

The Burning Lands

**Opera
in 2 Acts**

by H.W. Gade

As performed in 1996



The Burning Lands / Det brændende land

ISBN 87-88619-95-8

3rd Edition, 1st Issue, Winter 2000

Document 1 of 2



Digital Books™ is a trademark of NORDISC Music & Text, DK-2700 Broenshoej, Denmark

Unless otherwise stated, all texts, songs and musical arrangements are by H.W. Gade © 1992-94. Changes in the original text and music H.W. Gade © copyright 1995/96. Concept, scenography and sketches by the composer © 1993/94. Photographs from the 1996 Opera tour by Finn "Skipper" Christensen © 1996.

**Copyright Claimer for
The Burning Lands / Det brændende land**

1. The words and music of this work must never be changed or abbreviated in any way without the written consent of the composer himself. See also point 3 in this copyright claimer.
2. The visual visions/dreams of the work must never be excluded when the work is performed in public.
3. The composer will accept no censorship on the texts and the sexual, political or philosophical issues discussed within the work. The sexual parts and the love scenes must never be omitted or changed.
4. All acts, thoughts and dreams in this work came from real life. The characters, times and places have, however, been rearranged to suit the needs of the living. All names of persons and places are pure fiction and must not be confused with our physical reality. Where ever that may be!

Contents

NOTES

Foreword
The characters of The Burning Lands
Orchestra
Copyrights
Sketch of the House

ACT 1

Prelude
Arrival
The Spread
Monopoly

ACT 2

Breakfast
Lunch
Badminton
Dinner
Doing the Dishes
Skinny Dipping
The Dance
Postlude

Forewords

FOREWORD TO THE ORIGINAL DANISH EDITION

In such a wonderful morning light, it's hard to believe that it's only one and a half years since I had the risky idea - in the deepest darkness of the soul - to dramatise my poem from 1990: The Burning Lands. Both the poem and the opera by the same name were the artistic answers to a confused and chaotic reality, on the inner and outer level.

This work is about love and loss. What we mean to each other, and how we try to survive the loss of the ones we love.

The work, visualizing the invisible took place in Mijas, Spain April 1992 (disposition), Copenhagen May 1992 (the scene with the dead child) and the detailed lay-out in Copenhagen June 1993, the following year.

All new texts and most of the music were written in Fundación Valparaíso, Mojacar, Spain in September 1993, made possible by a 3 week grant to work at the foundation, and the moral and physical support of Barbara and Ian, our hosts in Mojacar. The remaining music was finished in Copenhagen, October the 9th 1993.

Through writing The Burning Lands I realized - in spite of my own bitter loneliness - that hope also was in the love of the past, the memories of the lost ones. And with tears streaming over the child, we lost ourselves, I looked into eternity for a short moment - love and consolation.

*A bright Sunday morning, October the 17th 1993, Copenhagen
Henrik "Mik" Wilhelm Gade*

FOREWORD TO THE ENGLISH EDITION

The original Danish version of The Burning Lands is very Danish, indeed. And it takes more than a mere translation to transfer the plot to a foreign audience, without loosing the hints, the social environment and all the little things from daily life. The audience must believe that the play is for real. It is.

I chose to change the whole setting into a similar English background, dated September 1992. This is not a simple task for a Dane. But I did so, knowing that the 35-years old English middle class intellectuals at that time would possibly share the same political views and types of jobs as their Danish counterparts. And the general political situation in 1992 Europe with the Danish no to EEC (Maestricht) surely played an important role in England, too.

But beware; the things and the social surface are only masks, hiding a deeper truth - the longing to give and to receive love. That's what The Burning Lands is all about.

*H.W. Gade, Helsinki Finland
July the 10th 1994*

The Characters in The Burning Lands

THE LIVING

<i>Patricia</i>	Geologist, age 36
<i>Michael</i>	Programmer, age 35
<i>Stina</i>	Statistician, age 35
<i>David</i>	Marine biologist, age 40
<i>Sarah</i>	Daughter of Stina and David, age 12
<i>Ingrid</i>	Nurse, age 35
<i>Sally</i>	Daughter of Ingrid and Jack, age 12
<i>Jack</i>	High school teacher (history), age 35 (Irish or Scottish)
<i>Jean</i>	Priest, age 42

THE DEAD

The Mother
The Child (boy soprano)

Orchestra

VOICES

<i>Soprano</i>	Patricia, Ingrid, Jean, Sarah, Sally, The unborn Child
<i>Alto</i>	Stina
<i>Tenor</i>	Michael
<i>Baritone</i>	David
<i>Bass</i>	Jack

ORCHESTRA

<i>Wind</i>	2 transverse flutes 3 soprano saxophones
<i>Brass</i>	2 trumpets 2 trombones
<i>Guitar</i>	1 Spanish guitar
<i>Strings</i>	4 first violins 6 second violins 6 third violins 3 violas 3 cellos 3 double basses

Copyrights

Due to the complex structure of The Burning Lands I have decided to include the following (I hope) complete list of all copyrights to the songs and texts of the opera. Text and music not contained within the list are written by H.W. Gade between 1992 and 1993. The translation of the Danish texts into English is done by H.W. Gade © copyright 1994.

In my opera The Burning Lands, I have used the following texts and music, besides the new, original texts and music written for the Opera 1992-1993 with added text and music in 1996:

H.W. Gade

The Burning Lands

Det brændende land [1990 text and music, previously released in H.W. Gade Songs 1980-1992]

Europe (Europa) [1992 unpublished, text and music]

Dead was I

Død var jeg [1980 unpublished, text]

Child of Our Dreams

(Heflige smerter

jager igennem dig) [1980/93 unpublished, text]

Come Once Again

Forgotten Thoughts

(Kom nu igen,

I glemte tanker) [1972 unpublished, text]

There Comes Aurora

(Dér kommer dagen) [1972 unpublished, text and music]

The Summer Nights Are Sinking

(Nu synker de

lyse nætter) [1979 excerpt, unpublished, text]

The Avenger

(Hævneren) [1992 unpublished, text]

The Shadow (Skyggen) [Text: 1979-80 unpublished Music: partly based on Vindsang (1974), previously released in H.W. Gade songs 1971-1978]

Earth (Jord) [1972 excerpt, new music, previously released in H.W. Gade Songs 1971-1978]

The Ballroom [1989 text and music, previously released in H.W. Gade Songs 1980-1992]

I Do not Fear

the Emptiness

Jeg frygter

ikke tomheden [1980 unpublished, text]

Thøger Larsen (Danish Poet)

In the Night the Branches (Murens rosenegrene)

Unknown Danish Psalm

Wachtman's Song, Five O'clock (Vægtervers, klokken fem)

Emily Dickinson

The First Day's

Night had come [Translated by H.W. Gade 1986]

Hulda Lütken (Danish Poet)

I am to Perish Now -

Jeg går til grunde [1944, gengivet med tilladelse fra forlaget Gyldendal]

Helge Rode (Danish Poet)

The Garden of Your Childhood

Barndommens have [1914 excerpt]

Catullus

Viva mea Lesbia [Very free adaption by H.W. Gade 1993]

Olaf Bull (Norwegian Poet)

Metope [Excerpt]

Valdemar Rørdam (Danish Poet)

A Tune [1903 last verse, used with permission from the heirs]

K. A. Tavaststjerna (Finish Poet)

Home Through the Night

Hemåt i höstregn [excerpt, translated by H.W. Gade 1986]

Emil Aarestrup (Danish Poet)

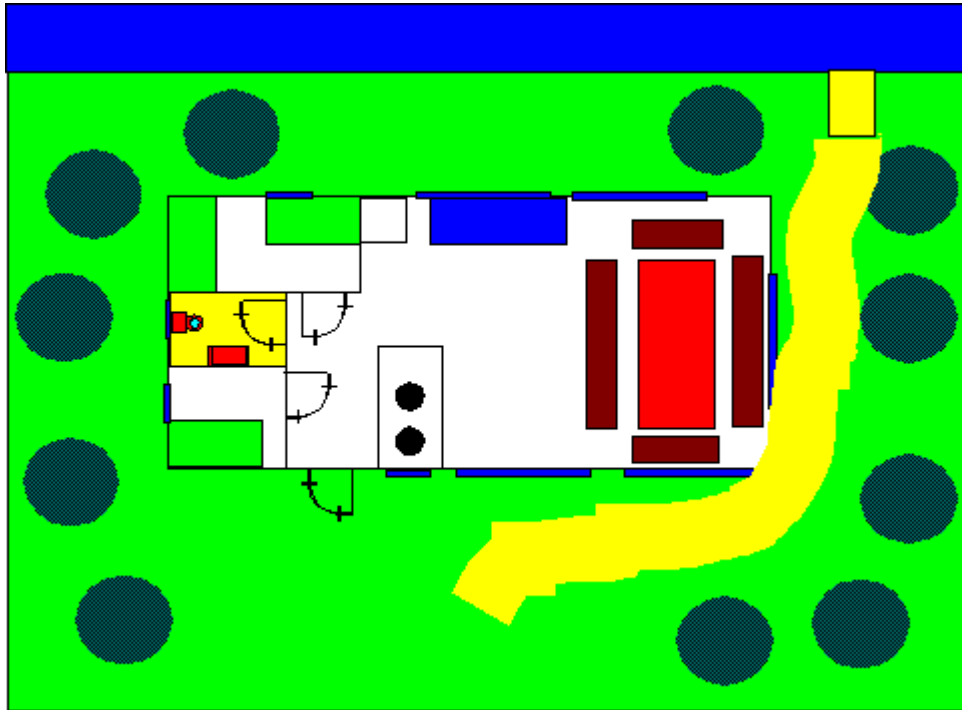
To a Girlfriend Til en Veninde

Arnulf Øverland (Norwegian Poet)

The Fisherman's Evening Song

Fiskerens aftensang [Used with permission from the heirs]

Sketch of the House



A small summerhouse with kitchen and an oak table surrounded by benches or low sofas. There is a path from the house to the stairway leading down to the beach.

The Burning Lands

ACT 1

A Summerhouse by the Sea
Friday Evening
September 1992

1/Prelude, Friday Evening, 5 o'clock



Music: [dbl1_1tot.mid](#)

PART SCENE 1

The Actors: The Mother

Action It's autumn again. Late Friday afternoon. Sun flecks and cool shadows shimmer between the trees. Child's voices are heard from the summerhouse, rattling with doors and the sound of a ball against a wall.

Behind the house, you feel an omnipresent deep murmur, the sea.

Spot on the mother, suddenly appearing from the wood, in front of the audience. The house and the living are half in darkness. The face of the mother is alight with a smile, as if she knew all the suffering and all the joy of the world.

THE MOTHER She hid in her fear again,
Became a well-meaning liar,
Became an absence to fill his heart,
A sting of unbearable darkness.
A lie that sang in the clear, blue sky,
And a lie that screeched while the train was braking.

He stood on the platform's edge,
All lost in suicide's sweetness.
His face had stolen inside her mind,
Their hearts in a scream for each other.
A nameless pain had them tied together,
Across the ev'ryday empty safety.

The secretly met, anew,
In dreams so black and so dizzy,
Attracted both by the body's lust,
And the soul's mystical currents.
A fire that raged over naked field,
While the lands were covered with fertile ashes.
[H.W. Gade 1990]

Action The mother solemnly leaves the stage. Slowly the afternoon sun and the sounds of the living return. Music.

PART SCENE 2

The Actors: Jean, Jack, Sarah, Sally



Notes: [dbl1_1.pdf](#)

Action The kitchen door swings open and Jean steps out with a beer in his hand. She absent-mindedly toys with a rake, weights it in her hand in deep thoughts, eventually putting it back in its place. She enters the house only to return after a short while with a book. She seats herself in a lawn chair and begins to read.

A loud reproachful "Well" comes from the house and Jack sneaks out in the garden with a tricky look on his face. In one hand he has a beer, in the other hand the grass rake. He creeps up behind the unsuspecting Jean and playfully nudges the book with the rake.

Jean laughs and closes the book. They have a taste of the beer and smile happily.

A short silence. A soft breeze has the leaves on the trees move. Jean goes inside to fetch a T-shirt.

Jack stares into the growing twilight with a self-assured grin. He has the looks of expectancy, and he lifts his head and takes a long sip of his beer.

Sarah and Sally comes running from the wood. They have a couple of teenager magazines under the arm. They giggle and vanish into the summerhouse with an air of girlish secrecy.

2/Arrival, Friday Evening, 6 o'clock



Music: [dbl1_2tot.mid](#)

PART SCENE 1

The Actors: Michael, Patricia, Jack, Ingrid, Jean, Sally, Sarah

Action Distant cars are heard with the sharp cracks of tyres on a dusty country road. The sound draws near, and the car brakes, slowly and methodically.

Ingrid and Patricia step out from behind the house.



Vocal: [dbl1_2a.pdf](#)

INGRID Now, where is ev'rybody - have they run away?
They should have helped me with my heavy bags.

PATRICIA Well, I'll get Jean, I guess she's in the summerhouse,
then we can give you both a hand with all your things.
[Patricia begins to walk towards the house]

INGRID No, it is Jack we're missing - like always.
This is his weekend turn with Sally, as he agreed to.
It's valid even here - in Jean's summerhouse.

Action Sarah and Sally run out in the back garden and receive a hug each. Sally takes one of her mother's enormous shoulder bags. Patricia and Sarah grip a plastic bag each and head for the house.

PATRICIA When Mike arrives here, we'll start to make some food.

INGRID But Pat - it isn't you - it should be Jack and David.
That was the plan we did agree on at the meeting.

PATRICIA You're right, I think - now I will get the remaining things.

Action The women and the kids enter the house.

Michael steps in from the left with the guitar case in hand and a carpet bag over the shoulder. He stops and wipes the sweat from his forehead. Then he clumsily and uneasy enters the garden door. At the same time, Jack and Jean appear from behind the house.



Vocal: [dbl1_2b.pdf](#)

JACK We only miss a little butter and cheese,
and possibly some mustard and some cream.
Now, by the way, where's Michael - shouldn't he have been here?

JEAN I saw his guitar in the doorway just a min...

JACK An untuned guitar. Can't we do something about it?
I'll pinch the thing, and use it as an egg-slicer!

Action They laugh and open 2 more beers. On their way out of the garden, they suddenly meet Ingrid who sends Jack wicked looks. Jean hurries to the grocer - alone.

Ingrid and Jack face each other, fit for fight. In the meantime, Michael enters the living-room with his guitar, and sits down in a corner to restring the instrument.

INGRID Where the devil have you been, Jack - you forget your duties!

JACK What do you mean? I bloody bought what we agreed upon!

INGRID Yeah, the food is your top priority - but what about our daughter?

JACK I follow our agreements to the letter.
[Takes a furious sip of his beer - spills]

INGRID The only thing you can is to suck that bloody bottle.

JACK Now bloody hell, what's that to do with our purchases?

INGRID This weekend's your turn to look after Sally, Jack,
and you must help me with her stuff and all the clothes.
I often think, you're acting exactly like a giant baby -

JACK That is obviously a misnomer - it just isn't fair.
You said yourself the other day that you'd bring it with you,
besides, it's your turn now to pay her pocket money.



Vocal: [dbl1_2c.pdf](#)

Action Sally comes running and nervously separates her parents.

JACK I'll do the shopping, love - that is, if I have your permission.

Action While Jack furiously rushes out of the stage, the sound of another car is heard. Michael stops his restringing and listens intensely.

PART SCENE 2

The Actors: Patricia, Ingrid, Sally, Michael

Action Ingrid and Patricia are in the living-room. Sally flips through a weekly magazine. Michael starts from the top with his restringing procedure.

INGRID We take the little room again, beside the bathroom,
and the largest room is David and Stina's room - that's clear.
Can you and Michael accept a lounge bed in the living room?

PATRICIA That is quite alright but then Mike and I will have to sleep in the same bed,
'cause Jack and Jean will also need a lounge bed each.

INGRID I'm moving our things at once so we can join the party.
[to Sally] Nip out and tell Sarah, what we have arranged with the rooms and all.

Action Ingrid and Sally go out of the house.

PART SCENE 3

The Actors: Michael, Patricia, David, Stina, Sarah

Action Stina enters through the door. David and Sarah are on their way. Michael puts his guitar aside.



Vocal: [dbl1_2d.pdf](#)

DAVID Could someone lend a hand with our various odds and ends?
We have a heavy load of bed cloths in the back seat.

MICHAEL Just wait a sec, I'll be right over to assist.

STINA Hey Pat! When did you arrive in the auto, you and Ingrid?
We were in doubt if we have come a little late.

PATRICIA Not really - you're almost on time according to Ingrid.
How was the trip then - did you see the burning fields?

STINA One field was burning all right but that was all I saw.



Vocal: [dbl1_2e.pdf](#)

PATRICIA How did your holiday go? I guess you went to Crete?
[Michael gets up to help David]

DAVID I made it on my own, Mike, I don't need you anymore -
but if you care to chuck me one of the strong beers,
from the crate under the table - I prefer an Elephant.
[Michael hands the Carlsberg bottle to David and sits down again]

SARAH Come Pat! I wanna show you all the clothes, I've got,
on Crete, there's a pearly necklace and a girdle too ...

PATRICIA That's really something, Sarah, I'll come and watch you.
Did you buy any fancy things for yourself on Crete, Stina?

STINA I bought a little, but Sarah had the best part.
I bought a silk shawl and some very pretty bracelets.

Action Sarah and Stina parade their findings. Stina turns her hand in the air and the golden bracelets glitter. But she doesn't smile.

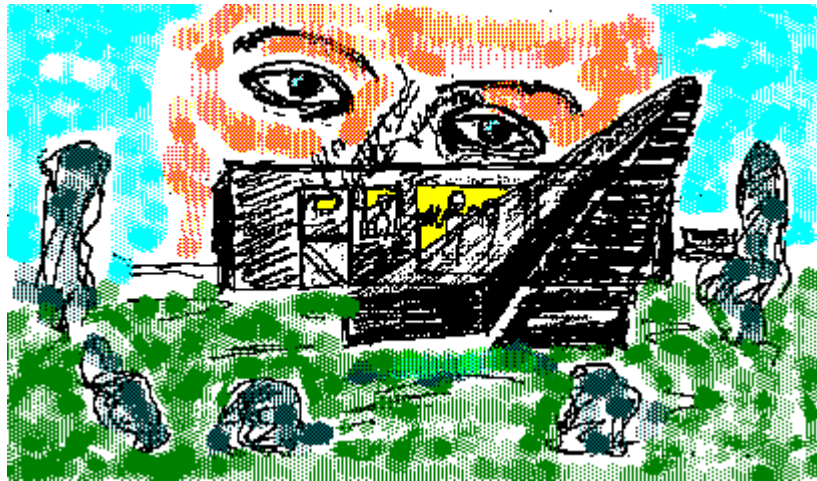
STINA You went to Paris, or did you stay in London this year?
It was so nice in England that we almost canceled the travel.

PATRICIA We spent our Summer holiday in Regent's Park, London.

DAVID You are such a pair of pretty upstarts, aren't you?
We ain't got no parks where we live, out in Brixton way.
[Laughs and opens his Carlsberg Elephant bottle with a table knife]



Vocal: [dbl1_2f.pdf](#)



VISION A vision appears. A pair of wide-open woman's eyes is projected across the stage. The eyes have a terrified look, yet they are soft and passionate. The sound of a train. A platform flickers 3-dimensional in and out of the stage.

The vision abruptly vanishes again. Michael slowly rises from the chair to get himself a beer. He opens the beer and takes a sip with an absent-minded expression.

Jack and Jean enter with their plastic bags. The other actors of part scene 4 enter, one at a time.

PART SCENE 4

The Actors: Michael, Patricia, David, Stina, Jack, Ingrid, Jean, Sarah, Sally.

Action Jean provides a couple of sherry bottles and ditto glasses for everybody. The kids collect their Coca Colas.

JEAN Fill up the glasses and thanks to all of you who'd come here.
JACK Hey waiter! Could we have a better sherry, thank you.
MICHAEL How tasteless Jack, you risk she corks up her feelings now.
DAVID Is Jack an ass or a whisky? Shut up and raise the glasses.
INGRID Yeah, Jack is used to having ev'rything at his latest girlfriend.
But I am awfully fond of a bone-dry Amontillado.
PATRICIA Yes, making fun it is always easy, don't you think so?
STINA A lovely sherry, now let's move to another topic.
TELEPATISK *HE* Why didn't you say hallo to me?
SHE I was scared - but I thought about you.
(STINA) It was sweet of Jean, to have us all invited here.
JEAN You are welcome - and Jack can bring the sherry next year!



Vocal: [dbl1_2g.pdf](#)

PART SCENE 5

The Actors: Michael, Patricia, David, Jack, Ingrid, Jean - later come Sarah and Sally.

Action The guests and the host help themselves with fresh beers and settle in the sofa and on the chairs.

DAVID What a victory in Denmark. Ev'rybody voted no!
And the other slobs in Denmark, they can move to Germany.
JEAN I can understand your feelings, but you still forget one thing;
it was half the population who did stick to voting yes.
We don't really want to deport them, do we?
We should rather convince them.
JACK Why not go all the way - the National Front agrees with you!
JEAN We don't want racism, but we want to be ourselves.
DAVID We could need a real strong movement to support our democracy.
It's the bloody career politicians who have pigeon-holed the environment.
JEAN You should consider England and France; we will no doubt vote no.
And the Danish football victory - it's a political triumph.
MICHAEL They have scored a goal but they certainly shot too high,
to lock yourself out of a community - isn't that a kind of defeat?

INGRID It's funny, Mike, I didn't think you were a European,
you always used to agree with all of us here.

JEAN I respect Michael and his point of view, but it doesn't change mine.
[Looks at Michael] The other day you told me, you've written a political song,
Let's try to take it serious. Play it - play it for EEC.

Action Michael looks cross but pulls out his guitar while Jack grimaces furiously at Jean.

MICHAEL **Europe**

1. It's over now the darkest year,
With bitterness at heart.
The wound that cut into the brain,
Divided all my friends in twain.
2. But still I have a love inside,
And meaning with my life,
Despite my body's dizzy spell,
The poverty of loneliness.
3. And are we all quite dizzy now,
With joy and fear and hope,
At our Europe's bloodstained dawn,
We'd still be strong in our distress.
4. And were we dead and buried all,
In our broken homes,
There'd still be an eternity,
A God behind the Nothingness.
5. We stand in a bewildered time,
We're looking for a truth,
A face behind the sniper's gun,
A star upon the midnight sky.

[H.W. Gade 31st of December 1992]

Action Jack puts his newspaper aside. David nods approvingly.

JACK Next year, we'll bring the guitar, but we'll skip the mike.
JEAN It's fine with the civil war, but the Lord is not a politician.
DAVID Here's something we have in common; our hate of violence and war,
let's drink a toast to Europe, Maestricht or no Maestricht.

Action Sarah and Sally show up in the doorway. They are painted in the face and dressed like pirates.

SARAH The terrible pirates will now challenge you all,
to a treasure hunt tomorrow after lunch time.

SALLY And those of you grown-ups that don't care to help us with the treasure,
they'll have to walk the plank -
and they will not be allowed to drink beers anymore.

PART SCENE 6

The Actors: Patricia, Stina, Jack, Ingrid, Jean

Action Jean and Jack open a new beer. Stina lights a cigarette. Patricia finishes her beer and turns to Jean.



Vocal: [dbl1_2h.pdf](#)

JEAN Are you satisfied with your new job at British Steel?
You weren't really happy when we met last year.

PATRICIA That's nonsense, I am quite content with what I do.
It was initial difficulties, but now I'm fine.

INGRID Then you should try to be working a hospital shift.

STINA It smells invitingly from all the grocer's bags.
A Friday Spread is the ideal starter to a perfect weekend.
For how long have we had this old tradition now?

PATRICIA 10 years - for we have gathered each Autumn, dear.

STINA My special favourite are always the garlic sausages.
They were so tasty - were they not - last year?

JACK That's true - but they of course were bought in Nothing Hill.

JEAN Ha! Ha! Then you should taste our local butcher's sausage,
the Chelsea sausage is certainly worth an entire trip.

Action Everybody leaves the room. Jack steps into the kitchen and opens the grocer's bags.

PART SCENE 7

The Actors: David, Jack

Action Menu for the Spread: pumpernickel, dark rye bread, white bread. The Spread consists of knobländer sausage, juniper-smoked sausage, garlic sausage, meatballs and smoked salmon. The food is decorated with jelly, onion rings and mustard. The cheeses are a brie and a black pepper cheese.

The 2 amateur-cooks serve the Spread and bread on the plate and the trencher. Then they lay the table in the dining room and their hungry friends come in from the evening chill of the garden.

3/The Spread, Friday Night, 7 o'clock



Music: [dbl1_3tot.mid](#)

PART SCENE 1

The Actors: Michael, David, Jack, Ingrid, Jean, (Sarah, Sally, Patricia, Stina)

Action Everybody's seated round the table. There are lots of food and merry talking. The cold meatballs will soon be history.



Vocal: [dbl1_3a.pdf](#)

JEAN Did we remember a tape with some dance music?
Think it was Jack, who would record some stuff from the 60-ies.

JACK Right man - I made a tape, last week.
Beatles and Stones, Kinks and Mamas and Papas.
Shameless nostalgia - a far out collection from way back when.

MICHAEL Mind you, it's coming back - look at all the longhaired.
Hippies are in, next we will have the orthodox Marxists.

DAVID Oh, won't you stop all that reactionary crap.
The orthodox Marxists were only a fanatical minority,
Everyone else was some sort of normal socialists,
That's something quite different from Leonid Breznev and chairman Mao.

MICHAEL Yuppie Marxists with Lewis and expensive flats in the Docklands,
This is in fact a power struggle between generations.

JEAN Michael is partly right - it was also a revolution,
Turned against our parents in the well-of positions.
Please pass me the basket with white bread and the butter, David.

DAVID Here you are, comrade - remember the agitprop?
The ones that we sang when we marched against Chili and Vietnam,
It goes like this: "*Un pueblo unido*" or something like that.

[Sings]
JACK Yeah, and the death of Allende made thousands of songwriters happy,
Not to mention Bob Dylan and Doomesburry and Vanessa Redgrave.
Nauseating and rather undemocratic - na strovje.
Mao and Che were the idols of our generation,
it is incredible that we were turned into a bunch of useful idiots.

MICHAEL And Bob Dylan is actually responsible for all that?

PART SCENE 2

The Actors: Actors As the previous part scene.

MICHAEL We are not short of topics we can fight about,
so maybe we should choose to pick a neutral one this time.

JACK I would suggest the cod quota in the North Sea.

PATRICIA Now you must stop teasing David about his job.

JACK Right - then let us jump at Jean - she's the scape goat now.

JEAN On second thoughts, I find it terribly amusing,
to tease dear David with his fish studies in Plymouth.

PATRICIA Hey, listen, should we play Monopoly as usual?

JEAN Why, naturally - it is a sacred tradition.

JACK - and "amen " said the Bishop - it's the grand final,
when Jean and I shall take the lambs to the slaughter again.

INGRID I do remember you were rather lame yourself,
when you fell asleep in last year's game, forgetting to throw.

MICHAEL "Peace be within thy walls and house" and more like that...

INGRID Oops, sorry, now I will quit being nasty and fighting with Jack.

PART SCENE 3

The Actors: Actors As the previous part scene.

STINA I got hold on a book on Holism this Summer.
The book describes how reality's actually empty;
The emptiness, however, contains a primary world.
Space and time are manifestations of a deeper power,
Born of frequencies, holistic patterns and ideas.
All fits together and nothing is meaningless anymore.
It was a true revelation to read that book..

MICHAEL I sometimes experience the world the same way, too;
Like a dream where I travel in the past and the present.

INGRID Transcendentally meditating people often see,
Themselves in a timeless and eternal universe.

Action Jack takes a beer. The meatballs have now been lost in space, while the surviving sausage slices wait for better times.

INGRID If we chose to believe Holism, the brain's a lens,
A centre of reality producing math,
That can transform a number to a physical body.
Fleeting patterns originating from somewhere outside,
Suddenly feel firm and real and beautiful.
Shapeless dreams and emotions come alive within you.

MICHAEL Can this explain the supernatural, Stina?

TELEPATHIC *SHE* Telepathy or clairvoyance, maybe?

STINA Yes, that's two of the areas mentioned in the book.
MICHAEL Have you heard of "Virtual Reality", Stina?
Where you can create a world in a computer?
STINA The book has a number of computer simulations;
Actually the author claims that metaphors,
Are a sort of reality, still in its making.
It should be possible to create a physical object,
Just by forming a picture in dreams or in thoughts.
Does a modern computer have that ability?
What is your version of "Virtual Reality", Mike?
MICHAEL Eh - it is not a subject I am able to explain,
Without the relevant articles and books at hand.

Action The three philosophers get a beer each and begin to clear the table together with the rest of the house.



Stina and Ingrid (middle) in the intellectual mood

PART SCENE 4

The Actors: Still the same as the previous part scene

Action Ingrid fetches a large envelope from her room. Out of the envelope spills an avalanche of papers and tiny receipts.



Vocal: [dbl1_3b.pdf](#)

INGRID Here are the plans and here is our account book,
there is a list that covers who is doing what.
Tonight it's Mike and Pat who do the washing up,
the breakfast dishes will be washed by Jean and me.
STINA Tomorrow we must do some shopping at the grocer,
Please let us know if we should get you something.
PATRICIA Then I would like to have the Independent, please -
You guys are welcome, naturally, to read it if you want.
INGRID To all of you who doesn't know what's up tomorrow:
We got a list that covers ev'ry little detail,
It's very simple; you just read it - go ahead.

PART SCENE 5

The Actors: Michael, Patricia

Action Everybody except for Michael and Patricia go out in the garden. Michael stands waiting in the kitchen with a dish towel. Patricia starts to dish.



Vocal: [dbl1_3c.pdf](#)

PATRICIA I say, it was a spicy sausage Jack has bought,
We'll find that shop in Notting Hill when we come home.

MICHAEL It tasted good but it was also salt as blazes,
And I was lucky to have plentiful of beer.

PATRICIA Now, you'd be careful with that mindless drinking, Michael, will you!
You do remember, alcohol may harm our project.

MICHAEL But do we need to do it Friday ev'ning, Pat?

PATRICIA We have to 'cause it fits into my monthly cycle.

PART SCENE 6

The Actors: Sarah, Sally

Action Spot on a group of trees. The girls sit with their legs up and read teen magazines like "My Pony" etc. They are well-equipped with a large bag of sweets from which they eat all the time. Sally takes a book from the heap, reading it for a moment. Then she looks up and calls for Sarah's attention.



Vocal: [dbl1_3d.pdf](#)

SALLY My God, I think my dad is so silly – and mammy too!
They're fighting all the time – and I thought we were going to have fun!

SARAH We do have fun, Sally!
The grownups merely love to fight – it's their way of having fun!
We have our bags with sweets and our magazines – and they have their beers.
Let's talk of something else – do you fancy one of your classmates?

SALLY Fancy one of the boys from my class! They are incredibly stupid, I tell you!
I much prefer to talk with the big boys – and with the grownups.

SARAH I have got a boyfriend – isn't that something!

SALLY Bah, that's no secret anymore – it's Andrew!

SARAH Mind you! Do you think I'm crazy! It's Keith!

SALLY I don't know him? Is he cute? Does he look really swell?

SARAH Why of cause! Did you believe I would pick a sweetheart
Who wasn't as handsome as my dad?

SALLY No – no – no! I would never have a sweetheart who looked like my dad!
SARAH But you love your daddy? You really do!
I love my daddy! But I'm always scared when he argues with Stina!
They must never ever split up – like your dad and mom did.
SALLY Look, there comes Michael! Let's go and have a talk with him!
SARAH As long as your mom not cross – no, she looks cheerful!

PART SCENE 7

The Actors: Michael, Ingrid, Sarah, Sally, (Jean)

Action It's getting dark. Michael, Ingrid and Jean come over to the girls. Jean goes near the staircase to the beach to enjoy the sunset. She has a beer in her hand. The stars slowly appear. After a while she returns to the house.

SARAH Do you know lots about space ships and stars, Mike?
MICHAEL When I was a boy, I could stand all night and gape,
at the stars in the black and dizzy infinity.
But I have never been studying it for real.
SALLY In the Planetarium we saw the orbits of the planets.
SARAH I saw a film about a beaver who's building a dam.
MICHAEL It's amazing to think of the planets in our solar system,
Jupiter, Saturn and Neptune are very interesting.
Did you see the size of the planets compared to each other?
The earth is 10 times less than the radius of Jupiter.
Why don't you also go and see the film about Mars.
INGRID Never in my life. Sally hasn't got the time,
if she should see to her school, her sport and her girlfriends.
SALLY If I gave up the sweets for the next couple of weeks,
I might have just enough to buy myself a ticket.
Are there living creatures on Mars or on Venus?
MICHAEL The earth is hardly the only living planet.
Mars has once been covered with oceans like the earth,
and there's still a chance that... *[is interrupted]*
SARAH Mom has told me of something she called "The Big Bang",
and of a man whose name was Einstein and changed the world.
SALLY It was the father of the atom bomb, he was an American.
SARAH What did he do, besides inventing bombs?
MICHAEL Einstein was Austrian, he was my great idol.
His theories meant that I now believe in God.
The light and the time and the space are the elements,
he analyses in his Relativity Theory.
The time is not a constant and that shook my soul.
I was only 12 when my world collapsed for ever.
Since then the space and the stars have been inside of me,
even if I never became astronomer or spaceman.

INGRID Bedtime, girls. I'm sure you can continue tomorrow.
The stars stay where they are - and so does Mike.

Action Some slightly disappointed girls begin to pack up their books, magazines and sweets. Ingrid looks pretty cross.

MICHAEL Sorry, I promised your daughter the film on your behalf.
INGRID We are so poor after Jack has moved out;
Cinemas and that kind of things have become strictly utopian.

MICHAEL Pat could maybe invite you to the Planetarium.

SALLY I would rather buy my own ticket.

INGRID We can discuss that later, now you must go to sleep.

MICHAEL Sleep well and dream of planets and alien worlds.

SALLY You must tell us more about Einstein tomorrow.

SARAH If you are good, we won't let you walk the plank!

Action Sally and Sarah collect their belongings and go to sleep. Ingrid opens a beer and stares melancholy out in the night. Michael brings his guitar and kneels down beside her.

MICHAEL You probably don't share Jack's views on my guitar.

INGRID No - dear. I love music, let me hear a song -

MICHAEL 1. In the night the branches,
Tapping on my window.
Roses of the summer,
Fell and scared the branches.

2. Nightly fear and beauty,
Underwordly moaning.
Ancient fire of moonlight,
Catches all my being.

3. Tempest in the open,
Fills the night with shivers.
Reaping go the windy,
Scythes of moonlit silver.
[Thøger Larsen, Danish Poet]

MICHAEL That was a poem by Thøger Larsen who loved the stars.

Action Michael and Ingrid shiver in the September night and enter the safe, inhabited house.

JEAN Now, mind the playing - stop that feminist talk at once.
DAVID The man is right. We play to win - it's a monopoly game.

PART SCENE 3

The Actors: See the previous ones

Action Jack sits and grumbles. Jean triumphs. David thumbs the table, each time one of the players has to leave the game. Jean, David, Michael and Ingrid are the only players by now.

JACK Go drop the dice cup - boo! - you have not deserved all your winnings.
JEAN If that's all you can say, you should rather go get us a whisky.
STINA Have you a PC with Windows at the office, Pat?
We introduced the system just the other month.
PATRICIA My wordprocessor is a DOS WordPerfect 5.1,
but Mike has already got windows, at home on his private PC.
Well, I must fix the back wheel of the car now, Stina.
Come, Mike, you promised me to help me with the auto.



Go drop the Dice cup - boo!

PART SCENE 4

The Actors: Michael, Patricia

Action Patricia and Michael leave the party, which continues with their second game of Monopoly.

The couple goes into the wood. Spot on the involuntary love scene. Patricia puts a hand on Michael's behind but he cautiously rejects her, removing her hand. She pulls down her jeans and briefs and turns her back at him. But Michael just stands there, with his half open belt. He looks miserable.



Vocal: [dbl1_4c.pdf](#)

MICHAEL The erection never seems to come.
PATRICIA Should I suck it then?
You used to be wild about that in the old days, Michael.
Come on - it takes just a second - the party's waiting.
MICHAEL No, you shouldn't do that.
We have to use the old-fashioned method.
PATRICIA Come, Darling - I'll be nice to you anyway.

Action The couple withdraws into a dark corner. During the vision, the shadows of a strenuous tormented intercourse show in the background.



VISION Restless, flickering images of bodies. Phantasies in every direction. Over the lovers' bodies, of both sexes, oozes blood. Glimpses of distracting common life pictures; computers, libraries and cars. The choir sings during the vision.

KOR Dead was I,
Numb in your embraces,
You forgave me,
It all -

Dead was I,
Resting in your bosom,
I'd forgotten,
My name.

Dead was I.
You were but an abyss,
And you swallowed me,
Whole.
[H.W. Gade 1980]

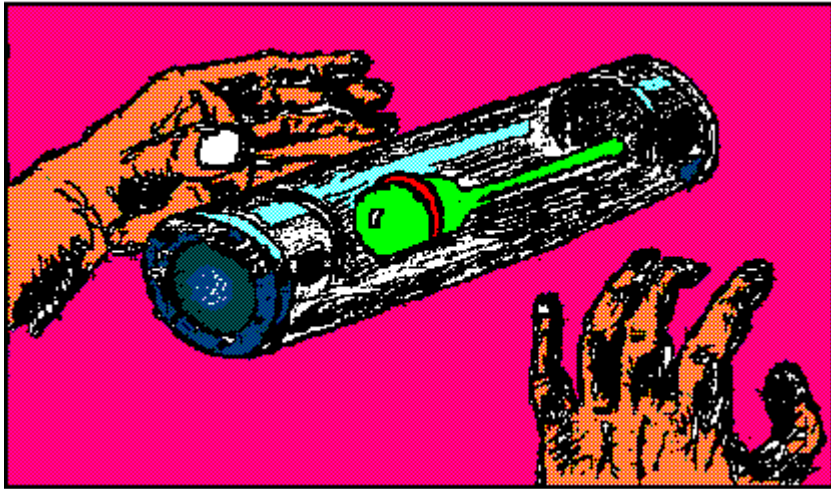
Action The couple comes out of the wood, checking their clothes.

MICHAEL You got the semen, just as I had promised you.

PATRICIA It all went well, so don't you worry anymore,
but you must drink a little less, dear, when you're on duty.

MICHAEL *[Pretends to be happy]* I'm drinking like Falstaff, Love, to be merry...

Action Patricia takes Michael's hand but he wrenches himself free. They enter the house, separately. The choir sings.



VISION A child's rattle in a scanner shows. Hands grasp at the scanner, which is slowly rotating. Then the scanner stops. And the scanner is empty.

KOR

Child of Our Dreams

1. Violent pains are shooting within your womb,
It's the baby that's on its way.
A tiny tot inside you.
You are sick, you have convulsions,
But we guess, it's a part of the game.

2. Terrible visions torture you all night long,
Skulls and skeletons, rotten corpses.
Escapes on an unknown coast,
And you're killing in a panic,
And you wake up, bewildered and scared.

3. Suddenly Sunday morning it's happening,
Something's wrong, you start to bleed.
I call an ambulance and a doctor.
He is clever, young and certain,
And they're driving you off to the hospital.

4. Child of our dreams that died when we still were young.
Black night behind your open eyes,
Unconscious; sleep away the pain.
Then the nightmare is upon you,
And you wake in the midst of reality.

[H.W. Gade 1980/1993]

PART SCENE 5

The Actors: David, Jack, Jean, Michael, Patricia, Stina, Ingrid

Action As Michael and Patricia enter the house; David, Jack and Jean are heading for bed. Stina and Ingrid are still throwing the dices. An ocean of empty bottles covers the table. The men are considerably drunk, yet capable of remembering their own names.



Vocal: [dbl1_4d.pdf](#)

DAVID	Well, did you then adjust the back wheel, dearest Patty.
PATRICIA	Of course, we did ...
MICHAEL	... but it didn't work out like we planned, alas.
PATRICIA	A proper car repair is often time consuming, not least when my mechanic has been consuming whisky.
JACK	If that's a consumer, I must have consumed a distillery.
JEAN	Goodnight, my sisters, please enjoy the final games.



PART SCENE 6

The Actors: Michael, Patricia, Stina, Ingrid

Action Michael and Patricia sit down at the table. Michael pours himself a whisky - a large one this time. He's obviously far behind Jack in the consumption of consumers' goods.

STINA	Do you care to join the game, now when the boys are off to bed?
PATRICIA	Oh yeah, then I can take revenge and get back Park Lane.
MICHAEL	I'll sit this one out, ladies, I'm a bit tired.
STINA	<i>[To Ingrid]</i> Take score of david and please open the game.
INGRID	My pleasure, this will be a Monopoly on my behalf.

Action The Monopoly game rolls on, but Stina seems strangely inattentive. She opens another Carlsberg Elephant.

STINA	When I was a little schoolgirl, I once dreamt I met with God, And I talked with him for so long, and I felt so safe and free. And I heard him in the morning, when I was on my way to school,
--------------	-----------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

And I prayed to him in the evening, and I think he heard me too.
It was only when I grew up, I began to loose my faith,
And the dreams were scarce and boring - they were dull and commonplace.
But I couldn't help a longing for the things that I had heard.

[Takes a sip of her beer]

Recently - all of a sudden - I was blessed with another dream.
It was five o'clock in the morning that I dreamed I saw a women,
She went straight to me and asked me: "Do you think that you can know
Who you are and do you need it?", then I suddenly awoke.

I have searched myself in vain since I was a teenager,
But I now believe the answer could be found in the inmost room.

INGRID

How often did you have those dreams when you were a girl?

I went to learn interpretation of dreams last autumn,

But we were seldom presented to that sort of dreams.

STINA

It was really not that often, but I frequently heard the voices,

And I think she wanted to tell me - the angel from my dream -

That you never can be happy in an ordinary life.

You must want your transformation or you stay right where you are -

It is not a coincidence that this dream came to me now.

Action Stina looks down into her beer bottle. The other players discreetly stop the game and go to bed. Eventually Stina too retries to her room. The house is now surrounded by a soft darkness. Everybody sleeps.

PART SCENE 7

The Actors: He 1, She 1, He 2, She 2

Prologue to the Dream Scene

Action Action In an idyllic night atmosphere, the tired weekend friends rest, Clouds drift over the night sky. The stares fade. Suddenly four persons stand in the drive in full daylight, only on them. The rest of the stage remains in the darkness of the night. All persons are disguised in suits, featureless masks and business dresses. He 2 and She 2 have an attaché case and a set of car keys. He 1 and She 1 have bundles of documents in their hands.



Dreaming, David with Pat and Mike with Stina

TELEPHATIC
VOICES

HE 2 Then all the little details should now be okay,
We're moving in the 22nd of September.
HE 1 We'll see to that the agent sends the deeds of the house.
SHE 1 *[To He 1]* I hope you've got hold on all the bills of divorce,
We did promise to send them at our earliest convenience.
SHE 2 We've already received them - that should be okay.
HE 2 The papers on the car - they are also okay.
[Music's over] I'll move my furniture when it suits you.

Action A refrigerator manifests itself between the 2 couples. He 2 opens the refrigerator door (towards the audience). In the glow from the inside of the refrigerator, 2 bags of onions and 1 loose onion can be seen. He 2 takes the loose onion.

["Sings"]
HE 2 *"And the married pair has a life of their own".*
SHE 1 Tell them that we didn't mean it with the furniture.
HE 1 Yes, we would surely have given you more onions.
SHE 2 Why did you do this to me?

[Last part of the music]

Action She 1 leans her head against the shoulder of He 1. He 2 takes his attaché case and waves goodbye. She 2 stares out in the night, distant and sad. Then she follows He 2 and disappears behind the house. She 1 and He 1 slowly fade away, and the dream is over.

Darkness. Normality. In one of the rooms, a light is turned on. Then again, darkness. Fall of the curtain.

FINIS ACT 1

ACT 2
Saturday

1/ Breakfast, Saturday 9 o'clock



Music: [dbl2_1tot.mid](#)

PART SCENE 1

The Actors: Michael

Action The day is breaking. It is still dark but a faint light flickers in the horizon. While the choir sings the watchman's song, Michael steps out of the door with his coat on. He goes near the steps down the cliff and stares across the sea.



Vocal: [dbl2_1a.pdf](#)

CHOIR

O Morning Star of Jesus,
 Our Queen in all your Might,
 We readily commit Thee,
 Pray be her Sun and Shield.
 Our Clock has now struck Five.
 Come, Gentle Sun from the Pole of Grace,
 Light up our House and Home.
[Watchman's Song]

MICHAEL

The First Day's Night had Come

1. The first Day's Night had come -
 And, grateful that a thing
 So terrible had been endured,
 I told my Soul to sing.

2. She said her strings were snapt,
 Her bow to atoms blown;
 And so, to mend her, gave me work
 Until another morn.

3. And then a Day as huge
 As Yesterdays in pairs
 Unrolled its horror on my face -
 Until it blocked my eyes.
[Emily Dickinson]

Action The sun rises over the sea. In the first sunbeams, Michael stands, a black profile. The trees and the house burn. A golden wall stands trembling behind the wood, shining through the panorama window. A white, ghostly mist hides the lawn. The sun is now a blinding flood of light, and only a dim, trembling silhouette faces the sea.

MICHAEL 1. Come, once again, you thoughts forgotten,
Come, once again, you twilight shadows,
I know you so well.

2. Unbroken fear has whispered to me,
A feeble voice through happy hours,
I know how it sounds.
[H.W. Gade, 1st of May 1972]

KOR 1. There comes Aurora,
The rosy-fingered dawn,
Staggering drowsily,
From her bed with the night.

2. There comes the daylight,
And all the living souls,
Wake from the darkness,
In a joy without ending.
[Partly after H.W. Gade 19th of November 1972]



Vocal: [dbl2_1b.pdf](#)

Action The mists vaporize and Michael steps out of the spell. He buttons his coat in the morning chill and enters the house. In a low voice, he calls for the kids.

MICHAEL You wanna come to the grocer shop and buy some bread?
Please bring some plastic bags - but be very careful, girls,
Not to wake up any of the grown-ups now.

PART SCENE 2

The Actors: Michael, Sally, Sarah, the Mother

Action The girls come running out of the house with the plastic bags. Michael slowly walks behind in a grown-up tempo.

SALLY Now Mike, tell us more about that guy called Einstein.

MICHAEL He was a thinker, I mean he speculated,
and thought out the results, the others had to find,
by experiments - that's why he is a genius,
and only later have they proved what he predicted.

SALLY That time is not a constant - can that really be proved?

MICHAEL I think, they proved it on a number of occasions,
I do remember one proof - it's something with particles ...

SARAH We forgot the sweets, Sally, we must hurry back.
Stay here and guard the bread, Mike, we won't be long.

Action The girls are off. Michael leans against a tree and waits.

MICHAEL I am to perish now -
In an unimportant fashion,
With a smiling face,
While my heart is pounding with grief.

My heart, uneasy and restless,
That's pounding all around me ...
Ask the wind, the stars above,
Why my heart is soon to perish.
[Hulda Lütken. Danish Poet 1944]

Action Michael unbuttons his coat. The girls return with their sweets.

SALLY We only spent a pound on sweets, from our pocket money.

SARAH Come, let us have some fun, let's wake my mom and dad.



VISION As the girls enter the door to the house, a flaming light blazes between two trees. The mother silently stands, watching Michael. She beckons him to come. Michael walks towards the burning glow surrounding his dead mother, in disbelief.

Suddenly gigantic bramble branches with ripe berries shoot from the ground. Michael hesitantly walks through the black and red clusters of berries. The mother reaches for his hands but before they meet, the vision abruptly fades and the glow has gone.

Pludselig skyder gigantiske brombærgrene med modne bær op af jorden. Michael går tøvende gennem de sorte og røde klaser af bær. Moderen griber efter Michael hænder, men før de mødes, blegner synet brat, og lyset er borte.

Action Michael goes behind the house. The blinds are rolled up. Laughter and the rattling of dishes.

PART SCENE 3

The Actors: Stina, Ingrid, Jean

Action Stina stands by the kitchen table, ordering the others about.



Vocal: [dbl2_1c.pdf](#)

STINA

We're short of spoons and glasses and a coffee can.
We're also short of milk and juice and cereals,
If people have got up, the breakfast can begin.

**JEAN
INGRID**

I think that Jack and both the girls have gone for a beach walk.
I'll go and get them, if you see to Pat and Mike.

PART SCENE 4

The Actors: Stina, Michael

Action Jean and Ingrid leave the house to bring the others back. Stina suddenly discovers the large bags with baker's bread. At the same time, Michael steps into the house.

STINA Oh, Christ, how stupid - Mike has bought a heap of bread.
He took the girls, so Sarah says, to the grocer shop.
That idiot, he ought to know our kitchen plans.
[Points] My own delicious home baked bread that we've brought along.
[Sees Michael] You must be crazy, Mike, to buy more bread at the grocer.

PART SCENE 5

The Actors: All the living

Action Slowly the rest of the friends find their way to the table. Stina is once again the smiling and self-conscious woman in control. Patricia has a hang-over just like Jack and David do. Most of them sit half asleep.

STINA We've now got so much bread that we could feed an ostrich,
'cause Mike went to the grocer shop and doubled-up.
DAVID A dumb idea, when we have an 1/2 ton of home made.
MICHAEL That was a mistake and I will pay for the bread myself.



Vocal: [dbl2_1d.pdf](#)

STINA Of course you shouldn't - just keep your wits another time.
Has anybody seen the strawberry preserves here?
JACK Could someone put a silencer on Stina, damn it.
STINA Nah, certain men can't stand a Friday night in the country.
PATRICIA That also goes for certain women, I can assure you.
I could have sworn I didn't drink too much last evening,
and yet, today my head is hanging very low.
DAVID Swing low sweet chariot, dear - or wasn't it your back wheel?
SALLY We bought some sweets and then we woke up Stina and David [giggles]
and Mike explained us both the theories of Einstein.
INGRID Oh my, you really have been active, kids, this morning.
SALLY Now don't forget the treasure hunt today, you landlubbers.
SARAH And don't forget how we punish yellow grown-ups.
DAVID Please spare my life. Then I will be there after lunch -
JACK I feel so sick that I prefer the plank, I'm sorry.



Vocal: [dbl2_1e.pdf](#)

PATRICIA How many of you want another cup of coffee?
[counts] Two patrons - that is bad for business - should we drop it then?
 DAVID I think we're drinking too much coffee - we'll get sober.
 STINA Speak for yourself - now I will make another pot.

PART SCENE 6

The Actors: As the previous part scene

Action Stina takes the empty coffee-pot to the kitchen. David takes a sip of his tea cup. Michael takes a paper and begins to read. Stina returns with new coffee. Jack takes a paper too and sit down in a comfy corner to read the foreign news.

PATRICIA Let's pop into the kitchen to do the dishes - ready, Jack?
 JACK Good Lord. I forgot that I was condemned to slave labour.

PART SCENE 7

The Actors: As above

Action Jean is wearing a sly smile, while she fetches a well wrapped-up bottle in dark red paper.

JEAN You never guess the spirits of this hidden message.
[Shakes the bottle... Glasses... Opens the vodka] Now what immortal hand or eye could frame thy name?
 Tyger! Tyger! Burning bright in the Russian forests.
 What glasses do we require? What hand dare seize the fire?
 The ancient British virtues must prevail forever,
 as long as Stolnichnaya is sold by Unilever.
 TELEPHATHY *SHE* I'm still beside you.
HE I'm scared.
 JACK *[Enters]* Hey ho! Are Pat and I excluded from the Central Comity?

Action The vodka is poured into the glasses. Everyone immediately quiets down in a silent bliss. After an eternal while, Stina empties her glass and rises from the chair.

STINA We drive to town to do the shopping and the logistics.
 DAVID We're off - But save a little spirit, will you comrades.

Action Stina and David leave in their car. Jack and the kids go to their rooms after the swimsuit. Jean and Patricia too come out with their towels and sandals. Michael reads his newspaper. Ingrid is sitting with her eyes closed and a cup of coffee.

PATRICIA Let's get down to the beach - now we shall have some fun.
 The last one for a total dip is a sissy, girls.

2/ Lunch, Saturday 2 o'clock



Music: [dbl2_2tot.mid](#)

PART SCENE 1

The Actors: David, Stina, Ingrid, Michael, Patricia, Jack, Jean, Sarah, Sally

Action A car stops outside the almost deserted house. Stina and David appear with a beer crate and a couple of plastic bags.



Vocal: [dbl2_2a.pdf](#)

STINA Here is so empty - is ev'rybody down on the beach now?
Should you and me go down to swim with all the others?

DAVID It is too late by far - we must prepare the lunch.
[They disappear behind the house]

Action Michael and Ingrid stand in the kitchen, preparing a late lunch for their friends. Leftovers from the Spread, Stina's home made patê, Jack's Italian bread and Jean's feta cheese. Ingrid prepares a bean salad and Michael makes a pasta salad.

INGRID Here is so quiet inside the house, right now,
a quiet loneliness like the one I carry within.

MICHAEL What do you mean: a sort of melancholy mood?

INGRID Well, yes and no - a sorrow and a tender longing.
Now Jack has left me, I have had no man - no one to love,
for almost one year - I cannot forget the guy.
I am a damned fool - I can't let him off my mind.
But I want to be free - and I will take a lover.



Vocal: [dbl2_2b.pdf](#)

MICHAEL A lover, did you say? That's simple to attain,
let go of old love, is harder though; it's not an easy task.

INGRID But it is just exactly what I want to do now;
A decent guy so I can make it from the scratch.
then I'll get rid of Jack and wipe the slate all clean.

MICHAEL But you just cannot force the love inside you, Ingrid,
it's awoken and it dies in its peculiar tempo.
INGRID How comforting. Where did you put the salad dressing?

Action A happy ringing laughter. Patricia, Jack and the two girls come leaping up the stairs. Sarah has found a large shell.

JEAN Ship ahoy, mates! Aren't we gonna have some lunch?
JACK She always talks of food, that girl, a real glutton.



Vocal: [dbl2_2c.pdf](#)

PATRICIA A sandwich would be nice, the sea-air makes us hungry.
I also think I heard some rumours of patê.
JACK Nip round to mom and show her the shell you've found, Sarah.
SARAH No, first we'll have to check on something - won't we, Sally?
SALLY [*Points*] Yeah, dad's preparing lunch - and we are chatting with Jean.

Action Jack leaves for the kitchen, shaking his head. Patricia goes with him. The girls draw Jean to a side under a discreet tree. They talk in low voices.

JEAN I hide the treasure in the hollow oak tree.
SARAH If you betray our plan, we'll have to chop your head,
'cause we're the very cruel and sneaky pirate sisterhood.



Vocal: [dbl2_2d.pdf](#)



Jean: You make me shiver and I loose my appetite

JEAN You make me shiver and I loose my appetite,
so let me have a beer, before I loose my head.
SARAH Look, Jean was scared of us - it was wise of her -

Action The girls chase Jean back into the house, pointing their fingers like guns. They giggle loudly as she obeys.

PART SCENE 2
OMITTED IN THIS VERSION

Action All the living crowd in the room to eat the food.



The girls, the lunch, the grownups, the pirate girl

PART SCENE 3

The Actors: All the living

Action The starving bathing nymphs and satyrs throw themselves on the delicious lunch. The bottle opener is never idle.

DAVID *[To Jack]* Delicious bread. Ever thought of becoming a baker?
JACK A bonny baker - no - I'd rather earn my bread as a play-boy.



Vocal: [dbl2_2e.pdf](#)

PATRICIA Is sex the only thing you fellows thinking of?
 Where is the mellow man, we used to talk about?
JEAN You're exaggerating - it is only Jacky's humour.
 They are like jellyfish, the lot, at your command,
 and don't forget that it was Jack who baked the bread,
 and Mike has made a salad - and who has bought the cheese that ...
PATRICIA They're boasting, are you they - but can they do a proper car repair then?
 To cook the food - that's the easy part of living.



Vocal: [dbl2_2f.pdf](#)

DAVID Right on, Patty. You swept the floor with Jack and Jean.
JACK 'Right, fellows, can I have a beer - and my meal in peace?
STINA We have a little patê left; it's not for keeping.
 Please circulate the beers and Ingrid's bean salad bowl.
INGRID A gorgeous lunchtime spread - I have to say, dear Jean.
 and it was decent of you to arrange this weekend.
 It is a treat to be here once again with you.

Action Now the kids rise up with dignified authority.



Vocal: [dbl2_2g.pdf](#)

SARAH When you have finished chewing, you must gather in,
 the garden where you'll receive a treasure map from us.
SALLY And he who finds the treasure gets rewarded.
JEAN *[With a smile]* If only it's safe, we will all be pirates.

PART SCENE 4

The Actors: All the previous ones

Action The kids chase the grown-ups out into the garden, giving them a large treasure map. The next minutes the poor adults work around disoriented while collecting little pieces of paper and mystical marks in a futile attempt to find the treasure.

CHOIR Sitting quietly, pottering, digging,
Under oaks so old and heavy.
Making vessels out of acorns,
Build the kitchen out of branches,
In a mystic cave inside there,
Down between the oak roots.
Witches' kitchen, magic caldrons,
There are strange things seething somewhere,
In the deep of our childhood.
In the cave inside the garden,
Deeper than we can imagine.

Things so strange that one must hide them,
No one knows their real meaning
*[Helge Rode, Danish poet,
extract from "Garden of your Childhood" 1914]*

Action Suddenly the grown-ups are spread all over the place. The secret marks have been found, it seems, except for one. They search under bushes, on the roof, under the kitchen door, everywhere. The girls jump with excitement.



Vocal: [dbl2_2h.pdf](#)

DAVID If only I could find that goddamn "little egg" -
There aren't any Easter Hares - it's September.
STINA Give me that treasure map and let me have a look.
PATRICIA *[Look over her shoulder]* "Between the firs of Black Beard stands a little Egg"
But aren't eggs supposed to lie rather than to stand?
JACK Oh, God in Heaven - it's an oak and not a bloody egg.
SALLY We did misspell on purpose to fool the ones of you,
Who are better at spelling than at solving a simple riddle.

Action Jack immediately finds the oak stump where the treasure - a golden beer - is hidden.

SARAH That took you very long - how dumb you all are.
JEAN I think the grown-ups deserve an afternoon beer -

PART SCENE 5

The Actors: All the previous actors

Action Jean brings the beer crate. The grown-ups sit down, all exhausted.

JACK

That's fine - just fine. You're fooling you senile dad, Sally.

SALLY

But it was you who saw it was an oak tree, dad.

SARAH

No, it was Pat who looked at the treasure map first.

INGRID

Here's ice-cream money for a change - get going kids.



PART SCENE 6

The Actors: Sally, Sarah

Action The grown-ups disappear behind the house. The kids leave the stage to return with two mega sized ice-creams.

SALLY They must be stupid that they couldn't solve our riddle.
But why did you say Pat, when it was dad who found it?
SARAH Because she's always sweet to you and me, you know.
SALLY I like her too, then we must also be kind to her -

PART SCENE 7

The Actors: Sally, Sarah, the Child

Action The late afternoon sun shines on the trees and the house end. Out of the vibrating spots of light steps the child, proceeding to the girls. They carefully eat their big ice-creams while looking curiously at the dead child.



Vocal: [dbl2_2i.pdf](#)

SALLY We didn't think you'd come this year.
THE CHILD Why not? I am always with mom and dad -
SARAH Also when they're at home all by themselves?
SALLY - And when they're sleeping?
THE CHILD Yes, I am always together with them,
Even if they cannot see me.
But they're giving me names and other shapes to wear,
They're calling me Skipper - I'm their dog,
Or I'm the car of their dreams,
Or I'm a job they really like.
I am in the things that do receive the love,
They weren't allowed to give me.
SALLY Are you never afraid to left all alone?
THE CHILD No, it is the living that is most alone.
SARAH But what then, if daddy or mom dies?
THE CHILD Then I can finally sleep.
Remember, we spirits are memories,
We're living as long as those who remember us live.
That long, we shall watch over them.

Action The child is dissolved in light and the girls enter the house with their ice-creams.

3/ Badminton, Saturday 5 o'clock



Music: [dbl2_3tot.mid](#)

PART SCENE 1

The Actors: Michael, Patricia, David, Jack, Ingrid, Jean, Sarah, Sally

Action Michael, Patricia, Jack and Jean step out into the garden with badminton racks under the arm. While Michael and Jack play a set, Jean tells the story of Héloïse and Abailard to Patricia.



Vocal: [dbl2_3a.pdf](#)

JEAN

I have re-read a story the other week - made me cry -
Héloïse and Abailard - the famous pair of lovers.
It's in Encyclopedia Britannica - and it's quite touching
Their correspondence has been preserved and it is moving,
How she repeatedly emphasizes their physical love,
In spite of her being a prioress and famous for just her chastity.
"Cause there is nothing we can control less that the feelings of our heart",
Héloïse herself writes in one of her letters to Abelaird.

Action David, Ingrid and the girls come out in swimsuit. They wave to the badminton players, causing Michael to loose the shuttlecock as he waves back.

INGRID

[Merrily] You have to pardon me, Mike. Should I strike the next one for you?
Come children, now we go down and squirt some water on David.

SARAH

My dad is not afraid of water, that's his job.

SALLY

And I will also find myself a pearl mussel.

PART SCENE 2

The Actors: Michael, Patricia, Jack, Jean

Having lost the shuttlecock, Michael loses the game too. Jack hands the racks to Patricia and Jean.

MICHAEL

I heard Jean tell her moving love story,
good to know that Héloïse too was a human being.

PATRICIA

Madonnas and female saints are out of date.

JACK

A human saint should be able to forget her bicycle lock.

JEAN [Sincerely offended] Now, you don't dare make fun of a girl like Héloïse -
JACK [Delighted with this unexpected hit]
Pardon me, forgot that the bike had not been invented.
PATRICIA Wake up, Jean, now I shall slam you in badminton!

PART SCENE 3

The Actors: Michael, Patricia, Stina, Jack, Jean

Action Stina comes out of her room. She has a book under her arm. Jean and Patricia have begun a new set. Stina joins Michael and Jack.

MICHAEL A very memorable game - but a pity I lost it.
JACK As Darwin put it once: let the strongest survive in badminton.
STINA How are your Nora, Jack - we look forward to meeting her -
Maybe you could bring her along, next time we're here?



Vocal: [dbl2_3b.pdf](#)

JACK

1. I'd like to live with Nora, but I cannot,
Persuade her to be open for suggestions,
'Cause she is married and she won't divorce him.
2. To be without her often make me feel like,
As if the sun has disappeared for ever;
a Night which holds eternal separation.
3. The first of many times we met we couldn't,
Do better than discuss the many next times,
And time goes by without a firm decision.
4. But let a thousand quarrels be our witness,
That soon his time will come and she will quit him,
So we can spend the whole time with each other.
[Very free adaption of "Vivamus mea Lesbia" by Catullus]

STINA It can be so hard to choose between the ones you love.
MICHAEL I need another beer; I propose we take a break now.

Action Patricia and Jean lay down their rackets, interrupting the game temporarily. They all pick a beer from Jean's inexhaustible beer crates in the kitchen, taking long silent sips.

PART SCENE 4

The Actors: As the previous part scene

Action With the bottles safe at hand, you forget sorrow and distress for a while.

JACK You're playing better than expected today.
JEAN What is the reason for giving such unexpected encouragement?
JACK Your right hand serv was swell, you must have practiced forever.
JEAN Why, actually, I've been playing regularly this year -
JACK Yeah, it is evident - you almost hit the shuttlecock.

PART SCENE 5

OMITTED IN THIS VERSION



Vocal: [dbl2_3c.pdf](#)

JEAN We have a game - are we not to have it settled, Pat?

PART SCENE 6

The Actors: Patricia, Jean, Jack, Stina, Michael, David, Ingrid, Sally, Sarah

Action Jean and patricia resume their set. Stina, Michael and Jack resume their internal interrogation.

STINA [To Michael] Now I must hear what's up with you - you're silent all the time.
MICHAEL It's just because there's nothing happening!
JACK That's utter rubbish. What 'bout your software projects, you nitwit.

The Programmer's Song

MICHAEL **1.** I once had a PC and thought it was fun,
 And running my programs was second to none.
 But now it's recursive;
 It's me that is run.

2. 'Cause suddenly life itself turned into ice,
 My feelings were numb and my heart a device.
 I was blind to the nature,
 And ev'rything nice.

3. I once was a programmer, now it's a job,
 I'm writing my codes; it's like turning a knob,
 But I'm in control now,
 And I can say stop.



Vocal: [dbl2_3d.pdf](#)

Action The master swimmers David, Ingrid, Sally and Sarah come up from the beach. They are cold and have goose flesh. Both Sally and Sarah have found a mussel.

DIALOGUE OMITTED IN THIS VERSION

PART SCENE 7

The Actors: Michael, Patricia, Stina, Jack, Jean

Action The game of badminton is over. Patricia won.

DIALOGUE OMITTED IN THIS VERSION

Action Jean wanders around quietly with a beer. All of a sudden she stops, looking very pensive. The girlfriend stands near the edge of the wood.

JEAN

Has any of you read "Metope" by Olaf Bull?
It's a poem about Death and the transiency of Life.

*"I'm thinking of evenings like this one,,
when I cannot live any longer,
of ripening corn in the fields all alive without me".*

Each time I'm reading these verses, I can't but think of Hank.
He wanted so much but chose death in his soul's despair.
It's very strange that is it now seventeen years ago.

Action Stina walks over to Jean and gives her a comforting hug. They all enter the house.

4/ Dinner, Saturday 6 o'clock



Music: [dbl2_4tot.mid](#)

PART SCENE 1

The Actors: Michael, Patricia, David, Stina, Ingrid

Action After the exhausting leisure activities, the two pairs and Ingrid settle down, enjoying (yet another) beer. Jack comes into the room and hits Michael - who has forgotten his kitchen duties - on the head with a wooden ladle. The others go into their rooms or out of the house.

PART SCENE 2

The Actors: Jack, Michael



Vocal: [dbl2_4a.pdf](#)

Action Dinner consisting of first course, penne with sugo of bacon cubes boiled down in tomato sauce with plenty of fresh basil leaves and black olives without stones. Remember parmesan. Main course leg of lamb with thyme, salt and garlic, garnished with potato slices. The meat is accompanied by vinegar/soya marinated vegetables: peas, onions and chestnuts (tinned). The dinner is prepared by jack (main course) and Ingrid (first course).

PART SCENE 3

The Actors: Everybody

Action Action Ingrid steps into the kitchen, Jack steps out, while the lamb is taken from the oven and the marinated vegetables are served on a plate. The house again fills with expectant people. Having sat down, the pasta is served together with red wine in large quantities. After the first course, Ingrid and Stina carry the lamb to the table, and Patricia does the carving.

DAVID

A solid hunk you gave me, Pat.

Well, bloody damn it, I will eat it, come what may.

PATRICIA

Does anybody want an extra slice of lambs leg?

JACK

Yeah, thanks, it's too delicious - and some of the green stuff.

JEAN

That leg of lamb reminded me of Greece and Athens.

It's awfully long since I have visited the place.

[Rises half up] Would you consent to a joint holiday next year?

STINA

It's tempting, I admit, but we can't go next year,
we go to Istanbul with some friends of ours.

JACK

To hell with my economy, folks! I'll come along.

DAVID

Hey, cheers for Ingrid. It's bloody posh that she served us lamb.

MICHAEL

We also want to come along to good old Greece,
if Jack and Jean are there, so we don't ever have to be sober.

INGRID

And dad will of course bring our Sally along to Acropolis.



Vocal: [dbl2_4b.pdf](#)

PATRICIA

I vividly remember once in Portugal,
when Ingrid mistakenly ordered dried cod, and Jean got lost,
and had to spend the night inside a ghastly haystack.



To the left, an angry David, to the right his wife in close contact with Mike

PART SCENE 4

The Actors: Everybody

Action The lamb has been eaten. The empty plates are carried away. A new giant load of red wine is distributed in large glasses. The kids have run off to play.

JEAN

That haystack was a bit embarrassing, I know,
but do you all recall when Jack was bodily searched,
because they thought he was a Baader-Meinhoff member.

JACK

I was a member - it was me who killed the Kennedies.

JEAN

No, no - I haven't got sympathy for the devil, I'm sorry.

INGRID

Those were the days while we were young and still had money.
We could afford to travel almost as we wanted,
and have the most expensive meals on fancy hotels.

PATRICIA
INGRID

I don't remember us as being rich and having money.
In Portugal and Spain where ev'rything was cheap,
we danced all night on discos and we slept 'till twelve,
that was, of course, before the kids and all that jazz.

STINA

Collect the cutlery and dishes, we will need them,
'cause Mike and I will do the dishes.

MICHAEL

[Caught by surprise] Who me - no - yes - if you insist so be it.

5/ Doing the Dishes, Saturday 7 o'clock



Music: [dbl2_5tot.mid](#)

PART SCENE 1

The Actors: Michael, Stina, Jean, David, Patricia, Ingrid, Jack

Action Stina and Michael begin to do the dishes. The others continue the ongoing process of getting exceedingly drunk. Both Stina and Mike seem tense and scared. They look down in the washing-up bowl all the time.



Vocal: [dbl2_5a.pdf](#)

STINA Pass me glass - pass me a glass, so you -
should we start with - the dinner plates.
They're lying - they are - very greasy now.

TELEPATHY *HE* Release me!
You must not leave me!

STINA That lamb grease is - can be hard dissolving - take -
hand me the next one - no, rather the one there,
and go - empty the plate in bin - scrape it.

TELEPATHY *SHE* I can suddenly see you!
HE Your eyes - your eyes!

MICHAEL I can't - cannot find it - where's the towel.
No, it is on the hook here - shall I -
should I begin with the glass - or take - the dishes.

TELEPATHY *HE* You kissed me so long - kiss me again.
SHE Embrace me - come closer - kiss me.



Vocal: [dbl2_5b.pdf](#)

MICHAEL There's a little left here - see - a little portion.
There - I'm passing it - over to you.

STINA Should we save the pasta sauce for lunch tomorrow.
Where should - where stands - on the shelf - locker,
the plate must in the cupboard - mind your head - I try
I take the locker - open it - watch out!

PART SCENE 2

The Actors: Everybody from the previous part scene.

Action Stina and Michael return to the physical world.

INGRID We will have to make an account for the first two days' food.
Our spread last night cost four point six.
The breakfast and the lunch cost six pounds,
including dinner each of us should pay exactly:
twenty five point four plus Michael pays his bread.

STINA We promised Mike this morning that he shouldn't pay.

PART SCENE 3

The Actors: As the previous part scene

Action Two bottles of French red wine (encore) appear by magic. Stina opens them.

INGRID Where have you bought these bottles of lovely Beaujolais?
STINA We bought them locally quite near the grocer shop.
I do not know the wine though it tastes of more.

PART SCENE 4

The Actors: You already know these people -

Action Jack and Ingrid - to the surprise of everybody - are talking in a conciliatory spirit.



Vocal: [dbl2_5c.pdf](#)

JACK I wouldn't mind climbing the mountains of Portugal once again.
INGRID You recall the day we found the crazy dogs, Jack.
JACK Yeah, Mad Dogs and Englishmen as Victor Borge's singing.
JEAN It was horrible - the poor, poor animals.
We should have notified Red Cross in Portugal,
and RS for the PsA, just to make sure.

PART SCENE 5

The Actors: The grown-up and the kids

Action The darkness rests heavily on the house of the drunken people. The kids come in from the garden. They are handed a cola each. In the dim half-light of the room, Stina takes Michael's hand, which she doesn't let go off before the last scene, THE DANCE.



Vocal: [dbl2_5d.pdf](#)

STINA

I would now suggest, we're bathing like we always do on Saturday.
Those who dare can skinny-dip,
But I'm much too drunk myself to go swimming

MICHAEL

I will not dip but I will go and cheer the others;
Jack and Jean and David, like we did last year.

JEAN

A natural talent will always favour skinny dipping.

SARAH

Then we will go and see when dad and Jack are bathing.

SALLY

But dad you must promise me not to catch a cold, while you're taking your dip.

6/ Skinny Dipping, Saturday 9 o'clock



Music: [dbl2_6tot.mid](#)

PART SCENE 1

The Actors: Michael, Stina plus the back of the others

Action All the swimmers get their towels and sandals. The total population of grown-ups and kids leave the house and descend the invisible stair to the beach. Except for Michael and Stina who stand still, hand in hand, on the path to the beach stair.

Stina begins to kiss Michael in small, short kisses, the chin, the neck, the hair. She squeezes his hand and holds him tight. Then finally she looks him in the eyes and tells the truth.



Vocal: [dbl2_6a.pdf](#)

STINA

No sex, Mike - no sex.
 Just sex with my David, my beautiful David.
 No sex - you are mine, but no sex.
 I love you, but no sex.
 You have Pat, sweet Pat, whom you love.
 Me you must also love, in the spirit.
 Take me with you, Mike, open my soul, see me!
 Be with me in the land of the living.

MICHAEL

I love you, Stina, I want to possess you completely.
 I feel I'm bathing in coldness. Come closer and warm me!

STINA

Sex and love are not like two parallel characteristics,
 of the same person. It is rather like a pair of persons, two siblings.
 They are closely related but don't necessarily live in the same house.
 I can love you and still not go to bed with you.
 you can be my passion but never my lover.
 Accept my passion - let me into your soul - I love you.



Vocal: [dbl2_6b.pdf](#)

CHOIR

THE AVENGER
My mind is blank,
 As icy crust,
On tranquil waters of winter.
My mind is hard,
 As frozen cuts,
A snow-blind soul in its darkness.
The empty peace of promises,
Opposed to bright eternity.
My death in the hour of vengeance.

My wound is small,
 And has no blood,
A scratch so innocent looking.
I'm wounded deep,
 And mortally,
My fight is finally over.
The certainty of death draws near,
Let snow and winter cover me.
My death in the hour of vengeance.

PART SCENE 2

The Actors: Michael and Stina

Action Stina kisses Michael very intensely. Michael squeezes Stina's hand and doesn't know whether he dares kiss her. He only knows that he loves her so much that she could kill him if she wanted to. He is hers. He surrenders.

STINA You're silent, Mike - do you really love me?

MICHAEL I am an exile,
I am a sorrowful,
Just embraces,
Your embraces gave me hope.
Light-eyes were shining,
As light from homeland -
I hear the beating,
Hear the beating of your heart.
*[Valdemar Rørdam,
excerpt from "A Melody" 1903]*

PART SCENE 3

The Actors: Michael, Stina, Jean, The Girls



Far away, the lights glow in a phosphoric, transparent lustre

Action The pair is in a close embrace. Michael at last kisses Stina and strokes her hair. Then he kisses her again and again. A distant thunder storm passes rumbling by in the horizon. Far away, the lights glow in a phosphoric, transparent lustre.

KOR The summer nights' sinking slowly,
in bottomless seas of darkness.
[H.W. Gade, Autumn of 1979]



Vocal: [dbl2_6c.pdf](#)

STINA You're afraid, even when kissing me.
Let me ease all your fear.

MICHAEL I was so close to suicide last night.
but each time all hope has left me, you return to me as always.
I believe that we are one in spirit. Your eyes are shining.

STINA Passion is in the death and death is in the passion.

MICHAEL But what is passion without sex?

Action A big splash is heard from the beach. The voices of Jean and the girls are heard.

JEAN I think I've missed the bathing jetty with a meter.

SARAH Jean has gone skinny-dipping with towels and sandals on.

SALLY My dad's the only one who isn't in -

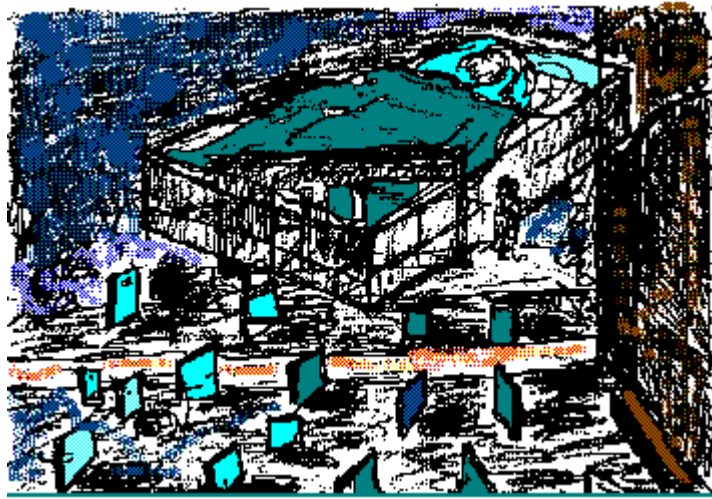
JEAN Yeah - where is Jack - he is a real cowardly-custard.

Action Stina and Michael stare into the night, together



Vocal: [dbl2_6d.pdf](#)

MICHAEL But sex maybe just another way of expressing the mystical?
May I kiss you, Stina? I love you.



VISION A dark churchyard fills the stage. A bed with a sleeping person replaces the churchyard. A hand lifts the blanket. Stina lies sleeping, alone.

KOR

Home through the night and the rain of the Autumn,
home over black plains in turbulent motion.
Home 'gainst the wind and the weltering currents,
steering the ship almost like I was dreaming.
*[Karl August Tavaststjerna, Finish Poet
excerpt from " Home through the Autumn Rain"]*

PART SCENE 4

The Actors: Michael, Stina, Jack, Jean, Sally

Action The vision has disappeared. Michael and Stina cautiously look down on the beach. Then Stina kisses Michael with a long, hard kiss. Voices are heard.

JACK

You got me, finally, you shabby little tricksters.

JEAN

I see that you have learned to swim, congratulations.

SALLY

Come up immediately! You could be catching a cold, dad.

PART SCENE 5

The Actors: The grown-ups and the kids

Action The skinny dippers ascend the stair in one long procession. Stina discreetly pulls Michael aside but never lets go of his hand.

KOR

THE SHADOW

I have loved you for so long,
You, my merciless angel.
Your body, your face,
Your voice,
Even your name I've forgot.
Yet you're burning inside me,
Like a faint, invisible fire.

I have fooled all my longing,
With a home and a girlfriend.
But my life and my happy
Safety,
I would gladly give up,
If you once returned to me,
And asked me to follow you.
[H.W. Gade 1979-80]

PART SCENE 6

The Actors: Michael, Stina

Action All but Michael and Stina retreat to the house. Michael looks into the eyes of Stina and kisses her on the brow.



Vocal: [dbl2_6e.pdf](#)

MICHAEL

I am both a happy man - and unhappy too, being so close.
My love, I think, is only real when it's unrequited.

STINA

I want you to be really happy, Mike - I desire you.



VISION While Stina sings the next lines, the grass and trees surrounding the lovers are covered with flames and grey-white smoke. Seen through the smoke, Stina's eyes and Michael's hands holding a sword. Stina takes the sword with her hands and directs its point at her heart. Flames and blood-red roses burst out from Stina's chest. Michael's hands emit a dazzling light.

As the vision dies away, Michael and Stina stand, locked in an embrace.

Then Stina gently pushes Michael away from her and smiles. She strokes him over the chin.

(STINA) Follow the inner freedom - be my companion,
in the soul's absolute light.

MICHAEL True freedom is pain and the love we share.

I sometimes have a feeling.

I'm not myself - I'm an actor playing me.

But with you, the mask won't be necessary.

You look me through my shield to my innermost soul.

STINA I love you, Mike. You must be with me, always.

You are my passion and David is my passion, too.

You should just embrace me, Michael - kissing me.

PART SCENE 7

The Actors: Michael, Stina

Action They start against the house, still hand in hand. Stina gives Michael a last, quick kiss on the chin. They stop and talk in a low voice, half in the impenetrable darkness of the firs.

STINA We must be sensible, Michael.
I am not your mistress. You mustn't dream.
But you can love me - and keep me in your heart.

MICHAEL I love you, Stina - all women's faces change -
they look at me, they smile at me with your lips, with your eyes.

STINA You must also love Pat - as I love David.

MICHAEL I cannot love her - it's long before you and me.

STINA You can never possess me.
I am a free woman - I choose my men myself -
freedom is to love.

MICHAEL I am unconditionally in love with you.
I live in a dream, a true dream.

STINA But we can only meet officially, with the others.
Anything else would be silly and inconvenient.

MICHAEL Love and convenience have nothing in common.
Should we abandon our feelings - as "Sister and Brother".
or must I love at a distance, longing and hoping?
Have I no hope?

STINA Yes, if you love me for my soul.

Action Stina lets go of Michael's hand. She smiles at him. They enter the house together, discreetly.

7/ The Dance, Saturday 10 o'clock



Music: [dbl2_7tot.mid](#)

PART SCENE 1

The Actors: Michael, Patricia, David, Stina, Jack, Ingrid, Jean

Action Ingrid and Michael are chatting. The others drink beers and eat sandwiches.



Vocal: [dbl2_7a.pdf](#)

INGRID

I hope, we may hear some live music on the guitar, Mike?

MICHAEL

Of course you may - not even Jack can prevent me playing.

I had a peculiar dream last month, talkin' of music -

I saw myself when I was twelve years old - sitting and playing guitar.

Action Michael fetches the guitar. Jack is so drunk that he forgets to be cross. Ingrid settles expectantly in the sofa.

INGRID

I wonder, Michael, are your songs as funny as your nightmares?

MICHAEL

No, it's a song with text by Emil Aarestrup.



MICHAEL

TO A GIRLFRIEND

1. There is a magic in your talking.
There is an abyss in you look,
There is a sound of tender dreaming,
A music of another world.

2. There is a brightness on your forehead,
There is a darkness in your hair,
There is a streaming scent of flowers,
Whenever you are walking by.

3. There is a rich eternal wisdom,
Behind that flashing smile of yours.
There is a force, a blessed healing,
For every heart wound in you mind.

4. There is a blooming world inside you,
A passionate chaotic spring -
Which I can't possibly forget now,
Which I adore and understand.

[Emil Aarestrup, Danish Poet, The Poem written around 1838]



Vocal: [dbl2_7b.pdf](#)

MICHAEL

I'm glad I didn't wake you up, Jack, with my song.

JACK

No problem! I forgot to turn my hearing aid on.

MICHAEL

This one's Norwegian and written by Arnulf Øverland.

MICHAEL

THE FISHERMAN'S EVENING SONG

As hungry gulls are hunting in circles round a rock,
Your heart is also hunting and always out of luck.

As waves from thousand oceans,
Are breaking on the beach,
A thousand generations,
Will find a bloodstained peace.

But as a battered vessel puts into port at night,
The earth can also be you a loving mother's arms.

A road where you may wander,
A house where you may live.
Has not the bird a nest?
And has not the ocean rest?

[Arnulf Øverland]

PART SCENE 2

The Actors: As the previous part scene

Action The drunk and disorderly friends start to rig up the tape recorder and the loudspeakers for the dance. Patricia who has been standing silent in a corner, suddenly speaks:

PATRICIA

[To Jack] What about the tapes with Kinks and Mamas And Papas, Jack?
I must dance until the morning. I must wallow in nostalgia.

PART SCENE 3

The Actors: As the last part scene

Action Ingrid who is also developing a nostalgic disposition, raises from the sofa. With every indication of being gloriously drunk, she approaches the middle area of the imaginary dancing floor. She dances alone.

PART SCENE 4

The Actors: Jean plus the others

Action Jean helps herself to a large glass of vintage whisky.



Vocal: [dbl2_7c.pdf](#)

JEAN

Friends are what makes life worth living, it's a party to remember!

PART SCENE 5

The Actors: Michael, Stina and the others

Action Jack has eventually managed to connect the loud speakers. A crackling sound and a faint noise from the tape. Then the techniques' ready and the dance can begin. Everybody dance. Stina and Michael dance with each other very, very close. Patricia dances with David. Jean dances with Ingrid and Jack dances with his bottle.

The music is played on the tape recorder.

PART SCENE 6

The Actors: Stina, Michael

RECORD	<p>THE BALLROOM</p> <p>2. We move in circles, Strange and far, As lovers always do. Your hands so tight, Upon my back, Your smile a mystery. <i>[H.W. Gade February 1989]</i></p>
---------------	------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------

VERSES 1, AND 3-5 OMITTED IN THIS VERSION



Vocal: [dbl2_7d.pdf](#)

Action A warm, golden spot isolates Stina and Michael. The rest of the house is swathed in darkness. The others stand still. Time has stopped.

MICHAEL	Stina, I think our relation is improving. Oh, I love you for your words, your body and because you exist. You can take control of my consciousness. I belong to you.
STINA	You can touch me gently now, but only the shoulder and the necklace, oh - I have also been longing to see you again.
MICHAEL	I have searched all of my life for the holy grail - the golden child, and I found you! You were the Holy Grail.
STINA	I am not your queen Isolde, but I love you, you shall be one of my men.
MICHAEL	We have reached the silence now and the innermost room. I can never let you go - you are in me for ever!
STINA	I am the princess in the white darkness!
MICHAEL	I will always stay beside you, my soul ...



VISION Freezing terror strikes Stina and Michael, as a waste, formless substance - like body tissue or grey clouds - fills the room. A split second later, the house breaks into halves, and the lovers find themselves in the middle of a rotating cloud, swarming with appalling matter. Maggots, worms and insects creep in the dark inside. But a bright spot grows and grows.

STINA Where are we? I am terribly afraid!
This dream - is it your dream?

MICHAEL It maybe is both a dream of yours and mine -
Look at the glaring light - are we dead?

STINA No, we have been captured by our spiritual games.

MICHAEL You didn't want to have sex with me. What is this?

STINA This is not sex. This is much, much bigger.
All the world is burning around us.

CHOIR Thank the God of eternal love, who is in all, visible and invisible.

STINA Take me into the light, Mike - embrace me.
I am really frightened -

CHOIR Right through degradation and darkness, hope is alight.

Action The sight is threatening to engulf the two lovers. Stina's body is phosphorizing white and Michael has tongues of fire around his heart, hands and face. Stina moves with great difficulty, approaching the flaming phantasm, that once was Michael.

STINA Am I real,
or am I not real?

MICHAEL You are real.

Action They are face to face and they kiss once. And in that moment, the boundless light stops growing and dissolves into nothing. Laughter and clinking bottles from the others in the room. Michael and Stina in the corner, shaking all over. The drunken, happy people are leaving the room.

Patricia comes over to Michael. He embraces and kisses her. Patricia goes to bed. Stina and Michael are alone in the shattered room. The mother is standing outside the house. The sky is black and full of twinkling stars.



Vocal: [dbl2_7e.pdf](#)

STINA You must make peace with Pat,
Mike, you must also love your wife.

MICHAEL I do love Pat - but it is in a different manner.
it is not a destructive love affair like ours.

STINA Our love affair is something purely spiritual,
Your body belongs to Pat.

MICHAEL Why won't you love me physic'ly also, Stina?
Does your body belong to David?

Action For the first time, Stina hesitates. She looks away in despair. When she looks at him again, tears are streaming down her face.

STINA I have always desired you - but I dare not.
I am unable to pay the price. You are too close -
Can you forgive me, Mike, do you love me?

MICHAEL *[After a long, long pause]*
I will forgive you. Our passion is pain,
And light. I love your soul -
SAY goodnight to me, Stina - and kiss me -

STINA I have loved you all the time,
And I will love you evermore.
And you have loved me all the time,
And will love me evermore.
This is for eternity.

8/ Postlude



Music: [dbl2_8tot.mid](#)

PART SCENE 1

The Actors: The House

Action The house is dark. But it is a living house. The house sleeps. Michael sleeps with Patricia. Stina sleeps with David and Sarah. Ingrid has Sally. Jack and Jean sleep alone.

A new day is dawning over the land of the living, with hope and comfort for all of us who have lost someone we loved.

While the choir sings, they pack their suitcases and stuff in the cars. It all seems like a slow dream, a cool breeze of daily life. The bitter season is here. It is winter.



Vocal: [dbl2_8a.pdf](#)

KOR

THE BURNING LANDS

She hid in her fear again,
 Became a well-meaning liar,
 Became an absence to fill his heart,
 A sting of unbearable darkness.
 A lie that sang in the clear, blue sky,
 And a lie that screeched while the train was braking.

He stood on the platform's edge,
 All lost in suicide's sweetness.
 His face had stolen inside her mind,
 Their hearts in a scream for each other.
 A nameless pain had them tied together,
 Across the ev'ryday empty safety.

The secretly met, anew,
 In dreams so black and so dizzy,
 Attracted both by the body's lust,
 And the soul's mystical currents.
 A fire that raged over naked fields,
 While the lands were covered with fertile ashes.
[H.W. Gade, September 1990]

FINIS THE BURNING LANDS