

Vinko Möderndorfer

ROMEO AND JULIET WERE REFUGEES

A love story in two acts and with two epilogues

(Translation: Erica Johnson Debeljak)

... refugees are not only those who flee from war. Refugees are all those who live in their own country but cannot survive on their labour. These people are refugees in their own country, among their own people, in a system that take advantage of them and then disposes of them, even though they are an important part of the system. We live in the time of global refugees. We are convinced that refugees are others, when in fact they are us.

CAST OF CHARACTERS:

ROMAN

JUNA

THE FIRST

THE SECOND

THE THIRD

SECRETARY

Four actors can play the following characters:

POLICEMAN

POLICEMAN WITH DOG

SISTER

MOTHER

FATHER

VOICE ON THE LOUDSPEAKER

NURSE

LOVE

OFFICIAL OF THE *BUNDESREPUBLIK DEUTSCHLAND*

TRANSLATOR

YOUNG WOMAN

DADDY OF JUNA AND HER SISTER

SCENE AND SETTING

The stage sets should be changed very quickly. They are not in anyway realistic spaces but ambient stylizations. In reality, the stage should be *empty*. Two chairs, a table, a bed, a stroller, a television, and *changes in the lighting*. In the text, the scenes are described with realistic details (for easier presentation) that should be visible on the stage. This is the principle of *teatre mundi*, in which an empty space contains stylized scenic details that signify everything (the whole world).

Projections will help set the scene. Black-and-white projections should be used in scenes where many people (the masses) appear. These should be black-and-white images culled from the real world: actual documentary photographs, images similar to what we see every day on television and in the newspapers... People looking at the glass display cases at the employment office, the people in waiting rooms, the lines of people at bureaucratic offices, photographs of people waiting at dawn at the rest stop beside the highway, images of a closed meat truck, images of people on the street, homeless people on benches in the park, etc. This will give the text an added documentary atmosphere, and at the same time it will make it easier to quickly change the scenes and the general atmosphere.

This is the reason that in the script each description of scene is preceded by the word *image*: *image of an office, image of a waiting room, image of a room, image of a rest stop beside the highway, image of a park, etc.*

ACT ONE

SCENE ONE

Image of an office.

In the office: The First, Second, and Third. In dark suits. Ties around their necks. The Secretary in the corner. Open laptop. Typing. In the middle of the office a chair. Roman sitting on the chair. A neon light above his head.

The First stands next to Roman.

The Second stands next to the window.

The Third paces around the room. He makes a circle around Roman.

Silence for a time.

THE FIRST

Are you happy?

Roman doesn't know what to say.

THE FIRST

Are you happy?

ROMAN

Me?

THE SECOND

You.

Roman doesn't know what to say.

THE FIRST

Are you happy?

ROMAN

Now?

THE FIRST

I didn't ask *when*. I asked if you are happy.

ROMAN

Sometimes.

THE THIRD

He didn't ask *when*. He asked if you are happy.

ROMAN

I am.

Everyone is silent.

Roman looks around a bit lost.

Roman doesn't know what to say.

Roman shyly asks a question.

ROMAN

I'm not?

Roman looks around a bit lost.

Everyone is silent.

THE FIRST

Are you lying?

ROMAN

No.

THE THIRD

Why are you lying?

ROMAN

I'm not lying.

THE SECOND

You never lie?

Roman doesn't know what to say.

THE FIRST

Everyone lies.

THE SECOND

Everyone.

THE THIRD

The question is only what kind of lies.

THE FIRST

How fateful.

THE SECOND

How harmful.

THE THIRD

How irreparable.

THE FIRST

So what kind?

Roman doesn't know what to say.

THE FIRST

Do you lie?

ROMAN

Yes.

THE SECOND

Why did you just say that you didn't lie?

ROMAN

I was mistaken.

THE THIRD

No. You lied.

All three laugh.

Then they fall silent.

They look at Roman.

THE FIRST

Let's drop this.

The First makes room for the Second.

The Second steps in front of Roman.

The First begins to circle around Roman.

The Third still stands by the window.

The Secretary types.

THE SECOND

What do you have against gays?

Roman doesn't know what to say.

THE SECOND

What do you have against gays?

ROMAN

Nothing.

THE THIRD

He asked *what* you have against gays.

ROMAN

I don't have anything against gays.

THE THIRD

He asked *what* you have against gays. Not what you *don't have*.

ROMAN

As long as they leave me alone, they don't bother me.

THE FIRST

If they don't *leave you alone*, then you have *something* against gays?

Roman doesn't know what to say.

THE SECOND

Is that the way it is?

Roman doesn't know what to say.

THE FIRST

Are you gay?

ROMAN

No. No!

THE FIRST

A fag?

ROMAN

No. No! Absolutely not!!

THE SECOND

Wouldn't it suffice to just *no* once? Why did you feel it was necessary to say no three times: *No. No! Absolutely not!!*

THE FIRST

Are you a fag?

Roman doesn't know what to say.

THE THIRD

Let's drop this.

The Third steps toward Roman.

The Second steps to the window.

The First circles around Roman.

The Secretary writes in the laptop.

THE THIRD

What is democracy?

Roman doesn't know what to say.

THE THIRD

Does it seem to you that democracy is a good social system?

ROMAN

Yes.

THE THIRD

Really?

ROMAN

Yes.

THE FIRST

We've already caught you in a lie once.

THE THIRD

You just admitted that you do lie.

Roman doesn't know what to say.

THE THIRD

So: democracy?

ROMAN

Yes, it seems to me that it is a *good social system*.

THE THIRD

Does it just *seem* to you or are you sure?

ROMAN

I'm sure.

The First, Second, and Third look at each other.

THE THIRD

He's sure.

All three burst into laughter.

They continue laughing.

Then they calm down.

THE THIRD

Are you a communist?

ROMAN

What?

THE THIRD

You heard.

THE FIRST

You heard well.

ROMAN

I'm not interested in politics.

THE THIRD

Who will you vote for in the next elections?

ROMAN

I don't vote.

All three are silent.

They look at Roman.

The Secretary stops typing. She also stares at Roman.

Roman looks around a bit lost.

Roman doesn't know what to say.

Roman shyly asks.

ROMAN

It's not required, is it?

No one speaks.

They look at Roman.

Roman looks around a bit lost.

Roman doesn't know what to say.

Roman shyly asks a questions.

ROMAN

Is it required?

No one speaks.

They look at Roman.

Roman looks around a bit lost.

Roman doesn't know what to say.

ROMAN

Because if it *is* required, I *really* didn't know. I don't read the newspaper.

No one speaks.

They look at Roman.

THE THIRD

How old you are?

ROMAN

You have everything written down.

THE THIRD

How old are you?

ROMAN

Twenty. You have that information.

No one speaks.

They look at Roman.

THE FIRST

That will be enough for today.

No one speaks.

They look at Roman.

Roman stands up.

ROMAN

I can go?

No one speaks.

They look at Roman.

ROMAN

Goodbye.

Roman leaves.

No one speaks.

They follow him with their eyes.

ROMAN

You'll let me know.

No one speaks.

They watch Roman.

Roman leaves.

The First looks at the Secretary.

THE FIRST

Did you write everything down?

The Secretary looks at her laptop.

The Secretary reads.

SECRETARY

He's not gay. He doesn't vote. If he did vote, he would vote communist. He is nineteen years old. He will be twenty on September 22. He lies.

The First, Second, and Third nod.

FADE OUT

SCENE TWO

Image of a waiting room.

A long space. On one side windows from the floor to the ceiling. On the opposite wall a glass display case. Many young people are standing in front of the display case and silently looking at the lists hung there that are illuminated by neon lights. Shabby benches and several chairs stand in the middle of the waiting room. Juna sits on the bench. Legs stretched out. Bare feet. Scuffed tennis shoes beside her feet. Jeans. Blouse. An ordinary young girl.

Roman enters from the background.

Hands in pocket. He slowly walks past Juna.

Juna watches him.

JUNA

Do you have a cigarette?

Roman stops.

ROMAN

Me?

JUNA

A cigarette?

ROMAN

I don't smoke.

Juna nods in an understanding way.

Roman looks at her.

Juna looks at him.

ROMAN

I smoke.

Roman looks at her.

Juna looks at him.

ROMAN

And I lie.

Roman smiles.

ROMAN

They caught me. Just now.

Juna nods in an understanding way.

ROMAN

The only question is what kind of lies. How fateful. How harmful.

Roman thinks.

ROMAN

And something else. I forgot.

Juna nods in an understanding way.

Roman looks at her.

Juna looks at him.

JUNA

I would smoke a cigarette right now.

ROMAN

I really don't have any.

Juna nods in an understanding way.

Roman looks at her.

Juna looks at him.

ROMAN

Shall we ask someone? Then we can smoke together...? Half each?

JUNA

Actually I don't really smoke. Forget it. I mean... I did. Once. Twice. But it always made me sick. It doesn't make you sick?

ROMAN

I've smoked since I was twelve. That's already...

Roman thinks.

ROMAN

In two and a half years, it will be ten years.

Juna thinks.

JUNA

So you're almost twenty.

ROMAN

Almost.

Juna thinks.

JUNA

I'm also legally an adult.

Juna thinks.

JUNA

For two months now.

Roman looks at her.

Juna looks at him.

JUNA

Did you get something?

ROMAN

They're going to let me know.

Roman looks at her.

Juna looks at him.

ROMAN

I hope so.

Roman looks at her.

Juna looks at him.

ROMAN

You?

JUNA

Juna.

ROMAN

I mean are they going to let you know...

JUNA

There's nothing for people as young as me. Juna.

ROMAN

Yes. Roman.

JUNA

Otherwise Julka. Which I don't like. My dad likes it. His mother is Julka. Was. She died. I don't remember when. I changed my name. Not officially, because you have to go through a procedure, and it costs money. Eventually I'll do it officially. I've thought about it a lot... *Just not Julka*, I said, *anything else, but not Julka!* I could be Juliet. That's what they called me at school and I really liked it. There was one teacher who called me Juliet. My Slovenian teacher. She liked me. Because I wrote good compositions. Commas wrong, exclamations marks and that sort of the thing, but *great content*. I always got the worst grade for grammar, best for content. A+! I always ended up passing. Always. Because of the content. Well, and because of her, my teacher who said that I was Juliet. Just like Juliet. I don't know, maybe she was a lesbian. I have no idea. She probably was a lesbian. That's the way she looked at me. And then I ended up preferring Juna. My boyfriend called me that: Juna. My first boyfriend. Maybe he wasn't the first. I think he was. He was my first *real* boyfriend. I mean *real* because we slept together. Had sex. That's a long time ago now. Juna.

ROMAN

Roman.

JUNA

I heard, yeah.

Roman looks at her.

Juna looks at him.

ROMAN

Juna! Nice name.

JUNA

You like it?

ROMAN

Juliet would also be fine.

JUNA

Too noble, mu boyfriend said. *Juliet! Juliet!* As if you were showing off, he said. He thought *Juna* was great.

Roman looks at her.

Juna looks at him.

ROMAN

Have you had a lot of boyfriends?

Juna thinks.

Juna shows ten fingers.

And then two more.

JUNA

But they weren't all serious. Only one was really serious. I was in love with him. He wasn't. I was so crazy about him that I ran away from home. That's how in love I was. He wasn't.

Juna shrugs her shoulders.

Roman nods with understanding.

JUNA

And you?

ROMAN

What?

JUNA

How many?

Roman thinks.

ROMAN

A lot. I don't remember how many.

JUNA

Were they serious?

ROMAN

Yeah, I had more and more serious ones. A lot of serious ones.

JUNA

Were you in love?

ROMAN

More and more.

Roman looks at her.

Juna looks at him.

JUNA

Where are you going now?

ROMAN

Out.

JUNA

To the left or the right?

Roman looks toward the exit.

Roman thinks.

ROMAN

What about you? Where? Left or right?

JUNA

I asked first.

Roman looks toward the exit.

Roman thinks.

ROMAN

Left.

JUNA

Great! Me too.

Juna slips on her scuffed tennis shoes and stands up.

JUNA

We can go together.

They leave the waiting room.

The image of young people standing in front of the glass display case and silently looking at the lists illuminated by neon lights.

FADE OUT

SCENE THREE

Image of a park.

Night. A bench in the park.

Roman and Juna on the bench.

Juna is sitting on Roman.

They are trying to make love.

It's not working.

It's not working.

They stop.

They are still for some time.

Out of breath.

JUNA

Never mind.

They don't move for some time.

They try again.

It's not working.

It's not working.

They stop.

JUNA

It hurts.

ROMAN

Yes.

JUNA

It hurts on this hard surface.

ROMAN

Yes.

JUNA

I'm getting blisters on my knees.

ROMAN

Yes.

JUNA

It would be great in bed.

ROMAN

At your place?

JUNA

There's no room. My sister has a baby and they're always home.

They are still for some time.

They try again.

It's not working.

It's not working.

They stop.

ROMAN

There's no point.

JUNA

Is it my fault?

ROMAN

No, no! Not at all!

JUNA

Is there something wrong with you?

ROMAN

I don't know. Maybe.

JUNA

Are you far?

ROMAN

Half hour walk. Ten minutes with the bus.

JUNA

Shall we walk?

ROMAN

My father is...

JUNA

What?

ROMAN

He's difficult. Since my mother died...

JUNA

Your mother died?

ROMAN

It will be ...

Roman thinks.

ROMAN

Almost half a year. On the thirteenth it will be half a year.

They are silent.

JUNA

Do you say *condolences* after half a year?

ROMAN

I don't know.

JUNA

Condolences.

ROMAN

Thank you.

They are silent.

JUNA

And?

ROMAN

And *what?*

JUNA

Your father...

ROMAN

Yes. He's difficult. He doesn't want me to bring anyone over. He can't sleep at night and just sits in the kitchen...

They are silent.

JUNA

Where did you bring your girlfriends?

They are silent.

ROMAN

I didn't.

They are silent.

Juna sits on Roman.

They are silent.

JUNA

I would smoke a cigarette now.

ROMAN

You don't smoke.

JUNA

So they say. A cigarette is great after you have sex.

They are silent.

JUNA

We didn't.

They are silent.

JUNA

Do you want me to give you a blowjob?

They are silent.

JUNA

I'll give you a blowjob.

ROMAN

It won't help.

JUNA

You'll see.

Juna stands up.

Roman is still seated.

Juna kneels between Roman's legs.

She starts.

She starts.

A beam of light.

A long beam of light shines from behind the bushes straight at Roman and Juna.

Juna quickly stands up.

Roman quickly stands up. He pulls his pants up.

A Policeman appears from behind the bushes.

Another Policeman with a dog approaches the bench on a path.

POLICEMAN

What are you doing?

POLICEMAN WITH DOG

They're picking flowers.

POLICEMAN

That's what I thought.

The policemen laugh.

The dog barks.

Roman puts his arm around Juna's shoulders.

The policemen stop laughing.

POLICEMAN

Well, what were you doing?

ROMAN

We were talking.

POLICEMAN WITH DOG

Is that what it's called these days?

The policemen laugh.

The dog barks.

Roman holds Juno even closer.

The policemen stop laughing.

POLICEMAN

Your papers.

Roman reaches into his pocket. He hands the Policeman a booklet.

POLICEMAN

What's that?

ROMAN

My employment record.

THE POLICEMAN

Personal identification card?

ROMAN

I lost it. I'm waiting for the replacement.

The Policeman shows the booklet to the Policeman with the dog.

POLICEMAN WITH DOG

That's not valid. There's no picture. How can I know these are your papers?

ROMAN

It's my employment record.

The Policeman flips through it.

POLICEMAN

There's nothing in it.

ROMAN

My name and address.

POLICEMAN WITH DOG

How can I know that this is really you? That this is *really* your information?

Policeman turns towards Juna.

POLICEMAN

What about you?

JUNA

I don't have anything.

POLICEMAN WITH DOG

What?

JUNA

Not with me. I think. I don't I have my identification papers with me.

POLICEMAN

Great.

ROMAN

She's my girlfriend.

Juna looks at Roman.

Roman looks at Juna.

ROMAN

I can vouch for her.

POLICEMAN

Oh yeah?

POLICEMAN WITH DOG

With an employment booklet with no picture?

ROMAN

What did we do wrong?

The Policemen look at the each other.

The policemen laugh.

The dog barks.

The policemen stop laughing.

POLICEMAN WITH DOG

Indecent behaviour in a public place. No identity papers.

POLICEMAN

If you don't have valid identification, you can be fined – the amount ranges from four hundred to eight hundred and thirty euros.

POLICEMAN WITH DOG

Times two.

POLICEMAN

Valid identification includes the following: national identification card, passport, border pass, driver's licences, gun permit, even a certificate that you are capable of operating a boat. You don't have any of those.

POLICEMAN WITH DOG

That's another infraction.

POLICEMAN

Whoever engages in sexual acts in a public place, displays their sexual organs, or offers sexual services in a manner that bothers others, causing agitation or disapproval, can be punished with a fine ranging from fifty to five hundred euros. Even indecency has a price.

POLICEMAN WITH DOG

Times two.

POLICEMAN

Everything has a price.

POLICEMAN WITH DOG

Times two.

POLICEMAN

You can accompany us to the station.

POLICEMAN WITH DOG

Until morning when we can verify your identity.

POLICEMAN

And that also has a price. Spending the night at the police station. Just like a hotel.

POLICEMAN WITH DOG

Times two.

POLICEMAN

We take it out of your salary.

ROMAN

I don't have a job.

POLICEMAN

We'll wait. Until you have one.

POLICEMAN WITH DOG

The state gets its due. Always.

Roman gets upset.

ROMAN

Don't you have anything better to do? Instead of hunting down real criminals, you harass us! You should be ashamed. You're just scum like them...

POLICEMAN

Oh my! What did I hear?

POLICEMAN WITH DOG

He said we're *scum*.

POLICEMAN

In the past you would have gotten the bully club for that.

POLICEMAN WITH DOG

But in democracy we only charge for insults. How much do we charge?

POLICEMAN

In accordance with the first section of the 109th article of the Law of Administrative Procedures, which deals with insults directed at government organs and employees of government organs, which are viewed as an intervention into the dignity of the government organs, effecting their reputation, their external or objective honour, their good public name, etc. are punished with fines that range from one hundred to four hundred and twenty euros.

POLICEMAN WITH DOG

And that was a very serious insult. I would recommend a fine of four hundred and twenty.

ROMAN

I apologize.

POLICEMAN

An apology. Okay, let him apologize. Two hundred then.

POLICEMAN WITH DOG

Two hundred and fifty. Because the insult to my dignity was severe. Not to mention my dog.

The dog barks.

POLICEMAN

Well, let's go! We will confirm your identities at the police station and will add up all the fines... That will take a lot of time so you will have to stay there until eight in the morning when the next shift starts.

POLICEMAN WITH DOG

You won't be very warm but you'll be on your own.

POLICEMAN

Each on your own.

POLICEMAN WITH DOG

So there will be no indecency.

The Policemen look at the each other.

The policemen laugh.

The dog barks.

The policemen stop laughing.

POLICEMAN

Hello! We're going!

Policemen with Dog moves away then stops.

POLICEMAN WITH DOG

We could also settle things *differently*.

POLICEMAN

Yes, we could settle things *differently*.

They look at each other.

The dog whines.

ROMAN

How?

The Policeman nods toward Juna.

POLICEMAN WITH DOG

We saw.

POLICEMAN

You know how to give a blowjob.

POLICEMAN WITH DOG

You've very good with your mouth.

The policemen laugh.

The dog barks.

The policemen stop laughing.

POLICEMAN

Well?! Do we have an agreement?

They look at each other.

The dog whines.

Juna looks at Roman.

POLICEMAN

Indecent behaviour in a public space. No identification papers. Insulting an official organ. Three serious infractions. All together, rounding it out, twelve hundred. If you pay right now.

POLICEMAN WITH DOG

Everything has a price.

POLICEMAN

Times two.

They look at each other.

The dog whines.

Juna lets go of Roman's hand. She looks at the policeman with the dog.

The policeman with the dog hands the leash to the policeman.

POLICEMAN WITH DOG

Hold him for me.

The Policeman holds the dog. The other policeman goes slowly toward the bushes. As he goes, he pulls down his zipper.

Juna looks at Roman.

They look at each other.

Juna goes toward the bushes.

Juna kneels in front of the Policeman.

Roman clenches his fists.

Roman screams and then rushes toward the bushes, pushes Juna away, and hits the Policeman.

The dog barks and growls.

FADE OUT

SCENE FOUR

The image of the lower floor of the police station.

Hallway. Doors with bars. Roman is holding onto the bars. A drunk man coughs in the neighbouring cell. The remaining cells along the hallway are empty. A broken neon light on the ceiling blinks on and off.

Roman is frightened. Worried. Panicking. He shakes the bars.

ROMAN

Juna!

The empty hallway.

The sound of coughing.

ROMAN

Juna!!

The empty hallway.

The sound of coughing.

ROMAN

Juna!! Junaaaaaaaaa!

The empty hallway.

The sound of coughing.

We hear the sound of Juna's quiet voice from the neighbouring space.

JUNA

Roman ...

Roman jumps us.

ROMAN

Juna! Juna ...! Is everything all right?

JUNA

Everything is all right.

ROMAN

Did they do anything to you, Juna?

JUNA

No. Only...

ROMAN

Yes...?

JUNA

I'm cold.

ROMAN

When we get out... Juna... I'm going to hug you. I'm going to warm you up.

The empty hallway.

The sound of coughing.

ROMAN

Can you hear me? Juna!!

The empty hallway.

The sound of coughing.

ROMAN

Juna!!

We hear the sound of Juna's quiet voice from the neighbouring space.

JUNA

Nobody ever said that to me before.

ROMAN

I'm going to hug you. I'm going to warm you up. Juna!

The empty hallway.

The sound of coughing.

We here the sound of Juna's weak voice from the neighbouring space.

JUNA

Nobody was every afraid for me.

The empty hallway.

The sound of coughing.

The sound of a door opening.

The Policeman is coming.

The Policeman enters and stands by the bars. He looks at Roman.

POLICEMAN

No identification papers: eight hundred and twenty. Indecent behaviour in public: five hundred. Assault on an official person who was performing the duty of maintaining public safety in accordance with the first paragraph of the three hundred and third article of the penal code: from three to six months in prison and the payment of all administrative expenses. Approximately six hundred. All together two thousand. If we round down.

The Policeman looks at Roman.

Roman looks at the Policeman.

ROMAN

I'll go to journalists, to the television, I'll go everywhere... This is abuse of your official position... abuse of younger underage people...

The Policeman and Roman look at each other.

The Policeman unlocks the barred door.

The sound of coughing.

POLICEMAN

I'll let you go. This once.

Roman steps into the hallway.

The Policeman and Roman look at each other.

The sound of coughing.

POLICEMAN

Don't let me see you here again.

Roman runs down the hallway.

ROMAN

Juna!

The Policeman closes the door of the empty cell.

The sound of coughing.

FADE OUT.

SCENE FIVE

Image of a waiting room.

A long space. On one side windows from the floor to the ceiling. On the opposite wall a glass display case. Many young people are standing in front of the display case and silently looking at the lists hung there that are illuminated by neon lights.

Shabby benches and several chairs stand in the middle of the waiting room. Roman sits on the bench. Juna lies with her head in his lap. Her tennis shoes are on the floor next to the bench.

JUNA

I would like... a new pair of tennis shoes. They don't have to be Nike. Just simple ones. Without torn laces. I would like...

Juna looks at the ceiling.

Thinks.

JUNA

To get up in the morning and it would be sunny. To get on the bus and go to a job. Not too hard. A nice job. With a break for a snack at ten. With other girls like me... so we could talk. So we could be *friends*. I would like...

Juna looks at the ceiling.

Thinks.

JUNA

For my sister to be happy with her baby and to find her own apartment. For my mother to be happy. And for my father to get well and come home from his treatment and to be happy too. I would like...

Juna looks at the ceiling.

Thinks.

JUNA

A coffee. A coffee with milk. No cigarette. Because I always feel nauseous... I would like... Summer. Holiday. Sun. Grass, Flowers. I would like...

Juna looks at the ceiling.

Thinks.

JUNA

You and a room. Our room. A bed. I would like...

Juna looks at the ceiling.

Thinks.

JUNA

I don't want anything else. Maybe... a comb. Do you have a comb?

Roman smiles.

Roman shakes his had.

JUNA

I don't want a comb. A comb is a stupid desire. I would like...

Juna looks at the ceiling.

Thinks.

JUNA

... a kiss.

Roman caresses her.

Then he leans over and kisses her.

We hear a voice on the loudspeaker.

VOICE ON THE LOUDSPEAKER

Jasmin Horjak, room two. Jožica Makuc, room six. Roman Novak, room three.

Roman stands up.

VOICE ON THE LOUDSPEAKER

Mihael Martinc, room five. Gabriela Mušič, room four. Fajko Hailbegović, room one. Ibro Markić, Romana Gabrijelčič, Marko Fink, Sonja Porle, and Marjan Cenerić: prepare for your interviews.

Roman stands.

Juna sits up.

They look at each other.

VOICE ON THE LOUDSPEAKER

I repeat: Jasmin Horjak, room two. Jožica Makuc, room six. Roman Novak, room three. Mihael Martinc, room five. Gabriela Mušič, room four. Fajko Hailbegović, room one. Ibro Markić, Romana Gabrijelčič, Marko Fink, Sonja Porle, and Marjan Cenerić: prepare for your interviews. Everyone else: wait.

Roman leaves.

Juna looks after him as he goes.

FADE OUT.

SCENE SIX

The image of an office.

In the office: The First, Second, and Third. In dark suits. Ties around their necks. The Secretary in the corner. Open laptop. Typing. In the middle of the office a chair. Roman sitting on the chair. A neon light above his head.

The First stands next to Roman.

The Second stands next to the window.

The Third paces around the room. He makes a circle around Roman.

THE FIRST

If you found a million.

Roman looks at the First.

THE FIRST

If you found a million. In small banknotes.

ROMAN

What?

THE SECOND

You heard.

THE FIRST

In a suitcase.

THE THIRD

No one around. You're alone. No one is looking at you. No one has seen you. It's night. Deep night. You were patrolling the grounds and you found a million.

THE FIRST

A suitcase.

THE THIRD

A million in it.

ROMAN

Just like that?

THE FIRST

Hypothetically.

Roman thinks.

Roman thinks.

ROMAN

I'd return it.

THE FIRST

To whom?

ROMAN

I don't know. The owner.

THE THIRD

You'd open it first.

ROMAN

Yes. I'd open it first.

THE SECOND

Just like that? An unknown suitcase lying on the ground.

ROMAN

Yes.

THE SECOND

What if there was a bomb in it? *Boom!* See you later! Bye-bye! You and the firm that you work for as a night guard.

ROMAN

You said there was money in it.

THE FIRST

Hypothetically.

THE SECOND

You don't know that there is money inside of it. It could be a bomb. We live in a time of bombs.

THE FIRST

And terrorism.

ROMAN

You asked about money. What I would do if...

The Second interrupts him.

THE SECOND

Don't explain to us what we asked you. We know exactly what we asked.

THE THIRD

We want to help you.

THE FIRST

Well, what?

Roman thinks.

ROMAN

I would check...

THE FIRST

What?

ROMAN

If there was a bomb in it.

THE THIRD

Boom! You're dead. You open the suitcase and *boom!* Don't you look at the news. Things like that happen every day. You have to be careful.

THE FIRST

Or movies. Don't you look at movies?

ROMAN

I haven't been to the movies for a long time.

THE FIRST

Or television.

ROMAN

I don't watch television.

THE THIRD

You're completely uninformed?

ROMAN

My father locks it up. I mean the television. He has it in a cupboard. In the kitchen where I sleep. And he locks the cupboard.

The First rudely interrupts him.

THE FIRST

We're not interested in your family situation.

THE SECOND

Go on!

THE FIRST

Well?

ROMAN

I would return the money to its owner.

THE FIRST

Why are you thinking for so long? Why are you hesitating? *You would return it. You wouldn't return it. Were you considering running away with it?*

ROMAN

I wasn't thinking. I wasn't hesitating.

All three are silent.

They look at Roman.

The Secretary stops typing. She also stares at Roman.

The Second steps toward the Secretary. He takes her laptop and carries it to Roman. He places it in a way that Roman can see the screen. The others can also see it. We all see it. Then the Second presses a key. A picture appears. Roman at the beginning of the interview.

Recording:

The First stands next to Roman.

The Second stands next to the window.

The Third paces around the room. He makes a circle around Roman.

THE FIRST

If you found a million.

Roman looks at the First.

THE FIRST

If you found a million. In small banknotes.

ROMAN

What?

THE SECOND

You heard.

THE FIRST

In a suitcase.

THE THIRD

You're alone. It's night. You patrol the grounds and you find a million.

THE FIRST

A suitcase.

THE THIRD

A million in it.

ROMAN

Just like that?

THE FIRST

Hypothetically.

Roman thinks.

Roman thinks.

ROMAN

I'd return it.

THE FIRST

Stop here!

The Second presses stop.

End of recording.

The Second returns the laptop to the Secretary.

THE FIRST

You saw! When I said: *Hypothetically...* you thought about it. You thought about it for a while. You didn't answer right away: *I'd return it.* You thought. You hesitated.

THE THIRD

A million! That's a lot of money! Nobody knows I found it. Nobody is here. If I run away with it... only in the morning... six, seven hours from now... only then would they even realize that I'm gone, that I took it. And I'd be far away by then. If I go with a car and drive for six hours. Open borders. Europe. Munich. Rome. Istanbul. Nobody will know where I am. A million! I can start a new life!

THE SECOND

That's what you were thinking.

ROMAN

I wasn't.

THE FIRST

You're lying.

THE SECOND

Which we established in your previous interview. We have it recorded.

ROMAN

I don't have a car. I wouldn't be able to run...

The Third claps enthusiastically.

THE THIRD

Now you see! You thought about it. *I don't have a car. How will I run with this million that doesn't belong to me...*

ROMAN

I didn't.

THE FIRST

It doesn't matter if you did. Did you?

ROMAN

No.

THE SECOND

It's only human.

THE THIRD

Anyone would. I would too.

THE FIRST

Did you?

THE SECOND

Tell the truth. The truth is important. Employers prefer truth-loving employees.
Employers value truth-telling above all else.

THE FIRST

Did you?

Roman thinks.

Roman nods.

THE FIRST

Out loud.

THE SECOND

For the recording.

ROMAN

I did.

The First looks toward the Secretary.

THE FIRST

Do we have it?

THE SECRETARY

Recorded.

The First nods with satisfaction.

All are silent.

They look at Roman.

THE SECOND

That will be enough for today.

All are silent.

They look at Roman.

Roman stands up.

ROMAN

May I go?

All are silent.

They look at Roman.

ROMAN

Goodbye.

Roman leaves.

All are silent. They follow him with their eyes.

ROMAN

You'll let me know?

All are silent.

They look at Roman.

Roman leaves.

The First looks at the Secretary.

THE FIRST

Did you write it down?

The Secretary looks at the laptop.

The Secretary reads.

THE SECRETARY

If he had the opportunity, he would steal. If he had the opportunity, he would plant a bomb.

The First, Second, and Third nod.

FADE TO BLACK

SCENE SEVEN

Image of a waiting room.

A long space. One side a window from the floor the ceiling. On the opposite wall a glass display case. Many young people are standing in front of the display case and silently looking at the lists illuminated by neon lights.

Roman comes from the background. He stops in front of the bench where Juna was sitting.

Juna is not there.

Roman sits down.

Roman waits.

VOICE ON THE LOUDSPEAKER

Aleš Korošec, room two. Miodrag Pavlovič, room six. Ifeta Sadiku, room three. Daniel Pavlič, room five. Jožica Pilih, room four. Pavel Mihelič, room one. We announce to all other participants in the course *The Successful Job Search* that the groups have stopped their work for the day.

Roman waits.

VOICE ON THE LOUDSPEAKER

We announce to all candidates that the course continues tomorrow at the same time.
Thank you.

Juna appears from the background.

She slowly approaches Roman.

She stands in front of Roman.

They look at each other.

Roman stands up. He puts his arm around her shoulder.

They exit.

The image of young people at the display case. They silently look at the lists illuminated by neon lights.

FADE OUT

SCENE EIGHT

The image of a room.

There are two beds and a stroller in the room, an old television in a cupboard, and a table squeezed into the corner. It is clear that the room functions as both living room and a bedroom with an extra bed. There is hardly any space between the beds, table, and chairs. Everything is worn-out and in disarray.

The Sister sits on the bed with a baby in her arms.

The baby.

Juna sits next to them.

JUNA

He is the most beautiful thing that ever happened in my life.

SISTER

You always say that.

JUNA

This time it's true.

SISTER

You also always say that.

JUNA

He loves me.

SISTER

Mine also loved me and look what I got from our love.

The Sister kisses the baby sleeping in her arms.

JUNA

You love her.

SISTER

More than anything else in the world.

The Sister is silent.

Juna is silent.

SISTER

If I didn't have her, I would throw myself under a train.

The Sister is silent.

Juna is silent.

JUNA

Then will you?

SISTER

What?

JUNA

Go for a walk.

SISTER

When?

JUNA

Now.

The Sister is silent.

Juna is silent.

SISTER

I just came from the park a half hour ago.

JUNA

The weather is nice.

SISTER

You can't go to his place?

Juna shakes her head.

The Sister is silent.

Juna is silent.

JUNA

Two hours. Please.

SISTER

Two hours? I made this little pissar in six minutes.

Juna smiles.

The Sister smiles.

SISTER

Where is he?

JUNA

He's waiting in front of the house.

SISTER

I just don't want him to use you and then go.

JUNA

We've been seeing each other two months now.

SISTER

And you haven't done it yet?

JUNA

We have. Quickly. In the park. At the train underpass, in the courtyard in the back, in the forest above the city, downstairs in the lobby...

The Sister interrupts her.

SISTER

It's all right.

The Sister is silent.

Juna is silent.

JUNA

I'd like to be alone with him. Without worrying. Just that.

SISTER

What about mother?

JUNA

On Wednesdays she cleans until evening.

SISTER

You've figured everything out.

Juna smiles.

The Sister smiles.

JUNA

I love him.

SISTER

That's what I'm afraid of. That you love him and he doesn't love you.

JUNA

This boy *really* does love me.

SISTER

Does he have a name?

JUNA

Roman.

The Sister is silent.

Juna is silent.

SISTER

Roman and Juna.

JUNA

Romeo and Juliet. Like in that movie. Only Roman isn't Leonardo di Caprio.

Juna smiles.

JUNA

He's cuter.

The Sister smiles.

SISTER

Just think about how unhappily they ended.

JUNA

That was a movie. In real life, they had six kids and lived happily for the rest of their lives.

The Sister smiles.

SISTER

Yes, but only because their parents were rich. People like us just make kids and live alone for the rest of our lives.

The Sister is silent.

Juna is silent.

SISTER

Does he have a job?

JUNA

No.

SISTER

Great.

JUNA

He'll get one. So will I. Then we'll have money and get our own place.

The Sister is silent.

Juna is silent.

The Sister smiles.

SISTER

What bed will you use?

JUNA

Can I use yours? It's bigger.

SISTER

Just change the sheets afterwards.

The Sister stands up with the baby. She places the baby in the stroller. She buttons her blouse. She looks at Juna.

SISTER

In two hours?

JUNA

Thanks.

SISTER

Have fun.

JUNA

Wait until you meet him.

SISTER

Better not.

JUNA

You'll like him.

SISTER

Next time.

The Sister exits.

Juna goes after her.

The room is empty for some time.

The objects speak for themselves.

The baby bottle with the nipple.

The washed towels.

The cloth diapers drying on the chairs.

The wall clock.

The photographs tucked into the frame of a glass cabinet.

The faded wallpaper.

The worn carpet.

Juna returns.

JUNA

Two hours.

Roman behind her.

He looks around nervous and uncertain.

Juna quickly closes the door.

ROMAN

Are you sure?

JUNA

We have a bed.

Juna begins to undress.

JUNA

Finally we have a bed! The first time in a bed!

Juna undresses.

She's in a hurry.

ROMAN

What about...?

JUNA

My mother comes in the evening. My father is in treatment until the end of the month.

Juna undresses.

She's in a hurry.

ROMAN

That was your sister?

JUNA

With the baby.

ROMAN

She lives here?

JUNA

Her boyfriend ran away.

Juna undresses.

ROMAN

Why?

Juna stands naked in front of Roman.

They look at each other.

JUNA

You won't run away?

They look at each other.

ROMAN

Never.

Juna and Roman kiss.

They kiss.

While they are kissing, Roman undresses.

Juna helps him.

They kiss.

The door opens suddenly.

Mother is at the door.

MOTHER

Whore! She won't go to school, no, no, put she sleeps around like a whore! Little slut!

JUNA

Mother!

Juna puts on her clothes.

Roman also quickly puts on his clothes.

MOTHER

And you, you bastard! Do you realize she is not eighteen years old? I'll have you put in jail.

JUNA

I'll be eighteen in two months.

MOTHER

Well, you're not eighteen now! And don't cover yourself in front of me! I saw you naked before you even knew you existed. I wiped your ass, and now you act shy in front of me... whore! Underage whore! You aren't going to act like a whore in my apartment! Oh no! I'm going to call the police! I'm going to make sure you go to jail, you little punk!

ROMAN

Ma'am ...!

MOTHER

I'm not *ma'am* to you! I'm not *ma'am* to anyone! I know how to work, and I work hard, that's why I'm not *ma'am*!

JUNA

Mother, this is my boyfriend!

MOTHER

He's a fucker! I see him! With his pants around his knees. Shame on you for fucking underage girls! Police! Police!

ROMAN

I'm her boyfriend.

MOTHER

You're not the only one. She's had a thousand. Whenever she's nice to me in the morning – *do you want a cup of tea, mother? do your feet hurt, mother? I'll do the laundry, mother* – I know right away that she'll be fucking all afternoon when I'm not home. With the first guy that goes past.

JUNA

Mother!

MOTHER

Only it didn't work out today, did it, *little Miss Legs Apart? On Wednesday mother works, you thought, works her finger to the bone until evening*. But not today because today they said to me: *see you later, you don't have to come anymore, we have others to do the job, others who are younger and cheaper*. That's what they said to me, and so I ruined your afternoon of fucking, didn't I? Little whore!

Juna cries.

JUNA

It's not true.

Roman turns to Juna.

ROMAN

You're not eighteen?

JUNA

I will be. What does two months mean?

ROMAN

You said...

MOTHER

She lies! And steals! And whores around! Who always takes all the change from my wallet, who? You! Little thief!

JUNA

It's not true! Whatever I earn, I give to you.

MOTHER

You don't earn anything. You lie around all day, *little Miss Legs Apart!* People who just lie around don't earn anything. Except for whores. If you were at least a *real* whore, then you could pay the electricity and buy milk for the baby so that I wouldn't have to do everything myself, sucked dry, worn out, my man in treatment his whole life. Older daughter gets knocked up, younger one without a job, legs in the air... Whore!

ROMAN

Ma'am ... this is your daughter...

MOTHER

I am not *ma'am!* If you call me *ma'am* one more time, I'll break you like a garbage can!

ROMAN

You're talking about your daughter...

MOTHER

Daughter? That's my daughter? She's a whore, not a daughter!

ROMAN

And about my girlfriend...

MOTHER

I gave her everything, everything! I thought she would go to school, learn to write compositions, understand mathematics. I got pregnant when I was still a child, but I would have liked to go to school. Oh yes, I would have liked to go to school, but I ran into some womanizing alcoholic and he knocked me up once, and then a second

time. He got fired from every job he had. And now I thought that my daughter, smart, everyone praises her, would be able to do what I couldn't do. I thought if I didn't have luck, my girls would. At least one of them would succeed in life. Both are smart! Both are gifted! She made such beautiful drawings in nursery school, I thought she would be an artist. I couldn't be an artist, but she could! And what do I get from all of this? Shit. The same. Fucked and abandoned. With no work, no future. I left school but I paid for her to go. And now she's just: *goodbye school! I piss on school!* And in no time at all on her back, legs in the air...

Juna screams.

JUNA

Mother, stop!

MOTHER

If anyone so much as looks at her, down she goes. And my older daughter was the same! Knocked up! They fired her the minute they could see she was pregnant, and now I have to carry everything on my shoulder. Things just repeat themselves, they just repeat themselves! I'll die! Die!

The Mother sits down on the bed.

Juna runs out of the room.

ROMAN

Ma'am ...

MAMA

I can't take it anymore. I can't take it anymore. I can't take it anymore.

Roman leaves the room.

The Mother sits on the bed.

Her hands hang limply beside her body.

FADE OUT

SCENE NINE

Image of a street.

Juna runs.

Roman runs after her.

Juna cries and runs.

Roman grabs her.

Roman hugs her.

Juna cries.

Roman kisses her.

Kisses.

Kisses like breath.

FADE OUT

SCENE TEN

The image of a kitchen.

Father at a table.

Roman and Juna at the other side of the table.

A naked light bulb hanging above the table.

A bottle of beer and a glass on the table.

Father is dressed in a torn tee shirt and grey faded underwear.

The cupboard opposite the table is open. A television is inside. The news is on. The hardly audible voice of a television reporter.

Roman has his arm around Juna's shoulders.

They are watching television.

We see a highway on the television screen. The image of a closed truck on the highway, a refrigerated truck for transporting meat. Cars speed past.

NEWS ANNOUNCER

The discovery was reported by the Austrian newspaper *Kronenzeitung*. An Asfinag employee cutting grass beside the highway in the eastern region of Burgenland outside the city of Parendorf first noticed the 7.5 ton truck carrying the brand name of a Slovakian poultry company. He noticed something dripping from the undercarriage of the truck...

The Father drinks from his glass of beer.

FATHER

I would offer you some but I only have two bottles in the refrigerator.

ROMAN

It's all right.

FATHER

It's going to be a long night.

ROMAN

We'll drink water.

FATHER

We pensioners have trouble sleeping.

The Father fills his glass again and drinks with relish.

He wipes the foam from around his lips.

He puts the glass down.

FATHER

That hits the spot. It's best right from the bottle.

The Father grins.

Roman and Juna smile.

They look at each other across the table.

The news report on television. Barely audible. No one is looking at it. No one is listening.

NEWS ANNOUNCER

When the police arrived at the scene, they found that the source of the fluid was decaying corpses in the truck. It is probable that the refugees were already dead when the truck entered Austria.

FATHER

The apartment is one-hundred and eighty. Electricity twenty-five. Water sixteen. Gas also twenty-five. In the winter fifty-five. If I turn the radiators off. Mother always closed them. Now when she's not here anymore, I forget. I paid eighty. In January almost a hundred. When I put everything together, when I pay it all, I have a hundred and twenty left for the whole month. I pay sixty just for cigarettes and a couple of beers... If I'm not careful, I'm out of money by the middle of the month.

ROMAN

We'll put something in..

The Father nods.

They look at each other across the table.

FATHER

When mother was alive, it was easier. With her disability and my pension...

ROMAN

We'll put something in. Like I said.

FATHER

When I got my severance pay, I should have saved it. But we went to the seaside. Do you remember?

Roman nods.

FATHER

For a week. I thought to myself: *We haven't been to the seaside for twenty years!* *Let's just go!* And we went. You had just finished primary school. We didn't hold back.

Ice cream everyday. And so that went too! My severance pay. In one week. Ten ice creams, a room with an extra bed, sardines once, no, twice... Motherfucker!

Father pours out a quarter of a glass.

He drinks.

They look at each other across the table.

FATHER

When will you come?

ROMAN

From today on. We'll sleep here, in the kitchen, on my mattress. During the day, I'll lean it against the wall. It won't bother you at all. I figure we can get our own place soon.

FATHER

When will you put something *in*?

ROMAN

When we get work.

The Father nods.

They look at each other across the table.

ROMAN

One of us will get work. Sooner or later.

JUNA

They promised me...

The Father nods.

They look at each other across the table.

ROMAN

We're attending a course.

FATHER

What kind of course?

ROMAN

How to Successfully Apply for a Job or something like that.

The Father nods.

They look at each other across the table.

FATHER

Who pays?

ROMAN

What?

FATHER

For the course.

ROMAN

It's a program of the European community.

JUNA

That's what's written on the forms.

The Father nods.

They look at each other across the table.

FATHER

And is it all right?

ROMAN

What?

FATHER

The European community. The course.

ROMAN

They teach you how to fill out forms. To write an application. How to answer questions. That sort of the thing. They get you ready.

FATHER

For a job.

ROMAN

For *looking* for a job.

JUNA

A lot of people really do get a job afterwards.

The Father nods.

They look at each other across the table.

The Father suddenly grabs Juna by the hand.

Juna flinches.

FATHER

His mother and I thought this would never happen.

They look at each other across the table.

The Father holds Juna's hand. Squeezes it.

FATHER

Almost twenty years old and no girlfriend.

They look at each across the table.

The Father holds Juna's hand. Squeezes it.

FATHER

We thought he was a fag.

They look at each across the table.

The Father holds Juna's hand. Squeezes it.

FATHER

His mother would be happy to see him now. With such a fine girl!

Juna pulls her hand away from the Father's bigger one.

They look at each across the table.

They look at each across the table.

ROMAN

So we can stay here? We won't bother you.

FATHER

Can she cook?

JUNA

I can.

FATHER

His mother was an excellent cook. Her stuffed peppers were incredible.

JUNA

I'll learn.

The Father nods.

They look at each other across the table.

Then the Father looks at the television again. He turns up the volume with the remote control.

We see a highway on the television screen. Police cars. Ambulances. Black body bags are being taken from the truck... Cars speed past.

NEWS ANNOUNCER

Details about the tragic accident are not known. Investigators suspect that the seventy-two refugees suffocated. "I'm deeply shaken..." Minister of Justice Wolfgang

Brandstetter stated. "Human traffickers are criminals who are interested only in profit..."

The Father presses a button and turns off the television. Then he stands up and walks toward the cabinet. He closes the door. The television disappears into the interior of the cabinet. He takes a key from the shelf and locks the cabinet door. With the key in his hand, he walks out of the kitchen.

FATHER

If you want water, help yourself.

The Father closes the door after him.

Roman and Juna alone in the kitchen.

FADE OUT

SCENE ELEVEN

The image of a meadow in the city.

Apartment towers in the distance. Houses. The castle of the city.

Evening is falling.

Juna and Roman lie in the grass.

JUNA

And curtains. Red. Blue in the bedroom, blue like the sky. And you?

ROMAN

Also.

JUNA

What would you want?

ROMAN

The same.

JUNA

What the same?

ROMAN

Curtains. Blue like the sky.

JUNA

Yellow polka dots in the midst of the blueness. Like stars. Like the blue sky dotted with stars. Is that what you were thinking?

ROMAN

Yes.

JUNA

And dishes. Pots and pans. And plates. The ones with tiny flowers along the border. I saw that kind once and I liked them so much. I said to myself: *I also want that kind.* With tiny flowers along the border. What about you?

ROMAN

Also.

JUNA

With tiny flowers along the border.

ROMAN

Maybe.

JUNA

You really have no desires?

ROMAN

I do.

JUNA

Well, what?

Roman thinks.

ROMAN

That it would be...

Roman thinks.

JUNA

What?

ROMAN

That everyday would be as nice as it is today.

Juna presses herself closer to Roman.

Roman and Juna are silent.

They look at the sky.

The sky is darkening.

JUNA

Do you think that somebody is watching us?

ROMAN

Some kind of a pervert?

JUNA

No, I mean from above.

Roman thinks.

ROMAN

I don't go to church.

JUNA

From the universe.

ROMAN

We never went to church. Maybe that was wrong. I don't know.

JUNA

Some other world. Other people.

ROMAN

You mean Martians?

JUNA

And they're thinking: *Look at them! How much they love each other down there!*

ROMAN

Or how much they hate each other.

JUNA

I don't think hatred can be seen from the universe. But love can.

ROMAN

Why could hatred not be seen, and love could?

JUNA

Hatred is dark. Love glows. That's why hatred can't be seen from the universe, but love can.

ROMAN

Do you think so?

JUNA

I'm sure.

Roman quietly smiles.

JUNA

What? You don't think I'm right?

ROMAN

I don't know.

JUNA

Do you think I'm making it up?

ROMAN

No.

JUNA

Why were you smiling then?

ROMAN

I just think... I just think what you said is beautiful. But I don't know if it's true.

JUNA

Of course, it's true! Look ... If you're mad, in a bad mood, you grind your teeth, you're not satisfied... Nobody sees that. They just keep going. Nobody wants to notice it. Everyone pretends that all of that doesn't exist. That there is no unhappiness, no poverty, no lost people, no loneliness... If you're in love, everybody sees you. They look at you. Everyone sees love, because love is light. Because light spreads. Because it shines. And even on other planets they see it. Because love shines through the universe. Now we are being watched from some distant star, and they know that we love each other.

Roman presses himself closer to Juna.

JUNA

Do you believe me?

ROMAN

Yes, they're watching us.

JUNA

Our love.

ROMAN

Before, when we were doing it, I just saw a bald guy watching us from the bushes and jerking off.

Juna freezes.

Juna stands up.

JUNA

Yuk! Why didn't you tell me?

Roman stands up.

He shrugs his shoulders.

Juna picks up their things.

JUNA

You spoiled everything.

ROMAN

Me?

JUNA

It was so beautiful.

Juna looks around.

JUNA

Is he still here?

ROMAN

He left when we finished. He wasn't interested in us anymore.

JUNA

Let's go!

Roman nods.

He picks up his jacket. He puts it on.

JUNA

Before, when you said...

ROMAN

Yeah?

JUNA

That you would want every day to be as nice as it was today.

They look at each other.

JUNA

I know you were thinking about me.

They look at each other.

They look at each other.

The sky darkens.

The stars shine in it.

FADE OUT

SCENE TWELVE

The image of an office.

In the office: The First, Second, and Third. In dark suits. Ties around their necks. The Secretary in the corner. Open laptop. Typing. In the middle of the office a chair. Roman sitting on the chair. A neon light above his head.

The First stands next to Roman.

The Second stands next to the window.

The Third paces around the room. He makes a circle around Juna.

THE FIRST

Are you happy?

JUNA

Yes..

THE FIRST

Are you *really* happy or do you only *think* that you are happy?

JUNA

I'm happy.

THE FIRST

I asked if you are *really* happy or do you only *think* you are?

JUNA

I'm *really* happy.

They are silent. They look at her.

The Secretary with the laptop also looks at her.

THE SECOND

Are you so happy that it bothers you?

Juna is silent.

She thinks.

JUNA

I don't understand the question.

THE FIRST

Are you so happy that you can't concentrate?

Juna is silent.

She thinks.

JUNA

I don't understand the question.

THE THIRD

Happiness can be *very confusing*.

THE FIRST

Precisely.

THE SECOND

Too much happiness can disturb concentration at work.

Juna is silent.

She thinks.

JUNA

I don't understand what you are asking me.

THE FIRST

We're not asking. We're finding out.

THE THIRD

A happy person is a satisfied person.

JUNA

I am satisfied.

THE THIRD

A happy person is not an ambitious person.

THE SECOND

A happy person is calm. He doesn't strive. He doesn't compete. He's just *happy*.

JUNA

Is there something wrong with that?

THE FIRST

We ask the questions.

THE SECOND

You answer.

THE THIRD.

It's not wrong. It's also not productive.

Juna is silent.

She thinks.

JUNA

I don't understand.

THE FIRST

We understand. You just cooperate.

JUNA

So what you are saying is that I have to be *unhappy* to work well?

THE FIRST

We ask.

THE SECOND

You answer.

THE THIRD

Let's drop this.

JUNA

No! I want to know: what is wrong with me being happy?

THE THIRD

You can only be happy when you want more and more.

The First turns to the Third.

THE FIRST

Don't answer her.

THE SECOND

We ask the questions.

JUNA

I think if I am happy I will work better. Isn't that so?

THE THIRD

You can *only* be happy when the happiness is the result of good work.

THE FIRST

Don't answer her.

THE THIRD

You are happy when you are *praised* for your good work. Happiness must be a product of being useful. Happiness doesn't just exist in and of itself. Happiness is the product of hard and useful work.

THE SECOND

That's what employers like.

THE THIRD

You're happy because of them, not because of yourself.

THE FIRST

If you're happy just like that, because of yourself, you will never be a good employee.

JUNA

I don't understand. Explain it to me. Please!

THE FIRST

This is over.

THE SECOND

We've ended for today.

THE FIRST

We'll let you know.

JUNA

My time has not run out. It's written that I get ten minutes of *personal consultation*.

THE FIRST

We decide when your time has run out.

THE SECOND

We'll notify you.

They all fall silent.

They look at Juna.

Juna stands up.

JUNA

Can I go?

They are all silent.

They look at Juna.

JUNA

Goodbye.

Juna walks out.

They are all silent. They follow her with their eyes.

Juna exits.

The First and Second look at the Third.

THE FIRST

You fucked up.

THE SECOND

You almost fucked up.

THE THIRD

I apologize.

THE SECOND

We don't answer questions.

THE THIRD

I just slipped.

THE SECOND

We ask the questions.

THE FIRST

I'll have to report this.

THE THIRD

I apologize.

They look at each other.

They are silent.

THE SECOND

All right. It's the first time.

They look at each other.

They are silent.

The first turns to the Secretary.

THE FIRST

Did you write that down?

The Secretary nods.

The Secretary looks at the laptop.

She reads what she has written.

THE SECRETARY

Six weeks. Maybe seven. She's pregnant.

The First, Second, and the Third nod, understanding.

THE FIRST

Take her off the list.

The Secretary nods.

She presses one of the keys.

THE SECOND

No one will want someone like that.

THE FIRST

So happy.

They look at each other.

They laugh.

Then they calm down.

THE SECRETARY

What if... we invite her to the second part of the interview?

THE FIRST

Logical.

THE SECRETARY

Even though she has no chance?

THE SECOND

What do we care?

THE FIRST

That's why we're subsidized.

FADE OUT

END OF THE FIRST ACT

SECOND ACT

SCENE ONE

The image of a long white corridor.

White chairs along the wall.

Juna and Roman sit.

Roman holds her hands in his.

They look at each other.

They wait.

ROMAN

When I was seven years old...

They wait.

ROMAN

I was in first grade. I looked forward to school. Now I know that I looked forward to it because it wasn't very nice at home. My mother and father always argued. Mother would cry and hold me close to her. Father would tear me away from her, and yell that I would never be a real man if I always hid behind my mother's skirt. Mother would tell me that father was a bad man, that he had other women. I didn't know whose side I should be on, who I should love.

They wait.

ROMAN

And when I went to school, it was a real relief. I was in school. No arguing, no yelling. Only on Saturdays and Sundays. Then I covered my ears and could hardly wait for Monday when I would go to school again.

They wait.

ROMAN

Then spring came. And I got sick. I got very sick. Scarlet fever. I had a fever. I was very pale. My mother cried. My father sat sadly by my bedside. Then some things happened that I don't remember. I woke up in the hospital. I heard the doctor say: *We'll see. Maybe the boy will survive. Maybe he won't die. Not everything is dependent on medicine.* I didn't care. I didn't know what *die* meant, what *survive* meant, didn't know what *death* was. I wouldn't be sorry if I died. I would only be sorry because I wouldn't be able to go to school on Monday.

They wait.

ROMAN

But when I had that high fever, when I was burning up, when I dreamed that the flames were consuming me, that I was turning into a ball of fire... then all of a sudden I did care. I remember the moment very precisely. I want to *live*: I heard a voice inside of me as if someone else was speaking. Someone who was older and smarter than I was then. I was seven years old. I knew nothing about life. *I want to see what will happen*: a voice inside of me spoke.

They wait.

ROMAN

They stuck a needle in my back, pulled the marrow from my spine, and the fever left my body. *You were lucky*, I heard the doctor say, *medicine is advancing, we cured him*. But I knew I survived only because I wanted to. *I want to see what will happen!*

They wait.

ROMAN

I didn't have any particular purpose in life. What is life? One endless argument between my father and my mother. Was there anything else?

They wait.

ROMAN

I simply wanted to know *what will happen*. Only that.

Roman falls silent.

Juna and Roman still stare at each other.

They still hold hands.

They wait.

Footsteps.

The sharp ringing steps of a woman in high heels.

A nurse is coming down the white hallway.

She stops in front of Juna and Roman.

NURSE

It's your turn.

Juna stands up.

She looks at Roman.

She looks at the nurse.

JUNA

We changed our mind.

The Nurse smiles.

The Nurse exits.

FADE OUT

SCENE TWO

The image of kitchen.

The Father and Ljubica behind the table.

Roman on the other side of the table.

A naked light bulb above the table.

A bottle of beer and two glasses on the table in front of the Father and his Lover.

The Father and Ljubica slowly sip beer from their glasses.

The cupboard with the television is locked.

THE FATHER

That's the way it is ...

The Father falls silent.

The Father looks at Ljubica.

THE FATHER

That's just the way it is.

The Father falls silent.

The Father looks at Ljubica.

THE FATHER

Ljubica will live with me now.

Roman nods.

ROMAN

I understand.

FATHER

You don't understand anything.

ROMAN

I do understand. Ljubica will be here now. With you.

FATHER

She has a pension. It's easier with two pensions.

LJUBICA

And this apartment is just big enough for *the two of us*.

FATHER

Electricity for two is the same as electricity for one.

LJUBICA

And garbage disposal.

FATHER

You pay once for two.

LJUBICA

Everything is cheaper with two.

FATHER

One loaf of bread is enough for two.

LJUBICA

It's too much for one. It would make one person fat.

FATHER

It's healthier. If you're two.

All three are silent.

Roman looks at them.

Roman looks at them.

LJUBICA

It's not what you think.

ROMAN

What do I think?

FATHER

That I was with Ljubica before. When your mother was alive.

ROMAN

Everyone knows that.

Ljubica almost starts to cry.

LJUBICA

But we weren't!

The Father screams defiantly.

FATHER

We weren't!

LJUBICA

People are so cruel.

FATHER

They just gossip.

LJUBICA

And make things up.

Roman looks at them.

ROMAN

It doesn't matter anymore.

LJUBICA

I was her best friend.

ROMAN

It doesn't matter anymore.

FATHER

It does matter. It does! Because...

The Father falls silent.

The Father pours himself half a glass of beer.

The Father drinks.

ROMAN

Because *what*?

FATHER

Because we weren't.

LJUBICA

We wanted to, but *we weren't!*

FATHER

We only got together after your mother died.

LJUBICA

I was her best friend.

All three are silent.

Roman sighs after a while.

ROMAN

I saw you.

The Father and Ljubica look at Roman.

FATHER

When?

ROMAN

It doesn't matter.

LJUBICA

When?

ROMAN

When Mother was in the hospital the last time. I came home earlier than usual. School had been cancelled.

LJUBICA

I didn't know.

ROMAN

I heard you. In the bedroom. On Mother's bed.

All three were silent.

FATHER

I always left the key in the lock.

ROMAN

You forgot that time.

FATHER

Impossible.

ROMAN

I went out again.

LJUBICA

That was the only time. The only time.

ROMAN

After about an hour, I came back. I pretended I didn't know. That I didn't hear. That I didn't see.

LJUBICA

I suffered because of that. I was her best friend.

ROMAN

I understand.

The Father goes crazy.

The Father throws the bottle of beer at the wall.

The bottle shatters.

Ljubica covers her face.

Roman looks calmly at his father.

FATHER

The fuck you understand! You don't understand anything! Anything! You don't what it was like. You have no idea. It was torture! She was full of cancer. Her hands and feet were completely swollen. She was oozing from everywhere. You don't know what it was like! I cooked but burned everything. I ironed but burned all the shirts. I swept but there was always more garbage everywhere... *Now you'll be alone*, she said to me, she said it smugly. *You'll see what it's like if you're alone for everything*, she said, *you'll see all right*. She was happy she was going to die. She looked forward to it because she thought I couldn't handle it. She thought I would fall apart. But I didn't. And I won't.

Ljubica hugs him.

LJUBICA

You won't.

FATHER

I didn't love her. I never loved her. I was happy when she died.

All three are silent.

ROMAN

I understand.

The Father stares exhausted at the table.

All three are silent.

The door opens.

Juna enters.

She is pregnant. Her belly is high. Almost up to her chin. Eight months. She is carrying a suitcase and plastic bags.

She waits at the threshold.

JUNA

I have everything.

Roman stands up.

JUNA

We can go.

Roman stands in front of the table.

He looks at the Father and Ljubica on the other side of the table.

The Father stares at the table. Ljubica hugs him.

Roman steps toward Juna. He takes the suitcase and bags from her hands. He holds one of her hands.

Roman and Juna exit.

They close the door behind them.

FADE OUT

SCENE THREE

The image of an office.

In the office: The First and Second. The Third is no longer there. The Secretary in the corner. Open laptop. Typing. In the middle of the office a chair. Roman sitting on the chair. A neon light above his head.

The First stands next to Roman.

The Second stands next to the window.

THE FIRST

If there are two identical eggs.

THE SECOND

Completely identical.

THE FIRST

Do you understand?

Roman nods.

THE FIRST

Which would you choose?

Roman thinks.

Roman thinks.

ROMAN

If they're identical, what does it matter?

THE SECOND

We ask the questions.

THE FIRST

You answer.

Roman thinks.

Roman thinks.

ROMAN

I don't know. They're identical. I'd just pick one of them.

THE FIRST

Still there's choice.

THE SECOND

There's always a choice.

THE FIRST

Well, which one?

Roman thinks.

Roman decides.

ROMAN

This doesn't make any sense.

THE SECOND

What doesn't make any sense?

THE FIRST

Choice is important.

THE SECOND

Choice always makes sense.

ROMAN

All of *this* doesn't make any sense.

Roman stands up.

ROMAN

I'm in a *hurry*, you understand? A hurry!

THE FIRST

We mustn't hurry when it comes to such important things.

THE SECOND

If we hurry we might choose incorrectly.

THE FIRST

Well, which egg would you choose?

ROMAN

They're identical! You said so!

THE SECOND

Which?

THE FIRST

There's a choice.

THE SECOND

The egg on the left or the egg on the right?

ROMAN

I would like a job! Do you understand?

THE FIRST

It depends of course on where you're standing. On the left or the right.

ROMAN

Nothing else. Just a job. I would like to get paid. I would like to come home tired. I would like to hug my wife. To have a child.

THE FIRST

If you are standing and you have two identical eggs in front of you, then the decision to choose the egg on your left or the egg on your right will depend on the position of your body. If you leave the eggs where they are and walk around them, you will have

on the other side two identical eggs in front of you. Only now the one that was on the left will be on the right and vice versa.

ROMAN

I would like to take my child to nursery school in the morning. Buy food. Pay my bills. Wait for my wife. Only that. Nothing else. Is that too much?

THE FIRST

It is completely different if the eggs in front of you are not on the left and the right, but above and below. Then the choice is between the egg above and the egg below.

THE SECOND

So which is it: *Left or right? Above or below?*

Roman looks at them.

Roman looks at them.

Then he turns and leaves.

THE SECOND

We'll notify you.

The First and Second look at each other.

The First and Second look at the Secretary who has been faithfully typing.

THE FIRST

Did you get all that down?

The Secretary nods.

The Secretary looks at the laptop.

She reads what she's typed.

SECRETARY

He would chose the egg on the left. There is no doubt.

The First and Second nod in agreement.

FADE OUT

SCENE FOUR

Image of the street.

Night.

A line of young people wait in front of a high metal fence.

Roman and Juna sit on the ground in front of the fence.

Juna is highly pregnant.

OFFICIAL OF THE BUNDESREPUBLIK DEUTSCHLAND and his TRANSLATOR move from one person to the next. They are distributing forms in different colours to those who are waiting. Red and green.

OFFICIAL OF THE BUNDESREPUBLIK DEUTSCHLAND

Füllen Sie das Formular aus, wenn Sie bitte. So können Sie am Morgen, wenn Sie öffnen unser Büro schnell drehen.

TRANSLATOR

Fill in the form please. When our office opens in the morning you will be processed more quickly.

OFFICIAL OF THE BUNDESREPUBLIK DEUTSCHLAND

Und begrüßen! Deutschland braucht Sie!

TRANSLATOR

And welcome! Germany needs you!

The young people take the forms.

They fill them in.

The Official of BD and his Translator move down the line to the next waiting person.

OFFICIAL OF THE BUNDESREPUBLIK DEUTSCHLAND

Füllen Sie das Formular aus, bitte schön ...

YOUNG WOMAN

Vielen Dank ...

OFFICIAL OF THE BUNDESREPUBLIK DEUTSCHLAND

Sprechen Sie Deutsch?

YOUNG WOMAN

Ich beenden Deutsch studieren.

OFFICIAL OF THE BUNDESREPUBLIK DEUTSCHLAND

O! Das ist schön.

YOUNG WOMAN

Ich bin ein Professor für Deutsch und Latein. Tatsächlich, ich ... ich liebe sie deutsche Literatur. Besonders Goethe.

OFFICIAL OF THE BUNDESREPUBLIK DEUTSCHLAND

Das ist sehr schön. Ich liebe auch Goethe. Und Heine. Für Sie diese ein Formular ...
Am Morgen gelten werden, schmelzen sie in der Serie, die mit grüner Farbe
gekennzeichnet ist.

He hands her a green form.

OFFICIAL OF THE BUNDESREPUBLIK DEUTSCHLAND

Und begrüßen! Deutschland braucht Sie!

YOUNG WOMAN

Danke. Sie werden es nicht bereuen.

The Young Woman fills in the form.

The Official of BD and his Translator move down the line to Roman and Juna.

OFFICIAL OF THE BUNDESREPUBLIK DEUTSCHLAND

Füllen Sie das Formular aus, wenn Sie bitte. So können Sie am Morgen, wenn Sie
öffnen unser Büro schnell drehen.

TRANSLATOR

Fill in the form please. When our office opens in the morning you will be able to more
quickly into line.

Roman takes the form.

ROMAN

And one for my girlfriend please.

TRANSLATOR

Auch für seine Freundin.

The Official of Bundesrepublik Deutschland looks at the very pregnant Juna.

Uradnik Bundesrepublik Deutschland smiles pleasantly.

OFFICIAL OF THE BUNDESREPUBLIK DEUTSCHLAND

Mann und Frau? Verheiratet?

TRANSLATOR

Are you married?

ROMAN

Yes, we're together.

TRANSLATOR

Sie sind nicht verheiratet.

OFFICIAL OF THE BUNDESREPUBLIK DEUTSCHLAND

Und wenn das Kind geboren wird?

TRANSLATOR

When will you give birth?

JUNA

My due date is in two weeks.

TRANSLATOR

Sehr bald.

The BD Official smiles pleasantly.

OFFICIAL OF THE BUNDESREPUBLIK DEUTSCHLAND

Nizza. Sehr schön.

TRANSLATOR

Very nice.

OFFICIAL OF THE BUNDESREPUBLIK DEUTSCHLAND

Man könnte denken, es wäre besser, wenn ich für das Kind warte ... und später dann über ein Jahr versuchen, alle drei ... Deutschland wird auch immer freundlich junge Familien.

TRANSLATOR

It won't work. It won't work when you are in this condition.

Roman and Juna are silent.

Roman returns the form to the BD Official.

OFFICIAL OF THE BUNDESREPUBLIK DEUTSCHLAND

Smart Sie entscheiden. Ein Kind braucht Sicherheit. Häusliche Pflege. Das Kind braucht ihre Großmutter und Großvater. Auf jeden Fall zählt auf Sie Deutschland. Danke.

TRANSLATOR

It doesn't make any sense for you to wait until morning.

The BD Official and his Translator move to down the line.

Roman and Juna, looking lost, stand for a while in front of the metal fence.

Then they leave.

FADE OUT

Scene Five

Image of a waiting room.

A long space. On one side windows from the floor to the ceiling. On the opposite wall a glass display case. Many young people are standing in front of the display case and silently looking at the lists hung there that are illuminated by neon lights. Shabby benches and several chairs stand in the middle of the waiting room. Juna is highly pregnant. She's all stomach. One hand gently rests on her bulging stomach. Her legs are extended. Bare feet. Worn-out tennis shoes beside them.

Juna waits.

VOICE ON THE LOUDSPEAKER

Fatih Begovič, room two. Ljerka Koncut, room six. Rahim Salih, room three. Bojan Kuntić, room five. Sonja Eržen, room four. Irena Novak, room one.

Roman comes from the back. He stops in front the bench where Juna is sitting.

They look at each other.

VOICE ON THE LOUDSPEAKER

We announce to all other participants in the course *The Successful Job Search* that the groups have ended their work for the day.

Juna pull on her worn-out tennis shoes and stands up very carefully. Roman helps her.

VOICE ON THE LOUDSPEAKER

We inform all candidates enrolled in *The Successful Job Search* that the course will continue tomorrow at the same time. Thank you.

Roman and Juna hold hands.

The leave the waiting room.

The image of young people standing in front of the display case and silently looking at the lists hung there illuminated by neon lights.

FADE OUT

SCENE SIX

The image of a room.

There are two beds and a stroller in the room. Next to the stroller a playpen for a slightly older child. It is clear that the room functions as both a living room and a bedroom with an extra bed. There is hardly any room between the beds, the table, and the chairs.

A dressed man lies curled up on the larger bed. It is Juna and her sister's father. He is sleeping. His face his turned toward the wall. He is breathing deeply. Every so often he wheezes slightly and lets out a cough.

The Sisters on the chair next to the bed with a child in her lap. The child sleeps.

Juna leans over the stroller.

Juna is no longer pregnant.

Roman sits on the other bed.

JUNA

He fell asleep.

SISTER

Finally.

JUNA

Boys suffer more than girls.

SISTER

Mine never had those kind of problems.

JUNA

It's because of the milk. I should have breast fed him.

SISTER

I also didn't breast feed mine.

JUNA

The doctor said I didn't have milk because of stress. I said I don't understand. I'm not stressed out. I'm happy. It's the first time in my life that I've been happy.

Juna looks at Roman.

Roman takes her hand.

SISTER

They always get colic from cow's milk.

JUNA

I only had milk on the first day. Then it dried up.

SISTER

Baby girls don't get colic as much. It's more common with boys. That's what they say.

They are silent.

The Sister rocks her little daughter in her arms.

Juna looks at the baby sleeping in the stroller.

The father of Juna and her sister sleeps.

Roman holds Juna by the hand.

They are silent.

They are silent.

The father of Juna and her sister coughs.

The Sister looks at him.

SISTER

This is the first time in my life that I wish daddy would relapse.

JUNA

The doctors said there is a good chance he won't. That he is firmly decided.

SISTER

If he started to drink, he would have to go back into treatment.

They are silent.

They are silent.

ROMAN

I'm going.

JUNA

Wait a while.

ROMAN

If I'm late they'll remove me the program.

SISTER

It doesn't help anyway.

ROMAN

You have an advantage if you go to the course.

JUNA

They removed me.

ROMAN

Temporarily.

They are silent.

ROMAN

That's what they told me.

They are silent.

ROMAN

When it's over, they'll take you back into the program. That's what they said.

SISTER

When what's over?

ROMAN

The pregnancy.

SISTER

Oh? I thought when the baby is over.

JUNA

It's really hard to get a job when you're pregnant.

SISTER

Sorry. It's none of my business...

They are silent.

They are silent.

SISTER

I'm angry. And I don't know why. The children our healthy. We won't die of hunger. I mean really: I should be happy. Jesus Christ! Happy!

They are silent.

The father of Juna and her sister coughs again.

SISTER

I hope we have a quiet night.

Juna turns to Roman.

JUNA

Daddy snores all night. And walks around the apartment.

SISTER

He goes to pee every five minutes.

JUNA

He's agitated.

ROMAN

Does he sleep here?

SISTER

At our mother's.

JUNA

During the day he's with us.

SISTER

We have to watch him.

JUNA

If he is alone, he could relapse.

SISTER

And he would have to back into treatment.

The father coughs.

JUNA

Is he sleeping?

SISTER

He's listening to us.

The Sister turns to her sleeping father. She speaks to him. Loudly. As if she were arguing with the sleeping man.

SISTER

Daddy! Why don't you start drinking again? We would have more space! Why do you always decide to do the wrong thing? What difference would it make to you if you spent another half a year in treatment? You drank for thirty years. Why did you decide to stop right now? Well, why? Why? Right now when there are so many of us here? In a half a year, it would be better. Juna would get a job. Me too. Well, daddy! Why have you done everything wrong your whole life?

The father is quiet.

The father doesn't cough anymore.

Everyone is quiet.

All are silent.

The door suddenly opens.

The mother enters.

She is carrying shopping bags.

She immediately turns to Roman.

MOTHER

You here again?

Roman stands up.

MOTHER

Can't you understand when a person clearly says that you're not wanted.

JUNA

Mother, he came to see the baby.

MOTHER

I don't want him hanging around my girls.

SISTER

Mother, what are you talking about?

MOTHER

I know how they are! They just want somewhere to stick it. In a pinch, even the sister will do.

JUNA

Mother ...

ROMAN

Ma'am ...

The Mother goes crazy.

MOTHER

I told you: I am not *ma'am*! I'm your servant. Your slave. Your girl for everything. The one that brings the money so you can sit here and gossip. I am not and do not want to be ma'am!

Roman kisses Juna.

ROMAN

I'm going.

Juna grabs him by the hand.

JUNA

You're not going anywhere! This is your child!

MOTHER

And my grandchild.

JUNA

Above all *our* child!

MOTHER

Who I raise! I raise both of my grandchildren!

JUNA

He can come anytime he likes to see his baby! You cannot forbid that!

MOTHER

Oh, I can't? I can't! And why can't I? I pay the water, the electricity, the rent. Why can't I? Pack up your rags and go somewhere else! Where is it written that I have to have you here? That I have to support you? I cleaned for ten hours. I woke up at four in the morning. I worked so hard I was soaked in sweat, and what do you know, I only got two bags of groceries for my ten hours, not even full bags, ten hours of non-stop work, and everything I earned I left in the supermarket. Ten hours of work for a pack of diapers, powdered milk, a can of beans, a loaf of bread, half a kilo of flour. Where is it written that I have to do this? After forty years of work! With a husband who is three times an alcoholic! I'm tired.

SISTER

You're mean.

The Mother turns suddenly and slaps her daughter on the cheek.

MOTHER

Mean? I'm mean? Because I don't want us to kill each other. Seven people in a two-room apartment! Just like rats that don't have enough room devour each other. And then the little spoiled brat says I'm mean! Because I wouldn't want one more person to be as unhappy as we are. Everything I do, my darlings, is to force you not to lose your will, to fight, to resist! So you won't just sit here and whine!

Mother turns again to Roman.

MOTHER

So get out! I will take care of my daughter, not you! Or both of you can pack your things, including the baby, and get out. Go somewhere else! Go! Go!

Juna screams powerlessly.

JUNA

We don't have anywhere to go!

MOTHER

Then my rules apply.

The Mother pulls Roman by the hand.

MOTHER

When you bring diapers and formula, then come. But now go! Go!

SISTER

Mother, why are you doing this!

Roman leaves.

Roman to Juna.

ROMAN

Tomorrow in the park. On the bench. At twelve.

JUNA

Roman, I love you.

The Mother pushes him through the door and closes it after him.

MOTHER

You can't feed a child with love.

Juna starts to cry.

The baby in the stroller starts to cry.

The baby in the Sister's arms wakes up and starts to cry.

The father begins to cough loudly again.

FADE OUT

SCENE SEVEN.

Image of a park.

Night. A bench in the park.

Roman sits on the bench.

He stares in front of him.

Then he turns up his collar and shoves his hand into his pockets.

He lies down on the bench and curl up on the bench.

Like a foetus on a park bench.

It starts to rain.

It rains.

And rains.

It rains hard.

FADE OUT.

SCENE EIGHT

Image of a park.

Day time.

Roman and Juna sit on the bench.

The stroller next to them.

Roman gently rocks it.

JUNA

Light colours! Only light colours! Light! A yellow kitchen... No, orange! I read ... Orange stimulates the appetite. The hall will be yellow. Sunny yellow. When you wake up in the morning and step into it, the yellow light will pour in, and you will know it will be a nice day. The baby's room will be blue! Light blue for our little boy. And yellow lights everywhere. Our bedroom will be...? Well, what colour will it be?

ROMAN

White?

Juna is disappointed.

JUNA

No. White isn't even a colour. It has to be something calming, well, not too calming. Because we won't just sleep in the bedroom. We won't sleep at all...

Juna laughs aloud.

Roman looks in the stroller.

ROMAN

We'll wake him up.

Juna stops laughing.

Juna hugs Roman.

JUNA

How do you imagine it?

Roman thinks.

Roman thinks.

ROMAN

The same as you do.

JUNA

You can't imagine it the same as I do. You have to have your own desires. Well!

Two policemen enter.

The First Policeman and the Policeman with the dog.

When they see Roman and June they don't speak.

The First Policeman and the Policeman with the dog go slowly past.

Roman looks after them.

Roman rocks the stroller.

JUNA

Well! What?

Roman looks at her.

ROMAN

A bed.

JUNA

A bed?

ROMAN

I want a bed where we can sleep in peace.

JUNA

Only that?

Roman nods.

Roman stands up.

He kisses Juna.

ROMAN

I have to go. I can't be late.

JUNA

What kind of feeling do you have?

Roman smiles.

ROMAN

I think it looks good.

Roman goes.

JUNA

I'll wait for you.

Roman exits.

Juna rocks the stroller.

She is happy.

FADE OUT

SCENE NINE

The image of an office.

In the office: The First and Second. The Third is no longer there. The Secretary in the corner. Open laptop. Typing. In the middle of the office a chair. Roman sitting on the chair. A neon light above his head.

The First and Second are standing.

Roman between them.

They look at him.

From above.

Analytically.

THE FIRST

Something stinks.

They look at Roman.

THE SECOND

I think so too.

THE FIRST

Something damp.

THE SECOND

Something stale.

THE FIRST

Mould maybe?

THE SECOND

Socks that haven't been changed for a long time.

THE FIRST

Mould. Definitely.

They look at Roman.

They look at Roman.

THE SECOND

Candidate, a question for you!

THE FIRST

Do you think something stinks here?

Roman looks at the First.

THE SECOND

Answer!

THE FIRST

Do you stink?

Roman looks at him.

THE FIRST

That's an important question.

THE SECOND

The answer is also important.

Roman looks at the Second.

THE FIRST

Hygiene is very important for employers.

THE SECOND

Do you stink or do you not stink?

THE FIRST

That is the question now.

Roman looks at them.

First one, then the other.

THE SECOND

Do you stink?

THE FIRST

And one more question: are you satisfied with the social system of which we are an integral part?

Roman looks at them.

First one, then the other.

THE SECOND

Or is that too difficult a question.

THE FIRST

In terms of education.

The Second turns to the Secretary.

THE SECOND

What kind of education does he have?

The Secretary reads from the laptop.

SECRETARY

High school. Classical.

THE FIRST

Ooh-la-la!

THE SECOND

Why didn't you continue?

THE FIRST

You would have had more possibilities.

Roman looks at them.

First one, then the other.

THE SECOND

Or not.

THE FIRST

We are all the same in the system.

THE SECOND

Almost.

The First and the Second laugh.

They laugh more.

Then they are serious again.

THE FIRST

Let's drop this.

THE SECOND

Answer the question!

THE FIRST

Do you stink?

THE SECOND

Are you satisfied with the social system of which we are an integral part?

Roman looks at them.

First one, then the other.

THE FIRST

Given your education, these are not difficult questions.

THE SECOND

Definitely not difficult questions.

Roman looks at them.

First one, then the other.

THE FIRST

Let's try to do it a different way. Analytically.

THE SECOND

Employees appreciate analytical skills in their employees.

THE FIRST

So: something here stinks.

THE SECOND

I don't stink.

The Second turns to the First.

THE SECOND

Maybe *you* stink?

THE FIRST

No, I also do not stink. Ma'am ...?

The First and Second turn to the Secretary.

THE FIRST

Maybe you stink?

The Secretary stands up.

THE SECRETARY

No, I do not stink.

All three turn to Roman who sits on a chair and looks at them.

THE FIRST

But something in this place stinks. What? Who?

THE SECOND

An unpleasant smell is coming from someone in this room. There are four of us here. Of the four, three don't stink.

THE FIRST

This is called analysis.

THE SECOND

Our society relies on analysis.

THE FIRST

On analysis and acknowledgement. Therefore: do you stink?

Roman looks at them.

THE SECOND

Tell the truth. The truth is valued. If you stink, never mind. No problem. No foregone conclusions. No expenses. If you stink, there is no work for you in the food industry. That's clear. Clean accounts, good friends.

THE FIRST

You can do something else. Something more solitary. Something where you alone. And you only smell yourself.

THE SECOND

In the social system, of which we are all an integral part, everyone finds something. Even those who stink.

THE FIRST

It's a just system.

THE SECOND

Almost.

The First and the Second laugh.

The Secretary also laughs.

They laugh.

Then they are serious again.

THE FIRST

Let's continue!

THE SECOND

That is why these two questions – *Do you stink?* and: *Are you satisfied with the social system of which we are an integral part?* – are such important questions.

THE FIRST

Therefore: do you stink?

Roman looks at them.

Then he stands up.

He looks at them.

He looks at them.

He speaks quietly.

He speaks seriously.

ROMAN

Why are you making fun of me?

The First and the Second look at each other astonished.

The Secretary is also astonished.

ROMAN

Why are you making fun of me?

The First and the Second look at Roman with great astonishment.

The Secretary is also astonished.

She also looks at Roman.

Everyone is about to laugh.

ROMAN

I would like to be a doorman. I would like to clean windows. I would like to be a security guard. I would like to be a courier. I don't want to be a boss. I don't want to be an employer. I don't want to rule the world. I have no ambition to be in your place. Or in any place in this fucking country. I don't want to threaten anyone. I don't want anything. I just want to carry out your garbage. To clean up your shit. Only that. And you fuck with me. Fuck me straight in the head.

Roman grabs the First by the collar.

ROMAN

Fuck me straight in the heart.

Roman pulls the First by his tie, pulls him close, and pulls the tie tighter.

ROMAN

Do you understand? I would like to breathe! Just that!

Roman pulls the tie tighter.

The First struggles to breathe.

ROMAN

And you do not allow me to breathe!

The First is red in the face.

He gasps for breath.

Roman pulls the tie tighter.

ROMAN

Do I want too much?

The First is purple in the face.

He gasps for breath.

ROMAN

I would like to pay rent, electricity, water, garbage collection. I would like buy things in your stores, I would like to borrow expensive money from your banks. I would like to make you richer. Do I want too much? Do you think I want too much?

The Second becomes serious and official.

THE SECOND

Candidate, I insist, you need to make reasonable demands.

Roman releases the First... The First stumbles. He gasps for air. Roman grabs the second around the neck.

ROMAN

Aren't you ashamed?

THE SECOND

I just want what is good for you.

ROMAN

And I want what is good for *you*, that you choose me.

Roman pulls the tie around the neck of the second.

Now the Second gasps for breath.

ROMAN

I am not damaged goods that you can just pick up. Collect. Sort. Discard. Put me in a another pile ...

The Secretary and the First approach him.

THE FIRST

We respect the rule of law here.

SECRETARY

This kind of behaviour is not sanctioned in Europe.

Roman lets go of the Second. The Second stumbles around. He gasps for air. Roman turns toward the Secretary.

Roman moves toward her in a threatening manner.

Roman yells at the top of his lungs.

ROMAN

Europe is bursting at the seams! I am bursting at the seams!

SECRETARY

You wouldn't hit a woman!

Roman slaps her across the face.

ROMAN

You're not ashamed?

The Secretary holds her cheek and screams.

SECRETARY

Help! He hit a woman!

The First strikes a manly pose in front of Roman.

THE FIRST

This is too much! This is over the limit!

Roman punches the First in the face.

The Second also tries to restrain Roman.

THE SECOND

This will stop!

Roman kicks the Second in the stomach.

The Second falls on the floor.

Roman kicks him.

Roman kicks him.

It looks like he will kill him.

The Secretary screams in terror.

SECRETARY

It's the end of the world! The end of the world!

FADE OUT

END OF SECOND ACT

EPILOG 1***Image of a park.***

A bench in the park.

Juna sits on the bench.

She is dressed in her mother's old coat.

She waits.

She waits.

Roman comes.

He is dressed in a too short jacket. He has a cap on his head.

Juna doesn't see him.

Roman stands behind her back and looks at her.

Roman stands behind her back and looks at her.

After a while, Juna turns.

Juna looks at Roman.

Juna stands.

They look at each other.

Roman slowly approaches her.

They look at each other.

They look at each other.

Roman sits.

Juna sits.

Roman stares into the distance.

Juna looks at him.

ROMAN

I waited for you.

Juna looks at him.

Roman stares into the distance.

JUNA

It passed so quickly.

ROMAN

It didn't pass so quickly for me.

Juna looks at him.

Roman stares into the distance.

ROMAN

I thought you would write.

Juna looks at him.

Roman stares into the distance.

ROMAN

For three months I thought you would come, that you would write.

Juna looks at him.

Roman stares into the distance.

JUNA

I couldn't.

ROMAN

I wrote to you.

Juna looks at him.

Roman stares into the distance.

ROMAN

Everything I had, I used for stamps and letters.

Juna looks at him.

Roman stares into the distance.

JUNA

I didn't get them. Mother always threw them away.

Juna looks at him.

Roman stares into the distance.

JUNA

I thought you didn't write to me because you didn't want me to visit.

Juna looks at him.

Roman stares into the distance.

ROMAN

I called you. I found the number of the bar in your street. *Fruit and vegetables*. I called there. I asked them to find you. I told them where your building was, your apartment, what your name was. They laughed. They took me for a fool. They said they knew you: *oh yeah! knew you, knew you...* They didn't help me. No one helped me.

Juna looks at him.

Roman stares into the distance.

They are silent.

They are silent.

ROMAN

How's the baby?

Juna looks at him.

Roman stares into the distance.

JUNA

He's good.

Roman nods.

Juna looks at him.

Roman stares into the distance.

JUNA

You signed.

ROMAN

They said you signed first.

JUNA

I didn't know what I was signing.

ROMAN

If the mother signs...

Juna looks at him.

Roman stares into the distance.

ROMAN

I signed.

Juna looks at him.

Roman stares into the distance.

ROMAN

Do they love him?

Juna looks at him.

Roman stares into the distance.

ROMAN

That's the only thing that worries me, that they love him.

Juna looks at him.

Roman stares into the distance.

JUNA

I don't know.

Juna looks at him.

Roman stares into the distance.

JUNA

I didn't go to visit him.

Two policemen enter.

The First Policeman and the Policeman with the dog.

When Roman sees them, he immediately stands up respectfully. He takes off his cap. We see that he has thin hair. He's going bald.

Juna sits.

Roman stands.

The First Policeman and the Policeman with the dog walk slowly past.

Roman stands.

Roman looks after them.

He still has his cap in his hand.

Juna looks at him.

Roman turns towards her.

ROMAN

I wear a cap. My hair has started to fall out. I'll be bald.

JUNA

I like it.

ROMAN

I lost it in three months.

JUNA

I don't mind.

ROMAN

Nerves.

They look at each other.

Roman puts his cap on his head again.

They look at each other.

They look at each other.

JUNA

I was in the hospital.

Roman is silent.

JUNA

I wanted to die.

Juna is silent.

Roman is silent.

JUNA

When they took him from me. They took everything from me. Him and you. I didn't have any strength left.

Juna is silent.

Roman is silent.

JUNA

Mother said it would be better for him somewhere else. That it wouldn't be forever. That I could get him back. When everything was settled.

Juna starts to cry.

JUNA

But when will everything be settled? When?

Juna calms down.

Juna is silent.

Roman is silent.

JUNA

I'm afraid he will grow up without me. Without us. That he won't know ... that he won't know at all...

Juna is silent.

Roman sits down again on the bench.

Juna is silent.

Roman is silent.

They stare into the distance and are silent.

ROMAN

It was hard for me when you didn't come.

Juna is silent.

ROMAN

I was angry. And then I wasn't anymore.

Juna is silent.

ROMAN

I missed you. And then I didn't anymore.

Juna is silent.

ROMAN

I missed the baby. And then I didn't anymore.

Juna is silent.

ROMAN

Three months!

Juna is silent.

ROMAN

And then no more.

Juna is silent.

Roman is silent.

ROMAN

You have to pay for everything. You don't get anything for free. Especially not in jail.

Juna is silent.

Roman is silent.

ROMAN

You pay with what you have. If you don't have anything, you still pay.

Juna is silent.

Roman is silent.

ROMAN

I paid for everything.

Juna is silent.

Roman is silent.

ROMAN

I'll never tell anyone all the things I...

Roman falls silent.

Roman falls silent.

Juna is silent.

They stare into the distance.

ROMAN

They promised me work.

Juna is silent.

ROMAN

Tomorrow we will go with a truck. A truck that carries meat. Twelve hours of driving. North. They are paying. When I start to earn they will take what I owe them off my pay. For expenses. For some time I will also have to pay interest. Because I have to borrow from them in order to drive. They will also make me pay to sleep. First for a shared cot, and then it will be different. They promised me. After some time, I will have paid my debts and my pay will be mine. Well, not at the beginning. Only twenty per cent. But it's better than nothing.

Juna is silent.

Roman is silent.

Roman sighs.

ROMAN

We will find each other on the other side, Juliet. I will wait for you, as a nightingale waits for his beloved and weaves his nest... We will run away, my love, from everyone who brings hatred, indignation, and anger into the days of our lives. We will live far away from them. In another kingdom that bears the noble name of love...

Juna is silent.

ROMAN

High school. The essay for the final exam... Romeo and Juliet were refugees...

Roman smiles.

ROMAN

That's all that I remember.

Roman is silent.

Juna looks at him.

JUNA

When do you go?

ROMAN

Tomorrow. At the rest stop... Near the highway exit. At four in the morning.

Juna gets up.

Juna stands there.

She looks at him.

JUNA

I will come to say goodbye.

Juna exits.

Roman remains seated.

FADE OUT

EPILOGUE 2

Image of a rest stop for trucks.

Highway exit.

Four in the morning.

Still night.

A closed meat truck among the other trucks. A sign on it in a foreign language.

A group of people stand in the dim light.

They smoke and wait.

Every so often the tiny glowing end of their cigarettes glow more brightly in the dim light.

Juna arrives. She is carrying a white plastic bag in her hands.

Juna looks around.

She looks for Roman.

A shadow pulls away from the group of people waiting for the meat truck and approaches Juna.

ROMAN

I didn't think you would come.

Juna smiles.

JUNA

This time I came.

They look at each other.

They are silent.

Juna hands him the bag.

JUNA

Something to eat.

Roman takes the bag from her.

JUNA

You'll be hungry on the road.

ROMAN

Thanks.

They look at each other.

They are silent.

JUNA

Will you come back?

Roman shrugs his shoulders.

They look at each other.

They are silent.

JUNA

When I get work, I'll go find the baby. I'll get him back.

They look at each other.

They look at each other.

ROMAN

There's nothing here.

JUNA

We'll be together.

ROMAN

There will never be anything here.

JUNA

I'm home here.

ROMAN

That home is empty.

They look at each other.

They look at each other.

JUNA

If you come back, it won't be empty.

The engine of the meat truck comes to life. Its long beams extend into the darkness. Shadows of people climb onto the meat truck.

ROMAN

I have to go.

JUNA

Wait a little.

Roman waits a little.

People climb on to the meat truck

They look at each other.

They look at each other.

JUNA

Why didn't it work out for us?

They look at each other.

They look at each other.

JUNA

We loved each other.

They look at each other.

They look at each other.

JUNA

Why didn't it work out for us? Why?

They look at each other.

Roman embraces her.

They stand embracing in the darkness that slowly becomes light.

The last shadow climbs into the meat truck.

The meat truck waits.

The embrace waits.

The sound of an automobile horn impatiently blares several times in the early morning at the highway rest stop.

Roman walks toward the meat truck and climbs in.

An image of people crammed into the crowded meat truck. The people mutely stare into the distance as the doors to the meat truck slam shut with a loud bang in front of their faces.

The meat truck drives on to the highway and joins the flow of traffic.

Juna alone at the rest station.

She lifts her hand.

Her hand hangs in the air for a while.

She is waving to someone who is no longer there.

Then Juna lowers her hand.

Her hand hangs lifeless next to her body.

FADE OUT

THE END