run towards the street.  
They squat on their knees and give their hands to one another.

They come forward. They lift their knives high and down they  
plunge them into the floor with force. They depart, embracing.

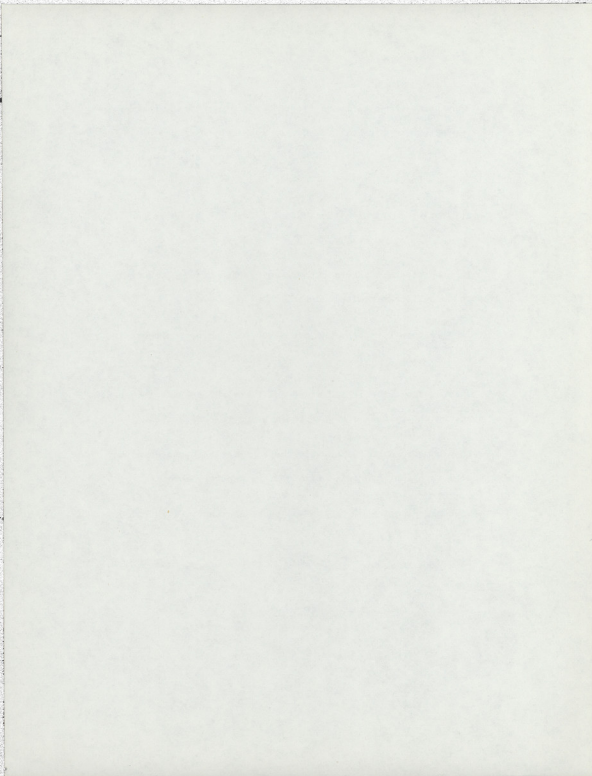
With the plunging of the knives there are shots, lights, and  
movement).

Ismene's mother

Takis, what's going on?

Takis

(Playing with his gun). Before I tell you the latest



Takis (cont.)

news, allow me to greet the musicians and the singer. (Turns and bows slightly but with obvious reverence).

Hail Bithikotsis with your wooden voice which someone one day will try to plane. / You too will give in one of these days and you will become famous! / Today that you are among us, / I beg you to forget your teachers and become simple as before! / As simple as we are, / and these streets and the houses. / As uncultivated as our speech is / and as careless our acts. / For, this is how we were born and suddenly found ourselves / in the middle of the earth on a rocky land / wearing shepherd's shoes, with guns, and warm-blooded / but underneath with the heart of a child. / The just burns us and the unjust cuts us down. / But our philotimo\* is that which rules us! / We live for a philotimo and we die for it. /

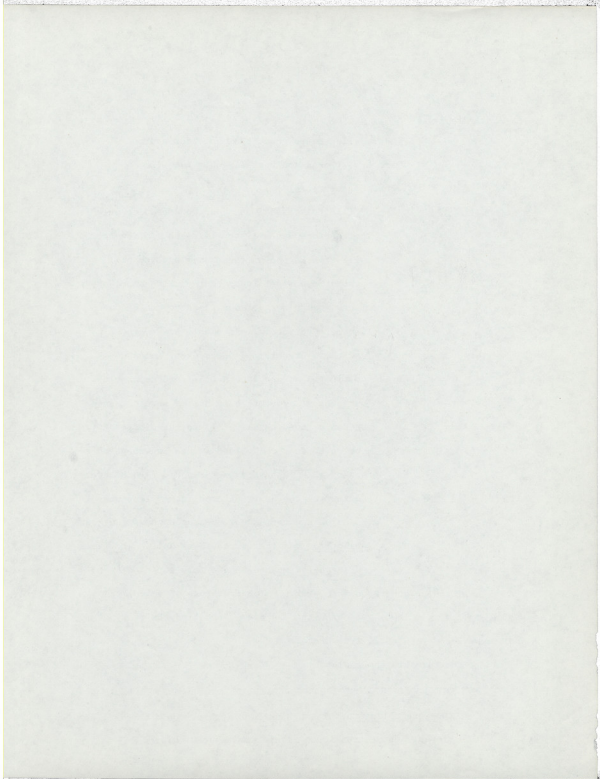
(Machine guns echo from afar. He changes tone of voice).

Oh, yes, with the "we die" I recalled the story of my uncle from Crete.

(He turns to the audience).

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\*The word philotimo, although untranslatable, could be given as its closest connotation love of valor or reputation.



Takis (cont.)

It was Easter and joy in God / the vendetta was  
 pleasant / the oil was overflowing in the bar-  
 rels / and all had plenty. / And my uncle's  
 uncle was drinking in the taverna / with his  
 first cousin. / They were drinking and firing  
 into the air. / And my uncle's uncle turns  
 and says: / — "Eh you, why are you aiming at  
 God?" /

—"Why, where do you think I can aim at? /

—"Aim right at my heart, here!" / And the  
 cousin, not wishing to deny his heart's desire: /

—"With pleasure, cousin," and tore it apart. /

(Imitates the movements and his revolver turns and aims at the  
 bridge over which Pavlos and Ismene were passing. She throws herself  
 to cover Pavlos with her body. A moment of agony).

Takis

Pericles, tell your cousin to leave.

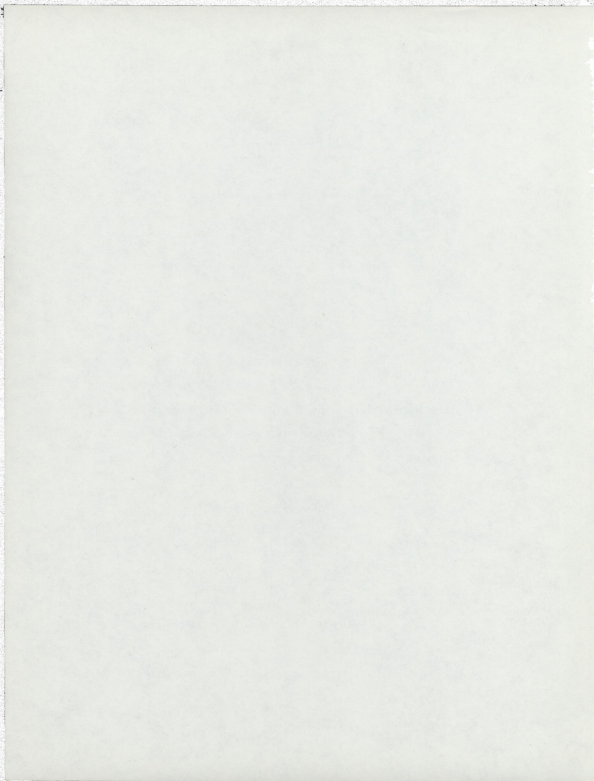
Ismene's mother

Ismene! (As she runs to her).

Pavlos

(Rushes on and comes to the middle of the stage, stand-  
 ing in front of Takis' revolver. To the audience):

— I am Pavlos and I am in love with Ismene / I  
 live there, in that little house (points to it).





Pavlos (cont.)

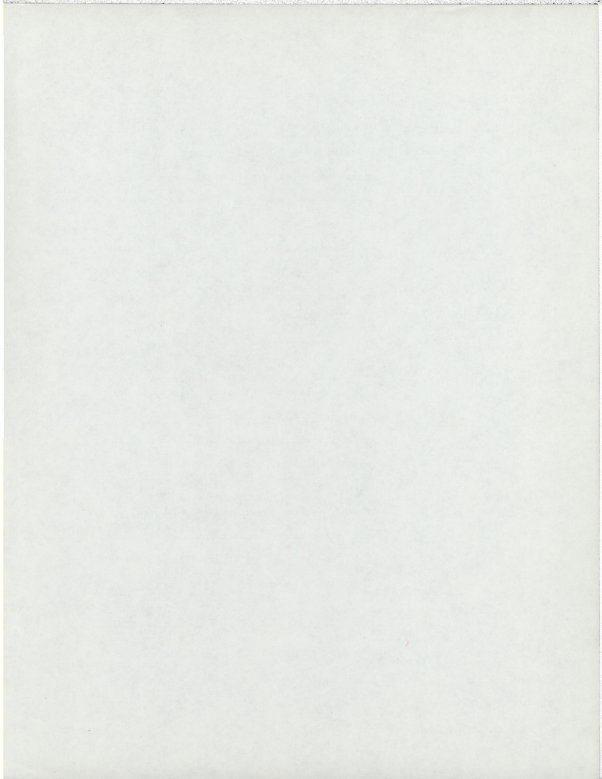
I have a brother, a good worker / and his  
name is Andreas (points to him) I love his  
heart for it has remained his / but I hate  
his thinking for he has borrowed it from  
foreigners.

But above everything I hold my mother  
(points to her) / who has taught me to be  
modest among the modest / and thunder to the  
unjust.

MUSIC

Holding each other's hands / we had become  
a living chain in this neighborhood. / One  
trusted the other / and each filled the  
other's heart. / When we looked in the mirror /  
we were not a few but thousands. / And now  
at the dead end (points to Takis' revolver) /  
I read death in their eyes / and I feel sorrow  
and bitterness / because they can't see and  
know / what they are supposed to see and know.  
They will call me a traitor and they will kill  
me... /

PAUSE



Nikolios

(Raising his gun against Takis). Takis, don't be in such a hurry.

(The moment Takis turns towards Nikolios, surprised, the three—Pavlos, Andreas, and Pericles take out their pistols, aiming at each other. Moments of hesitation. Loud music from "The Dream").

Pavlos' mother

Oh, Pavlos, my son, think of your brother; he is older. He helped you grow up and be educated.

(As the mother speaks, they replace their pistols in their belts).

Takis

Mrs. Sofia, be a little patient.

(Sounds of battle).

Ismene's mother

What are you saying, my son?

Pericles

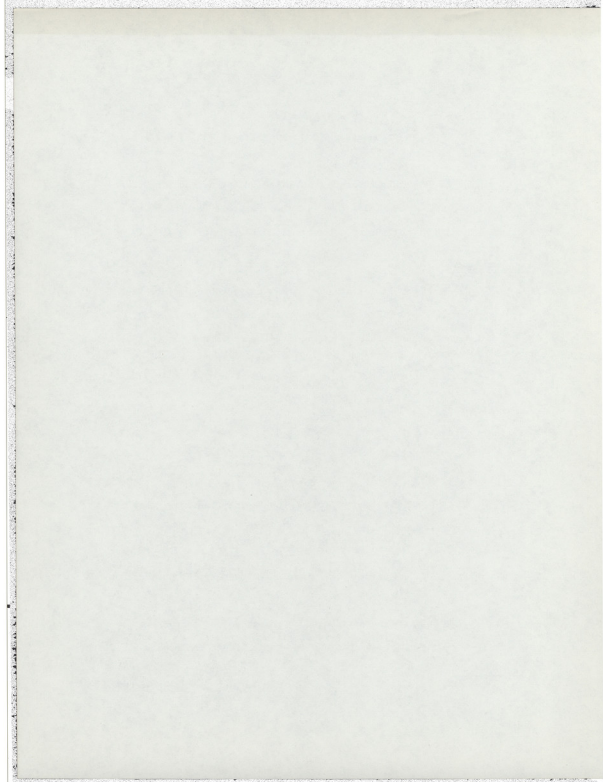
What do you expect, mother? They want war, they'll have it.

Takis

They started in Ayiannis all over again...Demonstrations, riots, and the rest. The same thing all over again. But our side decided today to put an end to this... They have encircled them and in a while there won't be a soul left.

Pavlos' mother

Pavlos, come here.



Andreas

(Angrily). Mother, your Pavlos will either come to his senses or will be the first to go.

Ismene

(Angrily). You can't believe what you're saying. You just now finished singing and dancing. So beautiful this nightfall...

Andreas

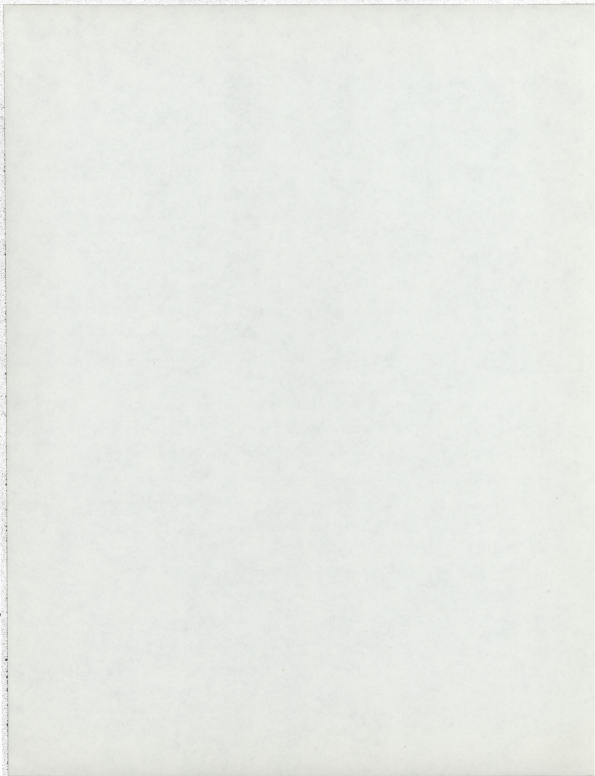
Ismene, you are a child... "So beautiful this nightfall," as if we were butterflies. Frats-frouts we fly from carnation to jasmine sipping freely the honey, freely the sun, and freely of life! What do I care about the twilight? Have I ever seen it, noticed it? One day my mother would be sick, the next I'd have to find money for this guy's education (points). The third buy a stove, the fourth shoes, the fifth, the sixth... That is what the nightfalls and the nights and the dawns and the middays have been for me. Work, work and blessed be the Lord.

Nikolios

And blessed be such a boss, too.

Andreas

(To the audience). I am a slave, I know it. And I also know that I live in a house in a poor neighborhood where my mother has to bring the water from far



Andreas (cont.)

away. A house built of dried mud. We wash [our bodies] every Saturday in a trough.

As for my boss — he eats with two spoons and five forks. He has a bathtub for each part of his body, and, I beg the ladies forgive me, the same number of chambers, suits and shoes and mistresses. (He turns towards the musicians).

Yet, I know that my roots are deep, / like my  
pride is as high as a mountain / my strength  
as wide as the sea / You come from afar / I  
say afar through the years / You have the age  
of Mt. Hymettus / You have seen everything /  
You know everything / For this I beg you tell  
me / where is my strength / what is my strength?  
(Pause).

My mother carries the water... But inspite of it, are we not happy? Was not our home a joy unto God; eating talking, and washing every Saturday in the trough, before the traitor walked out? .But most important (turns towards the musicians again), in my small mind, the most important thing is to remain what we really are—Greeks! Poor, hungry, unwashed, but Greeks! That is what you tell me and you teach me. For this I hang from you lips. You say the same thing in a thousand ways. You are the descendants of a great people who





Takis (cont.)

for three thousand years exist to sing and dance. To teach the others how the stars rotate, according to what laws the sun is born and dies and how man dies and is reborn just the same... And from all this remains nothing but the song that you teach me. Always with the same words! [as at the fall of Constantinople]

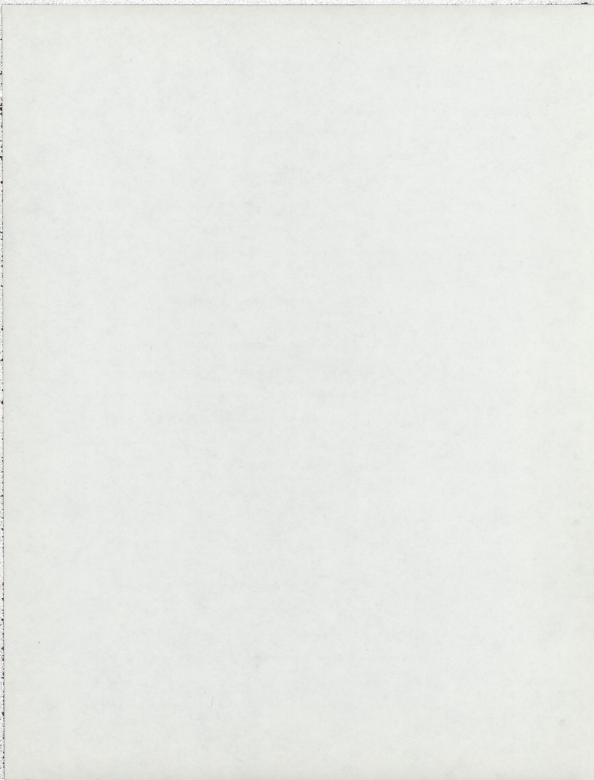
The prizes of victory to the Warrior Madonna  
to the Warrior Madonna  
which means: remain Greek! As your father did, and the father of your father. And the grandfather of your father's father. And the great grandfather... back to Konstantinos Palaiologos and Alexander the Great.

Nikolios

Agamemnon, Helen of Sparta, the sons of Darius and Parisatis!

Ismene

(Runs to Andreas). Andreas, let me kiss you (embraces him). Oh, my God. This is the first time I heard you speak so beautifully. And how truly. Is it not so, Pavlos? (With embarrassment). Isn't it so, Pericles? That was exactly what I wanted to tell you, to explain to you! But I couldn't express it with words. I remember when in school the teacher spoke to



Ismene (cont.)

us about Athanasios Diakos [whom the Turks skewered].  
 It was springtime just like today. / The Turkish  
 pasha ordered that he be brought in his presence. /  
 He was carried in tightly bound, for he was strong. /  
 And he had curly blond hair / His eyes were blue... /  
 The Turkish pasha tells him:

—Athanasios Diakos, I grant you your life.

—And what do you ask in exchange?

Diakos asked him; for he had guessed his thought.

—I promote you to be my Vizier, for you are  
brave and I admire you.

—And what if I refuse?

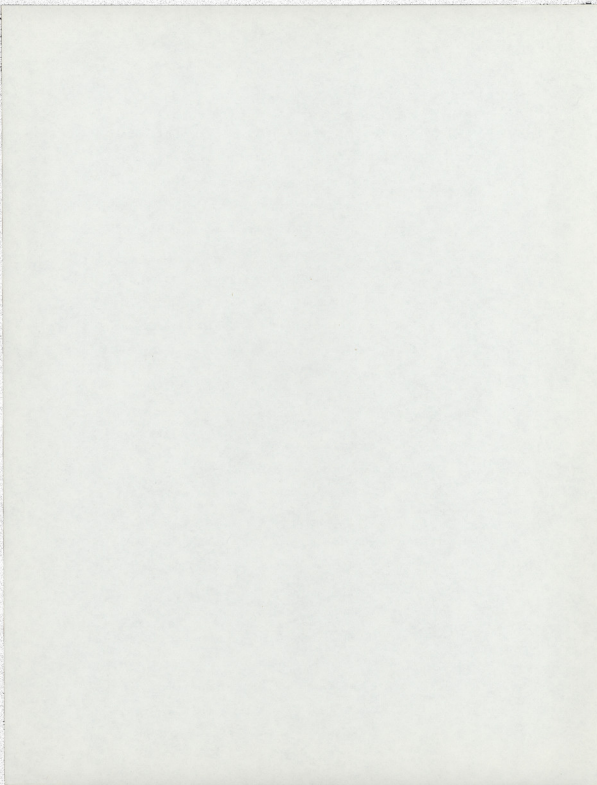
—Then prepare to die with the most painful of  
horrors.

And Diakos raised his head.

—If I am to die for Greece, let the laurel be  
sacred. One dies only once.

—Break his bones, one by one,— ordered the pasha.  
and then skewer him, —screamed the pasha to the  
executioner.

And break his bones they did, one by one. When  
they skewered him, a black tear ran from his eyes, for  
all around him spring was blossoming and he was young.  
Before he breathed his last, he turned his eyes all  
around to see the green valleys and listen to the birds.



Ismene (cont.)

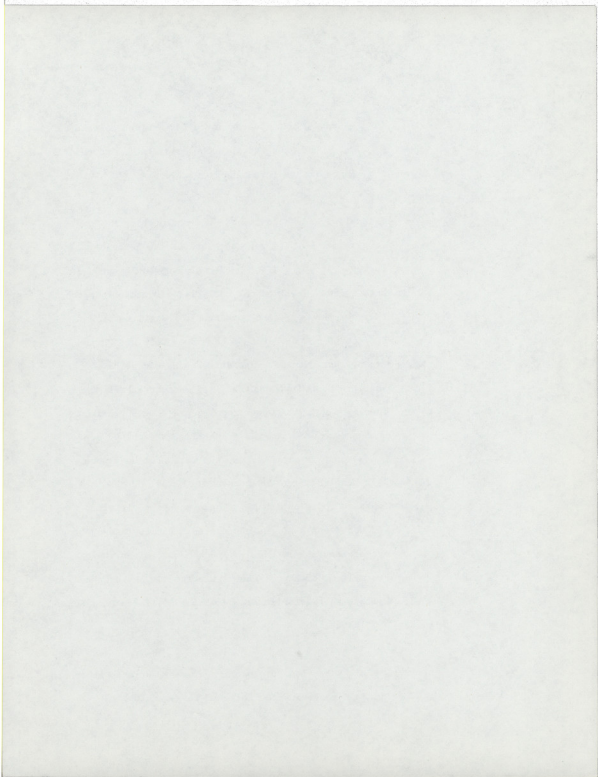
—Look at what season death has decided to take me, / now that the branches blossom / and the earth brings forth the grass...

Pavlos' mother

(She slowly advances towards the audience). My God forgive me... I did meet the Turk in the heart of Turkey. If you did not bother him, he would not bother you. We lived our whole life together in peace. They were honest, hard-working and they were not any different from us. Except that they were not Christians. But even so, what differences did we have to settle? We had our churches and they had their mosques. Then, one day, the Greek royal guard came forth from home and we unfurled the Greek flag. We opened our houses to them... But, we, the most wretched, were left homeless; the Turks chased us away. We had no tears to cover our shame. There wasn't a girl left untouched nor a mosque unviolated. And thus we saw the eye of the Turk turn red. And oh, what misery befell two million of us... What I want to say, my daughter, is that these stories are beautiful to listen to. But what's the use?

Pavlos

Don't try to find some profit in every action. Athanasios Diskos died because he believed in something.



Pavlos' mother

Tell me, please, what can stand above the life of man?

Pavlos

Love for one's country.

Pavlos' mother

And what is country, son? Is it not us; is it not our lives that make a country?

Pavlos

Yes, but, if one is to sacrifice himself so that the others may be saved? The many? [What of it?]

Pavlos' mother

Is it necessary? Why can't we all live together and be happy, as we lived all those years under the Turks? Without half of us killed for the other half to live.

Takis

(With hatred, pointing to Pavlos). When I hear the word "country" come from his lips I feel nauseated.

Nikolios

When we were fighting the Germans in the streets, where were you, you super-patriot?

Pericles

That is exactly why you are all criminals. For each German killed, fifty Greeks were shot.





Pavlos

Fifty, a hundred, a thousand. There are no two ways to win your freedom. There is only one way: kill your enemy.

Andreas

Kill, kill, kill!

Pavlos

Kill in order not to get killed.

Nikolios

Yes, if you know you are right.

Takis

Right according to you.

Pavlos

The right to live.

Andreas

The right to live, eh? That is how they killed our father.

Pavlos

(Screaming). The Germans!

Andreas

In reprisals to avenge their dead.

Pavlos

Who burned and butchered?

Andreas

That is the law of war.



Pavlos

Shame on the one who accepts it.

Takis

You're exposing yourself. You bear the shame just the same as your father.

Pavlos

My father died proud because he knew the law of war.

Pavlos' mother

(With trembling voice). Which law, son?

Pavlos

(Surprised, he changes tone. Almost whispering, he replies): The tree of freedom, mother, needs blood to grow. (Pause. Takis is preparing to strike. He has already grasped the pistol which he takes out at the end of his lines).

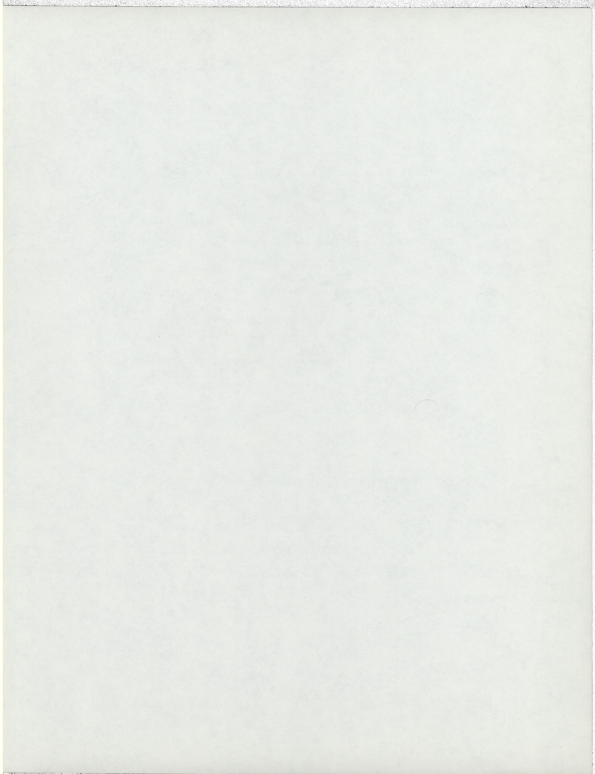
Takis

(Sarcastically). That is what we say too. It needs blood. Even if its dirty like yours.

(Intense music from the introduction to "The Dream." Nobody motions. The fathers of Pericles and Popi enter. They both hold full shopping bags. They are happy that after a hard day's work they are home again).

Stefanou [Pericles' father]

(Joyfully). Good evening, good evening one and all.



Charalambous [Popi's father]

I bow to this most dear gathering. Popi, you are here too? (He embraces her).

Stefanou

We were told that you are enjoying yourselves, singing and dancing. Where is it? Oh, look, here are the instruments, too. Epaminondas, have you seen them?

Charalambous

Of course, of course... Our dear instruments and our sweet folk singer. I bow and hail.

Stefanou

May we have the pleasure of listening to a good bouzouki song?

Charalambous

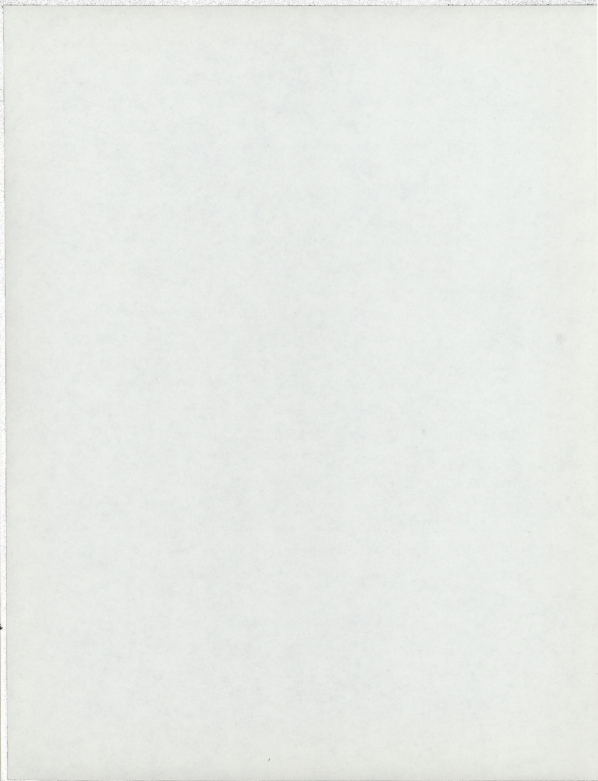
Are you crazy? Can't you see how down they look?

Stefanou

Oh, well, okay, I understand. Ismene, where is your mother? You don't seem seem to be in good spirits (looks at Pavlos). Hm, how are you doing, my son Pavlos? Have you, as always, your mind above your head?

Charalambous

(To Takis). What a coincidence! Just now I was with your father at the coffee-house. He told me the story



Charalambous (cont.)

about the English officer at the Ellinikon airport. When someone was arrested in his attempt to steal some canned meat, the lieutenant would act real tough. The workers at the airport decided to play a trick on him. They placed a small box under his car in which they put the most valuable things from the storage. Meanwhile, they stole all the valuables that were there. Immediately an alarm was sounded and the general in charge came to investigate. The rumor was spread that the lieutenant had stolen the valuables. The general ordered a blockade and the tin box was found in the lieutenant's car. A type-written piece of paper which they had placed amidst the ammunition was found, which read in English: "This will be the last cargo because the stupid general found out..." You know what that meant for the lieutenant... What intrigue.

Pavlos

(Bursts out laughing). Ha, ha, ha! What double intrigue, indeed. The father ridicules the British while the son is threatening us with a pistol "Made in England." It wasn't a good thing, Mr. Charalambous, to tell us this story. A family drama might be caused.





Pavlos (cont.)

Patricide, for instance.

Charalambous

Come on, boys. You can't be serious. Eh, Takis, what in heaven are you holding there?

Stefanou

What does that story prove, eh? That we are common robbers. That the British officer was performing his duty and that we, for our part, slander him and send him to prison, while the guilty rejoice.

Charalambous

Now, now, easy with the criminals. Easy, for they work for five hundred thousand drachmas a month (looks at Takis), like your father. For ten packs of cigarettes they work ten hours a day. After all, if you want to know, the lieutenant of His Majesty the King does not lower himself to stealing canned meat. Everyone knew he was selling truckloads of food as yet untouched.

(A Woman enters in tears).

Woman

They carry my son dead / They carry him dead /  
They told me he is being carried from across  
that bridge / I came to welcome him / Do you  
know what his name was; what he was called?



All

Yes, we do.

Woman

And do you know how old my son was?

All

We know that too.

Woman

He was tall; do you know how tall he was?

One

We know how tall he was and how handsome and good-hearted.

Woman

When and where was he seen for the last time?

All

Up on the hill.

One

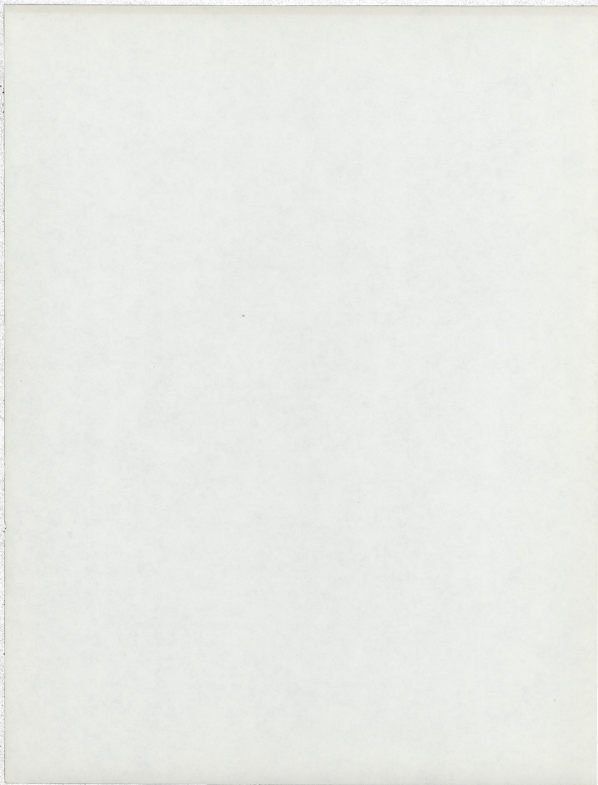
In place of a heart he had a bird that sang. /  
Thousands of other birds took him to his friend the sun.

Woman

Today, today he put on his fresh clothes. This morning  
before he left.

One

He knew he was going to a wedding, that he was going to  
a feast.



Woman

Macabre festivities and joys.

A

He was beautiful as a tree in spring!

B

He was tall like a castle.

C

Good-hearted like an infant.

D

Calm like death.

Woman

My son had money on him; I gave him spending money  
last night.

One

I knew he was going to drink and enjoy himself.

Woman

Death's wine and feasts.

Other

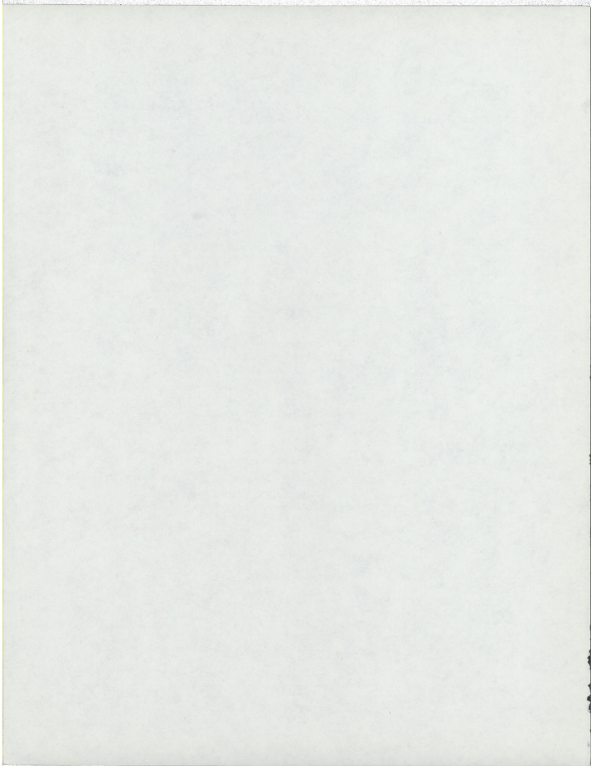
He was more alive than life itself. More just than  
justice.

Woman

My son could love so much  
...They acquitted him this very morning.

One

This morning they acquitted him for he had too much  
love to give.



Woman

Do you know what the world will be like without my child?

All

We know, we know.

Woman

What the sun and the day will be like?

One

The day like a viper and the sun a bitter pain, and the world an incurable wound.

Woman

They carry my son dead / They carry him dead. /  
They told me he is being carried from across  
that bridge / I couldn't go farther / Do you  
know what he is called?

All

Jesus.

Woman

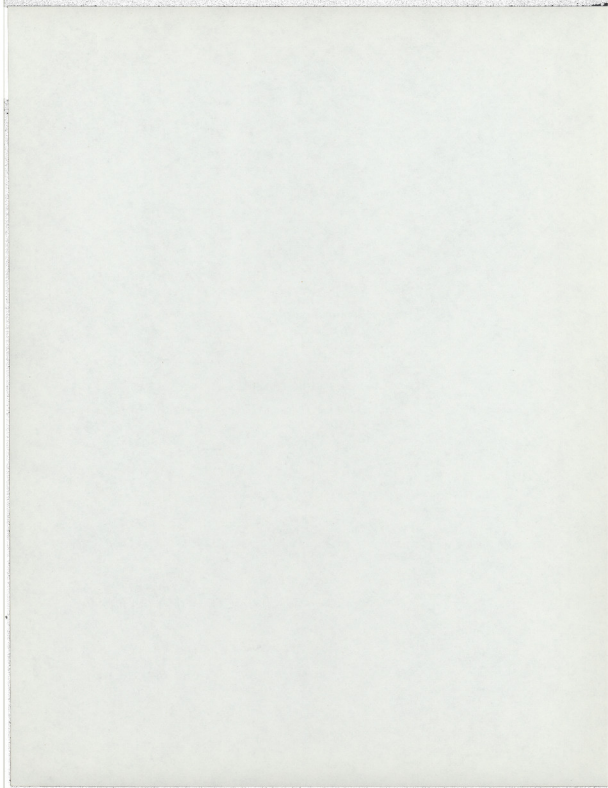
Peter — Hans and Yiouri  
Anna — Jack and Lion — Che!

One

He would tie the sun on the end of a string and play with it like a kite.

Woman

But how can it be possible? He was poor and illiterate.





All

A, B, C, D — A, B, C, D.

One

He will learn the alphabet now, by counting the stars  
and taking the bullets out of his corpse.

Woman

(Lamenting).

Oh bullets, my good bullets, enter softly into his  
tender flesh. I gave it to him bit by bit, night  
and day, for eighteen years. Do not cause him pain.  
Enter gently so he won't feel you and awaken.

MUSIC

"Lullaby"

(The dead boy is brought in. The mother takes him in her arms  
and cradles him:

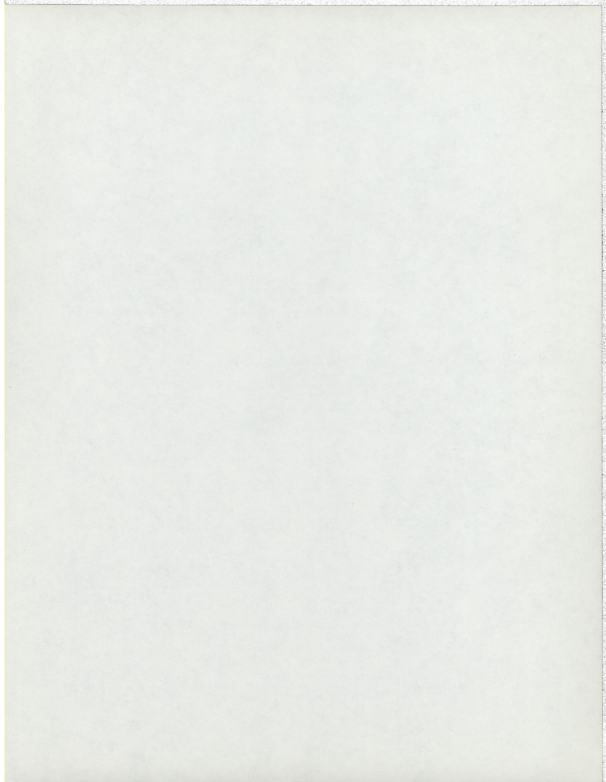
SONG - "Lullaby"

Oh, go to sleep my angel child  
Oh, go to sleep my little one  
so you will grow, oh, infant mine  
tall as the mighty plane tree

So you will become a man  
in body and mind  
and then, when you become a man  
the right path you will find







PAUSEIsmene

For the life — for the life / For the water,  
 when you love / For the love when you thirst /  
 The greatest sacrifice / is to live!

All

Death to death.

(They all sing).

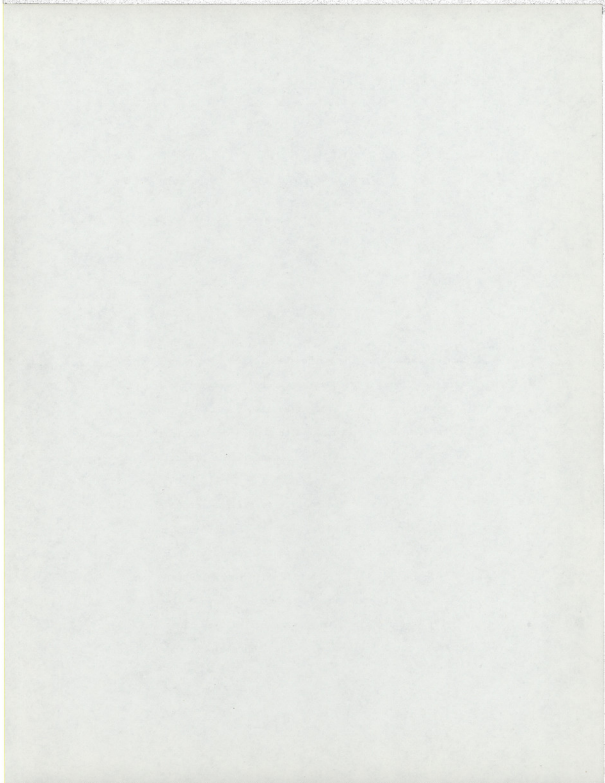
"Lullaby"

(Music continues. The mother has fallen asleep on her dead son. While the singing continues someone approaches them and places two feathers on their backs. They rise slowly and walk towards the exit. The boy stops there, turns to the audience, and in the voice of a grammar school boy, he recites. Dead silence prevails).

Dead Son

Glory to the ancient spirit / a spring of uni-  
 versal light / Glory to the guns of heroic  
 youth / that have delivered this earth /  
 With the golden wisdom of the ancients / and  
 with the sacred strength of these / let us  
 make a new history / filled with glory and valor.

(Darkness for a few seconds. The lights slowly come on again).



Ismene's father

(To Ismene). Ismene, my good girl, come and I'll remind you of something which you surely have forgotten. It was not too long ago, but to me it seems that it took place in another time, remote from life. It was, I remember, when we took the little car for a Sunday picnic at Megalo Pefko. We left at day-break, a whole bunch of us. We stopped for an hour at Aghia Paraskevi. Two hours at Omonoia Square, three hours in the little car -- do you remember? Hunched over and crowded... But in spite of it we sang, oh God, how we sang. (He sings).

"Such blue eyes, / Wide like the ocean."

And the other one—

"I shall go to the Red Cross and report /  
that the two of you are partners."

All

Yeah, what music! Mashed potatoes in honey!

Ismene's father

We arrived at noon. We spread out the blankets, and then the meatballs, the canned meat, smaller cans and more and more, all sizes...[Oh, what joy!] Remember now? Remember, when I was about to take a nap I heard your voice. At first I thought I was dreaming. Then your mother screamed; you were drowning. I ran to the

the 1990s, the number of people in the world who are under 15 years of age is expected to increase from 1.1 billion to 1.5 billion (United Nations 1998).

There are a number of reasons why the number of children in the world is increasing. One of the main reasons is that the number of children who are surviving to adulthood is increasing. This is due to a number of factors, including improved medical care, better nutrition, and a decrease in child mortality.

Another reason why the number of children in the world is increasing is that the number of children who are being born is increasing. This is due to a number of factors, including a decrease in the age at which women are having children, and an increase in the number of children who are being born to women who are already mothers.

There are a number of challenges that are associated with the increasing number of children in the world. One of the main challenges is that there are not enough resources to care for all of the children. This is particularly true in developing countries, where there is a lack of access to education, healthcare, and other basic services.

Another challenge is that there are not enough jobs for all of the children. This is particularly true in developing countries, where there is a high level of unemployment. This means that many children are forced to work to support their families, which can have a negative impact on their education and health.

There are a number of ways that we can address these challenges. One way is to improve access to education, healthcare, and other basic services. Another way is to create more jobs for children. This can be done by supporting small businesses and providing training and education for children.

It is important that we take action to address these challenges. If we do not, the number of children in the world who are living in poverty and suffering from a lack of access to basic services will continue to increase. This is a global problem that requires a global solution.

There are a number of organizations that are working to address these challenges. One of the most well-known is UNICEF, which is the United Nations Children's Fund. UNICEF works to improve the lives of children around the world by providing them with access to education, healthcare, and other basic services.

Another organization that is working to address these challenges is the World Bank. The World Bank provides financial assistance to developing countries to help them improve their economies and create more jobs for their citizens. This can help to reduce the number of children who are living in poverty and suffering from a lack of access to basic services.

There are a number of things that we can do as individuals to help address these challenges. One thing is to support organizations like UNICEF and the World Bank. Another thing is to donate to charities that are working to improve the lives of children. We can also help by volunteering our time and skills to organizations that are working to address these challenges.

It is important that we all work together to address these challenges. If we do, we can make a difference in the lives of children around the world. We can help to ensure that every child has access to the education, healthcare, and other basic services that they need to thrive.

There are a number of ways that we can measure the success of our efforts. One way is to look at the number of children who are surviving to adulthood. Another way is to look at the number of children who are going to school. We can also look at the number of children who are working, and the number of children who are living in poverty.

It is important that we continue to work together to address these challenges. We need to ensure that every child has access to the education, healthcare, and other basic services that they need to thrive. We need to ensure that every child has a chance to have a better future.



Ismene's father (cont.)

water. Your mother called to me: "Where are you going, you poor fellow, you don't know how to swim." Andreas was running ahead of me. He grabbed you, but there you went -- the two of you sinking in the water. Pericles ran; he too sank with you. All three of you couldn't swim well. I was coming closer; what was I to do? Your mother was screaming. Andreas' mother, Mrs. Sofia, was tearing at her hair.

Then, from afar, like a whirlwind, came a boat from Phaneromeni. Takis was manning the oars together with Pavlos and Nikolios. Three hundred meters, two hundred meters, fifty metres. Takis dived in first and pulled out Pericles who was already on the bank. Then Pavlos jumped in and then Nikolios. They dived in, came out, once again they dived, and out again. Takis did the most... They finally brought you out on shore... The women were still crying. People gathered from here and there. Well, at any rate. That was something, eh? And then more people, and then the musicians too. We drank, and danced and rejoiced until late at night.

Then we got in line to go back home. We reached Aghia Paraskevi, down to Tatavla, and there we were



Ismene's father (cont.)

stopped; a blockade! They rounded us all up and took us to an underground room in the local school. Yet we were still happy, I remember. Because we needed to be together. All of us together, and if possible, not to be separated ever.

Takis

I thought they were playing. When Nikolios said (stops) when Nikolios said: "Eh, they're drowning," I replied, "Oh, no, they're just playing..." He... (He intends to point to Pavlos but holds himself back) agreed with me. We saw the people alarmed and running we grabbed the oars and Ehh, Ohhh, Ehhh, Ohhh!

Pavlos, Nikolios, Takis

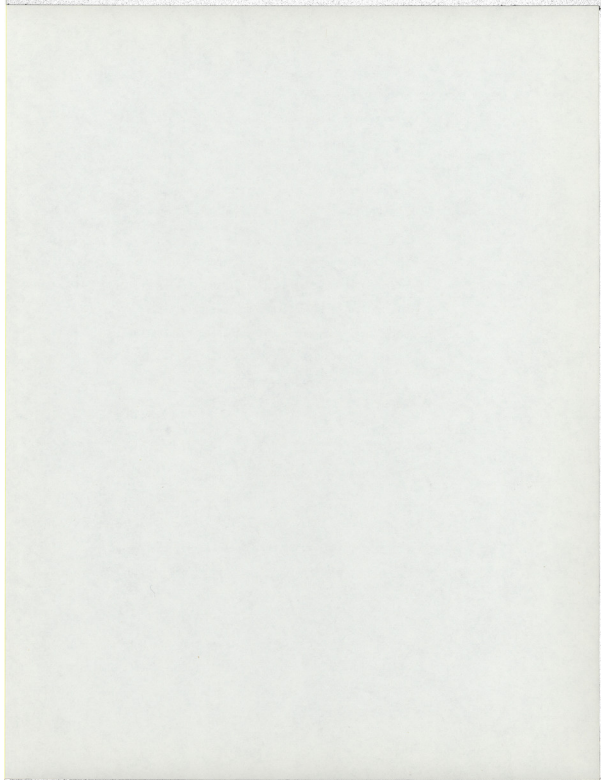
(In unison). Ehhh, Ohhh, Ehhh, Ohhh!  
(They look at each other and stop).

Andreas

For a moment I saw you. I took heart. I was holding Ismene by the armpit, but Pericles was pulling at my shoulder and I couldn't get out. I had swallowed so much water.

Ismene

I don't remember a thing. It was only the sun that blinded me and everything looked flat — white, and in



Ismene (cont.)

between thousands of little sparkles of light.

Takis

I saw Pericles going straight down to the bottom;  
fifteen meters down he could dive.

Pavlos

Take it easy; don't make them thirty. Only once  
you went down seven meters, holding a rock!

Takis

I grabbed him by the hair and pulled him.

Nikolios

Personally, I liked that baritone — the tall one —  
who sang arias and operatic pieces for us. He could  
crack nuts with his voice.

Pericles

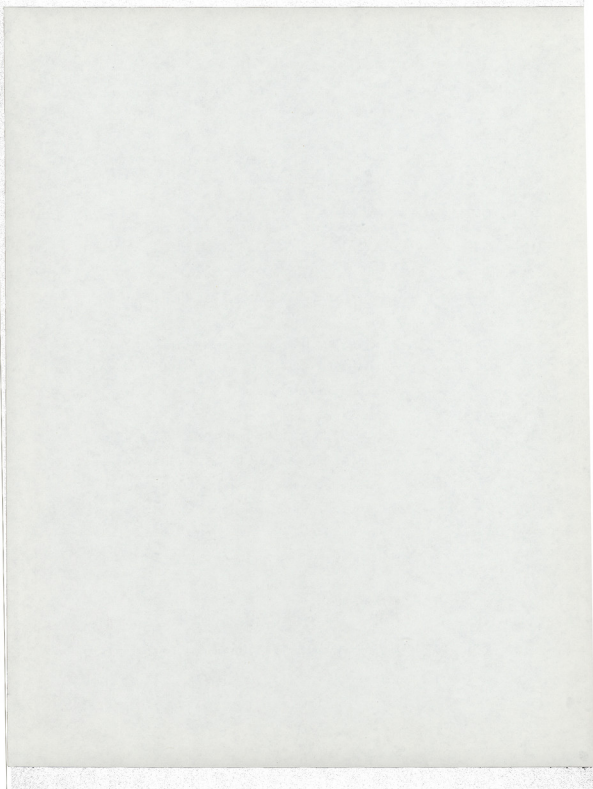
Do you know why I didn't say anything that night in  
the underground school room? Anna's father was next  
to me. He had caught us in the act in the chicken  
coop and I was afraid he would hit me. But fortunately  
he was more scared than anybody else, there in that  
underground room.

Takis

He was right.

Pavlos

Did you see how the man with the mask went straight to him?



Andreas

They looked each other in the eyes for half a minute. He, obviously, recognized him.

Ismene

(Slowly). And then he slowly raised his hand (imitates the gesture). One finger had a black nail. He pointed him out. Remember, father, how tightly I held on to you?... [Ha!] And then Anna was running around broke. Then she found a job with the British, and was also seen with Indians with turbans!

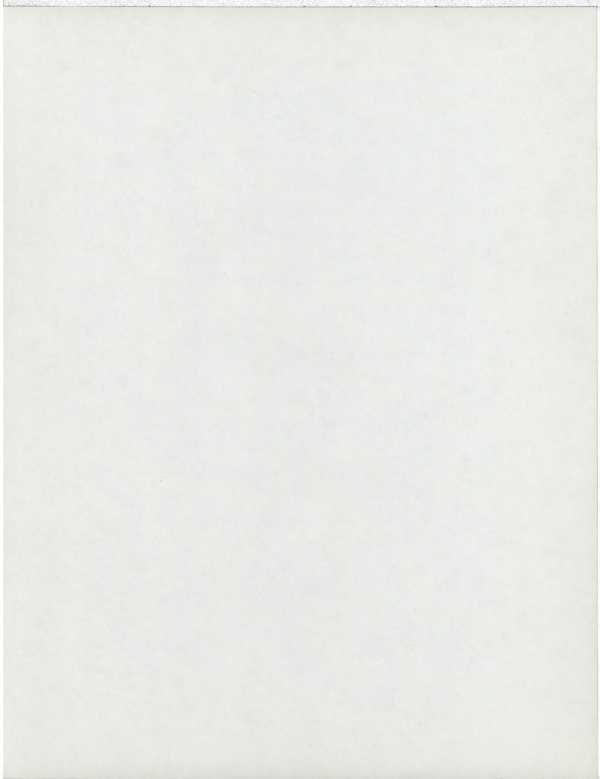
Popi

I can't understand what they saw in them. They disgust me.

Ismene's father

I did see the mask for the first time that night, but... I remember something else... I was thinking that God has made us in such a way that one saves the life of the other. Were it not for Andreas, my children would have drowned. Were it not for Takis, all three would have drowned... But again, Takis alone would never have managed. Pavlos and Nikolios were needed too. Just like a chain; if you take out one link it is no longer a chain.

MUSIC





(Ismene's father begins the song slowly and the others follow,  
then all in unison).

SONG - "The Chain"

The heavy iron chain

I make into a swallow

The dark prison

I turn into a sunny day

The heavy iron chain

I, and you -- and you, and you  
together we break

The chain that speaks

I turn into a thunderbolt

The luxury of your palaces

I turn into a prison

The chain that speaks

I, and you -- and you, and you  
together we shall build.

Freedom is won

Freedom is won

rayahs arise



Kitsos calls on  
 rayahs arise  
 Kitsos calls on

All men

— Break the chain

with iron

— Break the chain

with iron

— Break the chain

with shame

— Break the chain

with the swastika

— Break the chain

with jails

(All sing together).

[Song - second stanza]

(A Police Patrol enters. The Police sergeant leading plays with  
 a chain).

All women

Make the chain

with the waves

Make the chain

with the clouds

Make the chain

with lilacs

Make the chain

with hosannahs

Make the chain

body with body



Sergeant

What's going on here?

Ismene and her father

We're just recalling the good old days.

Sergeant

Before the war?

Ismene's father

No, the Occupation.

Sergeant

Were you in the black market?

Ismene's father

No, we were prisoners.

Sergeant

(Looks him up and down).

You do know that gatherings are not allowed?

Nikolios

Can you tell us what is allowed?

Sergeant

With pleasure: arrests (signals to the others and they arrest him).

Ismene's father

For God's sake, Sergeant. Nikolios has saved the life of my daughter, Ismene.

Sergeant

How did that happen? Was it in the battle that just ended?



Ismene's father

No, Sergeant, at Megalo Pefko in 1943.

Sergeant

My man, you are joking, aren't you?

Pavlos

(Advances forward). A while ago, the first dead man in his mother's arms passed by. He needed the lullaby we just sang for where he's going, he'll be sleeping a lot.

Sergeant

The dead are not lulled. First they are chanted and prayed over, then they are buried. Our patrols work in shifts so that the work gets done. By the way, is there a suspect among you? One who does not have a new ID card?

Pavlos

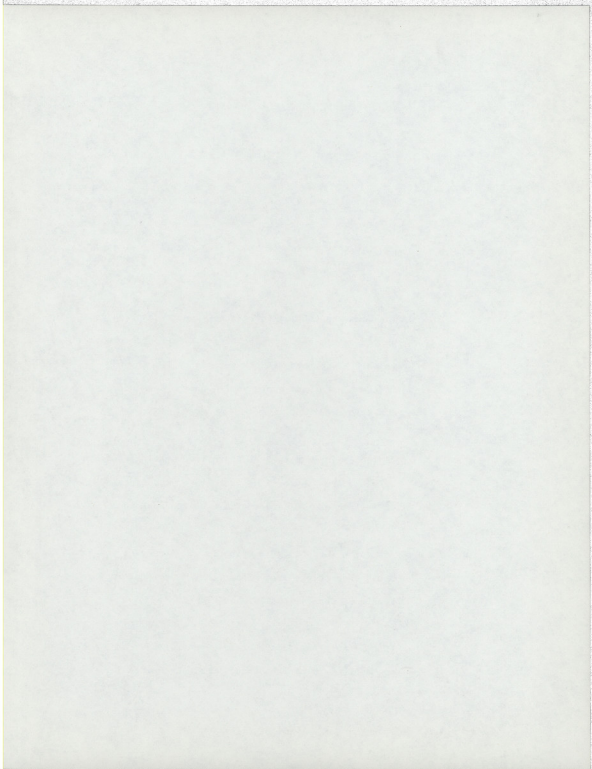
(Advances forward). Even death is demanding nowadays. He wants new papers if he is to take you across. Especially a new ID card, or else he abandons you.

Sergeant

After the butchering at Ayiantis... I am sure you have heard that at the last minute they were reinforced so that none were left alive.

Takis

(Coming to himself). What are you saying? There, where we had them in our hands for sure? From where?... How





Takis (cont.)

did the reinforcements arrive?

Sergeant

We are well informed that they have two agents. They are hiding around here somewhere. They dispatched their information to them about our plans. They pretended they were besieged while waiting for the others to arrive. Our people found themselves in the midst of cross-fire. Not a soul survived.

Pericles

(Pushes forward with force). Father, let me talk.  
(He points to Nikolios). I am ashamed for I owe him the life of Ismene.

Ismene's father

Pericles, are you crazy? I forbid you.

Pericles

That one is the agent you are looking for. As for the other... (Turns to Pavlos who managed to run off). The Sergeant runs after him, shooting. Then he comes back).

Sergeant

(Points to Nikolios). Handcuff him!  
(To Pericles). You come along too to testify.

Ismene's father

(To Pericles, as he passes by him for a moment). I hope you never come back to earth.



(Ismene falls into her father's arms).

MUSIC

(No one motions. Heads turned, as in the beginning, towards the back. They look at the sky which begins to turn red. They all sing the line from the song: "One nightfall, one nightfall, one nightfall / they tied you to the cross" / as the refrain; it is repeated while the singer carries on. At the phrase, "They nailed your hands," a dancer comes forth doing the zebekikos.\* The other dancers remain motionless.

With the second introduction of the orchestra [second stanza] all the actors form a straight line.

At the phrase: "They've stolen my vision," they all embrace, arms over shoulders.

The three dancers perform motions while at the front of the stage.

With the third introduction [stanza] [the actors] bend once to the right, and again to the right, at a meter's distance. Heads down. The dancers bend their knees.

At the phrase, "Rush on the seas," all three jump and with their hands freed, dance like birds).

- SONG - "One Nightfall"

One nightfall - one nightfall - one nightfall  
they tied you on the cross



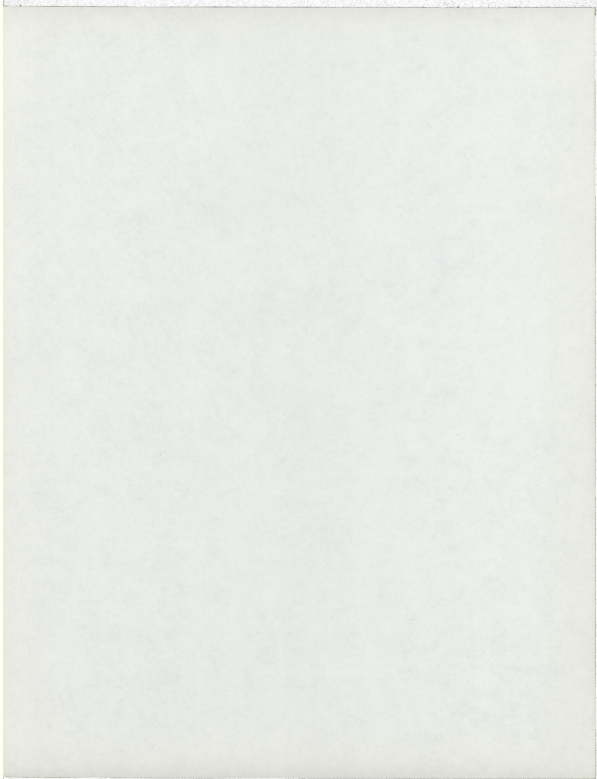
They nailed your hands  
and nailed my entrails  
They bound your eyes  
and bound my soul

One nightfall - one nightfall - one nightfall  
they broke me in two  
They've stolen my vision  
my touch they took  
and only my hearing was left  
to hear you, my son.

One nightfall - one nightfall - one nightfall  
just like a golden eagle  
Rush over the seas  
and rush over the valleys  
Make the mountains  
and men rejoice.



ACT





ACT

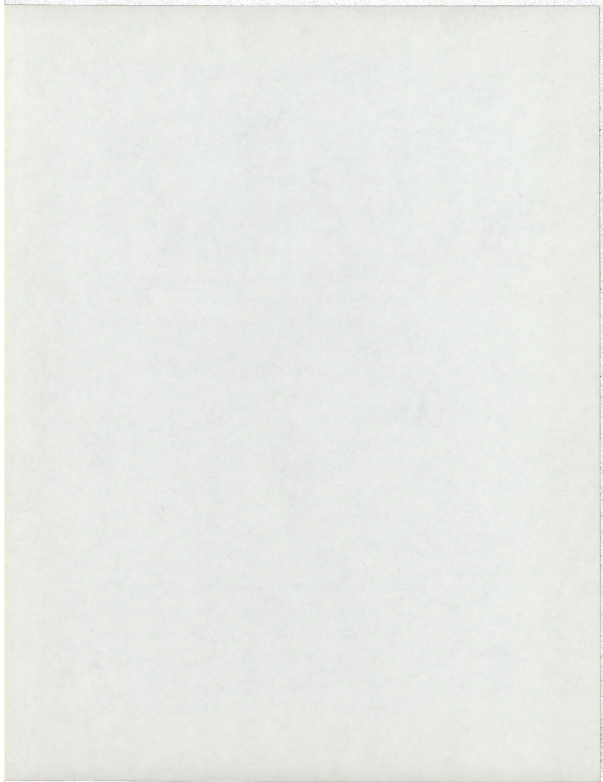
(Same location. Night. Masks are hung in the places of the musicians. Enter a Blind man and Tassia, his daughter).

Blind man

Daughter of a blind old man, Tassia, tell me where and in whose town we have arrived. Who will, for today, wish to give me, a wretched man, a little help. As little as I ask I get little of less, and that is sufficient, for what I have gone through in the many years I carry on my back, and above all my unflinching heart, have taught me to endure my suffering. And if you, my daughter, see a free place to rest a bit and have a bite to eat, put me there and let me sit so we can also find out where we are. For we are strangers here and we must learn everything from the locals and do what we hear.

Tassia

Oh, my poor father, as far as I can see small houses and rocky fences surround the town. As for what we are stepping on now, I am sure it is a sacred place. And even if there isn't a living being, the orchestra and the folk singer are looking at us with eyes wide open like an owl's, and they see through the night and know how to read the thoughts of others.



Tassia (cont.)

Here, sit here near the rock and rest your legs for the road you took was too long for an old man.

Blind man

Let me sit then, and you look after your blind father.

Tassia

After all this time there is no need for me to get used to this work.

Blind man

Can you tell me then what this place we have arrived at is called?

Tassia

I know it is Athens, but I don't know which borough.

Blind man

Yes, but that is all we hear about, all day long, from the morning we started out, all about Athens.

Tassia

Do you insist that I knock at a door to find out what the name of the borough is?

Blind man

I am afraid it is too late, my child, and people will be sleeping.

(Pavlos enters cautiously).



Tassia

There is no need to wake up anyone because I see someone approaching.

Blind man

Is he coming towards us?

Tassia

He is already here and you can ask him anything.

Blind man

(Speaks to Pavlos who is frightened). Stranger, we just arrived in this neighborhood and I wanted to know where we are.

Pavlos

Please speak as softly as possible. Where do you come from?

Blind man

From Thessalia. They've told me that my sons run around your area, and we are looking for them. We passed Piraeus and through Phaliron and we are heading towards Athens... I want to know if we are near it.

Pavlos

Less than an hour away. But it depends on where you want to go. Where are your sons?



Blind man

How can I tell, my boy? They told us they were seen in Attica; others in Piraeus, and others at Eleusis. Also in Athens, one told us... But nobody was certain. They can't come back to the village. Nobody knows what awaits them. You go to sleep and you are not certain if you will ever wake up... A beast with a hundred heads and a thousand hands looms over our heads and destroys our hearth... As if the war and the Occupation were not enough, and what the enemies did to me was not enough.

Tassia

Father, there is no time now for such memories... Besides, the gentleman has no desire to listen to our sufferings.

Blind man

You are right, my child, you do well to stop me. When I begin I don't ever want to stop, because I am relieved when I talk.

Pavlos

If you have such a good daughter, and two sons, old man, what else do you want? After all, is there a house without bitterness and calamities?

Tassia

(Aside to Pavlos).

Sir, how can one tell him... It is over two years now

the 1990s, the number of people with a mental health problem has increased in the UK. The prevalence of mental health problems has increased from 10% in 1986 to 13% in 1999 (Mental Health Act 1983, 1999). The prevalence of mental health problems has also increased in other countries (Mental Health Act 1983, 1999).

The prevalence of mental health problems has increased in the UK because of a number of factors. One of the main reasons for the increase in the prevalence of mental health problems is the increase in the number of people who are diagnosed with a mental health problem. This is due to a number of factors, including the fact that more people are seeking help for their mental health problems and the fact that more people are being diagnosed with a mental health problem.

Another reason for the increase in the prevalence of mental health problems is the fact that more people are living with a mental health problem for a longer period of time. This is due to a number of factors, including the fact that more people are being diagnosed with a mental health problem and the fact that more people are being treated for their mental health problems.

The increase in the prevalence of mental health problems has led to a number of challenges for the mental health services. One of the main challenges is the fact that there are not enough mental health professionals to meet the demand for services. This is due to a number of factors, including the fact that there are not enough people training to become mental health professionals and the fact that many mental health professionals are leaving the profession.

Another challenge is the fact that there are not enough resources to meet the demand for services. This is due to a number of factors, including the fact that there is not enough funding for mental health services and the fact that there are not enough facilities for mental health services.

The increase in the prevalence of mental health problems has also led to a number of challenges for the general public. One of the main challenges is the fact that there is a stigma associated with mental health problems. This is due to a number of factors, including the fact that many people believe that people with mental health problems are dangerous and that they should be locked up in a hospital.

Another challenge is the fact that there is a lack of understanding of mental health problems. This is due to a number of factors, including the fact that many people do not know what a mental health problem is and the fact that many people do not know how to help someone who has a mental health problem.

The increase in the prevalence of mental health problems has led to a number of challenges for the mental health services and the general public. It is important that we continue to work together to address these challenges and to ensure that everyone who has a mental health problem can get the help that they need.



Tassia (cont.)

that my brothers were killed... I saw them with my own eyes at the train station in Larissa. They were wearing the clothes I had knitted by candlelight that winter. I made one sweater yellow and the other blue so they would be joyful for the liberation we awaited. But they did not like them... They put them on, though, while in prison, for it was wet and cold.

Pavlos

Who killed them?

Tassia

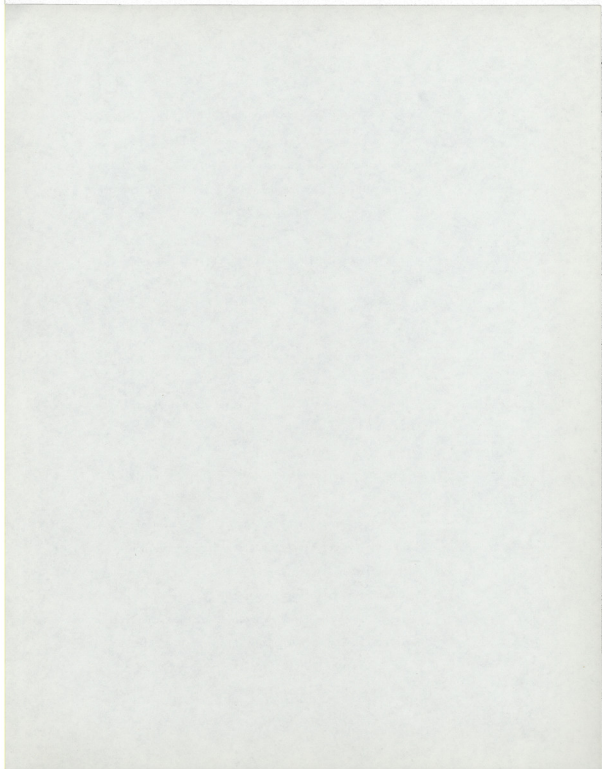
When the Resistance fighters blew up a train with Germans on it outside Pharsala, the next day the Commandant hanged fifty in Pharsala and fifty in Larissa!

Pavlos

How was your father blinded, or is it natural?

Tassia

When the Germans came to the village, suddenly one night, a little later they set fire to our house. My mother was lying in bed with rheumatism, and I was sleeping next to her. My father was in the other room. When the flames enveloped us my father rushed in to take my mother out in his arms. I tried to help but I was too little. "Go find your brothers," my father told me. I ran, crossing the flames to the



Tassia (cont.)

stable to find them and I fell upon the Germans. They kicked and pushed me towards the fire. I screamed out loud, refusing to go. Then I saw my father coming out of the flames. He was dragging my mother along. By the time he put her on the ground some distance away, she was half burnt. I still remember the smell... My father was burning like a candle too. He managed to save himself but he lost his sight.

Pavlos

Oh my God, what a tragedy. I too lost my father and thought there was no one more wretched than I.

Tassia

Was he killed or did he die of natural causes?

Pavlos

Are you joking? Who dies today of natural causes? What a coincidence! He was killed in Thessalia too by the Germans. He was taken there as a hostage from that big blockade in Kallithea. He was put in a compartment of the first wagon of a train along with other prisoners so that if it blew up the hostages would be the first to go. But later we heard he was shot. Where and when we did not find out. We only received a note without a date, saying: "Dear Sofia,"



Pavlos (cont.)

that is my mother's name, "they asked me to get ready. In a while I will not be alive. Forgive me for leaving you with two children. Yet, I know that you will manage. I want them to grow up honest, hard working, and good boys, and to love you. When they are grown up tell them that their father died for Greece and for our freedom."

Blind man

Phhh... I seem to have dozed off... I heard your talking. Son, we are not rich. You can see that. But if you are hungry, there is a little bread and onion for you. (To Tassia). My child, prepare something to eat for you do know we haven't eaten a bite of food since noon... I was just dreaming that I was with my sons Leonidas and Kostas...that might be a premonition! (To Pavlos). Son, do you believe in such things? They say that some times they come true. (Changes tone).

But I forgot to ask you; why do the instruments and the folk singer stay in the middle of the road at night? Whom do they perform for, or is a festivity about to begin?

Pavlos

Of course they're sitting and waiting for the great



Pavlos (cont.)

festivity. Besides, we have had some others in our neighborhood. But none so far has been as great as the one that will take place shortly.

Blind man

Some wedding, perhaps?

Pavlos

And what a wedding! The groom is the most well known man on earth.

Tassia

What do they call him?

Pavlos

Black Rider!

Blind man

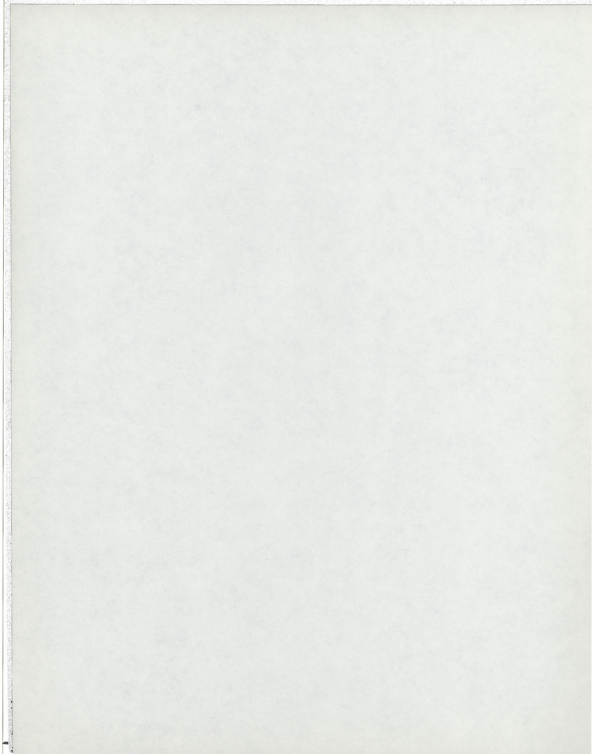
Don't tell me that the Resistance chieftain, Aris Velouchiotis is getting married.

Pavlos

Velouchiotis, grandpa, is a toy compared to this one. Ask your daughter to tell you what the musicians and the singer look like.

Tassia

Indeed, father, they are unusual instruments. They are dressed in black, serious, pale and motionless, as if dead...





Pavlos

And whatever they play and sing is law! What they will say must be done and there is no human power to stop them.

Blind man

And who is the bride?

Pavlos

Her name is Ismene and her beauty is beyond words.

Tassia

Does she live around here?

Pavlos

(Turns and looks at the balcony). There, behind those flowerpots which contain the harmony of the world...

(The door on the balcony opens half way and Ismene appears in a long white nightgown).

Pavlos

The bride is here already. She sensed our talking and has come out to see us! (He cautiously goes behind the balcony).

Ismene

(Bends over and talks with precaution). You know quite well that gods and devils are chasing you and you come straight into the beast's mouth. Leave immediately if you love me.



Pavlos

(Feigning indifference). Not another word. I shall leave... Besides, I didn't mean to disturb you. I had to see my mother.

Blind man

(Chewing). Is the bride really beautiful, as he described her to us?

Tassia

More than that, father. She is wearing her wedding gown. We came just in time. In a while the groom will arrive. We haven't had a wedding in our village since Pentzaropoulos' and Evanthia's, years back.

Blind man

And our own Kostas was best man. I remember when he came on his horse. Just like a black rider.

Tassia

But this groom seems to be of some importance. Perhaps a chief of the gendarmerie...

Pavlos

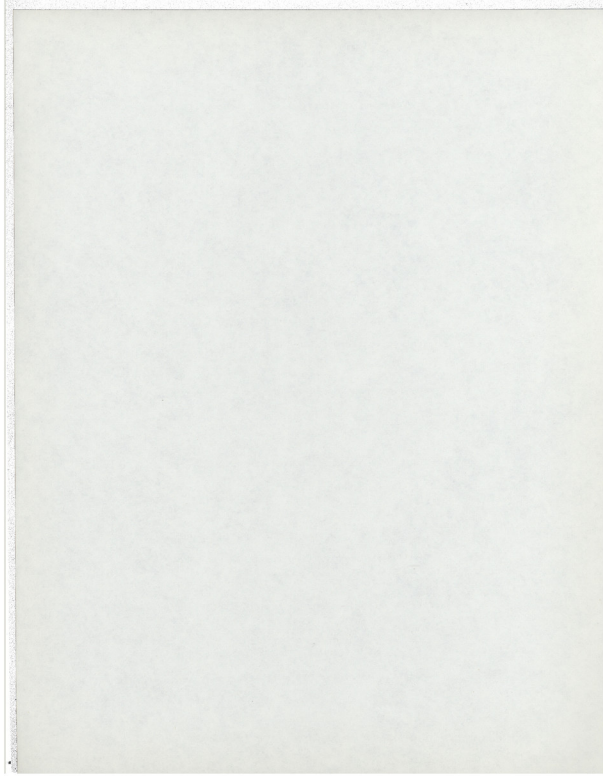
I do not dare knock at the door of my house, it's as if a wolf were waiting to attack me.

Ismene

I do not believe he is inside. Pericles, however, has never shown up since then.

Pavlos

What is he afraid of? With the money he got he might



Pavlos (cont.)

be walking around in a new suit.

Ismene

In my family we are not used to selling ourselves out.

Pavlos

Selling yourselves out or not...

Ismene

In that case, there isn't any need to talk any longer.  
But know this, my father does not allow us to talk  
about Pericles in his presence. He is so ashamed that  
you won't even recognize him when you see him. He  
doesn't eat either.

Pavlos

You mean to tell me that your brother is in your house  
right this minute? And you want me to believe it?  
Don't you want news about the health of Nikolios?

Ismene

(Lowers her head).

Pavlos

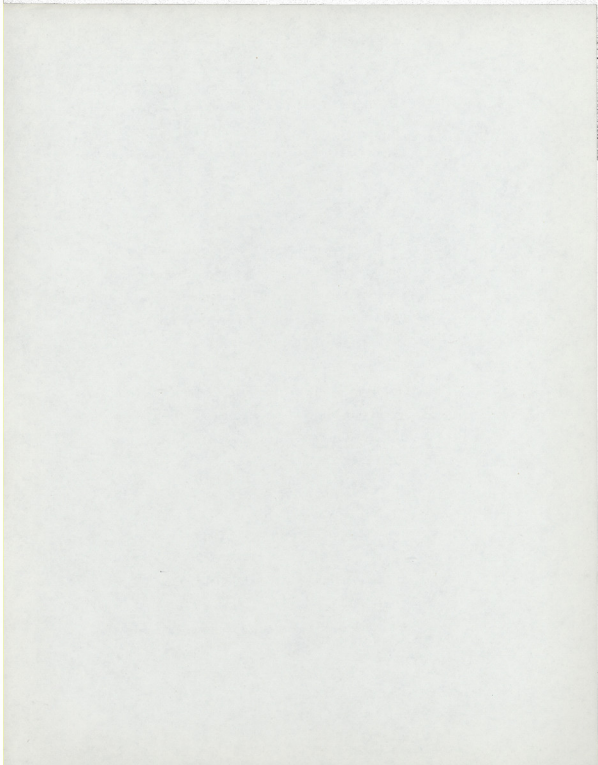
You wouldn't like to talk about him, would you?

Ismene

I know everything; all the details. I get sick when  
I think about them. But I haven't come to hate Pericles.  
I believe that what he did for him was honest and clean.

Pavlos

Why don't you just say — "Heroism"!



Ismene

Yes, heroism. For he could as well do it secretly without anybody's noticing it. Just like so many others... In spite of this, he preferred to be ridiculed in the presence of everyone; in front of me, you, father, and even in the presence of the folk orchestra.

Blind man

Did I hear "folk orchestra"? What, the bride desires to listen to them? Indeed, I haven't heard them play yet.

Tassia

It seems that they're waiting for something, perhaps the groom, and then they will start.

Blind man

Yes, but doesn't it seem to you a strange time and date for a wedding to take place?

Tassia

During the day the battles are fought and the men fight with guns in their hands. The girls prepare food and carry the bullets, just like we did with the Germans.

Blind man

And at night they marry and cheat death.

Pavlos

Whatever you may say --being of your own blood -- you





Pavlos (cont.)

will defend him. Blood, you know, is cunning; one way or another, finally you will be persuaded to believe what is in its interest—to believe!

Ismene

(Somewhat fearful to say it. With grief).  
You have been my belief. You know that.

Pavlos

(Surprised. With grief).  
I was once... But now...

Ismene

(She bursts out).  
Pavlos, this very minute I quit everything; my mother, my father, my home. I just want to be with you. We shall leave together. Far away from Athens—away from the war. We shall go to a village. Anywhere. To Peloponnissos, Roumeli, Macedonia.  
(Raising her voice).  
Unknown, strangers, strangers!

MUSIC

("The Dream" instrumental, accompanying the whole love scene. Ismene calms down, approaches him and caresses his hair affectionately, dreaming).

First of all we shall find a priest to perform the ceremony. We shall build a little house alone,



with our own hands, even out of reeds. You will find work on a farm and I will embroider and weave the clothing. And I will plant a garden on my own. I'll cook for you, do the washing and press your suits... When you will be leaving for work I'll be seeing you to the door, proud and happy.

Pavlos

(Drowned by the vision).

The most beautiful time is when night falls and you come home with work's dirt and sweat. You cross the doorstep and warm arms await you, and two shining bright eyes. (He takes her hands and puts them on his head). Two hands like doves, caressing your tired head and with their touch you feel light as a bird. Free like the wind!

Ismene

(She tightens herself to him).

Pavlos, I don't know, but when we are together everything, everything else except us seems meaningless to me. How can I make you understand? I feel that life is much more interested in us, in our union and happiness, than anything else. Am I being selfish?

Pavlos

(Kisses her).



Pavlos (cont.)

When I want to feel happiness deep in me, you know  
what I think of.

Ismene

I can guess.

Pavlos

You remember too?

Ismene

That is the only thing I do.

Pavlos

You remember all the details?

Ismene

Yes, all.

Pavlos

"In the sea caves  
there is a thirst, and love  
there is ecstasy"

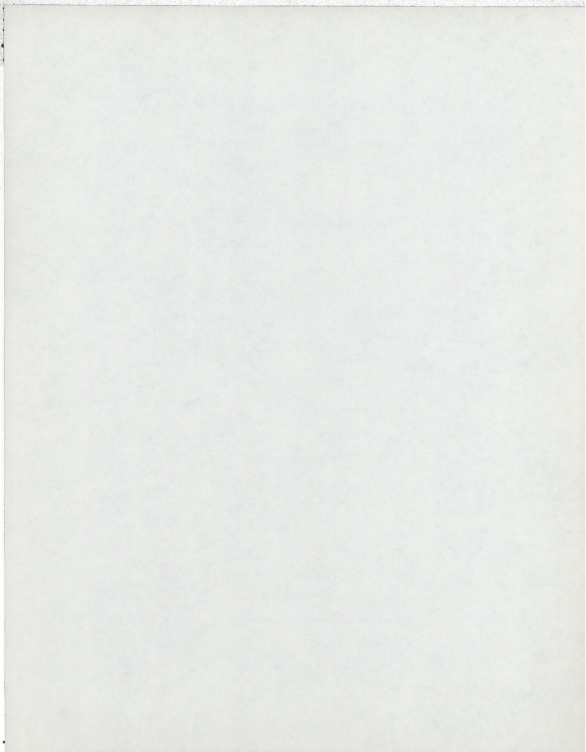
Ismene

There, you've made a poem already.

Pavlos

It has been a poem...from the first moment. The  
moment we got on the bus and arrived at the sea-  
shore. The sea cave, our cave was made then, our  
own cave, the two of us and the sea only knew the  
secret...

(He comes to himself).



Pavlos (cont.)

Ismene, why do we remember these things now?

Ismene

(Embracing him with despair).

Pavlos, let's go. I never felt so close to you  
and totally yours as now.

(Echoes of battle).

Pavlos

(He slips away from her).

It is too late, Ismene, for I must go. I don't know  
where I am going, what will happen...

Ismene

What if you had to choose between me and the others?

Pavlos

There is no distinction. If I am to love you I must  
feel honest and to be honest means that I must go  
with the others.

Ismene

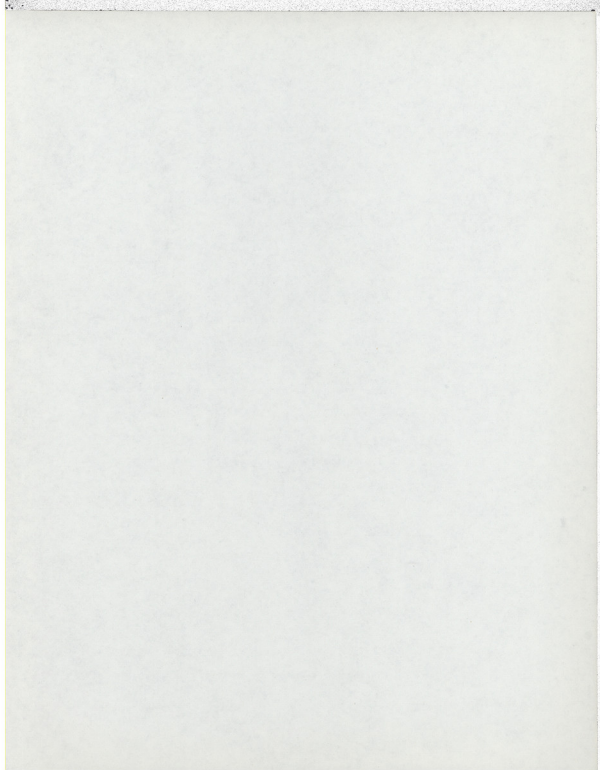
(In total despair).

And so I am losing you. Forever.

Pavlos

(Widening the distance).

I am not to blame. (With hatred). As long as the one  
who is responsible is alive, he will keep us apart.  
He has betrayed one of my best friends who has





Pavlos (cont.)

disappeared. As for me... (He grabs his neck)  
my days are numbered.

(Music ends slowly. Noise is heard at Pavlos' house. They  
hide).

Tassia

My God, he grabbed at his neck like he wanted to  
hang himself.

Blind man

His neck?

Tassia

Yes, yes, his neck. Oh father! The neck of a man,  
what is the neck of a man, father.

Blind man

You are telling me, my child, God bless the Germans.  
We gained so much experience in all manners of death...  
The cheapest of all for them was the gallows. They  
only paid for the soap. Half of Greece was hanged  
with the same rope.

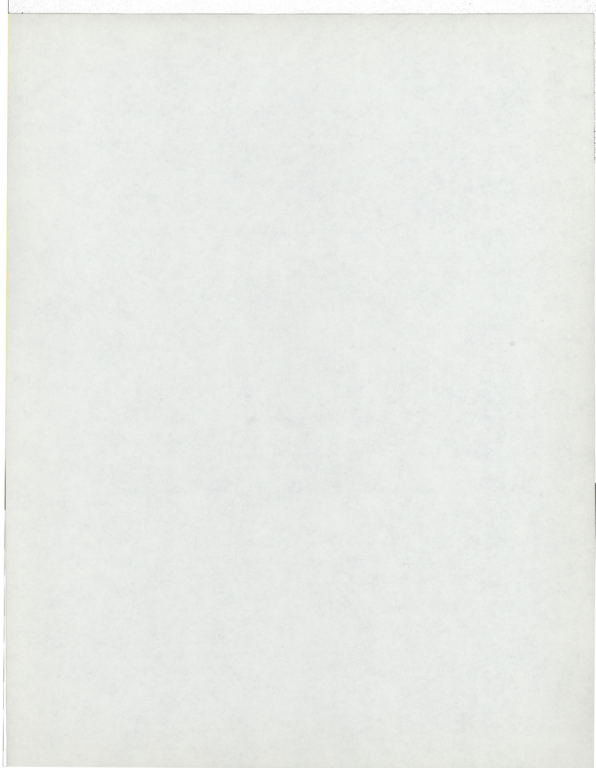
Tassia

Of course the rope, half or double, is more than enough  
for the weak.

(Enters Pavlos' mother).

Pavlos' mother

Did I really hear the voice of Pavlos, or was I dreaming?



Pavlos' mother (cont.)

From the moment he left I can't tell between sleeping and waking. Now I dream and I think that I live, and then, I sit by the window and think I'm dreaming. Black dreams—black birds flying over black horses in black valleys. The riders in black too. Black has filled the homes and black the sun. The moon alone is silvery and looks at me with its dead light (looks at the sky). What else are you waiting for? So many corpses aren't enough? So many sons, so many brothers, death-stricken mothers. What do you want? What more? You are mistaken if you're waiting to see my son that way too. You are mistaken... (Pavlos enters. They run to each other and embrace). Oh, my sweet boy. My dearest dove. I was just talking with the moon about you.

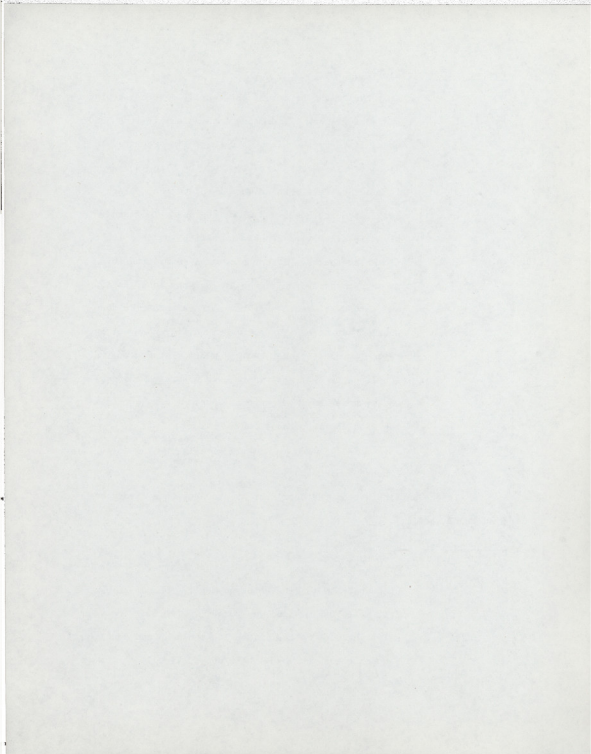
Pavlos

I heard you, mother.

(Ismene appears behind the door, but as she sees them, hides behind it, listening).

Pavlos' mother

My boy, don't pay attention to what I say... I don't know what I'm talking about anymore. The moment you left me I lost my mind, my voice, my life... Are you all right, let me see. (She looks him up and down). You don't eat and wash—where do you sleep?



Pavlos

Wherever I find a place.

Pavlos' mother

Who makes your bed, my son?

Pavlos

There's no such need where I sleep.

Pavlos' mother

Is it at least safe?

Pavlos

You embrace me and yet you ask if I am safe. Of course I am. What beast can take a son from his mother's arms?

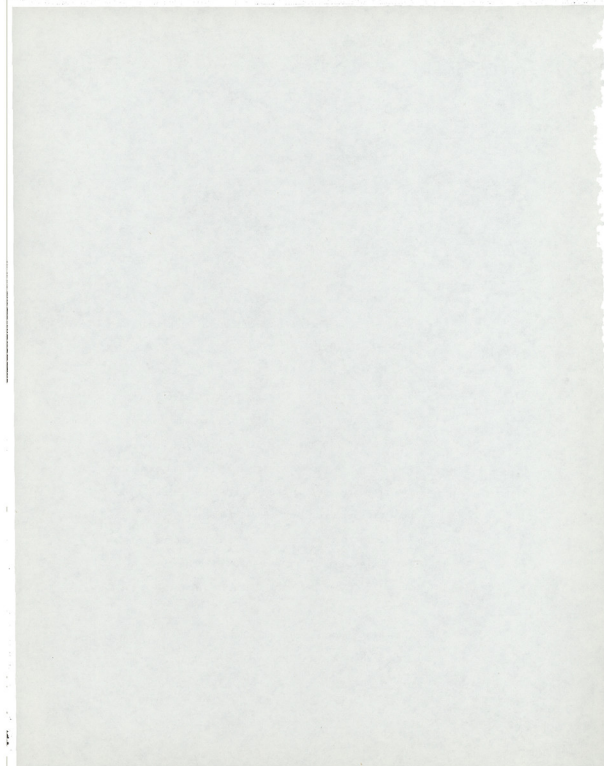
Blind man

Indeed, there is no beast... Except when it comes to the mother. In our village, Aetorachi, don't we all remember the tale of the brooding hen and the snake? A bloody fight with the snake exhausted the brooding hen, so she gathered her chicks under her wings and then let herself be eaten by the snake. The feathers from her body were left and the snake lay satiated near her remains. The chicks were unharmed, under her warm feathers.

Pavlos

(He points him out with his head).

Yes, mother, he is a stranger. He is not a beggar.



Pavlos (cont.)

Only there isn't a misfortune which hasn't befallen him and he knows half of them. He is blind and can't see the rest. That is the only happiness left to him.

Pavlos' mother

You speak in riddles, my son. I do not understand you.

Pavlos

Ask him why he has come to Athens.

Pavlos' mother

Good evening, stranger... Why do you sit in the middle of the street? Come, come to our poor hearth to get some sleep as you must be tired.

Blind man

I thank you, ma'am. But I am used to sleeping on the ground for months now. I have forgotten the meaning of bed and a man's life... If I am still alive, it is because I live with the hope of finding my sons again.

Pavlos' mother

Do you know where they live? Do you know their address?

Pavlos

They were seen around Athens. Tomorrow he will find out. He will find them.

(To his mother). The poor man. It would be better for him to die before he found out. Over two years





Pavlos (cont.)

ago they were hanged one opposite the other on the same spot and on the same day.

Pavlos' mother

(She was about to scream as Pavlos covered her mouth with his hand).

(Steps are heard).

Pavlos

(Hurrying). I must leave. Take this note to Vangelis, the shoemaker (he hands it to her). It is a matter of life and death. I shall return at midnight sharp and I'll be under that bridge. Pack some food for me and some clean clothes. Vangelis' reply too, most important. Remember— it is a matter of life and death.

Ismene

(Coming out). Pavlos, are you leaving? Pavlos, where are leaving for?

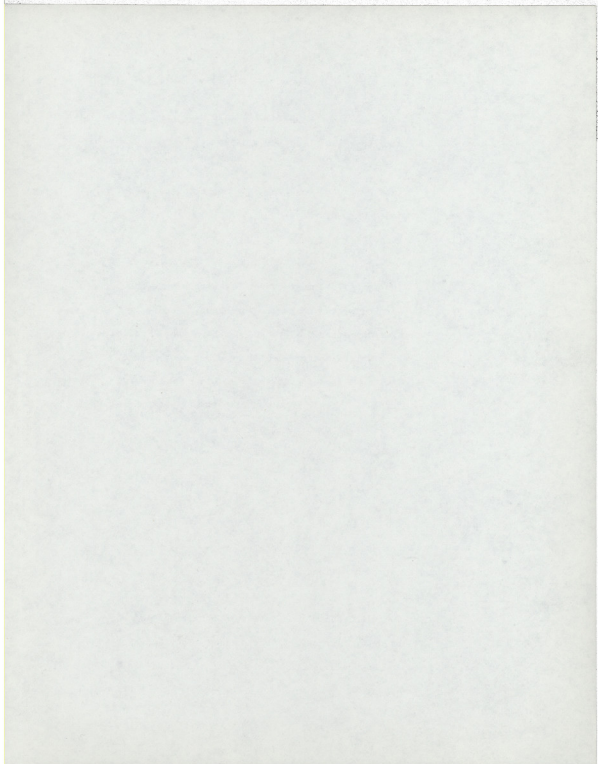
Pavlos

Perhaps nearby, perhaps far away.

(A group of armed civilians arrives).

Grigoris (The leader)

Guard the spots immediately. Charalambos—at the bridge. Yiorgos, at that corner. You, Exarchos and Sophocles, with me (looks at the blind man).



Grigoris (cont.)

Eh, pop, why did you pick this place to spend the night?

Blind man

Why, son? What is wrong with this place?

Grigoris

Well, it's okay. If you like the fiestas, this is the best spot you could have picked... (They all laugh).

Blind man

You have weddings and joys; you've brought the orchestra too...

Grigoris

I almost missed it. (To the orchestra).  
People's voice, God's wrath. Ally of the poor;  
guide me correctly. Here, at the end of the world,  
where I have ended up, there is one step to take to  
either gain or lose my soul. You, that know and  
come from afar and see afar, tell me, where do I  
find so much strength and certainty to do acts above  
and beyond the limits of others?

(To the Blind man). You spoke rightly. With the  
only difference that the fiesta began many days ago  
and does not seem to stop. But the height of the  
festival is about to start. You will see it all.



Blind man

My young man, I understand well the double meaning of your words. You are wasting your time inviting me to such fiestas. I give you my wish; may God help you get out of that boiling pot. For there will be nothing left of you except the sauce which will be good for your foreign lords to feed to their pigs... That is all I have to tell you.

Tassia

Father, they are armed like the Resistance fighters—unshaven and dirty as they were then.

Grigoris

Yeah! Dirty and unshaven so that there would be no beggars to hold barefoot children instead of a cane.

Blind man

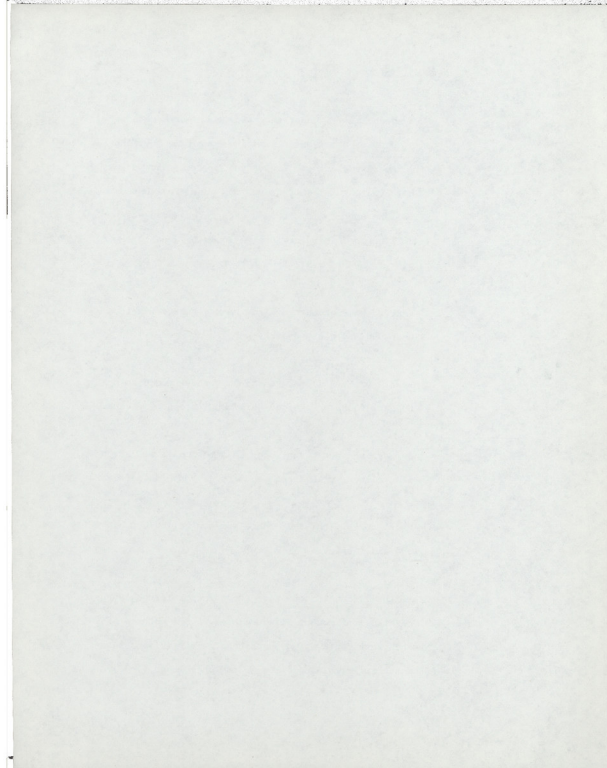
Beggar in Athens, son! But in Aetorachi I was strong like a tree, with three sons, three Venetian castles.

Ismene

Where to, big chiefs? There you won't find but women and old people.

Grigoris

We shall find someone else too. Except if the curses of Nikolios' mother affected him... But nothing of this sort could affect such scum. This (kisses automatic rifle) blessed iron is the only means...



Grigoris (cont.)

(Signals to Exarchos and Sophocles to enter Ismene's house).

Ismene

Save your kisses, you great warrior Kolotronis,  
for they go to nought. If you want to show us your  
bravery, you have knocked at the wrong door. Indeed,  
how the times change. Were you not the Grigoris  
who told me one night: "Ismene, you are the most  
magnificent girl in the world. I want you to have  
me as your friend through all your life. Any time  
I am in need."

Grigoris

I am tied in with the group... I don't know if you  
understand that.

(The two armed civilians exit with Ismene's parents).

Sophocles

We searched everywhere thoroughly.

Grigoris

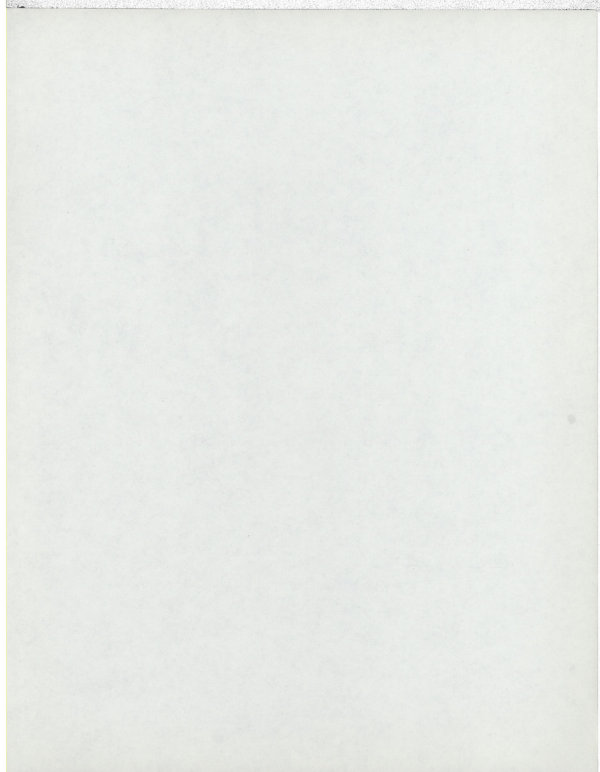
Except there where there might be a hideaway.

Sophocles

Impossible... I told you we have searched everywhere  
inch by inch.

Grigoris

Mother, where is your Pericles?





Blind man

(To Tassia). It would be better for us to leave as soon as possible... I feel that great calamities are approaching. There is no heart left to us for more tears. We have paid well for our share and most dearly. Tomorrow, with the help of the Madonna, we will rejoice.

Ismene's father

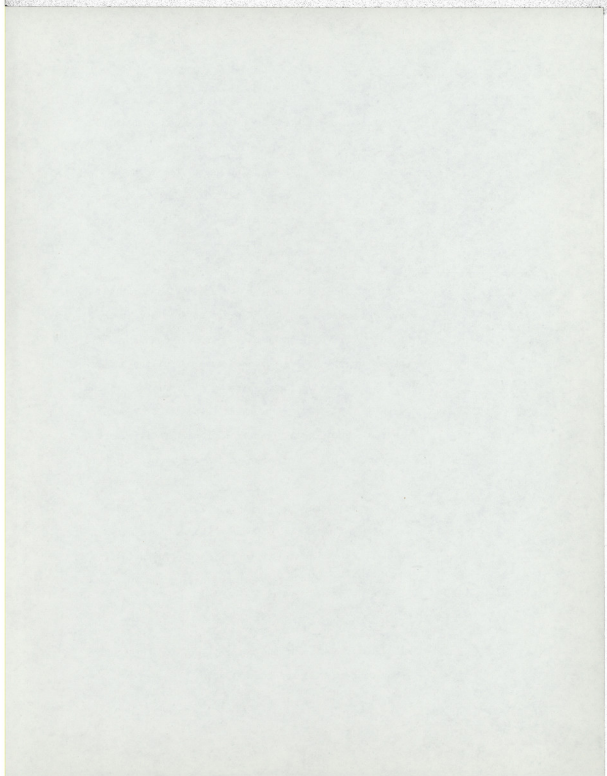
I fought the Turks chest to chest in Bizani. I was gravely wounded and I was put in an ambulance to be taken to Preveza—one week's journey. One day, I remember, the general stooped over me smiling and I cried out of joy, for despite my misery I was helping with my own blood, my brothers to be free. I am not learned, but I know right from wrong. I will never accept betrayal, even when it comes from my own child.

Blind man

Your words touched me deeply... Youth can't understand any longer that it was us who expanded our country from Pharsala up to the gates of Constantinople and Aghia Sofia. We gave them a nation and they gamble it away.

Ismene

They too speak about the country, and for the country they want to kill and get killed.



Tassia

Murdered, hanged, burned; all spoke for the country.

Grigoris

That is right. There is no individual, relation, friendship or compassion that can stand above the country. There isn't any evil or unjust act either. That is why, right now, words are a waste.

(To Ismene). I take upon myself all the responsibility, if you wish. I believe though, that the betrayal of Pericles must be paid back. We shall take your father with us, and if you love your brother, send him to us as soon as possible.

(Exeunt).

Pavlos' mother

How dare my son; an old man, innocent like a bird...

Ismene

Grigoris, come back for it will be too late for all of us pretty soon.

Blind man

What is going on, my daughter?

Tassia

They took the father along and left.

Blind man

The one who shouldn't, will pay/  
and the other who must, double will pay /



Blind man (cont.)

when he learns that 'twas his fault /  
with red blood was painted /  
the grey paternal hair.

Ismene

(Holding her mother who has fallen against the  
door in her arms. Talks to Tassia).

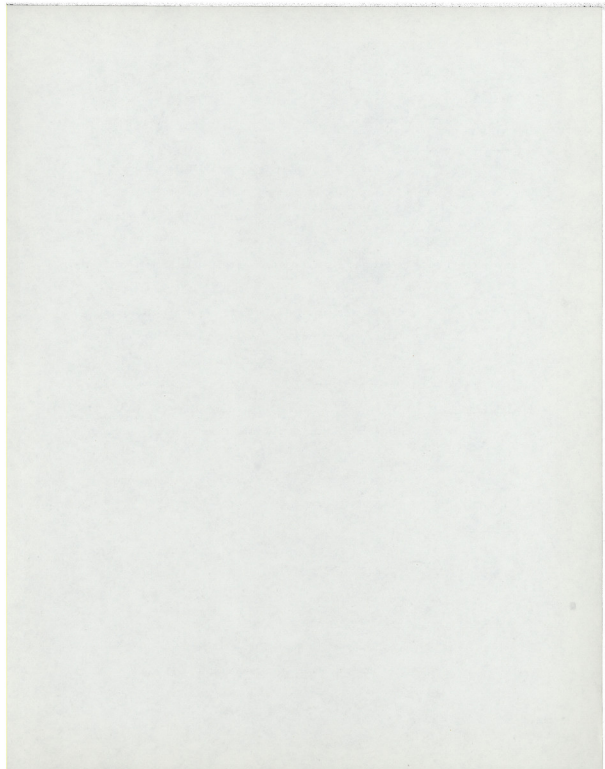
Run around the corner by the bakery. Knock three  
times and talk loudly so they can hear you. Tell  
them to come at once, for the catastrophe is  
approaching... Run, run!

(The Blind man, Ismene and her mother remain motionless. Lights  
dimmed slowly. Charon enters, boasting).

Charon

(To the players). When I see you and compare you  
with myself a contradiction is born within me; we  
both are an oppositional unity. We both come from  
time and both remain and defeat time. But you serve  
life and I... (rubs his hands).

I am happy to see you in this corner of the world  
which I adore. Besides, I got tired with the Prussian  
bureaucracy of Dr. Eichmann... It wasn't too exciting  
any longer with all those millions of Jews, Slavs and  
Balkans. Every scientific detail was used, first the  
shower, then the crematorium... I got bored, the  
routine rattled my nerves.



Charon (cont.)

The trip to this corner, Greece, was an oasis for me. Every minute my heart beats fast with joy; these people, I must say, have imagination, inspiration, intrigue and most of all, originality. Each candidate comes unexpectedly, just out of nowhere; such gifts that come to me!

(Approaches the musicians).

Ha, I like the folk songs, although deep down I despise them—see, antithesis again. But of course, there is life because there is death. Isn't that so? Everything begins with me and ends with me—I am the natural course of things. But what agony and suffering, so much pain and so many tears for a small event, for a slight passage through the night of the stars! For so many years they kill, they kill, and they get killed. Ah, they'll never learn.

(Turns to Ismene).

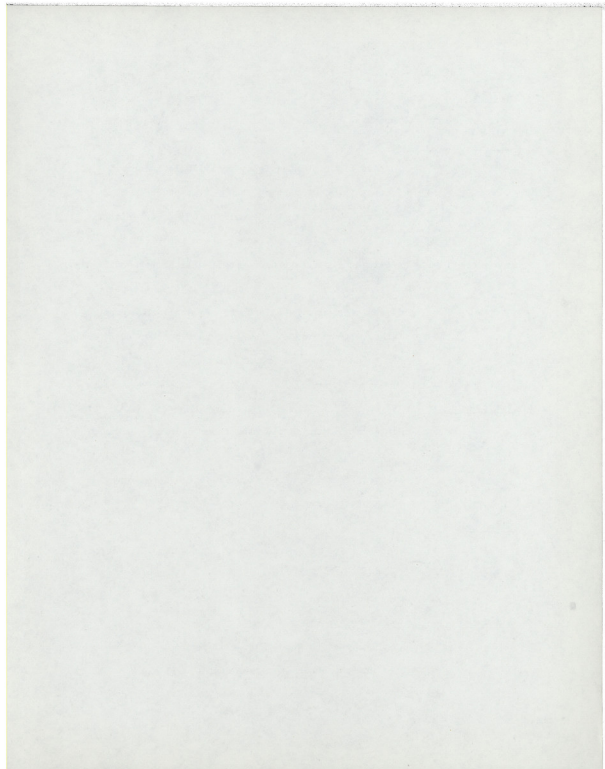
Oh, miss, I am sure you thought me crazy. Of course, I am crazy. Here, I'll sing an Argentinian tango for you.

"Who doesn't know who Ephialtis was

That he was the first traitor

a sinner even then, he was taken as such

Both Gods and men punished severely a traitor.





Who doesn't know who Ephialtis was  
Whose profession in later years was to betray  
The traitors would go to work  
just like salesmen to their stores  
to sell their products  
and collect a steady income  
Marrying they were from among their own clan  
So the race wouldn't diminish

So many years lasted the story of Ephialtis  
and was turned to virtue  
and duty for the traitors  
honored on special occasions;

"I, the country, assign to the modest traitor  
the state prize"

Who can't remember Ephialtis?"

(Turns to the Blind man).

Ah, for you, my man, I've kept a joyful and very  
modern song; a swing!

"With one hand he holds the yellow  
and the other the blue

What could it be?"

And another happy one:



Charon (cont.)

"What you search for walking for miles  
forms a right angle with you."

(He disappears).

Blind man

(As if just awakening). Thought I saw a black  
incubus... I heard the riddles clearly—Yellow  
and Blue. Two colors deeply sunk in the darkness  
of my mind. If I were only able to tell the red  
from the red (Tassia enters) and the yellow from  
the yellow or the blue...

Tassia

(Loudly). What are you saying, father?

Blind man

(Frightened). What makes you scream, my child?

Ismene

(To the audience).

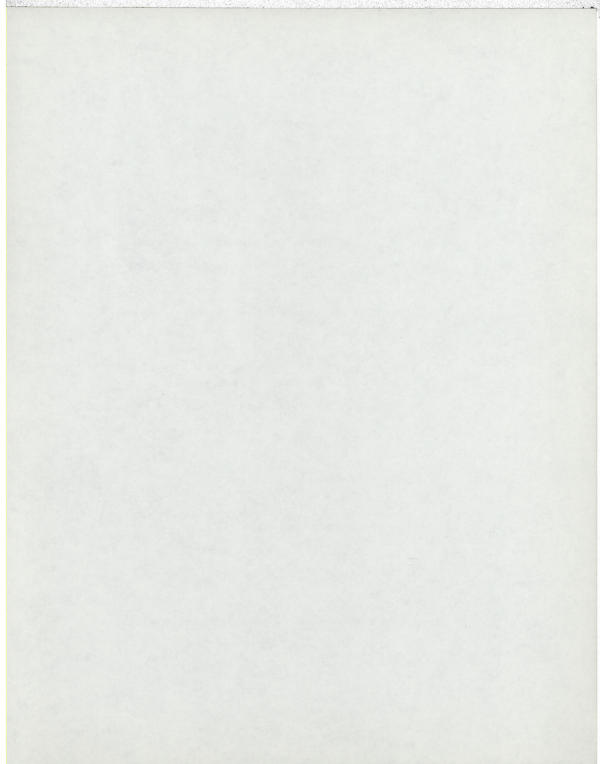
"I, the country, assign to the modest traitor  
the state prize."

Tassia

(To Ismene). Mr. Takis has come to see you urgently.

Ismene

Who asked for him? (Loudly). I said, who asked for  
him?



Takis

(Enters running). Here I come, Ismene.

Ismene

It would have been better for you not to come.

Takis

Did you call me?

Ismene

Now it is too late.

Takis

Too late for what?

Ismene

For the betrayal.

Takis

What do you mean by betrayal?

Ismene

"Ephialtis was the first traitor. Who perhaps  
could be the last?"

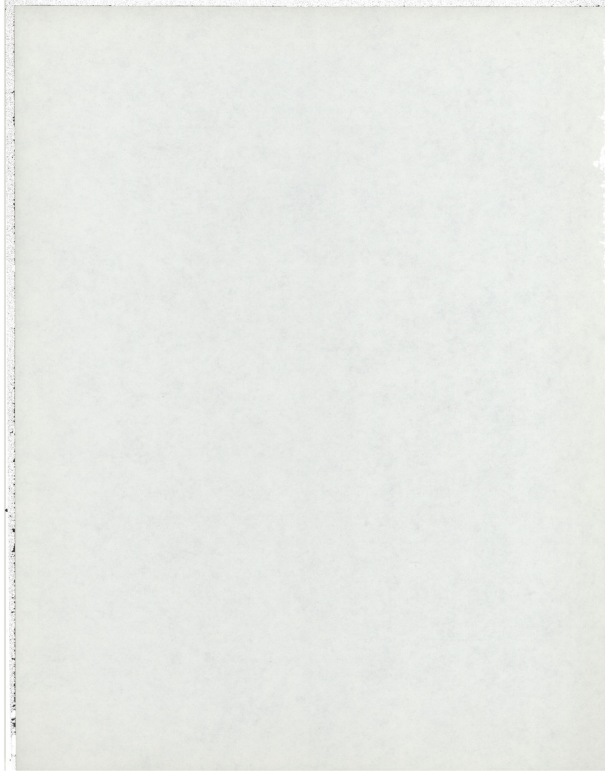
(Complete darkness. The actors remain stationary. The musicians  
and the singer take their seats. Lights go on. Pavlos' mother comes  
out from the house cautiously).

Takis

Where to, Mrs. Sofia? If you're going for Andreas,  
he's at the bakery.

Pavlos' mother

I thank you. (Advances towards the exit).



Takis

Knock three times. The guard will recognize you all right.

Ismene

Takis, please don't let her go alone in the dark. You'd better go with her.

Pavlos' mother

I know the way quite well, Ismene. Besides it is so bright out.

Ismene

Yes, but at any moment the shooting might start.

Pavlos' mother

Then I'll come back and hide myself.

Ismene

From so far away?

Takis

The bakery is not more than two miles away, Ismene.

Ismene

The bakery yes, but the shoemaker's no.

Pavlos' mother

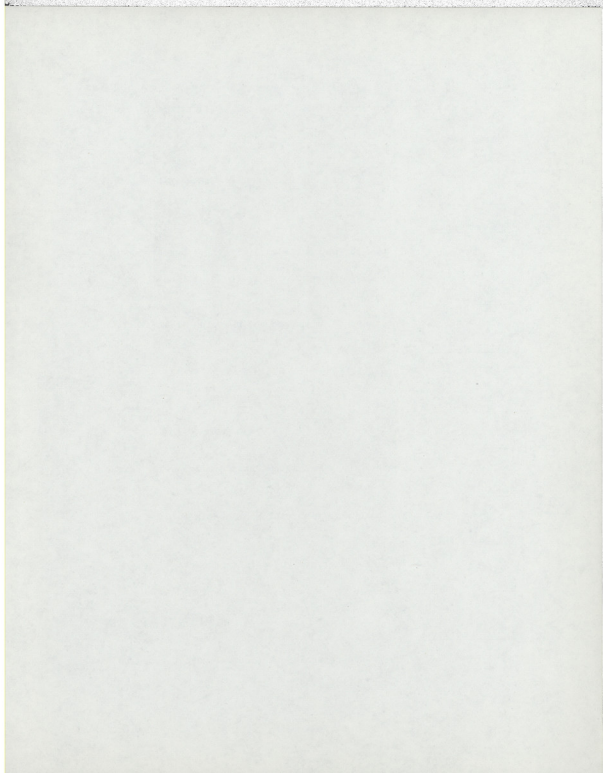
What shoemaker are you talking about?

Ismene

Is it a matter of life and death?

Pavlos' mother

Oh, poisonous snake—what have I gone through to make a grandchild!





Ismene

Takis, ask her. Is it more a matter of life or death?

Pavlos' mother

It is a matter of death for the wretched traitor!

Takis

Ismene, please, tell me what's going on.

Ismene

Neither crimes, nor profession, nor duty. Betrayal of love only, and pain. Come and listen.

Pavlos' mother

Old man, I'm heading straight into the abyss. At midnight everything ends for me... I have no way of informing my son; he will fall into the deadly trap like an innocent deer, right before my eyes.

Blind man

I predicted everything and, indeed, I can't think of a greater calamity than yours.

Pavlos' mother

Please, give me some hope.

Tassia

Your son may be hindered...

Pavlos' mother

He will do everything possible to come, for like he said, it is a matter of life and death. We know by now...

(Enter Pericles).



Pericles

Ismene (runs to her arms).

Ismene

You've come too late. Everything is too late.  
Time is beyond measure. It is galloping and can't  
be caught.

Pericles

Don't give up hope. Nothing has come to an end yet,  
for nothing has yet started.

Ismene

It hasn't started? They already took our father and  
left.

Pericles

They'll release him when I turn myself in.

Ismene

Which of the two disasters is smaller, can you tell me?

Pericles

I'm going to run before it's too late.

Takis

You can't go anywhere.

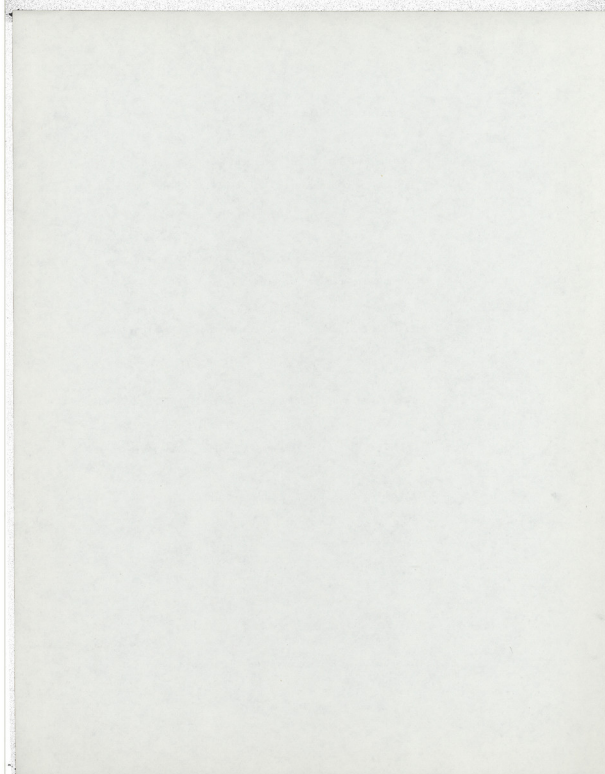
(Enter Andreas and his group).

Andreas

Mother!

Mother

You should call Charon mother from now on.



Andreas

Mother, I don't understand you.

Mother

In about an hour I won't be alive. Isn't that what you wanted? Before long you'll see with your own eyes your brother being slaughtered.

Andreas

Where, how, when?

Mother

Ask your friends. They can tell you better how and where they will drink his blood.

Andreas

I just came to tell you that I was called to join the army. In two days I am leaving for the mountains. I am leaving you behind and alone, mother.

Mother

Now you may go in peace; you leave no mother behind.

Andreas

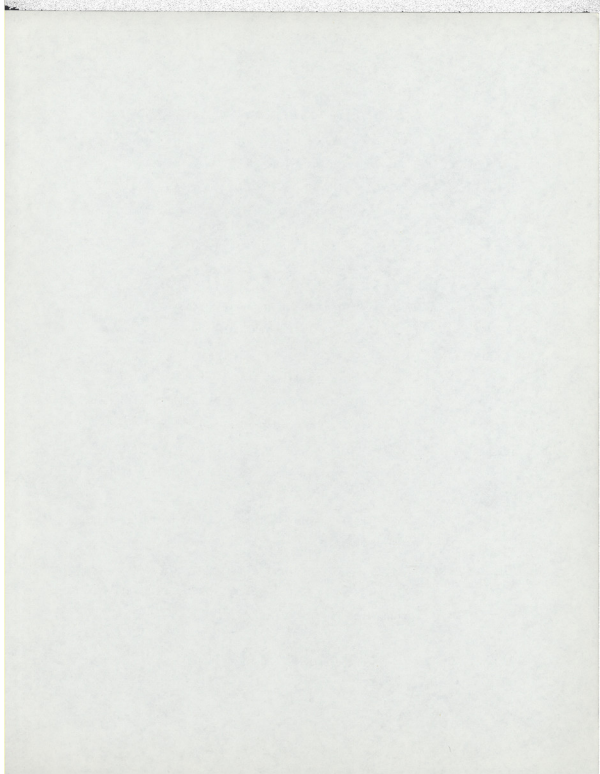
(To Takis). Could you tell me why my mother is talking in riddles?

Takis

In riddles yes, but correctly —Pavlos will fall into our trap in a few minutes.

Pericles

Now I understand why you won't let me go.



Takis

We have them in our hands. How much can your father count compared to the head of a leader?

Ismene

(With agony). Will you exchange them?

Takis

You're crazy. First they'll let your old man go and then we'll take care of him. In a while the police will come.

Andreas

Who told you to pass on the information?

Takis

Nobody. I decided to by myself.

Andreas

Since when can you decide on the life of my brother?

Takis

Pavlos, your brother? Aren't you the one who wanted to drink his blood?

Andreas

I myself would drink his blood. Nobody else has any right to touch him. Who turned him in?

(Silence).

Andreas

Who turned him in?





Mother

He, with his own blood, warned the viper.

Andreas

(To Ismene). With so much love, how could you?

Pericles

What about my father?—or are you forgetting that  
he is her father too?

Takis

Andreas, take your mother and beat it. Nothing  
else can be done.

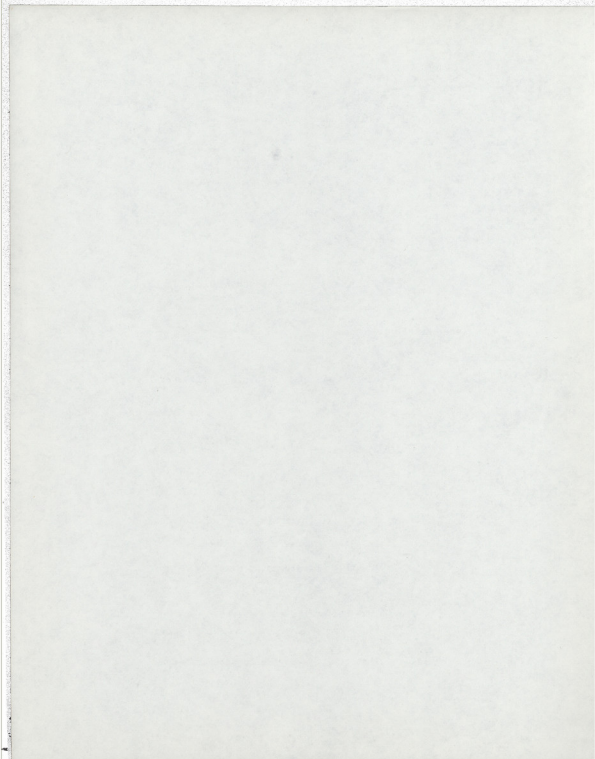
(Enter Nikolios' mother).

Blind man

Why this silence, my child? Has, perhaps, the  
horrible moment arrived?

Pavlos' mother

Black birds as you fly through the sky /  
Black birds with your hooked claws /  
And beaks sunk in blood /  
Take a breath of air from the Pleiades /  
Take two breaths from the moon /  
And three breaths over Hymettus /  
Then swoop down on me /  
Take out my eyes—my entrails /  
Devour my heart  
That the pain may be lessened. /



Nikolios' mother

(To the audience).

As I took my son Nikolios to school /  
 I bought him pretzels and cheese in the yard /  
 I gave him a drachma to buy sweets which he loved /  
 The shoemaker asked to adopt him /  
 to teach him the trade and help around the house /  
 But I preferred to work a double shift /  
 to get him through school and make him a real man /  
 and rid himself of misery and ignorance /  
 Today, I was told, he is first in his class /  
 and that he would be given a prize /

(Popi and her father rush on).

Popi's father

They're dragging Nikolios in chains. We saw them carry  
 him down Angyras Street, guarded by heavily armed men.

Popi

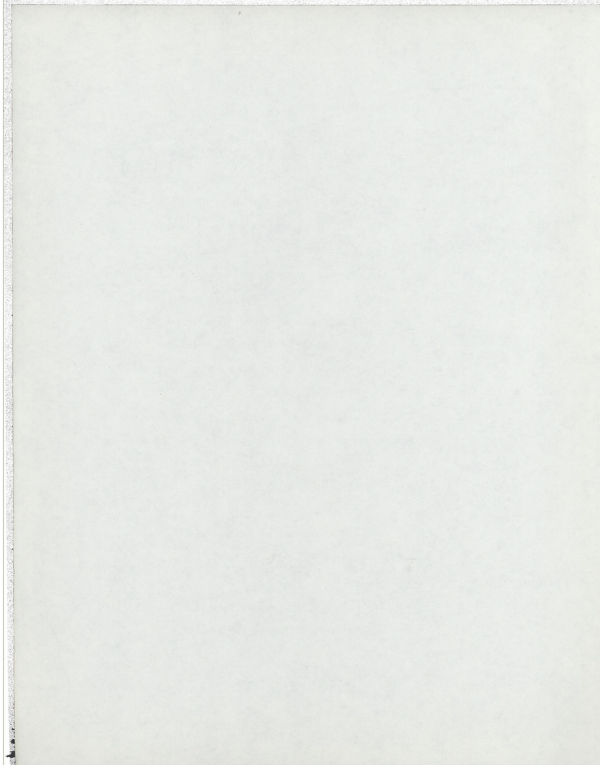
I recognized him by his clothes.

Andreas

You figured out everything without waiting for the end.  
 Mother, stay here. I'll run to get hold of Pavlos.

Pavlos' mother

May God bless you, my son. I knew that a brother's  
 love is above everything else.



Takis

(Pointing his gun). Put your gun down and raise your hands. May he be brother or cousin—Pavlos Papamerkouriou will die.

(Enter army detachment).

Takis

You can have him; he was ours, but the blood of brotherhood awoke in him and conquered everything else.

Pavlos' mother

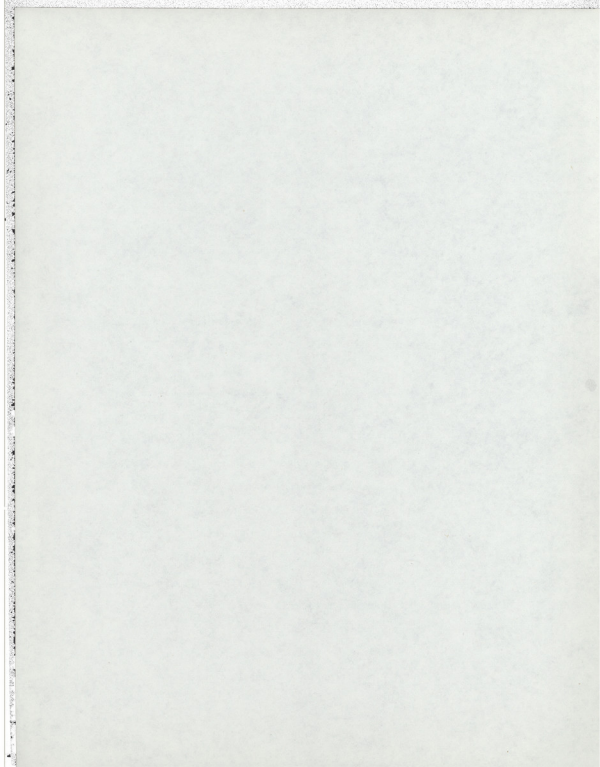
(Screaming). Pavloos... (As she runs towards the bridge she is grabbed and carried back).

Blind man

(To the audience). In our presence (points to the hall) / and in the presence of these (points to the instruments) / disgraceful acts are committed. / So far has gone the boldness of man / as to exceed all human bounds / such boldness is paid for heavily / by both the guilty and the innocent.

Andreas

I always wanted to remain what I really am—a Greek, / but they have torn my heart apart / I only hope that when your turn comes / eyes that love should see your end, so they redden / with blood and pain. / Just like ours...



(They lead him, along with his mother, to the rear).

MUSIC

(Played by a clarinet and santouri. Lights are dimmed. Night is falling).

Blind man

Remember, Tassia, when in winter you were knitting sweaters for Leonidas and Kostas?

Tassia

No, father, I don't.

Blind man

Try a little harder. It was when you had a quarrel over the colors.

Tassia

Oh, yes, I remember vaguely.

Blind man

What colors did you choose, remember?

Tassia

Black, as always.

Blind man

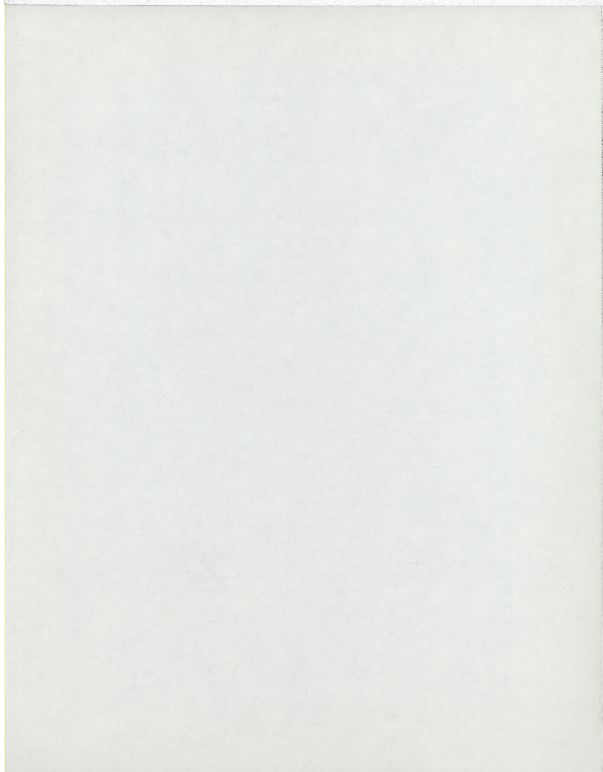
No, no. It was something else, which they didn't like. It was too much of a feminine taste. Do you remember?

Tassia

Was it green?

Blind man

(Imitates). In one hand he holds yellow and in the other, blue.





Tassia

What is it, father?

Blind man

Was one yellow, perhaps, and the other blue?

Tassia

Yes, perhaps, father, but why?

Blind man

Were they wearing them in prison?

Tassia

That's possible.

Blind man

Are they still wearing them?

Tassia

(Raising her voice). Of course they're still wearing them.

Blind man

They haven't taken them off?

Tassia

Why should they take them off?

Blind man

Do they wear them continuously?

Tassia

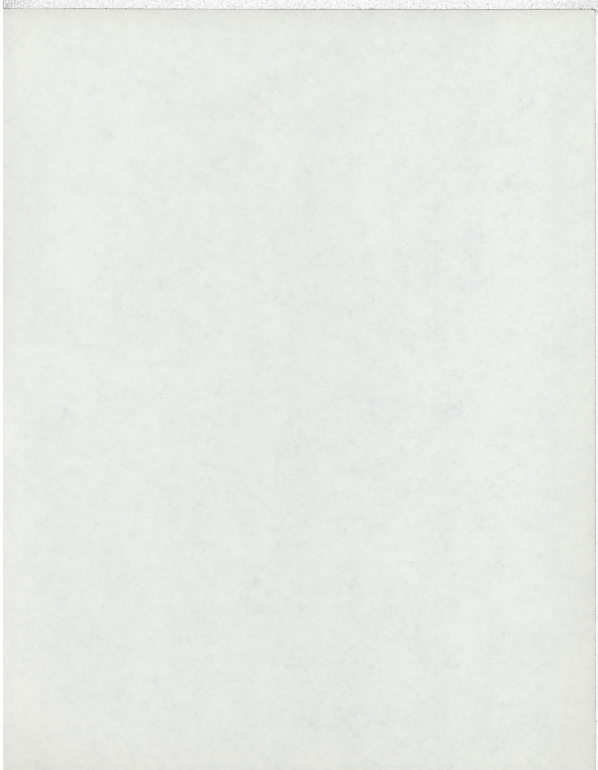
Perhaps they want to remember us.

Blind man

Do you think they remember us like we do?

Tassia

Just like we do.



Blind man

And that's why they don't take them off?

(Midnight).

MUSIC

(Ismene sings leaning on the door of her house. Towards the end she looks towards the bridge with agony).

SONG - "Betrayed Love"

At midnight, when the hours meet

my betrayed love

At midnight, when the hearts meet

my betrayed love

Dan, dan, dan, dan, tolls

dan the end of our love

Two birds, two doves

travel through the stars

At midnight, when the sun is far

my betrayed love

At midnight, when our lives are close

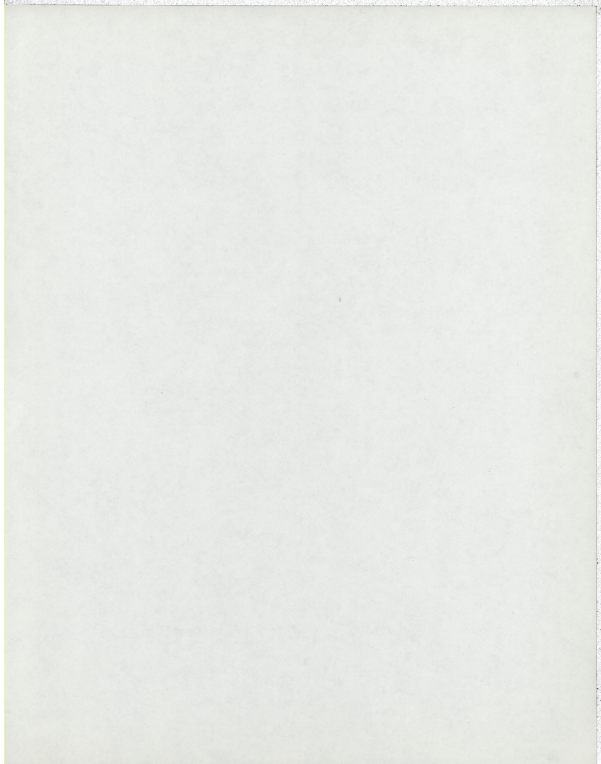
my betrayed love

Dan, dan, dan, dan tolls

dan the end of our love

Two birds, two doves

travel through the stars



At midnight, when I will wait for you  
my betrayed love  
as the moon sinks into darkness  
my betrayed love  
Dan, dan, dan, dan tolls  
dan the end of our love

Two birds, two doves  
journey through the stars.

(Enter Pavlos).

Ismene

(Screams). Leave, Pavlos!

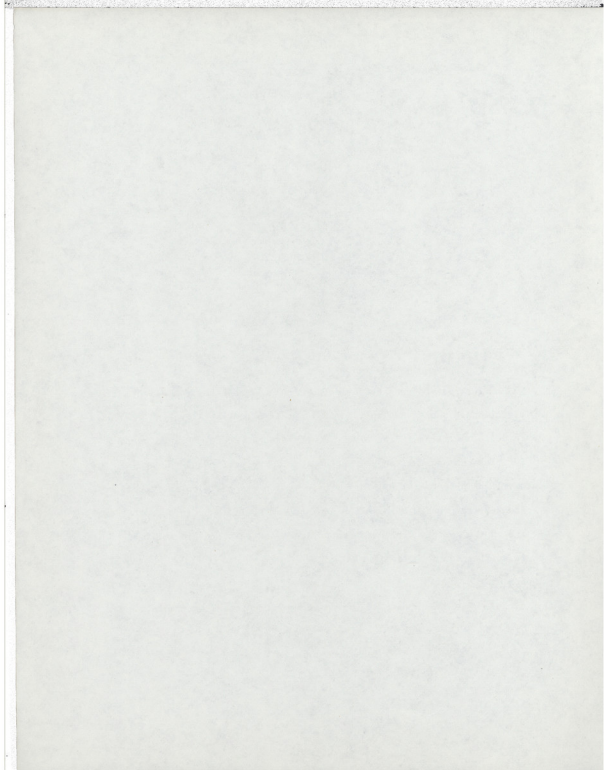
(He runs towards the bridge. Machine guns echo from all directions. She stands in the middle as if struck by lightning. Wounded to death, she falls in the middle of the stage. Pause. His mother and Pericles run and fall on her, speechless. The police and the armed civilians arrest Pavlos. They remain motionless while on the right to the rear the shadow of Nikolios appears, a little light is shed on him and on the guards. The leader approaches and talks to him while he is still shown in half-light).

Leader

Who asked you to go to Ayiannis and inform them?

Nikolios

Pavlos Papamerkouriou.



Leader

Who organized you?

Nikolios

Pavlos Papamerkouriou.

Leader

Who ran to Kallithea for the dispatching of reinforcements?

Nikolios

Pavlos Papamerkouriou.

Leader

Who ordered the arrest of Mr. Stefanou?

Nikolios

Pavlos Papamerkouriou.

Leader

Who murdered Ismene Stefanou?

MUSIC

Singer

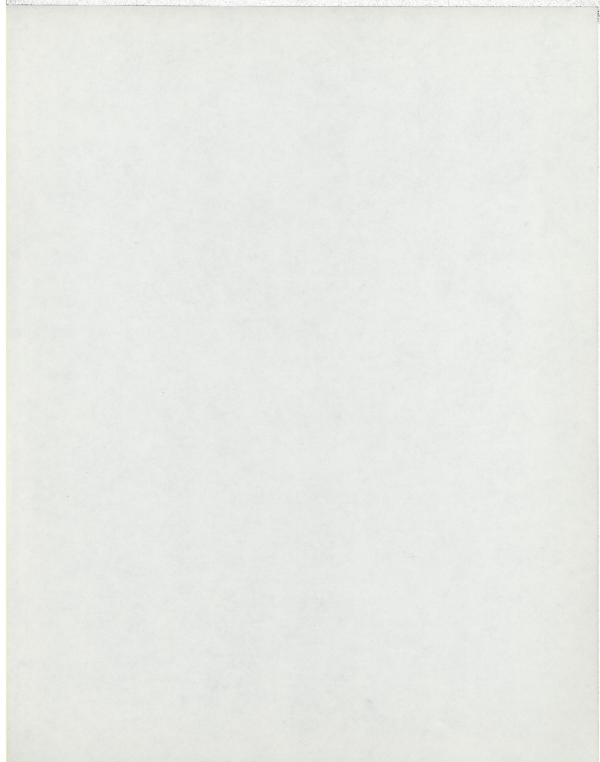
SONG - "Favlos and Nikolios"

Pavlos and Nikolios

have been taken on a journey

on a boat without sails

on a ship without masts





Fire burned the sails  
and a thunderbolt took the masts  
and the journey is death  
from which there is no return

The mothers of Pavlos and Nikolios  
go along together  
They ask the soil to tell them  
but it's dripping blood

It is not a sigh  
that comes from the soil  
It is only a yearning fountain  
to drink and quench your thirst

It is only a yearning fountain  
to drink and quench your thirst.

(Music continues).

Blind man

Let's go, Tassia. It is the first time I thank God  
for my blindness. What disaster—you can only see it  
if you have eyes, I don't have them...but I heard  
everything. But I hope, I still hope.

Pavlos' mother

Hope for what, old man?



Blind man

(Downcast, he slowly turns to her). Oh, poor mother.  
You, of all mothers on this earth, are the most  
wretched.

Pavlos' mother

Oh, my man, what about you?

Blind man

I was deeply hurt. Your pain, though, has no end.  
(He moves to go).

Pavlos' mother

(Observes him, drowned in her sorrow).

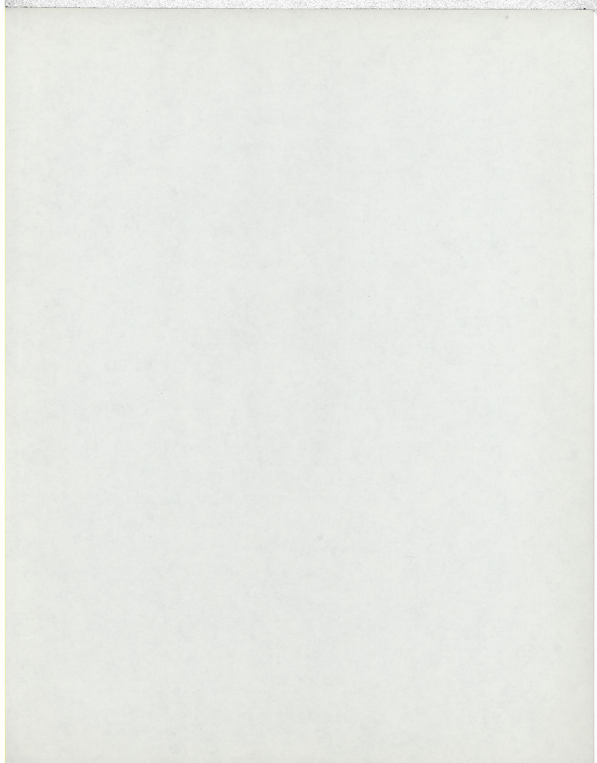
Blind man

Now, I strongly desire, more than at any other time,  
to hold my sons close to me. Let us hurry, my daughter.

SONG - "In the Gardens"

In the gardens amidst the blooming orchards  
just as before we shall set a dance  
and Charon we shall invite  
to drink and dance together

Hold the clarinet and the flute  
and I shall join in with my little baglama  
Ah! I shall come.  
Into the fire of battle you dragged me, Charon  
let us go to the gardens to dance



In the gardens amidst the blooming orchards  
     if I get you Charon in the wine  
 and if in song and dance I get you  
     then grant me one night of life

Hold your heart, sweet mother  
     and I am your son who returns for your glance  
 Ah! Just for a glance  
 As I left for the front, oh mother  
     you didn't come to see me off  
 You were cleaning others' houses and alone I took the train  
     that took me far beyond life.

(Music continues).

Blind man

I feel so hurt by your pain, mother. But despite my  
 tears and whatever I might say to you, I'll be a  
 stranger.

Pavlos' mother

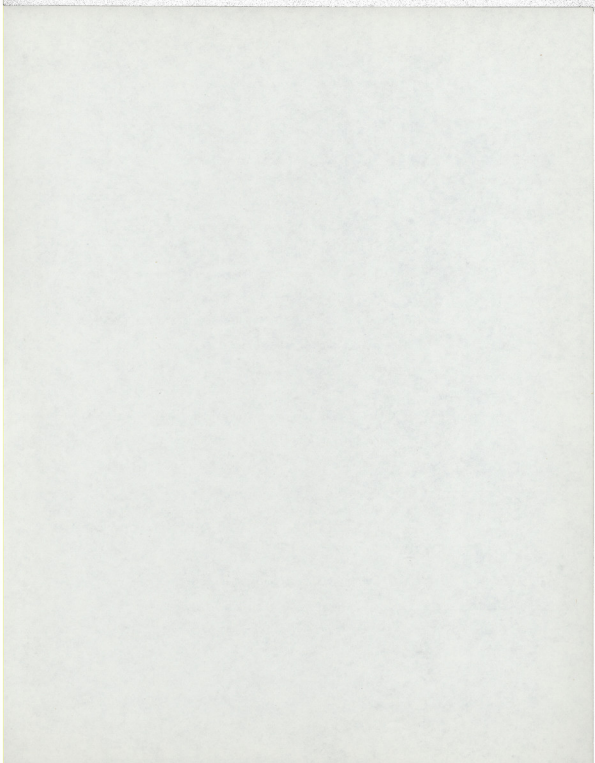
Yes, indeed, for you are blind and can't see your  
 double pain.

Blind man

(Trembling with emotion). What do you mean to say?

Pavlos' mother

That which you haven't seen and never will, I see and know  
 well.



Tassia

(Pulls him). Father, it is time to go, come.

Blind man

(Motionless). Where to, my child?

Tassia

(Whispering). To find Leonidas and Kostas.

Blind man

(Exhausted). He holds the yellow in one and the blue in the other.

All

(Aloud): What could it be?

Blind man

In the left he holds the sea  
and in the right, the valleys.

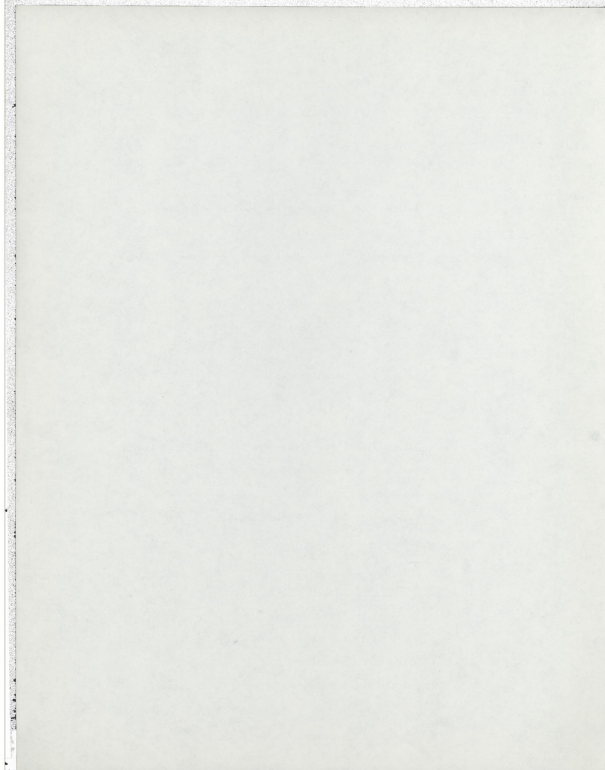
Pavlos

Farewell, mother. (Turns to Ismene). Your flower pots won't be watered and you won't know it. (They take him out. Nikolios, the mothers and their guards follow. Lights lowered bit by bit during climax).

Singer

SONG - "Unite" (Glorification)

Unite stone and stone  
unite hand in hand  
The mountains and the ravines begin the song.





Cities and harbors join in the dance  
 Today we marry the sun  
 the sun to the bride, the dearest, the Joy!

Oh, our Joy, our daughter  
 Valleys, seas, our mountains  
 mothers, daughters—dead brothers—fathers  
 one tree, with one root, one well, one spring  
 Today we marry the sun  
 the sun to the bride, the dearest, the Joy!

(Darkness. Music begins: Introduction to "In the Gardens."  
 Lights go on slowly, first on the orchestra. Then on the three mothers  
 sitting at their doorways, knitting. Three soldiers enter. Music  
 stops. The mothers remain silent, do not react, do not participate).

First Soldier

We are looking for Mrs. Papamerkouriou.

(Pause).

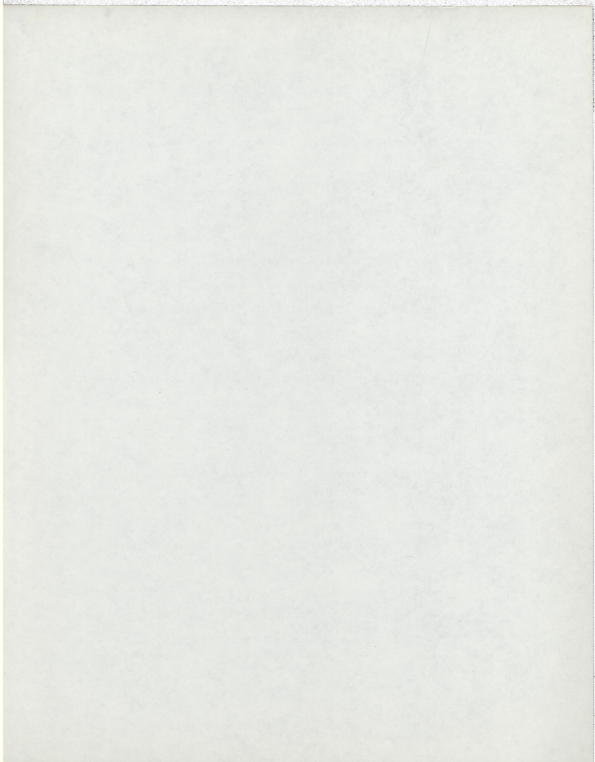
Second Soldier

We were together with her son, Andreas, in the same  
 platoon.

(Pause).

First Soldier

He was killed at my side by a mortar bullet. We had



First Soldier (cont.)

agreed that whoever lived should go to the other's house.

Third Soldier

I am carrying his belongings.

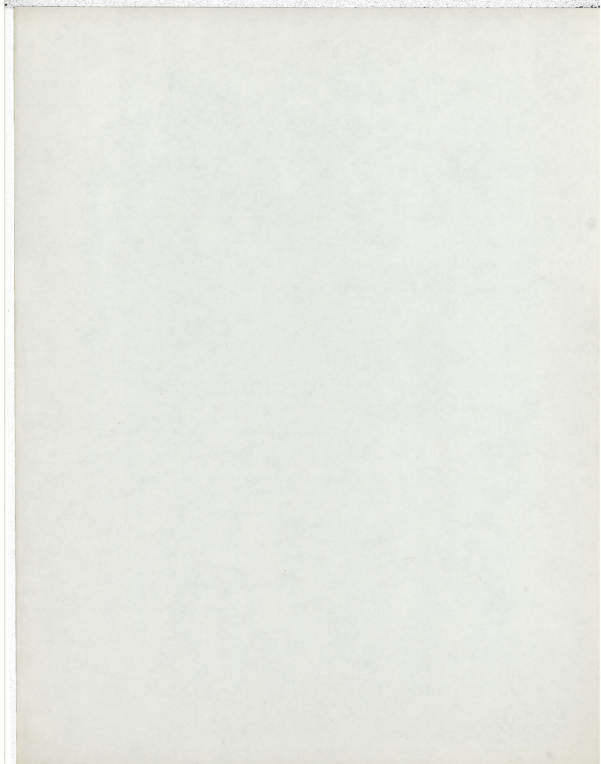
(Introduction to "In the Gardens". The actors exeunt hidden behind moving sets representing gardens and flowering plants. When the song starts, Andreas enters embracing another dead soldier, to dance the last dance in front of his mother).

SONG

(Music continues with the introduction of "Unite". The song is sung by all. Lights go on, full brightness. The actors come out from the sets raising their back sides which are decorated with byzantine mosaics. The mothers continue their knitting, indifferent. All the actors in the play turn towards the audience, sing "Unite".

SONG

END



PROPOSED CONCLUSION

(While all sing on stage lighting is abruptly cut. Complete darkness on stage. The song is brought to an immediate halt. A military march blares forth and a raspy Papadopoulos-like voice announces the coup d'état of April 21, 1967).

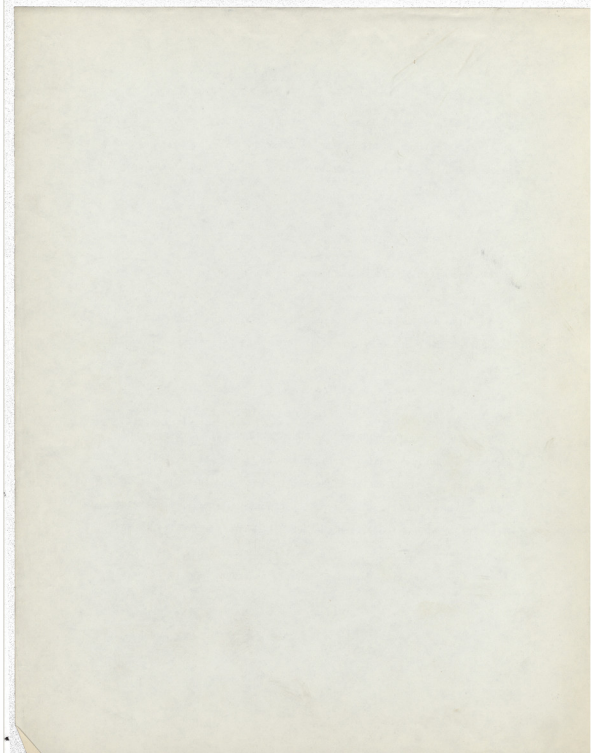
Voice

## INSERT TEXT OF SPEECH

(As military orders and maneuvers are heard lights slowly go on. Bands of soldiers have occupied various spots and arrest people like Pavlos, Ismene, Pericles, Nikolios, Grigoris and the singer. They are handcuffed and guarded by armed soldiers. The Police have joined the coup.

As light is slowly shed on the stage a bright sign reading: APRIL 21, 1967 moves over the crowd of people on stage. Directly underneath is written: GREECE OF CHRISTIAN GREEKS. As people and objects become more easily distinguishable in the stronger light, a tank is seen moving from left to right, in front of the actors on stage. (If necessary) two flags fly from the tank: in front, a Greek flag [the larger of the two], with the junta's emblem of the Phoenix and the soldier; and, in the back, a smaller American flag.

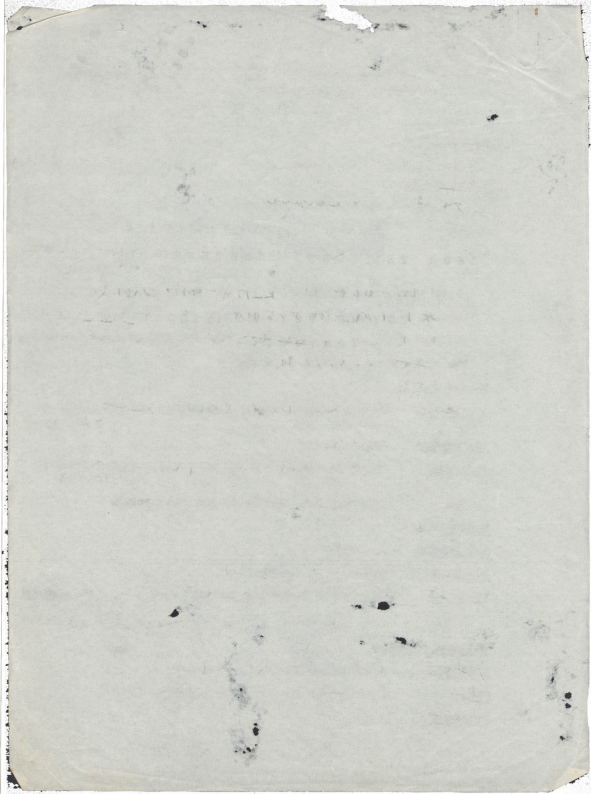
Lights are cut, darkness prevails on stage. End of scene and play).



FOR THE DEAD BROTHER

( ΤΟΥ ΝΕΚΡΟΥ ΑΔΕΛΦΟΥ )

- Τραγούδι -





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FOR THE DEAD BROTHER

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( ΤΟΥ ΝΕΚΡΟΥ ΑΔΕΛΦΟΥ - Τραγούδι )

-.-

CHARACTERS

Three families - Neighbourhood women - young men - girls - children

First Family

The Mother Charwoman-laundress  
Andrew Her son, 30 years old, salesman in a shop  
Paul Her son, 23 years old, student of an evening school  
for mechanics.

Their father was executed during the enemy occupation by the Germans in revenge for the blowing-up of a bridge by the Guerrillas. The mother and Andrew hold the Guerrillas responsible for the execution. Paul the Germans.

Second Family

The Father Owns a small shop. The Guerrillas had taken him as a hostage.  
The mother Housewife  
Pericles Works in father's shop, 25 years old, a friend of Andrew's  
Ismene 18 years old. She loves Paul in secret.

Third Family

The father In prison  
The mother Works as a factory hand  
Nikolios 18 years old. On the lookout for a job. A friend of Paul's  
Five more children, the youngest one 10 years old.

Other characters

Aristides A friend of Paul's and Nikolios'  
Takis A friend of Andrew's and Philip's  
A postman



Stage Sceneries

On the left,backstage,the poor neighbourhood houses pile up one upon another,stretching from the foot to the top of the hill. On the left,front,a ravine with a wooden bridge over it.On the left,backstage,a platform for the singers and their instruments. Sideways,on the right,

Nikolios' house,one-storied,with one room. Two windows and a low, flat wall in front of the door.Sideways,on the right,next door to it,the mother's house. One storey,two rooms,two windows and the low,flat wall.Next to it,a narrow strip of barren garden and in front of it, a low stone wall.In the background, a few trees, an olive-tree, a cypress tree.Next to the garden,Ismene's house. Two-storied, with a wooden balcony full of flowerpots and a low, flat wall a little higher.A narrow street to the right of the house, disappears in the distance.Behind the houses,fields that climb up the Hymettus'slopes.

It is April - falling dusk - by the time our story begins,the characters have already taken their stand in the two groups which are preparing to fight each other to death.Nothing is missing but the spark,

The P r e t e x t

Hatred has already taken root in their hearts, yet, outwardly, they still keep to their old ways and relationships.

A group of young men and girls are dancing.The others,all of them, sing with them, laugh and clap their hands.In the midst of the group,Andrew and Pericles, arm in arm, are dancing the Hassa-piko. Paul is seated on the low, flat wall in front of his mother's house. Ismene helps her mother with the housework.



S o n g : " Dear, fair April"

April dear - Dear, fair April and May full of scents, how can you stand, oh my heart,

how can you, how can you, oh my heart, how can you stand, such great love and still greater beauty.

The neighbourhood is swamped  
with flowers and kisses.

My girl's name is Lenio, my girl's name is Lenio,  
my girl's name is Lenio but I keep her name a secret.

Dear Star, dear, pale star and dear, pale moonbeam

On your arched eyebrow my heart has hang

My heart has hang on you arched eyebrow

like a little bird caught in a bird-trap

The neighbourhood is swamped  
with flowers and kisses.

My girl's name is Lenio, my girl's name is Lenio,  
my girl's name is Lenio but I keep her name a secret.

Sweet flower, sweet-smelling flower and rose full of <sup>scent</sup>~~secret~~

To your mother I shall come

To you mother, to your mother, to your mother

To ask for her blessing and for the mate I love

The neighbourhood is swamped  
with flowers and kisses.

My girl's name is Lenio, my girl's name is Lenio,  
my girl's name is Lenio, but I keep her name a secret.

-.-

As the third stanza is being sang, Aristides and Nikolios, anxious and suspicious-looking, enter the scene from across the bridge. Nikolios' mother is away, but his brothers and sisters recognize him and run up to him. He drives them away gently. Paul gets up and goes up to



to them / To the left, front /. The others do not seem to have noticed them. They talk seriously and in low tones. Suddenly, as the song is drawing to its close, Takis enters the scene running, arm in hand. Instantly, the three friends leave the bridge. Takis, after having chased them for a while, turns to Andrew and Philip.

Commotion - Confusion - The mother and Ismene run forward, followed by Pericles and Andrew who are armed. The women fall down in front of them and, all at once, shots are heard. All are frozen where they stand and stay still. The shots stop and the singers with their instruments enter the scene slowly from across the bridge as if nothing has happened and take their seats on the platform in utter silence and stillness. The lights are dimmed until darkness is complete. Only the platform is lit with a pale light. They begin to sing: -

" The Dream "

Two sons you had, dear mother, two trees, <sup>two</sup> ~~two~~ rivers,  
Two Venetian walls, two spearminths, two reasons for worry,  
One for the East - the other for the West,  
And you, alone in the midst - speak to the Sun, you ask him.  
Dear Sun, you <sup>who</sup> have a commanding view of the mountains and of the  
great rivers  
you, who oversee our suffering and the poor mothers,  
Please, call me if you happen to see Paul <sup>and</sup> if you see Andrew tell me  
for I am the mother who has, with the same worry, brought them  
both up  
And gave them birth with the same pain.  
But they roam the mountains, they cross wide rivers,  
Looking for each other, murder in their hearts  
And up there on the tallest mountain, at the tallest of tall peaks  
They lie side by side and dream the same dream





They both hurry to their mother's death-bed,  
They clasp hands, close the mother's eyes  
Their knives thrust deep into the earth  
And up springs water for wayfarers to drink and find rest.

A veil drops <sup>across</sup> over the stage.

A spotlight lights up the Mother's face / Doublure / She stands in the middle of the stage.

The spotlight moves slowly downward towards her two arms which hold / as if under wings / for two sons / Doublure / Both sons are dressed all in black. The light becomes stronger. The two brothers go away, turning their backs to each other, menacingly and contemptuously. They make for the two corners where they stand with their backs turned. An actor enters from backstage / the garden / holding a painted Sun. The mother talks to the Sun and then disappears into the narrow street. / Right / The brothers produce their knives and look for each other. They come to the middle without having seen each other and lie down side by side. They spring up simultaneously and run towards the narrow street, where they see their Mother lying on an iron bed. They clasp hands and cry over the Mother. With one movement, they thrust their knives into the earth - Darkness - And soon after light. All the characters are in the same places as at the time when the shots were heard - SHOTS - The characters take on life.

Mother B! Taki, what is the matter ?

Pericles / who talks in place of Takis/. What do you think is the matter, mother? It is war they want and they are going to have it.

Takis They have started the usual trouble at St. John's but our party has closed in and it seems that we shall arrest them all.

THE UNIVERSITY OF CHICAGO

DEPARTMENT OF CHEMISTRY

LABORATORY OF ORGANIC CHEMISTRY

CHICAGO, ILLINOIS

1954

RESEARCH REPORT NO. 10

BY ROBERT H. WOODWARD

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- 6 -

- Mother A: What will become of my Paul ?
- Andrew Your Paul, mother, will be among the first to be done away !
- Mother Damn you, dirty dog, do you talk like that for your brother
- Andrew Do you forget my father? It is they who killed him. Paul's party.
- Ismene The Germans !
- Pericles Go away, you bitch, before you regret it.
- Mother A: / To Andrew menacingly/ Here, give me immediately that dirty iron thing you are holding and come in. It is dinner time.
- Mother B: / To Perikles / You do the same before your father sees you and reads you the riot act as he did the other day.
- Takis But don't you realize that life nowadays has been reduced to " my life for your life " ?
- Andrew They have in their possession even machine-guns!
- Ismene I saw them leaving armless !
- Pericles You are a liar! Do you think we do not know your dirty story with Paul? But I must catch you in the very act and then I shall make you both spit blood—Go in and don't you ever dare to appear before me or you will regret it.
- Takis Leave the girl alone! Don't you see that she is in love?  
( Giggling )
- Mother B. You listened to your shame! Go away before your father hears of it and who is going to save you then!  
/ Ismene makes for her house/The shots are heard nearer and nearer.
- Mother A: /almost shouting/ Andrew, I am calling you for the last time!
- Andrew Why don't you also call your Paul ?
- Mother A: You come first. I'll teach him afterwards.
- Andrew Mother, did you get it? I am not going to sleep under the same roof with him any longer.
- Mother Why, son? Aren't you brothers ?
- Andrew In name only. But in reality I'll suck his blood.



- Mother Why ? What has he done to you ?
- Andrew He killed my father. Your husband. Do your forget ?
- Mother He was hardly a boy of ten.
- Andrew It amounts to the same thing. He was killed by his party, the people who have the same ideas with him, who have sold their hides, the degraded, the traitors !
- Mother You know very well that Paul is not a traitor.
- Andrew It amounts to the same thing since he follows them. They lead him the nose as if he is drugged. And you want me to be friends with him! Then, go and tell him to leave them and come with us, On the sight track.
- Takis I think they are coming this way. They must have been attacked from the Height over St. John's and they must have started coming down. I bet they will go past here on their way to their hide<sup>s</sup>ways.
- Pericles We must lay in ambush and attack them.
- Takis We must first of all evacuate the place.
- Andrew Come on, mother, come in. Shut yourself up in the house.
- Mother Not before I drag you in even by force  
( Andrew pushes her away )
- Mother Don't you dare touch the mother who gave you birth or you will <sup>accused.</sup> ~~accused.~~
- Mother B! Pericles ! For the last time : Either you come in or I go and call your father. /shots - voices - swearing - very near the bridge - at once, they all run away and hide, Takis hides behind the wall. Andrew and Pericles in the narrow street, with arms pointed towards the bridge. Paul enters from across the bridge and runs towards the house. Before the others have the time to come forward and catch him, the mother steps forward and puts her arms round him. /



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Andrew /with arm pointed, he approaches menacingly /  
Step aside, mother, and leave us alone !

Paul Throw away the rifle first and then come and reckon with me.

Andrew What did you think, that we were playing hide and seek ?  
Haven't you yet realized that your life is at stake ?

Takis Don't overdo it, Andrew; you scare your mother. We are not savages after all... Paul is a nice chap deep down. He only needs a little talking to realize his mistake. Come with us, you need not be afraid of anything.

Mother A I know you and your discussions very well.

/As they are approaching/ Don't come near because I am not afraid of your dirty rifles.

Paul If you feel like discussing, we can as well discuss on the spot.

/ shots /

Andrew Mother, you will regret bitterly what you are doing.

Mother A! What ? that I love my child ?

Andrew I have already told you! You know well that he is a killer, a murderer !

Paul You and your party are murderers! Sold hides !

Takis What are you talking about, you traitor ?

Andrew Taki, leave us alone to clear up things between us, like brothers.

Mother A The right word has escaped you! You said "like brothers" you<sup>s</sup>, wretched soul<sup>s</sup> !

Andrew Above all, <sup>here</sup> ~~there~~ is the Nation, the society which they are undermining,

Paul I wonder if you know what means Nation and Society, Don't you realize that you are starv<sup>v</sup>ing? That your mother is a laundress ?





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Mother A! I am not ashamed of it, my son.

Paul I only wanted to say that he has sold his hide.

Andrew Listen, listen, there speaks the paid traitor !

/ He rushes upon him /

/ The three start-fighting. Shots are heard very near.--  
Voices and footsteps approaching. Takis disappears under  
the bridge. The Mother manages to drag Paul into the House  
and shut Andrew outside. Takis returns and tells them  
something. They take their places. From across the bridge  
there come two young Warriors. One of them is fatally  
wounded and the other one almost drags him along, looking  
anxiously all around. He catches sight of Paul's house and  
makes for it with difficulty. He finally stretches the  
wounded man out on the small verandah's steps in such a  
way as to be seen by everybody. The wounded man assumes the  
attitude of Christ with bent head and *out*stretched arms.  
He stays still. The other <sup>one</sup> bends over him, anxious to hear  
his heartbeat. It is there that he is caught by the three  
who have approached him stealthily in the meantime. They  
lead him toward the narrow street, slowly at first but then  
with increasing speed. The three doors open all at once  
and the three mothers get out, attempting to run up  
to them. They shriek . " DON'T ! ". But the men have already  
disappeared in the darkness. As the mothers stand there  
motionless, they turn their eyes to the wounded man  
who is being lit <sup>up</sup> little by little. A song begins : -  
" A late Afternoon "

A late afternoon, a late afternoon, when the sun was going  
down, to the Cross they bound you  
Your hands they nailed, they ~~x~~ nailed your liver,  
They closed your eyes, they closed my heart.



A late afternoon, a late afternoon, when the sun was going down  
they chopped me up in two  
My sight they took away, they stole away my touch,  
My ears only were left me a sound to catch from you my son.  
A late afternoon, a late afternoon, when the sun is going down,  
like a Golden Eagle  
Rush over the oceans, over the plains rush  
And cause flowers to blossom forth on mountains and joy in  
men's hearts.

/ While the song is being sang a group of women with their heads covered with black kerchiefs enters from across the bridge and makes for the dead man. A friend of his enters running and bends over him in an effort to hear his heartbeat. He then gets up with bent back and heavy as lead and begins to dance to the dead man. When the words: "like a Golden Eagle" are being sang, he moves his arms as if they are wings. Paul appears just then, rifle in hand, leaving stealthily through the garden gate, his mother seeing him off. By the time the song is over, the women have sat down round the dead man, in a circle, like dirge-singers /

M I D N I G H T

Quiet - Night - Semi-darkness - the dead man, the women- utter stillness - A shadow slips along with great precaution, from across the bridge, looks around carefully and then makes signal to the others to follow him. A group of armed men enters. They go straight to Pericles' house, It is then that they see the dead man. The young men lift him and, together with the women, they make for the bridge. The others enter the house. One of them, their leader, knocks. No answer. He knocks again. At last Mother B! asks from inside the house:



## - II -

Mother B! Who is it ?

Leader ~~Who~~<sup>We</sup> have come to search. Open !

Mother Search what ?

Leader Just search!..

Mother Come in the morning

Leader You talk too much. Open ~~quickly~~ !

Mother Who are you? The Police ?

Leader Yes, the Police;

Mother You are lying! Show me your papers !

Leader Open, if you want me to show them to you. / He knocks loudly and pushes the door with his back / Is your precious one in?

Mother Who ?

Leader Pericles !

Mother No, no ↓

Leader Open and let us have a look. And don't delay if you don't want us to break the door and turn everything upside-down.

/ They knock and push /

Mother /Half opens the door/I told you that Pericles is not in.

Leader /He pushes with force /We shall see if this is so.

/Three men enter the house in a hurry/

Mother Oh, my son, what curse has fallen upon us! Just imagine that brothers should fight each other, asking tit for tat !

Leader /Looks at her intently but keeps silent/

Mother I am thinking of your poor mother. She won't be able to sleep a ~~wink~~<sup>wink</sup>, like me. What a calamity, what a curse! Surely, there can be no greater calamity in the world/ she recognizes him/ But aren't you Costas, the schoolmistress' son? I knew your mother quite well.



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- Leader Your son has killed our best comrade, Leonidas.
- Mother The shoemaker's son ?
- Leader Exactly
- Mother No, my son. My son can't have done such a thing.
- Leader He killed him with his very hand outside the Cemetery
- Mother No, no, there must have been someone else. Pericles cannot hurt a fly.
- Leader Nor can I, mum. But a man I can kill because man is a wild beast.  
/They get out of the house, pushing the Father and Ismene/
- A man It is only these two that we have found. The guilty one has left.
- Leader Are you sure? Did you look every where?  
/In the meantime, the guards signal them that something suspicious is in sight./
- Another man More than sure. We have looked even into the trunk, and into the oven !
- Leader Goodbye Ismene. Sorry for your trouble.
- Ismene Costa, what have my old parents done to you?
- Leader I know, Ismene, I have a mother myself and you know where she is and in what a state...  
/ Ismene bends her head /
- Father Now boys, you have looked every where. Go home now.
- Leader You come with us / He signals to his men /
- Mother /With a shriek/ Oh, misfortune, oh curse ! What has the old man done to you? Don't, don't !!
- Ismene /With a shriek / Don't, don't, cowards !
- Father Aren't you ashamed of the women?  
/They push him along the street and disappear/  
/ Doors and windows are flung open. People come out - Shots - Takis, Andrew and Pericles enter the scene together with a group of armed men and a boy in shorts. Ismene runs up to





Then and flings herself upon Pericles /

Ismene /with sobs / They have taken father away.

Takis There must be those who make for the Gemetery.Let us go quickly and stop them.

/They all go except Pericles,Ismene and the two mothers/

Mother B /quietly/Nothing is left to me now but drown

Pericles They will catch them,mother, any minute now and father will be set free.

Mother B Why did you do such a thing, son ?

Ismene What did he do,mother?What can Pericles do ?

Mother B Man is a wild beast.../loudly suddenly/Man is a mad cat.

Ismene I don't understand you,honestly I don't

Mother A /talking to herself/Man is kind deep down. He has a kind heart if only they did not make him kill.

/The others do not take any notice of her /

Ismene Mother, will you tell me ?

Pericles Leave her alone.Distress has undone her.

Mother B /Suddenly to Pericles/Did I teach you to take people's lives ?

Pericles Are you in your senses, mother ?

Mother B: I am perfectly sane. Do you think I did not see you as the three of you were carrying along Leonidas,the shoemakers's son ?

Ismene Do you mean ,mother ...

Mother B: And why should you do such a thing and not your leader, worthy Mr Takis? What sort of differences did you have with the poor boy?

Pericles Please mother,don't listen to such things.

Mother B: /goes on / And why not Andrew,our neighbour who is, moreover,older than you by 5 years?



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Mother A /talking to herself/ My Andrew has a kind heart. He found once, a wallet in the shop and handed it over to his boss right away. And his boss congratulated him and said :  
" You are honest and you will make good progress".

Iamene /To her mother/ Pericles is right, mother. You should not listen to rumours.

/Takis and the others enter the scene/ The women spring to their feet/

Mother B: Where is my husband ?

Takis /Bends his head/

Mother B: What ???

Andrew They must have taken another route or they must have hidden somewhere. We'll find them in the morning.

Mother A: Andrew, put on a pullover. Your <sup>suit has</sup> turned cold. Won't you eat ? Won't you sleep ?

Andrew Please, mother, go and rest and leave us alone with our worries.

Takis I have an idea/ He talks privately to Pericles and Andrew/

Pericles Ismene !

/Ismene approaches them. The women enter their houses slowly/

Pericles Listen, Ismene. One thing only is left us, <sup>if we are to find father, that is,</sup> if he is still ~~active~~ <sup>alive</sup>... you must find out where Paul hides... He is sure to know.

Ismene What has Paul got to do with it ?

Andrew Ha, ha! Paul, my dear, knows everything.

Ismene What do you mean ?

Takis That Paul is one of the leaders.

Ismene You mean that he knew about father?

Andrew Certainly, he may have even given the order himself.

Pericles I have not the slightest doubt about it. They came directly to our house. It is from your neighbour that you should expect the worst.



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Ismene What about Nikolios ?

Pericles But these two ~~they~~ are flesh and nail.

Ismene And what is it that you want me to do ?

Andrew You'll try to fish my mother. She knows. It is she who gives him food and clothing behind my back !

Ismene What about Paul ?

Pericles What do you mean ?

Ismene I mean, if you catch him, what will you do with him?  
/ They glance at each other/

Takis Absolutely nothing, if he only tells us where they have taken your father.

/ Mother A! comes out/

Mother A! Andrew, are you still there? Come in, I have just warmed up your soup again. Takis, Pericles, come in too. You, too, Ismene, come in, my dear, it is chilly outside.

Andrew Let us go in and eat, boys, As for you, Ismene, as we have agreed.

Ismene Mrs Costaina, I would like to talk <sup>to</sup> you...

/The boys enter the house/The mother approaches Ismene suspiciously/

Ismene If my father is not found till the morning, I am afraid that mother won't be able to stand the blow !

Mother A! He will be found !

Ismene Who can know ?

Mother A! He will be found ! He is an old man, he cannot do them any harm.

Ismene He'll be neither the first nor the last one.

Mother A! God is all merciful. Man must never lose hope in Him.

Ismene I am also afraid of Paul.

Mother A! I know, my dear, that you love him. He loves you too. Accursed be the hour when the dirty dogs threw us into



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turnoil ,the worst disaster for man !

Ismene What are you talking about, Mrs Costaina ?

Mother A: About the Godless foreigners ! My boy had talked to me, quite some time ago.Of course,not clearly about you, but I knew. I am not stupid.Witthe the degree from his school he could find a decent job to relieve his poor mother and also to start a <sup>home</sup> ~~chance~~ of his own.He likes home life, becks,<sup>home</sup> ~~head~~-made food, yigvarlakia. I stuff them with plenty of bread and <sup>they</sup> ~~are~~ very tasty. He is crazy about them! Then you know what a quiet and straight-forward boy he is.The other <sup>one</sup> ~~are~~ too...I have brought them up, my daughter.God alone knows how,to become honest men and good family men like their poor father whose equal the world has not seen.

Ismene My own father too/ she cries / and to think that..../  
decisively/ I must see Paul !

Mother <sup>cunningly</sup> /~~causing~~ I wish I could see him myself !

Ismene It is a matter of life and death.

Mother A matter of death, my dear, of death ...

Ismene /puzzled/Of death? What do you know ?<sup>thing</sup> !

Mother I am a mother and a mother knows everything !

Ismene I want to see him.I want to go with him. I can no longer stand people's teasing and my brother's treatment.

Mother Where he is there is no room for girls in love.

Ismene Please, don't pull my leg...I have <sup>heard</sup> ~~heard~~ something which is very important for Paul and his friends.I must see him by all means and tell him.

Mother You tell to me and I tell him

Ismene Why, don't you trust me ?

Mother Times are evil, my dear.Besides, do you think I myself know here he is ?





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Ismene Well, here is the secret / She approaches her/ Pericles' party has decided that, in case my father should be killed, they would burn <sup>down</sup> ~~down~~ Nikolios' house and all the boys who live in it.

Mother Oh, God!

Ismene And to hang Paul and Nikolios from the garden olive-tree!

Mother Oh, Virgin Mary! It cannot be true! How can a human mind think such a thing?

Ismene But human insanity can!

Mother We must find Paul. We must find him the soonest possible.

Ismene We must send him a message

Mother We must send him a message with Mrs Stella's son.

Ismene Little George?

Mother Yes, little George / We must send him word <sup>so</sup> that he comes here with Nikolios tomorrow at midnight,

Ismene Come here?

Mother Yes, here, He knows the place.

Ismene What place?

Mother Behind the ravine. Under the bridge.

Ismene Under the bridge

/ Sudden darkness/

/ Midnight of the next day. Shadows hidden in the garden and in the narrow street. Ismene sings in front of her door /

" Betrayed Love "

At midnight when the hours fade away- my betrayed love

At midnight when lovers meet - my betrayed love

Ding, dang, ding, dang, it strikes

Ding, dang, the end of love.



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Two birds travel among the stars, two pigeons,  
Among the stars two pigeons travel, two birds.

At midnight when the sun is far away - my betrayed love.  
At midnight when our lives are near - my betrayed love.  
Ding, ~~dong~~, ~~dong~~, ~~dong~~, ~~dong~~, ~~ding~~, ~~dong~~, twice it strikes  
ding, ~~dong~~, the end of love.

Two birds travel among the stars, two pigeons  
Among the stars two pigeons travel, two birds.

At midnight I'll be waiting for you - my betrayed love,  
In the darkness after the moon has set - my betrayed love  
Ding, ~~dong~~, ~~ding~~, ~~dong~~, ~~ding~~, ~~dong~~, it strikes  
Ding, ~~dong~~, the end of our life.

Two birds travel among the stars, two pigeons,  
Among the stars two pigeons travel, two birds.

/ The moon sets behind the mountain /

/ The mother disappears behind the half-opened door/

/Paul's and Nikolic's shadows appear

as they climb <sup>down</sup> ~~down~~ the ravine and approach the bridge/

/ A shadow moves in the garden. Then, Ismene rushes

forward towards the bridge <sup>shouting</sup> ~~shouting~~/

Ismene Go away, Paul, <sup>they</sup> ~~she~~'ll kill you,

/Shots from all three sides at once. From the bridge,  
the garden, the narrow street/

/ Ismene drops in the middle of the stage/ Mother A:  
rushes up to her /

Mother A: You gave me away, you dirty bitch !

/ Her mother comes out /



Mother B: My daughter, my Ismene, my heart!

/She falls upon her/

/Paul leaves the ravine and runs up to Ismene. He bends over her and he is caught/

Mother A Paul my son :

/They catch Nikolios too/

Mother C Nikolios, my son !

Mother B' Everything is over...the world is <sup>lost</sup> ~~lets~~ to me.

Pericles A great disaster this, mother.

Mother B' Lost, lost ++

Pericles <sup>There</sup> ~~They~~ could be no greater disaster !

Takis Hurry up before they catch us. It may be a trap. Lead them you know where and I am coming in a minute. Come on Andrew, Pericles.

Andrew I am staying with my mother

Mother A Go to Hell! Either you bring back your brother or you'll be accursed for life !!

Song "Paul and Nikolios"

Paul and Nikolios have been taken to a long voyage  
in a boat without riggings, in a ship without masts  
Fire has burned the riggings, storm has destroyed the masts  
Death is the voyage and nobody returns from it.

Paul's and Nikolios' mothers go together  
asking the earth to tell them and the earth blood sweats  
It is not a sigh that swells up from the earth  
but a rich fountain in which to quench your thirst.

The women mourn over Ismene. Pericles and the other carry her slowly to the house. Nikolios' mother with her children clinging to her apron wants to go towards the garden but they prevent her.



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Paul's mother leans against Andrew's shoulder, exhausted. The stage is emptied little by little. The mothers walk together and leave the scene. Towards the end, before the song is over, darkness spreads. The song is over. Darkness lingers on for a little while. Utter silence. The light goes up little by little. The three mothers, in back, knit and spin, seated in front of their door. At the feet of Mother C, two of her younger children.

Mother C' You'll have news any moment now.

Mother B We have been saying so for two months

Mother C The Poste Office service is slow these days...Besides, where they are.... / pause /

Mother B' Where they are... you have put it well....where they are... / pause /

Mother C I have applied for appointment once again.

Mother B' Well ?

Mother The usual answer.

/ pause /

/ Enters the postman /

/ The women go on knitting quietly /

Postman Euridiki Const, Papamerkouriou ! Does she live here ?

Mother C Mrs Constaina, it is for you !

Mother B<sup>1</sup> Is there a letter for me? Carlis, Periclis Carlis, Periclis Vas....

Postman No letter for you. /Mrs Papamerkouriou, a letter about your son.

Mother A' From my son ,Andrews !

Postman About your son.

Mother It is the same. I can't read. / To mother C / Will you read it out for me, Phrosso ?

Mother C /Takes hold of it, reads two lines and stops / The others stop knitting /





Mother C/To the postman /Do you mind reading it <sup>out as</sup> ~~at us~~ I can't make out the writing ?

/ They begin to knit mechanically/

Postman / Takes hold of the letter/ It is typewritten/ He reads/  
To Mrs Euridiki Const. Papamerkouriou. It is with <sup>deep</sup> ~~great~~ regret that we announce to you that your son Andrew fell bravely on 23rd inst., while fighting for his country on height 255. His example will shine brilliantly in our History. Your ~~her~~ son was posthumously awarded the Cross for exceptional services. In return for your son's sacrifice you will awarded a pension for life.

/ The three women go ~~on~~ knitting without uttering a word, their heads bent. With the closing words of the letter, actors enter the scene ~~w~~ holding ~~pad~~ <sup>planted</sup> gardens in full bloom. The postman leaves. The lights are dimmed. The song begins. Four young men, dressed half in uniform and half in civilian clothes, with their <sup>helmets</sup> ~~helmet~~s hanging against their shoulders, dance with Death /

Song " In the Gardens "

In the gardens, in the gardens that are in full bloom  
We shall start dancing as of old,  
And we shall invite Death to drink a glass with us.  
And together with us to sing  
Hold the clarinet and the zourna  
And I shall bring along my small ~~bagland~~ <sup>baglama</sup>  
Oh, I shall also join you.  
Oh, Death, you took me away at the height of the battle  
Let us go to the Gardens to dance.



In the gardens, in the gardens that are in full bloom  
 If I win You, Death, in drinking  
 I I win You in dancing and in singing  
 Then give me one night's life  
 Hold your pain, mother dear,  
 it is me, your son, come back to catch a glimpse of you  
 Oh just for a glimpse of you  
 For the front when I set off, mother dear, you did not see me off  
 You were working as a laundress and I took alone  
 the train that carried me beyond this world.

/ Dancers and painted gardens disappear towards the narrow street  
 as the song fades away. Only the three mothers remain, knitting  
 all the time. The light gets stranger little by little. The sun  
 rises and the whole of Greece follows. City men, peasants, young  
 men, children, a priest, a Gendarme, a fisherman. With the  
 Sunrise, a glory song begins which mounts higher and higher  
 together with the Sun, till the End.

A Glory Song ( Δοξαστικὸ )

Come together rocks-rocks- Come together hands- hands  
 Mountains and ravines begin to sing  
 Cities and harbours enter the dance  
 For today our Sun, our Sun is getting married today to the  
 only-begotten bride Paschalia  
 Paschalia dear, sweet girl, plains, seas and mountains,  
 Mothers, daughters, killed brothers, fathers  
 One big tree with one roof, one spring, one tap,  
 Today our Sun, our Sun is getting married today to the  
 only-begotten bride Paschalia

( 0x170230Δ )

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Eternal, blessful day, ὑπερμάχῳ, ὑπερμάχῳ  
 Mountains and ravines begin to sing,  
 Cities and harbours enter the dance  
 For today our Sun, our Sun is getting married today  
 to the only-begotten bride Paschalis.

/ The crowd form a semi-circle round the mothers and they  
 finally stay still, chanting and looking at the three mothers  
 as they go on knitting. At the height of the song.

THE CURTAIN

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