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MARTIN, CHARLES A. A Production of Aristophanes' Lysistrata.  
(1970) Directed by: Dr. Herman Middleton. pp. 180.

The purpose of this thesis is to study the background surrounding the playwright as well as the play itself in preparation of producing the play and then evaluating the production.

The first chapter contains two sections: (1) the historical background, and (2) a script analysis which includes justification for the director's choice of the script and the translation.

The second chapter is the director's prompt book of the production, performed on the stage of the W. Raymond Taylor Drama and Speech Building at the University of North Carolina at Greensboro. Included are notations relative to movement, picturization and composition, and necessary stage business. Stage plans and pictures provide additional material to aid in understanding the director's approach to the production.

The final chapter deals with the results of the production and is divided into four sections: (1) the director's interpretation, the style of production and the mood he attempted to establish; (2) his relationships with the actors during the production; (3) the response of the audience; and (4) some observations the director made during the rehearsal and performance periods.

A PRODUCTION OF ARISTOPHANES' LYSISTRATA

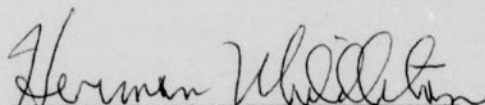
by

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Above all the director would like to express his appreciation to the loyal cast and crew who gave a great deal to make the production of Lysistrata a success.

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CHAPTER I  
ANALYSIS IN PREPARATION FOR THE PRODUCTION

Historical Background

A presentation of Lysistrata necessitates a careful study of the Greek people, particularly the Athenians, and the events that encouraged the writing of the script. This paper begins, therefore, with a brief history of Athens from late in the sixth century B. C. until the fall of the city at the end of the Peloponnesian War in 404 B. C. Paralleling the Athenian history will be an account of the rise of comedy into what is now referred to as Old Comedy.

In the late sixth century B. C. the Athenians were in a difficult situation. They had colonies and trade ties with cities in Asia Minor across the Aegean Sea that were being overrun by the Persians. "The history of this period reads like the prelude to the Second World War; the Athenians nervously debated about the menace across the sea, embassies came and went, treaties were proposed and rejected."<sup>1</sup> There were unmistakable signs that the Persians intended to invade the Greek city-states themselves and in 512 B. C. attacked Thrace to the north of Greece.

As the sixth century ended the Athenians were undergoing

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<sup>1</sup>Peter D. Arnott, An Introduction to the Greek World (London: MacMillan & Co., Ltd., 1967), p. 27.

changes in government and culture. A more democratic form of government was instituted and the city began to develop a culture of its own. Comedy, at this time, consisted of comus songs and lampoons which were part of the many religious festivals. The processional (comus) songs were bawdy and indecent, by modern standards, complete with wild dancing figures usually equipped with huge leather phallus. The lampoons were poetic jests aimed at some important figure or group of people. From these beginnings there developed a more organized form of comic presentation that improved as the democratic form of government improved.

In 509 B. C. the Asia Minor city of Miletus revolted against the Persians and appealed to the Spartans for assistance, and were refused. They then turned to the Athenians who, after much debate, agreed to send twenty ships to aid the Miletians. It was "a dangerous middle course, like the United States in the Bay of Pigs fiasco in 1962; she sent a force that was large enough to give offense but too small to do any real harm."<sup>2</sup> The angry Persians crushed the revolt ruthlessly and completely destroyed the city.

The act of aiding the Miletians gave the Persians the pretext that they needed to invade the Greek city states. Impossible demands were sent to the Athenians which were rejected, but not until the Athenians were able to stall the

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<sup>2</sup>Ibid.

Persians for some time while they launched a vast ship building program. The Athenians were convinced that their safety was in defense of the sea. When the invasion by the Persians began in 490 B. C., the Athenians found they would have to face the foe alone, for the Spartans refused to send help and none of the other Greek cities were strong enough to provide much aid. The forces of Attica won a stunning victory at Marathon and the Greek navy soundly defeated the Persians forcing the enemy to withdraw across the Aegean.

The victory lifted Athens above the level of the other city-states in Greece and made her a maritime power. By the time the Persians were able to launch a second attack, the Athenians had rallied the other cities, including Sparta, into a united Greek force. The second invasion took place in 480 B. C. and forced the evacuation of Athens before the Greeks could stop the advance of the enemy. Again the Athenian navy was responsible for the final victory by smashing the Persian navy and destroying the supply lines of the Persian army. The enemy had to retreat overland and was harrassed along the entire route. A united Greek force had driven out a huge invading army, but once the deed was accomplished the Greek unity vanished.

The importance of relating these two Persian invasions lies in the effect they had upon the city-states of Greece. For the resulting action set the stage for the Pelopponesian War fifty years later, and the reason for the writing of .

Lysistrata.

Two years after the second Persian invasion the Delian League was formed to protect the Greek cities from further attacks. The Athenians were the leaders and convinced many of the island states and coastal cities to join for mutual protection. A member of the league was expected to contribute either ships or money, the latter was preferred by the Athenians. The treasury was set up on the island of Delos. (There is strong resemblance to the action taken after World War II in establishing the NATO alliance.) Sparta and the cities of the south refused to join.

The date 487 B. C. was the beginning of a period of vast growth and glory for Athens. Peace continued for nearly thirty years during which time Athens became the cultural, economical and political center of the known world. It was the period of Aeschylus and Sophocles and the growth of theatre and drama festivals. Her culture was felt throughout Greece so that distinguished visitors were attracted to the city.

What little evidence remains pertaining to comedy at this time appears to be very fragmentary. Satyr plays had been added to the tragic triologies as a comic release, but they followed a pattern set by the three tragedies. "The satyr play goes back to something more primitive than do either tragedy or comedy. It has the tragic form but few of its

virtues."<sup>3</sup> There is evidence that comedy was developing in a form of its own and was being recognized. "Chionides won the first victory at the first official contest in comedy at the City Dionysia in 486 B. C."<sup>4</sup> The few fragments we have today indicate that comedy of this period was a loose series of scenes consisting of lampoons, slapstick, tricks, and choral odes. It is not until Aristophanes begins to produce his works that the Greeks obtain a serious piece of literature that is called Old Comedy.

By the year 455 B. C. Athens had achieved the height of its glory and in 454 B. C. moved the treasury of the Delian League "from a small island to which people went mainly for religious purposes to the city to which people were glad to go for any purpose."<sup>5</sup> In 449 B. C. the Athenians made peace with Persia, but insisted that the Delian League continue. The League now became an Athenian Empire in fact. The inevitable dissension began almost immediately when a number of the cities tried to withdraw from Athenian influence. "Secession, repressed by Athens on the pretext that it

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<sup>3</sup>Peter D. Arnott, An Introduction to Greek Theatre, (London: MacMillan & Co., LTD., 1959), p. 119.

<sup>4</sup>Albin Lesky. A History of Greek Literature, trans. by James Willis and Cornelis De Heer (New York: Thomas Y. Crowell Co., 1966), p. 237.

<sup>5</sup>H. D. F. Kitto, The Greeks, (Chicago: Aldine Publishing Co., 1951), p. 119.

brought danger to the League, was tantamount to rebellion."<sup>6</sup> Defectors were dealt with harshly and severe penalties were imposed upon them. Appeals for assistance and intervention were sent to Sparta, where the rise of Athenian power was viewed with increasing alarm. The clash between these two powerful cities was inevitable.

In 431 B. C. war broke out and was to last six years. Attica was to bear the brunt of the fighting and much of her land was laid waste. The elected generals of Athens knew they could not match the Spartan army in the open field, but they constantly attacked the Lacedonian coast through their superior navy.

The measure of democracy achieved in Athens at this time encouraged the poets to voice their opposition to the policies of their elected leaders. Aristophanes produced his famous attack on the war leader Cleon by presenting his play The Babylonians. Cleon brought him to trial but the playwright successfully defended himself.

Comic poetry . . . could only flourish in a peaceful prosperous city governed by intelligent and literate people who wish to preserve religious festivals, to grant the comic poet full freedom of speech, to bear willingly the expense of producing plays with splendor, and to appreciate the most subtle witticism and literary allusions.<sup>7</sup>

In the opinion of Peter Arnott, an expert on ancient Greeks,

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<sup>6</sup>Arnott, Introduction to the Greek World, p. 31.

<sup>7</sup>Katherine Lever, The Act of Greek Comedy (London: Methuen & Co., 1956), p. 104.

all theatre, including comedy ". . . was born out of politics rather than the act of worship."<sup>8</sup>

All of Aristophanes' work was dominated by a concern for his city and its people. He was ". . . fully conscious of his purpose in life, of the serious function of comedy in civic life, and the breadth and depth of his interpretation."<sup>9</sup> His attacks were aimed at those whose policies were contrary to what he felt was best for Athens. "He saw beyond the individuals to their principles and effects and tackled with courage and persistence the real issues of the day."<sup>10</sup>

Since this paper primarily deals with the peace themes as developed by Aristophanes, this writer will deal only with the three plays using that theme. The first play was The Acharnians produced in 425 B. C. For six years the war with Sparta had been in progress with neither side able to gain an advantage. Peace had been proposed by the Spartans several times but the Athenian war leaders refused to give in. In this play Aristophanes urges all Athenians to unite to end the hated war. He indicated that he has no love for the Spartans and even warns that they could not be trusted. The peace forces in the city were strong and before the end of the year a truce was called and peace came to Greece.

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<sup>8</sup>Arnott, "Greek Drama As Education," Educational Theatre Journal, XXII (March, 1970), 36.

<sup>9</sup>Lever, The Art of Greek Comedy, p. 95.

<sup>10</sup>Ibid. p. 96.

The peace was an uneasy one with minor clashes taking place between a number of the allies of both sides. Slowly Sparta and Athens were drawn into another conflict. Before hostilities broke out Aristophanes offered another play on the theme of peace, The Peace. In his first play on this theme the playwright blamed the leaders of the city for continuing the war. Now he turns his accusations on the gods, by urging the people to pull together and cheat the gods who wish to see them destroyed. His plea was in vain for the antagonists were joined in battle in the year 419 B. C. It was a struggle to the finish.

For six years they had fought and for another six maintained an uneasy peace. Then a long and bitter war followed. To this writer there is a strong parallel concerning the United States and the Korean conflict, followed by a period of peace, then the Viet Nam situation. The Athenians lost power, manhood, and prestige. The United States has given up a great deal of all three.

An event that was to have considerable effect on Aristophanes was the disastrous Sicilian expedition that began in 416 B. C. Three years later two armies and a naval force had been destroyed. The loss of so much manpower had a great effect on the playwright and when he produced Lysistrata in 411 B. C. he made a number of references concerning the Sicilian venture. In the first scene, Lysistrata talks about the lack of men and later refers to a conversation where it



is said there are no men left. The Magistrate speaks directly of the Sicilian venture in his opening speech, even admitting that if they had listened to the women they would not have sent the expedition at all. But Aristophanes did not seek someone to blame for the disaster. In fact he made it quite clear in a choral ode;

Athenians, we're not prepared,  
 To say a single word  
 About our fellow citizens.  
 Quite the contrary; we desire to say and to do  
 naught but good. Quite enough are the ills on hand.<sup>11</sup>

The end was near. The Athenian Empire was crumbling, her manpower and money depleted, her once great navy reduced to a mere squadron. A plan such as the one Lysistrata proposes may seem out of reach, but the idea that the states needed each other as the men and women in the play needed one another, was a clear message to the people of Athens. But to bring peace would require some changes in Athenian policy. The playwright throws two forces at each other. If the women represent the men of Athens who favored peace, and the men in the play are those who favored war "one wonders whether the change of regime . . . is not the poet's serious proposal. In that case the Lysistrata would come closer to suggesting a serious political proposal than any other play."<sup>12</sup>

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<sup>11</sup>Aristophanes, Lysistrata, trans. Charles T. Murphy (New York: McKay & Co., 1944), p. 398.

<sup>12</sup>Leo Strauss, Socrates and Aristophanes (New York: Basic Books Inc., Publishers, 1966), p. 213.

### Script Analysis

Dudley Fitts, one of the foremost translators of Aristophanes' works, declares that "Lysistrata is not an early essay in theatrical realism. It is no slice of life, no anticipation of Ibsen, Strindberg, or Shaw. It is a play, but it is also a poem, and a ritual poem."<sup>13</sup> Aristophanes is not considered to be a great playwright by modern standards "yet few poets can be compared to Aristophanes for the wholeness of his poetic vision, a wholeness which indeed makes possible his baffling richness of texture, and at the same time organizes it around the subtle interrelationships of dominant motifs."<sup>14</sup>

Beautiful poetry, slapstick comedy, and delightfully risqué encounters are woven together in a loose plot that provides a challenge for any director. The single setting represents no one place but all of Athens. The dialogue is direct and expresses the playwright's views clearly. The characters are exactly what they are meant to be and there is no need other than to play them for all they are worth. Simplicity, on one hand, is the impression this writer arrived at with the first reading. Beauty became apparent to the writer as further study revealed the master handling of the

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<sup>13</sup>Dudley Fitts, "Notes By The Translator," Lysistrata (New York: Caedmon Records, Inc., n.d.), p. 3.

<sup>14</sup>Cedric H. Whitman, Aristophanes and the Comic Hero (Cambridge, Mass.: Howard University Press, 1964), p. 9.

chorus.

Aristophanes used his choruses in exciting ways, not just as a stand between the actor and the spectator. The choruses took on characters of their own and often, as in Lysistrata, participated in the dialogue. Thus they represented an idea, a political theory, an allegorical suggestion, or a group of people. Evidence indicates that the choruses sang and danced through many of the odes. The Aristophanes chorus presents a new challenge in producing Lysistrata. No longer is the director dealing with a Greek comedy full of shallow characters, but he is now able to consider the musical comedy aspects of the theatre.

The characters of any of Aristophanes' plays are not those that members of an audience become attached to such as Falstaff. For the most part his characters are ill defined and sometimes confusing. Of the characters in Lysistrata all of them represent a type of person, with the exception of Lysistrata herself.

Lysistrata is heroic, determined, but feminine. She retains her dignity throughout, never compromising her goal "the regular mark of respect which Aristophanes pays to his best heroes."<sup>15</sup> Otherwise little is known about her. There are no clues about her marital status and at the conclusion of the play Aristophanes does not have a man step forward to

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<sup>15</sup>Gilbert Murray, Aristophanes (Oxford: At the Clarendon Press, 1933), p. 178.

claim her for his own. She is a noble character that serves the purpose of seeing the plan through.

The other women are parodies of various types of individuals in Athens in 411 B. C. Calonice and Myrrhine are simply two Athenian women who are more interested in their wool and wine than a means of bringing about peace.

Lampito represents the women of the enemy who, Aristophanes feels, desire peace just as much as the Athenian women. There is a brief reference to the Spartan pride in the development of the body.

All of the young women, except Lysistrata, represent the young wives of the cities of Greece and the desire to be heard in opposition to the men who support the war. It is the young people of Lysistrata who carry on the eternal battle of the sexes.

The Magistrate simply represents the inept officials of the city who go on pressing for war. The four policemen with him are only a symbol of his power and once that power has been soundly beaten, they serve no other purpose.

Cinesias, the husband of Myrrhine, is the opposition in the battle of the sexes. It is man attempting to dominate woman by brute force only to be defeated by the cleverness of women.

The Spartan Herald, the Ambassador and two Athenian citizens serve the purpose of showing the victory achieved by Lysistrata and provide no additional action to the play.

The leaders of the choruses and the members of the two choruses provide a quite different picture. There is character in all of them. The chorus is divided into male and female units who argue, fight, and then make up as the play progresses. There is more character in these units than any single character in the play. The Old Men represent the glory that was once Athens. They are the veterans of the wars of the past; they live in old memories. They also represent both the old and the new: in the old a sweet peace and harmony that once was and is now lost forever; in the new a change that must take place if Athens is to survive.

To provide a means for the two choruses to establish their strong opposition and to create bases for male and female groups to confront each other, the set for Lysistrata is to be designed symmetrically. There are to be two low platforms down stage right and downstage left. The director will attempt to block his male and female choruses on or about these platforms so that, with few exceptions, they will always be on opposite sides of the stage and face each other across the center. Thus, each chorus and its leader will have a platform from which to present their opinions and to launch their attacks on each other. The same platforms will be used by Lysistrata and the Magistrate in their first confrontation. Once the issues are settled, near the end of the play, male and female will share both platforms.

Upstage center is to be a higher platform on which will

rest the huge doors of the Acropolis, a symbol that can shut out the men and war, or can be opened in love and peace. These doors, and the platform, symbolize a goal which the women take from the men and refuse to return until their demands are met.

The symmetrical design will offer a formality to the setting which will establish a classical appearance. However, to combat the tendency to become formal in a masculine tragic mood the dominant color of the set is to be pink with touches of brown and red. The pink should establish a feminine atmosphere and also indicate a light, gay attitude which may immediately dispell any thought of tragedy.

In addition, the setting will provide a circular movement on the stage, both for action and for dancing. The circular movement creates a flow that can be pleasing and soft in one scene, exciting and humorous in another scene. The center platform is also raised a few inches and the multi-level setting provides many opportunities to place characters in pleasing composition. (See figure 1)

The use of the orchestra lift, or pit, serves as an area for presenting plans and the preliminary unification by the choruses. The proposition that Lysistrata presents to the women and the plans to carry it out are conducted on, or about, the orchestra lift. The unification of the chorus takes place there far away from the closed doors upstage.

Since the set will provide ample opportunity for free-

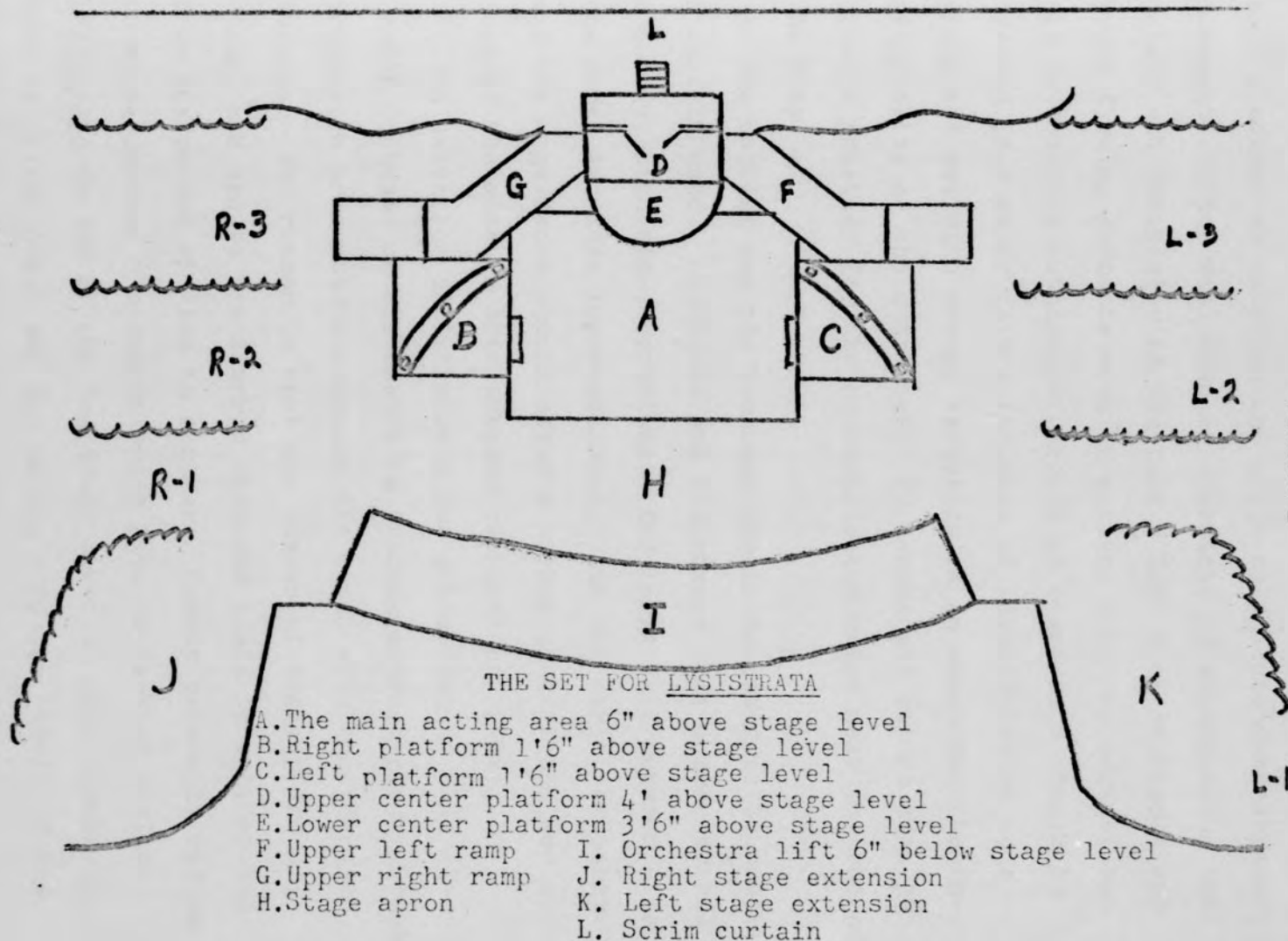


FIGURE 1

flowing movement, the costumes will have to be designed in such a manner as to allow the actor to execute the necessary movements. They will also be important in establishing the gaiety and femininity of the play. They must be simple and loose flowing garments with an ancient Greek appearance but not necessarily authentic. Groups of characters should be dressed in similar colors for sake of identification as a group and yet with enough variation as to establish the individuality of the character. Of course all colors must be blended together for the reconciliation scene near the end of the play.

The setting and the costumes should be designed to create a twofold mood. Lightness and brightness that characterizes a comedy, with ample opportunity for large full movements is the first and most important mood. But the strict symmetry and the huge doors should offer a strong hint of the seriousness of the message Aristophanes put into his play.

The selection of Lysistrata for production by this director is based on the desire to produce a Greek play. Greek tragedy is presented throughout the world with considerable success. The reason is that the themes of tragedy are universal and can be transferred from one place to another and from one period of time to another. Comedy generally relies on situations of the moment which have no lasting quality. Lysistrata is one of the few Greek comedies with themes which have validity today: war and peace, and, the battle of the



sexes.

The play is not an obscene one, because the battle of the sexes is between husband and wife.

One only has to compare Aristophanes' treatment of sex in the Peace and the Lysistrata to see with sadness how natural sexual desire has been distorted...In the Lysistrata the emphasis is upon marital relations. It is not the women the men want so much as their wives.<sup>16</sup>

In the opinion of this writer the Lysistrata has a great deal to offer modern theatre. The selection of a translation that tempers the free, bawdy language makes the play suitable for modern presentation. There are elements of Greek comedy that have a parallel in American musical comedy. The chorus with song and dance provide the playwright an opportunity to entertain the audience as well as express his ideas and views on current subjects.

Because of the eternal struggle of the sexes, the current war and peace struggle, and some similarities with American musical comedy the director felt that the Lysistrata was a logical choice for presentation at this time.

Lysistrata is a thoroughly pleasurable creation and so is her practical scheme for a confederated effort for peace. There is nothing anachronistic about her, nor is she obsolete. Only war is.<sup>17</sup>

The translation by Charles T. Murphy is the least bawdy of all those examined by this writer. In addition, it provided an excellent opportunity to utilize the chorus in

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<sup>16</sup>Lever, The Art of Greek Comedy, p. 139.

<sup>17</sup>Fitts, "Notes by the Translator," p. 1.

song and dance, thus incorporating a modern and ancient touch in one segment of the show.

In no way could the play be presented as a true Greek reproduction. The theatre structure, the audience, the attitudes toward sex, and the actors have all changed. The Greeks used an outdoor theatre, played their comedies to an all male audience, were quite liberal (by our standards) toward sex, and used all male actors even in female roles. It is doubtful if a modern American audience would accept an all male cast.

The production, therefore, must be geared to a modern American audience. The translation selected aided considerably since Murphy uses very modern language. Costumes and setting are to be designed along Greek lines, but with a decidedly modern appearance in a strictly theatrical style.

The acting will follow the same pattern. Since the characters are of a surface nature and easily recognized, they are patterned after modern impressions of the type of individuals they represent. Again a theatrical style is to be employed with only the necessary elements of realism to give the story some credibility.

Rather than heighten the sex in the play, the director will have his cast play these scenes straight to soften the erotic by-play. At the same time no scenes will be omitted, no words struck from the playing script. It will be a modern American presentation of an ancient Greek comedy.

Music for the choral odes will be Greek dance tunes that have some historical significance. These are tunes that have been recorded by the National Geographical Society using, in most cases, ancient instruments. There is no evidence that any of the tunes date back to the fifth century B. C., but it is known that these songs passed along from one generation to another. The most difficult problem in selecting music is to match the rhythm of the choral odes. Most of the music taken from the record uses a quick step beat that only a well trained dancer could master. For this reason, tunes with three or four counts to a measure were considered.

The dances themselves will have a Greek appearance. The movements the choruses will execute will be carefully choreographed and done in time to the music. The dialogue of the choruses will also match the rhythm of the music.

The ancient Greek comedies closed with a revel and procession to celebrate the successful conclusion of the situation. Such a conclusion appears to be quite similar to the mass song and dance finale of the earlier American musical comedy. The ending of this production will be an incorporation of the two.

In conclusion, the director has presented all of the research materials he considers relevant to the approach he plans to take in the production of Lysistrata. This research has led him to a realization of the similarities in the presentation of comedy throughout the ages, especially the

remarkable parallel of Greek comedy and American musical  
comedy.

## CHAPTER II

## PROMPT BOOK

ACT ONE

THE CURTAIN MUSIC BEGINS AS THE HOUSE FADES SLOWLY. AS THE MUSIC NEARS ITS CONCLUSION THE CURTAIN RISES. THE STAGE IS SILHOUETTED BY BACKGROUND LIGHTS ON THE SCRIM CURTAIN.

THE DANCE MUSIC BEGINS AND THE WOMAN OF THE CHORUS #1 (WC#1) PEERS AROUND THE CENTER PILLAR ON THE LEFT PLATFORM. SHE CIRCLES THE PILLAR SLOWLY, STOPS LOOKS STAGE R AND THEN CROSSES DL ON THE L PLATFORM LOOKING OFF STAGE L. WC#2 ENTERS R-3 CROSSES DS ON THE R PLATFORM. WC#2 LOOKS AROUND CAREFULLY AND SEES WC#1, CROSSES LC ON THE MAIN PLATFORM, WAVES TO WC#1 WHO HAS TURNED TO WATCH HER. WC#2 MOTIONS TO WC#1 TO JOIN HER AND THEY MEET STAGE C, FACING UP STAGE. WC#1 KNEELS WHILE WC#2, RIGHT OF WC#1, GESTURES TO THE HUGE DOOR UC. WC#1 SHAKES HER HEAD NO. WC#2 GESTURES MORE EMPHATICALLY AND AGAIN WC#1 SHAKES HER HEAD, RISES AND CROSSES L ON THE MAIN PLATFORM. WC#2 STOPS HER BY TAKING HOLD OF HER ARM AND PULLING HER R UNTIL THEY REACH THE R PLATFORM. WC#1 SITS ON THE L EDGE OF THE PLATFORM FACING L AND WC#2 FACES HER BENDING DOWN TALKING TO HER AND GESTURING. WC#3 ENTERS QUICKLY R-3, X R PLATFORM TO C OF MAIN STAGE. WC#1 AND WC#2 WATCH HER AS SHE PASSES THEM. WC#3 LOOKS TO THE L, THEN TURNS, X R AROUND BOTH OF THE OTHER WOMEN ON THE R PLATFORM AND THEN X L ON MAIN PLATFORM TO L PLATFORM AND THEN TO MIDDLE OF THE UPPER LEFT RAMP. WC#3 STOPS AND RAISES HER RIGHT ARM TOWARD THE C DOORS AND HOLDS THE POSE. WC#4 AND WC#5 ENTER R-3 TO R PLATFORM, WC#4 BETWEEN THE DS AND C PILLARS, WC#5 BETWEEN THE C AND US PILLARS. THEY LOOK AT WC#1 AND WC#2 AND THEN TURN US STAGE ONTO THE UPPER RIGHT RAMP. THEY STOP IN THE MIDDLE OF THE RAMP. WC#5 SLIGHTLY US OF WC#4, RAISE THEIR RIGHT ARMS AND POINT TOWARD THE C DOORS. THE FEMALE LEADER ENTERS L-2, X R BELOW THE L PLATFORM TO THE C OF MAIN PLATFORM. SHE LOOKS AROUND THEN CROSSES QUICKLY TO R PLATFORM, CIRCLES ON THE R PLATFORM, X L ONTO THE MAIN PLATFORM UNTIL SHE IS AT UC. ALL WC WATCH HER UNTIL SHE RAISES HER RIGHT ARM AND STAMPS HER LEFT FOOT. ALL WC X TO HER AND SURROUND HER AS THE OTHER WOMEN ENTER AND JOIN THEM. THE DS WOMEN KNEEL. MYRRHINE AND THE CORINTHIAN ENTER R-2 X BELOW R PLATFORM TO C GROUP. BOEOTIAN AND ATHENIAN WOMEN ENTER THE CENTER DOORS AND MOVE DOWN ON THE LOWER C PLATFORM AND KNEEL. CALONICE ENTERS L-4 AND X ON L PLATFORM TO MAIN PLATFORM TO ULC. (SEE FIGURE 2) THE FEMALE LEADER MAKES:A

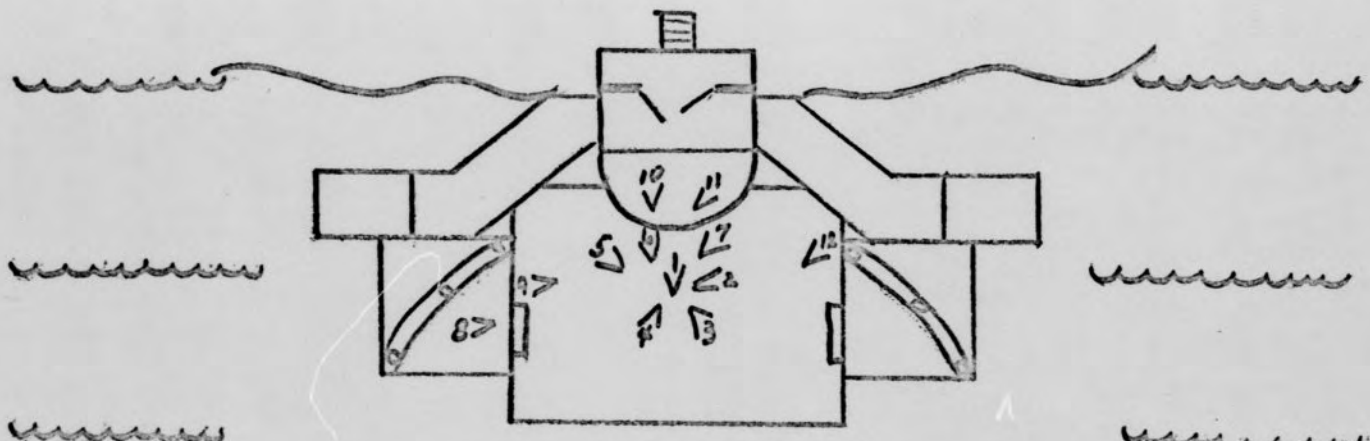


FIGURE 2

THE OPENING SCENE DANCE

- |                  |                    |
|------------------|--------------------|
| 1. Female Leader | 7. WC #5           |
| 2. WC #1         | 8. Myrrhine        |
| 3. WC #4         | 9. Corinthian      |
| 4. WC #6         | 10. Boeotian       |
| 5. WC #3         | 11. Athenian Woman |
| 6. WC #2         | 12. Calonice       |

SERIES OF GESTURES INDICATING THE ACTION THE WOMEN ARE ABOUT TO TAKE AND THEN STAMPS HER FOOT AGAIN. ALL THE WOMEN EXIT AS FOLLOWS: WC//1, WC//4, WC//5 EXIT R-3; WC//3 AND WC//2 EXIT L-3; MYRRHINE AND ATHENIAN WOMAN EXIT L-2; CALONICE EXITS L-4; BOEOTIAN AND CORINTHIAN EXIT R-2; FEMALE LEADER PAUSES A MOMENT THEN X L AND RUNS UP L PLATFORM TO UPPER LEFT RAMP, X R OVER UPPER CENTER PLATFORM AND DOWN UPPER RIGHT RAMP AND EXITS R-3.

DURING THE PRECEDING SCENE THE LIGHTS HAVE GRADUALLY INCREASED UNTIL THE UC DOORS ARE WELL LIT AND DS AREAS ARE SOFTLY LIT.

THE MUSIC CONTINUES AS LYSISTRATA ENTERS UC DOORS AND CLOSES THEM BEHIND HER. SHE TURNS DS ON THE UPPER CENTER PLATFORM AND LOOKS AROUND INTENSELY. SHE THEN X DOWN THE UPPER RIGHT RAMP TO R PLATFORM AND AGAIN PAUSES. SHE X C ON MAIN PLATFORM SEARCHING LEFT THEN LOOKING BACK RIGHT. SHE FINALLY FACES THE AUDIENCE AND MOVES DS ON MAIN PLATFORM TO C.

#### LYSISTRATA

If they'd been summoned to worship the God of Wine<sup>1</sup>, or Pan<sup>2</sup>, or to visit the Queen of Love<sup>3</sup>, why, you couldn't have pushed your way through the streets for all the timbrels<sup>4</sup>.

URNS R CIRCLES US TO RC FACING L.

But now there's not a single woman here - except my neighbour;

GESTURES TOWARD L AND X LC ON MAIN PLATFORM. CALONICE ENTERS L-3.

Good day to you Calonice.

#### CALONICE

CROSSING L PLATFORM AND DOWN TO MAIN PLATFORM, EATING GRAPES.

And to you, Lysistrata. But what ails you?

---

<sup>1</sup>The god Baachus

<sup>2</sup>Pan a god of revel and love.

<sup>3</sup>Aphrodite

<sup>4</sup>The use of tambourines as part of lascivious dances.

TOUCHES LYSISTRATA'S FOREHEAD.

Don't scowl, my dear; it's not becoming to you to knit your brows like that.

LYSISTRATA

Ah, Calonice, my heart aches; I'm so annoyed at us women. For among men we have a reputation for sly trickery -

CALONICE

X DOWN TO APRON AND SITS ON EDGE OF APRON AT D LC EATING GRAPES.

Oh, they'll come all right, my dear. It's not easy for a woman to get out, you know. One is working on her husband, another is getting up the maid,

URNS US LEANS BACK ON LEFT ELBOW.

another has to put the baby to bed, or wash and fed it.

LYSISTRATA

CROSSES DOWN TO EDGE OF APRON AT CENTER FACING CALONICE.

But after all, there are other matters more important than all that.

CALONICE

My dear Lysistrata, just what is this matter you've summoned us women to consider? What's up? Something big?

LYSISTRATA

Very big.

CALONICE

SITS UP LOOKING INTERESTED.

Is it stout, too?

LYSISTRATA

SMILING

Yes indeed - both big and stout.



CALONICE

LOOKING AROUND.

What? And the women haven't come?

LYSISTRATA

URNS AND X TO RC EDGE OF APRON.

It's not what you suppose; They'd have come soon enough for that.

URNS TO CALONICE.

But I've worked up something, and for many a sleepless night I've turned it this way and that.

CALONICE

IN MOCK DISAPPOINTMENT.

Oh, I guess it's pretty fine and slender, if you've turned it this way and that.

LYSISTRATA

SPREADS HER ARMS IN GRAND GESTURE.

So find that the safety of the whole of Greece lies in us women.

CALONICE

In us women? It depends on a very slender reed then.

LYSISTRATA

Our country's fortunes are in our hands: and whether the Spartans<sup>5</sup> shall perish -

CALONICE

Good! Let them perish, by all means.

---

<sup>5</sup>The Spartans were the chief adversary of Athens during the Peloponnese War.

LYSISTRATA

- and the Boeotians<sup>6</sup> shall be completely annihilated.

CALONICE

Not completely! Please spare the eels<sup>7</sup>.

LYSISTRATA

X UL TO DLC ON EDGE OF MAIN PLATFORM. CALONICE, SEATED,  
TURNS US TO WATCH HER.

As for Athens, I won't use any such unpleasant words. But you understand what I mean. But if the women will meet here - the Spartans, the Boeotians, and we Athenians - then all together we will save Greece.

CALONICE

But could we women do that's clever or distinguished?

TURNS RIGHT AS SHE SPEAKS, STILL EATING.

We just sit around all dolled up in silk robes, looking pretty in our sheer gowns and evening slippers.

LYSISTRATA

These are just the things I hope will save us:

X R TO DC.

these silk robes, perfumes, evening slippers, rouge, and our chiffon blouses.

CALONICE

How so?

LYSISTRATA

So never a man alive will lift a spear against the foe -

---

<sup>6</sup>The Boeotians were northeast of Athens and an ally of Sparta.

<sup>7</sup>Eels from Lake Capais in Boeotia were esteemed highly by the Athenians.

CALONICE

LEAPS TO HER FEET US TO L OF LYSISTRATA ON MAIN PLATFORM.

I'll get a silk gown at once.

LYSISTRATA

- or take up his shield -

CALONICE

WHIRLS IN CIRCLE MOVING SLIGHTLY L.

I'll put on my sheerest gown!

LYSISTRATA

- or sword.

CALONICE

X L TO ON TO LEFT PLATFORM TURNS AT C OF PLATFORM TO FACE  
LYSISTRATA.

I'll buy a pair of evening slippers.

LYSISTRATA

FACING LEFT.

Well then, shouldn't the women have come?

CALONICE

Come?

X TO DS PILLAR ON L PLATFORM LOOKS OFF L.

Why, they should have flown here.

LYSISTRATA

Well, my dear, just watch: they'll act in true Athenian  
fashion - everything too late! And now there's not a woman  
here from the shore or from Salamis<sup>8</sup>.

---

<sup>8</sup>An island state in the Saronic Gulf that was an ally  
of Athens.

TURNS R X TO DRC.

CALONICE

They're coming, I'm sure of it;

TURNS R.

at daybreak they were laying -

BRIEF PAUSE

to their oars to cross the straits.

LYSISTRATA

TURNS TO FACE CALONICE.

And those I expected would be the first to come --- the women of Acharnae<sup>9</sup> --- they haven't arrived.

CALONICE

Yet the wife of Theagenes<sup>10</sup> means to come: She consulted Hecate<sup>11</sup> about it.

TURNS L SEES GROUP OF WOMEN APPROACHING.

But look! Here come a few. Hurrah! Where do they come from?

LOOKING OVER HER SHOULDER AT LYSISTRATA. LYSISTRATA MOVES DS A FEW STEPS AND PEERS OFF LEFT.

LYSISTRATA

From Anagyra.<sup>12</sup>

---

<sup>9</sup>The people of Acharnae were the most extreme partisans of the Athenian war party.

<sup>10</sup>An Athenian military leader and politician who was notoriously superstitious.

<sup>11</sup>A mighty and mysterious goddess who presided over magic rites.

<sup>12</sup>An Attica deme

CALONICE

URNS TO SPEAK DIRECTLY TO LYSISTRATA.

Yes indeed! We've raised up quite a stink from Anagyra anyway.<sup>13</sup>

MYRRHINE ENTERS L-2 PULLING A SLEEPY ATHENIAN WOMAN AFTER HER. LYSISTRATA TURNS DR ON MAIN PLATFORM AS THEY ENTER REFUSING TO LOOK AT THE TWO WOMEN. ATHENIAN WOMAN SITS DC EDGE OF LEFT PLATFORM.

MYRRHINE

X R TO C JUST BEHIND LYSISTRATA ON MAIN PLATFORM.

Have we come in time, Lysistrata?

NO ANSWER, MYRRHINE HESITATES LOOKS AT CALONICE THEN TO LYSISTRATA.

What do you say? Why so quiet?

LYSISTRATA

OVER HER SHOULDER.

I can't say much for you, Myrrhine, coming at this hour on such important business.

CALONICE X TO ABOVE ATHENIAN WOMAN OFFERS HER SOME GRAPES.

MYRRHINE

Why, I had trouble finding my shoes in the dark. But if it's so important, we're here now; tell us.

LYSISTRATA

URNS TO FACE MYRRHINE.

No. Let's wait a little for the women from Boeotia and the Peloponneus<sup>14</sup>.

---

<sup>13</sup>The word Anagyra also denotes a kind of evil smelling weed, so the proverb "to stir up Anagyra" means to start something which will cause you trouble.

<sup>14</sup>The southern part of Greece.

## MYRRHINE

That's a much better suggestion.

POINTS OFF RIGHT AND BACKS A FEW STEPS L.

Look! Here comes Lampito now.

CALONICE MOVES UL A FEW STEPS AND THE ATHENIAN WOMAN  
CROUCHES AT L. LYSISTRATA TURNS R MOVES A FEW STEPS DS.

LAMPITO ENTERS R-2 BOLDLY CROSSING BELOW THE RIGHT PLATFORM  
AND STOPS ON THE APRON BELOW THE DL CORNER OF THE RIGHT  
PLATFORM. THE BOEOTIAN AND CORINTHIAN FOLLOW SLOWLY TO DR  
CORNER OF SAME PLATFORM. THE BOEOTIAN IS IN THE LEAD (SEE  
FIGURE 3).

## LYSISTRATA

Greetings, my dear Spartan friend. How pretty you look, my  
dear. What a smooth complexion and well-developed figure!  
You could throttle an ox.

## LAMPITO

Faith, yes, I think I could. I take exercises and kick my  
heels against my bum<sup>15</sup>.

SHE DEMONSTRATES WITH A FEW STEPS OF THE SPARTAN "BOTTOM-  
KICKING DANCE." THE ATHENIANS GREET THIS WITH APPLAUSE AND  
AD-LIB REMARKS. CALONICE QUICKLY X TO C OF APRON AND  
ATTEMPTS TO DO THE SAME STEP. THERE IS MORE AD-LIB FROM THE  
ATHENIANS. CALONICE FALLS. LYSISTRATA X TO L OF CALONICE  
AND LAMPITO X TO CALONICE R. THEY HELP HER UP AND CALONICE  
X R TO BETWEEN THE BOEOTIAN AND CORINTHIAN.

## LYSISTRATA

TO LAMPITO.

And what splendid breasts you have.

HANDLES LAMPITO'S BREASTS.

## LAMPITO

La! You handle me like a prize steer.

---

<sup>15</sup>Physical exercises were practiced on a strenuous  
basis. The Spartans were proud of their physical abilities.

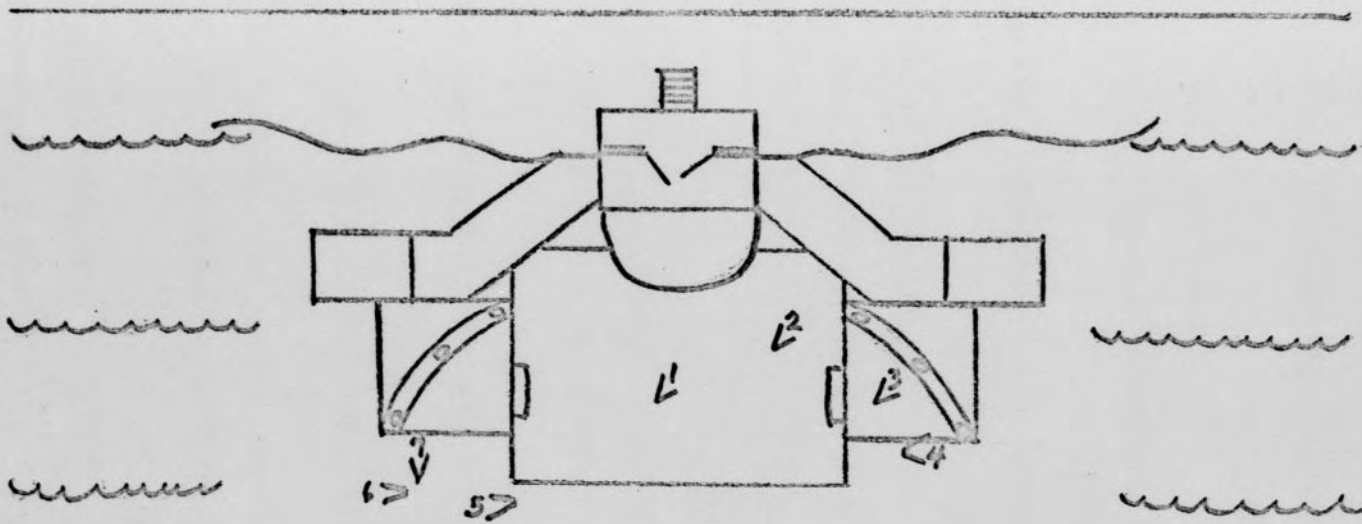


FIGURE 3

THE ENTRANCE OF LAMPITO

1. Lysistrata
2. Myrrhine
3. Calonice
4. Athenian Woman
5. Lampito
6. Boeotian
7. Corinthian

LYSISTRATA

X R TO L OF BOEOTIAN.

And who is this young lady with you?

LAMPITO

X L TO LC OF APRON.

Faith she is an Ambassadors from Boeotia.

LYSISTRATA

Oh yes, a Boeotian, and blooming like a garden too.

CALONICE

LIFTING BOEOTIAN'S SKIRT.

My word! How neatly her garden's weeded!

BOEOTIAN SLAPS HER HAND AWAY. BOTH X DS SIT EDGE OF APRON  
RC.

LYSISTRATA

MYRRHINE X DR TOWARD LYSISTRATA DURING LINE.

And who is the other girl?

LAMPITO

Oh, she's a Corinthian<sup>16</sup> swell.

MYRRHINE

X BETWEEN LYSISTRATA AND CORINTHIAN AT R APRON BELOW R PLAT-  
FORM.

Yes indeed. She swells very nicely here and here.

POINTS TO CORINTHIAN'S BREASTS.

LAMPITO

X US TO C OF MAIN PLATFORM.

---

<sup>16</sup>Corinth was an ally of Sparta and the major sea-  
port of Greece.



Who has gathered together this company of women?

LYSISTRATA

URNS TO FACE LAMPITO.

I have.

LAMPITO

Speak up then. What do you want?

MYRRHINE

Yes, my dear, tell us what this important matter is.

LYSISTRATA

X US TO RC OF MAIN PLATFORM.

Very well, I'll tell you. But before I speak, let me ask you a little question.

MYRRHINE

SITS DL EDGE OF RIGHT PLATFORM.

Anything you like,

LYSISTRATA

X TO DC. LAMPITO X L TO LC.

Tell me: don't you yearn for the fathers of your children, who are away at the wars? I know you all have husbands abroad.

CALONICE

Why, yes; mercy me! My husband's been away for five months in Thrace<sup>17</sup> keeping guard on --- Eucrates<sup>18</sup>.

---

<sup>17</sup>An area north of Greece that connects Greece and Asia Minor.

<sup>18</sup>A prominent demagogue in Athens whose loyalty was suspected.

## MYRRHINE

And mine for seven whole months in Pylus<sup>19</sup>.

## LAMPITO

And mine, as soon as ever he returns from the fray, readjusts his shield and flies out of the house again.

## LYSISTRATA

As for lovers, there's not even a ghost of one left.

X DS TO APRON C.

Since the Milesians<sup>20</sup> revolted from us, I've not seen an eight-inch dingus to be a leather consolation for us widows.

X R TO RC OF APRON.

Are you willing, if I can find a way, to help me end the war?

URNS L.

## MYRRHINE

Goodness, yes! I'd do it, even if I had to pawn my dress and --- get drunk on the spot!

## CALONICE

And I, even if I had to let myself be split in two like a flounder.

RAISES HER LEGS.

## LAMPITO

X L ONTO LEFT PLATFORM AT C, FACES DR.

I'd climb up Mt. Taygetus<sup>21</sup> if I could catch a glimpse of

---

<sup>19</sup>A coastal city in southwestern part of Peloponnesus.

<sup>20</sup>Craftsmen from the city of Miletus in Asia Minor who defected from Athens in 413 B. C.

<sup>21</sup>A rugged mountain peak near the city of Sparta.

peace.

LYSISTRATA

X US TO C OF MAIN PLATFORM.

I'll tell you, then, in plain and simple words. My friends, if we are going to force our men to make peace, we must do without ---

SHE PAUSES LOOKING AT WOMEN FROM R TO L.

MYRRHINE

Without what?

RISES.

Tell us.

LYSISTRATA

Will you do it?

MYRRHINE

STEPS L. ATHENIAN WOMAN RISES. ALL OTHER WOMEN LEAN TOWARD LYSISTRATA.

We'll do it, if it kills us.

LYSISTRATA

Well then, we must do without sex altogether.

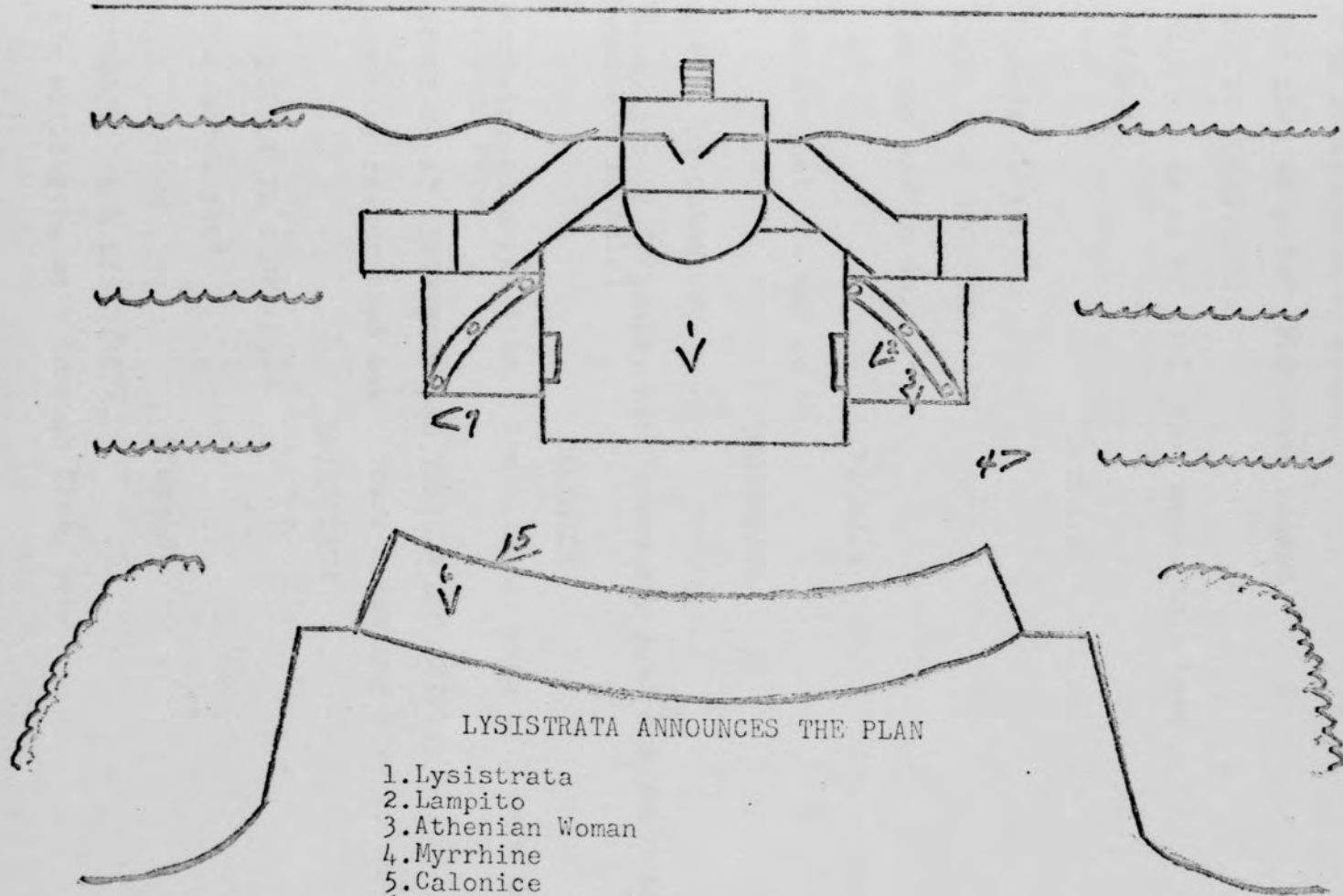
SLIGHT PAUSE, A GASP FROM SEVERAL WOMEN. THE CORINTHIAN MOANS AND TURNS R CRYING. MYRRHINE X L ON APRON UNTIL LYSISTRATA STOPS HER. THE BOEOTIAN THROWS HERSELF FACE DOWN ON ORCHESTRA LIFT AT RC. ATHENIAN WOMAN SIT ON EDGE OF LEFT PLATFORM C. LAMPITO FACES DR RIDGED. CALONICE TURNS DR STILL SEATED ON THE APRON. (SEE FIGURE 4)

LYSISTRATA

TO CORINTHIAN R.

Why do you turn away?

POINTS TO FLEEING MYRRHINE AT DL WHO STOPS WITH BACK TO OTHERS.



1. Lysistrata
2. Lampito
3. Athenian Woman
4. Myrrhine
5. Calonice
6. Corinthian
7. Boeotian

FIGURE 4

Where go you?

X DR TO CALONICE ON APRON.

Why turn so pale? Why those tears?

X R TO CORINTHIAN.

Will you do it or not? What means this hesitation?

FACES L.

MYRRHINE

I won't do it.

LOOKS OVER SHOULDER.

Let the war go on.

CALONICE

Nor I! Let the war go on.

LYSISTRATA

X TO L OF CALONICE.

So my little flounder, didn't you say just now you'd split yourself in half?

CALONICE

Anything else you like. I'm willing, even if I have to walk through fire.

LOOKS UP AT LYSISTRATA AND TUGS ON HER SKIRT.

Anything rather than sex. There's nothing like it, my dear.

LYSISTRATA

X QUICKLY TO C OF APRON.

What about you?

MYRRHINE

URNS TO FACE LYSISTRATA.

I'm willing to walk through fire, too.

## LYSISTRATA

X US CIRCLING FROM DL TO RC ON MAIN PLATFORM.

Oh vile and cursed breed! No wonder they make tragedies about us: we're naught but love-affairs and bassinets.

LOOKING TO LAMPITO WHO IS ON L PLATFORM.

But you, my dear Spartan friend,

ALL WOMEN LOOK AT LAMPITO.

if you alone are with me, our enterprise might yet succeed. Will you vote with me?

## LAMPITO

X R BEFORE ANSWERING TO C ON TO MAIN PLATFORM.

Tis cruel hard, by my faith, for a woman to sleep alone without her nooky; but for all that, we certainly do need peace.

## LYSISTRATA

PLACES HER HANDS ON LAMPITO'S SHOULDERS.

O my dearest friend. You're the only real woman here.

## CALONICE

Well, if we do refrain from - what you say, God forbid!, would that bring peace?

## LYSISTRATA

X DR TO RC OF APRON.

My goodness yes! If we sit at home all rouged and powdered, dressed in our sheerest gowns, and neatly depilated, our men will get excited and want to take us.

X L ON APRON TO LC.

But if you don't come to them and keep away, they'll soon make a truce.

LAMPITO

Aye; Menelaus caught sight of Helen's<sup>22</sup> naked breast and dropped his sword, they say.

CALONICE

What if the men give us up?

LYSISTRATA

"Flay a skinned dog," as Pherecrates says<sup>23</sup>.

CALONICE

Rubbish!

RISES.

These make-shifts are no good.

GRABS THE BOEOTIAN AND PULLS HER TO HER FEET.

But suppose they grab us and drag us into the bedroom?

LYSISTRATA

Hold on to the door.

CALONICE

HITTING BOEOTIAN WHO FALLS AT R ON ORCHESTRA LIFT.

And if they beat us?

CORINTHIAN X DS TO BOEOTIAN AND KNEELS.

LYSISTRATA

Give in with a bad grace.

X DS L OF CALONICE ON ORCHESTRA LIFT.

---

<sup>22</sup>Menelaus and Helen of the famous Helen of Troy episode.

<sup>23</sup>Pherecrates a writer of Old Comedy quotes this proverb meaning those who go out of the way to do a thing already done.

There's no pleasure in it for them when they have to use violence. And you must torment them in every possible way. They'll give up soon enough; a man gets no joy if he doesn't get along with his wife.

MYRRHINE

X R TO ATHENIAN WOMAN AT DC EDGE OF L PLATFORM.

If this is your opinion, we agree.

CALONICE X TO BOEOTIAN HELPS HER UP. CALONICE R ON ORCHESTRA LIFT FACES UL, CORINTHIAN ON APRON R FACES DL LOOKING OVER SHOULDER, AND BOEOTIAN R OF CALONICE FACES L. (SEE FIGURE 5)

LAMPITO

X L ONTO LEFT PLATFORM AT C, FACES DR.

As for our own men, we can persuade them to make a just and fair peace; but what about the Athenian rabble? Who will persuade them not to start any more monkey-shines?

LYSISTRATA

X US TO C FACE L.

Don't worry. We guarantee to convince them.

LAMPITO

Not while their ships are rigged so well and they have that mighty treasure in the temple of Athens<sup>24</sup>.

LYSISTRATA

We've taken good care of that, too; we shall seize the Acropolis<sup>25</sup> today. The older women have orders to do this, and while we are making arrangements, they are to pretend to make a sacrifice and occupy the Acropolis.

X L TO LC GESTURING TO DOOR UC.

LAMPITO

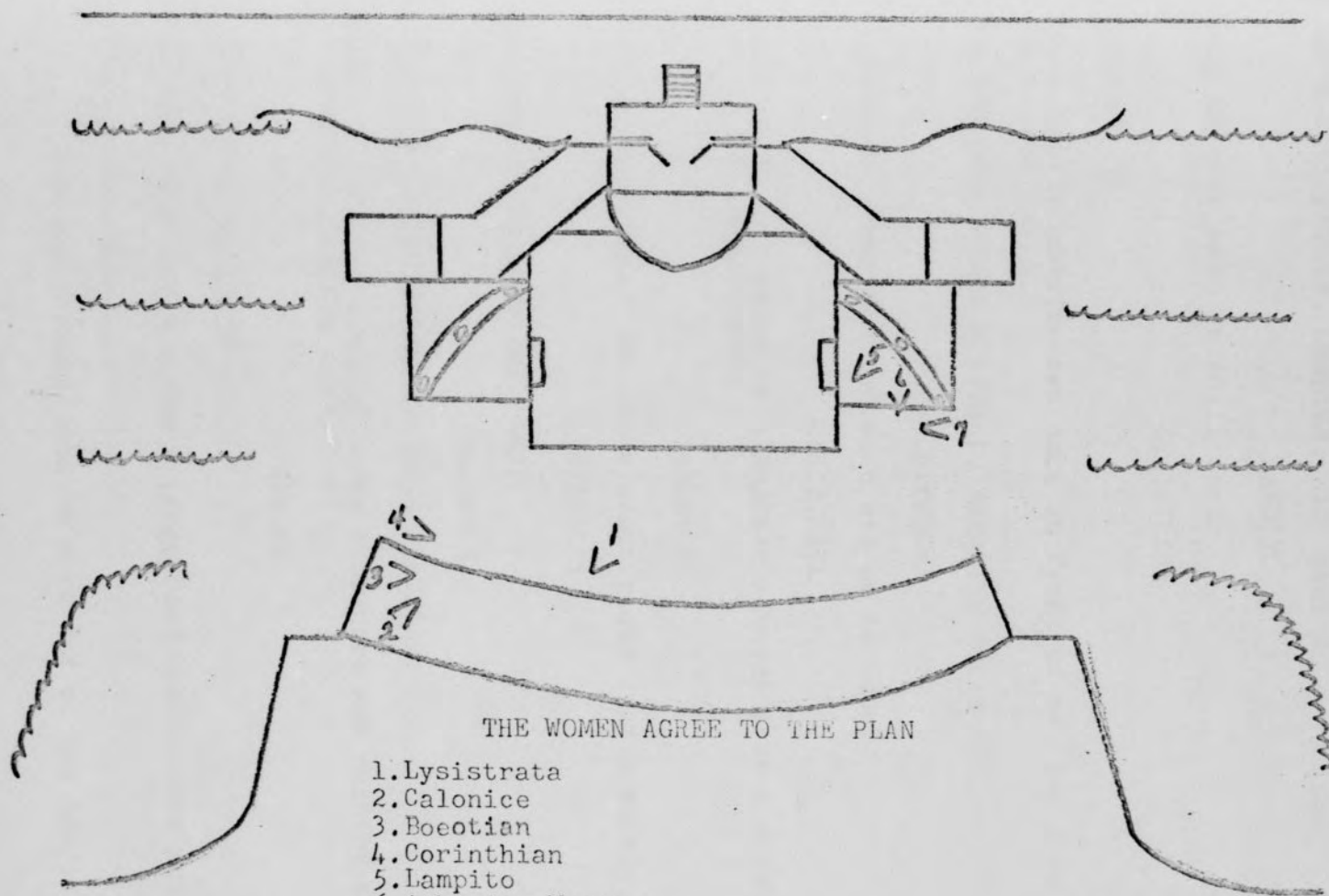
All is well, then. That's a fine idea.

---

<sup>24</sup>The patron goddess of Athens.

<sup>25</sup>The center of the Athenian government and the Treasury of the Delian League.





THE WOMEN AGREE TO THE PLAN

- 1. Lysistrata
- 2. Calonice
- 3. Boeotian
- 4. Corinthian
- 5. Lampito
- 6. Athenian Woman
- 7. Myrrhine

FIGURE 5

LYSISTRATA

Let's ratify this, Lampito, with most solemn oath.

LAMPITO

Tell us what oath we shall swear.

LYSISTRATA

GESTURES DC.

Set a shield upside-down here in front of me, and give me the sacred meats.

THE ATHENIAN WOMAN STARTS L, MYRRHINE STOPS HER.

CALONICE

Lysistrata, what sort of oath are we to take?

LYSISTRATA

What oath? I'm going to slaughter a sheep over a shield, as they do in Aeschylus<sup>26</sup>.

CALONICE

Don't, Lysistrata! No oaths about peace over a shield.

LYSISTRATA

What shall the oath be, then?

CALONICE

X UL TO R OF LYSISTRATA ON MAIN PLATFORM.

How about getting a white horse somewhere and cutting out its entrails for the scarifice?

MYRRHINE

X C ON APRON TO LC OF APRON.

I'll tell you: let's place a large bowl upside-down and then

---

<sup>26</sup>The comic poets like to make fun of the tragic writers.

slaughter --- a flask of Thasian wine<sup>27</sup>. And then let's swear not to pour in a single drop of water.

LAMPITO

Lord! How I like that oath!

ATHENIAN WOMAN EXITS L-3.

LYSISTRATA

Someone bring out a bowl and a flask.

GENERAL AD-LIBS AS ALL ON STAGE BEGIN TO MOVE TOWARD THE CENTER OF THE APRON. ATHENIAN WOMAN ENTERS L-3 WITH BOWL AND FLASK X TO CENTER OF APRON. CALONICE TAKES THE FLASK.

CALONICE

PASSING FLASK TO LYSISTRATA.

Look, my friends! What a big jar!

TAKES BOWL.

Here's a cup that 'twould give me joy to handle.

LYSISTRATA

Set it down and put your hands on our victim.

WOMEN GATHER IN THE C OF THE APRON AND KNEEL, EXCEPT CALONICE AND LYSISTRATA. WOMEN US ARE UPRIGHT WITH EACH ONE FURTHER DS LOWER. (SEE FIGURE 6)

O Lady of Persuasion<sup>28</sup> and dear Loving Cup, graciously vouchsafe to receive this sacrifice from us women.

X TO CALONICE HOLDING BOWL AND POURS THE WINE.

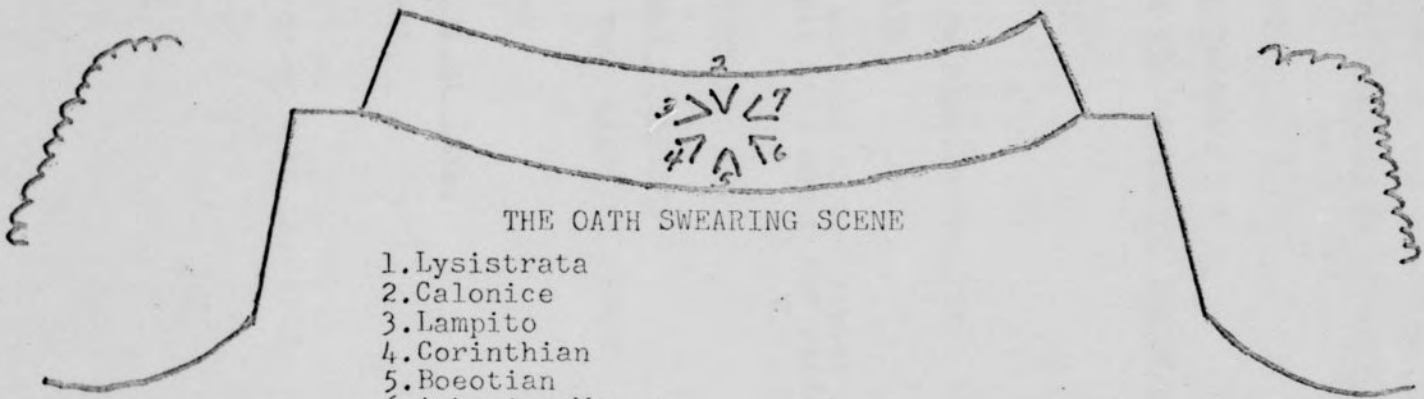
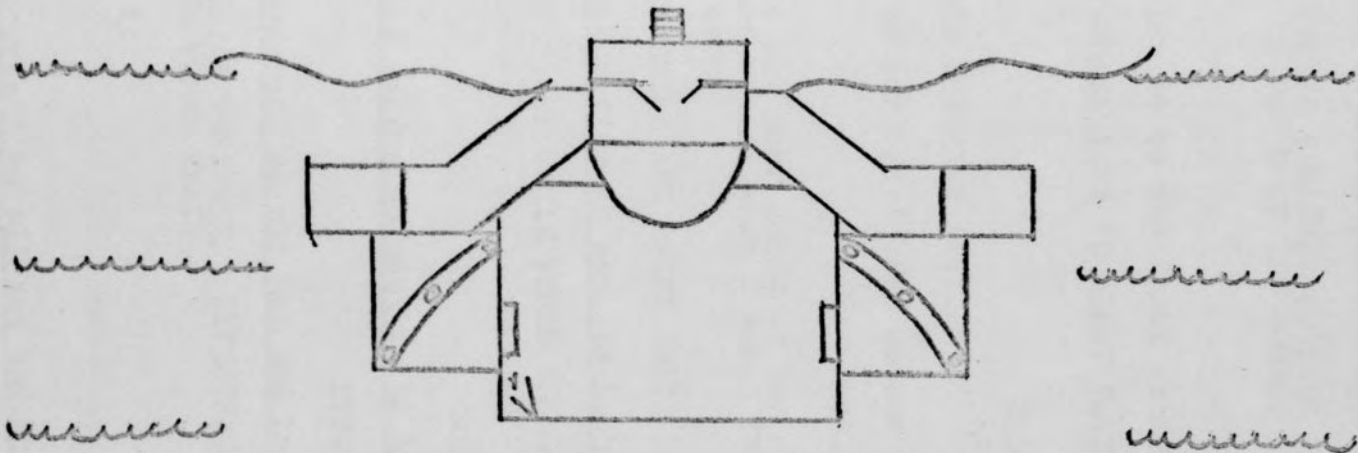
CALONICE

The blood has a good color and spurts out nicely.

---

<sup>27</sup>A highly desired wine and another dig by Aristophanes at the love of strong drink by the Athenian women.

<sup>28</sup>Athene



THE OATH SWEARING SCENE

- 1. Lysistrata
- 2. Calonice
- 3. Lampito
- 4. Corinthian
- 5. Boeotian
- 6. Athenian Woman
- 7. Myrrhine

FIGURE 6

LAMPITO

Faith, it has a pleasant smell, too.

LYSISTRATA FINISHES POURING AND SETS BOTTLE ON ORCHESTRA  
LIFT TO THE R OF THE WOMEN.

MYRRHINE

Oh, let me be the first to swear, ladies.

LYSISTRATA X UR TO RIGHT PLATFORM AND STANDS ON THE DL CORNER  
OF IT.

CALONICE

PUSHES MYRRHINE AWAY.

No, by our Lady! Not unless you're allotted the first turn.

LYSISTRATA

Place all your hands on the cup, and one of you repeat on  
behalf of all what I say. Then all will swear and ratify  
the oath.

WOMEN SMILE AND RAISE THEIR HANDS TOWARD BOWL.

I will suffer no man, be he husband or lover,

BRIEF PAUSE WHILE WOMEN INDICATE THAT CALONICE SHOULD SAY  
THE OATH.

CALONICE

I will suffer no man, be he husband or lover,

LYSISTRATA

To approach me all hot and horny.

CALONICE HESITATES, LYSISTRATA X DC TO R OF CALONICE. ALL  
OTHER WOMEN REACT.

Say it!

CALONICE

To approach me all hot and horny.

CALONICE SAGS AND LAMPITO AND MYRRHINE HOLD HER UP WHILE  
THE ATHENIAN WOMAN HOLDS THE BOWL OF WINE FROM SPILLING.

O Lysistrata, I feel so weak in the knees!

LYSISTRATA

I will remain at home unmated,

CALONICE

I will remain at home unmated,

LYSISTRATA

LYSISTRATA X UL TO LEFT PLATFORM AND STANDS ON DR CORNER.

Wearing my sheerest gown and carefully adorned,

CALONICE

Wearing my sheerest gown and carefully adorned,

LYSISTRATA

That my husband may burn with desire for me.

CALONICE

That my husband may burn with desire for me.

LYSISTRATA

X DS TO LC APRON.

And if he takes my by force against my will,

CALONICE AND OTHER WOMEN, EXCEPT LAMPITO, LAUGH.

CALONICE

And if he takes me by force against my will,

LYSISTRATA

I shall do it badly and keep from moving.

CALONICE

LOOKS AT LYSISTRATA THEN SAYS LINE RELUCTANTLY.

I shall do it badly and keep from moving.

LYSISTRATA

X R BEHIND GROUP OF WOMEN TO RC OF APRON FACING R.

I will not stretch my slippers toward the ceiling.

CALONICE

I will not stretch my slippers toward the ceiling.

LYSISTRATA

X TO C ORCHESTRA LIFT TO R OF CALONICE.

Nor will I take the posture of the lioness on the knife handle.

CALONICE

Nor shall I take the posture of the lioness on the knife handle.

LYSISTRATA

If I keep this oath, may I be permitted to drink from this cup,

CALONICE

If I keep this oath, may I be permitted to drink from this cup,

LYSISTRATA

TAKES CALONICE CHIN AND PULLS HER FACE AROUND.

But if I break it may the cup be filled with water.

CALONICE

But if I break it may the cup be filled with water.

LYSISTRATA

Do you all swear to this?

ALL

I do, so help me!

## LYSISTRATA

Come then, I'll just consummate this offering.

TAKES BOWL AND DRINKS. LAMPITO RISES X TO RC APRON.

## CALONICE

TAKES BOWL BACK.

Shares, my dear! Let's drink to our continued friendship.

DRINKS AS SHOUTING IS HEARD FROM OFF STAGE.

## LAMPITO

What's that shouting?

## LYSISTRATA

X FEW STEPS R TOWARD LAMPITO. MYRRHINE RISES X US TO C APRON LOOKING AT DOOR US. ATHENIAN WOMAN RISES X US TO R OF MYRRHINE, BOEOTIAN AND CORINTHIAN CLING TO EACH OTHER AT CENTER ORCHESTRA LEFT.

That's what I was telling you: the women have just seized the Acropolis. Now, Lampito, go home and arrange matters in Sparta; and leave these two ladies here as hostages.

MYRRHINE AND ATHENIAN WOMAN INDICATE THAT THE BOEOTIAN AND CORINTHIAN SHOULD FOLLOW THEM. ATHENIAN WOMAN PICKS UP THE WINE BOTTLE. CALONICE SLOWLY X UL TO LEFT PLATFORM.

We'll enter the Acropolis to join our friends and help lock the gates.

MYRRHINE LEADS BOEOTIAN, CORINTHIAN AND ATHENIAN WOMAN UR TO RIGHT PLATFORM, THEN UP RIGHT UPPER RAMP WHERE THEY STOP. MYRRHINE MOVES UP TO DOORS OPENS ONE PEERS IN THEN MOTIONS OTHER TO FOLLOW. THEY EXIT DOORS UC.

LYSISTRATA X US TO LC. LAMPITO EXITS R-2.

## CALONICE

MOVING UP ON LEFT PLATFORM TURNS TO TALK TO LYSISTRATA.

Don't you suppose the men will come to attack us?



## LYSISTRATA

X L TO LEFT PLATFORM.

Don't worry about them. Neither threats nor fire will suffice to open the gates, except on the terms we've stated.

BOTH WOMEN MOVE UP ON LEFT UPPER RAMP.

## CALONICE

STOPS AND TURNS TO LYSISTRATA BEHIND HER.

I should say not!

BACKS UP THE RAMP TO THE DOORS C FOLLOWED BY LYSISTRATA.

Else we'd belie our reputation as unmanageable pests.

BOTH WOMEN EXIT DOORS UC, CLOSING THE DOORS AFTER THEM.

MUSIC BEGINS AND THE MALE CHORUS ENTERS L-1 LED BY THE MALE LEADER. THE MALE CHORUS (MC) IS CARRYING A LOG AND EACH MAN HAS A TORCH. THEY ARE IN THE FOLLOWING ORDER; #5, #2, #4, #3, and #1. MALE LEADER X US TO L APRON WHERE HE TURNS TO SPEAK TO CHORUS FOLLOWING SLOWLY. HE CARRIES THE FIRE BUCKET.

## MALE LEADER

Onward, Draces<sup>29</sup> step by step, though your shoulder's aching.  
Cursed logs of olive-wood, what a load you're making!

MC #1

STEPS TOWARD AUDIENCE ON L EXTENSION TO SPEAK WHILE OTHER MEN STAGGER UNDER WEIGHT OF LOG.

Aye, many surprises await a man who lives to a ripe old age;

MC #2

STEPS TOWARD AUDIENCE ON L EXTENSION AS MC #1 MOVES BACK IN LINE.

For who could suppose, Strymodorus my lad, that the women

---

<sup>29</sup>Draces, Strymodorus, Philurgus, Laches and Phaedria are fancy names Aristophanes gives the chorus.

we've nourished (alas!),

MC #3

STEPS OUT AS MC #2 STEPS BACK.

Who sat at home to vex our days,

MC #4

RAISES UP FROM BENT POSITION IN LINE AS MC #3 MOVES BACK IN LINE.

Would seize the holy image here,

MC #5

STEPS OUT TO L APRON. MALE LEADER X UP ON L PLATFORM. MEN WITH LOG HAVE REACHED THE EDGE OF THE L PLATFORM.

And occupy this sacred shrine.

MC #5 GETS BACK IN LINE.

ALL MALE CHORUS

With bolts and bars, with fell design,  
To lock the Propylaea<sup>30</sup>?

MEN STRUGGLE UP ON LEFT PLATFORM.

MALE LEADER

X UP ON LEFT UPPER RAMP.

Come with speed, Philourgos, come! to the temple hast'ning.

X UP TO C OF DOOR PLATFORM.

There we'll heap these logs about in a circle round them,  
And whoever has conspired, raising this rebellion,

MC #5 FALLS ON LEFT UPPER RAMP AND OTHERS FALL OVER HIM IN CONFUSION.

Shall be roasted, scorched, and burnt, all without exception.

---

<sup>30</sup>The main gate to the Acropolis.

Doomed by one unanimous vote --- but first the wife of Lycon<sup>31</sup>.

MEN REGAIN THEIR FEET AND CONTINUE MOVING UP THE RAMP AND ACROSS THE DOOR PLATFORM. MC #3 STOPS AND TURNS TO THE AUDIENCE TO SPEAK.

MC #3

No, no! by Demeter<sup>32</sup>, while I'm alive no woman shall mock at me.

MC #1

STOPS AS OTHERS PASS HIM. MC #3 GETS INTO LINE.

Not even the Spartan Cleomenes<sup>33</sup>, our citadel first to seize, Got off unscathed;

MC #2

X DS TO LOWER CENTER PLATFORM. MC #1 GETS BACK IN LINE. MALE LEADER FOLLOWED BY OTHER MEN MOVE DOWN RIGHT UPPER RAMP.

for all his pride  
And haughty Spartan arrogance,  
He left his arms and sneaked away,

REJOINS OTHERS ON RIGHT UPPER RAMP.

ALL MALE CHORUS

Stripped to his shirt, unkempt, unshav'd,  
With six years filth still on him.

---

<sup>31</sup>Thought to be a popular belle of the day, while other experts feel that this might be Lysistrata.

<sup>32</sup>Goddess of agriculture and civilized life.

<sup>33</sup>The Spartan king who assisted Isagoras seize power in Athens in the sixth century B. C. They were later besieged in the Acropolis for a period of three months and forced to surrender. Cleomenes was in such an unwashed state that the Athenians drove him from the city rather than keep him prisoner.

## MALE LEADER

X DS TO RIGHT PLATFORM.

I besieged that hero bold, sleeping at my station,  
 Marshalled at these hold gates sixteen deep against him.  
 Shall I not these cursed pests punish for their daring,  
 Burning these Euripides-and God-detested women<sup>34</sup>?  
 Aye! or else may Marathon overturn my trophy<sup>35</sup>.

MEN REACH RIGHT PLATFORM. MALE LEADER X L TO C.

MC #4

There remains of my road just this brow of the hill;  
 There I speed on my way.

MC #5

Drag the logs up the hill, though we've got no ass to help.

MC #5 FALLS AT EDGE OF RIGHT PLATFORM AND OTHERS FALL OR  
 NEARLY FALL ON HIM. MC #1 ON END OF LINE STEPS LEFT TO  
 SPEAK.

MC #1

God! my shoulder's bruised and sore!

MC #5

STRUGGLING TO RISE AS OTHERS GET UP.

Onward still must we go.

MC #3

Blow the fire! Don't let it go out  
 Now we're near the end of our road.

---

<sup>34</sup>Euripides detested women and declared the gods had made them to trouble men. Aristophanes liked to make digs at the tragic poets.

<sup>35</sup>The battle of Marathon took place in 492 B. C. when a small Athenian army defeated a huge Persian force. If the Male Leader took part in the battle he would be nearly 100 years old.

MEN ALL REGAIN THEIR FEET AND MOVE DS OFF RIGHT PLATFORM TO R APRON AND START TO TURN L.

ALL

MALE LEADER BLOWS ON FIRE BUCKET.

Whew! Whew! Drat the smoke!

MC #2

X TO RC OF ORCHESTRA LIFT. MEN CONTINUE TO MOVE X US ONTO MAIN PLATFORM.

Lord, what smoke rushing forth from the pot, like a dog  
Running mad bites my eyes!

MC #2 X US TO JOIN OTHERS.

MC #1

This must be Lemnos-fire<sup>36</sup>. What a sharp and stinging  
smoke!

MC #5

AT DRC AS OTHERS PROCEED US TO BELOW UC PLATFORM.

Rushing onward to the shrine  
Aid the gods. Once for all  
Show your mettle, Laches my boy!  
To the rescue hastening all!

MC #5 X US TO UL. MALE LEADER MOVES TO LC AS ALL THE MEN  
ARE NOW US JUST BELOW THE UC PLATFORM.

ALL

Whew! Whew! Drat the smoke!

MALE LEADER

Thank heaven, this fire is still alive. Now let's first put

---

<sup>36</sup>Lemnos is a volcanic island of the Grecian archipelago in the Aegean Sea. The term as used here is proverbial with the Greeks meaning chronic misfortune and a succession of horrors and disasters.

down these logs here and place our torches in the pot to catch;

MEN PUT THE LOG DOWN UC AND COLLAPSE ACROSS THE US AREA.  
MALE LEADER PUTS POT DOWN AT LC.

then let's make a rush for the gates with a battering-ram.  
If the women don't unbar the gate at our summons, we'll have to smoke them out.

MEN ALL REACT WITH WORDS OF ENCOURAGEMENT.

Let me put down my load.

PLACES TORCH IN BUCKET.

Ouch! That hurts!

BLOWS ON BURNED FINGER. MOVES DS A STEP TO TALK TO AUDIENCE.

Would any of the generals in Samos<sup>37</sup> like to lend a hand with this log?

STEPS BACK TO BUCKET.

Well that won't break my back any more, at any rate.

KNEELING.

Your job my little pot, is to keep those coals alive and furnish me shortly with a red-hot torch.

RISES.

O mistress Victory, be my ally and grant me to rout these audacious women in the Acropolis.

MUSIC BEGINS AGAIN AND WOMAN LEADER ENTERS R-3 X TO RIGHT  
UPPER RAMP STOPS IN MIDDLE.

WOMAN LEADER

What's this I see? Smoke and flames?

WOMEN OF THE CHORUS ENTER R-3. WC #3 AND WC #1 UP RIGHT

---

<sup>37</sup>An island in the Aegean off the west coast of Asia Minor and the Athenian military headquarters at this time.

UPPER RAMP, WC #2, WC #4, WC #5 X TO RIGHT PLATFORM ALL LOCK  
AT MEN WHO STARE BACK AT THEM.

Is that a fire ablazing?

X TO DOOR PLATFORM.

Let's rush upon them. Hurry up! They'll find us women ready.

WC #1

X DOOR PLATFORM TO R OF WOMAN LEADER THEN KNEELS ON UC PLAT-  
FORM.

With winged foot onwary I fly  
Ere the flames consume Neodice<sup>38</sup>

WC #2

X US TO L OF WOMAN LEADER KNEELS ON UC PLATFORM.

Lest Critylla be overwhelmed  
By a lawless, accurst herd of old men.

WC #3

WC #3, WC #4, AND WC #5 ALL X US TO DOOR PLATFORM. WC #3 AT  
L OF WOMAN LEADER AND WC #5 UR OF WOMAN LEADER. (SEE FIGURE  
7)

I shudder with fear. Am I too late to aid them?

ALL WOMEN

At break of day fill we our jars with water  
Fresh from the spring, pushing our way through the crowds.

WC #5

Oh, what a din.

ALL WOMEN

Mid crockery crashing, jostled by slave-girls,  
Sped we to save them, aiding our neighbours,  
Bearing this water to put out the flames.

---

<sup>38</sup>Neodice, Critylla, and Rhodippe are fancy names  
given to the woman of the chorus.

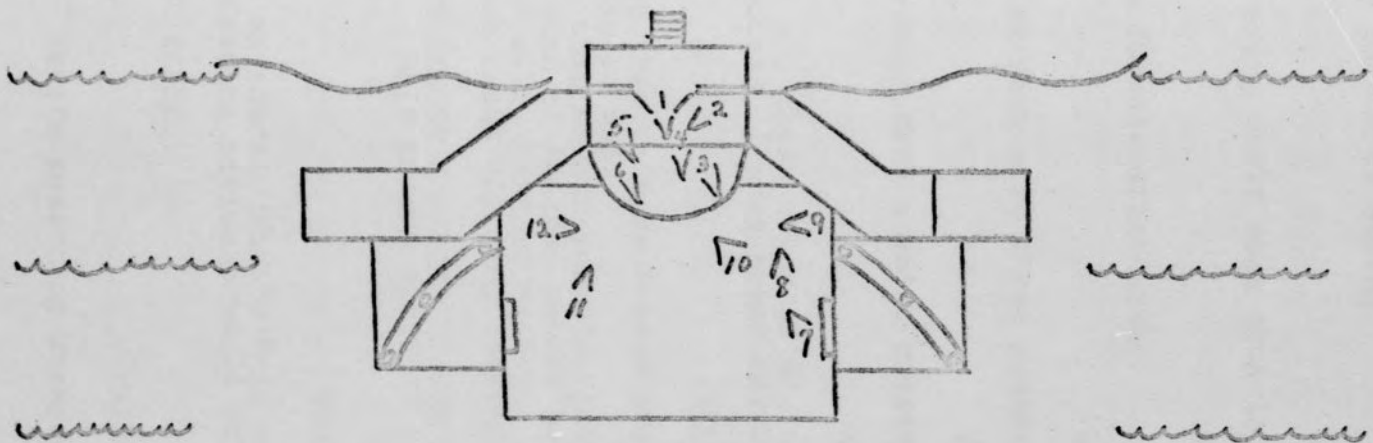


FIGURE 7

THE WOMEN'S CHORUS CONFRONTS THE MEN'S CHORUS

- |                  |                |
|------------------|----------------|
| 1. Female Leader | 7. Male Leader |
| 2. WC #2         | 8. MC #4       |
| 3. WC #4         | 9. MC #5       |
| 4. WC #3         | 10. MC #3      |
| 5. WC #5         | 11. MC #2      |
| 6. WC #1         | 12. MC #1      |



WC #5

Such news I've heard;

WC #1

Doddering fools come with logs,

WC #4

Like furnace-attendants,

WC #2

Loaded down with three hundred pounds,

WC #3

Breathing many a vain, blustering threat,

WC #5

That all these abhorred sluts will be burnt to charcoal.  
O goddess, I pray never may they be kindled;

ALL WOMEN

Grant them to save Greece and our men, madness and war help  
them to end.

With this as our purpose, golden-plumed Maiden<sup>39</sup>,  
Guardian of Athens, seized we they precinct.  
Be my ally, Warrior maiden,  
Gainst these old men, bearing water with me.

WOMEN LEADER X D RIGHT UPPER RAMP TO L EDGE OF RIGHT PLAT-  
FORM. MALE LEADER ADVANCED A FEW STEPS R TO C OF MAIN PLAT-  
FORM.

WOMAN LEADER

Hold on there! What's this you utter scoundrels? No decent  
God-fearing citizens would act like this.

WOMEN AGREE.

MALE LEADER

Oho! Here's something unexpected: a swarm of women have

---

<sup>29</sup>Athene

come out to attack us.

THE MEN LAUGH.

WOMAN LEADER

What, do we frighten you?

X TO C OF MAIN PLATFORM.

Surely you don't think we're too many for you. And yet there are ten thousand times more of us whom you haven't even seen.

MALE LEADER

URNS TO MC #5 AT LC.

What say, Phaedria? Shall we let these women wag their tongues?

URNS BACK AS MEN START TO PICK UP THEIR TORCHES.

Shan't we take our sticks and break them over their backs?

MOVES A FEW STEPS TO C.

WOMAN LEADER

URNS R TO RIGHT PLATFORM PUTS DOWN HER PITCHER.

Let's set our pitchers on the ground; then if anyone lays a hand on us, they won't get in our way.

OTHERS PUT THEIR PITCHERS DOWN ALSO.

MALE LEADER

X TO RC SHAKING FIST.

By God! If someone gave them two or three smacks on the jaw, like Boupalus<sup>40</sup>, they wouldn't talk so much!

WOMAN LEADER

X TO RC OF MAIN PLATFORM STICKING OUT JAW.

---

<sup>40</sup>"hold my coat while I cut out Boupalos' eye," was a line from the poet Hipponax.

Go on, hit me, somebody! Here's my jaw! But no other bitch will bite a piece out of you before me.

MALE LEADER

Silence! or I'll knock out your -senility!

MEN LAUGH.

WOMAN LEADER

X L FORCING MALE LEADER TO STEP BACK.

Just lay one finger on Stratyllis, I dare you!

MALE LEADER

Suppose I dust you off with this fist? What will you do?

WOMAN LEADER

I'll tear the living guts out of you with my teeth.

MALE LEADER

URNS TO AUDIENCE.

No poet is more clever than Euripides: "There is no beast so shameless as a woman."

WOMAN LEADER

STEPS R OPEN TO THE FRONT.

Let's pick up our jars of water, Rhodippe.

MALE LEADER

Why have you come here with water, you detestable slut?

WOMAN LEADER

Any why have you come here with fire, you funeral vault? To cremate yourself.

WOMEN LAUGH.

MALE LEADER

To light a fire and singe your friends.

MEN MURMER AGREEMENT AND START TO RISE.

WOMAN LEADER

And I've brought water to put out your fire.

MALE LEADER

What, you put out my fire?

WOMAN LEADER

Just try and see!

MALE LEADER

I wonder: shall I scorch you with this torch of mine?

WOMAN LEADER

If you've got any soap, I'll give you a bath.

MALE LEADER

Give me a bath you stinking old hag?

WOMAN LEADER

Yes - a bridal bath!

MALE LEADER

Just listen to her! What crust!

WOMAN LEADER

ADVANCING TOWARD EACH OTHER UNTIL FACE TO FACE AT C MAIN PLATFORM.

Well I'm a free citizen.

MALE LEADER

I'll put an end to your bawling.

THE MEN PICK UP THEIR TORCHES AND RISE.

WOMAN LEADER

You'll never do jury duty again.

THE WOMEN PICK UP THEIR PITCHERS AT R OF MAIN PLATFORM.  
WOMAN LEADER X R TO RIGHT PLATFORM GETS HER PITCHER.

MALE LEADER

ADVANCES R. OTHER MEN MOVE US TOWARD WOMEN.

Singe her hair for her.

WOMAN LEADER

TURN TO MALE LEADER WITH PITCHERS.

Do your duty, water.

WOMAN LEADER POURS WATER ON MALE LEADER AT RC. OTHER WOMEN  
DUMP WATER ON THE REST OF THE MEN WHO RETREAT DL TO L  
EXTENSION SHOUTING AND SHAKING THEIR ROBES.

MALE LEADER

BACKING DL TO L OF APRON.

Ow!, Ow! For heaven sake!

WOMAN LEADER

Is it too hot?

FOLLOWS HIM POURING MORE WATER ON HIM.

MALE LEADER

What do you mean "hot"? Stop! What are you doing?

WOMAN LEADER

I'm watering you, so you'll be fresh and green.

MALE LEADER

But I'm all withered up with shaking.

X US TO RIGHT PLATFORM.

Well, you've got a fire; why don't you dry yourself?

SHE ASSUMES A POSITION AT R EDGE OF PLATFORM.

A DRUM IS HEARD AND THE MAGISTRATE ENTERS L-2 FOLLOWED BY  
FOUR POLICEMEN CARRYING STICKS OR BARS. THE MAGISTRATE X TO

C OF APRON FACES US AS POLICEMEN FILE PAST HIM AND MOVE UC AND LINE UP FACING DS. WOMEN OF THE CHORUS MOVE DOWN THE RIGHT UPPER RAMP AND STAND BEHIND THE WOMAN LEADER ON THE RIGHT PLATFORM. WHEN THE POLICE ARE IN LINE THE MAGISTRATE GLANCES AT THE WOMEN, THEN MOVES US AND L TO LEFT PLATFORM AND TAKES A POSITION ON THE DC EDGE. (SEE FIGURE 8)

MAGISTRATE

ADDRESSING MALE LEADER.

Have these wanton women flared up again with their timbrels and continual worship of Sabazius<sup>41</sup>? Is this another Adonis-dirge<sup>42</sup> upon the roof-tops --- which we heard not long ago in the Assembly? That confounded Demonstratus<sup>43</sup> was urging us to sail to Sicily and the whirling woman shouted. "Woe for Adonis!" And then Demonstratus said we'd best enroll the infantry from Zacynthus<sup>44</sup> and a tipsy woman on the roof shrieked, "Beat your breast for Adonis!" And that vile and filthy lunatic forced his measure through. Such license do our women take.

MALE LEADER

What if you heard of the insolence of these women here? Besides their other violent acts, they threw water all over us, and we have to shake out our clothes just as if we'd leaked in them.

MAGISTRATE

And rightly, too, by God! For we ourselves lead the women astray and teach them to play the wanton; from these roots such notions blossom forth.

X R TO C OF MAIN PLATFORM.

---

<sup>41</sup>God of orgiastic rites from Asia Minor.

<sup>42</sup>The speech refers to the festival of Adonis which four years earlier coincided with the decision to undertake the disastrous Sicilian expedition. It was believed that the women's madness in lamenting Adonis had influenced the decision.

<sup>44</sup>An island off the west coast of Peloponnesia.

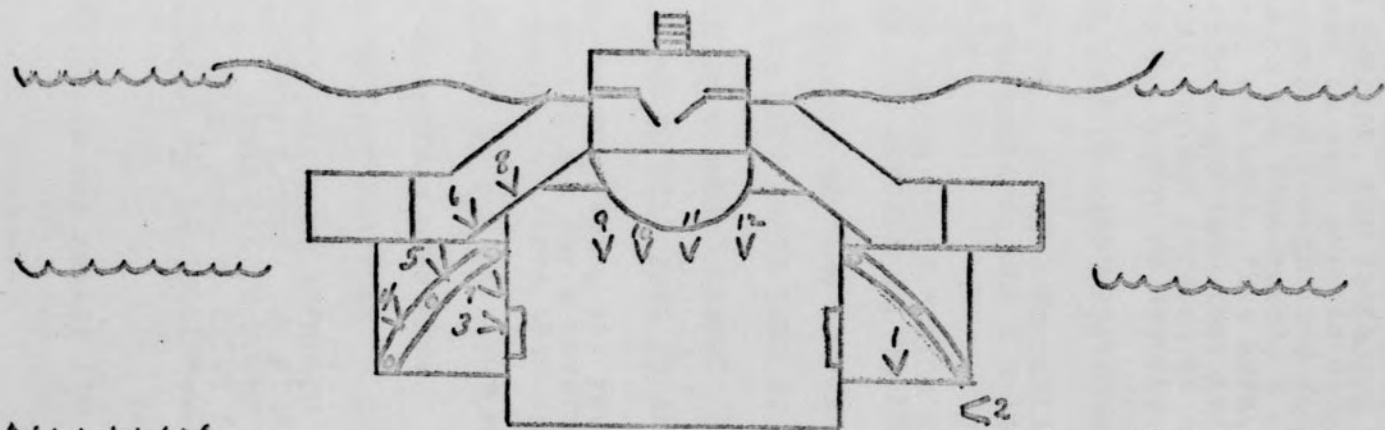
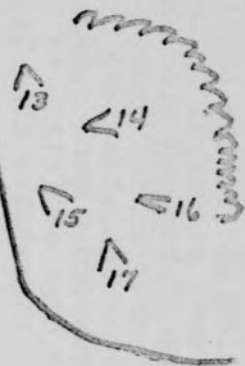


FIGURE 8

THE ENTRANCE OF THE MAGISTRATE AND SOLDIERS

- |                  |                |           |
|------------------|----------------|-----------|
| 1. Magistrate    | 7. WC #1       | 13. MC #2 |
| 2. Male Leader   | 8. WC #3       | 14. MC #4 |
| 3. Female Leader | 9. Soldier #1  | 15. MC #5 |
| 4. WC #2         | 10. Soldier #2 | 16. MC #3 |
| 5. WC #4         | 11. Soldier #3 | 17. MC #1 |
| 6. WC #5         | 12. Soldier #4 |           |



A man goes to the jeweler's shop and says, "About that neckless you made for my wife, goldsmith: last night, while she was dancing, the fastening bolt slipped out of the hole. I have to sail over to Salamis<sup>45</sup> today; if you're free, do come around tonight and fit in a new bolt for her." Another goes to the shoe-maker, a strapping young fellow with manly parts, and says, "See here, cobbler, the sandal-strap chafes my wife's little---toe; it's so tender. Come round during the siesta and stretch it a little, so she'll be more comfortable." Now we see the results of such treatment:

X TO EDGE OF RIGHT PLATFORM SPEAKING TO WOMAN LEADER.

here I'm a special Councillor and need money to procure oars for the galleys; and I'm locked out of the treasury by these women.

WOMAN LEADER STEPS TOWARD HIM MENACINGLY.. THE MAGISTRATE TURNS AND QUICKLY X L TO LEFT PLATFORM, UP ON L PLATFORM.

But this is no time to stand around.

X UP ON LEFT UPPER RAMP STOPS IN CENTER OF RAMP.

Bring up crowbars there! I'll put an end to their insolence.

SPEAKING TO POLICEMEN #3 AND #4 AT US AREA OF MAIN PLATFORM.

What are you gaping at, you wretch? What are you staring at? Got an eye out for a tavern, eh? Set your crowbars here to the gates and force them open.

POLICEMEN #3 AND #4 START UP LEFT UPPER RAMP.

I'll help from over here.

X DS TO LEFT PLATFORM.

THE TWO POLICEMEN APPROACH THE DOORS UC. THEY ARE OPENED AND LYSISTRATA ENTERS. WC #1 AND WC #3 MOVE DS TO EXTREME R OF APRON. WOMAN LEADER MOVES TO DC EDGE OF RIGHT PLATFORM. OTHER WOMEN MOVE TO RIGHT SIDE OF RIGHT PLATFORM. TWO POLICEMEN GO DS TO LINE-UP WITH OTHERS.

LYSISTRATA

Don't force the gates; I'm coming out of my own accord.

---

<sup>45</sup>An island in the Saronic Gulf.



X D RIGHT UPPER RAMP. SHE IS FOLLOWED BY ATHENIAN WOMAN, CORINTHIAN AND BOEOTIAN. MYRRHINE AND CALONICE STAY ON UPPER CENTER PLATFORM.

We don't need crowbars here; what we need is good sound common sense.

SHE REACHES A POSITION ON RIGHT PLATFORM AT LC EDGE FACING THE MAGISTRATE. (SEE FIGURE 9)

MAGISTRATE

Is that so, you strumpet? Where's my policemen? Officer, arrest her and tie her arms behind her back.

POLICEMAN #1 X R TO LYSISTRATA. ALL WOMEN LEAN FORWARD HOLDING STICKS.

LYSISTRATA

HOLDING UP FIST AS IF TO STRIKE HIM.

By Artemis<sup>46</sup>, if he lays a finger on me, he'll pay for it, even if he is a public servant.

POLICEMAN #1 RETREATS UL OF MAIN PLATFORM.

MAGISTRATE

You there, are you afraid? Seize her round the waist --- and you, too.

INDICATES THE FIRST POLICEMAN.

Tie her up, both of you.

POLICEMAN #2 ADVANCED TOWARD LYSISTRATA. POLICEMAN #1 X R RELUCTANTLY. ATHENIAN WOMAN MOVES QUICKLY TO US SIDE OF LYSISTRATA AND THREATENS POLICEMAN #1.

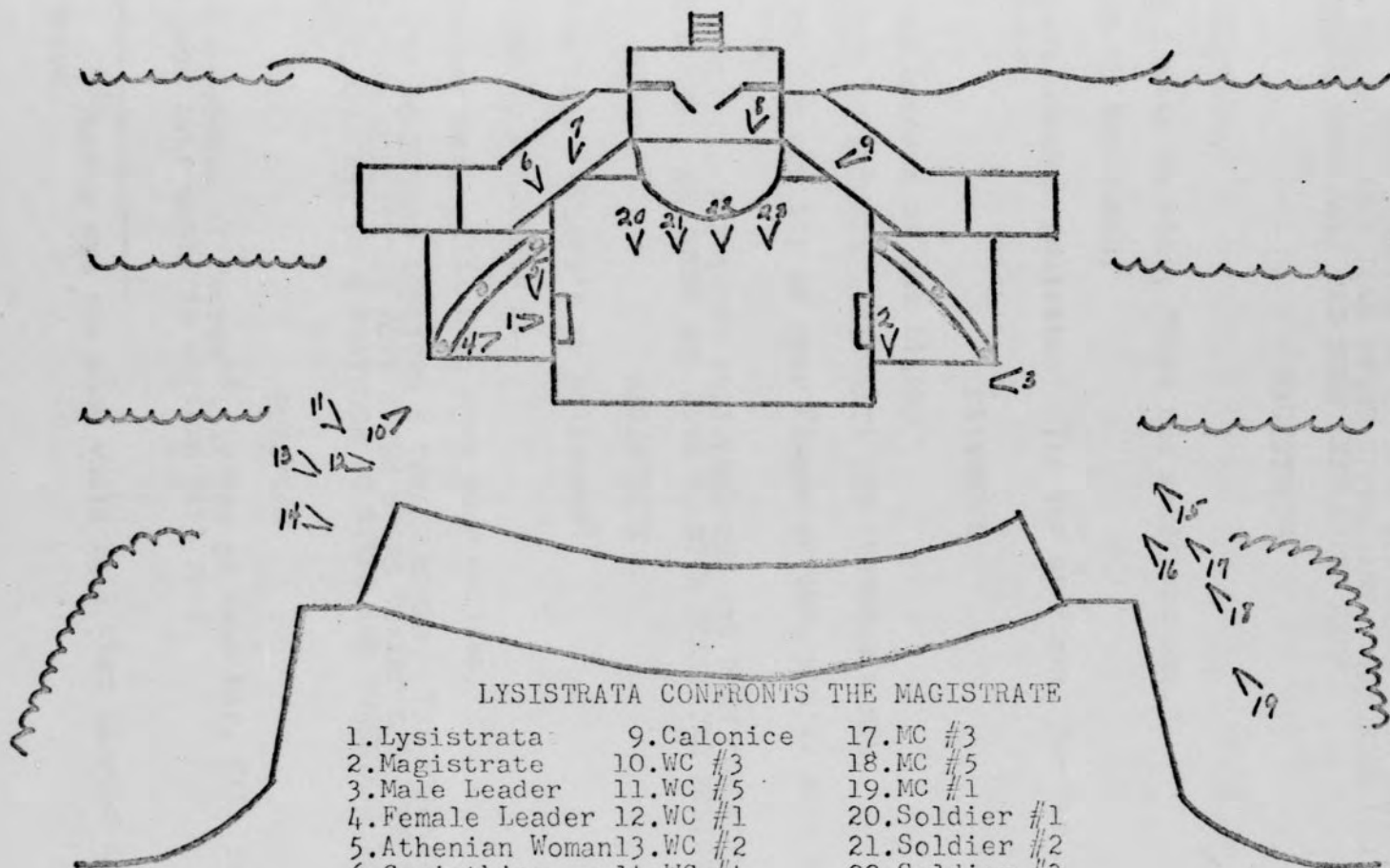
ATHENIAN WOMAN

By Pandrosus<sup>47</sup>, if you touch her with you hand, I'll kick the stuffings out of you.

---

<sup>46</sup>Goddess of hunting, chastity, and protectress of youth and maidens.

<sup>47</sup>One of the daughters of the founder of Athens; a woman's oath.



- |                   |             |                |
|-------------------|-------------|----------------|
| 1. Lysistrata     | 9. Calonice | 17. MC #3      |
| 2. Magistrate     | 10. WC #3   | 18. MC #5      |
| 3. Male Leader    | 11. WC #5   | 19. MC #1      |
| 4. Female Leader  | 12. WC #1   | 20. Soldier #1 |
| 5. Athenian Woman | 13. WC #2   | 21. Soldier #2 |
| 6. Corinthian     | 14. WC #4   | 22. Soldier #3 |
| 7. Boeotian       | 15. MC #4   | 23. Soldier #4 |
| 8. Myrrhine       | 16. MC #2   |                |

FIGURE 9

POLICEMAN #2 BACKS UP TURNS QUICKLY AND CRASHES INTO POLICEMAN #1. BOTH SCRAMBLE UL OF MAIN PLATFORM. THE CORINTHIAN AND BOEOTIAN MOVE DOWN RIGHT UPPER RAMP. CALONICE AND MYRRHINE MOVE HALF WAY DOWN LEFT UPPER RAMP.

## MAGISTRATE

TO AUDIENCE.

Just listen to that; "Kick the stuffings out."

LOOKS TO POLICEMEN.

Where's another policeman? Tie her up first, for her chatter.

## CORINTHIAN

By the Goddess of the Light,

CROSSES TO BETWEEN LYSISTRATA AND ATHENIAN WOMAN.

if you lay the tip of your finger on her, you'll soon need a doctor.

SHE THREATENS THE THIRD POLICEMAN WHO HAS BEEN ADVANCING TOWARD HER. HE TURNS AND RUNS UL WITH FIRST TWO POLICEMEN.

## MAGISTRATE

What's this? Where's my policemen?

MOTIONS TO POLICEMAN #4.

Seize her too. I'll soon stop your sallies.

THE 4TH POLICEMAN ADVANCES R TOWARD WOMEN. THE ATHENIAN WOMAN AND CORINTHIAN MOVE A FEW STEPS TOWARD C AS THE BOEOTIAN CROSSES QUICKLY ON R PLATFORM TO STEPS AND THREATENS THE GUARD.

## BOEOTIAN

By the Goddess of Tauros<sup>48</sup>, if you go near her, I'll tear out your hair until it shrieks with pain.

---

<sup>48</sup>Tauros was the snow white bull that carried Europa to Crete.

SHE SWINGS HER STICK AT THE POLICEMAN WHO DUCKS AND RETREATS IN TERROR UL.

MAGISTRATE

LOOKS AT HIS POLICEMEN AND TURNS TO THE AUDIENCE.

Oh, damn it all! I've run out of policemen. But women must never defeat us.

HE TURNS AND CROSSES TO STEPS OF L PLATFORM.

Officers, let's charge them all together. Close up your ranks!

THE POLICEMEN GATHER AT LC OF THE MAIN PLATFORM AND FORM A WEDGE WITH A V FACING TOWARD THE WOMEN AT R. LYSISTRATA SPEAKS WHILE ALL PREPARE FOR BATTLE.

LYSISTRATA

By heaven, you'll soon find out that we have four companies of warrior-women, all fully equipped within!

MAGISTRATE

Twist their arms off, men!

THE WEDGE OF POLICEMEN BEGIN TO ADVANCE WITH STICKS HELD IN FRONT OF THEM AND WALKING IN A RIOT POLICE TYPE OF STEP. THE MAGISTRATE FOLLOWS THEM PUTTING HIMSELF IN THE MIDDLE OF THE V. MYRRHINE AND CALONICE MOVE QUICKLY AND QUIETLY DOWN THE UPPER LEFT RAMP TO LEFT PLATFORM AND PREPARE TO ATTACK THE POLICE FROM BEHIND.

LYSISTRATA

To the rescue, my valiant women!

CALONICE AND MYRRHINE ATTACK THE TWO END POLICEMEN OF THE V DRIVING THEM ONTO THE LIFT AT THE L EDGE. THE ATHENIAN WOMAN AND BOEOTIAN ATTACK POLICEMAN #3 WHO ALSO FLEES DL TO THE LIFT. THE MAGISTRATE TURNS AND RUNS L TO L PLATFORM AND HIDES BEHIND DL PILLAR. POLICEMAN #2 CONTINUES TO ADVANCE ALONE TOWARD LYSISTRATA. THE WOMEN OF THE CHORUS HAVE ALL TAKEN POSITIONS TO DEFENSE BEHIND LYSISTRATA. THE MEN'S CHORUS AT DL WATCH IN HORROR. (SEE FIGURE 10)

O sellers-of-barley-green-stuffs-and-eggs.  
O sellers-of-garlic, ye keepers-of-taverns, and vendors-of-

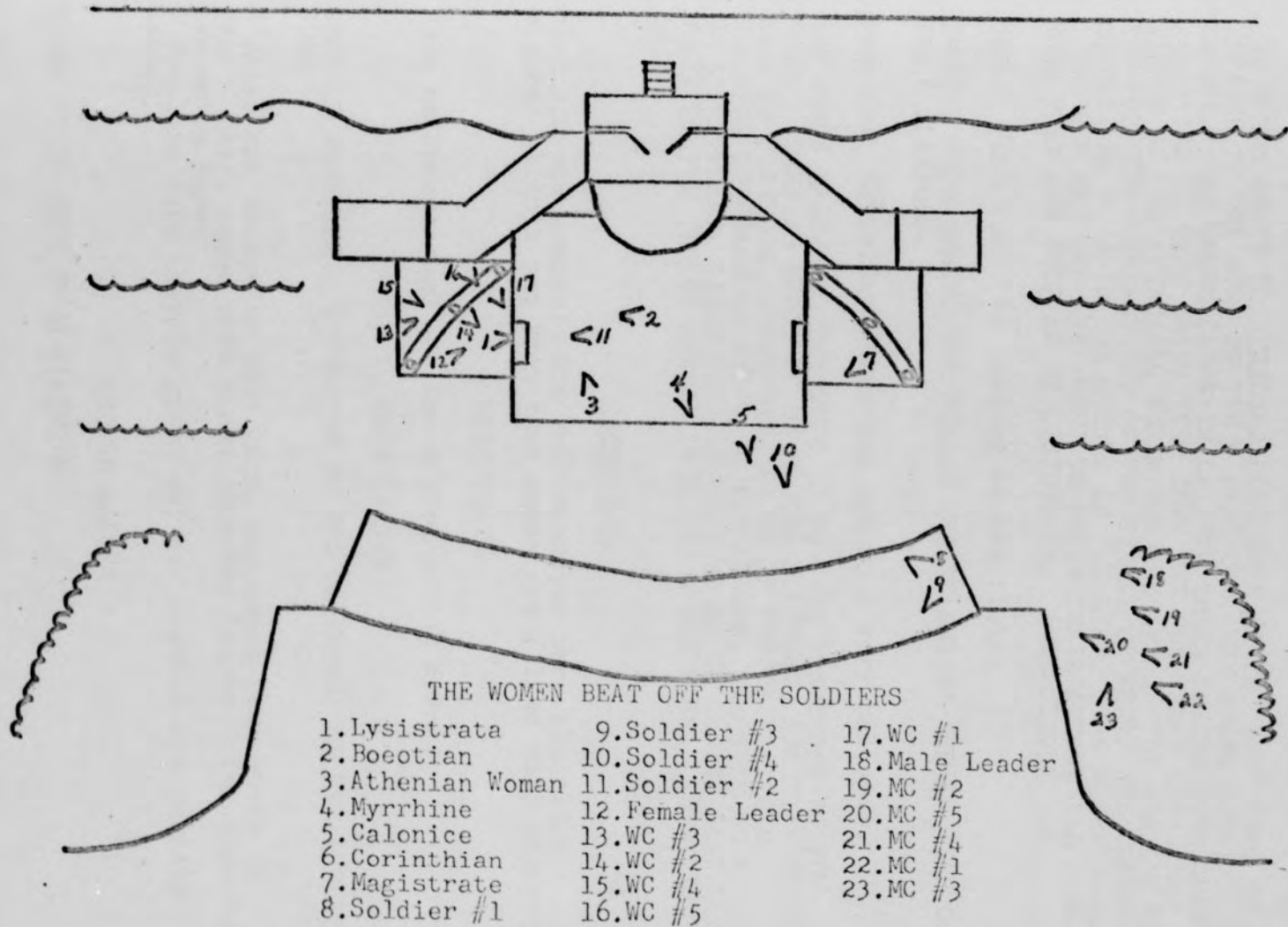


FIGURE 10

bread, Grapple! Smite! Smash!  
 Won't you heap filth on them? Give them a tongue lashing!

THE WOMEN BEGIN TO SURROUND POLICEMAN #2 WHO CONTINUES TO ADVANCE TO THE STEP OF THE R PLATFORM. HE STOPS LOOKS AROUND. THE WOMEN CLOSE IN RAISING THEIR STICKS OVER THEIR HEADS AND AS THEY BRING THEM DOWN THE POLICEMAN DUCKS AND IS HIDDEN BY THE ATTACKING WOMEN WHO ARE APPARENTLY BEATING HIM. THE POLICEMAN CRAWLS OUT OF THE CIRCLE OF WOMEN AND CROSSES QUICKLY DL TO JOIN THE OTHERS ON THE LIFT. THE WOMEN DASH AFTER THE MEN AND ARE ABOUT TO BEGIN THEIR ATTACK ALL OVER WHEN THEY ARE STOPPED BY LYSISTRATA. (SEE FIGURE 11)

Halt! Withdraw! No looting on the field.

EMERGES FROM BEHIND THE PILLAR AND STANDS AT THE DC EDGE OF THE L PLATFORM.

Damn it! My police-force has put up a very bad show.

THE WOMEN LAUGH AS THEY MOVE US TO TAKE POSITIONS AS FOLLOWS: ATHENIAN WOMAN RC OF CENTER PLATFORM, BOEOTIAN ON DL EDGE OF PLATFORM, CORINTHIAN AT LC OF CENTER PLATFORM, MYRRHINE UP STAGE OF STEPS TO L PLATFORM, CALONICE ON R EDGE OF L PLATFORM. LYSISTRATA CROSSES TO DC OF CENTER PLATFORM. WOMEN OF THE CHORUS SPREAD OVER THE R PLATFORM. (SEE FIGURE 12)

LYSISTRATA

What did you expect? Did you think you were attacking slaves? Didn't you know that women are filled with passion?

MAGISTRATE

Aye, passion enough --- for a good strong drink!

MALE LEADER

CROSSES FROM THE L EXTENSION TO THE DL CORNER OF THE L PLATFORM.

O chief and leader of this land, why spend your words in vain? Don't argue with these shameless beasts. You know not how we've fared:  
 A soapless bath they're given us; our clothes are soundly soaked.

FEMALE LEADER

MOVES TO DC EDGE OF R PLATFORM.

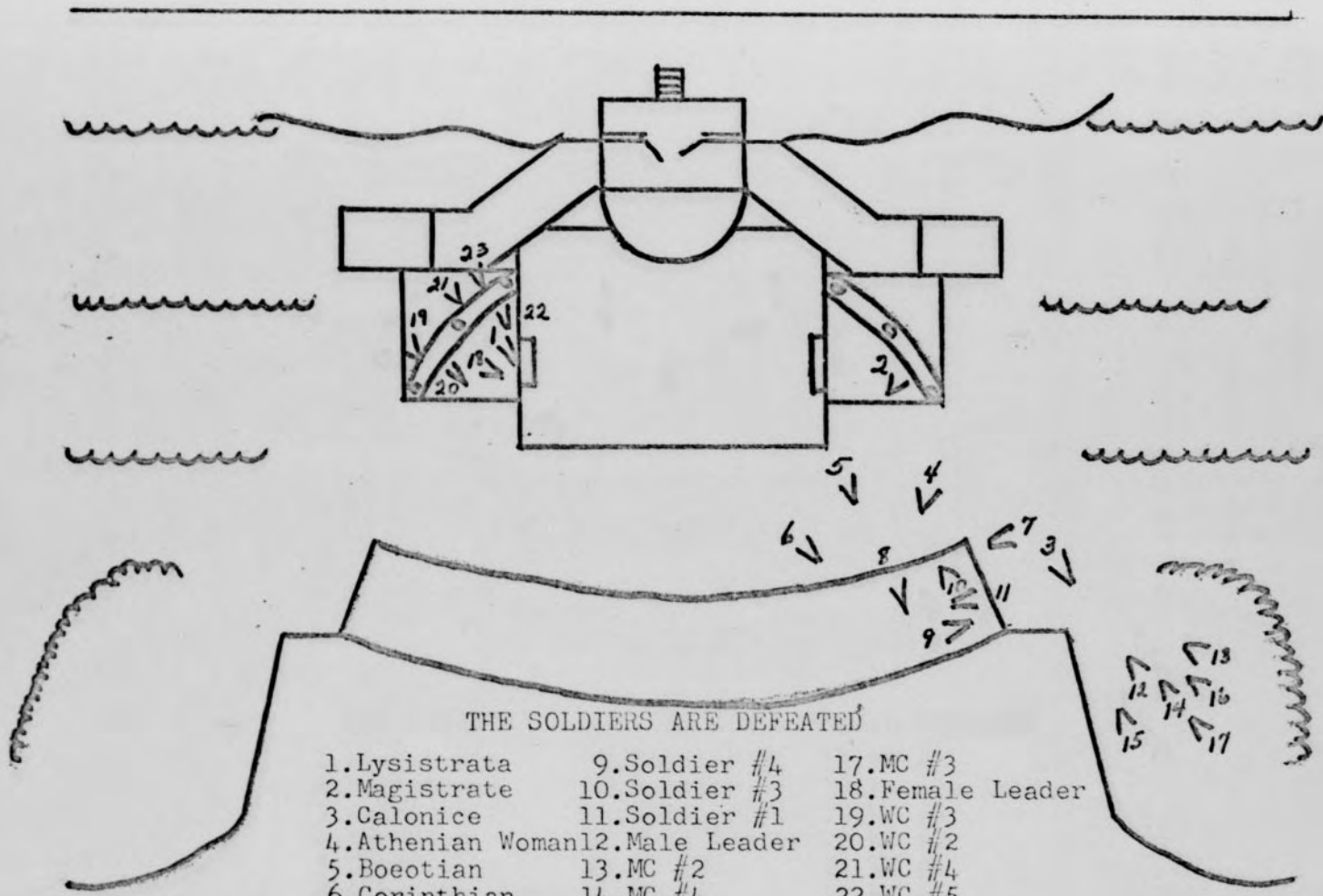


FIGURE 11

THE SOLDIERS ARE DEFEATED

- |                   |                 |                   |
|-------------------|-----------------|-------------------|
| 1. Lysistrata     | 9. Soldier #4   | 17. MC #3         |
| 2. Magistrate     | 10. Soldier #3  | 18. Female Leader |
| 3. Calonice       | 11. Soldier #1  | 19. WC #3         |
| 4. Athenian Woman | 12. Male Leader | 20. WC #2         |
| 5. Boeotian       | 13. MC #2       | 21. WC #4         |
| 6. Corinthian     | 14. MC #4       | 22. WC #5         |
| 7. Myrrhine       | 15. MC #5       | 23. WC #1         |
| 8. Soldier #2     | 16. MC #1       |                   |

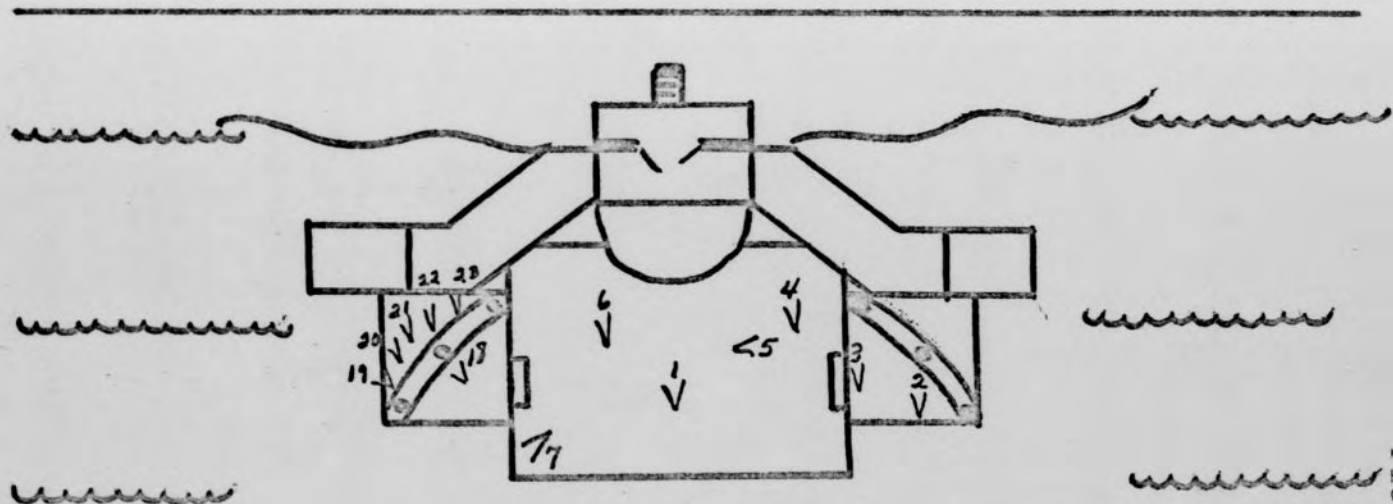


FIGURE 12

THE MAGISTRATE SURVEYS HIS DEFEATED SOLDEIRS

- |                   |                 |                   |
|-------------------|-----------------|-------------------|
| 1. Lysistrata     | 9. Soldier #4   | 17. MC #3         |
| 2. Magistrate     | 10. Soldier #3  | 18. Female Leader |
| 3. Calonice       | 11. Soldier #1  | 19. WC #3         |
| 4. Myrrhine       | 12. Male Leader | 20. WC #2         |
| 5. Corinthian     | 13. MC #2       | 21. WC #4         |
| 6. Athenian Woman | 14. MC #4       | 22. WC #5         |
| 7. Boeotian       | 15. MC #5       | 23. WC #1         |
| 8. Soldier #2     | 16. MC #1       |                   |



Poor fool! You never should attack or strike a peaceful girl. But if you do, your eyes must swell. For I am quite content to sit unmoved, like modest maids, in peace and cause no pain; but let a man stir up my hive, he'll find me like a wasp.

ALL OF THE WOMEN, INCLUDING THE CHORUS LEAN TOWARD THE MEN AND MAKE A LOUD BUZZING SOUND.

ALL MALE CHORUS

O God, whatever shall we do with creatures like Womankind?

MC #2

STEPS FORWARD ON L EXTENSION.

This can't be endured by any man alive.

MC #1

CROSSES US A FEW STEPS TOWARD MAGISTRATE AT L APRON.

Question them.

MC #3

CROSSES US BEHIND MC #1.

Let us try to find out what this means.

MC #5

To what end they have seized on this shrine.

MC #4

RISES AND GESTURES TOWARD THE ACROPOLIS DOORS ON L EXTENSION.

This steep and rugged, high and holy,

ALL MALE CHORUS

Undefined Acropolis?

MALE LEADER

MOVES A FEW STEPS CLOSER TO MAGISTRATE AT DS OF L PLATFORM.

Come, put your questions; don't give in, and probe her every statement.

For base and shameful it would be to leave this plot untested.

MAGISTRATE

CROSSES R TO LC OF MAIN PLATFORM.

Well the, first of all I wish to ask her this: for what purpose have you barred us from the Acropolis?

LYSISTRATA

To keep the treasure safe, so you won't make war on account of it.

MAGISTRATE

What? Do we make war on account of the treasure?

LYSISTRATA

Yes, and you cause all our other troubles for it, too, Peisander<sup>49</sup> and those greedy office-seekers keep things stirred up so they can find occasions to steal.

CROSSES DS TO RC ON APRON.

Now let them do what they like: they'll never again make off with any of this money.

MAGISTRATE

What will you do?

LYSISTRATA

What a question! We'll administer it ourselves.

MAGISTRATE

You will administer the treasure?

TURNS TO MEN DL AND LAUGHS. ALL THE MEN LAUGH.

LYSISTRATA

TURNS TO FACE THE MAGISTRATE.

---

<sup>49</sup>The leader of the revolt which resulted in the temporary overthrow of the Democracy in Athens (413-412 B.C.).

What's so strange about that? Don't we administer the household money for you?

MAGISTRATE

That's different.

LYSISTRATA

MOVES A FEW STEPS TOWARD HIM.

How is it different?

MAGISTRATE

We've got to make war with this money.

URNS AWAY FROM HER.

LYSISTRATA

CROSSES TO C ON APRON.

But that's the very first thing; you mustn't make war.

MAGISTRATE

MOVES DS TO EDGE OF PLATFORM.

How else can we be saved?

LYSISTRATA

We'll save you.

MAGISTRATE

You?

LYSISTRATA

Yes, we!

MAGISTRATE

LOOKS AT AUDIENCE.

God forbid!

LYSISTRATA

We'll save you, whether you want it or not.

MAGISTRATE

Oh! This is terrible!

LYSISTRATA

You don't like it, but we're going to do it none the less.

MAGISTRATE

CROSSES BELOW LYSISTRATA TO R OF APRON.

Good God! It's illegal!

LYSISTRATA

URNS TOWARD MAGISTRATE AND TAKES A STEP R.

We will save you, my little man.

LOOKS OVER HER SHOULDER AT THE WOMEN WHO LAUGH.

MAGISTRATE

REFUSES TO LOOK AT HER.

Suppose I don't want you to?

LYSISTRATA

CROSSES TO L OF MAGISTRATE.

That's all the more reason.

MAGISTRATE

SHAKING HIS FIST AT HER. THE ATHENIAN WOMAN MOVES CAUTIOUSLY TO HIS R ON APRON.

Speak up, or you'll smart for it.

LYSISTRATA

FACES HIM DEFIANTLY.

Just listen, and try to keep your hands still.

## MAGISTRATE

NEARLY IN A RAGE.

I can't. I'm so mad I can't stop them.

THE CORINTHIAN WOMAN MOVES QUICKLY TO THE RIGHT OF ATHENIAN.  
THE OTHER WOMEN TAKE POSITIONS AS IF READY TO MOVE TO  
LYSISTRATA'S DEFENSE IF NEEDED.

## ATHENIAN WOMAN

RAISES HER STICK IN PREPARATION TO STRIKE THE MAGISTRATE.

Then you'll be the one to smart for it.

## MAGISTRATE

URNS TO FACE THE ATHENIAN WOMAN WITH HAND ON HIPS.

Croak to yourself old hag.

HE TURNS BACK TO LYSISTRATA JUST AS THE ATHENIAN WOMAN STARTS  
TO SWING HER STICK AT HIM. THE CORINTHIAN GRABS THE STICK  
AND STOPS HER. (SEE FIGURE 13)

Now then speak up.

## LYSISTRATA

Very well.

URNS TO TALK TO ALL THE MEN.

Formerly we endured the war for a good long time with our  
usual restraint, no matter what you men did.

URNS TO MAGISTRATE.

You wouldn't let us say "boo," although nothing you did  
suited us.

URNS L AND CORSES SLOWLY L TOWARD THE MEN DL.

But we watched you well, and though we stayed at home we'd  
often hear of some terribly stupid measure you'd proposed.

NOW AT L ON THE APRON SHE ADDRESSES ALL THE MEN.

Then, though grieving at heart, we'd smile sweetly and say,

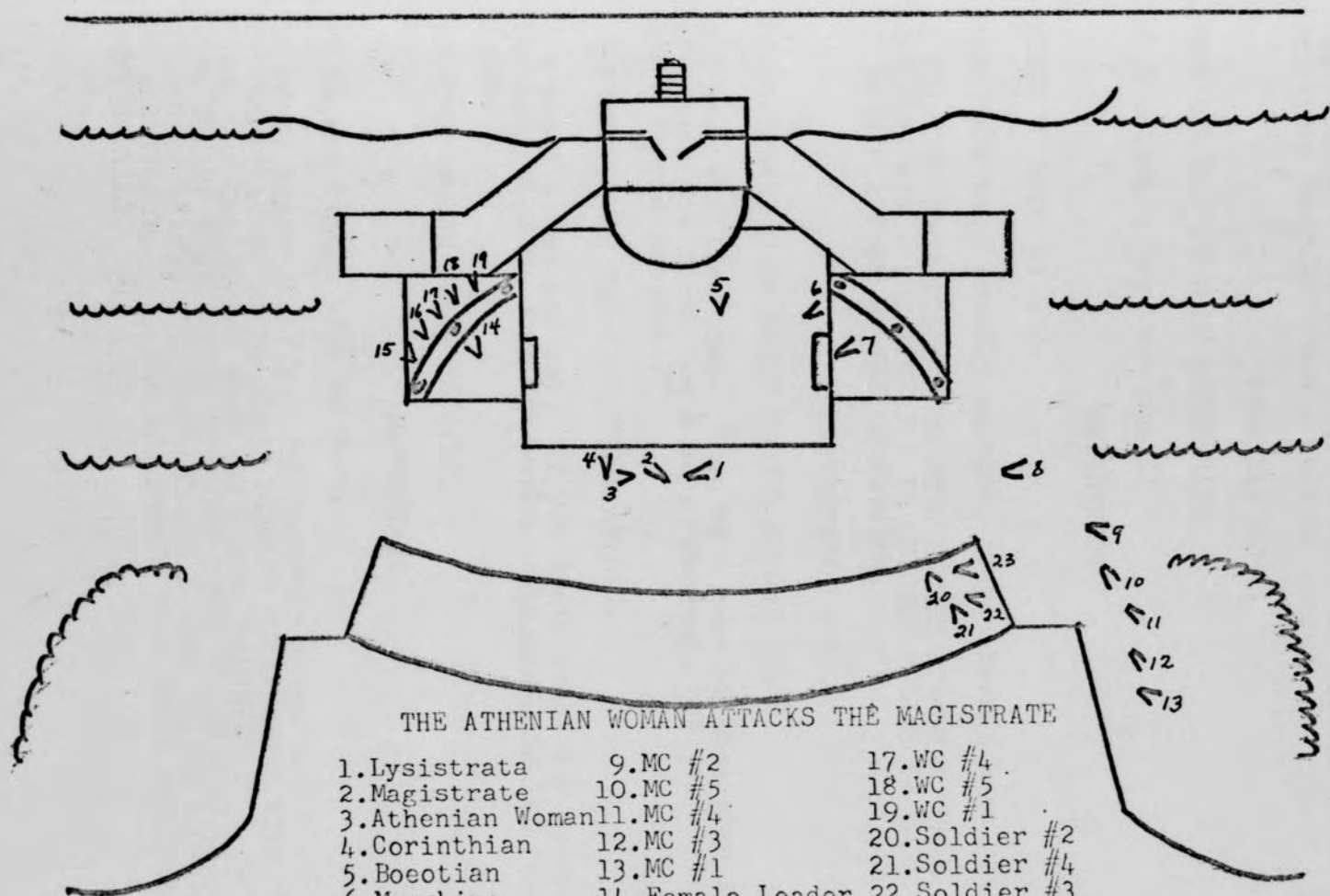


FIGURE 13

THE ATHENIAN WOMAN ATTACKS THE MAGISTRATE

1. Lysistrata	9. MC #2	17. WC #4
2. Magistrate	10. MC #5	18. WC #5
3. Athenian Woman	11. MC #4	19. WC #1
4. Corinthian	12. MC #3	20. Soldier #2
5. Boeotian	13. MC #1	21. Soldier #4
6. Myrrhine	14. Female Leader	22. Soldier #3
7. Calonice	15. WC #3	23. Soldier #1
8. Male Leader	16. WC #2	

"what was passed in the Assembly today about writing on the treaty-stone?" "What's that to you?" my husband would say. "Hold your tongue!" And I held my tongue.

ATHENIAN WOMAN

STEPS QUICKLY TO R OF MAGISTRATE.

But I wouldn't have --- not I!

MAGISTRATE

TWISTS TO LOOK AT HER.

You'd have been soundly smacked, if you hadn't kept still.

HE TURNS TO FACE LYSISTRATA AT L AS THE ATHENIAN WOMAN AGAIN THREATENS HIM. THE ATHENIAN IS QUICKLY PULLED US TO RC OF THE MAIN PLATFORM BY THE CORINTHIAN.

LYSISTRATA

MOVING TOWARD C ON APRON SLOWLY AS SHE TALKS.

So I kept still at home. Then we'd hear of some plan still worse than the first; we'd say, "Husband, how could you pass such a stupid proposal?"

SHE STEPS UP ON THE C PLATFORM AT DLC.

He'd scowl at me and say, "If you don't mind your spinning, your head will be sore for weeks. War shall be the concern of men."

THE OTHER WOMEN REACT VOCALLY.

MAGISTRATE

And he was right, upon my word.

THE WOMEN REACT ANGRILY. THE BOEOTIAN TURNS AWAY R AT THE RC; THE ATHENIAN WOMAN LEANS FORWARD THREATENING WITH HER STICK; THE CORINTHIAN HOLD HER L ARM; CALONICE ON L PLATFORM STEPS TOWARD MAGISTRATE; MYRRHINE TURNS TO LOOK AT CALONICE; LYSISTRATA STANDS STRAIGHT AND RIGID ARMS FOLDED LOOKING AT THE MAGISTRATE. ALL BUT LYSISTRATA MAKE THEIR FEELINGS KNOWN VOCALLY.

## LYSISTRATA

Why right, you confounded fool, when your proposals were so stupid and we weren't allowed to make suggestions?

THE WOMEN RELAX THEIR POSE OF ANGER. LYSISTRATA CROSSES DL BELOW THE MAGISTRATE TO THE R OF THE ORCHESTRA LIFT.

"There's not a man left in the country," says one. "No not one," says another.

URNS TO FACE THE MAGISTRATE.

Therefore all we women have decided in council to make a common effort to save Greece.

THE MAGISTRATE STARTS TO INTERRUPT, BUT LYSISTRATA QUICKLY GOES ON.

How long should we have waited? Now, if you're willing to listen to our excellent proposals and keep silence for us in your turn, we still may save you.

## MAGISTRATE

STEPPING TOWARD LYSISTRATA ON APRON.

We men keep silence for you?

URNS FRONT.

That's terrible; I won't endure it.

## LYSISTRATA

Silence!

## MAGISTRATE

LOOKS AT HER DISDAINFULLY.

Silence for you, you wench, when you're wearing a snood.

URNS AWAY FROM HER.

I'd rather die.

## LYSISTRATA

PULLS HER SNOOD FROM AROUND HER NECK.



Well, if that's all that bothers you --- here! take my snood and tie it around your head.

SHE PUTS THE SNOOD AROUND THE MAGISTRATE'S HEAD LIKE A PEASANT'S SCARF. THEN AS SHE CONTINUES TO SPEAK THE OTHER WOMEN DRESS HIM IN VARIOUS COLORED CLOTHS TO LOOK LIKE A WOMAN.

And now keep quiet! Here take this spinning basket, too,

BOEOTIAN HANDS LYSISTRATA A BASKET OF WOOL WHICH SHE THEN THRUSTS INTO THE HANDS OF THE MAGISTRATE.

and card your wool with robes tucked up, munching on beans.  
War shall be the concern of women!

FEMALE LEADER

STEPS FORWARD ON R PLATFORM TO DL EDGE AS LYSISTRATA CROSSES DS TO R EDGE OF ORCHESTRA LIFT.

Arise and leave your pitchers, girls; no time is this to falter. We too must aid our loyal friends; our time has come for action.

WC #1

STEPS OUT ON APRON AT FAR RIGHT ON THE EDGE OF THE RIGHT EXTENSION.

I'll never tire of aiding them with song and dance;

WC #2

STEPS FORWARD AND LEANS LEFT AT THE UL CORNER OF THE R PLATFORM.

never may faintness keep my legs from moving to and fro endlessly.

WC #4

KNEELS ON RIGHT KNEE.

For I yearn to do all for my friends;

WC #5

STANDS C OF R PLATFORM WITH FEET APART AND ARMS SPREAD.

They have charm,

WC #3

ON APRON AT R STEPS L WITH A LONG STRETCH TOWARD THE MEN.

they have wit,

WC #4

BOWING SLIGHTLY.

they have grace.

WC #1

WITH HANDS ON HIPS.

With courage, brains, and best of virtues ---

ALL WOMEN OF CHORUS

Partriotic sapience.

FEMALE LEADER CROSSES DOWN FROM THE R PLATFORM, DURING THE ABOVE SPEECHES, TO LYSISTRATA AND DRAWS HER DOWN STAGE ON THE ORCHESTRA LIFT AT EXTREME RIGHT.

FEMALE LEADER

Come, child of manliest ancient dames, offspring of stinging nettles, Advance with rage unsoftened; for fair breeze you onward.

LYSISTRATA

If only sweet Eros<sup>50</sup> and the Cyprian Queen of Love<sup>51</sup> shed charm over our breasts and limbs and inspire our men with amorous longing and priapic spasms,

LOOKS OVER HER SHOULDER AT THE MAGISTRATE. THE WOMEN HAVE FINISHED DRESSING HIM AND RETIRE UPSTAGE. (SEE FIGURE 14)

I think we may soon be called Peace-makers among the Greeks.

---

<sup>50</sup>Eros is the god of love.

<sup>51</sup>Another name for Aphrodite.

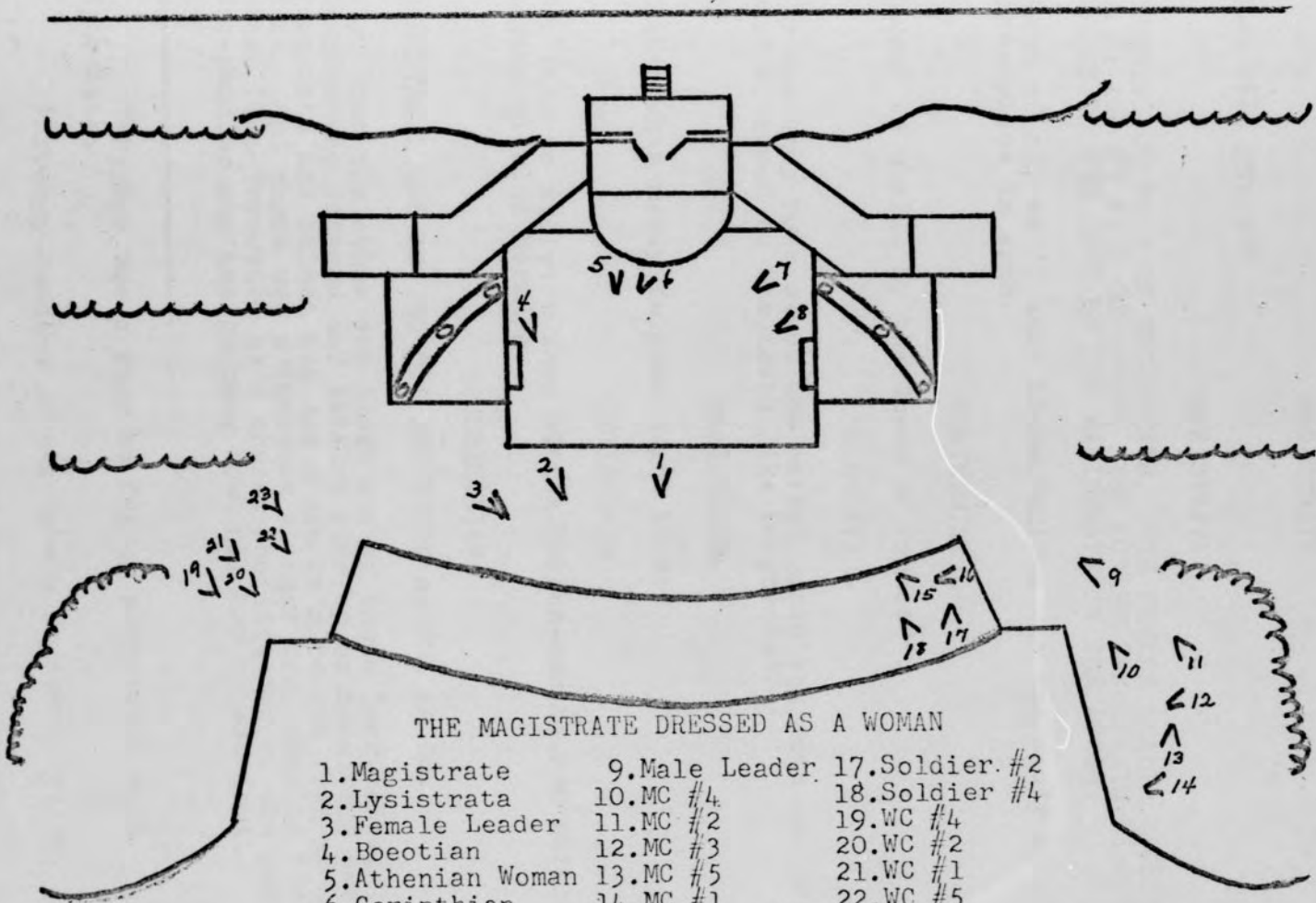


FIGURE 14

THE MAGISTRATE DRESSED AS A WOMAN

- |                   |                |                |
|-------------------|----------------|----------------|
| 1. Magistrate     | 9. Male Leader | 17. Soldier #2 |
| 2. Lysistrata     | 10. MC #4      | 18. Soldier #4 |
| 3. Female Leader  | 11. MC #2      | 19. WC #4      |
| 4. Boeotian       | 12. MC #3      | 20. WC #2      |
| 5. Athenian Woman | 13. MC #5      | 21. WC #1      |
| 6. Corinthian     | 14. MC #1      | 22. WC #5      |
| 7. Myrrhine       | 15. Soldier #3 | 23. WC #3      |
| 8. Calonice       | 16. Soldier #1 |                |

ALL THE WOMEN LAUGH. MEN IN THE CHORUS GROAN.

MAGISTRATE

What will you do?

LYSISTRATA

CROSSING US TO R OF MAGISTRATE. THE FEMALE LEADER CROSSES TO WC #1 AND #3 AT R ON APRON. THE CORINTHIAN STARTS DS UNTIL SHE IS TO THE LEFT OF THE MAGISTRATE ON THE APRON.

First of all we'll stop those fellows who run madly about the Marketplace in arms.

CORINTHIAN

Indeed we shall, by the Queen of Paphos<sup>52</sup>.

LYSISTRATA

For now they roam about the market, amid the pots and green-stuffs, armed to the teeth like Corybantes<sup>53</sup>.

MAGISTRATE

That's what manly fellows ought to do!

LYSISTRATA

But it's so silly: a chap with a Gorgon-emblazoned shield buying pickled herring.

CORINTHIAN

STEPPING L AND ACTING OUT HER STORY AS SHE TALKS.

Why, just the other day I saw one of those long-haired dandies who command our cavalry ride up on horseback and pour into his helmet the egg-broth he'd bought from an old dame. And there was a Thracian slinger too, shaking his lance like Tereus;<sup>54</sup> he'd scared the life out of the poor fig-peddler and was gulping down all her ripest fruit.

---

<sup>52</sup>Paphos was a city on Cyprus associated with Aphrodite.

<sup>53</sup>frenzy dancers of the Cybele orgiastic rites.

<sup>54</sup>A character from one of Sophocles' plays.

MAGISTRATE

How can you stop all the confusion in the various states and bring them together.

ATHENIAN WOMAN CROSSES DS TO R OF LYSISTRATA ON APRON AND HANDS HER A BALL OF WOOL.

LYSISTRATA

Very easily.

MAGISTRATE

Tell me how.

LYSISTRATA

Just like a ball of wool, when it's confused and snarled: we take it thus,

SHE WORKS THE WOOL.

and draw out a thread here and a thread there with our spindles; thus we'll unsnarl this war, if no one prevents us, and draw together the various states with embassies here and embassies there.

SHE MOVES R A FEW STEPS.

MAGISTRATE

Do you suppose you can stop this dreadful business with balls of wool and spindles, you nit'wits?

LYSISTRATA

THROWS WOOL TO ATHENIAN WOMAN WHO MOVES US TO URC OF MAIN PLATFORM. LYSISTRATA CROSSES QUICKLY TO R OF MAGISTRATE ON APRON.

Why, if you had any wits, you'd manage all affairs of state like our wool-working.

MAGISTRATE

How so?

LYSISTRATA

CROSSES L BELOW THE MAGISTRATE TO L END OF APRON.

First you ought to treat the city as we do when we wash the dirt out of the fleece: stretch it out and pluck and thrash out of the city all those prickly scoundrels; aye, and card out those who conspire and stick together to gain office,

LEANS DOWN THREATENINGLY TO THE POLICEMEN ON L END OF ORCHES-  
TRA LIFT.

pulling off their heads.

SHE TURNS AWAY FROM THE MAGISTRATE AND MOVES A FEW STEPS  
RIGHT UNTIL SHE IS C ON THE APRON. SHE THEN TURNS TO ADDRESS  
THE MAGISTRATE.

Then card the wool, all of it, into one fair basket of good  
will mingling in the aliens residing here, any loyal for-  
eigners, and anyone who's in debt to the Treasury;

CROSSES R BELOW THE CORINTHIAN ON THE MAIN PLATFORM UNTIL SHE  
UL OF THE MAGISTRATE.

and consider that all our colonies lie scattered round like  
remnants;

CROSSES DS AND R BELOW THE MAGISTRATE UNTIL SHE IS ON HIS  
RIGHT.

from all of these collect the wool and gather it together  
here, wind up a great ball, and then weave a good stout cloak  
for democracy.

THE WOMEN CHEER.

MAGISTRATE

LOOKS AT LYSISTRATA AGHAST.

Dreadful!

CROSSES L ON APRON TO HE IS BELOW THE L PLATFORM.

Talking about thrashing and winding balls of wool, when you  
haven't the slightest share in the war!

LYSISTRATA

CROSSES ANGRILY TO LC OF THE APRON.

Why, you dirty scoundral, we bear more than twice as much as  
you. First, we bear children and send off our sons as  
soldiers.

## MAGISTRATE

Hush! Let bygones be bygones!

## LYSISTRATA

URNS UPSTAGE MOVING ONTO THE C PLATFORM AND CROSSES BEHIND THE CORINTHIAN UNTIL SHE IS AT DC ON THE PLATFORM.

Then, when we ought to be happy and enjoy our youth, we sleep alone because of your expeditions abroad. But never mind us married women: I grieve most for the maids who grow old at home unwed.

## MAGISTRATE

Don't men grow old, too?

THE WOMEN REACT VOCALLY. CALONICE STEPS DOWN ON THE FIRST STEP OF THE L PLATFORM WITH HER LEFT FOOT, BACK TO THE MAGISTRATE; MYRRHINE STEPS LEFT TO EDGE OF STEP AND PUTS HAND ON CALONICE'S ARM; ATHENIAN WOMAN KNEELS ON ONE KNEE AND POINTS HER STICK AT THE MAGISTRATE; THE BOEOTIAN STEPS LEFT TO UC STICK HELD ACROSS HER BODY AT A READINESS; THE CORINTHIAN TURNS TO FACE DL LEGS APART GLOWERING AT THE MAGISTRATE.

That's not the same thing. When a man comes home, no matter how grey he is, he soon finds a girl to marry. But woman's bloom is short and fleeting; if she doesn't grasp her chance, no man is willing to marry her and she sits at home a prey to every fortune-teller.

## MAGISTRATE

COARSELY

But if a man can still get it up ---

## LYSISTRATA

CROSSES QUICKLY LEFT TO THE MAGISTRATE.

See here, you: what's the matter? Aren't you dead yet? There's plenty of room for you. Buy yourself a shroud and I'll bake you a honey cake.

SHE THRUSTS A COIN INTO HIS HAND. THE BOEOTIAN AND THE ATHENIAN WOMAN CROSS UR TO GET THE FISH AND THE WREATH.

Here's your fare! Now get yourself a wreath.

SHE TURNS AWAY FROM HIM ANGRILY AND CROSSES C OF APRON.

BOEOTIAN

CHARGES DL TO THE MAGISTRATE SLAPPING HIM WITH THE DEAD FISH.  
THE ATHENIAN WOMAN FOLLOWS.

Here, take these fillets.

ATHENIAN WOMAN

THROWS THE WREATH AROUND THE MAGISTRATE'S NECK FROM BEHIND  
AND PULLS ON IT SO THAT HE TUMBLES TO THE GROUND AT L EDGE  
OF APRON.

Here take this wreath.

LYSISTRATA

What do you want? What's lacking? Get moving; off to the  
ferry! Charon<sup>55</sup> is calling you; don't keep him from sailing.

THE WOMEN LAUGH AND THE ATHENIAN WOMAN AND CORINTHIAN MOVE US  
TO THE DL C EDGE OF THE C PLATFORM.

MAGISTRATE

SURVEYS HIMSELF AND THEN LOOKS AT THE AUDIENCE.

Am I to endure these insults?

RISES AND MOVES A FEW STEPS L.

By God! I'm going straight to the Magistrates to show them  
how I've been treated.

HE EXITS L-2 FOLLOWED BY THE FOUR SCRAMBLING POLICEMEN. THE  
WOMEN ALL LAUGH AGAIN AND LYSISTRATA CROSSES L.

LYSISTRATA

CALLING AFTER THE MAGISTRATE AS HE GOES.

Are you grumbling that you haven't been properly laid out?

---

<sup>55</sup>Charon is the mythical boat who conveyed the dead  
to the hereafter.



LOOKS AT WOMEN AND THEY ALL LAUGH HARDER. SHE TURNS TO THE MALE LEADER AND BACKS HIM DS ON THE L EXTENSION.

Well, the day after tomorrow we'll send around all the usual offerings early in the morning.

THE MALE LEADER HAS CROUCHED DOWN UNDER THE FORCE OF HER ADVANCE. SHE GIVES HIM A DISDAINFUL LOOK AND TURNS TO THE OTHER WOMEN AND MOTIONS FOR THEM TO GO UP THE RAMPS. LAUGHING AND CHATTERING THEY EXIT THROUGH THE C DOORS. CALONICE AND MYRRHINE USE THE L RAMP WHILE THE BOEOTIAN, ATHENIAN WOMAN AND THE CORINTHIAN USE THE R RAMP. LYSISTRATA CROSSES TO C OF C PLATFORM GIVES A LOOK TO THE FEMALE LEADER WHO NODS. LYSISTRATA CROSSES TO THE L PLATFORM AND USING THE L RAMP EXITS THROUGH THE C DOORS.

MALE LEADER

RISES WHILE THE WOMEN EXIT AND CAUTIOUSLY MOVES US UNTIL HE IS AT THE L EDGE OF THE ORCHESTRA LIFT. MUSIC BEGINS AND HE TURNS TO ADDRESS THE MEN IN A LOUD VOICE.

Wake, ye sons of freedom, wake! 'tis no time for sleeping.  
Up and at them, like a man! Let us strip for action.

HE STRIPS OFF HIS OUTER TUNIC.

MC #3

Surely here is something greater here than meets the eye;  
For without a doubt I smell Hippias' tyranny.

MC #4

Dreadful fear assails me lest certain bands of Spartan men,  
Meeting here with Cleisthenes<sup>56</sup>, have inspired through  
treachery

MC #2

All these god-detested women secretly to seize

ALL MEN

Athens' treasure in the temple, and stop that pay  
Whence I live at my ease.

---

<sup>56</sup>An Athenian statesman of the 6th Century B. C. with ambisexual tendencies.

## MALE LEADER

CROSSING US ONTO THE C PLATFORM AT DLC.

Now isn't it terrible for them to advise the state and chatter about shields, being mere women?

URNS TO THE MEN ON THE L EXTENSION. THE FEMALE LEADER MOVES US TO THE MAIN PLATFORM AT DR.

THE MALE LEADER GESTURES DISDAINFULLY TOWARD THE WOMEN AT R WHO RECAT WITH THREATENING POSTURES.

For heaven's sake!

And they think to reconcile us with the Spartans --- men who hold nothing sacred any more than hungry wolves. Surely this is a web of deceit to conceal an attempt at tyranny.

THE MALE LEADER TAKES THE STANCE OF THE ORATOR FACING THE AUDIENCE. THE FEMALE LEADER BEGINS TO ADVANCE L TOWARD HIM IN A MENACING MANNER.

But they'll never lord it over me; I'll be on my guard and from now on, "The blade I bear  
A myrtle spray shall wear."<sup>57</sup>

I'll occupy the market under arms and stand next to Aristogeiton.

HE STANDS FACING R ON HIS RIGHT FOOT WITH HIS LEFT FOOT RAISED BEHIND HIM AND LOOKS INTO THE FACE OF THE FEMALE LEADER WHO HAS STOPPED BESIDE HIM. HE LOOKS AT HER A MOMENT THEN LOOKS AT THE AUDIENCE TO SPEAK.

And here's my chance to take this accurst old hag and ---

HE STRIKES THE FEMALE LEADER WITH HIS RIGHT FIST. SHE STAGGERS A FEW STEPS BACK.

smack her on the jaw!

THE MEN OF THE CHORUS SURGE US TO THE APRON JUST BELOW THE L PLATFORM CHEERING. THE WOMEN OF THE CHORUS EACH MOVE FORWARD, TOWARD THE C, A STEP OR TWO. (SEE FIGURE 15)

---

<sup>57</sup>Aristogeiton concealed a dagger in a myrtle wreath and killed the tyrant Harmondus, brother of Hippias. He was put to death and became a martyr to the Athenians.

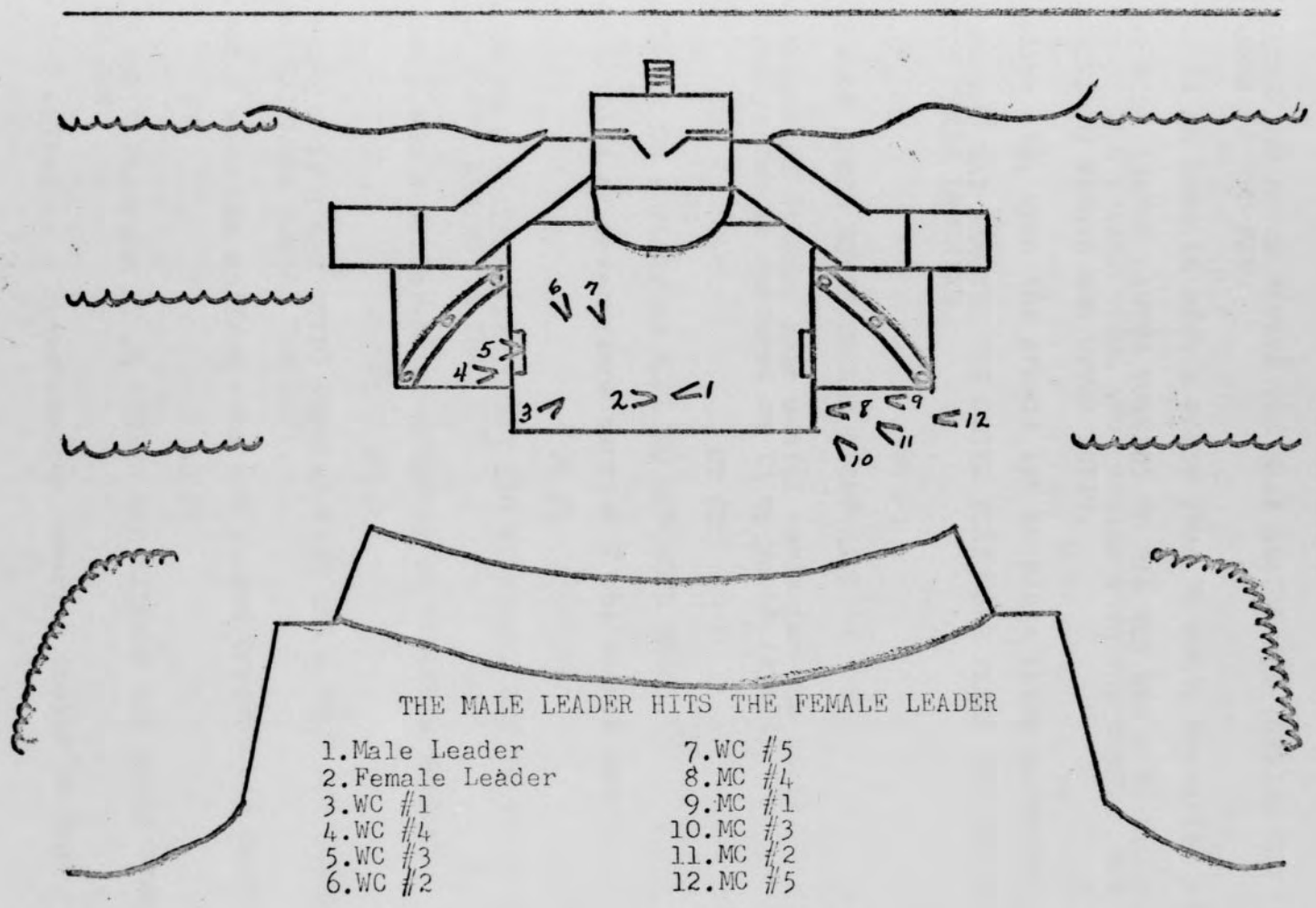


FIGURE 15

## FEMALE LEADER

RECOVERING MOVES TOWARD THE MALE LEADER AND TOPPING THE  
CHEERS OF THE MEN.

You'll go home in such a state your Ma won't recognize you!

THE MALE LEADER LAUGHS TURNING TO HIS MEN WHO ALSO LAUGH.  
THE FEMALE LEADER TURNS AND CROSSES R TO THE WOMEN. SHE  
BEGINS TO REMOVE HER OUTER TUNIC.

Ladies all, upon the ground let us place these garments.

WHEN SHE HAS REMOVED THE OUTER TUNIC SHE FACES THE MEN WHO  
STOP THEIR LAUGHING.

## WC #1

AT R OF APRON HOLDS UP HER RIGHT HAND.

Citizens of Athens, hear useful words for the state.  
Rightly; for it nurtured me in my youth royally.

## WC #2

STEPS R ON R PLATFORM HOLDING OUT BOTH HANDS.

As a child of seven years carried I the sacred box;

## WC #3

SITS ON R PLATFORM HER RIGHT LEG STRETCHED OUT TO THE R AND  
HER BODY LEANING TO THE LEFT.

Then I was a Miller-maid, grinding at Athene's shrine;

## WC #4

ON APRON AT R SHE STEPS FORWARD WITH HER L FOOT AND HER LEFT  
ARM EXTENDED TOWARD THE LEFT.

Next I wore the saffron robe and played Brauronia's Bear;

## WC #5

ON THE R PLATFORM AT DR CORNER SHE EXTENDS HER HANDS TOWARD  
THE MEN.

And I walked as a Basket-bearer, wearing chains of figs,

## ALL WOMEN

As a sweet maiden fair.<sup>58</sup>

AS THE FEMALE LEADER SPEAKS THEY ALL RELAX THEIR POSES.

## FEMALE LEADER

AT DRC ON THE MAIN PLATFORM FACES THE WOMEN.

Therefore, am I not bound to give good advice to the city?

URNS L TO FACE MEN AND CROSSES TO THE MALE LEADER WHO MOVES UP TO LC ON MAIN PLATFORM.

Don't take it ill that I was born a woman, if I contribute something better than our present troubles. I pay my share; for I contribute men. But you miserable old fools contribute nothing, and after squandering our ancestral treasure, the fruit of the Persian Wars, you make no contribution in return. And now, all on account of you, we're facing ruin.

THE WOMEN REACT VOCALLY. THE MEN MUTTER AND MAKE A THREATENING GESTURE. THE FEMALE LEADER STARTS TO TAKE OFF HER SLIPPER.

What, muttering, are you? If you annoy me, I'll take this hard rough slipper and ---

SHE STRIKES THE MALE LEADER ON THE JAW WITH IT FLOORING HIM.

smack you on the jaw!

THE MEN RECOIL AND THE WOMEN CHEER. THE WOMAN LEADER SWAGGERS R ACROSS THE MAIN PLATFORM TO THE RC.

## MC #1

TO THE L OF THE ORCHESTRA LIFT.

This is outright insolence!

---

<sup>58</sup>The women are telling about a high honor given to women as young girls. Between the ages of seven and eleven they are selected for service in the Temple of Athene. At 10 they were permitted to grind the sacred grain of Athene. Some were also selected to play the Bear in Brauronia where a ceremony to Artemis was celebrated. The older girls were permitted to carry the sacred baskets that contained precious objects sacred to Athene.

MC #2

US OF MC #1.

Things go from bad to worse.

MC #5

MOVES R ONTO L EDGE OF ORCHESTRA LIFT.

If you're men with any guts, prepare to meet the foe.  
Let us strip our tunics off!

HE STARTS TO PULL OFF HIS TUNIC.

We need the smell of male vigour.  
And we cannot fight all swaddled up in clothes.

ALL THE OTHER MEN STRIP OFF THEIR TUNICS AND TOSS THEM ON  
THE LEFT END OF THE ORCHESTRA LIFT. MC #5 CROSSES US TO LC  
OF THE APRON.

Come then comrades, on to the battle, ye once to Leipsydrion<sup>59</sup>  
came;

ALL MEN

MOVE US AND SLIGHTLY R AS THEY SPEAK.

Then ye were men. Now call back your youthful vigour.  
With light winged footsteps advance,  
Shaking old age from your frame.

MC #5 AND MC #3 HAVE MOVED UP TO THE DLC OF THE C PLATFORM AS  
THE MALE LEADER MOVED INTO THE C. MC #2 MOVES UP ON THE L  
PLATFORM WHILE MC #1 AND MC #4 CROSS TO THE DS EDGE OF THE  
L PLATFORM. THE WOMEN TAKE STANCES IN PREPARATION FOR AN  
ATTACK. (SEE FIGURE 16)

MALE LEADER

If any of us give these wenches the slightest hold, they'll  
stop at nothing; such is their cunning.

THE MEN SHAKE THEIR TORCHES AND CHEER HIM ON.

---

<sup>59</sup>A noble family once banished from Athens and later  
restored at the insistence of the people.

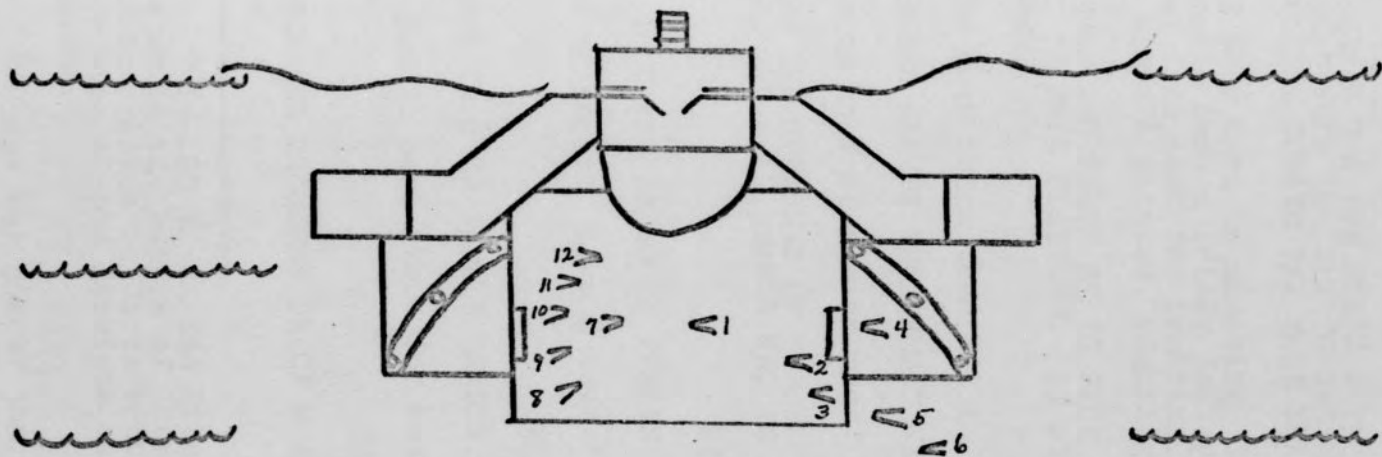


FIGURE 16

THE WOMEN OF THE CHORUS ADVANCE ON THE MEN

- |                |                  |
|----------------|------------------|
| 1. Male Leader | 7. Female Leader |
| 2. MC #5       | 8. WC #1         |
| 3. MC #3       | 9. WC #3         |
| 4. MC #2       | 10. WC #4        |
| 5. MC #1       | 11. WC #2        |
| 6. MC #4       | 12. WC #5        |

They will even build ships and sail against us, like Artemisia.<sup>60</sup>

HE CROSSES R A FEW STEPS WITH A GLANCE AT THE WOMEN. HE TURNS AND CONTINUES TO TALK TO THE MEN. THE FEMALE LEADER NOW ADVANCES L TOWARD THE MALE LEADER.

Or if they turn to mounting, I count our Knights as done for; a woman's such a tricky jockey when she gets astraddle, with a good firm seat for trotting. Just look at those Amazons that Micon<sup>61</sup> painted, fighting on horseback against men!

HE TURNS AND FINDS HE IS FACE TO FACE WITH THE WOMAN LEADER AT RC OF MAIN PLATFORM. HE STEPS BACK A PACE STARTLED. HE RECOVERS.

But we must throw them all in the pillory ---

HE SEIZES HER BY THE THROAT WITH HIS RIGHT HAND.

Grabbing hold of yonder neck!

DURING THE SPEECHES OF THE WOMEN THE FEMALE LEADER LEANS TOWARD THE MALE LEADER WHO IS STILL TRYING TO CHOKE HER.

WC #4

RUNS TO C AND IS US OF FEMALE AND MALE LEADERS.

'Ware my anger! Like a boar 'Twill rush upon you men.

WC #2

CROSSES TO R OF FEMALE LEADER.

Soon you'll bawl aloud for help, you'll be soundly trimmed!

WC #3

CROSSES AND CROUCHES DR OF WOMAN LEADER.

---

<sup>60</sup>In 480 B. C. the Athenian fleet engaged the Persian ships while the battle of Thermopylae took place. The Queen of Halicarnassus in Caria brought her ships into the battle on the side of the Persians much to the disgust of the Athenians.

<sup>61</sup>Micon was one of the many painters who dealt with the invasion of Attica by the Amazons, a fabulous race of warrior-women.



Come, my friends, let's strip with speed, and lay aside these robes;

WC #1 CROSSES TO DR OF WC #3 WHILE WC #5 MOVES TO BACK OF WC #3.

WC #4

Catch the scent of woman's rage.

WC #5

Attack with tooth and nail.

AT THIS POINT THE FEMALE LEADER HAS FORCED THE MALE LEADER TO BEND OVER BACKWARDS TO A POINT WHERE HE FALLS RELINQUISHING HIS GRIP ON HER THROAT. ALL THE WOMEN TURN R AND REMOVE THEIR TUNICS TOSSING THEM ON THE R PLATFORM. THE FEMALE LEADER REMAINS C. NOW THE WOMEN TURN TO FACE THE MEN AND BEGIN TO ADVANCE L. THE MEN OF THE CHORUS RETREAT L AND DS UNTO THE L EXTENSION WHERE THEY HUDDLE IN A FRIGHTENED GROUP. MALE LEADER RISES AT LC WATCHING THE WOMEN ADVANCE WITH FEAR. THE WOMAN LEADER ADVANCES ON HIM.

FEMALE LEADER AND ALL WC

Now then come near me, you miserable man! you'll never eat garlic or black beans again.  
And if you utter a single hard word, in rage I will "nurse" you as once  
The beetle requited her foe.

THE MALE LEADER HAS BACKED L UNTIL HE HITS THE EDGE OF THE L PLATFORM AND SITS. THE FORCE OF THE WOMAN LEADER'S ATTACK MAKES HIM LIE ON HIS BACK. AS THE WOMEN OF THE CHORUS FINISH THEY TURN R CROSS TO R PLATFORM AND THEN UP ON THE UPPER R RAMP. WC #1 AND WC #3 SIT, WC #4 KNEELS US OF THEM, AND WC #2 AND WC #5 STAND BEHIND THE OTHERS IN THE CENTER OF THE RAMP. THE FEMALE LEADER TURNS AND MOVES TO THE C OF THE C PLATFORM.

FEMALE LEADER

For you don't worry me; no not so long as my Lampito lives and our Theban friend, the noble Ismenia.

THE MALE LEADER SITS UP.

You can't do anything, not even if you pass a dozen --- decrees!

THE MALE LEADER RISES AND CROSSES TOWARD HER.

You miserable fool, all our neighbors hate you. Why, just the other day when I was holding a festival for Hecate,

SHE MOVES TOWARD THE MALE LEADER, WHO STOPS AT LC.

I invited as playmate from our neighbors the Boeotians a charming wellbred Copaic --- eel.<sup>62</sup> But they refused to send me one on account of your decrees.

And you'll never stop passing decrees until I grab your foot and ---

SHE HOOKS HER FOOT OVER THE MALE LEADER'S FOOT AND SHOVES HIM TO THE GROUND.

toss you down and break your neck!

SHE PLANTS HER RIGHT FOOT ON HIS REAR THAT RISES INTO THE AIR. THE MEN RECOIL WHILE THE WOMEN CHEER. THE MUSIC RISES IN VOLUME AND THE CURTAIN FALLS.

## ACT II

CURTAIN MUSIC BEGINS AS THE HOUSE LIGHTS FADE SLOWLY. AS THE MUSIC NEARS ITS CONCLUSION THE CURTAIN RISES. THE STAGE IS BRIGHTLY LIT. THE WOMEN'S CHORUS IS LOCATED ON THE R EXTENSION AND THE MEN'S CHORUS ON THE L EXTENSION. THE FEMALE LEADER MOVES US UNTIL SHE IS JUST BELOW THE R PLATFORM. LYSISTRATA ENTERS FROM THE C DOORS AND COMES TO THE FRONT OF THE LOWER CENTER PLATFORM. (SEE FIGURE 17)

FEMALE LEADER

Empress of this great emprise and undertaking  
Why come you forth, I pray, with frowning brow?

LYSISTRATA

Ah, these cursed women! Their deed and female notions make me pace up and down in utter despair.

---

<sup>62</sup>Eels taken from Lake Capais in Boeotia.

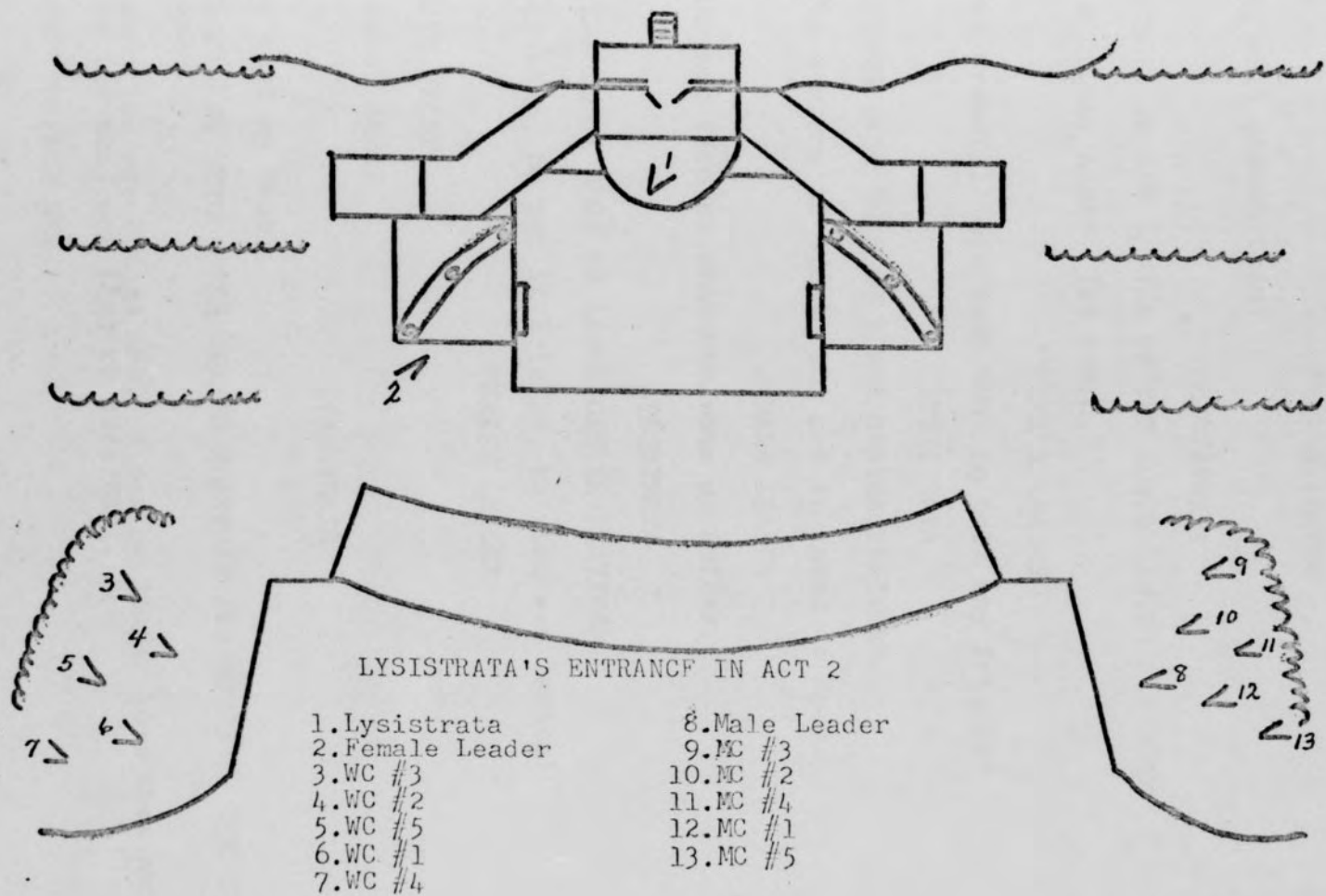


FIGURE 17

SHE MOVES TO THE R SIDE OF THE LOWER CENTER PLATFORM.

FEMALE LEADER

Ah, what sayest thou?

LYSISTRATA

CROSSES TO THE L SIDE OF THE LOWER CENTER PLATFORM.

The truth, alas! The truth.

FEMALE LEADER

What dreadful tale hast thou to tell thy friends?

LYSISTRATA

CROSSES BACK TO C OF LOWER CENTER PLATFORM.

'Tis a shame to speak, and not to speak is hard.

FEMALE LEADER

Hide not from me whatever woes we suffer.

LYSISTRATA

STEPS TO DR EDGE OF LOWER CENTER PLATFORM.

Well then, to put it briefly, we want --- laying!

FEMALE LEADER

FACES FRONT.

O Zeus, Zeus!

LYSISTRATA

Why call on Zeus?

CROSSES US ONTO UPPER CENTER PLATFORM AND MOVES TO THE UPPER L RAMP.

That's the way things are. I can no longer keep them away from the men, and they're deserting.

TURNS TO FACE DR.

I caught one wiggling through a hole near the grotto of Pan,<sup>63</sup> another sliding down a rope, another deserting her post; and yesterday I found one getting on a sparrow's back to fly off to Orsilochus,<sup>64</sup> and had to pull her back by the hair.

THE ATHENIAN WOMAN CAUTIOUSLY OPENS THE C DOORS LOOKS OUT TO R, THEN ENTERS THE UC PLATFORM.

They're digging up all sorts of excuses to get home. Look, here comes one of them now.

THE ATHENIAN WOMAN TURNS TOWARD LYSISTRATA AND REALIZES SHE IS SEEN. SHE QUICKLY TURNS R AND STARTS DOWN THE UPPER R RAMP.

Here you! Where are you off to in such a hurry?

ATHENIAN WOMAN

STOPS IN THE MIDDLE OF THE UPPER R RAMP. SHE TURNS TO SPEAK.

I want to go home. My very best wool is being devoured by moths.

SHE TURNS TO GO.

LYSISTRATA

CROSSES TO C OF UC PLATFORM. ATHENIAN WOMAN STOPS AS SHE SPEAKS.

Moths? Nonsense! Go back inside.

ATHENIAN WOMAN

TURNS TO LYSISTRATA.

I'll come right back: I swear it. I just want to lay it out on the bed.

LYSISTRATA

Well, you won't lay it out, and you won't go home either.

---

<sup>63</sup>A small popular grotto near the Acropolis.

<sup>64</sup>Orsilochus was a famous keeper of a brothel in Athens.

## ATHENIAN WOMAN

Shall I let my wool be ruined?

## LYSISTRATA

If necessary, yes.

THE BOEOTIAN ENTERS THROUGH THE C DOORS AND STARTS DOWN THE UPPER L RAMP.

## BOEOTIAN

Oh dear! Oh dear! My precious flax! I left it at home all unpeeled.

## LYSISTRATA

Here's another one, going home for her "flax." Come back here!

## BOEOTIAN

STOPS ON L PLATFORM AT THE STEPS.

But I just want to work it up a little and then I'll be right back.

## LYSISTRATA

No indeed! If you start this all the other women will want to do the same.

THE CORINTHIAN ENTERS UC AND CROSSES L TO TOP OF THE L RAMP.

## CORINTHIAN

O Eilithyia<sup>65</sup>, goddess of travail, stop my labour till I come to a lawful spot!

SHE CLUTCHES A BULGE UNDER HER SKIRT.

## LYSISTRATA

What's this nonsense?

---

<sup>65</sup>The goddess invoked by women at childbirth. It was unlawful to bear children on the Acropolis because it was holy ground.

STOPS LOOKS OVER HER SHOULDER TO LYSISTRATA.

I'm going to have a baby --- right now!

SHE TURNS TO FACE LYSISTRATA.

LYSISTRATA

But you weren't even pregnant yesterday.

CORINTHIAN

Well, I am today. O Lysistrata, do send me home to see a midwife right away.

LYSISTRATA

SHE CROSSES TO THE CORINTHIAN AT TOP OF L RAMP.

What are you talking about?

PUTS HER HAND ON THE BULGE ON THE CORINTHIAN'S STOMACH.

What's this hard lump here?

CORINTHIAN

A little boy.

LYSISTRATA

PATting THE LUMP.

My goodness, what have you got there? It seems hollow; I'll just find out.

LIFTS THE CORINTHIAN'S SKIRT AND PULLS OUT A HELMET.

Why you silly goose, you've got Athene's sacred helmet there. And you said you were having a baby.

HANDS THE HELMET TO THE CORINTHIAN AND TURNS R, CROSSES TO C OF UC PLATFORM. THE CORINTHIAN FOLLOWS A FEW STEPS PLEADING.

CORINTHIAN

Well, I am having one, I swear!

LYSISTRATA

POINTING TO HELMET.

Then what's this helmet for?

CORINTHIAN

STAMMERING LOOKS AWAY FROM LYSISTRATA.

If --- ah --- the baby starts coming while I'm in the Acropolis, I'll --- ah --- creep into this like a pigeon and give birth to it there.

LOOKING HOPEFULLY AT LYSISTRATA.

LYSISTRATA

GLARES AND SPEAKS STERNLY.

Stuff and nonsense! It's plain enough what you're up to. You just wait here for the christening of this --- helmet.

GESTURES FOR HER TO GO BACK INSIDE.

CORINTHIAN

URNS L AND MOVES A FEW STEPS DOWN THE L RAMP.

But I can't sleep in the Acropolis since I saw the sacred snake.<sup>66</sup>

ATHENIAN WOMAN

CROSSES DOWN UPPER R RAMP TO R PLATFORM.

And I'm dying for lack of sleep: the hooting of the owls keep me awake.<sup>67</sup>

LYSISTRATA

STEPS DOWN STAGE ONTO LOWER CENTER PLATFORM.

Enough of these shams, you wretched creatures. You want your husbands, I suppose. Well, don't you think they want us? I'm sure they're spending miserable nights. Hold out, my friends, and endure for just a little while. There's an oracle that

---

<sup>66</sup>The sacred snake was to guard the holy ground but was never seen by anyone.

<sup>67</sup>Owls were sacred to Athena and kept on the Acropolis



we shall conquer, if we don't split up.

PULLS A SCROLL FROM HER WAIST BAND AND HOLDS IT UP.

Here it is.

ATHENIAN WOMAN

Tell us what it says.

SHE CROSSES L UNTIL SHE IS BELOW LYSISTRATA ON MAIN PLATFORM AND DR OF HER. LYSISTRATA OPENS THE SCROLL. ALL LOOK AT HER.

LYSISTRATA

Listen. "When in the length of time the swallows shall gather together, fleeing the Hoopoe's amorous flight and the Cockatoo shunning, then shall your woes be ended and Zeus who thunders in heaven set what below on top ---"

ATHENIAN WOMAN

What? Are we to be on top?

LYSISTRATA GIVES HER A HARD LOOK AND THE ATHENIAN WOMAN HANGS HER HEAD.

LYSISTRATA

"But if the Swallows rebel and flutter away from the temple, never a bird in the world shall seem more wanton and worthless."

SHE CLOSSES THE SCROLL AND LOOKS AT THE WOMEN.

ATHENIAN WOMAN

That's clear enough, upon my word!

LYSISTRATA

By all that's holy,

THE OTHER WOMEN BEGIN TO MOVE BACK UP THE RAMPS TOWARD THE UPPER CENTER PLATFORM.

let's not give up the struggle now. Let's go back inside. It would be a shame, my dear friends, to disobey the oracle.

THE WOMEN HAVE GATHERED ON THE UPPER CENTER PLATFORM, LAUGH AND CHATTER AS THEY ENTER THE CENTER DOORS. THE DOORS ARE CLOSED AFTER THEM.

THE FEMALE LEADER CROSSES TO THE R EDGE OF THE R EXTENSION.  
 THE MALE LEADER CROSSES US UNTIL HE IS DOWN STAGE OF THE LEFT  
 PLATFORM. HE FACES THE AUDIENCE. HE BEGINS TO SING AS ALL  
 THE MEN IN THE MALE CHORUS RISE ON THE LEFT PLATFORM.

MALE LEADER

I have a tale to tell,

MEN OF CHORUS FACE THEIR LEADER.

Which I know full well.

It was told me  
 In the nursery.

MEN OF CHORUS STRIKE YOUTHFUL POSES.

Once there was a likely lad,  
 Melanion<sup>68</sup> they named him;

MEN OF CHORUS TAKE POSITIONS OF LOOKING MAD.

The thought of marriage made him mad,  
 For which I cannot blame him.

MEN OF CHORUS STRETCH OUT THEIR HANDS UP STAGE TO INDICATE  
 A MOUNTAIN OF GREAT HEIGHT.

So off he went to mountains fair;  
 (No women to upbraid him;)

MEN STRIKE VARIOUS HUNTER POSES.

A mighty hunter of the hare,  
 He had a dog to aid him.

MEN OF CHORUS TURN TOWARD AUDIENCE, HOLD HAND OVER EYES.

He never came back home to see  
 Detested women's faces.

TURN UR AND CROSS TO L EDGE OF APRON.

He showed a shrewd mentality.

WC #2 BREAKS FROM THE GROUP AT R AND CROSSES L ON ORCHESTRA  
 LIFT TO C.

---

<sup>68</sup>Melanion was the suitor of Atlanta, who was a hater  
 of men. In this instance the Men have made him a hater of  
 women.

With him I'd fain change places!

MC #5 LEAVES GROUP AND CROSSES R TOWARD C OF ORCHESTRA LEFT.

MC #5

Come here, old dame; give me a kiss.

WC #2

You'll ne'er eat garlic, if you dare!

THREATENS HIM.

MC #5

I want to kick you ---

RAISES HIS FOOT.

just like this!

WC #2

POINTING TO HIM.

Oh there's a leg with bushy hair!

SHE TURNS R AND CROSSES. MC #5 FOLLOWS.

MC #5

Myronides and Phormio were hairy --- and they thrashed the foe.<sup>69</sup>

WC #2 REJOINS THE OTHER WOMEN ON THE R EXTENSION AS THE FEMALE LEADER CROSSES US TO R PLATFORM WHICH SHE MOUNTS. MC #5 CROSSES BACK L TO THE OTHER MEN. THEY WATCH THE WOMEN. (SEE FIGURE 18)

#### FEMALE LEADER

THE FEMALE LEADER STARTS TO SING AND THE WOMEN ALL TURN TO FACE HER.

I have another tale,  
With which to assail

---

<sup>69</sup>Myronides was a famous Athenian general and Phormio a naval commander who had both achieved considerable success in the early stages of the war.

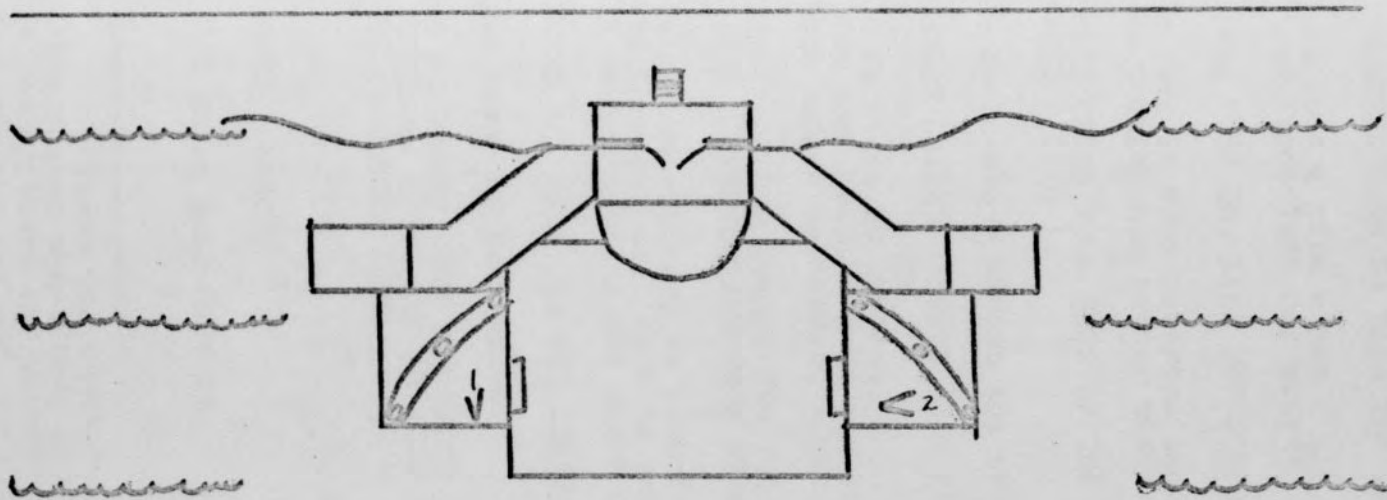
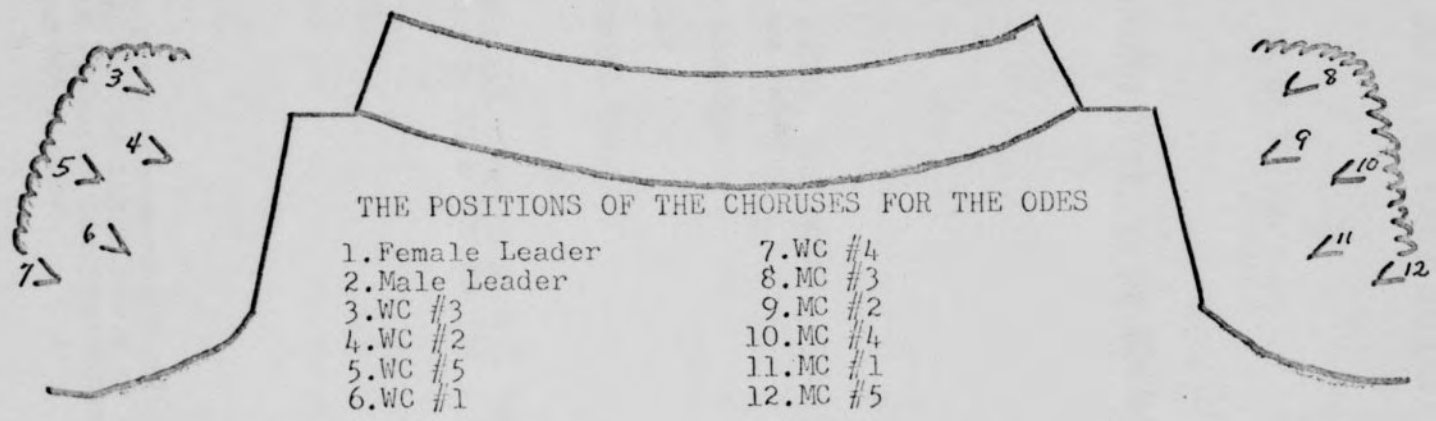


FIGURE 18



THE POSITIONS OF THE CHORUSES FOR THE ODES

- |                  |           |
|------------------|-----------|
| 1. Female Leader | 7. WC #4  |
| 2. Male Leader   | 8. MC #3  |
| 3. WC #3         | 9. MC #2  |
| 4. WC #2         | 10. MC #4 |
| 5. WC #5         | 11. MC #1 |
| 6. WC #1         | 12. MC #5 |

"Bout Melanion.

THE WOMEN TURN DR TAKE TWO STEPS AND RAISE THEIR R ARMS.

Once upon a time a man  
named Timon left our city<sup>70</sup>

WOMEN TURN UL, TAKE TWO STEPS AND RAISE L ARM.

To live in some deserted land.  
(We thought him rather witty.)

WOMEN CROSS TO R EDGE OF THE ORCHESTRA LIFE, WC #2 AND WC #3  
KNEEL FACING L.

He dwelt alone admist the thorn;

FEMALE LEADER CIRCLES ON R PLATFORM.

In solitude he brooded.  
From some grim Fury he was born:  
Such hatred he exuded.

FEMALE LEADER STAMPS HER FOOT IN ANGER, THE WOMEN MOVE TO  
THE R EXTENTION AND EACH CIRCLES IN PLACE.

He cursed you men, as scoundrels through  
And through, till life he ended.  
He couldn't stand the sight of YOU!

WOMEN ALL FACE THE MEN LEANING TOWARD THEM.

But women he befriended.

MC #1 BREAKS FROM THE GROUP OF MEN AND CROSSES R ONTO THE  
ORCHESTRA LIFT. WC #3 ALSO BEGINS TO MOVE TOWARD THE C OF  
THE ORCHESTRA LIFT.

WC #3

THREATENINGLY

I'll smash your face in,

---

<sup>70</sup>Timon was a misanthrope and a contemporary of  
Aristophanes who became disgusted by the ingratitude of  
fellow citizens and sickened with repeated disappointments,  
retired from society, refusing to see anyone.

SHAKES FIST UNDER HIS NOSE.

if you like.

MC #1

PRETENDS TO BE FRIGHTENED.

Oh no, please don't! You frighten me.

MC #1

POINTING UNDER HER SKIRT.

Aha! Look there! What's that I see?

WC #3

LOWERS HER LEFT LEG.

Whate're you see, you cannot say  
That I'm not neatly trimmed today.

WC #3 TURNS QUICKLY TO REJOIN WOMEN ON R EXTENSION. MC #1  
TURNS TOWARD MEN WHO LAUGH. HE REJOINS THE MEN AT UPPER EDGE  
OF L EXTENSION. LEADERS OF BOTH MEN AND WOMEN CROSS DOWN  
STAGE TO THEIR RESPECTIVE GROUPS AND ALL ASSUME THE POSITIONS  
THEY HAD IN FIGURE 7.

LYSISTRATA ENTERS DOORS UC AND CROSSES DOWN ON UC PLATFORM.  
LOOKS OFF RIGHT, SLOWLY TURNS TOWARD THE LEFT CONTINUING TO  
LOOK AROUND. SHE STEPS TOWARD THE LEFT, STOPS AND APPEARS  
TO SEE SOMETHING OFF LEFT.

LYSISTRATA

Hello! Hello! Girls, come here quick!

CALONICE ENTERS FIRST MOVES L TO LYSISTRATA. CORINTHIAN AND  
THE BOEOTIAN FOLLOW AND CROSS UNTIL THEY ARE UL OF LYSISTRATA.  
MYRRHINE ENTERS AND CROSSES TO DR OF LYSISTRATA. THEY ARE  
ALL LOOKING OFF LEFT.

CALONICE

JUST BEHIND LYSISTRATA.

What is it? Why are you calling?

LYSISTRATA

POINTING L.

I see a man coming: he's in a dreadful state. He's mad with passion.

SHE RAISES HER HANDS TO THE HEAVENS.

O Queen of Cyprus, Cythera<sup>71</sup>, and Paphos, just keep on this way!

CALONICE

STILL TRYING TO SEE.

Where is the fellow?

LYSISTRATA

PULLING CALONICE BESIDE HER AND POINTING LEFT.

There, beside the shrine of Demeter.

THE CORINTHIAN AND BOEOTIAN MOVE A FEW STEPS L DOWN ON LEFT UPPER RAMP.

CALONICE

Oh yes, so he is. Who is he?

LYSISTRATA

LOOKING AT THE OTHERS.

Let's see. Do any of you know him?

MYRRHINE

STEPPING L BETWEEN LYSISTRATA AND THE BOEOTIAN.

Yes indeed. That's my husband, Cinesias.

LYSISTRATA

DRAWS MYRRHINE TO THE RIGHT SIDE OF LOWER CENTER PLATFORM AS THE OTHER WOMEN GATHER ON THE UPPER PART OF THE LEFT RAMP WATCHING THE MAN OFF STAGE.

It's up to you now: roast him, rack him, fool him, love him - and leave him! Do everything, except what our oath forbids.

---

<sup>71</sup>Cythera is an island off the southeastern coast of Greece where Aphrodite was to have landed.

MYRRHINE

Don't worry; I'll do it.

LYSISTRATA

STARTS HER TOWARD THE DOORS AT C.

I'll stay here to tease him and warm him up a bit. Off with you.

MYRRHINE EXITS IN THE CENTER DOORS FOLLOWED BY THE OTHER THREE WOMEN. LYSISTRATA STRIKES A POSE AS IF ON GUARD DUTY.

CINESIAS

MOANING OFF STAGE, ENTERS L-4 FOLLOWED BY SERVANT CARRYING A BABY. CINESIAS CROSSES TO C OF L PLATFORM. THE SERVANT STOPS A FEW STEPS BEHIND HIM.

Oh! Oh-h-h! This is killing me.

HE STAGGERS R OFF THE PLATFORM TO LC OF MAIN PLATFORM.

O God, what tortures I'm suffering!

LYSISTRATA

Who's that within our lines?

CINESIAS

DRAWING HIMSELF UP FULL.

Me.

LYSISTRATA

A man?

CINESIAS

INDICATING HIS LOWER BODY.

A man indeed!

LYSISTRATA

TURN R MOVES A FEW STEPS R ON LOWER CENTER PLATFORM.

Well, go away.



CINESIAS

HE MOVES UP STAGE A FEW STEPS TO ULC.

Who are you to send me away?

LYSISTRATA

The captain of the guard.

SERVANT X DS ON L PLATFORM SITS DS EDGE OF PLATFORM.

CINESIAS

Oh, for heaven's sake, call out Myrrhine for me.

LYSISTRATA

URNS TO FACE CINESIAS.

Call Myrrhine? Nonsense! Who are you?

CINESIAS

Her husband, Cinesias of Paionidai.

DOES A SALUTE.

LYSISTRATA'S ATTITUDE CHANGES AND SHE TURNS L AND STARTS DOWN THE UPPER L RAMP.

Oh, greetings, friend. Your name is not without honour here among us.

CINESIAS TURNS TO FACE DR AS LYSISTRATA REACHES L PLATFORM AND CROSSES TOWARD HIM ON MAIN PLATFORM.

Your wife is always talking about you and

SHE IS NOW BEHIND HIM CARESSING HIM.

whenever she takes an egg or an apple, she says, "Here's to my dear Cinesias."

CINESIAS

QUIVERING WITH EXCITEMENT.

Oh, ye gods in heaven!

HE TURNS TOWARD HER AT L, BUT LYSISTRATA QUICKLY SLIPS UP

STAGE OF HIM UNTIL SHE IS BEHIND HIM, BOTH FACING L.

LYSISTRATA

Indeed she does!

SHE CONTINUES TO CARESS HIM AND EXCITE HIM.

And whenever our conversations turn to men, your wife immediately says, "All others are mere rubbish compared with Cinesias."

CINESIAS

TURNING TOWARD HER AND SHE BACKS UP A FEW STEPS R TO C OF MAIN PLATFORM.

Oh! Do call her for me.

LYSISTRATA

TEASINGLY.

Why should I? What will you give me?

CINESIAS

FACES R TO LYSISTRATA, SPREADS ARMS AND THRUSTS OUT HIS BODY.

Whatever you want. All I have is yours --- and you see what I've got.

LYSISTRATA

LOOKS DOWN AT CINESIAS THEN TO AUDIENCE.

Well then, I'll go up and call her.

SHE CROSSES RIGHT TO R PLATFORM, MOVES UP UR RAMP TO UPPER CENTER PLATFORM WHILE CINESIAS TALKS TO HER.

CINESIAS

And hurry up!

HE CROSSES TO URC TURN UP STAGE ON MAIN PLATFORM TO TALK TO LYSISTRATA.

I've had no joy of life ever since she left home.

HE TURNS DOWN STAGE AND CROSSES TO DRC. LYSISTRATA EXITS C.

When I go in the house, I feel awful: everything seems so empty and I can't enjoy my dinner. I'm in such a state all the time.

MYRRHINE

FROM OFF STAGE UC.

I do love him so. But he won't let me love him. No, no! Don't ask me to see him!

CINESIAS

TURNS UP STAGE AND MOVES TO URC OF MAIN PLATFORM.

O my darling, O Myrrhine honey, why do you do this to me?

MYRRHINE ENTERS DOORS UC WHICH STAY SLIGHTLY OPEN. THE OTHER WOMEN CAN BE SEEN PEEPING THROUGH THEM.

Come down here!

MYRRHINE

CROSSES TO L OF UPPER CENTER PLATFORM.

No, I won't come down.

CINESIAS

Won't you come, Myrrhine, when I call you?

MYRRHINE

No; you don't want me.

CINESIAS

TURNING PROFILE TO SHOW HER.

Don't want you? I'm in agony!

MYRRHINE

TURNS UP STAGE TO GO IN DOORS.

I'm going now.

CINESIAS

X DL TO L PLATFORM TO SERVANT WITH BABY.

Please don't. At least listen to your baby. Here you call your mama.

HE PINCHES THE BABY WHO CRIES. CINESIAS TURNS TO LOOK AT MYRRHINE.

What's the matter with you? Have you no pity for your child,  
HE MOVES TO ULC OF MAIN PLATFORM.

who hasn't been washed or fed for five whole days?

MYRRHINE

TURNS TO LOOK AT THE BABY, THEN CINESIAS.

Oh, what it is to be a mother! I've got to come down I suppose.

SHE TURNS TO THE DOORS UC AND HOLDS A CONVERSATION WITH THE OTHER WOMEN.

CINESIAS

TURNS DOWN STAGE TO LC OF MAIN PLATFORM.

She seems much younger, and she has such a sweet look about her. Oh, the way she teases me! And her pretty, provoking ways make me burn with longing.

MYRRHINE

DURING CINESIAS SPEECH HAS STARTED DOWN THE UR RAMP TO THE R PLATFORM. CINESIAS TURNS NOW AND HOLDS OUT HIS ARMS TO RECEIVE HER.

O my sweet little angel.

SHE PASSES CINESIAS WHO LOOKS SURPRISED, AND CONTINUES LEFT TO THE SERVANT. SHE GATHERS THE BABY IN HER ARMS.

Naughty papa! Here let Mummy kiss you, Mamma's little sweet-heart.

SHE CUDDLES THE BABY AND CROSSES TO C OF MAIN PLATFORM.

CINESIAS

X R BEHIND MYRRHINE.

You heartless creature, why do you do this? Why follow these

other women and make us both suffer so?

TRIES TO PUT HIS ARMS AROUND HER.

MYRRHINE

PULLS AWAY R FROM HIM.

Don't you touch me!

CINESIAS

You're letting everything go to wrack and ruin.

MYRRHINE

I don't care.

SHE MOVES A FEW MORE STEPS R.

CINESIAS

CROSSING BEHIND HER AT DLC.

You don't care that your wool is being plucked to pieces by the chickens?

MYRRHINE

Not in the least.

CINESIAS

CAREFULLY WORKING HIS WAY AROUND ABOVE HER TO FACE HER.

And you haven't celebrated the rites of Approdite for ever so long. Won't you come home?

MYRRHINE

TURNS AWAY L AND CROSSES TO C.

Not on your life. Not unless you men make a truce and stop the war.

CINESIAS

CROSSES QUICKLY R UNTIL HE IS BEHIND HER.

Well then, if that pleases you we'll do it.

MYRRHINE

LOOKS HAPPY, TURNS SLIGHTLY TO CINESIAS.

Well then, if that pleases you, I'll come home ---

CINESIAS MOVES TO EMBRACE HER BUT SHE QUICKLY MOVES L TO LC OF MAIN PLATFORM.

afterwards! Right now I'm on oath not to.

CINESIAS

CROSSES TO HER AT L.

Then just lie here with me for a moment.

MYRRHINE

SHE BREAKS R QUICKLY.

No ---

SLOWS DOWN AS SHE CONTINUES R UNTIL SHE IS AT RC AND SPEAKS IN A TEASING VOICE.

and yet, I won't say I don't love you.

CINESIAS

TURNS AND FOLLOWS HER CAUTIOUSLY.

You love me? Ch, do lie down here, Myrrhine dear!

STARTS TO PUT HIS ARMS AROUND HER AGAIN. SHE TURNS QUICKLY TO HIM THRUSTING THE BABY IN HIS FACE.

MYRRHINE

What, you silly fool! in front of the baby?

CINESIAS

GRABS THE BABY FROM HER AND CROSSES QUICKLY L TO BELOW L PLATFORM.

Of course not.

THRUSTS THE BABY INTO THE SERVANT'S ARMS, GRABS THE SERVANT AND SHOVES HIM OFF STAGE L.

Here --- home! Take him, Manes!

THE SERVANT EXITS L-2. CINESIAS TURNS TO MYRRHINE AND X C TO MAIN PLATFORM AND MOVES TO HER.

See, the baby's out of the way. Now won't you lie down?

MYRRHINE

LOOKING AROUND.

But where my dear?

CINESIAS

Where?

LOOKS AROUND ALSO THEN POINTS DOWN STAGE TO C OF ORCHESTRA LIFT.

The grotto of Pan's a lovely spot.

PUTS HIS ARM AROUND HER WAIST AND STARTS DOWN STAGE.

MYRRHINE

STOPS ON DS EDGE OF MAIN PLATFORM.

How could I purify myself before returning to the shrine?

CINESIAS

LOOKS DL AND POINTS.

Easily: just wash here in the Clepsydra.<sup>72</sup>

MYRRHINE

BREAKS AWAY FROM HIM TO THE RIGHT SO SHE IS ON THE ORCHESTRA LIFT RC. THE BOEOTIAN AND CORINTHIAN HAVE SLIPPED OUT THE UC DOORS AND NOW SLIP DOWN THE UR RAMP TO THE R PLATFORM WHERE THEY HIDE BEHIND THE UP STAGE PILLAR.

And then, shall I go back on my oath?

---

<sup>72</sup>The Clepsydra is a spring near the grotto of Pan on the slope of the Acropolis.

CINESIAS

URNS AWAY FROM HER.

On my head be it!

URNS TO HER AGAIN.

Don't worry about the oath.

MYRRHINE

All right then. Just let me bring out a bed.

STARTS UP STAGE RIGHT.

CINESIAS

AT C ON THE ORCHESTRA LIFT.

No don't. The ground's all right.

MYRRHINE

MOVING QUICKLY UP STAGE TO R PLATFORM AND TO R-3 EXIT.

Heaven's no! Bad as you are, I won't let you lie on the bare ground.

CINESIAS

FOLLOWS HER PART WAY ONTO THE CENTER PLATFORM. AT RC TURNS TO FACE FRONT. COMES SLOWLY DOWN STAGE AS HE TALKS AS HE STRIPS OFF HIS ARMOUR AND TOSSES IT STAGE LEFT.

HE IS NOW ON THE APRON THE RC. MYRRHINE APPEARS R-3 FOLLOWED BY THE BOEOTIAN AND CORINTHIAN CARRYING A CRUDE BED. THE BED IS PLACED C ON THE ORCHESTRA LIFT IN FRONT OF CINESIAS. HE LOOKS AT THE BED A BIT UNHAPPILY, BUT HE IS DISTRACTED BY THE BOEOTIAN AND CORINTHIAN WHO APPROACH HIM ON EITHER SIDE AND BEGIN TO CARESS HIM. AT A QUIET SIGNAL FROM MYRRHINE THEY LEAVE AND CINESIAS TURNS R AS IF TO FOLLOW THEM.

MYRRHINE

There! Now hurry up and lie down.

SHE PUSHES THE DAZED CINESIAS DOWN ON THE HARD BED, HIS HEAD TOWARD L.



I'll just slip off this dress. But --- let's see: oh yes, I must fetch a mattress.

CINESIAS

Nonsense! No mattress for me.

HE REACHES FOR HER BUT SHE PUSHES HIM BACK ON HIS BACK.

MYRRHINE

Yes indeed! It's not nice on the bare springs.

CINESIAS

LYING DOWN HOLDS UP HIS ARMS.

Give me a kiss.

MYRRHINE

LEANS DOWN GIVES HIM A FAST KISS AND ESCAPES HIS GRASP.

There!

SHE RUNS UP STAGE TO R-3 WHERE SHE IS MET BY THE BOEOTIAN AND CORINTHIAN CARRYING A MATTRESS.

CINESIAS

Oh-h! Hurry back!

HE LIES THERE MAKING SMALL NOISES OF PASSION.

MYRRHINE LEADS THE OTHER TWO WOMEN WHO ARE CARRYING A MATTRESS. AS THEY REACH THE BED THEY START TO THROW THE MATTRESS ON TOP OF THE DAYDREAMING CINESIAS, WHO LEAPS TO HIS FEET UP STAGE OF THE BED. MYRRHINE IS TO THE R OF THE BED ON THE APRON. THE CORINTHIAN, WHO IS ON THE L SIDE OF THE BED, NOW COMES AROUND AND PUTS HER ARMS AROUND THE CONFUSED CINESIAS. SHE WORKS ON HIM FOR A FEW MOMENTS UNTIL MYRRHINE SENDS HER OFF UR TO R-3. MYRRHINE TAKES THE DAZED CINESIAS AND HAS HIM LIE DOWN AGAIN, HEAD TO L.

MYRRHINE

US C OF BED.

Here's the mattress; lie down on it. I'm taking my things off now ---

SHE UNFASTENS THE SLEEVE STRINGS IN A SLOW SEDUCTIVE MANNER.  
but --- let's see: you have no pillow.

CINESIAS

RAISES HIS HEAD.

I don't want a pillow!

MYRRHINE

STARTS UR AGAIN.

But I do.

EXITS R-3.

CINESIAS

Cheated again, just like Heracles and his dinner!

MYRRHINE

RETURNS QUICKLY TO L END OF THE BED.

Here, lift your head.

PLACES PILLOW UNDER HIS HEAD.

Is that all?

CINESIAS

REACHING UP FOR HER.

Surely that's all! Do come here, precious!

MYRRHINE

PUSHES HIS HANDS AWAY RISES AND CROSSES TO R END OF THE BED.

I'm taking off my dress.

SHE UNFASTENS THE DRESS AND ALLOWS IT TO DROP TO THE FLOOR SLOWLY. CINESIAS WATCHES FROM THE BED. MYRRHINE CROSSES SLOWLY TO UP STAGE SIDE OF THE BED AS CINESIAS REACHES FOR HER. SHE LEANS DOWN.

But remember: don't go back on your promise about the truce.

CINESIAS

REACHING FOR HER.

Hope to die, if I do.

MYRRHINE

SUDDENLY PULLS AWAY FROM HIM.

You don't have a blanket.

CINESIAS

SHOUTING IN EXASPERATION.

I don't want one! I WANT TO ---

MYRRHINE COVERS HIS MOUTH QUICKLY.

MYRRHINE

Sh-h! There, there, I'll be back in a moment.

SHE RUSHES OUT UR, R-3.

CINESIAS

SITTING UP QUICKLY SHAKING HIS FIST.

She'll be the death of me with these bed-clothes.

MYRRHINE

RETURNS WITH BLANKET TO UR EDGE OF BED.

Here, get up.

CINESIAS

JUMPS TO HIS FEET.

I've got this up!

AS CINESIAS ADVANCED R MYRRHINE QUICKLY CROSSES L PUT THE BLANKET ON THE BED. CINESIAS TRIES TO EMBRACE HER. SHE TURNS TOWARD HIM HOLDING HIM OFF.

MYRRHINE

Would you like some perfume?

CINESIAS

Good heavens no! I won't have it!

HE CONTINUES TO SLOWLY ADVANCE ON HER AS SHE BACKS L.

MYRRHINE

Yes you shall,

CINESIAS LUNGES TO GRAB HER BUT SHE DUCKS UNDER HIS OUT STRETCHED ARMS AND FLEES UR CALLING AS SHE GOES.

whether you want it or not.

CINESIAS

RAISING HANDS TO THE HEAVENS. HE IS NOW AT THE UL OF THE BED ON THE ORCHESTRA LIFT.

O Lord! Confound all perfumes anyway!

MYRRHINE RETURNS FROM UR WITH A FLASK AND CROSSES DOWN STAGE UNTIL SHE IS R OF CINESIAS, WHO IS FACING AWAY FROM HER.

MYRRHINE

Stretch out your hand and put some on.

HE PUTS OUT HIS RIGHT HAND AND SHE POURS PERFUME ON IT.

CINESIAS

SNIFFING HIS HAND.

By god, I don't much like this perfume. It smacks of shilly-shallying, and has no scent of the marriage bed.

MYRRHINE

MOVES R A FEW STEPS LOOKING AT THE FLASK.

Oh dear! This is Rhodian<sup>73</sup> perfume I brought.

SHE BEGINS TO MOVE UR AGAIN.

---

<sup>73</sup>An inferior perfume generally used by prostitutes.

CINESIAS

TURNS AND STARTS TOWARD HER.

It's quite all right, dear. Never mind.

MYRRHINE

NOW MOVING QUICKLY UR.

Don't be silly!

CINESIAS

RUNS A FEW STEPS UR, STOPS, TURNS BACK AND COMES DOWN STAGE ABOVE THE BED.

Damn the man who first concocted perfumes!

MYRRHINE

RETURNS FROM UR WITH ANOTHER FLASK.

Here, try this flask.

SHE HOLDS IT OUT TO HIM, BUT HE GRABS HER WRIST AND PULLS HER TO HIM AT UR CORNER OF BED ON ORCHESTRA LIFT.

CINESIAS

I've got another one all ready for you.

DRAWS HER TOWARD THE BED.

Come, you wretch, lie down and stop bringing me things.

HE PULLS HER DOWN ON THE BED WITH HIM IN A DEEP EMBRACE. AFTER A MOMENT SHE RAISES HERSELF SLIGHTLY.

MYRRHINE

All right;

SLIPS TO DOWN STAGE SIDE OF BED WHILE CINESIAS ROLLS ON HIS BACK.

I'm taking off my shoes.

SHE QUIETLY RISES TO A SITTING POSITION, STROKES HIS FACE SO THAT HE LIES BACK IN A DREAM LIKE STATE WITH HIS EYES CLOSED.

SHE RISES AT THE DR CORNER OF THE BED.

But my dear, see that you vote for peace.

SHE HAS SLIPPED QUIETLY AROUND THE L END OF THE BED AND STARTS UR TO THE R PLATFORM.

CINESIAS

I'll consider it.

HE RAISES HIS HANDS REACHING FOR HER, EYES STILL CLOSED. MYRRHINE HAS BEEN JOINED BY THE BOEOTIAN AND CORINTHIAN AND THEY CROSS UP ONTO THE UPPER CENTER PLATFORM R OF DOORS.

Myrrhine.

STILL REACHING FOR HER. OPEN HIS EYES.

Myrrhine?

THE WOMEN ON THE PLATFORM LAUGH AND THE OTHERS PEEPING THROUGH THE CENTER DOORS OPEN THEM AND ENTER INTO THE LAUGHTER. CINESIAS TURNS, STILL LYING DOWN AND SEES THEM. THE WOMEN ALL EXIT THROUGH THE C DOORS.

CINESIAS

I'm ruined!

GETS TO HIS KNEES ON THE BED.

The wench has skinned me and run away!

SWAYING.

Alas! Alas! Deceived, deserted by this fairest of women, whom shall I ---

THRUSTING HIS BODY FORWARD.

LAY? Ah my poor little child, how shall I nurture thee? Where's Cynalopex?<sup>74</sup> I needs must hire a nurse.

CINESIAS RISES CROSSES AROUND R END OF BED, STAGGERING UP STAGE UNTIL HE IS AT C. HE TURNS TO FACE THE AUDIENCE.

---

<sup>74</sup>A nickname for Philostratus, a pimp of the time.

MALE LEADER

AT CENTER OF LEFT STAGE EXTENSION FACING AUDIENCE.

Ah, wretched man, in dreadful wise beguiled, betrayed, thy  
soul is sore distressed. I pity thee, alas! alas!

CINESIAS HAS REACHED C OF MAIN PLATFORM BY THIS TIME.

What soul, what loins, what liver could stand this strain?  
How firm and unyielding he stands, with naught to aid him of  
a morning.

CINESIAS

O lord! O Zeus! What tortures I endure!

MALE LEADER

This is the way she treated you, that vile and cursed wanton.

FEMALE LEADER

Nay, not vile and cursed, but sweet and dear.

MALE LEADER

Sweet you say? Nay, hateful, hateful!

CINESIAS

CROSSES DL A FEW STEPS.

Hateful indeed!

RAISES HANDS TO HEAVENS.

O Zeus, Zeus!

CROSSES R TO DC.

Seize her and snatch her away,  
Like a hand full of dust, in a mighty,  
Fiery tempest!

TOSSES HIS HANDS ALOFT IN A SWEEPING GESTURE.

Whirl her aloft, then let her drop.

HIS HANDS START DOWN.

Down to the earth, with a crash, as she falls ---  
On the point of this waiting

INDICATES PHALLUS SYMBOL.

Thingummybob!

WITH A GROAN HE TURNS AND EXITS L-2. HE PICKS UP HIS ARMOUR  
AS HE LEAVES.

AS SOON AS CINESIAS HAS EXITED, THE SPARTAN HERALD ENTERS  
FROM R-2. HE WALKS SLIGHTLY BENT CROSSING TO RC OF APRON.

SPARTAN HERALD

Where can I find the Senate or the Prytaness?<sup>75</sup> I've got an  
important message.

THE MAGISTRATE ENTERS L-2 CROSSING TO IN FRONT OF THE L PLAT-  
FORM ON THE APRON. HE KEEPS HIS CLOAK WRAPPED CLOSELY AROUND  
HIMSELF.

MAGISTRATE

Say there, are you a man or a Priapus?<sup>76</sup>

SPARTAN HERALD

I'm a herald, you lout! I've come from Sparta about the  
truce.

MAGISTRATE

CROSSING TO LC ON THE APRON AND POINTING TO THE HERALD.

Is that a spear you've got under your cloak?

SPARTAN HERALD

TWISTING AND TURNING.

No, of course not!

---

<sup>75</sup>The Prytaness were the 50 member executive council  
in Athens.

<sup>76</sup>Priapus was the mythological son of Dionysus and  
Aphrodite and considered to be a god of fertility. He was  
represented as a grotesque figure with a huge phallus.



MAGISTRATE

Why do you twist and turn so? Why hold your cloak in front of you? Did you rupture yourself on the trip?

SPARTAN HERALD

URNS TO THE AUDIENCE AND STRAIGHTENS UP SHOWING HIS PHALLUS SYMBOL.

By gum, the fellow's an old fool.

MAGISTRATE

Why, you dirty rascal, you're all excited.

SPARTAN HERALD

COVERING HIMSELF AGAIN AND FACING THE MAGISTRATE.

Not at all. Stop this tom-foolery.

MAGISTRATE

CROSSES TO C OF APRON.

Well, what's that I see?

SPARTAN HERALD

STRAIGHTENING UP AGAIN.

A Spartan message staff.

MAGISTRATE

TURNED PROFILE TO HERALD R NOW THROWS BACK HIS ROBE REVEALING HIS PHALLUS SYMBOL.

Oh, certainly! That's just the kind of message staff I've got.

CROSSES TO THE HERALD AND BOTH MOVES A FEW STEPS DR.

But tell me the honest truth; how are things going in Sparta?

SPARTAN HERALD

CROSSES L ON APRON BELOW THE MAGISTRATE TO LC.

All the land of Sparta is up in arms --- and our allies are up, too.

URNS TO MAGISTRATE.

We need Pallene.<sup>77</sup>

MAGISTRATE

What brought this trouble on you? A sudden panic?

SPARTAN HERALD

No, Lampito started it and then all the other women in Sparta with one accord chased their husbands out of their beds.

MAGISTRATE

MOVES A FEW STEPS L TOWARD THE HERALD.

How do you feel?

SPARTAN HERALD

BENDING OVER.

Terrible. We walk around the city bent over like men lighting matches in a wind.

STRAIGHTENS UP AND MOVES TO MAGISTRATE.

For our women won't let us touch them until we all agree and make peace throughout Greece.

MAGISTRATE

CROSSES DR ONTO THE ORCHESTRA LIFT LOOKING AT THE WOMEN ON THE R EXTENSION.

This is a general conspiracy of women; I see it now.

URNS AND SPEAKS TO THE HERALD.

Well, hurry back and tell the Spartans to send ambassadors here with full powers to arrange a truce.

---

<sup>77</sup>Pellene was an Attic deme noted for virgins.

MOVES UP STAGE A FEW STEPS AT RC OF THE APRON.

And I'll go tell the council to choose ambassadors from here; I've got a little something here that will soon persuade them!

SPARTAN HERALD

I'll fly there; for you've made an excellent suggestion.

HE EXITS QUICKLY CROSSING BELOW THE MAGISTRATE AND GOES OUT R-2. THE MAGISTRATE BOWS AND EXITS L-2. MALE LEADERS CROSSES R FROM THE L EXTENSION ONTO ORCHESTRA LIFT AND BEGINS TO SPEAK AS HE REACHES LC OF THE LIFT. THE MEN IN THE CHORUS FOLLOW HIM SLOWLY AND SOMEWHAT FEARFULLY FROM L EXTENSION. THE WOMEN R WATCH THEM. WHEN THE MALE LEADER BEGINS TO SPEAK THE FEMALE LEADER CROSSES L ONTO THE ORCHESTRA LIFT FROM THE R EXTENSION FOLLOWED BY THE WOMEN, WHO ARE MORE BRAVE. (SEE FIGURE 19)

MALE LEADER

No beast or fire is harder to tame than womenkind, Nor is the spotted leopard so devoid of shame.

FEMALE LEADER

CROSSES TO RC OF ORCHESTRA LIFT.

Knowing this, you dare provoke us to attack? I'd be your steady friend, if you'd but take us back.

MALE LEADER

CROSSES TO C WALKS UP ON THE BED.

I'll never cease my hatred keen of womankind.

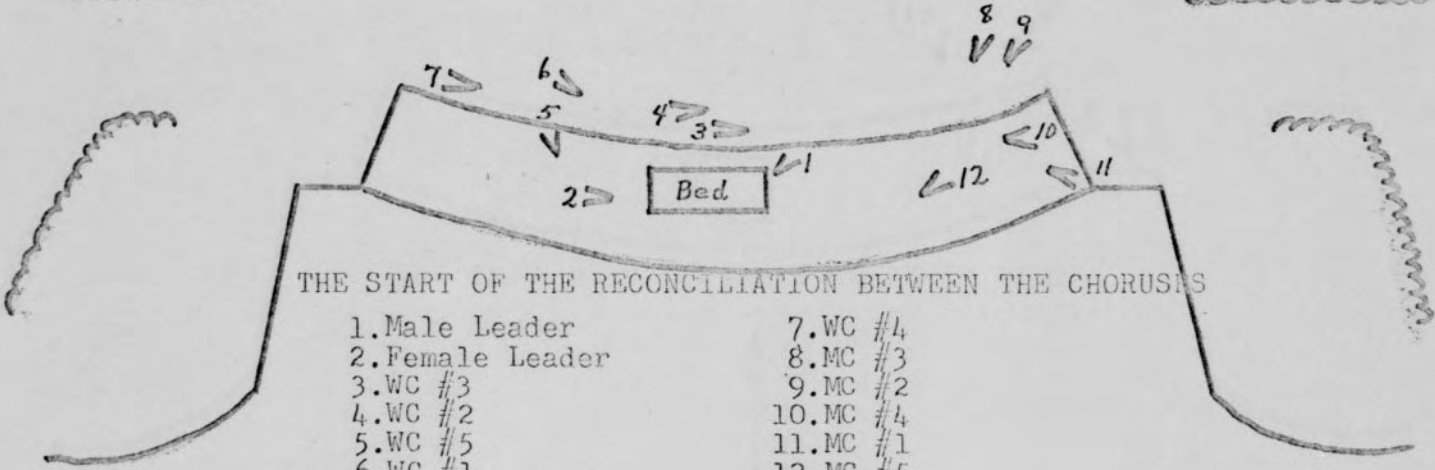
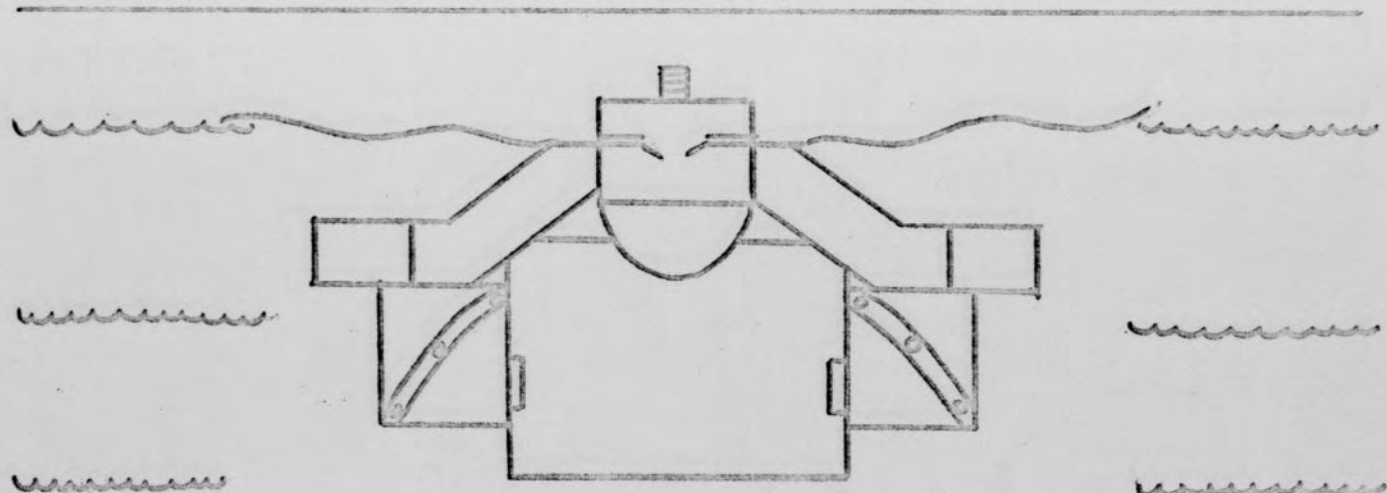
HE SITS IN THE MIDDLE OF THE BED.

FEMALE LEADER

Just as you will.

CROSSES L TOWARD DISCARDED CLOAKS ON THE L END OF ORCHESTRA LIFT. ALL THE OTHER WOMEN FOLLOW AND EACH PICKS UP A CLOAK AND STARTS TO HELP ONE OF THE MEN INTO IT. (SEE FIGURE 20)

But now just let me help you find that cloak you threw aside. You look so silly there without your clothes.



- |                  |           |
|------------------|-----------|
| 1. Male Leader   | 7. WC #4  |
| 2. Female Leader | 8. MC #3  |
| 3. WC #3         | 9. MC #2  |
| 4. WC #2         | 10. MC #4 |
| 5. WC #5         | 11. MC #1 |
| 6. WC #1         | 12. MC #5 |

FIGURE 19

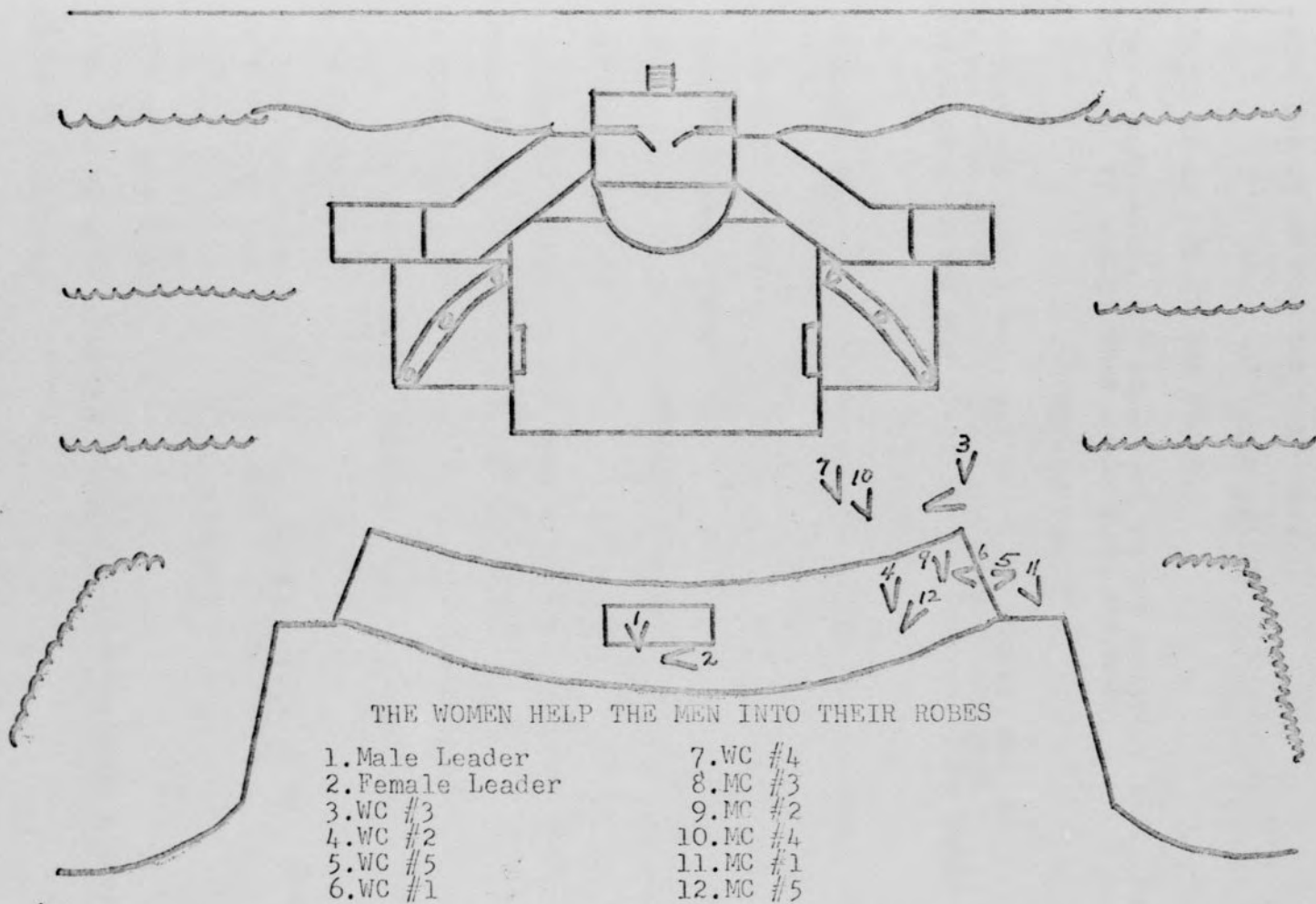


FIGURE 20

FINDS CLOAK AND RETURNS TO L OF MALE LEADER.

Here, put it on and don't go bare.

MALE LEADER

RISING AS HE PUT ON THE CLOAK.

That's very kind, and shows you're not entirely bad. But I threw off my things when I was good and mad.

FEMALE LEADER

At last you seem a man, and won't be mocked, my lad.  
If you'd be nice to me, I'd take this little gnat  
That's in your eye and pluck it out for you, like that.

MALE LEADER

So that's what's bothering me and bit my eye so long! Please dig it out for me.

LEANS OVER TO HER.

I own I've been wrong.

FEMALE LEADER

LOOKING IN HIS EYE.

I'll do so, though you've been a most ill-natured brat.

PLUCKS SOMETHING FROM HIS EYE AND HOLDS IT UP.

Ye gods! See here! A huge monstrous little gnat!

MALE LEADER

RUBS HIS EYE.

Oh how that helps! For it was digging wells in me. And now it's out, my tears can roll down hard and free.

FEMALE LEADER

WIPES AT HIS CHEEK.

Here, let me wipe them off, although your're such a knave,

TRIES TO KISS HIM.

And kiss me.

MALE LEADER

PULLING AWAY R BUT FEMALE LEADER HANGS ON.

No!

FEMALE LEADER

Whate're you say, a kiss I'll have.

KISSES HIM SOUNDLY. MALE LEADER FINALLY PULLS AWAY R AND  
FACES THE AUDIENCE.

MALE LEADER

Oh, confound these women! They've a coaxing way about them.  
He was wise and never spoke a truer word, who said,  
"We can't live with women, but we cannot live without them."

HE REACHES FOR FEMALE LEADER'S HAND AND THEY MOVE AROUND THE  
R END OF THE BED, CROSS UP STAGE TO THE C OF THE MAIN PLAT-  
FORM. THE REST OF THE MEN AND WOMEN PAIR UP AND MOVE UP  
STAGE TO ASSIGNED POSITIONS.

Now I'll make a truce with you. We'll fight no more; instead,  
I will not injure you if you do me no wrong.  
And now let us join our ranks and then begin a song.

ALL HAVE REACHED THEIR ASSIGNED POSITIONS. (SEE FIGURE 21)  
THE MUSIC BEGINS AND THE GROUP SINGS.

MALE LEADER

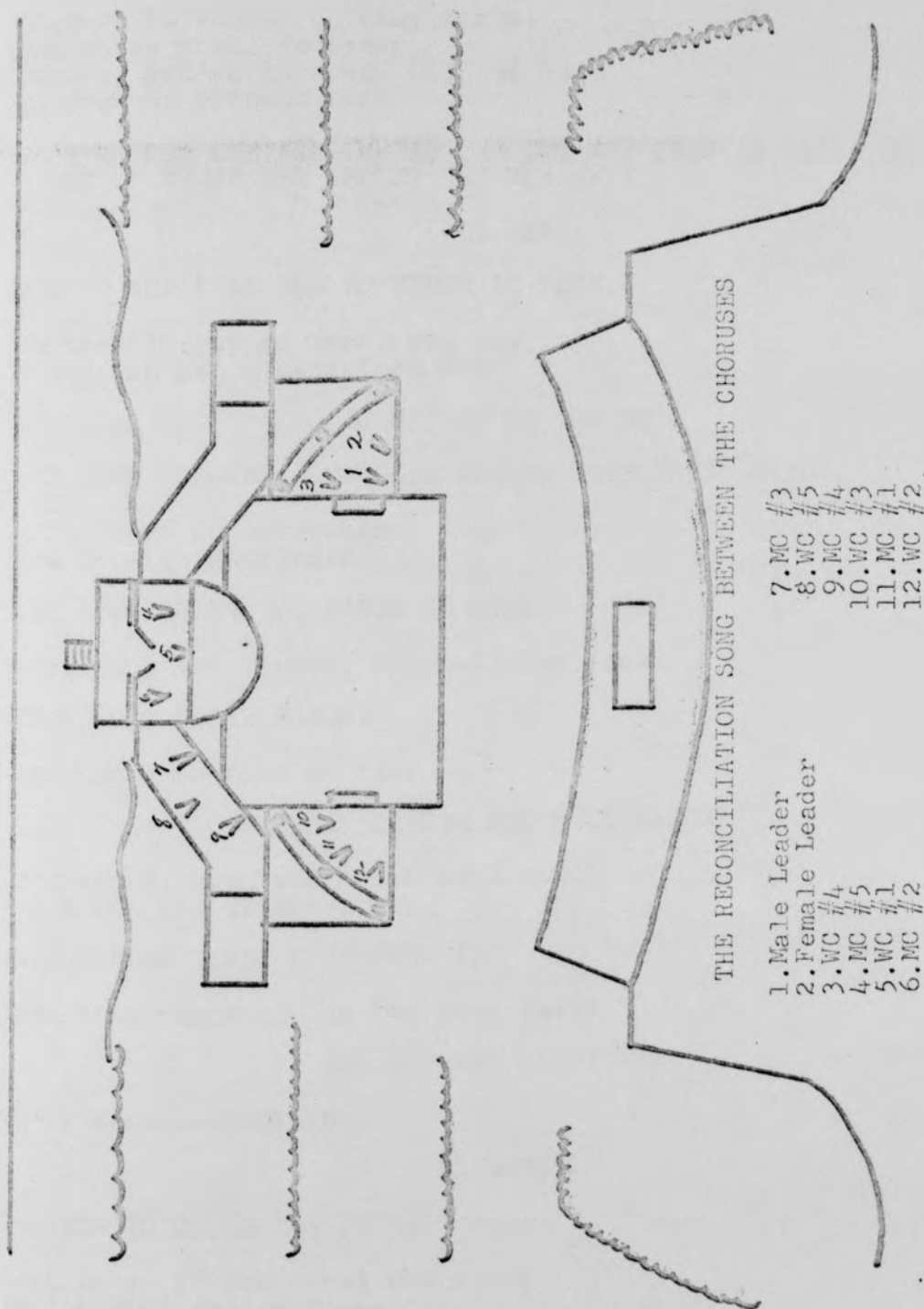
Athenians, we're not prepared,  
To say a single ugly word  
About our fellow-citizens.  
Quite the contrary: we desire but to say and to do  
Naught but good. Quite enough are the ills now on hand.

MC #1, WC #3, WC #2

Men and women, be advised:  
If anyone requires  
Money --- minae two or three ---  
We've got what he desires.

DURING THE SINGING THE THREE LEAN TOWARD THE AUDIENCE AND  
THEN THE WOMEN CROSS BEHIND THE MAN AND SWITCH PLACES.

FIGURE 21





MC #4, MC #5, WC #1

My purse is yours, on easy terms:  
When peace shall reappear,  
Whate'er you've borrowed will be due.  
So speak up without fear.

WC #1 RAISES HER ARMS WHILE THE TWO MEN STEP IN CLOSE TO HER.  
AT END OF VERSE SHE SHOVES THE MEN AWAY.

ALL MEN

SING TO AUDIENCE AND TO WOMEN IN TURN.

You needn't pay me back, you see,  
If you can get a cent from me!

WC #1, WC #2, WC #3

THEY LEAN FORWARD CUP THEIR MOUTHS WITH THEIR HANDS.

We're about to entertain  
Some foreign gentlemen

THEY STRAIGHTEN UP, HANDS ON HIPS.

We've soup and tender, fresh-killed pork

SPREAD OUT THEIR HANDS.

Come round to dine at ten.

FEMALE LEADER AND MALE LEADER

Come early; wash and dress with care  
And bring the children too.

MALE LEADER TURNS L TO STEP IN.

Then step right in, no "by your leave."

ALL MEN AND ALL WOMEN

We'll be expecting you.

ALL WOMEN

PRETEND TO USHER MEN IN.

Walk in as if you owned the place.  
You'll find the door ---

PRETEND TO SLAM DOOR IN FACE OF MEN WHO STAGGER.

shut in your face.

AS THE SONG ENDS THE MALE AND FEMALE LEADERS STEP TO THE DC EDGE OF THE L PLATFORM.

FEMALE LEADER

LOOKING OFF R.

Here comes the envoys from Sparta,

THE SPARTAN AMBASSADOR ENTERS R-2 FOLLOWED BY THE SPARTAN HERALD.

sprouting long beards and looking for the world as if they were carrying pig-pens in front of them.

THE SPARTAN AMBASSADOR STOPS AT RC APRON AND THE HERALD JUST A FEW STEPS BEHIND HIM. THE FEMALE LEADER MOVES A FEW STEPS R ON THE L PLATFORM. (SEE FIGURE 22)

FEMALE LEADER

Greetings gentlemen of Sparta. Tell me, in what state have you come?

SPARTAN AMBASSADOR

Why waste words.

OPEN HIS CLOAK TO REVEAL PHALLUS SYMBOL.

You can plainly see what state we've come in!

FEMALE LEADER

Wow! you're in a pretty high strung condition, and it seems to be getting worse.

THE MALE LEADER HAS MOVED A FEW STEPS L ON THE L PLATFORM WATCH OFF STAGE L-2.

SPARTAN AMBASSADOR

It's indescribable. Won't someone please arrange a peace for us --- in any way you like.

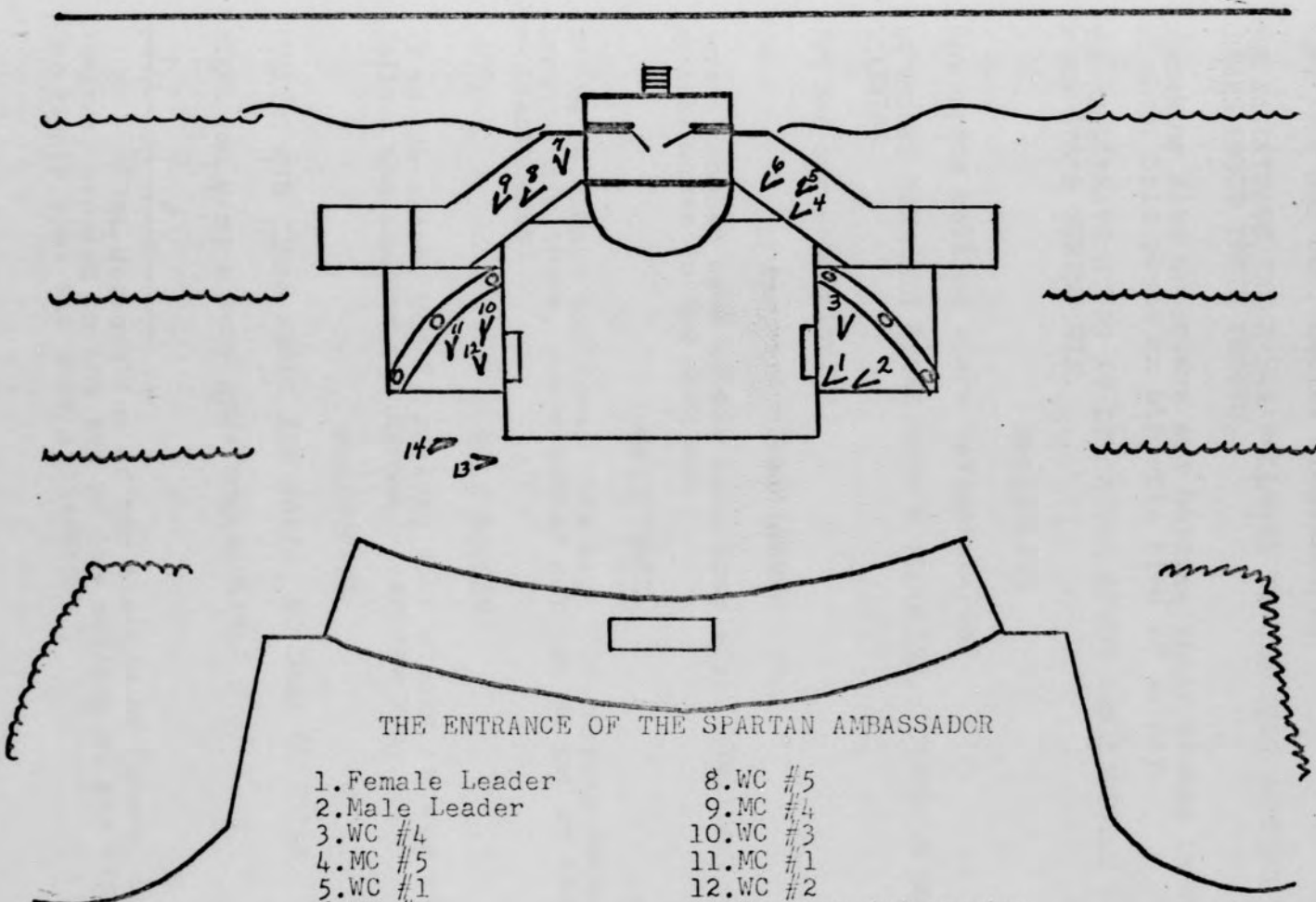


FIGURE 22

THE ENTRANCE OF THE SPARTAN AMBASSADOR

- |                  |                        |
|------------------|------------------------|
| 1. Female Leader | 8. WC #5               |
| 2. Male Leader   | 9. MC #4               |
| 3. WC #4         | 10. WC #3              |
| 4. MC #5         | 11. MC #1              |
| 5. WC #1         | 12. WC #2              |
| 6. MC #2         | 13. Spartan Ambassador |
| 7. MC #3         | 14. Spartan Herald     |

## MALE LEADER

Here come our own, native ambassadors,

THE MAGISTRATE ENTER L-2 FOLLOWED BY CINESIAS HOLDING THEIR CLOAKS ABOUT THEIR FRONTS.

crouching like wrestlers and holding their cloaks in front of them; this seems an athletic kind of malady.

THE MAGISTRATE STOPS AT LC ON THE APRON AND CINESIAS JUST A FEW STEPS BEHIND HIM.

## MAGISTRATE

Can anyone tell us where Lysistrata is?

HE THROWS OPEN HIS CLOAK WITH A FLOURISH. CINESIAS DOES LIKEWISE.

You see our condition.

## MALE LEADER

Here's another case of the same complaint. Tell me, are the attacks worse in the morning?

## MAGISTRATE

No, we're always afflicted this way. If someone doesn't soon arrange this truce, you'd better not let me get my hands on -- Cleisthenes!

## MALE LEADER

If you're smart, you'll arrange your cloaks so none of these fellows who smashed the Hermae<sup>78</sup> can see you.

## MAGISTRATE

PULLING HIS CLOAK ABOUT HIM AGAIN, SO DOES CINESIAS.

Right you are; a very good suggestion.

---

<sup>78</sup>The desecration of the statues of Hermes, God of Theives, occurred on the eve of the sailing of the Expedition for Sicily that was such a disaster.

SPARTAN AMBASSADOR

HITCHING HIS CLOAK ABOUT HIM ALONG WITH THE HERALD.

Aye, by all means. Here, let's hitch up our clothes.

MAGISTRATE

STEPS TOWARD C.

Greetings, Spartans. We've suffered dreadful things.

SPARTAN AMBASSADOR

My dear fellow, we'd have suffered worse if one of those fellows had seen us in this condition.

MAGISTRATE

Well, gentlemen, we must get down to business. What is your errand here?

SPARTAN AMBASSADOR

We're ambassadors about peace.

MAGISTRATE

Excellent; so are we. Only Lysistrata can arrange things for us; shall we summon her?

SPARTAN AMBASSADOR

Aye, and Lysistratus too, if you like.<sup>79</sup>

FEMALE LEADER

ON L PLATFORM INDICATES THE UP CENTER DOOR OPENING.

No need to summon her, it seems. She's coming out of her own accord.

LYSISTRATA ENTERS WITH THE OTHER WOMEN. FEMALE LEADER MOVES TO R EDGE OF THE L PLATFORM. SHE SALUTES LYSISTRATA AS THE WOMEN MOVE INTO PLACE.

---

<sup>79</sup>Lysistrata means dissolver of armies and the Spartans were suggesting a man would do just as well.

Hail, noblest of women; now must thou be  
 A judge shrewd and subtle, mild and severe,  
 Be sweet yet majestic; all manner employ.  
 The leaders of Hellas<sup>80</sup> caught by thy love-charms,  
 Have come to thy judgement, their charges submitting.

ALL THE WOMEN AND THE CHORUS PEOPLE HAVE TAKEN THEIR POSI-  
 TIONS. (SEE FIGURE 23)

LYSISTRATA

MOVES TO DL EDGE OF UPPER PLATFORM SPEAKING TO THE FEMALE  
 LEADER.

This is no difficult task, if one catches them still in  
 amorous passion, before they're resorted to each other. But  
 I'll soon find out. Where's reconciliation?

THE C DOORS OPEN WIDE AND A LOVELY GIRL STEPS OUT IN A  
 REVEALING DRESS. LYSISTRATA CROSSES UP TO HER AT THE C OF  
 THE UPPER CENTER PLATFORM.

Go, first bring the Spartans here,

THE GIRL STARTS DOWN THE UPPER RIGHT RAMP TO THE R PLATFORM  
 WHILE LYSISTRATA INDICATES WHERE SHE WANTS THE MEN PLACED.  
 THE MEN STARE AT THE GIRL.

and don't seize them rudely and violently, as our tactless  
 husbands used to do, but as befits a woman, like an old  
 familiar friend; if they won't give you their hands, take  
 them however you can.

THE GIRL HAS ARRIVED IN FRONT OF THE SPARTAN AMBASSADOR AND  
 MOTIONS FOR HIM TO FOLLOW HER. SHE BACKS UP STAGE UNTIL SHE  
 IS UC ON THE MAIN PLATFORM DIRECTLY BELOW LYSISTRATA. THE  
 AMBASSADOR IS SLIGHTLY DR OF HER REACHING OUT HIS HANDS FOR  
 HER. THE HERALD HAS FOLLOWED HIM AND IS A STEP DR OF THE  
 AMBASSADOR. THE GIRL PUSHES THE HANDS OF THE AMBASSADOR AWAY.

LYSISTRATA

Then go fetch these Athenians here, taking hold of whatever  
 they offer you.

THE GIRL STARTS DL TOWARD THE MAGISTRATE WHO ANTICIPATES HER

---

<sup>80</sup>Another name for Greece.

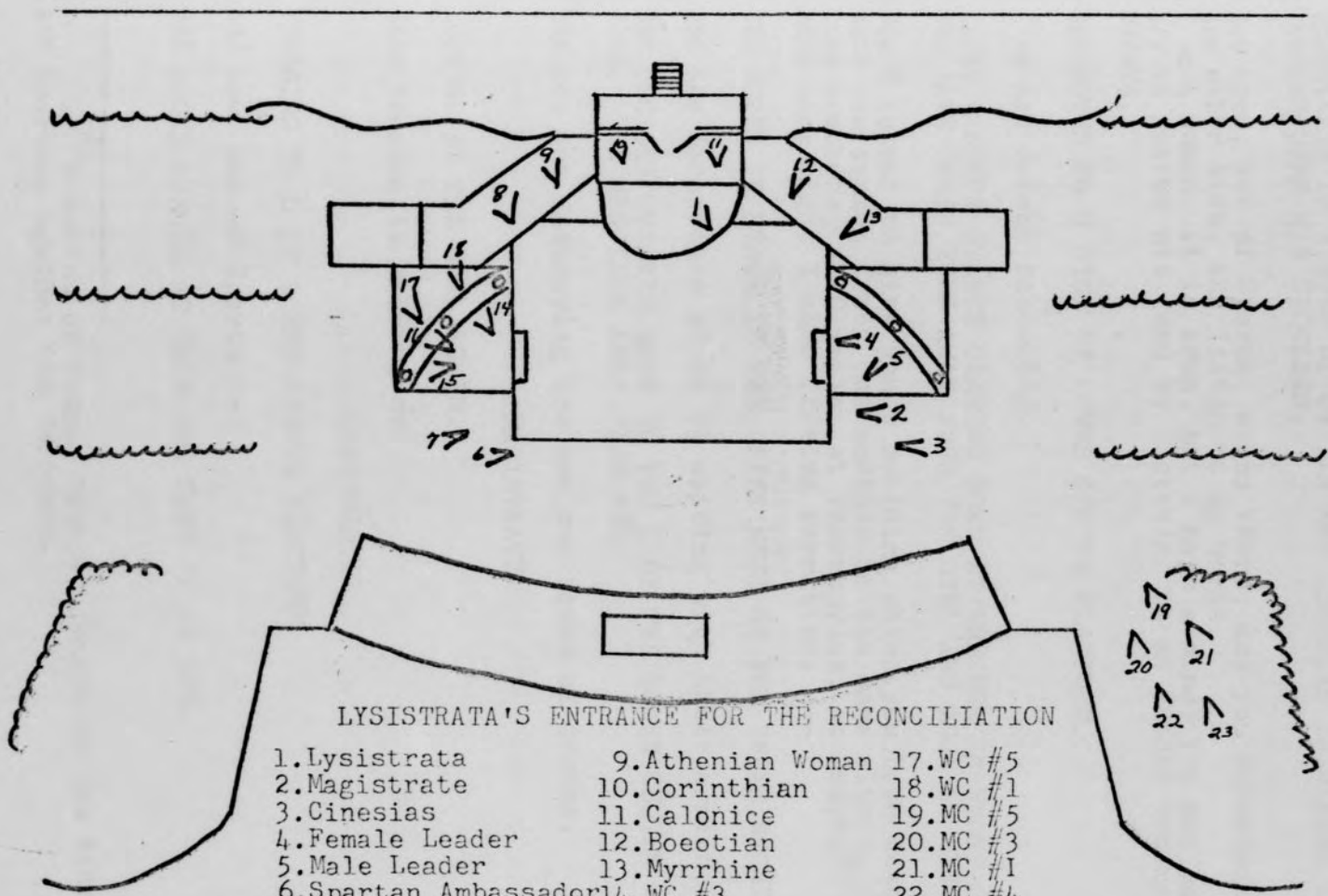


FIGURE 23

LYSISTRATA'S ENTRANCE FOR THE RECONCILIATION

- |                       |                   |           |
|-----------------------|-------------------|-----------|
| 1. Lysistrata         | 9. Athenian Woman | 17. WC #5 |
| 2. Magistrate         | 10. Corinthian    | 18. WC #1 |
| 3. Cinesias           | 11. Calonice      | 19. MC #5 |
| 4. Female Leader      | 12. Boeotian      | 20. MC #3 |
| 5. Male Leader        | 13. Myrrhine      | 21. MC #1 |
| 6. Spartan Ambassador | 14. WC #3         | 22. MC #4 |
| 7. Spartan Herald     | 15. WC #4         | 23. MC #2 |
| 8. Lampito            | 16. WC #2         |           |

MOVE AND STARTS FOR HER WITH CINESIAS FOLLOWING. THE GIRL QUICKLY BACKS AWAY FROM HIM UNTIL SHE IS ONCE AGAIN UC. THE MAGISTRATE IS A STEP DL OF HER AND CINESIAS IS BEHIND HIM LOOKING OVER HIS SHOULDER.

Now then, men of Sparta, stand there, and you Athenians on the other side, and listen to my words.  
I am a woman, it is true, but I have a mind; I'm not badly off in native wit, and by listening to my father and my elders,

SHE MOVES TO R SIDE OF LOWER CENTER PLATFORM.

I've had decent schooling.

TAKES A STERN STANCE GLARING DOWN AT THE MEN IN FRONT OF HER, WHO TAKE THEIR EYES AWAY FROM THE GIRL AND LOOK AT LYSISTRATA.

Now I intend to give you a scolding which you both deserve. With one common front you worship at the same altars, just like brothers, at Olympia, at Thermopylae, at Delphi<sup>81</sup> how many more might I name if time permitted; ---

SHE MOVES UP STAGE TO THE UPPER EDGE OF THE UPPER RIGHT RAMP.

and the Barbarians stand by waiting with their armies;

SHE CROSSES QUICKLY DOWN TO THE C OF THE LOWER CENTER PLATFORM. THE MEN LOOK AWAY FROM HER.

yet you are destroying the men and towns of Greece.

MAGISTRATE

LOOKING AT THE GIRL AGAIN.

This tension is killing me!

LYSISTRATA

CROSSING TO L OF LOWER CENTER PLATFORM.

And now, men of Sparta ---

SHE LOOKS ACROSS AT THEM AND THEY UP AT HER.

---

<sup>81</sup>A series of famous battles fought by the Athenians and Spartans against the Persians.



to turn to you --- don't you remember how the Spartan Pericleidas<sup>82</sup> came here once as a suppliant, and sitting at our altar, all pale with fear, in his crimson cloak, begged us for an army? For all Messene<sup>83</sup> had attacked you and the gods sent an earthquake too?

SHE CROSSES TO THE C OF THE LOWER PLATFORM.

Then Cimon went forth with four thousand hoplites and saved all Lacedaemon.<sup>84</sup> Such was the aid you received from Athens, and now you lay waste the country which once treated you so well.

MAGISTRATE

GLANCING UP AT LYSISTRATA FOR A MOMENT.

They're in the wrong, Lysistrata, upon my word, they are.

SPARTAN AMBASSADOR

STARING AT THE GIRL'S FIGURE.

We're in the wrong. What hips! How lovely they are!

HE REACHES FOR HER ONLY TO HAVE HER PUSH HIS HANDS AWAY.  
LYSISTRATA CROSSES TO THE R OF THE LOWER CENTER PLATFORM.

LYSISTRATA

Don't think I'm going to let you Athenians off.

SHE CROSSES THE LOWER CENTER PLATFORM UNTIL SHE IS US OF THE  
MAGISTRATE.

Don't you remember how the Spartans came in arms when you were wearing the rough, sheepskin cloak of slaves and slew the host of Thessalians, the comrades and allies of Hippias? Fighting with you on that day, alone of all the Greeks, they

---

<sup>82</sup>A series of revolts and an earthquake threatened the rule of Pericleidas until the Athenians came to his aid.

<sup>83</sup>The city who led the revolt against Sparta.

<sup>84</sup>Cimon was the Athenian general who led the forces that secured the lower half of Greece for the Spartans.

set you free and instead of sheepskin gave your folk a handsome robe to wear.

SPARTAN AMBASSADOR

HE HAS BEEN STARING AT LYSISTRATA.

I've never seen a more distinguished woman.

MAGISTRATE

STILL LOOKING AT THE GIRL.

I've never seen a more voluptuous body!

LYSISTRATA

STEPS UP TO C OF UPPER CENTER PLATFORM.

Why then, with these many noble deeds to think of, do you fight each other? Why don't you stop this villiany? Why not make peace? Tell me, what prevents it.

SPARTAN AND ATHENIAN MALES ARE CLOSELY STUDYING THE SOMEWHAT REVEALED FIGURE OF THE GIRL UC AS THEY SPEAK NEXT SEVERAL SPEECHES.

SPARTAN AMBASSADOR

WAVING AT THE GIRL'S HIPS.

We're willing, if you're willing to give up your position on yonder flank.

LYSISTRATA

What position, my good man?

SPARTAN AMBASSADOR

Pylus<sup>85</sup>; we've been panting for it for ever so long.

MAGISTRATE

No, by god! You shan't have it!

---

<sup>85</sup>Pylus, a coastal city on the southwestern part of the Peloponesian. The last strong hold the Athenians had in this area.

LYSISTRATA

MOVES QUICKLY UNTIL SHE UP STAGE OF THE MAGISTRATE.

Let them have it my friend.

MAGISTRATE

Then what shall we have to rouse things up?

LYSISTRATA

Ask for another place in exchange.

MAGISTRATE

AS HE NAMES HE POINTS TO PARTS OF THE GIRL'S ANATOMY.

Well, let's see: first of all give us Euhinus here,<sup>86</sup> this Maliac Inlet<sup>87</sup> in back there, and these two Megarian legs.<sup>88</sup>

SPARTAN AMBASSADOR

No, by heavens! You can't have everything, you crazy fool!

LYSISTRATA

CROSSES TO BEHIND THE AMBASSADOR LEANING DOWN TO HIM ON L SIDE OF LOWER CENTER PLATFORM.

Let it go. Don't fight over a pair of legs.

CINESIAS

I think I'll strip and do a little planting now.

SPARTAN HERALD

And I'll just do a little fertilizing, by gosh!

RECONCILIATION STARTS FROM HER POSITION UC TO CROSS R TOWARD THE R PLATFORM.

<sup>86</sup>A town on the Thessalian coast.

<sup>87</sup>An inlet leading to the town of Echinus.

<sup>88</sup>The wall built to protect the inlet and the town.

## LYSISTRATA

Wait until the truce is concluded. Now if you've decided on this course, hold a conference and discuss the matter with your allies.

## MAGISTRATE

Allies? Don't be ridiculous! They're in the same state we are. Won't all our allies want the same thing we do --- to jump in bed with their women?

## SPARTAN AMBASSADOR

Ours will, I know.

## MAGISTRATE

Especially the Carystians, by god.<sup>89</sup>

## LYSISTRATA

Very well, Now purify yourselves, that your wives may feast and entertain you in the Acropolis ---

RECONCILIATION ON THE R UPPER RAMP MOTIONS FOR THE MEN TO FOLLOW. THE SPARTAN AMBASSADOR AND HERALD TURN R AND START UP ON THE R PLATFORM. THE MAGISTRATE FOLLOWS.

we've provisions by the basketfull. Exchange your oaths and pledges there, and then each of you may take his wife and go home.

RECONCILIATION EXITS INTO THE UC DOORS FOLLOWED BY THE AMBASSADOR, HERALD, AND MAGISTRATE. CINESIAS STARTS R ACROSS THE MAIN PLATFORM BUT MYRRHINE MOVES QUICKLY IN FRONT OF HIM STOPPING HIM. HE LOOKS AT HER REACHING FOR HER, BUT SHE DASHES L WITH HIM AFTER HER. SHE FLEES UP THE L UPPER RAMP FOLLOWED BY CINESIAS. ALL THE MEN AND WOMEN, EXCEPT THOSE OF THE CHORUS, ENTER THE UC DOORS. THE FOLLOWING LINES ARE SPOKEN DURING THE HASTY EXITS.

## CINESIAS

Let's go at once.

---

<sup>89</sup>A city where the men were noted for their sexual prowess.

## SPARTAN HERALD

Come on, where you will.

## CINESIAS

For god's sake, let's hurry!

AFTER THE OTHERS HAVE EXITED THE CHORUSES BEGIN TO DANCE AND SING.

## WOMEN OF THE CHORUS

Whate'er I have of coverlets  
And robes of varied hue  
And Golden trinkets --- without stint  
I offer them to you.

## MEN OF THE CHORUS

Take what you will and bear it home,  
Your children to delight  
Or if your girl's a Basket-maid;  
Just choose whate'er's in sight.

## WOMEN OF THE CHORUS

There's naught within so well secured  
You cannot break the seal  
And bear it off: just help yourselves;  
No hesitation feel.

## MEN OF THE CHORUS

But you'll see nothing, though you try,  
Unless you've sharper eyes than I!

## WOMEN OF THE CHORUS

If anyone needs bread to feed  
A growing family  
I've lots of wheat and full-grown loaves;  
So just apply to me.

## MEN OF THE CHORUS

Let every poor man who desires  
Come round and bring a sack  
To fetch the grain; my slave is there  
To load it on his back.

## WOMEN OF THE CHORUS

But don't come near my door, I say:  
Beware the dog, and stay away!

THE CHORUSES HAVE ALL GATHERED ON THE UPPER CENTER PLATFORM AT THE C DOORS. SUDDENLY THEY BURST OPEN AND THE PEOPLE SCAMPER DOWN BOTH RAMPS AS THE FIRST ATHENIAN ENTERS SLIGHTLY DRUNK.

## FIRST ATHENIAN

Make way, won't you. What are you hanging around for?

HE WAVES HIS CUP IN THE AIR AND MOVES R TOWARD THE CHORUS PEOPLE ON THE R PLATFORM.

Want me to singe you with this torch? No it is a stale trick, I won't do it!

LOOKING AT THE AUDIENCE.

Still if I've got to do it to please you, I suppose I'll have to take the trouble.

## SECOND ATHENAIN

ENTERING, ALSO SLIGHTLY DRUNK. (SEE FIGURE 24)

And I'll help you.

## FIRST ATHENIAN

STAGGERING DOWN THE R RAMP TO R PLATFORM AS THE PEOPLE BACK AWAY FROM HIM.

Get out! Go bawl your heads off! Move on there, so the Spartans can leave in peace when the banquet's over.

THE SECOND ATHENIAN MOVES DOWN THE OTHER RAMP UNTIL ALL OF THE CHORUS PEOPLE ARE ON THE APRON DR AND DL.

## SECOND ATHENIAN

TURNING UP STAGE GOING UP THE L RAMP.

I've never seen such a pleasant banquet: the Spartans are charming fellows, indeed they are! And we Athenians are very witty in our cups.

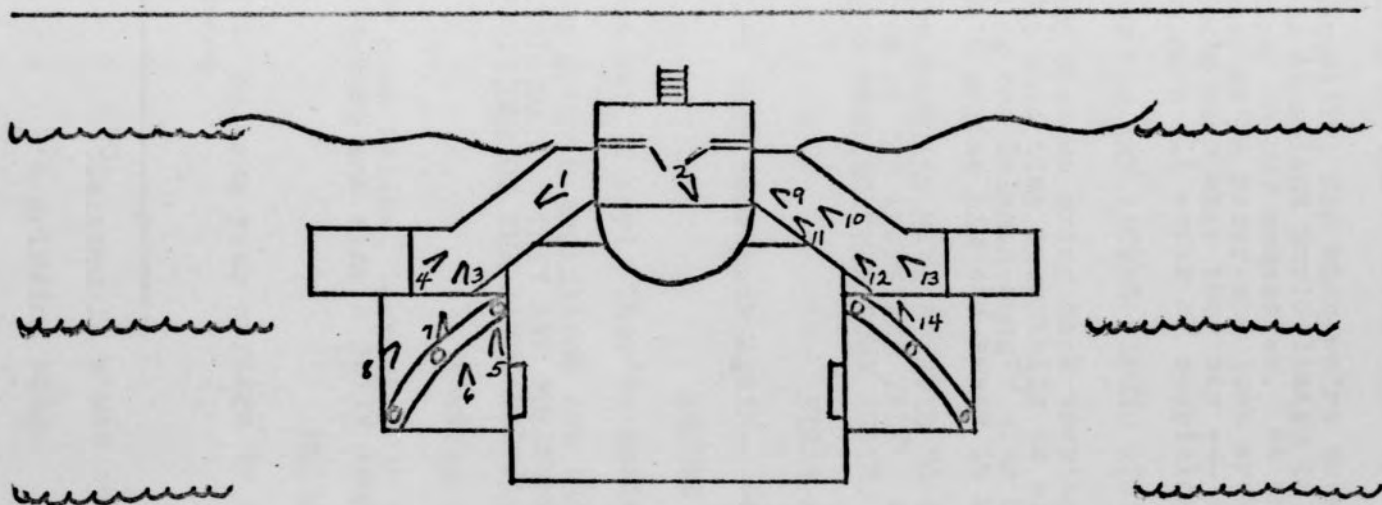
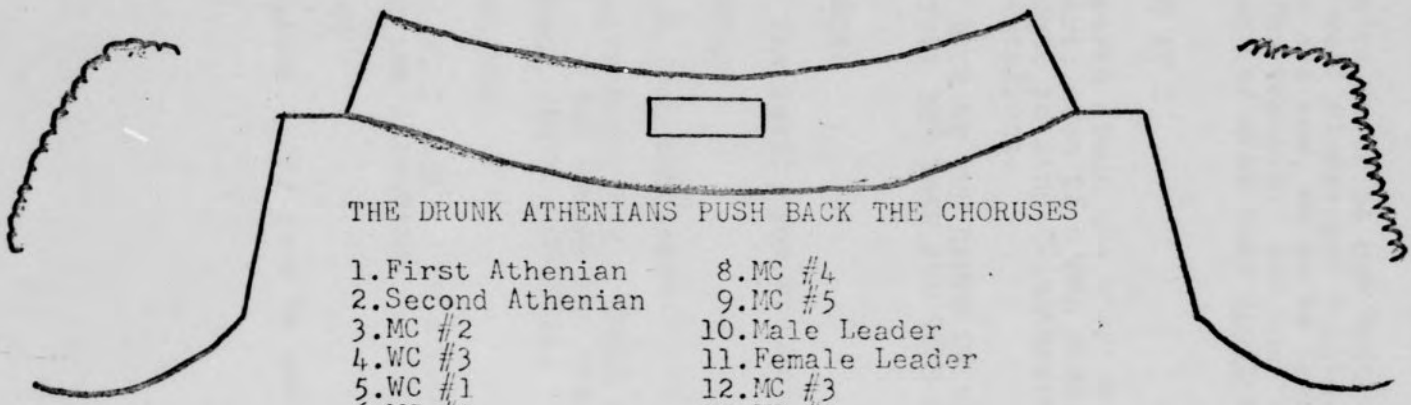


FIGURE 24



THE DRUNK ATHENIANS PUSH BACK THE CHORUSES

- |                    |                   |
|--------------------|-------------------|
| 1. First Athenian  | 8. MC #4          |
| 2. Second Athenian | 9. MC #5          |
| 3. MC #2           | 10. Male Leader   |
| 4. WC #3           | 11. Female Leader |
| 5. WC #1           | 12. MC #3         |
| 6. WC #5           | 13. MC #1         |
| 7. WC #4           | 14. WC #2         |

## FIRST ATHENIAN

MOVES UP THE R UPPER RAMP TO THE UPPER CENTER PLATFORM.

Naturally; for when we're sober we're never at our best. If the Athenians would listen to me, we'd always get a little tipsy on our embassies. As things are now, we go to Sparta when we're sober and look around for trouble. And then we don't hear what they say --- and as for what they don't say, we have all sorts of suspicions.

PUT HIS ARM AROUND SECOND ATHENIAN AT C.

And then we bring back varying reports about the mission. But this time everything is pleasant; even if a man should sing the Telamon-song<sup>90</sup> when he ought to sing "Cleitagorus,<sup>91</sup> we'd praise him and swear it was excellent.

THE CHORUSES HAVE STARTED TO MOVE BACK UP THE RAMPS ON EITHER SIDE AS THE ATHENIANS TALK. NOW THEY SEE THEM AND TURN ON THEM CHASING THEM DOWN AGAIN.

## FIRST ATHENIAN

Here they come back again. Go to the devil, you scoundrels!

## SECOND ATHENIAN

Get out, I say! They're coming out from the feast.

THE SPARTAN AMBASSADOR AND MAGISTRATE ENTER THE C DOORS WITH LYSISTRATA. THEY ARE FOLLOWED BY ALL THE OTHERS WHO TAKE POSITIONS ON THE RAMPS AND PLATFORMS. (SEE FIGURE 25)

## SPARTAN AMBASSADOR

My good fellow, take up your strings, I want to do a fancy two-step and sing a jolly song for the Athenians.

## MAGISTRATE

Yes, do take your strings by all means. I'd love to see you dance.

---

<sup>90</sup>Telamon is a war song.

<sup>91</sup>A drinking song.



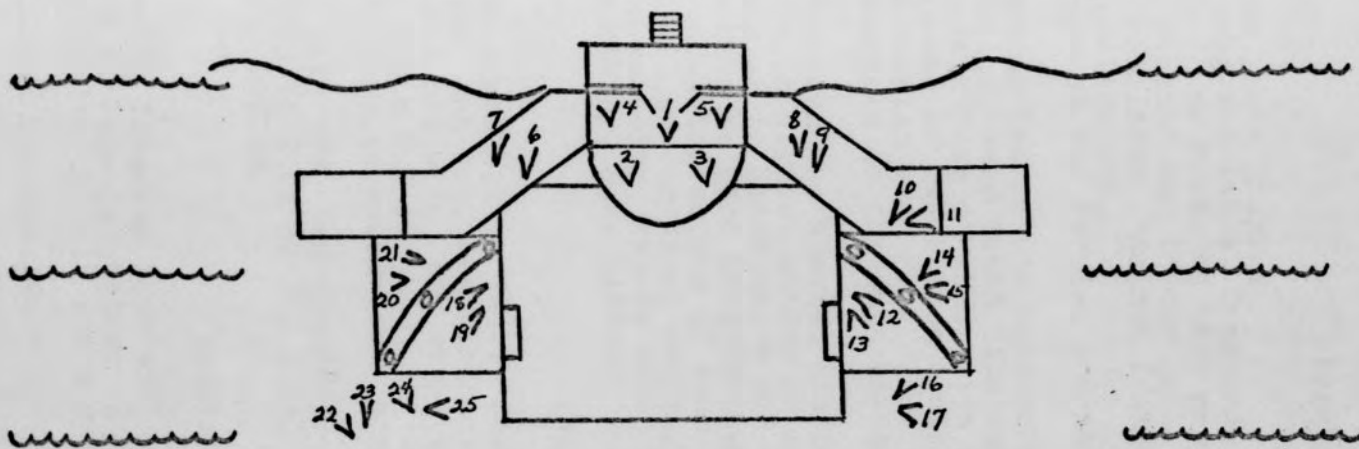


FIGURE 25

POSITIONS FOR THE SPARTAN SONG AND DANCE

- |                       |                     |                    |
|-----------------------|---------------------|--------------------|
| 1. Lysistrata         | 9. Cinesias         | 17. Male Leader    |
| 2. Spartan Ambassador | 10. Calonice        | 18. Corinthian     |
| 3. Magistrate         | 11. Second Athenian | 19. First Athenian |
| 4. Lampito            | 12. MC #1           | 20. MC #2          |
| 5. Athenian Woman     | 13. WC #3           | 21. WC #1          |
| 6. Spartan Herald     | 14. WC #4           | 22. WC #5          |
| 7. Boeotian           | 15. MC #5           | 23. MC #4          |
| 8. Myrrhine           | 16. Female Leader   | 24. WC #2          |
|                       |                     | 25. MC #3          |

THE SPARTAN HERALD MOVES DOWN STAGE TO THE DC POINT OF THE R PLATFORM. THE MUSIC BEGINS AS THE SPARTAN HERALD READS THE WORDS AND THE SPARTAN AMBASSADOR AND LAMPITO DANCE TOGETHER.

SPARTAN HERALD

These youth inspire  
To song and dance, O memory;  
Stir up my Muse, to tell how we  
And Athens' men in our galleys clashing  
At Artemisium, 'gainst foemen dashing  
In godlike ire,  
Conquered the Persian and set Greece free.

Leonidas led on his valiant warriors  
Whetting their teeth like angry boars.  
Abundant foam on their lips was flow'ring,  
A stream of sweat from their limbs was show'ring.  
The Persian was  
Numberless as the sand on the shores.

O Huntress who slayest the beasts in the glade,  
O virgin divine, hither come to our truce,  
Unite us in bonds which all time will not loose.  
Grant us to find in this treaty, we pray,  
An unfailing source of true friendship today,  
And all of our days, helping us to refrain  
From weaseling tricks which bring war in their train.  
The hither, come hither! O huntress maid.

LYSISTRATA

Come since all is fairly done, men of Sparta, lead away your wives, and you, Athenians, take yours. Let every man stand beside his wife, and every wife beside her man, and then, to celebrate our fortune, let's dance. And in the future, let's take care to avoid these misunderstandings.

ALL PAIR OFF, SEE FIGURE 11 FOR THE FINAL DANCE. THE MUSIC STARTS TO PLAY AS THE AMBASSADOR SPEAKS LINES BELOW. THE GROUP DANCES.

SPARTAN AMBASSADOR

Leaving Taygetus fair and renown'd,  
Muse of Laconia, hither come:  
Amyclae's<sup>92</sup> god in hymns resound,

---

<sup>92</sup>The traditional birth place of Castor and Pollux.

Athene of the Brazen Home,<sup>93</sup>  
 And Castor and Pollux, Tyndareus' sons,<sup>94</sup>  
 Who sport where Eurotas mummuring runs.<sup>95</sup>

THEY ALL CONTINUE TO DANCE EXCEPT LYSISTRATA WHO REMAINS ON THE LOWER OF THE UP CENTER PLATFORMS WATCHING. AS THE DANCE NEARS THE END A LINE IS FORMED AND CROSSES UP ONTO THE L PLATFORM, UP THE L UPPER RAMP, ACROSS THE UPPER CENTER PLATFORM, DOWN THE R UPPER RAMP AND EXIT R-3. THE FEMALE LEADER AND MALE LEADER ARE LEFT AND THEY MOVE UP STAGE TO C, WITH LYSISTRATA LOOKING DOWN ON THEM.

#### LYSISTRATA

Praise Athene, Maid divine, unrivalled in her might,  
 Dweller in the Brazen Home, unconquered in the fight.

THE MALE AND FEMALE LEADER EMBRACE AS THE CURTAIN FALLS.

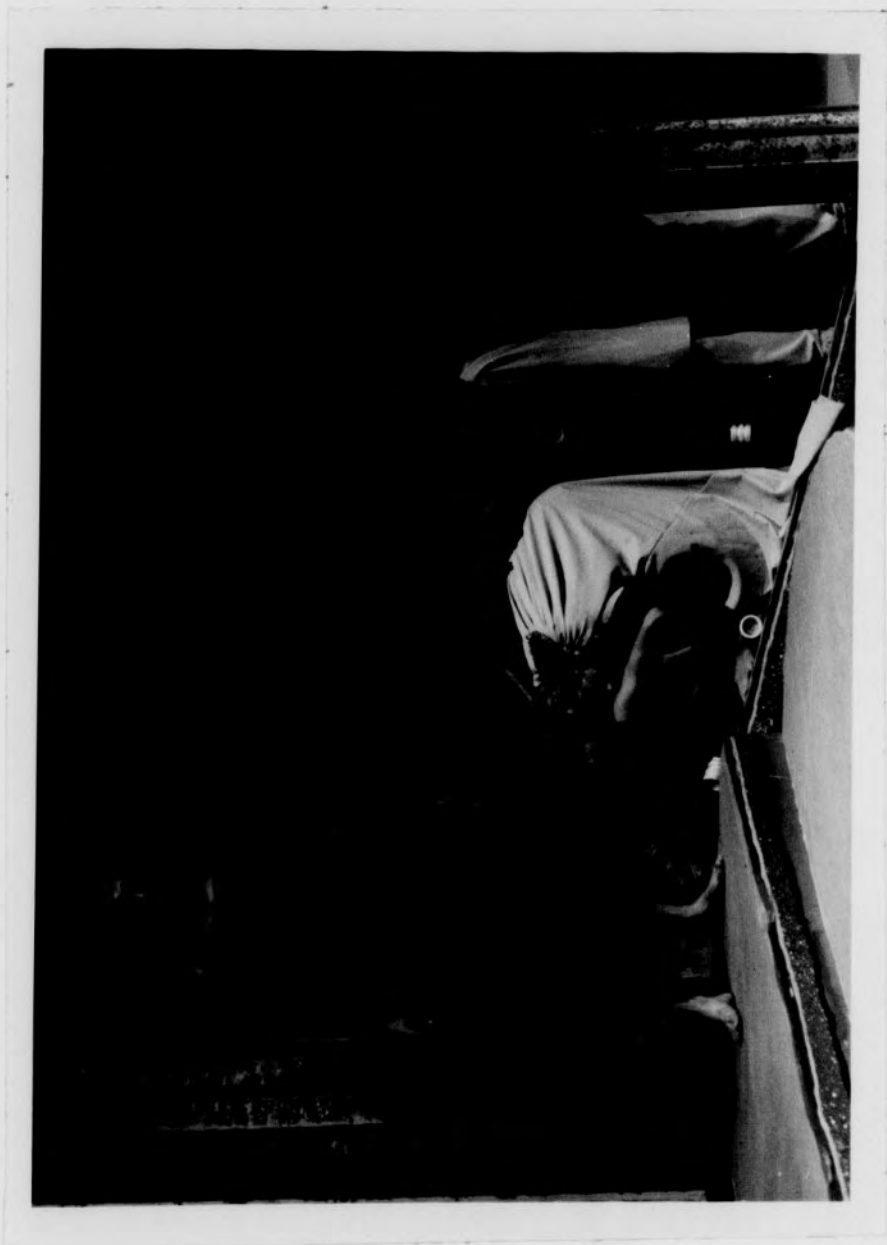
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<sup>93</sup>The place was covered with plates of brass and thus given the title Brazen Home.

<sup>94</sup>Heroes in Greek mythology.

<sup>95</sup>A famous river in Sparta.

FIGURE 26



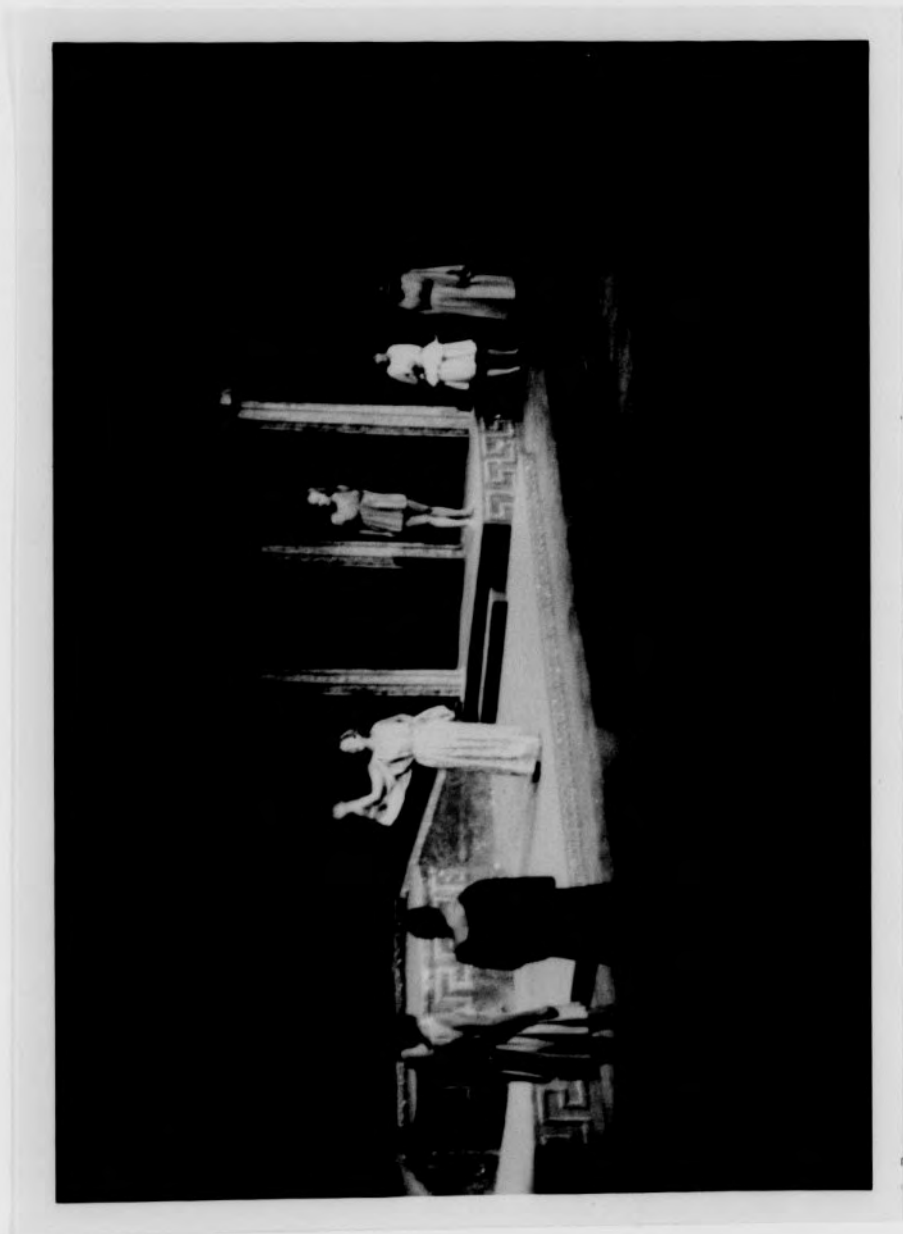
THE MEN'S CHORUS ENTRANCE IN ACT 1

FIGURE 27



THE WOMEN'S CHORUS CONFRONTS THE MEN'S CHORUS

FIGURE 28



LYSISTRATA ANNOUNCES THAT THE WOMEN MUST DO WITHOUT SEX

FIGURE 29



LYSISTRATA AND THE WOMEN CONFRONT THE MAGISTRATE

FIGURE 30



THE WOMEN DRESSING THE MAGISTRATE AS A WOMAN



FIGURE 31



LYSISTRATA FACES CINESIAS,  
SHOWING THE USE OF THE PHALLUS SYMBOL

CHAPTER III  
CRITICAL ANALYSIS

This chapter is devoted to the director's critical analysis of the play Lysistrata regarding the objectives as stated in chapter one. The analysis will be divided into four sections: (1) Interpretation, Style, and Mood, (2) Actor-Director Relationships, (3) Audience Response, and (4) Personal Observations.

Interpretation, Style, and Mood

The director's research into Greek comedy revealed several possibilities about the manner in which the script could be staged. The research disclosed that there was a strong similarity between Greek comedy and two types of American comedy; musical comedy and burlesque comedy. A decision was made to set many of the choral odes to music and to have them either chanted in time to the melodies or sung. The settings for these choral odes seemed to make it a necessity to put them to music. The director was very fortunate to secure an accomplished choreographer who was willing to plan for and to teach cast members inexperienced in dance.

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melodies which would convey the lively themes of the odes and contain a Greek flavor. Several people were approached with the idea of writing music for the play and having it recorded by local musicians. The tempo of the choral odes, however, caused them who tried to fit them to music to eventually give up the idea. A search was begun for some recordings that would serve the purpose. Through the gracious assistance of Miss Kathryn England of the UNC-G theatre faculty a recording of early Greek music was made available. The recordings were made by the National Geographical Society using early Greek instruments, where possible, and were traditional odes handed down from one generation to another.

Selections were made from the recordings and taped. The speed of the recordings were altered in some cases to fit the choral odes and to establish the proper mood indicated by the lyrics. Most of the music proved to be effective, but some difficulty was experienced in maintaining the proper tempo, at all times, to fit the words. It became necessary, therefore, to adjust the lyrics and/or ignore the tempo of the music to carry through the idea. As a result the musical odes in the early section of the play were quite effective, but the dances and lyrics of the later portions of the play were not able to achieve the same degree of effectiveness. The final odes were the most difficult and the actors experienced considerable difficulty in executing them pro-

perly. The music did not work with the changing lyrics and it seemed necessary to use the same music that had been used earlier in the show. Some attempts were made to alter the tempo and change the lyrics so that music and lyrics would blend together in a more satisfactory manner.

The director feels the musical portions of the production were well presented and quite effective under the circumstances. Perhaps an earlier start toward securing music, or having someone write it for the show, could have produced a more uniform effectiveness.

The choreography was well done, in spite of the necessity to fit the dances to the music and also have the movements convey the ideas expressed in the lyrics. The choreographer did an excellent job interpreting the moods of the odes, and she displayed a fine ability to use people who had a notable lack of dance experience. The final dance involving the whole cast was the least effective one in the entire show, but this was due to two problems: (1) casting, which will be discussed later, and (2) the director's inability to settle on a definite approach to the manner in which the show should close. The script called for three odes at this point, one by the Spartans, one by the Athenians, and a third combining all of the characters. Since the climax of the play had already been reached and the final scene, with the three odes, represented the Greek revel used in ancient Greek comedy, the director experienced difficulty

in deciding how the scene might be most effectively handled. Three odes in succession seemed to be too much to offer to modern audiences and yet the director felt the scene was a necessary part of the play.

In addition, the burlesque comedy of the production had had its run and the closing odes did not offer any opportunity to continue this part of the interpretation of the play. These odes had a serious theme and referred to the uniting of the opposing forces.

The decision was made to have the Spartan Herald speak the first ode while the Spartan Ambassador and Lampito, the Spartan woman, dance in an obvious show of husband-wife reconciliation. The second ode was eliminated all together. The third ode was introduced by the Spartan Ambassador, who spoke only the first six lines of the ode. The entire cast, except Lysistrata, entered into a reconciliation dance which ended as they all exited, except the Female and Male Leaders and Lysistrata. Lysistrata spoke the final two lines of the ode. The dance was not effective due to the lack of time to teach the many inexperienced people the movements. It was necessary to simplify the movements so that individuals with the least ability could manage the steps. The exit at the end served only to clear the stage of the large mass of people. It was designed to appear like a line of Greek dancers, but the actors were unable to maintain the movements in time to the music.

In an attempt to emphasize the peace theme in Lysistrata the director first tried to de-emphasize the sexual impact of the script. It was soon apparent that this could not be done for the burlesque theme had to be an essential part of the play. Much of the humor of the plot hinged on burlesquing the sexual portions. As rehearsals progressed, the director found it necessary to encourage the actors to point-up the sexual humor by playing their lines with double-entendre. As a result, the anti-war message became submerged in sexual humor.

The change in interpretation and the use of music and dance created the final mood that was settled upon by the director: a burlesque musical comedy. Thus it was necessary to evolve a style of presentation that would fit the interpretation. The director selected the theatrical style as the best approach to the stated interpretation. Each character became a prototype of the modern idea of what they should represent. To assist the actor the costumes were designed to clearly identify the major characteristics of each character. Each character represented an idea or opinion, which he clearly expresses on stage and then departs, in many cases, not to appear again.

The setting provided the correct atmosphere, combining the ancient Greek structure with gaiety and femininity that was needed for the comedy. The multi-level structure of the set provided the director with ample opportunity to disperse

a few people over many areas and create the impression of larger groups on the stage. The variety of heights were used to create emphasis on a scene's central character in several ways: (1) by placing the central character on a level above all others, (2) placing many other characters on upper levels above the central figure, (3) the placing of two character in duoemphasis on levels of equal height, and (4) to space characters in groups at various depths and levels and place the central character in an open space.

Pink was the basic color selected for the Greek building with a strong use of orange and brown for trimming. Touches of red, white, and black were used to high-light and to shadow portions of the set. The large Acropolis doors were held to a size so they would not over-power the rest of the setting. Very few changes were made in the set from the manner in which it was outlined in the first chapter.

Costumes were very effective in spite of the fact that some of the colors and materials desired could not be secured. In order to portray the phallus symbol needed in the last part of the play, male costumes were given a fuller cut so that a protrusion would be clearly evident. The protrusions were achieved by cloth padded pieces of wood tied around the lower waist of the actor. The director did not wish to use the large phalluses often used in Lysistrata that would protrude below the edge of the actor's costume. A large



bulge in the cloth of the costume was the only evidence of the phallus.

The women's costumes, as well as the men in the chorus, were designed to allow the necessary smooth flow of action needed in the movements of the actors. The women in the chorus were provided with a variety of colors in light pastels; pale green, pale blue and pale yellow. Only the Female Leader was given a dark color (green) to give emphasis to her among the lighter colors of the others in the chorus. The Men of the Chorus were dressed in beige, and light browns, while the Male Leader wore dark brown. The other women were also dressed in light colors but with stronger intensity than those of the choruses. Lysistrata was the only woman to wear a costume of more than a single basic color. She was dressed in a multi-colored gown that had the colors of all the other women's costumes.

To establish a relationship between the sexes and create the battlelines, the director used various sections of the stage as the base for the characters in conflict with each other. Until late in the play, the right stage platform and ramp were used almost exclusively by the women. Only in the first scene before the conflict was really joined did the women use the left stage platform and ramp. The men's first entrance covered the entire area of the stage, except for the right extension, and was done to provide them with an opportunity to show what they thought was their superior

position. Once the women came on stage to challenge them, each side had its area of the stage that was established as its base and its refuge. The right upper ramp, the right platform, and the right extension became the territory of the women. The same areas on the left side of the stage became the territory of the men. The center of the stage was the battle ground. The main platform served as the battleground for the two choruses, Lysistrata and her women and the Magistrate and the soldiers, and even Myrrhine and Cinesias in the earlier part of their scene. The center of the apron and the orchestra lift also served as a battlefield; Lysistrata vs Magistrate and Myrrhine vs Cinesias as examples. It was necessary, of course, for the women to move into the men's territory for brief periods of time to increase the challenge and to keep the composition from becoming too predictable. The symmetrical balance of the set provided the opportunity to create a formality to the production needed for the Greek classic, in the director's opinion.

The ramps, locations of the platforms, and the varying heights aided greatly in the creation of numerous compositions. The setting also enabled a good flow of movement, not only from one side to the other, but also in depth, upstage and to down stage.

#### Actor-Director Relationships

When this writer selected Lysistrata as a thesis production one of the problems he had to deal with was the size of

the cast. Most translations called for casts of 20 to 40 people. Securing such a cast during the summer was questionable, so the director selected a translation requiring at most 24 actors. Plans were made to reduce this number, if necessary, to 18 by doubling parts, reducing the size of the choruses and eliminating some roles. The challenge of securing the required number was too strong for the director to ignore.

After two nights of tryouts the director was able to cast 22 actors and felt confident that two additional actors could be secured for the production. The cast consisted of a few UNC-G theatre majors, several summer students, and a number of individuals from the surrounding community. A few of the actors had a fairly good amount of experience on the stage, some had a limited amount of experience, and a good many of them were appearing in their first play. Many of the people worked during the day, including the director, and were, therefore, not available for individual coaching, except on a limited basis. It was soon evident that the energy level of the people who worked was limited and after a two or two and a half hour period of rehearsal they were able to produce less and less. There were also times when employment requirements interfered with scheduled rehearsals.

There were potential personality conflicts that emerged a few times, but with the assistance of the stage manager and others in the cast they were soon overcome. Because of this

valuable assistance the few conflicts are not necessary to explore in this thesis.

In spite of the problems, the cast responded well to the directions of the choreographer, music assistant, and the director. This response may have occurred because of the type of schedule established. Every attempt was made to schedule scenes using the same characters at the same hour, even though these scenes were not in chronological order. Scenes requiring a certain group of actors might be scheduled at 7:30 in the evening and actors not needed in these scenes were not required to report until later. Such a schedule created some problems for the director in trying to mesh one scene into the next since the scenes were not being rehearsed in order. The cast responded well to such scheduling and seemed to appreciate the effort not to have them sit, waiting to go on for long periods of time.

The choreographer worked with the choruses while the director worked with line rehearsals with the other actors. Rehearsals were held in several areas. In some cases, line rehearsals were held in the Green Room, blocking and polishing rehearsals in Aycock basement, and dance routines rehearsed on the main stage.

This director believes that an actor should be permitted to develop his character within the framework of the play as established in the first readings. Even the inexperienced actors in this production were given a full opportunity to

develop their own characters. In most cases the actors were able to develop their own characters extremely well and needed only suggestions from the director to help them. A few individuals, however, needed additional work. Some coaching sessions were scheduled with the director and some with the stage manager in an effort to assist these people. Unfortunately the director failed to provide enough time, and their characterizations were never able to match the degree of proficiency of the others in the play.

To assist the chorus members in establishing an individuality within their groups, each was given a set of characteristics he or she was able to achieve. As an example, one girl was told she was a middle-aged matron who followed Lysistrata's cause because it was something special to do. Another woman was to be an elderly wife of a minor political figure who was disappointed that he had never amounted to something more. One of the men was given the role of a much decorated soldier whose spirit was willing but whose body lacked the strength. Each member of the two choruses were to be a varying ages and characteristics. The response was dramatic. From a group of people following each other in a mechanical fashion, there emerged a series of individual characters. This greatly enriched the effectiveness of the choruses.

One problem the director was never able to overcome was the speech of some of the members of the chorus, especially

the males. Some of them were indistinguishable while others could be understood only part of the time. When the choruses spoke as a unit it became almost impossible to distinguish what they were saying. Constant reminders, coaching, drilling, and any other methods were employed in an attempt to get actors to articulate clearly. In some cases the actors improved during rehearsals only to lose their clarity of speech during performances. In other cases the actors would reduce the volume so the imperfections would not be noticed, but the actor could not be heard.

Good relations between the actors and the director, and the director and his assistants overcame many of the handicaps that were mentioned above. Everyone felt free to make suggestions concerning the production, but showed a willingness to abide by the director's decisions. Several individuals made themselves available for coaching, publicity work, additional rehearsals, and work on the set.

This type of relationship made it possible for the director to get vitality and enthusiasm from the cast. The cast tolerated a number of technical problems in the final week of rehearsal that might have unsettled most inexperienced groups. A number of them pitched in to assist with the necessary corrections and their attitude was one of complete co-operation to present the best performance possible.

In summation, the actors might have provided the audience with a more polished performance if the director had

been able to work more with a number of them individually. In spite of this, the cast gave considerable effort to the production and attempted to do whatever the director asked of them.

#### Audience Response

The response to the play was mixed. Members of the audiences both enjoyed it and were shocked at its frank sexual references. Young people especially enjoyed the sexual humor and also grasped the anti-war message. Older people were a little more shocked at the sex references but it did not seem to restrict their enjoyment of the performances.

The opening night audience was fairly small but very responsive. The play opened with a good pace and the audience immediately picked up the bawdy humor. The reviews were most favorable and played up the bawdy scenes. Jim McAllister of the Greensboro Daily News headlined his review with "Actors At UNC-G Keep 'Lysistrata' At Its Bawdy Best",<sup>1</sup> and later in his article he says, "Those who are shocked by frank sexual talk and the most startling stage goings-on that Greensboro has ever seen had better steer clear of Taylor Theatre the next two nights!"<sup>2</sup> Mr. McAllister's comments had

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<sup>1</sup>Jim McAllister, "Actors At UNC-G Keep 'Lysistrata' At Its Bawdy Best," review of Lysistrata, by Aristophanes, in the Greensboro Daily News, July 10, 1970, p. A-12.

<sup>2</sup>Ibid.

the effect of increasing attendance for the next two performances.

The director was greatly encouraged by the response of the newspapers who provided the show and its actors with favorable comments. "'Lysistrata' holds back not at all in its frank discussion and 'revelation' of sexual desire. However, the actors and actresses present their parts so naturally that the show is just plain funny, not dirty."<sup>3</sup> The effectiveness of the choreography was also noted in another article, "The show has been interestingly choreographed by Sandra Gustafson, who also plays the part of Lampito. Director Charles A. Martin, Jr., has gone the farthest mile to get the maximum number of laughs out of this translation . . ."<sup>4</sup> These comments appeared in the paper the day following opening night and obviously had a great deal to do with the increase box office business.

The second attendance increased considerably over the first night and the cast responded well to the larger house. Most people in the audience were better prepared for the frank sexual theme of the play than those who saw the show the first night.

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<sup>3</sup>Candy Johnson, "Funny Greeks Play at UNC-G," review of Lysistrata, by Aristophanes, in the Greensboro Daily Record, July 10, 1970, p. B-6.

<sup>4</sup>McAllister, "Actors at UNC-G,"



The third performance played to a nearly capacity house. The cast suffered a let down and the early scenes seemed to drag. Half way through the first act an unfortunate accident occurred when one of the actors kicked over the fire pot and live charcoal spilled over the down left portion of the stage. One of the actors who had difficulty seeing without his glasses stepped on a coal in his bare feet and suffered a fairly severe burn. He insisted on continuing the performance in the second act. Act two was delayed in starting while crew members cleared the charcoal and the Technical Director and I investigated the possibility of coals dropping into the pit under the orchestra lift. An appeal to the cast during this delay to pick up their cues and put greater vitality into the production achieved the desired results. The second act played up to previous performances.

Some members of the audience approached the director after the production and stated they didn't like the show because of the erotic scenes. The director also overheard people in the audience and in the lobby comment about the bawdiness of the play. Remarks were also made by a number of spectators complimenting the play and expressing the enjoyment over the erotic scenes and their burlesques humor. No attempt was made to secure an opinion poll about the play, but the individuals who saw it and enjoyed it, seem to far outnumber those who did not.

### Personal Observations

This director learned one extremely valuable lesson from this production; failure to properly assert himself as the director can only lead to difficulties. This fear to assert himself as a director is a carry over from his high school teaching experience where all help was of voluntary nature and where other individuals often gave of their time grudgingly. Under this situation the director found it necessary to tread lightly and often to accept considerably less than he had hoped for from technical assistants.

Diplomacy and tact can gain a great deal for any director and it assisted greatly in many cases during the preparation of this production. But a situation developed in the last week of the rehearsals that was totally unsatisfactory, and the director found himself with a problem that was difficult to deal with properly. A week before the show was to open, the set was nearly 75% complete and it was obvious that much of it was not acceptable. After considerable prodding by friends, the director took action to have the situation corrected. Fortunately the advice came early enough that a proper setting could be built. The director and a group of friends found it necessary to dismantle much of the set and rebuild it so that it would be acceptable for the play. This was done at the cost of many man hours and the loss of much valuable time that the director might otherwise have spent in making final arrangements for the show or

in coaching actors. The director feels therefore, that tact and diplomacy are a needed characteristic in the theatre, but at the same time the authority of the director to insist upon the agreed production plans is absolute.

A play can be done with people who have enthusiasm and desire as long as the director is willing to give of himself to direct and to teach. Great productions have been and will be accomplished by people who love theatre, a love that means sacrifice and dedication.

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PROGRAM FOR LYSISTRATA

THE UNC-G SUMMER THEATRE

presents

Aristophanes'



Modern Translation by Charles T. Murphy

Theatre  
Taylor Building July 9, 10, 11, 1970 8:30 p.m.

THE UNC-G SUMMER THEATRE  
presents  
Lysistrata

Directed by . . . . . Charles A. Martin, Jr.  
Scenery and lighting designed by  
Frank L. Whaley, Jr.

CAST  
(in order of appearance)

Woman's Chorus  
First Woman . . . . . Genii Jennings  
Second Woman . . . . . Sylvia Eaglin  
Third Woman . . . . . Carol Ingram  
Fourth Woman . . . . . Ruth E. Warrington  
Fifth Woman . . . . . Liz Barnes  
Leader of the Women . . . . . Susan Saari  
Lysistrata . . . . . Kay Cortez  
Calonice . . . . . Amelia Penland  
Myrrhine . . . . . Monica Kivel  
Athenian Woman . . . . . Sandra Epperson  
Lampito . . . . . Sandra Gustafson  
Boeotian . . . . . Ginny Hallberg  
Corinthian . . . . . Jeri Causey  
Leader of Men . . . . . Jan Powell  
Men's Chorus  
First Old Man . . . . . Fred Pearsall  
Second Old Man . . . . . Will Garvin  
Third Old Man . . . . . Howard L. Pugh, Jr.  
Fourth Old Man . . . . . Jim Busick  
Fifth Old Man . . . . . Frank O'Neill  
Magistrate . . . . . Hall Parrish  
Policeman 1 . . . . . Roger Black  
Policeman 2 . . . . . Ken Miller  
Policeman 3 . . . . . Michael A. Berg  
Policeman 4 . . . . . Tom Behm  
Cinesias . . . . . John B. Morrow  
Servant . . . . . Frank O'Neill  
Spartan Herald . . . . . Roger Black  
Spartan Ambassador . . . . . Michael A. Berg  
Reconciliation . . . . . Ginny Hallberg

Produced by special arrangement with  
David McKay Company, Inc.

TIME: The spring of 411 B.C.  
during the Peloponnesian War

Act 1: Early morning.  
Act 2: Five days later

PLACE: Athens, Greece.

Choreography by . . . . .  
Music Coordinator . . . . .  
Costumes by . . . . .  
Stage Manager . . . . .  
Assistant Stage Manager . . . . .  
Scenery . . . . . Liz Ball, John  
Toni G  
Janet LaR

Lights . . . . .  
Sound . . . . . John B. Morrow  
Props . . . . . Carol Taylor  
Costumes and Makeup . . . . .  
Carol  
Janet

Publicity . . . . .  
Toni Greene, Kay  
Box Office . . . . .  
Brenda Street, Gayle Th  
Susan Naylor, Linda H  
Eliza  
House Manager . . . . .

ACKNOWLEDGMENTS

Miss Kathryn England for her  
the music, Mr. Tom Behm, UNC  
Weekender, Greensboro Daily  
WFMY-TV, WGHP-TV, WSJS-TV, W

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Costumes by . . . . . Michael A. Berg  
Stage Manager . . . . . Sandra Epperson  
Assistant Stage Manager . . . . . Sally Birdsong  
Scenery . . . . Liz Ball, John Scales, Carol Taylor,  
Toni Greene, Clarence Yokley,  
Janet LaRoach, Paulette Spouill.  
Lights . . . . . Liz Ball and Tim Morris  
Sound . . . . . John B. Morrow and Clarence Yokley  
Props . . . . . Carol Taylor and Sandra Epperson  
Costumes and Makeup . . . . Michael A. Berg, Head,  
Carol Ingram, Marge LeBauer,  
Janet LaRoach, John B. Morrow  
Publicity . . . . . Sandra Epperson, Head,  
Toni Greene, Kay Cortez, Genii Jennings  
Box Office . . . . . Sharon Parker, Head  
Brenda Street, Gayle Thornton, Sandra Maynard,  
Susan Naylor, Linda Hutchins, Vickie Hedrick,  
Elizabeth Uzzle, Toni Greene  
House Manager . . . . . Charlotte Hallberg

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A. Martin, Jr.

L. Whaley, Jr.

Genii Jennings  
Sylvia Eaglin  
Carol Ingram  
E. Warrington  
Liz Barnes  
Susan Saari  
Kay Cortez  
Amelia Penland  
Monica Kivel  
Sandra Epperson  
Sandra Gustafson  
Ginny Hallberg  
Jeri Causey  
Jan Powell

Fred Pearsall  
Will Garvin  
rd L. Pugh, Jr.  
Jim Busick  
Frank O'Neill  
Hall Parrish  
Roger Black  
Ken Miller  
Michael A. Berg  
Tom Behm  
John B. Morrow  
Frank O'Neill  
Roger Black  
Michael A. Berg  
Ginny Hallberg

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