A Malthouse Theatre production
presented by Company B

BLACK MEDEA

by Wesley Enoch after Euripides
directed by Wesley Enoch

Teacher’s Notes

Freehills

EDUCATION PARTNER
Company B

The originality and energy of Company B Belvoir productions arose out of the unique action taken to save the Nimrod Theatre building from demolition in 1984. Rather than lose a performance space in inner city Sydney, more than 600 arts, entertainment and media professionals as well as ardent theatre lovers, formed a syndicate to buy the building. The syndicate included nearly every successful person in Australian show business.

Company B is one of Australia’s most prestigious theatre companies. Under the artistic leadership of Neil Armfield, the company performs in major arts centres and festivals both nationally and internationally and from its home, Belvoir St Theatre in Surry Hills, Sydney. Company B engages Australia’s most prominent and promising directors, actors and designers to present an annual artistic program that is razor-sharp, popular and stimulating.

During the past few years artists of the calibre of Geoffrey Rush, Cate Blanchett, Jacqueline McKenzie, Noah Taylor, Richard Roxburgh, Max Cullen, Bille Brown, David Wenham, Deborah Mailman and Catherine McClements have performed on the Belvoir St Theatre stage.

Sell-out productions like Cloudstreet, The Judas Kiss, The Alchemist, The Diary of a Madman, Hamlet and The Small Poppies have consolidated Company B’s position as one of Australia’s most innovative and acclaimed theatre companies.

Up to 3,000 people a week pass through the Belvoir foyer to see a show at one of its two theatres, the Downstairs Theatre which seats up to 80 people and the Upstairs Theatre which seats up to 356 people. Company B also presents an annual season in the Downstairs Theatre called B Sharp.

Belvoir St Theatre Limited is the owner of Belvoir St Theatre. Company B is the resident production company.

For more information visit www.belvoir.com.au
Black Medea was commissioned by Malthouse Theatre and will be performed in the Beckett Theatre, The CUB Malthouse from 12 May 2005. An earlier version of Black Medea was commissioned and produced by Sydney Theatre Company’s Blueprints Program in 2000.

The Belvoir St Theatre season of Black Medea opened on 13 April, 2005
The Play

Black Medea is a re-telling of the Ancient Greek story by Euripides. Although the characters in Black Medea are modern, the style is non-naturalistic. The character of the Chorus addresses the audience directly, as in the Ancient Greek theatre, commenting on the action of the play. The Chorus also speaks directly to the two main characters, Jason and Medea, whispering prophecies, images of the future, to them. Some of the language spoken by the Chorus is poetic. It would be good to prepare the students for a non-naturalistic style of play. The play contains coarse language and some violence.

Synopsis

Medea leaves her family and her desert country for love. She has dreams of living in the big city in a big house with a garden rather than staying on her land with her family where she has been promised in marriage to a man.

Medea falls in love with Jason, who is from the city, and he promises the world to her.

Medea’s family did not want her to marry Jason. At first they are angry but when Medea tells them she is pregnant with Jason’s baby they host a dinner to welcome him into their family.

Medea and Jason marry and move to the city. Medea has her baby, a son.

The play begins with Medea, Jason and their son living in the city.

Medea and Jason have a good life but they are starting to struggle financially. Jason finds it hard to close the deals he is charged with negotiating and keeps making mistakes at work.

Jason cannot afford to pay for new shoes for his son or his school fees. Jason is too proud to ask his father for help as he knows his father will say “You call yourself a man but you can’t provide for your family.”

Jason is haunted by the sound of the wind. Medea believes this is the spirits talking to him. Jason does not want to hear about such things.

Jason is under pressure. He is violent towards Medea – he slaps her and swears at her. Jason also drinks too much.

The Chorus appears and whispers to both Medea and Jason. The Chorus suggests that the cycle of violence has to be broken. If Medea and Jason don’t break the cycle then their son will continue the pattern of abuse – treating his family in the same way Jason does. Jason remembers the way in which his father was violent towards him.

The Chorus reminds Medea that by taking her son away from his people in the desert country he won’t learn the ways of his people. Medea says that Jason will teach their son all he needs to know.

Jason no longer loves Medea – she reminds him of his failings. Medea feels she has sacrificed everything for Jason by leaving her family to marry him. Medea feels she cannot return to her family as she chose to leave her people and land behind and her family did not want her to marry Jason.

Medea feels trapped both by her physical surroundings and her destiny and the destiny of her child. Medea feels that she has failed her child, kept him from his family and his Land.

Medea considers killing Jason but decides instead to leave him and return to her own people with her son. Jason hears her telling their child to pack and makes Medea promise to never take him from the house.

In an act of revenge and sacrifice Medea kills her son. She wants revenge for the wrong Jason has done her and she does not want the cycle of violence to continue with her son.
The Director – Wesley Enoch

The following interview with Wesley Enoch is courtesy of Malthouse Theatre.

Q: What attracted you to the Greek myth as Black Medea’s conception?

A: The Classics are the Classics because they have Universal stories to tell. These Universal stories are not contained in one culture but inhabit all cultures. They pose questions and provide advice so that we understand the human condition better. Humanity needs stories we can go back to over and over, retelling them so we can measure how much we've grown. Classics can survive through time, translation and retelling because they tap into something fundamental in our collective psyche. People will bring prior knowledge to this interpretation of Medea in a way I hope that will allow them to see this story and mark the differences and similarities.

Q: You initially began the project in 2000 as part of the STC’s Blueprints program. Could you tell us about the various stages of development and what it is like to have a long time frame for the work?

A: When I started working on this concept at STC Blueprints we spent 5 weeks playing with the material – looking at structure, characters etc. and establishing style. The feeling I wanted to create was a non-verbal piece relying on music and visuals to tell the story in a series of stage pictures but we quickly discovered that a complex story was hard to tell this way and so the writing process began halfway through. That initial script was under-written and very bare. Having the time to revisit and rediscover the material is great because I feel that I don't have to go with my first ideas but can let things boil away and new things are coming out. The writing is maturing and the style issues are getting time to settle. The long development period means that we don't just go to a bag of tricks and deliver up what we already know works; it encourages us to think beyond the boundaries and discover fresh perspectives.

Q: You have taken on the dual role of writer and director for this work. How do you manage to keep to your changing position, or is there an oscillation between them?

A: As a writer/director I think of my role as a fluidly moving one. The act of directing is the final draft stage of writing, where the audience looms large and must be considered. All of the plays I work on require me to be a writer, regardless of who has written the words on the page, because the action, visual elements, music, lighting etc. are all part of the process and can either illuminate or obscure a text.
About the Production

1) Draw or describe the set as you remember it. What covers the floor of the set? What colour is it? What images does it conjure up? What is the predominant colour of the set? What strikes you about its shape? What atmosphere does the shape create? From what are the walls of the set made? (beaten corrugated iron) What do you associate with this particular material? Describe the sculpture hanging from the ceiling. What does the shape suggest to you?

2) From where does the colour on stage come (given that the main body of the set is dark grey and black) Consider the lighting, costumes and props.

3) What do the look and quality of the kitchen furniture and the sculpture hanging above the table say about the family?

4) What struck you most about the lighting design for this production? How is lighting used to create different moods during the performance?

5) Draw or describe the costumes worn by the characters in the play. What does the style of Medea’s dress say about her? Why might the designer have chosen to have Medea wear a red dress? How do the costumes worn by the family reflect their financial position and lifestyle?

6) How would you describe the style of hat worn by the character of the Chorus? Why might the designer have chosen this particular style? What does this style of hat suggest to you? What sort of bag does the Chorus carry? (a tapestry one) What are the predominant colours of the Chorus’ costume? What do these colours suggest to you?

7) How are different levels used in the staging of Black Medea? (consider the scenes on the ground, the scene where the boy stands on the table, the positioning of characters standing behind each other)

8) How are tableaus used in this production? Over what period of time do you think the play takes place? What was the effect of the tableaus on you as an audience member?
Scenes from the production

1) Describe in your own words what you see in the photo.

2) Who are these characters? What is their relationship to each other? How does this moment capture the essence of this relationship?

3) How would you describe the expression on the faces of each of the actors?

4) Describe the position of actor Aaron Pedersen’s hands in this moment. Can you recreate this position? Do the position of his hands contribute to the emotional state of the character?

5) In pairs, recreate the position of the two actors in the scene above. Have another pair or the rest of the class as the audience. What happens when the actor leans back in the chair? How does this change the dynamic of the scene? What happens when the other actor steps away from the chair? How does this change the dynamic of the scene?
Scenes from the Production

Photo B

1) Describe what you see in the photo above. Do you remember this scene in the play? What is happening?

2) What different levels are used in this moment of the play? What does the body language of the two characters crouched on the floor suggest about their relationship to the character sitting on the chairs?

3) How would you describe the position of the actor (Aaron Pedersen) sitting on the chair? In groups of three form a tableau like the one in the photo above. Improvise a scene in which this tableau is the starting point. Make the characters and situation different from those in Black Medea. Remember to justify your starting position in the improvisation.
Questions for Discussion

1) Why does Jason think he hears the wind? How does he respond to the sound?

2) Why won’t Jason ask his father for money to help the family out? What indications do you get about the family’s financial status? What sort of school does the boy attend?

3) Explain in your own words what Medea means when she says, “No regrets. That’s what we said, we regret nothing. They’ll sing you and you’ll be lost. Block your ears my love.”

4) How is the chorus characterised in this modern retelling of Medea? How is the chorus used in the telling of the story? Does the chorus play a role in the story itself?

5) Explain in your own words what the following lines (particularly those in bold) spoken by the Chorus mean, “Tonight….. we got to sing up this story for youse and we call upon the Spirits of this Land and the people who have gone before us. We got to make it real but it doesn’t mean it is real, we just got to think it is … This story …. It’s like one of them stories you never want to tell cause it says we’re all bad, that we got badness in us all. And I reckon we do, we battle it all the time. It’s like that story that gets whispered in the corner cause no-one wants to come out with it and say “things have got to change”. No-one wants to say – “the grog’s got to stop, the violence has got to stop, what we do to this country has got to stop.” Like being a warrior means being angry. But maybe being a warrior means being strong, knowing right from wrong and doing something about it.”

6) Why does Medea leave her family and come to live in another place? What do her family think about her decision? How was Jason different from the other men in Medea’s world? What sort of country does Medea come from? In what sort of country is she living now?

7) What is the relationship between the characters Medea and Jason and the Chorus? How is this reflected in the staging?

8) Why do you think the Chorus warns Medea of ambition? The Chorus says, “ Be wary of ambition. It blinds you …” How is Medea ambitious?

9) What plants the seed in Medea’s mind that her son may continue the cycle of violence perpetuated by Jason and before that his father?

10) What reasons does the Chorus give for Jason marrying Medea and bringing her to live with him in the city? Are there suggestions as to what sort of company Jason works for?

11) What do we learn about Jason’s relationship with his own father?

12) How does the Chorus speak to Jason about Medea? What does the Chorus tell him to do?

13) In your view, what does the Chorus represent?

14) Why do you think Jason tells Medea to return to her family?

15) What do you understand Medea to mean when she says, “When I go down the street people stare at me. Whitefellas, (and) Blackfellas. They know I’m from somewhere they’ve never been… and they’re scared. I remind them of what they don’t have. They walk around like they’re scared to put a foot wrong, apologising with every step – too scared to admit it, admit they don’t belong here. I’ve known the spirits to come up through my feet and take my body when I’m dancing. That’s who you fell in love with.”
16) What is revealed in the following lines spoken by the Chorus:

“You think… she’s telling herself that she should’ve kept her mouth shut. That’s she should know by now, that she can read his moods and forecast them like the weather.

You think…she’s telling herself how she deserves it, she shouldn’t have said….whatever it was…he’ll need time to cool down. He’ll come back, he always does…he’ll say sorry and she’ll forgive him…she always does.

You’re worried … what the neighbours heard and what she’ll tell them. What she’ll say if they ask… they never ask.

How she misses the woman she was meant to be.

No ……. She’s not thinking these things. She is too busy plotting her revenge."

Why do you think the Chorus suggests this might not have been what you were expecting her to think? Who is the woman Medea was meant to be?

17) What does Medea feel she has given up for Jason?

18) In small groups read and interpret the following lines spoken by the Chorus. Explain in your own words what you think this means. Can you dramatise these lines?

“Back in a dusty corner of time when young love was possible. You have to imagine ambition taking shape……Before the winds of the desert blew with intent. This couple see a way of escaping……See a way of making the life they want. She carries his child and hatches plots and intrigues like a true survivor of the desert. Between the blood money bonuses and mining royalties she can lay the map for their success.

The spirits have led me to this place Jason. Here I know our future is made. Under this mound is the largest vein of that which you mine, here the stories tell us the Great spirit lay down leaving it’s breath in the rocks. Here where we bury our dead in the trees and in the earth. Here among the bones of the dead lay our future. This is what you must do…this is what you must do to plan our escape.

An unwilling Jason is convinced in the name of his unborn child, in the name of the riches the white world promised. She screams madness to him…..for what sane man would rape his mother."

19) What does Jason’s dream reveal about him? What do you understand the metaphor of his dream to be.

20) Why does Medea stop herself from killing Jason?

21) What does Jason overhear Medea telling their son and how does he respond?

22) How does Medea feel she can cause the most hurt to Jason? Why?

23) Can you understand Medea’s rage? Why or why not? Why does she sacrifice her son?

24) What do you understand the Chorus to mean when she says, “The Land re-claims you. In the end we will always welcome you back. When we won’t say your name and bury your body to rot for a year, the Land will reclaim you. When we have performed the rites, when we have burnt the flesh from your bones and painted them with red ochre. We’ll wrap your bones in bark and wail for your body and then you’ll know ….You can’t really leave your Land.”

25) What happens to Medea at the end of the story?
Further Activities

Review Black Medea

Keep in mind your audience may not be familiar with the history of the play and its original setting. Discuss the elements which you enjoyed and didn’t enjoy and why. Refer to the staging of the play and its setting as part of your review.

Character Analysis

Construct a list of characters and construct a brief biography of each. Feel free to explore their motivations and their relationship to each other.

Scene Analysis (Group Work)

Choose a scene from the play to analyse. With your group, discuss the elements that make up the scene including script, staging and delivery. Also discuss the scene’s importance to the play as a whole. What does this particular scene add to the story, why is it important? Could you present the message from this scene differently?

Present your findings to the class beginning with a brief synopsis of the scene you chose.

Cultural Significance

Black Medea is based on Euripides’ Medea and can be viewed as a revenge tragedy piece but there are also important references to Australian Indigenous culture. Discuss with your class the ways in which indigenous culture is represented in the play. What tools and prompts does director Wesley Enoch use to evoke Aboriginal culture and its importance to the story of Black Medea? Are the motivations different for the original Medea and Black Medea?

Writing

Reconstruct a synopsis of the play from the point of view of Jason or the child. Refer to their motivation and the way in which they view their own position in the tragedy.

Write a newspaper article from the point of view of a crime reporter. Try to be impartial and present your article with an appropriate headline.

Group Discussion

Do you feel sympathetic towards Medea and Jason? Discuss why you feel the way you do with particular reference to the play you have just seen.

These activities have been kindly provided by Samantha Hagan.
What the Critics Say

Read the following reviews by John McCallum (The Australian) and Stephen Dunne (The Sydney Morning Herald) and answer the questions following.

John McCallum’s review for The Australian, published 15 April 2005:

Mum could kill for some peace

THEATRE
Black Medea
By Wesley Enoch, Company B Belvoir, Sydney, April 15. Tickets: $45.
Bookings: (02) 9699 3444. Until May 8.

MEDEA kills her children for reasons that we completely understand. That is the central horror of Euripides’ play. For 2000 years we have been revisiting the story in different ways but always with the one unifying question: Can we accept what she does? She is either an evil avenger or an aberrant woman driven to extremes. If we resolve that ambivalence, then our interest in her myth will die.

In Wesley Enoch’s superb version, Medea is an Aboriginal woman who betrays her husband and her traditional knowledge and moves to the city with an urbanized black Jason who has lost his traditions. He becomes a drunken and violent husband but remains a loving father. The Chorus, a traditional Aboriginal storyteller played with dignity by Justine Saunders, keeps calling them back to the land.

Black Medea was first produced three years ago as part of the Sydney Theatre Company’s Blueprints program.

This new production has condensed it and intensified its power with storytelling, dream sequences and the contrasts between the troubled couple. The whole domestic tradition of late 20th-century Aboriginal drama, established in the plays of Jack Davis, is distilled into a series of fragmented scenes of family life, brief but extraordinary scenes of tenderness and violence.

There is a terrific set by Christina Smith, a small island of timber flooring with a doll table and chairs for the domestic scene, set in an expanse of black earth, with a backdrop of glittering points of light inspired by a painting by Dorothy Napangardi.

There is an effectively brooding sound design by Jethro Woodward that keeps erupting in moments of peremptory violence and a lighting design by Rachel Burke full of scenes in which the effect is of a world that has been shredded.

Margaret Harvey’s Medea and Aaron Pedersen’s Jason are the strong core of this production.

Harvey is passionate and villainous as she alternates between abjection and defiance, and shrinks to great heights in the curse scene, in which this Medea’s determination to kill her son suddenly becomes awful but somehow necessary. Pedersen is powerful and moving and he finds, within the stereotype of the drunken wife-beater, a special tenderness when he speaks about his son that makes Medea’s vengeance all the more terrible. This terrifying and palatable Medea kills her adored boy, finally, to stop him becoming like his father.

It is a confronting production and a powerful black appropriation of one of the great tragedies of the classical European tradition.

John McCallum
1) Explain in your own words what John McCallum means when he writes of Medea ‘…She is either an evil avenger or an abused woman driven to extremes. If we resolve that ambivalence, then our interest in her myth will die.’ As McCallum asks, can you, as an audience member, accept that she kills her child?

2) McCallum describes Margaret Harvey’s performance as ‘…passionate and wilful as she alternates between abjection and defiance…’ What do the words ‘abjection’ and ‘defiance’ mean? Can you think of examples from the play where Medea displays these traits?

3) What do you think McCallum means when he writes ‘...(Pedersen) finds within the stereotype of the drunken wife-basher…’? Why might ‘the drunken wife basher’ be described as a stereotype?

4) Stephen Dunne writes, “This Medea is about connections, history, place and family.” What are the broken connections in Black Medea? (Consider Medea’s connection with her family and her land, Medea and Jason’s connection, their sons’ connection with his people)
5) What do you think Dunne means when he writes, “This tragedy is without hope, but only for these characters. Perhaps it’s only by confronting the utter depths of bleakness that optimism and hope become ever so faintly possible.” How can confronting ‘the utter depths of bleakness’ make hope a possibility? What particular bleakness does Black Medea confront?
Beyond the wounds of a classic taboo
(The following article appeared in the Sydney Morning Herald on April 12th 2005)

Wesley Enoch explores indigenous violence through Greek tragedy, writes Alexa Moses.

Australia's leading indigenous theatre director, Wesley Enoch, is funny, nervy, sensitive and bubbling over with things to say. It's a stretch to imagine him 23 years ago.

"The third time I got expelled, I picked up a school desk and hit a teacher over the head," Enoch says. "I was 12. I was an extremely violent child. That's when my mother got me into theatre."

To blunt the tale's bite, Enoch reaches for a tiny violin and mimes weeping at the poignancy of his troubled childhood. Then he becomes serious again.

"I think it was expression and outlet," he says. "My grandmother said there were lots of ways of teaching, and lots of ways of healing. I guess theatre has become part of that for me."

Enoch is talking about violence, one of the central themes of his play, Black Medea. A former resident director of the Sydney Theatre Company who has worked on productions including The Sapphires, Enoch has for the second time updated Medea, by the Greek tragedian Euripides.

Enoch's first attempt was produced by the Sydney Theatre Company in 2000. In this deepened, remodelled production, Medea, played by Margaret Harvey, is a young Aboriginal woman who abandons her family, land and culture to follow her wealthy love, Jason, played by Aaron Pedersen.

Medea finds herself financially privileged but trapped in a marriage to a brutal husband, and turns to violence herself.

The play allows Enoch to comment on the delicate subject of violence in indigenous communities, something the cast and crew discussed before they went into production.

"Violence in Aboriginal communities is such a no-go area," Enoch declares. "Who's got the answer?" It's scary to talk about, he says, and almost impossible to discuss without reaching for easy generalisations.

Part of the problem goes back to the power of representation, he says. "A play represents a whole people, not just one or two. We haven't got sophisticated enough yet in our discourse to remove the blanket application of the discussion: violence in Aboriginal communities equals all Aboriginal people are violent."

There's also the question of who within and outside the indigenous community feels they can discuss the topic. "It's hard for the empowered to talk about the disempowered. Why shouldn't they talk about them?"

In the cast's discussion, they discovered a grey area in which violence is condoned. "There's the whole idea of payback; that unless you get beaten up or speared in the leg, you haven't been forgiven," Enoch, a pacifist, says. "In some respects, violence is a language that gets spoken out there in the community."

Black Medea also gives Enoch the chance to rise beyond domestic drama onto the large canvas of tragedy. He says it's not coincidental that indigenous performance works well on a grand scale.

"You have to talk about history and the metaphoric condition that Aboriginal people exist in," Enoch says. "We don't just represent any individual character or actor; we represent a people and a history."
Representing a people and history sounds like a weighty cultural burden for any artist to carry, and Enoch has responsibilities to his community that mainstream artists don't. He sees it as a choice. "Everyone is part of a cultural group, but it's whether or not you define it through your work," he says.

With Black Medea, Enoch has chosen not to follow what he calls "the usual protocols" when making an indigenous work, such as hiring a cultural consultant to offer advice and shepherd the play through a process of conciliation with the local community.

"We are actors, we are directors, we are writers," Enoch says. "We are stepping outside of a cultural experience to comment on that cultural experience. We are not part of it."

Producing a confronting work like Black Medea, he believes, is only possible with a cast of confident indigenous actors. If nothing else, he sees in his own childhood a story about the transfiguring power of confidence.

"If you take on the role of victim, there's no way you can talk about domestic violence. Whereas, if you take on the role of someone who is confident, and willing to argue, and be passionate, and not hit the racism button straight away, then it can be discussed."

Black Medea opens at Belvoir St tomorrow.
Medea and Black Medea

Read the following passage from Euripides’ Medea as translated by Ian Johnston (Malaspina University-College, Canada) or the translation you are studying in class. Compare it to the passages from Wesley Enoch’s Black Medea where Medea curses Jason. How do you understand the situations of two Medeas to be similar? How do they differ?

Medea, Euripides

**MEDEA** (to Jason)

Vilest of knaves--for that is the worst insult my tongue can speak against your lack of manly worth--have you really come to see me when you have made yourself my worst enemy [to the gods, to me, and to the whole human race]? This is not boldness or courage--to wrong your loved ones and then look them in the face--but the worst of all mortal vices, shamelessness. But you did well to come, for it will relieve my feelings to tell you how wicked you are, and you will be stung by what I have to say.

I shall begin my speech from the beginning. I saved your life--as witness all the Greeks who went on board the Argo with you--when you were sent to master the fire-breathing bulls with a yoke and to sow the field of death. The dragon who kept watch over the Golden Fleece, sleeplessly guarding it with his sinuous coils, I killed, and I raised aloft for you the fair light of escape from death. Of my own accord I abandoned my father and my home and came with you to Iolcus under Pelion, showing more love than sense. I murdered Pelias by the most horrible of deaths--at the hand of his own daughters--and I destroyed his whole house. And after such benefits from me, o basest of men, you have betrayed me and have taken a new marriage, though we had children. For if you were still childless, your desire for this marriage would be understandable.

Black Medea, Wesley Enoch

**MEDEA** sits with a cup of tea. The sound of wind.

**MEDEA**

A loveless bed, the madness, a man - a shell of everything he was capable of, that's what you've left me. You have taken any peace I dreamed possible. You have driven him away from me. I have known the riches of the whiteman's world but you have shown me poverty of the spirit. I gave up a father, a brother, a mother, a country, I led him to sacred places, I turned my back when they dug up the earth....

I have no choice. In crime I have gained my home, in crime I must leave it.

I’ll take what’s mine? I gave him all the happiness he has, I gave him a home, I gave him a son. I gave him my life, I want a life in return. You have witnessed everything in this Land, you’ve been here long before Jason and Medea and you’ll be here long after what I do tonight. I have sinned against all that was sacred.

Do not judge me for tonight I am coming home, an outcast.
Medea and Black Medea

Black Medea, Wesley Enoch

MEDEA
Give me a hair and a finger nail and I will curse you Jason. Something with your sweat and I will curse you. Everything you have done to me, come back to haunt you 10 times bigger. I want you to feel empty. The kind of emptiness I feel without you. I want you to wake up every morning and feel a part of you is missing. I want you to search and everywhere you look to see me….whenever you close your eyes to see me. Let the spirits hear me curse….let everything you love hurt you. Where ever love is inside you let it cause you pain, make you double over in the street. Let the desert wind whisper madness in your ear and the sun beat down to boil your mind. Let every time you love be like a knife between your ribs. Let no type of love be safe from my curse, not the love of a woman nor the love of a son.

May you find all the words for pain. From the sharp hard jabs to weeping bedsores. Don’t misunderstand me, I want you alive, I want you to feel this emptiness for as long as you live. I want you to carry the torment to your death bed, alone and unloved. I want you to regret your life and when they prepare your burial I want your bones separated and your name spoken, for your spirit to wander aimless without a home.

Then…..you’ll have time to think about how you wronged me.