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Deluge

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SCENE 1

LIZZIE: There is talk of a man.
A tall man. In a suit. He has put on a suit for the occasion. A festive suit. He is wearing a patch over his left eye. And he has had his hair styled. It matches his suit and it suits the occasion.
There is talk of a woman.
A supple woman who is sick of being supple. She no longer wishes to do the splits. She is wearing a dress. A mourning dress. Her birth is the cause of his handicap.

It is the eve of something terrible. It is the eve of something terrible and he wants me to stop; I mustn't say that, he says, and I haven't even said it. We haven't said anything yet.
I have come in. He has come in. I have poured him a cold glass of beer and every time I breathe he warns me.
As if I have enough breath.
As if I'm not short of breath.
As if with such a minimum of air it is possible to have my say in my own sweet time
In this room.
Under this chandelier.
In this house.
In this city. In this settlement on the earth which is round and rotates and always follows the same path through the universe.

Paddy and I used to look at the sky. We'd drag the telescope out into the garden and watch the lunar eclipse or a comet or just the big and little dipper and the pole star. And we bothered our father with questions and he would show us diagrams and calculations and tell us about the origins of the universe and that God didn't exist.
And that the Greeks once thought that stars didn't exist; that they were just the holes in a giant sieve that covered the earth.

Did you hear about that? About those snowballs which were supposed to bombard the earth and that it turned out not to be true after all?

PADDY No. What was it then?

LIZZIE I don't know either. I read the science supplement, but I don't understand it. What it says. That with a shortage of a certain hormone, infertile men are born who look like women.

What's she like?

PADDY: She's dyed her hair red. Curls. She's thoughtful and kind and serious. Just the kind of woman to get married to...

LIZZIE Is she funny?

PADDY Oh yes. Yes she is.

LIZZIE Funny ha ha?

PADDY Yes, yes she is funny.

LIZZIE And?

PADDY She believes in God.

LIZZIE What? What?

PADDY Yes, but not very much. A bit. She doesn't go to church or pray at mealtimes or anything. It's the way she was brought up and it means a lot to her.

LIZZIE Anna.

PADDY Yes, Anna, yes.

LIZZIE Reversible.

PADDY What?

LIZZIE A palindrome.

PADDY Yes. Oh, reversible.

LIZZIE Anna, An-na.

PADDY Yes.

LIZZIE They use it in literature sometimes to denote a rounded and balanced character.

PADDY Anna.

LIZZIE No, a palindrome.

PADDY Oh.

LIZZIE Understand?

PADDY Yes.
What a load of nonsense.

LIZZIE Yeah, whatever. Padap.

PADDY Yes?

LIZZIE Padap.
 Joke.
 A joke, Paddy.
 One more? A beer.

PADDY Yeah, okay. Or have you got any wine?

LIZZIE I think so, yes. Yes.

PADDY I'll have a wine then. White.

LIZZIE I've only got red.

PADDY I'll have red then.
 Thanks. Nice. Nice wine.

LIZZIE I always drink that one.

PADDY Really.

LIZZIE Well, nearly always.

PADDY I'd like to get changed.
 I must take this suit off. I might spill something down it. Or
 burn a hole in it. In any case, it'll smell of smoke tomorrow.

LIZZIE I could do some crackers. Crackers and cheese.

PADDY Lovely. Lovely.
 I've got a pair of jeans with me. I'll put them on.

LIZZIE Or nuts. Do you want nuts?

PADDY Then I'll keep this vest on and save this for tomorrow. A vest
 gets dirty so quickly some days. Well, dirty; you can smell it's
 been worn. Not really dirty. Worn. What are you putting on?

LIZZIE Nothing.

PADDY Nothing.

LIZZIE Nothing at all.
 This dress.

PADDY Sombre dress. But it looks good on you. It does.

Beautiful sombre dress.

LIZZIE Yes. And her?

PADDY Yellow. Ochre yellow dress. And a hat. Very classical really.
Nice cheese.
Beautiful dress.
When you were nineteen. I came round to dinner. You'd made a stew and I borrowed some clothes from you because mine were wet.
Then we made love.

LIZZIE When I was nineteen and you were twenty three.
I'd made boeuf bourgignon. You were wet from the rain and you borrowed a T-shirt from me that barely came down to your navel. I said I loved you and you pinched me in the side and kissed my breasts but you didn't want to go any further because you'd got yourself a girlfriend. She was called Michelle and she played the piano and I felt like killing her.

PADDY She was called Michelle. Yes.

LIZZIE She was called Michelle and she played the piano and I felt like killing her. She was respectable. Neat and tidy. It was good for you and for her and for everyone, for us, for me.

PADDY You had a boyfriend then. Bob, he was called.

LIZZIE That was later.

PADDY Oh, that was later.

LIZZIE You ignored him. That offended me. Weren't you interested in who loved me.

PADDY Bob was a sweet boy. He didn't understand the first thing about you. He just used to look at you with those sweet eyes of his. He thought you were one big mystery. I thought that was stupid of him.

LIZZIE You think I'm transparent.

PADDY I know you.

LIZZIE Not everything.

PADDY I know you.

LIZZIE I love you.

PADDY I know you do.

LIZZIE I love you.

PADDY I love you too.
Are you crying?

LIZZIE No.

PADDY I love you. This is a strange evening. It's loaded too, in a way. I do understand it. It's odd.

LIZZIE It's not loaded. Not a strange evening. As if there are evenings which just happen to be odd. As if this is just one of those odd evenings. One of those ... Oooo, what a strange evening evenings.

PADDY I didn't mean it like that.

LIZZIE I'm not crying. I'm doing my little trick. Gymnastics. I'm so terribly flexible. Just like bamboo. And in the meantime I'm digesting. It's a days work. That digesting. I digest and process until one day I haven't got any insides left at all.

PADDY Don't. No feeling sorry for yourself. Shall I kiss you?

LIZZIE That depends.
If you kiss me, what difference does it make?
Perhaps we should say goodbye. Really say goodbye. I don't mean symbolically.
I don't mean anything symbolically.
Yes, I want you to kiss me. Yes, I want to say goodbye. Yes, I never want to see you again.

PADDY Don't talk rubbish. I don't ever want to say goodbye to you. We'll live to the same age. You are in me. You are the eye that I don't have. You are in my soul. You are my pole star, my guiding light. Without you I would never see depth.

LIZZIE Don't use big words; you might not be able to live up to them. Cheers.

PADDY Cheerio.

LIZZIE Here's to us saying goodbye.

PADDY To us.

LIZZIE Saying goodbye. To us... saying goodbye.
I thought you were going to get changed?

PADDY Yes.

LIZZIE Well?

PADDY Have you got someone?

LIZZIE Have I got someone?

PADDY Yes, do you love someone?

LIZZIE Yes.

PADDY Do you see him much?

LIZZIE I don't want to continue this conversation. Excuse me.
Everything fine? Everything fine. And, you're in love? Yes yes
in love. And how's your job going? Yes, busy, but great,
interesting.

PADDY Stop it, Lizzie. Why are you so angry? Okay, I didn't ask that.
Just come and sit next to me and look at me. Stop walking
around the whole time. I want to smell your hair. Come here. I
just want to mess your hair up. I just want to pull your hair. I
want to pull your head backwards a little by your hair and hear
you moan. Nothing else. Just touch you.

SCENE 2

LIZZIE When you brought Michelle round. You fell asleep. Everyone,
Michelle included, must have known that your eyelid is
paralysed and that it has to be closed by hand. But nobody
dared to. As if anyone who would have done it at that moment
would have been putting themselves in a perverse position. It
was too great an intimacy in all that awkwardness. It would
have made a child of you, or a husband who was no longer a
child or an adulterer.
You lay there staring at us with that eye of yours.

PADDY Wow, I didn't know that.

LIZZIE Does she close your eye for you, Anna, if you forget?

PADDY I don't forget very often.

LIZZIE When you forget?

PADDY I don't know.

LIZZIE You don't know.

PADDY No.

LIZZIE No.

PADDY Oh drop it will you, what difference does it make.

LIZZIE No?

PADDY No. As far as I know you're the only one who has closed my eye. I sometimes pretended to be asleep, I mean, at first I wasn't pretending to be asleep but you thought I was asleep and then I just went along with it. You kissed my eye before you closed it. After that I often used to leave it open on purpose. I never noticed it again, but I knew that you did it. I knew that you would kiss my eye and close it and although I never felt you do it again, I... It made me happy.

LIZZIE Yes.

PADDY You too?

LIZZIE Yes.

PADDY It's ridiculous that you don't know Anna. I keep forgetting it. I can't imagine marrying a woman that you don't know.

LIZZIE I think I can imagine what she's like.

PADDY ?

LIZZIE She is a woman who would never in her life look through a telescope at the stars with you, who turns a deaf ear to fairy stories and who is not interested in the universe - although of course from time to time she does notice what a strange thing it is, the cosmos, and how insignificant we are under the stars. But apart from that she dwells on earth and thinks about earning money, eating a healthy well-balanced diet, personal hygiene, birthday cards and getting on in the world. The kind of woman who fills up your house and brings it to life but forgets your head, the kind of woman who feeds you but bypasses your heart. The kind of woman you'd want to marry, yes. A woman you can stay with your whole life long provided you make a small concession to Passion.

PADDY Lizzie..

LIZZIE Elizabeth, to you, from now on. My baptismal name, if you don't mind. Have you become the kind of man to get married to as well, by any chance?

PADDY Liz.

LIZZIE Elizabeth. She's called Elizabeth, but we call her Lizzie. It's no wonder I've lost a whole part of myself. Snatch off half the letters of my name; may I have my letters back? Now? May I have my heart back? I don't want to find it like some rag on the street. If you broke it then you've got to stick it back together too. I want it back the same way I gave it. Undamaged. Or the with damage more or less repaired. You can't just leave me with the pieces.

PADDY Fine. Elizabeth, fine.

LIZZIE Exactly.

PADDY All that blaming that women do.

LIZZIE I'm not 'women'. Look at me. I'm Lizzie. Remember? Lizzie. Who kisses the eye that you lost when she was born. Who took her first breath when you fell on the garden fence with your eye. Who one night when she was fourteen and you eighteen you forgave, when she showed you her body and let you touch everything. Who moaned in your ear and panted. Lizzie. Your little sister, your sweetheart. Lizzie.

SCENE 3

PADDY My little sister Lizzie knows what love is. That's most extraordinary. She understands the art of loving. She could lay in bed motionless, waiting, lay waiting in the utmost state of tension and concentration until I touched her face with my hands. And when I did that, it sometimes used to make her cry. Because it tickled so on the inside of her cheeks. That was love, she would tell me. That was what love was.
I'm sitting here in this room. I came in and she gave me a glass of beer. She wants to direct my feelings, but it doesn't work like that. It doesn't work like that, Lizzie dear.

SCENE 4

LIZZIE I am Electra.
I am waiting for you. For my brother, who avenges all injustice and sets things to right. I am waiting. I am patience itself. I wander around the garden and don't look after myself any more. I am waiting for he who will avenge all injustice and set things to right. People way that I shouldn't wait any longer. Shouldn't stand still, that I shouldn't want to have injustices avenged and things set to right. That life goes on. That life goes on, they say. That I am a beautiful young woman, they say. If I would wash my hair and raise up my eyes. The mourning period is over, they say. It has been long enough, it is time to forget and take what life has to offer. It is time to face up to the truth. The time has come to be satisfied with what there is, even if it is less than you dreamed of. It is not less, they say, but different. Different, you are older now, grown up, be grown up. I don't want to be sensible. Don't want to see things in premeditated proportions, live in concocted interpretation. The misery which drives me is the opposite of a happiness that you, with all your compromises, can't find. Go away and don't comfort me. Comfort is a lie and a mockery of my misery.

PADDY Sweetheart.

LIZZIE Yes.

PADDY What injustice?

LIZZIE I was standing on the roof of my house. I had positioned myself with a hip-flask of whisky in one hand and a cigarette in the other. It was the night of the falling stars. It happens every year in the third week of November but once every 33 years it's visible to the naked eye. Heavenly bodies were exploding above my head. I was watching them. Sheltered from the wind by the chimney, with my back to the moon and warmed by the drink and by my thoughts. You should share most beautiful things, but sometimes there are moments when you need to be alone and a little bit sad in order to experience something great.

PADDY I should have been there.

LIZZIE Like in the past?

PADDY Yes.

LIZZIE The injustice that the beloved doesn't take what is offered and finds another.

PADDY You can't keep hanging on to something from the past that has nothing to do with reality.

LIZZIE Yes I can.

PADDY I am your brother.

LIZZIE Yes.

PADDY Yes!

LIZZIE You have betrayed me.

PADDY I heard you say your first word, I taught you to ride a bike, you used to make up stories for me. I taught you to fight and play football and we used to go to the pictures together on Saturday afternoons.
I'm your brother. We grew up together.

LIZZIE You have betrayed me.

PADDY Give me another beer.

LIZZIE Certainly.

PADDY Thank you.

LIZZIE If there's anything you want, just say so. I'll give you anything. I would give you anything. I'm flinging myself at you, I think. I'm throwing myself at your feet, I think.
What must you think of me.
Bob was annoyed with me when we got home, in my room. You lied to me. You said your first love was called Paddy, but Paddy is just your brother. That's what he said. We weren't suited, Bob and me, we just didn't understand each other.

PADDY How many people have you told about what we did?

LIZZIE Anyone who wants to hear.

PADDY People who know us both as well?

LIZZIE Don't worry; not many people want to hear.

SCENE 5

PADDY Sometimes I feel like that photo. Like the boy in that photo. With one piercing eye and a greedy mouth. A greedy face. I was always hungry. I devoured everything in those days. I even devoured my little sister.

One eye and a greedy face. And long limbs which want to hold on to something. Tight. No that's not right. It was genuine love, true love it was. I love her of course, I have shared everything with her that you can share. I want to leave. I want to kiss her but the complications don't allow it. She's got a great sense of the dramatic. Or perhaps that which I call dramatic she considers to be romantic. I want to protect her from it. She should reconsider her decisions for once, discover that it's different to what she's decided. I do want to make love with her but the complications don't allow it. I know her. I know the sound of her moans and the movements of her body. I know how she cries. I know her misery but I don't understand it at all. I want to but the complications don't allow it. Shall we go out, go into town, go out for a walk?

LIZZIE Yeah, good idea. Really. Thanks.

PADDY It's raining a bit I'm afraid.

LIZZIE I don't know about you, but I don't mind that.

PADDY No, me neither.

LIZZIE We can take an umbrella.

PADDY No no, let's not do that. Let's go.

SCENE 6

(a wine bar)

PADDY I like this bar.
You look beautiful. Tired, but beautiful.
It's nice here. Nice and warm. Nice light. I think that's important in a bar, that the lighting's good.
And the barman is a nice man. You can see that. A real barman. A good barman.
I'll have another cigarette.
I changed brands recently. Look. In the old days we used to smoke one pack a month between us. One month! Between two!
The legs of these trousers are a bit on the short side. A tad on the short side. Yes. But I don't sit like this. Now it's definitely going to smell of smoke tomorrow. I shouldn't have kept it on. I shouldn't have put it on this evening. I should have taken it off. What man spends the night sitting in a pub in his wedding suit if he can't get it dry cleaned any more. It's a new suit. What man does something like that. I can't hang it outside either,

what with the rain. Then it would be a wet suit tomorrow. A wet-suit. That's no good either.

LIZZIE I want a cigarette.

PADDY You've given up.

LIZZIE That's my business.

PADDY Absolutely.

LIZZIE Yes.

PADDY Yes, that's your business.

LIZZIE You've got some crumbs on your...

PADDY Yes?

LIZZIE On your chin.

PADDY Have I? Gone?

LIZZIE No.

PADDY Now?

LIZZIE They have now. Yes.

PADDY Anything else?

LIZZIE Yes. Your hair looks stupid. Doesn't go with your face. Doesn't match your eye-patch.

PADDY Yes.

LIZZIE Your hair looks stupid and your shirt is a size too big. It's all covered in weird creases.

PADDY Yes.

LIZZIE Yes.

PADDY Another one?

LIZZIE Yeah?

PADDY Or a bottle.
We'll have a bottle.

LIZZIE A bottle.

PADDY A bottle. We'll have a bottle.

LIZZIE Fine. Fine.

PADDY One bottle. Rioja. A bottle of Rioja.

LIZZIE And olives.

PADDY Olives.

LIZZIE Olives with garlic.

PADDY I can't do that.
Olives with garlic.
Okay okay. Olives with garlic. And a cigar. A small one. You too?

LIZZIE I've given up.
We'll have to stay here till it stops raining.

PADDY Oh.

LIZZIE For the sake of your suit.

PADDY Yeah, yeah. That suit.

LIZZIE That suit.

PADDY Or champagne.

LIZZIE Champagne.

PADDY One bottle of champagne with three glasses.
In case we break one.

LIZZIE Paddy.

PADDY Lizzie.

SCENE 7

(two months later)

During scene 6 Anna has entered wearing an apron and has put something down on the table as if she were the barman. This is not literally something from the bar, such as glasses, but something else that later turns out to be something from Paddy and Anna's interior - perhaps a vase or a candle or a bowl.

She goes off again and comes back with a telephone held to her ear. At first we cannot hear what she is saying because there is possibly music playing. Lizzie is still lying on the table, but exits during this telephone conversation.

Anna puts the telephone away and possibly puts on a pair of glasses. She may pick up a book.

She sits down at the table.

Paddy enters. He may kiss her. Not too emphatically; glances round the living-room... a lot of pauses...

| | |
|-------|---|
| PADDY | Darling. |
| ANNA | Sweetheart. |
| PADDY | What are you reading? |
| ANNA | About the situation. |
| PADDY | This can't go on forever can it? It'll have to stop sooner or later won't it? |
| ANNA | You'd think so, wouldn't you? In the whole of recorded history, since people have been keeping records of weather conditions, nothing this extreme has ever happened in Europe before. |
| PADDY | Are we going under? |
| ANNA | Possibly. |
| PADDY | Is this a Deluge? |
| ANNA | Yes. |
| PADDY | A punishment for the folly of mankind? |
| ANNA | Undoubtedly. |
| PADDY | Really? |
| ANNA | Really. |
| PADDY | Married for two months and then drowned together. |

ANNA Or bobbing around together in a boat for ages till we eat each other up.

PADDY Yes.

ANNA Can you imagine that? That your will to live is so great that you would eat somebody?

PADDY No. Yes. Dunno.

(silence)

PADDY Darling.

ANNA Do you know what the really crazy thing is?

PADDY No.

ANNA I think it's rather cosy as well.

PADDY Do you?

ANNA Sitting inside like this, and that it's rather ominous. That it's a bit scary but that it's warm and dry and safe in here.

PADDY Up to now.

ANNA Well we're not in a bad position here, of course. Geographically speaking. We're on high ground. We'd be above water for a long time, if it came to that point.

PADDY And you think that's cosy.

ANNA Well, I don't know. Perhaps that isn't exactly the right word. Don't you feel like that then?

PADDY I don't know. And are you scared?

ANNA No. Yes. No, well I do have a sort of fee...

PADDY Hey!

ANNA What?

PADDY Hey!

ANNA What is it?

PADDY Good god! There's a leak!

ANNA Eh?! Is there? Really? Where?

PADDY What do we do now?

ANNA So you are scared!

PADDY Hey hey, not scared, practical.

ANNA And a bit miffed.

PADDY And a bit miffed.

ANNA ... A saucepan darling. Just get a saucepan. Or a bowl. Just put something underneath it.

PADDY A saucepan.

ANNA Yes. Fine. A saucepan.

PADDY A saucepan. This saucepan. Saucepan, saucepan...

ANNA Oh!

PADDY What?

ANNA God, I completely forgot: Liz phoned. She's coming over any minute.

PADDY Liz?

ANNA Yes.

PADDY Oh.

ANNA Isn't that okay?

PADDY Fine.

ANNA Should I have asked you first?

PADDY No, no, of course not. No. No, it er.. it just took me by surprise. Lizzie.

ANNA Lizzie?

PADDY Yes, no, just visitors, now.

Paddy leaves the space. Anna reads another couple of sentences, puts the magazine away and takes her glasses off.

Paddy comes back in with his shirt hanging half out of his trousers and another in his hand.

ANNA Got you! Leave it like this. *(kisses him on the midriff)*

Perhaps another couple of sentences back and forth or a bit of fun.

Lizzie enters soaked to the skin and stands there for a moment, before her teeth start chattering.

SCENE 8

ANNA Hello. Nice of you to come. Sit down. Are you very wet? Here, I'll get a towel for your hair.

LIZZIE Hello.

PADDY Hello angel.

ANNA Here.

LIZZIE Thank you.

ANNA Would you like some apple-pie with your coffee?

LIZZIE Lovely. Is it home-made?

ANNA Yes. It's falling apart a bit.

LIZZIE It won't go down in one piece anyway.

ANNA Jesus, Paddy!

PADDY Sorry, sorry.
How are things?

LIZZIE So so. All right. How are things with you two?

PADDY Good, good. Very good.

ANNA Oh, I'll get an ashtray.

LIZZIE Thanks.

ANNA Oh god, this rain. It's driving me mad. And it's so dark all day. If I wasn't so happy it would make me really unhappy.

LIZZIE Yes it's really awful.

ANNA Have you heard the news?
People are being evacuated all over Germany. And there have been some deaths as well. It's even worse in Czechoslovakia. Would you like some more coffee? Brandy? You don't even look like each other. Not really I mean. You're so small and he's so big. You could make two of you out of him. Although your eyes are similar. The expression, I mean. I don't have any brothers or sisters. It makes me rather jealous actually. Have you always got on well together?

LIZZIE Yes.

ANNA Four years difference is quite a lot of course.

LIZZIE Is it?

ANNA Isn't it?

LIZZIE We've always got on well together. Except possibly when he was eight and I was four. He had to walk me to the infants school and called me a baby.
He used to tell stories about highwaymen, child molesters and murderers. That they might come and get me. But promised to save me if they did. Paddy could give any baddie what-for. That's what he said. He could give any murderer what-for, could one-eyed Paddy.

ANNA One-eyed Paddy.

LIZZIE He's always wanted to be a hero.

PADDY And I was a hero. And I am a hero. A hero and the terror of the neighbourhood. Or not? Or not Anna? Didn't you marry me because I'm a hero?

ANNA Of course I did, my darling angel. Because you are a hero.

LIZZIE He used to be a hero. He's not any more, of course.
No no, thank you, no brandy.
Coffee, lovely. Lovely. Thank you.

ANNA You're looking lovely Liz. What a lovely dress.
Didn't you wear that at the reception?

LIZZIE I haven't taken it off since.

SCENE 9

LIZZIE I say. Paddy. Anna. Do you want children?

PADDY What?

ANNA In due course, yes.

PADDY Yes, in due course.
In due course, a child.

ANNA What about you Liz? At a given moment? Also?

LIZZIE Yes at a given moment I'll have a child as well.

ANNA Aha.

LIZZIE In about seven months time.

ANNA Gosh, Liz!

PADDY What?

ANNA Liz. Congratulations. Or not?
Are you happy about it?

LIZZIE Happy?

ANNA Yes! Is it wanted?

LIZZIE Wanted?

ANNA Yes!

LIZZIE Yes.

PADDY No.

ANNA Tell us about it.

LIZZIE Well, it just.. happened. Thought about it for a while and then
decided. We'll just do it.

ANNA We?

LIZZIE In a manner of speaking.

ANNA Because... he...?

LIZZIE Doesn't know yet. He doesn't know about it yet.

ANNA Who is he?

LIZZIE A friend.

ANNA A friend.

LIZZIE Yes, but I'm going to do it on my own.
Paddy.

PADDY Yeah, sorry... just...

ANNA But...

LIZZIE Yes?

ANNA But you've got to discuss this kind of thing. After all it's his
child as well.

LIZZIE Yes. It's his child as well.

ANNA Yes. Jesus. Right. I mean...

LIZZIE What?

ANNA Have you really thought it through?

LIZZIE Yes.

ANNA Okay. Look, sorry if I'm poking my nose in.

LIZZIE I'm not a rash kind of person.
I think things through very thoroughly.
You'll just have to believe that.
Take my word for it.
Very thoroughly. I've weighed up all the pros and cons.

ANNA Okay.
But...

LIZZIE Yes?

ANNA Are you going to tell him then?

LIZZIE In good time. I will, yes.

ANNA So you're happy about it?

LIZZIE Yes, very happy.

ANNA It's two months now, you said?

LIZZIE Yes. More or less.

ANNA What did you say.

LIZZIE More or less.

ANNA And in yourself? How are you feeling? Physically I mean.

LIZZIE Good.

ANNA Good? Yes? Healthy?

LIZZIE Yes. Fine.

ANNA Feeling sick? Or any strange cravings? Already?

PADDY You just had a cigarette.

LIZZIE What? Yeah. Yeah, the last one.
The last one for now.

ANNA Would either of you like anything else?
Coffee, tea, wine, beer, juice, water?

LIZZIE Lovely. I'll have water.

ANNA Paddy?

PADDY Yes, right, lovely, water, fine.

SCENE 10

LIZZIE Aren't you going to congratulate me.

PADDY You must be joking.

LIZZIE Paddy, I've got a baby in my belly.

PADDY You're not right in the head.

LIZZIE Paddy.

PADDY I've got seams to seal. Stand aside.

LIZZIE Paddy.

(Anna comes back in)

ANNA I've found a pot of that stuff.

PADDY That takes hours to dry. That'll never work.

ANNA How are we going to manage then?

PADDY How?

ANNA Yes, my god. How?
I'm going to phone.

PADDY Who?

ANNA Who?

PADDY Who are you going to phone?

ANNA My father for instance.
He knows about that kind of thing.
Make-shift solutions in times of disaster.

LIZZIE Congratulations.

SCENE 11

LIZZIE Make-shift solutions in times of disaster.
Temporary solutions in serious situations:
Keep windows and doors closed.
Tune your radio or television to a local station.
Write the number of the specially opened alarm centre on a
piece of paper and stick it on the telephone.
Keep calm.
Think, but don't go so far as to let your thoughts
delay any necessary action.
So think, but: don't let your thinking paralyse you.
Stay off the drink for as long as possible.
Don't let yourself be talked into any alternative methods of
rescue recommended to you by laymen.
Accept advice and information and find the right balance
between tenacity to your own ideas and the flexibility to follow
others if necessary.

Please bear in mind that people always want to save their own skins, however selfless they may be when not in mortal danger. Please be aware that cornered cats can take wild leaps. That people in distress sometimes go to the extreme. That almost everyone almost always prefers to stay in a safe place than to move. Don't let yourself be taken for a ride. Don't let them make a fool of you. Don't let yourself be browbeaten, thwarted, suppressed, bulldozed. Follow all desires which are full of passion. Laugh at the fear of destruction. Freely court disaster if in doing so you satisfy an irrepressible need.

SCENE 12

(Paddy and Lizzie)

LIZZIE

When you were twenty-one and I was seventeen and I came to visit you in Paris. All that sitting around in cafés. That nosing through the back-streets. Along the Seine. On the way back I got out in Antwerp because I didn't want to go home. Sat in a bar till deep in the night. I felt like a woman of the world with my chin and cheeks all grazed by your jaws. With my seduced body. I walked a long time but the Schelde wasn't the Seine of course. Then I went home with a man. He gave me a hundred guilders but I didn't want it. That's not why I did it, I mean. Chris he was called. He was forty, or so. And the whole morning sitting on the steps of the museum of fine arts waiting for a miracle to happen. Because somewhere I felt there was a chance that you would leave me for good. With that life of yours in Paris. With those friends, that drink and that music of yours there. And I've never understood and refuse to understand that what made me happiest of all was so forbidden. You're all just trying to con me with that lie. I'm being coned left right and centre. What is that on your eye? Did Anna make that? Did Anna make that eye-patch?

PADDY

I'm not who you think I am any more.

LIZZIE

Ridiculous.
Can I sit on your lap?

PADDY

Shh. Calm down. Come on. No. Sit still. Sit still and calm down. No Lizzie, otherwise you have to get off. Calm down. Don't cry don't move don't say anything. Listen. Don't move.

Don't cry. Don't cry anymore. Don't say anything else. Be quiet. Listen. Just listen to the rain. And listen to me. I'm sorry. Come on. Shh. Little one. Little one. Poor little girl. No. No. No, Lizzie. Don't. Don't.

SCENE 13

ANNA There aren't any trains running.

PADDY You can borrow the car if you like.

ANNA Paddy, that's not sensible. The car. All alone in the dark in the car.

PADDY I can take you.

ANNA She can stay here can't she. Don't be so silly. Plenty of room. Nice and cosy. You don't know what might happen. It's really starting to get out of hand. Nobody's going to leave in a car on their own now. Not you and not you either Paddy.

PADDY What did your father say?

ANNA Nothing. Wait and see. Keep listening to the radio. Nothing to panic about. We're fine here. We're perfectly safe. Liz, do you want to stay?

LIZZIE Yes.

ANNA You're welcome, you know. You're not going. Don't be silly.

LIZZIE Thank you Anna.

PADDY And how is it there?

ANNA Well. They're upstairs and they've nearly moved everything. It's not really dangerous I don't think. They say. A few inches of water on the ground floor. But the house isn't really flooded. And the neighbours. The neighbours were there. The neighbours. You know, the Andersons. You know, you saw them. They were there too. The Andersons.

PADDY Yes.

SCENE 14

(Paddy and Anna)

ANNA What's wrong?

PADDY I'm sorry.

ANNA What?

PADDY Sorry.

ANNA Darling. I...

PADDY Sorry, about this too. You don't understand any of it of course. What I'm saying. I'm not really saying anything. I'm a bit upset. Just leave it. It doesn't matter. I mean it doesn't have to matter at all. Just forgive me.

ANNA You mean, in general? Forgive you in general, you mean?

PADDY Yes, I think so. If you can? Can you?

ANNA Where's Liz?

PADDY Can you?

ANNA I don't think so. Where is Liz?

PADDY Upstairs I think. I don't know. She was going to have a bath I think. You never know. You never know with her. Maybe she's outside the door.

ANNA What are you talking about actually?

PADDY Or she's gone. Lizzie is someone who can disappear, just like that.

ANNA About what Paddy?

PADDY Behind the door. It wouldn't surprise me if she was standing outside the door. Listening. God knows why. God knows what she thinks she's going to hear and what she thinks she's going to read into it.

ANNA Paddy!

PADDY There's nothing meaningful to say about it. Because there's nothing meaningful left to think about it. Lizzie oversteps every mark. It's completely unpredictable.

ANNA Paddy!

PADDY Anna...

ANNA There's something I want to know.

PADDY What do you want to know? Ask anything you like.

ANNA What... Did...

PADDY Yes?

ANNA You tell me something.

PADDY Any old thing?

ANNA About you and her.

PADDY There's nothing meaningful to say about it.

ANNA It doesn't have to be meaningful as far as I'm concerned.

PADDY There's nothing to say about it. An old story. When we were young we had a close relationship. That's over now. Lizzie's got problems, she suffers from obsessive thoughts. Doesn't matter. A syndrome. You just have to forgive her. I'll take her home tomorrow. Then we'll be together. It doesn't matter. She can't help it. She means well. Lizzie is an angel you know. She's the most beautiful person I know. But that's not the issue. Lizzie is confused. It's not realistic for her to want to have a child and bring it up and everything on her own. She goes too far, understand. She couldn't cope with it. She can't cope with it. She's confused. She's confused.

I love Lizzie. Lizzie's my little sister. But if I had to say something objective about her, something that would be good for her, I'd say that she should go on holiday. Go away. Break the ties. Temporarily of course. Temporarily. Everything could work out all right later. Later when she's calmed down and found some strength inside herself again. I know, I know, those are platitudes. But sometimes they're... applicable. To Lizzie for instance. To Lizzie now. She's got to... I don't know what she's got to. Don't worry. Tomorrow I'll take her home.

ANNA Lizzie!

Where is she Paddy? Maybe she's gone outside. That's not good. That's not sensible. Not safe, I mean. Under these circumstances it's absolutely irresponsible. We should go and have a look I think. If she's left the house we must go and look for her. I'm not just going to sit here.

PADDY Anna stop it, Lizzie is a grown woman. Don't be so protective. Don't be such a hen. If she's gone she's gone and if she hasn't gone then she's probably standing outside the door or she's upstairs in the bath and there's nothing to worry about.

ANNA A hen?? Don't be such a hen?

PADDY Unfortunate choice of words. Sorry. Don't pay any attention. Unfortunate choice of words, can happen in this fastspeak.

ANNA Fastspeak?

PADDY Don't start picking me up on words, s'il vous plait. Don't pick me up on one word. I'm trying to tell you to drop it. Drop it! Just drop it. Lizzie has gone or not and if she's gone she'll come back or not and if she doesn't come back she'll stay away. Let's not talk about it. It's a dead ordinary day. Not dead ordinary of course. There is something going on of course. But we just have to keep track of the news and not take too much notice. Just carry on normally. I'm going to open a bottle of wine. You sit down and make yourself comfortable. Then I'll open a bottle of wine. You sit yourself down there and put your feet up, then I'll go downstairs and fetch a bottle and then...

ANNA A hen? Don't be such a hen???

PADDY Sorry. Now and then I say words which I perhaps shouldn't say but do mean. I mean there's nothing to worry about I said. It's not necessary. Everything is all right and tomorrow I'll take her home. Tomorrow morning when the sun comes up. By the time it's light she'll be gone.

SCENE 15

(Lizzie comes in)

LIZZIE I can see stars!

ANNA Where have you come from?

LIZZIE Paddy, I can see stars!

ANNA Were you in the bath?

LIZZIE Yes, that too. Paddy!

PADDY Yes!

LIZZIE Do you know what that means??
Oh, Anna, listen. Stars. Stars are important. In the olden days they used to think that the stars were standing still but the stars are constantly in motion: stars are gaseous heavenly bodies which produce enormous amounts of energy. This energy is released through nuclear reactions taking place within them. It wasn't until the seventeenth century that they realised that stars are not really any different to the sun, only they're much further away and are therefore only visible as points of light in the heavens. In the next century it was also discovered that the stars aren't fixed in place in the heavens, but: that they move slowly in relation to each other. This movement is partly caused by the rotation of the Milky Way to which all the visible stars belong. The total number of stars in the Milky Way is estimated at two hundred billion! A large number of them are not visible from the earth because their light is absorbed by interstellar clouds of gas and dust. The Milky Way is just one tiny part! They estimate that there are around a billion other galaxies like that in the universe!
That means that it comes to an end! That it becomes clear!
If it's a girl I'm going to call her Stella. Stella Clara, clear star.

ANNA I want to ask you something Lizzie...

LIZZIE Ask away; I know everything.

ANNA What's the score with...

LIZZIE Anna, the score is: I'm hungry, have you got any bread?

ANNA Paddy.

PADDY Of course we've got bread. Come with me, then we'll fetch some bread and cheese. And a bottle of wine. For us then. And some juice for you.

ANNA Paddy. Liz.

PADDY Anna, the rain's easing up. Isn't it? Call your father, ask him what it's like there.

(Paddy and Lizzie exit)

SCENE 16

ANNA Yes, yes. The stars are gleaming in the sky. But the rain is streaming down the windows and dripping through the holes in the roof onto the carpets. And in the kitchen they're eating as if

it's a Sunday morning or a Friday afternoon in the south of Italy. And the rain is streaming down the windows and dripping through the holes in the roof onto the carpets. And two hundred billion stars are up there pretending to be suns. And that is the important thing. We are a sinking ship waiting for God and Noah and an ark. Shall we say. Let's just drink to that. To Paddy and to Lizzie and the child in Lizzie's belly. Stella Clara. Let's just drink to that then. And to the end of the rain.

(Paddy and Lizzie come in)

PADDY It's true; it really looks like it's clearing up.

ANNA Oh.

LIZZIE Do you want something too? D'you want some wine?

PADDY Have you phoned?

ANNA No.

LIZZIE A bit of camembert?

ANNA No.

PADDY I do. Please. Lovely. Starving.

LIZZIE Something else? Something else to drink?

ANNA No.

PADDY You're drinking wine!

LIZZIE One glass won't do any harm.

PADDY Oh. Won't it?

LIZZIE Don't be daft. Half a glass.

PADDY Oh, yes.

ANNA
PADDY Stop it.
Are you sure? Have you asked? A doctor.

LIZZIE Let me look after my own well-being.

PADDY Let me address you with brotherly concern, at least.

LIZZIE No, thank you. Thanks anyway. But no thanks.

ANNA Stop it! STOP IT!

PADDY What?

ANNA Are you actually pregnant?
Is there actually an actual pregnancy?
Has anybody here got anything to say to me? To tell me?
To confess?
Do I have to drench myself in naïvety? Or shall I drown myself
in the back garden?
What conspiracy?
What...?
I'm asking.
If the facts can be put on the table.
What? When? How? Who? What?
That's what I'm asking.

PADDY Anna, I love you.
Those are the facts: You. Me. Love.
Lizzie, I'm taking you home.

LIZZIE Why?

ANNA Oh yes, why.

LIZZIE And then in the car? Will you put your hand on my leg? And
will you take me in? Will you go up with me? Up all those
stairs with your hand already between my legs? Just one more
time? Just one last time? The goodbye?
Act in an adult way about desire: We both admit that it exists
and we fully comply with it one last time. And know that..
Know that of each other. One last time. In accord with clear
agreements. So we don't have to feel sad or ashamed later.
Because we did what we had to do. Within the laws of contact
and limitation. This was it. It has to be like this. We knew that
from the start. No-one has anyone to blame.
So, Paddy?

(Paddy knocks Lizzie to the ground)

PADDY Bloody hell. My God. Bloody hell.

LIZZIE I don't mind fighting with you, but can we do it tomorrow?

PADDY This is madness.

LIZZIE Tomorrow Paddy.

PADDY Lizzie, get up.

LIZZIE No, no more. Tomorrow.

PADDY Anna! Anna, listen to me.

LIZZIE I've forgotten it.
Really.
Forgotten everything. I'll forget everything.

PADDY Anna. Stay here.

LIZZIE I promise. Everything.

PADDY Liz.

LIZZIE Not now.

PADDY Anna!

LIZZIE Stop it.

PADDY Anna.

LIZZIE Leave her.

PADDY Shut up.

LIZZIE Yes Paddy. Hear no evil, speak no evil.

(The telephone rings. No-one picks it up)

ANNA Right.
Would you like a drink Lizzie?
Spirits?
Wait, I'll mix something for you. I'll mix you something. Just a
jiffy. A marguerita? Okay? Strong and sweet. A bit of this, a bit
of tequila, cointreau, ice. And a straw. A straw. There you go.
Cheers Lizzie.
Drink up.
Take your mind off things.
Easy does it.
You Paddy? You too?
There you go.
Right.

(Anna stays sitting next to Lizzie on the floor, topping up her drink)

SCENE 17

(Paddy and Anna)

PADDY God almighty.
I hit her.

ANNA Not hard.

PADDY I hit her.

ANNA It wasn't much.
Really.

PADDY God almighty.

ANNA It was her fault. You couldn't help it.
Kiss me, Paddy.
Please. Come.

(they kiss)

PADDY Anna?

ANNA I don't want to hear.

PADDY I can't get married to you.

ANNA It doesn't matter Paddy.
We're already married.

PADDY The sun's coming up.

ANNA Yes.

PADDY Where's Liz?

ANNA In the car.
She's asleep.

PADDY What?

ANNA She's asleep.
Quiet now.
She's asleep.
I'll take her home soon.

PADDY Is it still raining?

ANNA Yes, very lightly. But the sun's glowing in the east. And a little wind's got up and it's blowing the clouds to pieces here and there.
Very gently though. Listen.

PADDY I must go to Lizzie.

ANNA No way. You need to sleep darling. You're exhausted.

PADDY Yes.
But Anna, Lizzie...

ANNA Now you have to listen to me...

PADDY She'll do something to herself.

ANNA You owe it to me.
It's the only way.

PADDY Yes.

ANNA Lay on top of me.

PADDY Yes.

(Paddy lays on top of Anna)
(The sound of heavy rain)

