

JASON

© Bruce Goodman 1995

CHARACTERS:

Jason

Argonauts (later Anzacs):

- *Hercules (perhaps he is a huge puppet)*

- *Hylas*

- *Orpheus*

- *Tiphys*

- *Zetes*

- *etc. (the number is variable)*

Amplified Voices

King Pelias

King Aeson

Old Hag (becomes Medea)

River

Women of Lemnos

King Cyzicus of Arktonesos

Queen Cleite of Arktonesos

Courtiers of Arktonesos

Water Nymphs

Blind King Phineas

Harpies

Clashing Rocks

Dove

Flock of Sea Birds

Dragon

Sirens

Rustic Procession

Glauke

Flames

Wives

Chanting Chorus (This Chorus is sometimes divided into three).

NOTE:

The emphasis is on pageantry, spectacle, masque and entertainment. None-the-less, there is a poignancy in the story.

Part One deals with the story of Jason and the Argonauts.

Part Two deals with the story of the Anzacs and Gallipoli.

The identical geography in both cases should be singled out in the production, and the similarity of the events between both Parts can be emphasised in production by having the same characters play the same roles in both parts. Likewise, there is no reason why characters encountered by Jason in Part One could not appear in all their fantasy in Part Two. Some of the audience's understanding in Part Two presumes that the audience make this parallel. For example, if Medea wears the same costume in both Parts then when Jason the Anzac encounters her in Part Two, the audience will know that she is someone to be mistrusted.

The music and spectacle is all important. As with works that deal with Epic, the spoken script exists only to carry the story where necessary. The focus in Epic is on narrative rather than character development.

PART ONE

1. PROLOGUE - THE ORACLE OF DELPHI

Music 1

A huge primeval storm - thunder, technicolour lightning (perhaps black light flashed onto ultra-violet painted rocks), dry ice. Amplified voices are heard over the storm.

Chorus I: This is the voice of the oracle
Chorus II: The oracle of Delphi
Chorus III: In ancient Greece.

King Pelias steps forward as does Aeson. The following is mimed.

Voice I: King Pelias of Ioclos has taken the kingdom from his brother Aeson.

The Chorus instantly stands.

Chorus I: This is the voice of the oracle
Chorus II: The oracle of Delphi
Chorus III: In ancient Greece.

Voice II: King Pelias of Ioclos will be slain by a kinsman wearing one sandal.

Chorus I: This is the voice of the oracle
Chorus II: The oracle of Delphi
Chorus III: In ancient Greece.

Voice III: Aeson's son was Jason.

The following builds from a whisper to a huge shout (it is not a rugby chant), during which Jason steps forward.

Chorus: Jason!
 Jason!
 Jason!
 Jason!
 Jason!

Chorus I: This is the voice of the oracle
Chorus II: The oracle of Delphi
Chorus III: In ancient Greece.

Voice I: King Pelias of Ioclos has taken the kingdom from his brother Aeson.

Chorus I: This is the voice of the oracle
Chorus II: The oracle of Delphi
Chorus III: In ancient Greece.

Voice II: King Pelias of Ioclos will be slain by a kinsman wearing one sandal.

Chorus I: This is the voice of the oracle
Chorus II: The oracle of Delphi
Chorus III: In ancient Greece.

Voice III: Aeson's son was Jason.

Chorus: Jason!
 Jason!
 Jason!
 Jason!
 Jason!
 Jassssssssssssssssss (fades during first thunder of Music 2)

Music 2

A River forms to dance its rage. Perhaps cloths could be used. Jason stands on one side. An old hag appears - in fact Medea in disguise.

Old Hag: (to Jason) Take me across the raging stream.
Chorus: Take her across the raging stream.
 Take her across the raging stream.

Jason piggy-backs the Old Hag across the raging stream. It is up to the director to choreograph the voices appropriately. During the crossing, while on Jason's shoulders, the Old Hag removes her disguise to become Medea.

Chorus: Rumble the boulders
 Tumble the water
 Gush in the flow
 Rage in the torrent
 (Repeat polyphonically)

On completion of the sequence they have crossed to the other side of the River. Jason realises that he has lost his sandal.

Jason sees Medea and is enamoured. He kneels on one knee.

Chorus: It was prophesied by the Oracle of Delphi
 That a kinsman of Pelias of Ioclos
 A kinsman with only one sandal
 Would put Pelias of Ioclos to death.

Medea begins to go.

Medea: Pelias of Ioclos must die.
Chorus: Pelias must die.
 Pelias of Ioclos must die.
 Pelias must die.
 Pelias of Ioclos must die.

Jason with his sword stands in front of Pelias.

Pelias: Go to Colchis in the Black Sea, and return with the golden fleece.

Chorus I: Go to Colchis in the Black Sea
Chorus II: And return
Chorus III: Return
Chorus II: Return with the golden fleece.

Chorus I: Go to Colchis in the Black Sea
Chorus II: And return
Chorus III: Return
Chorus II: Return with the golden fleece.

Voice I: And so it was that Jason built a boat
Voice II: With sails and oars
Voice III: And assembled a mighty band.

Voice I: And the ship was called Argo
Voice II: And the crew were called Argonauts

Music 2 ends.

Voice III: And this is the voyage of Jason.

*Voyage music begins as the Argonauts assemble into two rows with Jason at the back.
 A sail forms above the boat.*

2. THE BEGINNING OF THE VOYAGE

Music 3

The Argonauts take up the rowing in a choreography of sails and oars, and chant with the Chorus. Again, the chant is choreographed in a polyphonic way and repeated over and over.

Chorus: Row, Row, Row
 Rowing to Colchis
 In prosperous seas
 Catching the sails
 In light flying breeze
 Row, Row
 Sail and row
 Our voyage to Colchis
 To capture the fleece
 With Jason as captain
 And Tiphys as helmsman
 And Orpheus as songster
 And Hercules as oarsman
 And Hylas his lover
 And Zetes as oarsman
 And Calais as oarsman
 And Telamon as oarsman
 And Peleus as oarsman
 And Idas as oarsman
 And Lynceus as oarsman
 And Admetus as oarsman
 And Periclymenus as oarsman
 And Augeias as oarsman
 And Argus as oarsman
 And Tiphys as oarsman
 And Acastus as oarsman
 And Meleager as oarsman
 And Idmon as oarsman
 And Mopsus as oarsman
 And Theseus as oarsman
 And Polydeuces as oarsman
 And Castor as oarsman
 And Talaus as oarsman
 And Iphitus as oarsman
 And Boreas as oarsman
 And Euphemus as oarsman
 And Ancaeus as oarsman
 And Oileus as oarsman
 And Clytius as oarsman
 And Amphidamas as oarsman
 And Butes as oarsman

Suddenly, an Argonaut stands and points to land. More and more Argonauts stand.

Argonauts: Lemnos! Lemnos! The island of Lemnos!

Music 3 ends.

3. THE WOMEN OF LEMNOS

Music 4

This sequence should highlight the sexual attraction between the men and the women. It must also convey that the women have killed all their men. Hercules' relationship with Hylas must be conveyed - and the motivating force that drives him to separate the men and the women is jealousy rather than desire to continue with the voyage. The eroticism and violence should be subliminal.

The Argonauts land.

A group of veiled women enter. They have knives behind their backs.

As the women come forward, the men turn their heads and put their hands up to their noses - for the women have bad breath.

One woman flirts. The men are attracted. All the women flirt.

When then men reach them, the women scatter.

The women flirt from where they have scattered to. The men head in various directions towards them.

The women scatter again. They then approach the men.

The men approach them. They meet.

They dance leaving Hercules with Hylas. Hercules is furious and throws a tantrum - forcibly separating the men and women and shoving the men on the boat.

The boat leaves. The women wave farewell. The music ends.

4. CYZICUS AND CLEITE OF ARKTONESOS

Music 5

Great thunder and lighting.

Voice I: The Argo was tossed in a storm

Voice II: And washed up on the island of Arktonesos.

Voice III: There King Cyzicus and Queen Cleite were celebrating their wedding.

The storm passes and Queen Cleite and King Cyzicus enter in a royal wedding procession. Jason and the Argonauts approach. There is wedding entertainment. The Courtiers of Arktonesos perform a regal dance. Other skills can be used here - depending upon the cast: for example, juggling, stilt-walking, magic tricks, stilt-walking, tumblers, fire-eating - to present a masque-like event. Towards the end of the celebrations the Argonauts wave goodbye. The Argonauts get in the boat and depart. The people of Arktonesos begin to return to their places. A sudden storm begins. It grows dark. Lights flash. Thunder crashes.

**Argonauts
&
Chorus:** We're getting washed in the sea!
The water's flooding in!
We're lost!
Storm-tossed!
Where are we?
We've been washed to another island.

Courtiers: There is a ship attacking us in the storm!
It's pirates!
We're being attacked!
It's pirates!
Defend our coast!
Fight!

There is a raging battle between the Argonauts and the Courtiers of Arktonesos in the dark - in which a lot of noise is made. The storm dies down. The sun rises. Jason and the Argonauts are standing triumphant among the slain Courtiers and the masque properties. It is stark and derelict. Jason looks down on the body of Cyzicus. Funeral Music.

Chorus: In the darkness and storm
They returned to the place of the wedding.
And in the darkness and storm,
Each mistaking each for an enemy,
They battled and fought.
And the groom was killed.
And the groom was killed.
And the groom was killed.

The bride hangs herself. The Argonauts take the bodies and carry them in a funeral procession.

Chorus: Take then the bodies of the bride and groom
And place them in a tomb forever.
Let Jason mourn the death of his friends -
Forever and ever and ever.

Silence and light falls.

5. HYLAS AND THE WATER NYMPHS

Music 6

The Argonauts once again row in fair seas.

Argonauts	Row
&	Row
Chorus:	Row
	Rowing to Colchis
	In prosperous seas
	Catching the sails
	In light flying breeze
	Row
	Row
	Sail and row
	Our voyage to Colchis
	To capture the fleece
	With Jason as captain
	And Tiphys as helmsman
	And Orpheus as songster
	And Hercules as oarsman
	And Hylas his lover
	(fading) Hylas his lover
	Hylas his lover
	Hylas his lover
	Hylas his lover

A group of Water Nymphs appear. They take Hylas from the boat and drag him away. It becomes an underwater dance, perhaps performed with cloths and fish. Hylas marries a Nymph. Neptune is present. There is a great underwater wedding. The Argonauts one by one stand, look and call for him. Then over the top of this:

Chorus:	(Whispered) Lost! Lost!
	Hylas is lost.
	Lost! Lost!
	Hylas is lost.

Music finishes as the Argonauts continue their rowing. They land.

6. BLIND PHINEAS AND THE HARPIES

Music 7

Blind King Phineas enters. Immediately the Argonauts form as if seated at a long table with Phineas at the head. It is sumptuous.

Harpies (winged, feathered women with ugly faces) enter, snatch Phineas' food and fly off.

Phineas holds up a glass as if to toast the Argonauts.

Harpies enter, snatch the glass and fly off.

Harpies enter again. Argonauts Zetes and Calais - winged sons of the North Wind - stand outraged. Zetes and Calais attack. There is a great choreographed battle between the Harpies and Zetes and Calais. The two Argonauts' wings are white. The Harpies' wings are black. These wings are huge. With the lighting, music and choreography of movement of bodies and cloth, this battle should appear quite epic.

The Harpies are driven out. The Argonauts immediately form the boat. Lights darken. Storm music begins.

7. THE CLASHING ROCKS OF BOSPORUS

Music 8

Two groups form two clashing rocks. Each group is under black polythene. They move from side to side of the stage under the black polythene. The Argonauts face the clashing rocks. A White Dove appears and dances beautifully before the Clashing Rocks. Suddenly the Dove dashes between the Clashing Rocks as they are about to crash together. The Clashing Rocks open again and the Argonauts quickly row between the Rocks, making it through them just as they crash together again. The music ends. The lights change. The Argonauts are exhausted.

Peace.

8. THE BIRDS OF ARES

As the Argonauts lie exhausted, a flock of Sea Birds descends from the Chorus. They make sea bird sounds and circle the Argonauts slowly.

Chorus: Turning and turning and turning and turning
 Circling and circling and circling and circling
 The sea birds of Ares
 Round and around and around and around
 Sea birds circling in the Ares' sea.

Music 9

This chant continues over and over, but very softly.

Suddenly a Bird attacks an Argonaut. All the Birds attack. Half of the Argonauts stand and place shields over their heads. The others row furiously. The Argonauts and Chorus begin to make a great din - shouting and rattling shields (knives/forks on pots/pans, tin lids together) etc. The Birds fly off suddenly. The din stops suddenly. The Birds reappear suddenly. The battle restarts suddenly and continues briefly. The Birds fly off suddenly. The din stops suddenly. The Birds reappear and there is an

even briefer battle. The Birds exit finally and return to their place in the Chorus. The rowing/sailing/ begins towards the end of the music.

Argonauts	Row
&	Row
Chorus:	Row
	Rowing to Colchis
	In prosperous seas
	Catching the sails
	In light flying breeze
	Row
	Row
	Sail and row
	Our voyage to Colchis
	To capture the fleece
	With Jason as captain
	And Tiphys as helmsman
	And Orpheus as songster
	And Hercules as oarsman
	And Zetes as oarsman
	And Calais as oarsman
	And Telamon as oarsman
	And Peleus as oarsman
	And Idas as oarsman
	And Lynceus as oarsman
	And Admetus as oarsman
	And Periclymenus as oarsman
	And Augeias as oarsman
	And Argus as oarsman
	And Tiphys as oarsman
	And Acastus as oarsman
	And Meleager as oarsman
	And Idmon as oarsman
	And Mopsus as oarsman
	And Theseus as oarsman
	And Polydeuces as oarsman
	And Castor as oarsman
	And Talaus as oarsman
	And Iphitus as oarsman
	And Boreas as oarsman
	And Euphemus as oarsman
	And Ancaeus as oarsman
	And Oileus as oarsman
	And Clytius as oarsman
	And Amphidamas as oarsman
	And Butes as oarsman
Chorus:	And at last!
	At last!

At last at the end of the black Black Sea,
Colchis was reached
And the home of the fleece.

Voice I: At last at the end of the black Black Sea,
Voice II: Colchis was reached
Voice III: And the home of the fleece.

The Argonauts alight. Music ends.

9. JASON AND MEDEA

Music 10

Medea appears as a sorceress.

Medea: By the light of the moon
By the rays of the sun
To this place
Make Jason come.

She does a magic trick.

Medea: By the snow in the hills
By the frost on the ground
Bring Jason here
Where he'll be bound.

She begins to transform herself into a princess.

Medea: By my spells and my potions
By my oils and lotions
To the side of this beautiful princess
He'll hasten.

Jason enters and slowly approaches her.

Medea: For am a Medea
A sorceress powerful
And a daughter of Aeetes
And a princess who's spiteful.

Jason sleeps. Medea sprinkles magic over him.

Medea: Wake and then see me
See me and love me
Love me and wed me
Wed and obey me.

Jason wakes. He sees Medea.

Medea: Follow me. Follow.

Jason follows her as if in a trance. A threatening Dragon appears with the Golden Fleece. Jason and Medea reach the Dragon.

Medea: Sleep, Dragon, sleep!
The fleece must be taken.
When I have the fleece
Only then may you waken.

The Dragon sleeps. The music stops. Medea and Jason creep up and take the fleece. Suddenly the entire Chorus stands and shouts. It should be spoken as if in spondee rhythm. If any of the cast can drum, they should do so.

Chorus: Wake up!
Dragon!
Wake up!
Wake up!
Take the
Fleece back!

The Dragon wakes and there is a slow-motion chase, with the Dragon pursuing Jason and Medea with the fleece. It is more like a Chinese dragon dance. The rhythm changes.

Chorus: Run to the
Thieves and take
Back the fleece
Golden, take
Back the fleece
Golden, ah
Golden the fleece.

The chase increases speed. The rhythm of the Chorus changes.

Chorus: The gold, the gold, the gold, the golden fleece
Faster and faster and faster and faster.
The gold, the gold, the gold, the golden fleece
Faster and faster and faster and faster.

The chase slows down as the Dragon becomes tired.

Chorus: Run to the
Thieves and take
Back the fleece
Golden, take
Back the fleece

Golden, ah
Golden the fleece.

The chase almost stops. At the end, Jason and Medea reach the other Argonauts, and they form into the boat.

Chorus: Wake up!
Dragon!
Wake up!
Wake up!
Take the
Fleece back!

Medea: We have it!
We have it!
We've taken the fleece!
Winds blow forward Argo!
Back to their homeland!
Row the boat Argo!

This is more urgent than previous. Medea is again transformed into the sorceress. Sailing ships appear. The Music begins. There is a chase.

Music 9

Argonauts: Row
Row
Row
Rowing to Colchis
In prosperous seas
Catching the sails
In light flying breeze.
Row
Row
Sail and row
Our voyage to Colchis
To capture the fleece
With Jason our captain
And Tiphys as helmsman
And Orpheus as songster
And Hercules as oarsman
And Hylas his lover
And Zetes as oarsman
And Calais as oarsman.

Medea appears at the back of the Argo. She throws various limbs into the sea.

Medea: (*calling out*) These are the pieces of Apsyrtus, my brother -
Heir to the throne.

Pick them up!
 Pick them up!
 Gather the pieces for a royal burial.

The boats in chase have to divert their course to gather the limbs. The Argo makes ground and exits. Lights fade. Music ends. Lights return to normal.

10. ORPHEUS AND THE SIRENS

The Argo reappears.

Voice I: And as they went home
Voice II: There on an island
Voice III: In the Tyrrhenian Sea
Voice I: Were the voices of Sirens
Voice II: Of Sirens' song singing
Voice III: And if this voice was heard
Voice I: Then sailors were drowned
Voice II: Doomed sailors dying
Voice III: As they drowned in the sea.

Sirens float on as an island. They form an island of beautiful faces and hair. This could move slowly from backstage left to back stage right, while the boat of Argonauts moves slowly from front stage right to front stage left. This should give the impression of the boat passing the island.

Chorus: (*calling out*) Do not listen to the Siren's song, or you'll drown in the sea.

Music 12

Orpheus - with lyre and rich cloak and laurels - stands in the boat and sings over the Sirens who sing. Perhaps, at first, the Chorus (or selected members) could help the Sirens sing. The music provided is easy to improvise in parts.

Sirens: Aah.
Orpheus: Oh never listen to the songs
 Of Sirens singing in the water
 But listen now to the voice of Orpheus...

Gradually the Argonauts join the singing as the song repeats. Then more and more of the Chorus join in, until everyone is singing heartily.

All: Oh never listen to the songs
 Of Sirens singing in the water
 But listen now to the voice of Orpheus.

The island of Sirens has passed by. The Music finishes. The following is mimed by the characters.

Voice I: And at last they arrived home.
Voice II: Home to Ioclos
Voice III: Where Pelias the king had taken the throne from Jason's father Aeson.
Voice I: Home to Ioclos where Jason should rule
Voice II: But where Pelias ruled instead.
Voice III: And even though he had the Golden Fleece
Voice I: Pelias would not give the Kingdom to Jason.
Voice II: So Medea, Jason's sorceress wife, had a plan.
Voice III: Medea had a plan.
Voice I: And Medea's plans are never nice.

11. THE STATUE OF ETERNAL YOUTH

Music 13

A group enters decked in flowers. They form a procession that is rustic and beautiful. Some of the group carry instruments; some scatter flowers. They carry Medea (disguised as a sacred statue) on a platform to Pelias. Upon arrival they put the platform down.

Medea: *(coming to life)* I am the goddess Artemis. I come to bring you eternal youth.

Pelias kneels. The music stops.

Medea: Get your daughters to cut you into a thousand pieces, and to boil those pieces in a pot. And when they have boiled it for three days, you will emerge from the pot with eternal youth.

Medea mounts the platform and the procession exits.

Voice I: So the daughters of Pelias cut him up into a thousand pieces.
Voice II: And boiled the pieces in a pot for three days.
Voice III: And after three days...

Chorus: Nothing happened.
 The king is dead!
 Pelias is dead!
 Let Jason be king!
 The king is dead!
 Long live the king!
 Pelias is dead!
 Let Jason be king!
 Jason! Jason! Jason!

Jason comes forward. The following is mimed:

Jason rejects the emblems of kingship.

Medea is furious.

Glauke enters. Jason chooses her over Medea.

Medea reacts angrily, then has a plan. She gives a wedding dress and crown to Glauke.

12. WEDDING FIRE

Music 14

Immediately there is music and Glauke appears at Jason's side in the crown and wedding gown. Again, there is wedding entertainment - masque-like - but different from the wedding of Cyzicus and Cleite. Towards the end, flames suddenly engulf Glauke's dress. The noise increases to a terrific climax.

Voices: The wedding gown turned into flames!
The wedding gown caught fire!

Chorus: The wedding gown turned into flames!
The wedding gown caught fire!
Fire! Fire!
The wedding gown caught fire!
And all was burned!
And all was burned!
When the wedding gown caught fire!

This is repeated in a contapuntal manner, with the Chorus growing in volume and confusion. All noises happen at one. The wedding party has disappeared. The noise gradually dies.

Chorus: *(fading)* The end! The end!
The end of the golden fleece.
The end! The end!
The end of the golden fleece.
The end! The end!
The end of Jason and the golden fleece.
And in a thousand years!
Two thousand years!
Three thousand years!
Gallipoli!
Gallipoli!
Gallipoli!

Music 15

Jason goes to the prow of the Argo. He ties a noose around it. He is fearful. He changes his mind. He goes to do it again. The prow falls. Jason lies dead.

Silence. Lights fade.

PART TWO

1. INTERMEZZO - CARNIVAL

Music A

A huge maypole appears. The Chorus enters and begins circling to the music. When the Chorus speak they build up in a crescendo. Toy soldiers appear. During the "tinkly music" Jason and "wife" dance on a rotating music box lid. It is early twentieth century.

Chorus: Time passes!
Time flies!
Time passes!
Time flies!
Time passes!
Time flies!

Gallipoli! Gallipoli!
Gallipoli! Gallipoli!
Gallipoli! Gallipoli!
Time passes!
Time flies!
Time passes!
Time flies!
Time passes!
Time flies!
Time passes!
Time flies!

The music ends.

Age on age!
A thousand years!
Age on age!
A thousand years!

From Jason
To Gallipoli!
Same place!
Different time!
Same place!
Different time!
From Jason
To Gallipoli!

From Jason
 To Gallipoli
 From Jason
 To Gallipoli
 From Jason
 To Gallipoli
 Gallipoli!
 Gallipoli!
 Gallipoli!

From Argonauts
 To Anzacs
 From Argonauts
 To Anzacs
 From Argonauts
 To Anzacs
 Same place!
 Gallipoli!
 Gallipoli!
 Gallipoli!
 Gallipoli!
 Gallipoli!

Music B

"Tinkly music" resumes as the toy soldiers hear something (a call) in the distance. The dancers on the music box lid stop. A steamer ship forms. The Chorus go to their places.

Music C

New Zealand World War I soldiers - led by Jason - farewell their wives. The men board the ship. A group form into a machine and dance "machine". The maypole streamers become ship streamers. The ship sets out.

The streamers have broken. Waves form. The ship moves away. A brief storm breaks out - with lightning. The Women stand alone. A Postie appears and deliver letters to the women who dance/read them. The women leave.

The ship reappears. Suddenly, an Anzac stands and points to land. More and more Argonauts stand.

Anzacs: Lemnos! Lemnos! The island of Lemnos!

Music C ends.

2. THE ANZACS AT LEMNOS

Music D

The Anzacs disembark. This sequence should highlight Jason's fidelity to his wife.

A group of veiled women enter. White tents spring up. The Anzacs wives can be seen.

One man flirts. The women are attracted. All the men flirt.

When then women reach them, the men scatter.

The men flirt from where they have scattered to. The women head in various directions towards them. Jason (and Hercules and Hylas) do not take part.

The men scatter again. They then approach the women.

The women approach them. They meet.

They dance leaving Hercules with Hylas. Hercules is furious and throws a tantrum - forcibly separating the men and women and shoving the men on the boat.

The boat leaves. The women wave farewell. The music ends.

3. THE NET IN THE STRAITS OF MARMARA

Music E

Great thunder and lighting.

Voice I: And the E14 submarine slipped quietly into the Dardanelles.

Voice II: And headed for the Narrows.

Voice III: To the Sea of Marmara.

A Net dances and spreads across the channel. A Submarine made up of men and captained by Hylas (Lieut.-Commander Boyle) heads across. The Submarine attempts to avoid the Net. The Net attempts to catch the Submarine. Eventually the Submarine becomes entangled in the Net. There is a panic of movement. They die. Perhaps cloth could convey the impression of water, and fish could swim.

The production of this should be reminiscent of Hylas and the Water Nymphs of the first half. Perhaps the Nymphs could be swimming about - or we could see the submarine event superimposed on the earlier scene.

Chorus: (Whispered) Lost! Lost!
Hylas is lost.
Lost! Lost!
Hylas is lost.

7. THE AIR ATTACK

In this sequence, the Soldiers are approached by a Aeroplanes - reminiscent of the flock of Sea Birds in the first half. Perhaps a real plane flies overhead.

Chorus: Turning and turning and turning and turning
 Circling and circling and circling and circling
 The sea birds of Ares
 Round and around and around and around
 Sea birds circling in the Ares' sea.

Music F

The sound of planes is heard. All heads turn. The sound goes. This happens three times. Suddenly a Plane attacks an Anzac. Searchlights scan the sky and audience. All the Planes attack. There is a great play of shadows and movement. The Planes fly off suddenly. The Planes reappear suddenly. The battle restarts suddenly and continues briefly. The Planes fly off suddenly. The Planes reappear and there is an even briefer battle. The Planes exit finally.

8. DEAR JOHN LETTERS

During this sequence a Group of Women back home and a Group of Soldiers - Jason included - are seen reading letters.

Music G

Wives: (spoken in time to the music) Dear John, I'm well and the children
 are fine and the weather is fine and we miss you.
 The cow's had a calf and we've just got enough
 to eat and to laugh and we miss you.
 How is the war, and the weather and the war and the soldiers in
 the war? Are you dead yet?
 Millie's had the measles and is doing well at school. Are you
 dead yet?
 Are you dead yet?

Soldiers: Dear Molly, I'm fine and the war is a bugger.
 There's sand in my boots and sand in my (grunt and hold crotch).
 Johnny got killed and Jack got killed and George got killed and
 Harry got killed.
 Jim went mad and Ernie went mad and Eddie went mad and the
 weather's really bad.
 There's mud in my socks and mud in my hair and I love you.
 And I love you.

Wives: Dear John, I'm well and the children are fine and the weather is fine and we miss you.
The cow's had a calf and we've just got enough to eat and to laugh and we miss you.
How is the war, and the weather and the war and the soldiers in the war? Are you dead yet?
Millie's had the measles and is doing well at school. Are you dead yet?
Are you dead yet?

Soldiers: Dear Molly, I'm fine and the war is a bugger.
There's sand in my boots and sand in my (grunt and hold crotch).
Johnny got killed and Jack got killed and George got killed and Harry got killed.
Jim went mad and Ernie went mad and Eddie went mad and the weather's really bad.
Tomorrow we're on leave for a bit, for a bit,
Then Gallipoli Gallipoli Gallipoli,

They muse. Medea appears. Jason is attracted. They dance and leave.

Wives: Dear John, I'm well and the children are fine and the weather is fine and we miss you.
The cow's had a calf and we've just got enough to eat and to laugh and we miss you.
How is the war, and the weather and the war and the soldiers in the war? Are you dead yet?
Millie's had the measles and is doing well at school. Are you dead yet?
Are you dead yet?

9. GALLIPOLI

Music H

A storm begins. Lightning flashes. The Anzacs wait - as if early dawn. There is a battle. They wait again. Fireworks! In the black of the night the battle continues over another storm. The sun rises. This should be exactly the same as in the first half - except for costumes. It is stark and derelict. Jason stands and surveys the dead bodies of his companions. Funeral music.

Silence and light falls.

10. MEDEA AND JASON

Music I

Medea dances bewitchingly. There is a fond farewell between her and Jason. Jason does not want to leave. We do not see him leave.

11. HOMEWARD

Chorus: Homeward
 Homeward
 The duty done
 The dead of Gallipoli
 Forever on Gallipoli
 Forever on Lemnos

Homeward
 Homeward
 The duty done
 The dead of Gallipoli
 Forever on Lemnos
 Forever on Gallipoli

Music J

Once again the ship forms. The Women wait on the wharf. There is the journey home. As the men disembark each is greeted by reunited families. Jason's wife wait. The maypole again reforms - and there is a ball. Jason's wife waits. The others go. Jason has not appeared. Jason's wife begins to leave. She looks back. She goes.

Silence. Lights fade.

THE END