

Goran Gluvić

VIDEO CLUB

Characters: man viewer 3, woman viewer 1, man viewer 1,
man viewer 2, woman viewer 2.

Note: the performance lasts 60 - 70 minutes with
obligatory inclusions of longer and shorter
pauses during which the characters watch a
definite point.

There are five chairs on the stage, such as we can see in
small halls. The men and women viewers are already
sitting and are turned towards the audience, but they are
looking over them at a definite point in the hall which
is supposed to be a TV screen.

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VIDEO CLUB

MV 1 (enters, looks at the ticket and looks for his seat): **Excuse me...Excuse me.** (Sits down and watches the point, then turns towards MV 2. Wants to ask something but changes his mind and watches the point again. Then turns quickly towards WV 1): **Excuse me, have I missed much?**

WV 1 (looks at him and starts watching the point again.)

MV 1 (watches the point, then turns towards MV 2): **Have I missed much?**

MV 2 (looks at him, watches him for a while and starts watching the point again.)

MV 1 (watches the point): **I know that actor. He acted in this film last time as well.** (Turns towards WV 1):

Excuse me, may I ask you something?

WV 1 (looks at him): **Certainly.**

MV 1: **Would you mind if I light a cigarette?**

WV 1: **Yes, I would.**

MV 1: **I didn't expect such an answer, I really didn't. I expected: no. Why didn't you say no?**

MV 3: **Silence there!**

MV 1: **Yes, alright. I'll keep quiet. I won't disturb anyone any more.** (Watches the point first, then starts looking round impatiently, stretches himself, wipes his nose, ties his shoe-lace, takes out a manicure set and casts glances at the point; when he finishes, he turns towards

WV 1): I really don't have any intention of disturbing you... (To the girl): Excuse me?

WV 1: What would you like again?

MV 1: Why did you say: yes?

WV 1: What are you talking about?

MV 1: Remember? I asked you before if I could light a cigarette and you said: no. No, no.. I asked you if you would mind if I lit a cigarette and you said: yes, I would. I expected: I wouldn't.

WV 1: What's the matter with you? You know you mustn't smoke in the hall. It's prohibited.

MV 1: Is that so? That it's prohibited. Of all things!

(louder) Why hadn't anyone told me this before I bought the ticket, before I entered the hall? I'm asking you,

(addressing the girl) why? I honestly... I wouldn't have come at all if I had known that I mustn't smoke!

MV 3: Silence there!

MV 1: No, no, I'll finish what I want to say. If you don't allow me to light a cigarette, I'll get up this very moment and demonstratively leave the hall. Well, do you allow me?

WV 1: No.

MV 3: Silence, please. I'm watching the film.

MV 1: No then. (Turns round and watches the point. Coughs, looks round on both sides again. Coughs louder, again looking round on both sides if anyone reacts to his coughing. Coughs more and repeats his movements. Then coughs for a long time.)

MV 3: Would you stop coughing?

MV 1 (stops coughing): I've stopped coughing. (Watches the point; then turns towards WV 1): Aha! But you're not the only one in the hall. There are five of us. We'll put it to the vote. If the others agree, then I really won't light a cigarette. (To MV 2): Sir, do you agree?

MV 2: Can you leave me alone, because I'm watching the film.

MV 1 (imitatingly): I'm watching the film, I'm watching the film. What's more important: the film or the lighting of a cigarette?

MV 2: The film.

MV 1: And for me it's the lighting of a cigarette. So we differ in opinion, don't we? Now we must come to terms. You'll watch half the film and I'll smoke half a cigarette. Do you agree?

MV 2: If you want to smoke, go out and smoke.

MV 1: Oh, no, no. Do you think I'll be taken in by your provocation? No, I won't. I insist that you should comply with my demand. Otherwise I want to make sure at least with the result of your voting that the majority is against the lighting of a cigarette and smoking of the same cigarette.

(To WV 2): Madam. Madam!

MV 3: Will you stop it or should I fetch a steward?

MV 1: All right, all right, I'll stop it. (Watches the point.) Shit, this isn't our film at all, that's why I don't understand a word. (To WV 1): See, I knew something was wrong with this film. Isn't that interesting? I come to the cinema, I watch the film, and only after a few minutes do I find out that I don't understand what they're talking about.

What do you think of this? (Shakes his head and starts laughing.) What a joke!

WV 2: How can you laugh at that scene? (Cries.) Shame on you!

MV 1 (becomes serious and looks at the point.)

WV 2: The child lost its mother and you're laughing at it. (Stops crying.)

MV 1 (to WV 1): Excuse me, can you tell me why the child lost its mother?

MV 3: Silence there!

MV 1: What silence! I have the right to learn why the child lost its mother in this film. I paid for a ticket!

MV 3: Why aren't you watching the film then?

MV 1: Because you're disturbing me with your: silence there!

MV 3: I'm disturbing you? Unbelievable!

MV 4: Do you think you've come to the video club to disturb other viewers with your: silence there! If you thought so, then you thought wrongly, so that you know! (To MV 2): Isn't that so, sir? I told him, sharply, and I think it was necessary.

MV 3 (swings his hand and watches the point again.)

MV 1: Isn't that so, sir? Hear what I'm asking you?

MV 2: What?

MV 1: I asked: isn't that so, sir.

MV 2: Right.

MV 1: Right what?

MV 2 (pays no attention to MV 1.)

MV 1 (sighs): How boring the viewers are. No one wants to talk to me. (Watches the point, then gets up and shouts): I protest because no one wants to talk to me!

MV 2 (gets up and pushes him down on the chair): Will you keep quiet! (Sits down and watches the point again.)

MV 1: I will, I will. If the company wants that, I'll keep quiet. (Stretching and yawning again. To WV 1): Can I tell you something?

WV 2 (pays no attention to him.)

MV 1: That's to say I can. All right... Well... (Coughs.) Why do you keep silent all the time? A film is entertainment after all, isn't it? Let's amuse ourselves. All right, all right, we'll watch the film. (Looks at the point.) But I don't understand anything of what they're saying.

WV 1 (without turning round): You have subtitles.

MV 1: Where are they? I can't see them. That line down there? (Feels his face as if he wanted to adjust his glasses.) I've left my glasses at home. I just knew I'd forgotten something. And that was my glasses. Can you imagine it? A man goes to a video club to see an interesting and instructive film, thinks of everything, takes his wallet, dresses, puts on his socks and shoes, shaves, looks at his watch, takes the watch, takes a handkerchief, sprays himself, in short, he prepares for a cultural event, comes to the cultural event, and what happens? He forgets his glasses and can't see anything. Isn't that a tragedy? Isn't it? (To MV 2): Excuse me, could you tell me what's written down there this moment?

MV 2: No.

MV 1 (to WV 1): And you?

WV 1: Me what?

MV 1: I've left my glasses at home and I can't see the subtitles.

WV 1: So what?

MV 1: I'd like to ask you, if you would read them aloud?

WV 1: Please, stop bothering me.

MV 1: So that's it? You're all against me. (Watches the point.) No one wants to help a man who's forgotten his glasses and can't read the subtitles. (Squints and reads.) You were... Do you remember our... (Stops reading.) Why do they change the subtitles so quickly? I'll lodge a complaint. (Reads again.) You're elegant and... (Doesn't read.) Couldn't they run the film on that stupid screen more slowly! I can't read so quickly, I haven't got my glasses. Let somebody slow that box down!

MV 3: For heaven's sake, will you keep quiet there!

MV 1 (to MV 3): You again! Steward, steward! I simply can't watch the film. First, I haven't got my glasses, second, you run the film too quickly, third, and most important, that gentleman is disturbing me with his: silence there! I won't watch this film and that's that! It can't go on like this any more! Please. (Watches the point.) And what do you actually see in this story? Nothing. You're sitting here, pretending you understand the film. Do you have any idea what the director wanted to say with these film plans? Well, tell me, what is the middle plan? Is it to the waist or not?

Do you know why it's slow motion now? You don't. Because you're jackanapeses, philistines and petty bourgeois. You've come to the video club because it's now trendy to go to a video club, haven't you? You should have bought a beer instead of the ticket. For you only the story is important in this film. Who cares about the story! Come on, stop that shit. (Stops speaking and strikes his forehead.) Ha, how I fucked myself! I got scared that the film was already over, but it was only written: seven years later. What did I want to say? (To WV 2) Madam, madam, is that gentleman (points at MV 2) your husband? Hear what I asked you!

WV 2: God, why are you shouting?

MV 2: Why are you disturbing the peace? Can't you stop it? Have you no idea how to behave?

MV 1: You've asked too many questions. I didn't remember them all. Can you repeat them, please? One after another, please.

MV 2: Do stop annoying us!

MV 1: Excuse me, sir, but I don't see any reason for you to get excited. It should rather be me.

MV 2: Come on, don't be such a nuisance.

MV 1: You seem to be somewhat nervous. It's not good for such people to go to a video club. You should go to a sauna. I mean it.

MV 2: Sir, this is the last time I'm warning you...

MV 1: You're warning me, so what? What do warnings mean nowadays? Nothing. Do you agree with me?

MV 3: You know what, would you...

MV 1: What? Maybe: silence there? I know that.

WV 1: I think it's become unbearable here.

MV 1: I'm of the same mind. See, we're of the same mind at last. Isn't that nice?

(They all watch the point for a longer time, only MV 1 would like to continue the conversation but doesn't know in which direction; when he sees he's being ignored, he starts looking at the point too.)

(Longer pause.)

MV 1: Boys, have you noticed that we men are in the majority? Haven't you? If you haven't, that is you two, then I have. So much by way of information. (Watches the point.) This film on the screen... See, this film can't be watched on a video tape and video screen because it was shot for a film screen. (Pause.) This film is boring. No action. I think it's mistaken in its very foundation. Well, look please what actors are featuring. However did they get their roles? You think I don't know? The director screwed them all. First all the women and then all the men. Directors are bisexual nowadays. If you're just a woman or just a man, you won't direct a film, if you fuck yourself, you won't. Believe me. If you're not like that, you don't have the inspiration.

WV 1: Please! Why are you disturbing us?

MV 1: I bet right away as much as you want or whatever you want that this film will end when the tape on the video-cassette runs out. (To WV 2) Madam, you're somewhat silent? Do you hear me? Madam, don't you think you're somewhat silent? She keeps quiet. She just keeps silent. I've never met a woman who would keep silent so long. (MV 2 looks at him angrily.) All right, all right, I am watching. Just you manipulate me. Dictators. You think I'm taken in by these new media as you are? Oh, no, no. You want to force me to watch the film though I don't want to. Do you think we're in the Gulag? In the army? You're torturing me. Are you aware that you're torturing me? Hangmen, I won't be your victim, no, no. I'll rebel. I'm rebelling. I'm rebelling, I'm rebelling. I'm rebelling, I'm rebelling. Do you hear how I'm rebelling?

MV 2 (gets up and gives him a punch.)

MV 1 (falls on the floor.)

MV 2 (is hitting MV 1 quite without control.)

MV 1: **Beat me, beat me! Bash my mug in!**

MV 2 (sits back and watches the point.)

MV 2 (gets up): Shame on you. I'm being attacked by that ruffian and you behave as if nothing was happening. Just keep watching the film, keep watching it. This won't change our cowardly character. If he killed me, you wouldn't bat an eyelid. Look, my tooth. Nobody's going to knock out my tooth. (Gets hold of MV 2 and tries to strike him, but MV 2 is faster; then sits back and watches the point.)

(Longer pause.)

MV 1 (to WV 1): Excuse me, do you regularly come to the video club?

MV 2 (gets up): Sir, I request you to leave the hall this moment.

MV 1: What's the matter? Haven't you had enough, striking me twice or more times, and now you want me to leave as well?

MV 2: Did you hear?

MV 1: What?

MV 2 (points to the exit): Get lost!

MV 1: Oh, no, no. You said it in a different way...

MV 2) Out!

MV 1: And that's that?

MV 2: That's that.

MV 1: Are you maybe the boss of this department? All right, all right. Then I'll really have to leave. But remember, I'll go with a heavy heart. (Leaves offendedly.)

MV 2 (sits down and watches the point.)

(Shorter pause.)

MV 3: You shouldn't have treated him like that. I think that wasn't the right way.

MV 2: Know what? Such people must be treated that way. It won't work any other way.

MV 3: Anyway, it wasn't nice.

WV 2: I also don't think it was right to treat him so roughly.

WV 1: The gentleman acted right. Didn't you see how intrusive and annoying he was, how he kept bothering us? He wasn't watching the film at all.

(In the following part, no one watches the point.)

WV 2: Didn't you hear he'd forgotten his glasses? That's why he wasn't watching.

WV 1: Come on, that was just a pretence. He can see like a hawk!

MV 2: I beg you, believe me I did it with a heavy heart. Really. But for the sake of the peace we hadn't had, I had to.

MV 3: I believe you but anyway...

WV 2: He wasn't, in fact, I don't know how to put it, I mean, I even thought him likeable...

WV 1: Oh, madam, he behaved quite impudently. It was easy for you, you weren't sitting beside him. But me, he kept pinching me, so that I squealed.

MV 3 (to WV 1): That's not true! Don't blame a man who's innocent. Enough is enough. I'm sitting beside you and I didn't hear you squeal. I won't allow you to speak untruths because I'm a lawyer.

WV 1: You must be retired.

MV 2: Well, well, stop it. We didn't come here to quarrel. I certainly didn't buy a ticket for that.

WV 1: But I did squeal, he was pinching me.

WV 2: Well, well, young lady, you won't say you didn't like it.

WV 1: How dare you! Ugh!

MV 2: Don't quarrel.

WV 1: That such ladies go to a video club and take the liberty of using such expressions, ugh!

MV 3: As a lawyer I advise you to stop quarrelling with the lady in question since you're wrong.

WV 1: Me wrong?

MV 3: I'm afraid so. But let's drop it and go back to the gentleman that you (to MV 2)...

MV 1 (comes back): I'd gone to fetch a beer.

(Everybody starts watching the point.)

MV 1: And I've come back. Excuse me, was I long? I must have missed a lot? What could you do when there was a queue for the beer. People are incredibly thirsty nowadays. They down a beer in one go and then immediately order another one, and we wait behind and get angry. I can't understand how they can do it, just like that - in one go. I can't, I admit. Look, I sip a bit, then I keep it in the mouth, look, like this. (Shows and swallows.) Then I swallow it down. I siiee you don't want to listen to me. You think I'm a black sheep or what? What have I done to you? Please tell me what I've done to you. (To WV 1) Will you have some beer?

WV 1: No, thank you.

MV 1: You wanted to say you'd get an infection if you touched my bottle? You wanted to say that?

WV 1: No, I didn't even think of it.

MV 1: You're lying. You're lying, all of you. (Watches the point. Gurgles with the beer.) I said: you're lying. Do you hear me? You're lying. All right, all right.

WV 2 (gets up and leaves.)

MV 1: Where are you going, madam? Doesn't the film interest you any more? She's left just like that. Can you imagine? She's left. (To MV 2): Sir, what do you think of that?

WV 1 (gets up and leaves.)

MV 1 (to WV 1): What about you? Why are you leaving? But it's not the end yet. Look. Now it's the most exciting. (To MV 3): Sir, what's the matter with them? Why have they left?

MV 3 (gets up and leaves.)

MV 1: You too? All right. I know you're boycotting me. You think I'll leave too. But I won't. No, no. (MV 2): Why don't you go? Aha, I know. You're here to keep watch. If I left, you'd immediately run and inform them that they could come back. But I won't leave!

MV 2: I'm not hungry.

MV 1: Sorry?

MV 2: I said I'm not hungry. And please, do watch the screen for once and keep silent.

MV 1: All right, all right.

(Shorter pause.)

MV 1: He's not hungry. He says he's not hungry. What do I care if he's not hungry. Listen you, I don't give a damn if you're not hungry. As far as I'm concerned, you can be as well. I asked why they...

WV 2 (comes back with a sandwich, sits down and watches the point.)

MV 1: So that's the point? (To MV 2): Will you take a swig of beer? You won't either? All right. And then they say people are selfish. When we don't take even what is offered to us.

(Longer pause.)

MV 1: When is this going to end? (To WV 2): Madam, is the sandwich good, tasty?

WV 2: Yes, it is.

MV 1: I thought so. Did you see that young lady and that gentleman? They left after you.

WV 2: I didn't see anybody.

MV 1: That's no answer, madam!

WV 1 and MV 3 (come back, both having peanuts; sit down but change seats, so that MV 3 sits beside MV 1.)

MV 1 (to MV 3): Think I haven't noticed. Do you think I haven't?

MV 3: What?

MV 1: That you've changed your seats. Do you take me for a fool or what?

MV 3: Who says so?

MV 1: You do.

MV 3: I didn't say anything, young man, and don't shout at me. The young lady asked me to change seats and I complied.

MV 1: And do you know why she wanted that?

MV 3: I don't and I'm not interested.

MV 1: She did so because she didn't want to sit beside me any more. And what had I done to her? I'm asking you, what had I done to her?

MV 3: I don't know.

MV 1: I hadn't done anything to her, that's it! I'd asked her some questions which she answered morosely. Am I to blame if people are alienated from each other and don't find any contact? Am I to blame because they're so locked up in themselves? No, no, not in the least. That's why I demand that you change seats. (Sits down and watches the point; swills beer for some time.) You still haven't changed? (To WV 1): Would you bring me another beer, please?

WV 1 (gets up and brings the beer.)

MV 1: Thank you.

(Longer pause with the swilling of the beer, shelling of peanuts and chewing of the sandwich. Everybody watches the point.)

MV 1 (puts on his glasses): Ah, that's much better.

MV 2 (looks at MV 1 and contemplates him for a while.)

MV 1: Why are you looking at me? Don't look at me like that.

MV 2: Didn't you say before that you didn't have your glasses?

MV 1: I did.

MV 2: You were making a fool of us. (Attacks MV 1 and takes his glasses.)

MV 1: But look hear, what liberties you take!

MV 2 (puts the glasses into his pocket): So. If you hadn't had them till now, you won't have them even these five minutes that are left to the end of the film.

MV 1: But, give me back my glasses. I want to see the end of the film.

MV 2: Do you? Then see it another time when I'm not in this hall.

MV 1: But when will that be?

MV 2: Inquire at the box-office.

MV 1: You're impudent, you know. (Watches the point. Pause.) I was born wise. Do you want me to tell you my sad life story?

MV 3: No.

MV 1: No? And why were just you the first to talk? Maybe because you're the oldest here or what?

MV 3: Please...

MV 1: No, no, I won't accept any excuse. We have to clear this up.

MV 3: What?

MV 1: Don't play the fool, sir! Does everybody who's here make a fool of me? What anything have I done to you that

you're ragging me? Have I done something to you, I'm asking you? (Kneels down and cries.) What have I done to you?

MV 2: You're crying unconvincingly, young man.

MV 1: Am I? (Cries again, trying to be convincing.) Was that more convincing now?

MV 2: More, but not enough. I suggest that you should stop it.

MV 1 (sits down and starts watching the point; drinks beer at the same time.) I've stopped it.

(Shorter pause.)

MV 1 (to MV 2 without looking round): Give me back my glasses.

MV 2: When the film ends, I said.

MV 1: That's not true. (Pause.) I hate politics. Do you want me to tell you my said life story? Please, how can I watch the film when I don't have my glasses?

MV 3 (pulls some peanuts out of his pocket and shells them.)

MV 1: Will you give me one?

MV 3: No.

MV 1: You old egoist! You think only of yourself. And I'm giving you beer to rinse it down. (To all): You really don't want to hear my sad life story?

Everybody: No, we don't.

MV 1: But I will tell it. And you'll have to listen to it.

So. (To WV 1): Bring me another beer.

WV 1: But you still haven't drunk this.

MV 1: Well, what then? It'll take a long time to tell my sad life story.

WV 1 (gets up and leaves.)

MV 1: And don't be long because I won't be waiting for you. I'll start narrating it right away.

WV 1 (soon comes back, bringing beer to MV 1.)

MV 1: Thanks. Well, first, by way of introduction, I'll tell you the greatest tragedy of my life is that I've never been discovered by the Americans. And what a talent I was. I still am, but... They haven't discovered me yet. And they probably never will. It doesn't matter. But maybe they will. Who knows. If I'd wanted to be discovered, they would have discovered me. But I was hiding. Do you think I'll let them discover me with ease, without spending a cent? No, no, I'm not that stupid. If they want to find me, let them pay for it. They have money.

WV 2 (gets up and leaves.)

MV 1 (to MV 3): Do you bet the lady has gone to fetch another sandwich?

MV 3: Not true.

MV 1: Do you bet?

MV 3: I never bet.

MV 1: But who talks about gambling, man? I said we'd bet.

MV 3: That's the same thing.

MV 1 (to MV 2): What about you? Do you bet?

MV 2: With pleasure. I also think she'll come back with a sandwich.

MV 1: Also? Then we've nothing to bet on.

MV 2: Obviously.

WV 1: The lady has gone to fetch a lemonade.

MV 1 (to WV 1): Aha, do you bet she hasn't gone to...

WV 2 (comes back with a lemonade and sits down.)

MV 1: She really went to fetch a lemonade. (Watches the point.) Haven't I told you my sad life story? No, I haven't.

MV 3: I'm not interested in it at all.

WV 1: Nor me.

MV 2: Me least of all.

MV 1: But I will tell it to you! I was born in a middle-class family, I was the first child, I have one sister and both parents, one grandfather; I went to the elementary school, grammar school and commercial high school in the place where I was born. I've been employed in an import-export company for two years. The salary is good. I spent my childhood, adolescence and student years without any shocks and events, I served my time in the army, I regularly attend army exercises. I'll soon get married if I find the woman of my dreams. That's it. Isn't my life sad?

WV 2 (cries.)

MV 1: Madam, don't cry. There are many sadder lives than mine.

WV 2: The film ended so unhappily.

MV 1: What? The film is over? It seems to me as if it began five minutes ago.

WV 2 (calms down): What's the time?

MV 2: Half past eleven.

WV 2: So late. I'm going to bed. (Gets up and leaves.) Good night.

Everybody: Good night.

WV 1: Jure, you switch off the TV. It's your turn tonight.

MV 1: So it seems.

MV 2: You're not starting quarrelling again, are you?

MV 1 and WV 1: We're not, dad.

MV 3: Then grandpa will switch off the TV, as always.

(Gets up and steps toward the hall as if to switch off the TV.)

MV 2: Jure, today you haven't been so good as last time.

You seem to have begun repeating yourself.

MV 1: The beer has gone to my head a little. Towards the end I lost my tempo, I still have to improve that, I mean, to organize my forces. But, pa, I'll return you that slap.

MV 2 (laughs): Sorry, it wasn't on purpose. Who's next?

Who's going to interrupt the programme tomorrow?

MV 3: Ha, that's me. Prepare yourselves.



RTV SLOVENIJA
RADIO SLOVENIJA
Uredništvo igranega programa

Goran Gluvić

DEZIDER IN ŠOSTAKOVIČ

(radijska komedija)

DEZIDER AND SHOSTAKOVICH

(Radio comedy)

GLASOVI:

DEZIDER	Jernej Kuntner
SOSED	Sandi Pavlin
AKVIZITER 1	Marko Simčič
ANKETNICA	Majda Kohek
AKVIZITER 2	Grega Čušin
POPISOVALKA	Majda Grbac
ŽENA	Romana Šalehar

Tehnični asistent: Rok Kadam

Asistentka režije: Filipina Jerman

Ton in montaža: Miro Marinšek

Glasbena oprema: Cvetka Bevc

Dramaturgija: Pavel Lužan

Režija: Elza Rituper

Trajanje: 28.50 min.

Prva izvedba: 7.1.1996

CAST OF CHARACTERS:

DEZIDER
NEIGHBOR
FIRST DOOR-TO-DOOR SALESMAN
TELE-SURVEYOR
SECOND DOOR-TO-DOOR SALESMAN
TOWN COUNCIL EMPLOYEE
WIFE

JERNEJ KUNTNER
SANDI PAVLIN
MARKO SIMČIČ
MAJDA KOHEK
GREGA ČUŠIN
MAJDA GRBAC
ROMANA ŠALEHAR

Technical assistant:
Assistant director:
Sound engineer:
Musical assistant:
Dramaturge:
Director:
Duration: 31'

Rok Kadak
Filipina Jerman
Miro Marinšek
Cvetka Bevc
Pavel Lužan
Elza Rituper

(Avtomobil se ustavi na parkirišču. Dezider ugasne motor in vzdihne. Odpre vrata. Zraven zapelje še en avtomobil. Dezider zapre vrata. Deziderjev sosed tudi izključi motor in odpre vrata.)

SOSED:

(izstopa iz avtomobila.) Kako je kaj, sosed?

DEZIDER:

Končno sem si vzel en teden dopusta.

SOSED:

Zavidam ti. Jaz ga imam šele čez en mesec. Utrujen sem pa tako, da mi bo razneslo glavo. Kam pa greš na dopust?

DEZIDER:

Doma bom. Ženo in otroka sem poslal na morje, jaz pa bom užival ves teden. Cele dneve sem v stikih z ljudmi, zato ne rabim nove gneče na morju.

SOSED:

Pametno.

(Stopita v blok in hodita po stopnicah. Občasno se ustavljata.)

DEZIDER:

Poslušal bom plošče, ki jih nekaj let nisem mogel zaradi otrok, prebral knjige, ki jih nisem uspel prebrati, in tako naprej in tako naprej.

SOSED: Razumel sem. Če kdo sprašuje, te ni. Pa srečno.

(Zapiranje in zaklepanje vrat.)

A car stops in a parking lot. Dezider turns off the engine and sighs. He opens the door. Another car drives up. Dezider closes the door. Dezider's neighbor also turns off the engine and opens his door.

NEIGHBOR (getting out of the car)
Hey, how's it going, neighbor?

DEZIDER
I've finally taken a week off.

NEIGHBOR
You lucky dog. I can't take my vacation until next month, and I'm so tired my head feels ready to burst. Where are you going?

DEZIDER
I'm staying at home. I've sent my wife and kids to the seaside, and I'll enjoy myself for a whole week. I'm in contact with people all day long, and the last thing I need is more crowds at the seaside.

NEIGHBOR
That's smart.

They enter the apartment building and ascend the stairs. They stop occasionally.

DEZIDER
I'm going to listen to the records that because of the kids I haven't been able to for years, I'm going to read the books I haven't gotten to, you know, things like that.

NEIGHBOR
And if you get bored, drop in. We'll have a beer and ...

DEZIDER
Thanks for the invitation, but I want this week all to myself.

NEIGHBOR
I understand. If anybody asks, you're not here. Good luck.

Doors being shut and locked.

DEZIDER:

Tako. Sedaj pa odputujmo v deželo sanj. Najprej ploščo na gramofon. Katero? To ne, to ne, to ne, to ne. To... tudi ne. To! Šostakovič. (Bere.) Koncert za čelo in orkester številka dve, opus 126. Da, ta bo prava. (Postavi ploščo na gramofon in ga vključi, stečejo prvi takti.) (Vzdihne.) Življenje je včasih tako lepo, da se ga kar bojim. (Oglasi se telefon.)

DEZIDER:

(dvigne slušalko.) Prosim?

ŽENA:

Si ti, Dezider?

DEZIDER:

(nonšalantno) Jaz sem.

ŽENA:

Si dobil dopust?

DEZIDER:

Sem.

ŽENA:

Kdaj prideš?

DEZIDER:

Naslednji teden.

ŽENA:

(žalostno) Zakaj šele takrat? A veš, kako čudovito se imamo, kopamo, zabavamo. To letovišče je pravi raj. Daj, no, pridi.

DEZIDER:

Rekel sem, da pridem čez en teden. In prosim te, da me ne pregovarjaš več!

ŽENA:

No, potem pa nič. Pozdravljen! (Odloži slušalko.)

DEZIDER:

Pozdravi otroke in... (Odloži slušalko.) Tako. Nihče več me ne bo klical. Ooh, kako rabim sprostitev. (Ustavi ploščo in glasbo vrne na začetek.) (Oglasi se zvonec nad vrati.)

DEZIDER

So, there. Now off to the land of dreams. First I'll put a record on the record-player. Hmm, which one? This one - no, this - no, this - no, this - no. This... n-no. Ahh, this one! Shostakovich. (He reads.) Concerto for Violoncello and Orchestra no. 2, op. 126, Yes, that's the one. (He puts the record on the record-player and turns it on. The first bars of music are heard.) (He sighs.) Life is sometimes so beautiful it scares me.

The telephone rings.

DEZIDER (picks up the receiver)

Yes?

WIFE

Dezider, is that you?

DEZIDER (nonchalant)

Yeah, it's me.

WIFE

Did you manage to get the time off?

DEZIDER

I did.

WIFE

So when are you coming?

DEZIDER

Next week.

WIFE (sad)

Why only then? You don't know what a wonderful time we're having, swimming, having fun. This resort is heaven. Oh, come on, join us.

DEZIDER

I said I was coming in a week. Please stop trying to make me change my mind!

WIFE

OK, then, forget it. Good-bye! (She hangs up.)

DEZIDER

Say hello to the kids for me and... (He hangs up.) There. Nobody's going to call me anymore. Ooh, do I need to relax. (He stops the record and plays it again from the beginning.)

The doorbell rings.

DEZIDER:

Ne bom odprl. Res ne bom.

(Zvonjenje se stopnjuje.)

DEZIDER:

Kdo, zavruga, se je obesil na zvonec!? Trenirka. Kje je trenirka? (se oblači) Že grem, že grem!
Nehaj že! (Odklene in odpre vrata.)

AKVIZITER 1:

Vedel sem, da ste doma!

DEZIDER:

Kdo pa ste?

AKVIZITER 1:

Akviziter. Prodajam knjige.

DEZIDER:

Zbogom. (Odpre vrata.)

(Zvonec neusmiljeno zvoni.)

DEZIDER:

(odpre vrata.) Bi nehali, prosim?

AKVIZITER 1:

Dovolite mi, da vam predstavim zelo, zelo zanimiv program.

DEZIDER:

Ne bom kupoval knjig.

AKVIZITER 1:

Naš knjižni program obsega štiri knjige: Naravne lepote naše države, Zgodovinske lepote naše države, Umetnostni vodnik naše države in Tradicionalna kuhinja naše države. Te štiri knjige bi moral imeti sleherni državljani naše države na svojih policah.

DEZIDER:

Nimam polic.

AKVIZITER 1:

Če vse štiri knjige kupite v dveh obrokih, vam podarimo knjižno polico.

DEZIDER

I won't get it. I swear, I won't.

The ringing intensifies.

DEZIDER

Who the hell has got stuck to the door-bell? My sweat-suit, where's my sweat-suit? (putting it on) I'm coming, I'm coming already! That's enough! (Unlocks and opens the door.)

FIRST DOOR-TO-DOOR SALESMAN

I knew you were home.

DEZIDER

Who are you?

FIRST DOOR-TO-DOOR SALESMAN

I'm a door-to-door salesman. I sell books.

DEZIDER

Good-bye. (He closes the door.)

The doorbell rings relentlessly.

DEZIDER (opens the door)

Would you please stop doing that?

FIRST DOOR-TO-DOOR SALESMAN

Allow me to present a very, very interesting offer.

DEZIDER

I'm not going to buy any books.

FIRST DOOR-TO-DOOR SALESMAN

Our book series consists of four books: The Natural Beauties of Our Country, The Historical Beauties of Our Country, A Guide to the Art of Our Country, and Traditional Cooking of Our Country. Every citizen of our country should have these four books on their bookshelves.

DEZIDER

I don't have any bookshelves.

FIRST DOOR-TO-DOOR SALESMAN

If you buy all four books, in two installments, you receive a bookshelf as a free gift.

DEZIDER:

Ne bom kupoval knjig, sem rekel.

AKVIZITER 1:

Tudi teh ne?

DEZIDER:

Ne.

AKVIZITER 1:

A tako? Zakaj pa ne?

DEZIDER:

O, bog, spravite se mi izpred vrat!

AKVIZITER 1:

Jih morda ne želite kupiti, ker ne marate naše države?

DEZIDER:

Nimam denarja! (Zaloputne z vrati in zaklene.) To ni res! Sredi poletja prodaja knjige. (Glasbo navije glasneje.) Tako da se bo slišalo v kopalnico. Življenje je lepo! (Odvije prho.) (Prha se.) (Oglasi se telefon.) Kdo pa je zdaj? Ne bom se oglasil. (Telefon neusmiljeno zvoni.) Zvoni, zvoni, moj telefon. Povem pa ti, da me ne zanimaš. (Telefon neha zvoniti.) Saj sem vedel, da bo nehal. Vse, kar se začne, mora tudi enkrat nehati. (Telefon spet neusmiljeno zvoni.) Pa tudi ponavlja, na žalost. Toda, ne bom se oglasil. Ne bom. Trmast bom. Kaj pa če se je kaj zgodilo otrokoma? Mami ali očetu? K vragu! (Zapre prho.) (Približa se telefonu in glasni glasbi.) Že grem, že grem. (Dvigne slušalko.) Halo?

ANKETNIK:

Dober dan želim. Oprostite, ker vas nadlegujem, toda naš Inštitut za raziskavo javnega mnenja bi vam rad postavil nekaj vprašanj.

DEZIDER:

Prosim?

ANKETNIK:

A me slišite?

DEZIDER:

Seveda vas slišim. Kaj želite?

ANKETNIK:

Izvajamo anketo. Radi bi, da nam odgovorite na nekaj vprašanj.

DEZIDER

I'm not going to buy any books, I said.

FIRST DOOR-TO-DOOR SALESMAN

Not even these wonderful works?

DEZIDER

No.

FIRST DOOR-TO-DOOR SALESMAN

Is that so? And why not?

DEZIDER

Oh, my God! Get away from my door!

FIRST DOOR-TO-DOOR SALESMAN

Maybe you don't want to buy them because you don't like our country?

DEZIDER

I don't have the money! (He slams the door shut and locks it.) This can't be happening! Selling books in the middle of the summer. (Turns the music up.) Now I can hear it in the bathroom. Life is great! (He turns on the shower.) (He is taking a shower.) (The telephone rings.) Who could it be now? I won't answer it. (The telephone keeps ringing.) Ring on, ring on, my phone. But I tell you I'm not interested. (The telephone stops ringing.) I knew it would stop. Everything that begins must come to a stop some time. (The telephone rings again persistently.) And, unfortunately, repeat itself as well. But, I'm not going to answer it. I will not. I'll be inflexible. But what if something has happened to the kids? Or my mother or father? Damn! (He turns off the shower.) (He approaches the telephone and the loud music.) I'm coming, I'm coming. (He picks up the receiver.) Hello?

TELE-SURVEYOR

Good afternoon. I'm sorry to bother you but our Institute for Public Opinion Research has a few questions we would like to ask you.

DEZIDER

Excuse me?

TELE-SURVEYOR

Can you hear me?

DEZIDER

Of course I can hear you. What do you want?

TELE-SURVEYOR

We're conducting a survey. We'd like you to answer a few questions.

DEZIDER:

Zakaj prav jaz?

ANKETNIK:

Izbrali smo vas po znanstvenemu vzorcu....

DEZIDER:

Mene ne bo nihče izbiral po vzorcih!

ANKETNIK:

Ampak...

DEZIDER:

(trešči slušalko.) Mene izbirajo po vzorcu! Kaj takega! Znorel bom! Na dopustu sem in me izbirajo! Še Šostakoviča ne morem poslušati v miru! (Utiša glasbo.)

(Hišni zvonec spet pozvoni.)

DEZIDER:

Oh, ne! (Odpre vrata.) Kaj hočete?

AKVIZITER 2:

Dober dan. Dovolite mi, da vam predstavim zelo, zelo zanimiv program.

DEZIDER:

(zaloputne z vrati.) To ni res! Ali naj se zjočem, ali... Ne, miren bom. Na dopustu sem, čudoviti teden je pred mano in si ga ne bom kvaril.

(Udrihanje po vratih.)

DEZIDER:

(odpre vrata.) Kaj pa počnete, človek?

AKVIZITER 2:

(je besen)Veste... Veste... Meni ne bo nihče loputal z vrati pred nosom! Nihče!

DEZIDER:

To so moja vrata in z njimi lahko počnem, kar hočem!

AKVIZITER 2:

Ni res!

DEZIDER:

Je!

DEZIDER

Why me?

TELE-SURVEYOR

We've chosen you on the basis of a scientific pattern...

DEZIDER

I refuse to be chosen on the basis of any pattern!

TELE-SURVEYOR

But...

DEZIDER (slams down the receiver)

Chosen me on the basis of a pattern! What next! I'll go out of my mind! I'm on vacation and they choose me! I can't even listen to Shostakovich in peace! (He turns the music down.)

The doorbell rings again.

DEZIDER

Oh, no! (He opens the door.) What do you want?

SECOND DOOR-TO-DOOR SALESMAN

Good afternoon. Allow me to present a very, very interesting offer.

DEZIDER (slams the door shut)

This can't be happening! I'm going to start crying in a moment... No, I'll stay calm. I'm on vacation, I have a wonderful week ahead of me and I'm not going to let anything spoil it.

Banging on the door.

DEZIDER (opens the door)

What do you think you are doing?

SECOND DOOR-TO-DOOR SALESMAN (furious, struggling for words)

Look here... Look here... Nobody slams the door in my face! Nobody!

DEZIDER

This is my door and I can do whatever I want with it!

SECOND DOOR-TO-DOOR SALESMAN

No you can't!

DEZIDER

Yes, I can!

AKVIZITER 2:

Celo življenje mi loputajo z vrati pred nosom! Prekipelo mi je! Ne zdržim več! Ste razumeli!

DEZIDER:

Nisem!

AKVIZITER 2:

Le knjižni program vam želim predstaviti! Je morda to zločin?

DEZIDER:

Jaz pa hočem v miru poslušati Šostakoviča? Je morda to zločin?

AKVIZITER 2:

Toda, za mojo predstavitev si pa le lahko vzamete minutko časa.

DEZIDER:

Ne, niti sekunde.

AKVIZITER 2:

Naš knjižni program obsega štiri knjige: Naravne lepote naše države...

DEZIDER:

Počakajte, počakajte. Isti program je ponujal pred desetimi minutami vaš kolega.

AKVIZITER 2:

Moj kolega je bil že v tem stopnišču?

DEZIDER:

Ja.

AKVIZITER 2:

Pa sva se drugače zmenila... Zakaj mi pa tega niste takoj povedali?

DEZIDER:

Zbogom.

AKVIZITER 2:

Potem pa... Ste morda kupili njegove knjige?

DEZIDER:

Nisem.

AKVIZITER 2:

Zakaj pa ne?

SECOND DOOR-TO-DOOR SALESMAN

I've had doors slammed in my face my whole life! And now I've had it! I'm not going to take it any more! Understand?!

DEZIDER

No, I don't!

SECOND DOOR-TO-DOOR SALESMAN

All I wanted to do was present a book series! Is that a crime?

DEZIDER

And all I wanted to do was listen to Shostakovich in peace! Is that a crime?

SECOND DOOR-TO-DOOR SALESMAN

You can take a minute, though, to listen to my presentation.

DEZIDER

No, not even a second.

SECOND DOOR-TO-DOOR SALESMAN

Our book series consists of four books: The Natural Beauties of Our Country...

DEZIDER

Wait, wait. I was offered the same series by your pal, ten minutes ago.

SECOND DOOR-TO-DOOR SALESMAN

My buddy's already been in this building?

DEZIDER

Yes, he has.

SECOND DOOR-TO-DOOR SALESMAN

But we had a different arrangement... Why didn't you tell me right away?

DEZIDER

Good-bye.

SECOND DOOR-TO-DOOR SALESMAN

Well, then... Did you perhaps buy his books?

DEZIDER

No, I didn't.

SECOND DOOR-TO-DOOR SALESMAN

And why not?

DEZIDER:

Zakaj, zakaj? Poslušam Šostakoviča in se mi ne kupuje knjig! Jasno?

AKVIZITER 2:

Vam je on svetoval, da ne kupujete knjig?

DEZIDER:

Kdo?

AKVIZITER 2:

Šostakovič.

DEZIDER:

Kaj ne veste?

AKVIZITER 2:

Ne.

DEZIDER:

Ja, on mi je svetoval, da ne kupujem knjig! Zbogom. (Poskuša zapreti vrata.) Stran z nogo!

AKVIZITER 2:

Ne trudite se. Imam zelo trde čevlje. Kdo pa je ta Šostakovič, ki preprečuje prodajo naših knjig?

DEZIDER:

(ga odriva.) Stran nogo! Ste slišali? Živce zgubljam!

(Prerivata se.)

AKVIZITER 2:

Kdo je Šostakovič?

DEZIDER:

Udaril vas bom, če se ne umaknete.

AKVIZITER 2:

Kdo je Šostakovič?

DEZIDER:

(ga udari in odrine) Kdo je, kdo je! Ruski vohun je! Kdo neki bi bil?

DEZIDER

Why, why? Because I'm listening to Shostakovich and I don't feel like buying books! Is that clear?

DOOR-TO-DOOR SALESMAN 2

Did he advise you not to buy the books?

DEZIDER

Who?

SECOND DOOR-TO-DOOR SALESMAN

Shostakovich.

DEZIDER

Don't you know who he is?

SECOND DOOR-TO-DOOR SALESMAN

No.

DEZIDER

Yeah, he advised me not to buy the books! Good-bye. (He tries to close the door.) Move your foot away!

SECOND DOOR-TO-DOOR SALESMAN

Don't bother trying. I have very stiff shoes. And who is this Shostakovich who's interfering with the sales of our books?

DEZIDER (pushing him away)

Move your foot! D' you hear? I'm losing my temper!

They grapple.

SECOND DOOR-TO-DOOR SALESMAN

Who's this Shostakovich?

DEZIDER

I'm going to hit you if you don't get out of here!

SECOND DOOR-TO-DOOR SALESMAN

Who's this Shostakovich?

DEZIDER (hits him and pushes him away)

Who is he, who is he! He's a Russian spy! Who else could he be?

AKVIZITER 2:

Po nosu ste me. Kri mi curlja.

SOSED:

(odpre vrata.) Kaj se dogaja, Dezider?

AKVIZITER 2:

Udaril me je! Videli ste!

SOSED:

Nič nisem videl. Dezider, je vse v redu?

DEZIDER:

Ja. Ta tip prodaja knjige, pa ne ve, kdo je Šostakovič? Izobrazba pa taka.

AKVIZITER 2:

Če bi bil izobražen, ne bi prodajal knjig. Bil bi gospod. Zakaj pa je lahko vaš sosed kupil knjige?

SOSED:

Ja, prvega sem na hitro odpravil, njega pa nisem mogel. Najbolje je, da greste.

DEZIDER:

Svetujem vam, da upoštevate njegov nasvet.

AKVIZITER 2:

Kupil jih je, ker je zaveden državljani! Ne pa vi! Sovražite knjige, ki govorijo o naši državi. Rajši se družite z ruskimi vohuni! A, ne, ne! Za moj krvavi nos boste drago plačali. V gotovini! Nobenega obroka! Na svidenje!

SOSED:

O kakšnih vohunih trobezlja?

DEZIDER:

Ah, saj vidiš, da je nor. Šostakoviča poslušam, a nimam miru.

SOSED:

Si ga moral udariti?

DEZIDER:

Na silo je hotel v stanovanje, pa sva se prerivala in potem se je zgodilo.

SOSED:

Prav si storil! Tudi jaz bi ga, če bi se znašel na tvojem mestu!

SECOND DOOR-TO-DOOR SALESMAN

You hit my nose. It's bleeding.

NEIGHBOR (opens his door)

What's going on, Dezider?

SECOND DOOR-TO-DOOR SALESMAN

He hit me! You saw it!

NEIGHBOR

I didn't see a thing. Dezider, are you alright?

DEZIDER

Yeah. This guy's selling books and he doesn't know who Shostakovich is. Some education.

SECOND DOOR-TO-DOOR SALESMAN

If I was educated I wouldn't be selling books. I'd be living like a gentleman. How come your neighbor was able to buy the books?

NEIGHBOR

Yeah, I managed to get rid of the first one quickly, but I couldn't shake this one off. Listen, you'd better leave.

DEZIDER

I advise you to do as he says.

SECOND DOOR-TO-DOOR SALESMAN

He bought them because he's a patriotic citizen! And not like you! You hate books about our country! You prefer the company of Russian spies! But no, no! You'll pay dearly for my bloody nose. In cash! No installment plan! Good-bye!

NEIGHBOR

Who are these spies he is blabbering about?

DEZIDER

Ha, you can see he's crazy. I'm just listening to Shostakovich and I can't have a moment's peace.

NEIGHBOR

Did you have to hit him?

DEZIDER

He tried to enter by force, we struggled and it happened.

NEIGHBOR

You did the right thing! I would've done the same if I'd been in your shoes!

(Spet Šostakovičeva glasba, drugi stavek: allegretto attacca. Čez čas zvonjenje nad vrati).

DEZIDER:

Kaj? O, hudiča, kdo spet zvoni? (Odpre vrata.)

AKVIZITER 1:

Dober dan. Ste vi razbili nos mojemu kolegu?

AKVIZITER 2:

On je! On je!

DEZIDER:

A želite, da ga tudi vam?

AKVIZITER 1:

Ne. Prišla sva, da bi se z vami pomenila o poslu.

DEZIDER:

Kakšnem poslu?

AKVIZITER 2:

Prebutajva ga!

AKVIZITER 1:

A boš tiho! Gospod, ne menite se za njegove grožnje. On je kot pes, ki laja, a ne grize.

AKVIZITER 2:

Jaz nisem pes.

AKVIZITER 1:

To je bila prispodoba, tepec. Preidimo k poslu.

DEZIDER:

Veste, kaj? Jaz ne bom sklepal nikakršnih poslov! Na dopustu sem in hočem imeti mir! Samo mir!

AKVIZITER 1:

(vzdihne.) Škoda. Potemtakem bova morala stopiti na policijo in vas prijaviti, ker ste udarili mojega kolega!

AKVIZITER 2:

Tako je, tako je!

Again Shostakovich's music, the second movement: Allegretto-attacca. After a while, the doorbell.

DEZIDER

What? Who the hell is it now? (He opens the door)

FIRST DOOR-TO-DOOR SALESMAN

Good afternoon. Are you the one who busted my colleague's nose?

SECOND DOOR-TO-DOOR SALESMAN

It's him! It's him!

DEZIDER

Why, do you want me to bust yours too?

FIRST DOOR-TO-DOOR SALESMAN

No. We came to talk to you about a deal.

DEZIDER

What deal?

SECOND DOOR-TO-DOOR SALESMAN

Let's beat him up!

FIRST DOOR-TO-DOOR SALESMAN

Will you be quiet! Ignore his threats, sir. He's like a barking dog without much bite.

SECOND DOOR-TO-DOOR SALESMAN

I'm not a dog.

FIRST DOOR-TO-DOOR SALESMAN

That was a metaphor, you idiot. Let's get down to business.

DEZIDER

You know something? I'm not going to make any deals whatsoever! I'm on vacation and I want to be left alone! Just left alone!

FIRST DOOR-TO-DOOR SALESMAN (sighs)

What a shame. We'll simply have to go to the police and report you for striking my colleague!

SECOND DOOR-TO-DOOR SALESMAN

That's right, that's right!

DEZIDER:

Pojdita kamorkoli in me prijavita zaradi česarkoli. Samo dajta mi že mir! Razumeta?

AKVIZITER 1:

Da, seveda razumeva.

AKVIZITER 2:

Jaz ne razumem.

AKVIZITER 1:

Tiho bodi.

DEZIDER:

Torej, zbogom.

AKVIZITER 1:

O vašem miru bi rad nekaj povedal. Opozarjam vas, da ga boste čez kakšno uro imeli veliko veliko manj, kajti obiskal vas bo policist!

DEZIDER:

Me izsilijujete, kaj?

AKVIZITER 1:

Bog ne daj!

DEZIDER:

Ta tip, ki mu pravite kolega, je hotel na silo v moje stanovanje. Udaril sem ga v samoobrambo, zato se požvižgam na vašo prijavo!

AKVIZITER 1:

Nič ne rečem, vi se lahko požvižgate na naju, toda miru kljub temu ne boste imeli. Se strinjate z mano?

DEZIDER:

(Premor.) Za kakšen posel gre?

AKVIZITER 1:

Kupite naš komplet knjig, pa bova pozabila na policijo.

DEZIDER:

Ne bom kupoval knjig! (Zapre vrata.) Saj sem znorel! Zakaj se sploh pogovarjam z njim? Šostakoviča moram poslušati! Pomiri se, Dezider. Ne bosta šla na policijo. Nihče me ne bo več motil. Če se sam prepričam v to, se bo tako tudi v resnici zgodilo. (Spet vključi Šostakovičevo glasbo - allegretto-attacca.)

DEZIDER

You can go wherever you want and report whatever you want. I just want to be left in peace! Got it?

FIRST DOOR-TO-DOOR SALESMAN

Yes, of course we understand.

SECOND DOOR-TO-DOOR SALESMAN

I don't understand.

FIRST DOOR-TO-DOOR SALESMAN

Be quiet.

DEZIDER

So, good-bye then.

FIRST DOOR-TO-DOOR SALESMAN

I'd just like to say something about your being left in peace. I'm warning you, you'll have far less peace in an hour or so, when a police officer comes around!

DEZIDER

So you're blackmailing me, are you?

FIRST DOOR-TO-DOOR SALESMAN

God forbid!

DEZIDER

This guy you call your colleague tried to enter my apartment by force. I struck him in self-defense, so, I couldn't care less about you reporting it!

FIRST DOOR-TO-DOOR SALESMAN

Oh, I'm not saying you're not right to not care less about us, but you won't have peace just the same. Do you catch my meaning?

DEZIDER (pause)

What kind of a deal?

FIRST DOOR-TO-DOOR SALESMAN

You buy our book series and we forget all about the police.

DEZIDER

I'm not going to buy any books! (He closes the door.) I must be nuts! What am I talking to him for? I should be listening to Shostakovich! Calm down, Dezider. They're not going to the police. Nobody's going to bother me any more. If I can only convince myself of that, that's how it's really going to be. (He turns on Shostakovich again - Allegretto-attacca.)

(Spet pozvoni nad vrati.)

DEZIDER:

Sedaj bosta pa videla! (Odpre vrata.) Če takoj ne...

POPISOVALKA:

Dober dan.

DEZIDER:

(zmedeno) Dober dan.

POPISOVALKA:

Ste lastnik tega stanovanja?

DEZIDER:

Kdo ste vi?

POPISOVALKA:

Prihajam z občine. Popisujemo stanovanja. Od lastnikov želimo zvedeti čimveč podatkov o tem, ali nameravajo kupiti večje stanovanje, si želijo kakovostnejše, kakšno okolico si želijo in podobno.

DEZIDER:

Zakaj sprašujete mene?

POPISOVALKA:

Saj ste lastnik tega stanovanja?

DEZIDER:

Sem in kaj potem?

POPISOVALKA:

Ste zadovoljni s svojim stanovanjem?

DEZIDER:

Sem.

POPISOVALKA:

Oh, gospod, nihče ni zadovoljen s svojim stanovanjem. To ste rekli samo zato, da bi me hitro odpravili.

DEZIDER:

A veste, kaj mene moti?

The doorbell rings again.

DEZIDER

That's it! You'd better say your prayers!! (He opens the door.) If you don't...

COUNCIL EMPLOYEE

Good afternoon.

DEZIDER (confused)

Good afternoon.

COUNCIL EMPLOYEE

Are you the owner of this apartment?

DEZIDER

Who are you?

COUNCIL EMPLOYEE

I'm from the town council. We're updating the register of homeowners. We'd like to find out as much as possible from the owners about whether they intend to buy a larger apartment, or want a higher-quality one, the kind of environment they'd like to have and things like that.

DEZIDER

Why ask me?

COUNCIL EMPLOYEE

You are the owner of this apartment, aren't you?

DEZIDER

I am, so what?

COUNCIL EMPLOYEE

Are you satisfied with your apartment?

DEZIDER

Yes, I am.

COUNCIL EMPLOYEE

Oh, come on, sir, nobody's happy with their apartment. You just said that to get rid of me quickly.

DEZIDER

Do you know what bothers me?

POPISOVALKA:

No, no, vidite, kako hitro ste se spomnili!

DEZIDER:

Moti me to, da me nadlegujejo razni akviziterji, prodajalci in anketarji.

POPISOVALKA:

Vaša ugotovitev se mi zdi zelo zanimiva.

DEZIDER:

Zbogom.

POPISOVALKA:

Počakajte, prosim vas. Smem vstopiti?

DEZIDER:

Ne.

POPISOVALKA:

Zelo utrujena sem.

DEZIDER:

Vaša stvar.

POPISOVALKA:

Rada bi v miru zapisala vaše opazke o nadlegovanju stanovalcev.

DEZIDER:

Saj jih ni treba zapisovati. Zbogom.

POPISOVALKA:

Počakajte. Morda ste že slišali, da občina načrtuje novo stanovanjsko naselje, v katerem stanovanja ne bi bila tako zlahka dostopna tistim, ki ne stanujejo v njih?

DEZIDER:

Res?

POPISOVALKA:

Da. Če želite, vam bom povedala kaj več o ceni stanovanj, ugodnih kreditih, zamenjavi "stara za novo". Smem sedaj vstopiti?

DEZIDER:

No, izvolite.

COUNCIL EMPLOYEE

Well, there, you see how quickly you thought of something!

DEZIDER

What bothers me is that I'm pestered by all sorts of door-to-door salesmen and tele-surveyors.

COUNCIL EMPLOYEE

I find your statement very interesting.

DEZIDER

Good-bye.

COUNCIL EMPLOYEE

Wait, please. May I come in?

DEZIDER

No.

COUNCIL EMPLOYEE

I'm very tired.

DEZIDER

That's your problem.

COUNCIL EMPLOYEE

I'd like to take down your observations about the harassment of residents.

DEZIDER

You don't have to take them down.

COUNCIL EMPLOYEE

Wait. You may have heard that the council is planning a new housing project where the apartments wouldn't be so easily accessible to those who don't live in them.

DEZIDER

Is that so?

COUNCIL EMPLOYEE

Yes. And if you wish I can tell you more about the price of the apartments, possible low-interest loans and the 'old for new' swap scheme. May I come in now?

DEZIDER

Well, OK, come on in.

POPISOVALKA:

Hvala.

DEZIDER:

Sem lahko sedete.

POPISOVALKA:

Hvala. Najprej bova izpolnila majhno anketo, ki so jo sestavili na občini. Ugotovila sva, da je to stanovanje vaše. (Si zapisuje.) Tako. Naprej. Katere veroizpovedi ste?

DEZIDER:

Nobene.

POPISOVALKA:

Torej ste ateist?

DEZIDER:

Nisem.

POPISOVALKA:

Ne razumem. Če niste ateist, potem morate...

DEZIDER:

Nič ne moram.

POPISOVALKA:

Saj veste, ti vprašalniki so na začetku vsi po istem kopitu. Osnovni podatki, ki so standardizirani po zakonu. Saj razumete?

DEZIDER:

Ne.

POPISOVALKA:

Napisala bom, da ste brez veroizpovedi? Naprej. Ste včlanjeni v politično stranko?

DEZIDER:

Se hecate?

POPISOVALKA:

Ne.

DEZIDER:

Zakaj me potem sprašujete neumnosti?

COUNCIL EMPLOYEE

Thank you.

DEZIDER

You can sit down here.

COUNCIL EMPLOYEE

Thank you. First we'll answer a short questionnaire drawn up at the city council. We've already established that the apartment is yours. (She writes it down.) So. Next. What's your religion?

DEZIDER

None.

COUNCIL EMPLOYEE

So you're an atheist?

DEZIDER

No, I'm not.

COUNCIL EMPLOYEE

I don't understand. If you're not an atheist you have to...

DEZIDER

I don't have to anything.

COUNCIL EMPLOYEE

You know, these questionnaires are all the same in the first part. We need the basic data, standardized by law. You do understand, don't you?

DEZIDER

No, I don't.

COUNCIL EMPLOYEE

I'll put down you don't have any religion, OK? Next. Are you a member of any political party?

DEZIDER

Are you joking?

COUNCIL EMPLOYEE

No.

DEZIDER

Then why are you asking me such stupid questions?

POPISOVALKA:

Se vam politične stranke zdijo neumnost?

DEZIDER:

Poslušajte, jaz sem na dopustu...

POPISOVALKA:

Ne razburjajte se. Saj bi zapisala, kar ste rekli, toda vprašalnik bi bil videti neresen. Bom že kaj napisala.

DEZIDER:

Ne dovolim. Svet je iz tira! Zaradi takšnih, kot ste vi, ne morem poslušati Šostakoviča.

POPISOVALKA:

Kdo pa je Šostakovič?

DEZIDER:

(obupano) Kaj ne veste tega?

POPISOVALKA:

Pomirite se, gospod.

DEZIDER:

Ne bom se pomiril!

POPISOVALKA:

Preidiva na naslednja vprašanja, ki niso tako stereotipna, in vas prav gotovo ne bodo razburila. Ste za dober seks?

DEZIDER:

Za kaj!?

POPISOVALKA:

Če se vam zdim privlačna, bi si lahko popestrila konec dneva s seksom. Sami ste doma, jaz sem potrebna... ah! Zagotavljam vam, da vas bom popeljala v nebesa.

DEZIDER:

A taka je ta reč? Vi niste z občine, kaj? Kaj pa počnete, ženska?

POPISOVALKA

Slačim se. Vas vznemirjam?

DEZIDER:

Nehajte!

COUNCIL EMPLOYEE

Do you consider political parties to be stupid?

DEZIDER

Listen, I'm on vacation.

COUNCIL EMPLOYEE

Don't get upset. I'd write down what you said but it would look silly. I'll fill in something later on.

DEZIDER

I won't stand for it. The world's gone haywire! Because of people like you I can't listen to Shostakovich.

COUNCIL EMPLOYEE

Who's Shostakovich?

DEZIDER (despairing)

You don't know?

COUNCIL EMPLOYEE

Calm down, sir.

DEZIDER

I'm not going to calm down!

COUNCIL EMPLOYEE

Let's go to the next questions, they're not so typical and I'm sure they won't upset you. How would you feel about some good sex?

DEZIDER

About what?!

COUNCIL EMPLOYEE

If you find me attractive we could liven up the end of our day with some sex. You're home alone, I'm horny... ooh! I guarantee you'll be in seventh heaven.

DEZIDER

So that's what this is all about? You're not from the town council, are you? Just what are you doing here, lady ?

COUNCIL EMPLOYEE

I'm taking my clothes off. Does it turn you on?

DEZIDER

Stop it!

POPISOVALKA:

Oglejte si moje telo. Vem, da si že od nekdaj želite imeti tako žensko, kot sem jaz. Danes se vam ponuja enkratna priložnost. Izkoristite jo.

DEZIDER:

Hvala zanjo. Želim si le to, da bi končno v miru poslušal Šostakoviča od začetka do konca. Oblecite se. (panično) Ne slačite si hlačk! Ste znoreli ali kaj?

POPISOVALKA:

Preprečite mi, če želite.

DEZIDER:

In tudi bom!

(Prerivanje.)

POPISOVALKA:

Joj, kako ste hecni. Žgečkate me.

DEZIDER:

Roke stran!

POPISOVALKA:

Kaj je z vami?

DEZIDER:

Če se nočete obleči sami, vas bom jaz.

(Prerivanje.)

POPISOVALKA:

Ste pa res hecni!

DEZIDER:

Hecen ali ne, oblecite se in pri priči odidite!

POPISOVALKA:

Zdaj se me vendar ne morete znebiti takole zlahka!

DEZIDER:

Odidite! To bo najboljše za oba!

POPISOVALKA:

Kaj pa če rečem...

COUNCIL EMPLOYEE

Take a good look at my body. I know you've always wanted a woman like me. And today you have this unique opportunity. Take it.

DEZIDER

Thanks a lot. All I want is to finally be able to listen to Shostakovich from beginning to end in peace. Put your clothes back on. (in a panic) Don't take your panties off! Are you out of your mind or what?

COUNCIL EMPLOYEE

Stop me if you want.

DEZIDER

All right, I will!

They scuffle.

COUNCIL EMPLOYEE

My, you're so funny. You're tickling me.

DEZIDER

Take your hands off me!

COUNCIL EMPLOYEE

What's wrong with you?

DEZIDER

If you won't put your clothes back on, I'll do it for you.

They struggle.

COUNCIL EMPLOYEE

You are funny.

DEZIDER

Funny or not, get dressed immediately and leave!

COUNCIL EMPLOYEE

But you can't get rid of me that easily now!

DEZIDER

Go away! It'd be best for both of us!

COUNCIL EMPLOYEE

And what if I say...

DEZIDER:

Kaj če rečete? Ven, sem rekel!

POPISOVALKA:

Na pomoč! Na pomoč!

DEZIDER:

A boste tiho!

(Vdiranje v stanovanje.)

AKVIZITER 2:

Aha! Glej ga! Hotel jo je posilit!

DEZIDER:

Kaj? Od kod pa vidva?

AKVIZITER 2:

Roke stran od nesrečne ženske!

POPISOVALKA:

Kar planil je name.

AKVIZITER 1:

Jej, jej, gospod, kdo bi si mislil.

DEZIDER:

Ampak...

AKVIZITER 1:

Naju ste spodili, češ da hočete imeti mir, ko pa pride prva ženska na vrata, potem pa hop! takoj po njej. Kot lačen medved nad hruške.

DEZIDER:

Ampak, jaz sem jo le oblačil.

AKVIZITER:

Midva sva videla drugače. Nesrečnica ni klicala na pomoč za prazen nič! Hoteli ste jo posiliti!

DEZIDER:

To je laž!

AKVIZITER 2:

Prebutajva ga!

DEZIDER

If you say what? Get out, I said!

COUNCIL EMPLOYEE

Help! Help!

DEZIDER

Will you be quiet!

Someone bursting into the apartment.

FIRST DOOR-TO-DOOR SALESMAN

A-ha! Look at him! He wanted to rape her!

DEZIDER

What? Where did you two spring from?

SECOND DOOR-TO-DOOR SALESMAN

Take your hands off that poor woman!

COUNCIL EMPLOYEE

He just jumped on me.

FIRST DOOR-TO-DOOR SALESMAN

My, oh, my, sir, who would've suspected.

DEZIDER

But...

FIRST DOOR-TO-DOOR SALESMAN

You drove us away, saying you wanted to be left alone, but as soon as a woman came to your door, wham! you went right for her. Like a hungry bear after honey.

DEZIDER

But I was just dressing her.

DOOR-TO-DOOR SALESMAN

That's not what we saw. The poor woman wasn't crying for help for no reason! You wanted to rape her!

DEZIDER

That's a lie!

SECOND DOOR-TO-DOOR SALESMAN

Let's beat him up!

AKVIZITER 1:

Tiho bodi! Mislim, da se bova z gospodom sedaj lahko pogovorila o majčkenem poslu. Imam prav?

DEZIDER:

Ne!

AKVIZITER 1:

Seveda imam prav. Vi boste vzeli komplet naših knjig, mi trije pa bomo...

DEZIDER:

Me izsiljujete?

AKVIZITER 1:

Prav ste povedali.

DEZIDER:

Nesramnost!

AKVIZITER 2:

Nesramnost je bila! Prebutajva ga, pa bo videl nesramnost.

AKVIZITER 1:

Gospod, pomislite samo, kakšna kazen vas čaka za poskus posilstva?

DEZIDER:

Jaz je nisem hotel posiliti!

AKVIZITER 1:

Tega ne razlagajte meni, ampak prihranite za sodišče.

DEZIDER:

(krajši premor) Gospodična?

POPISOVALKA:

Če bi storili tako, kot je prav, ne bi prišlo do tega.

DEZIDER:

Me boste prijavili zaradi poskusa posilstva?

POPISOVALKA:

Ja.

DEZIDER:

Ampak... Zakaj?

FIRST DOOR-TO-DOOR SALESMAN

Be quiet! I think the gentleman and I will be able to discuss a little business transaction now. Am I right?

DEZIDER

No!

FIRST DOOR-TO-DOOR SALESMAN

Of course I'm right. You'll take our book series and we three will...

DEZIDER

Are you trying to blackmail me?

FIRST DOOR-TO-DOOR SALESMAN

You said it.

DEZIDER

That's an outrage!

SECOND DOOR-TO-DOOR SALESMAN

And an outrage it was! Let's beat him up and show him what outrageous means!

FIRST DOOR-TO-DOOR SALESMAN

Sir, have you considered the penalty for attempted rape?

DEZIDER

But I wasn't going to rape her!

FIRST DOOR-TO-DOOR SALESMAN

Don't tell that to me, save it for the court-room.

DEZIDER (short pause)

Miss?

COUNCIL EMPLOYEE

If you'd done what's right, it wouldn't have come to this.

DEZIDER

Are you going to bring charges of attempted rape against me?

COUNCIL EMPLOYEE

Yes, I am.

DEZIDER

But... Why?

POPISOVALKA:

Sami dobro veste, zakaj.

DEZIDER:

Ne vem.

AKVIZITER 1:

No, tukaj podpišite pogodbo. S tem boste prihranili čas sebi in nam. Dali mi boste predujem za prvi obrok in midva bova molčala, kot da se ni ničesar zgodilo.

AKVIZITER 2:

Jaz z njim ne bi sklepal pogodbe. Sumljiv se mi zdi. Kdo ve, kje sedaj skriva tistega Šostakoviča. Naj pogledam v sobo? Če prijaviva vohuna, morda od države dobiva kakšno nagrado.

AKVIZITER 1:

Ne preskakuj z enega posla na drugi. No, gospod, se boste odločili za pogodbo ali za prijavo posilstva? Ste se odločili?

DEZIDER:

Vrag naj vaju pocitra!

AKVIZITER 1:

Tu morate vpisati vašo matično številko...

DEZIDER:

Vem, kaj moram! Tu imate še denar. Ste zadovoljni?

AKVIZITER:

Prepričan sem, da je zadovoljstvo obojestransko.

AKVIZITER 2:

A ga zdaj še malo pretipava?

AKVIZITER 1:

Tiho bodi! Kaj ne vidiš, da nam gre posel odlično od rok tudi brez nasilja?

DEZIDER:

Zdaj, ko ste dosegli svoje, bi pa vi lahko po pravici povedali, kako in kaj se je zgodilo, gospodična.

AKVIZITER 1:

Gospa je moja žena. Si pripravljena, draga?

COUNCIL EMPLOYEE

You know very well why.

DEZIDER

No, I don't know.

FIRST DOOR-TO-DOOR SALESMAN

Well, sign the agreement here. This way you'll save time for yourself as well as for us. You can give me the first installment now and we won't say anything, as though nothing had happened.

SECOND DOOR-TO-DOOR SALESMAN

I wouldn't make no deal with him. He looks suspicious to me. Who knows where he's hiding that Shostakovich now. Shall I look in the other room? If we turn in a spy, we might even get a bounty from the government.

FIRST DOOR-TO-DOOR SALESMAN

Don't jump from one deal to another. Well, sir, are you going to take our offer or be charged with rape? Which one is it going to be?

DEZIDER

To hell with the two of you!

FIRST DOOR-TO-DOOR SALESMAN

You have to write down your social security number here...

DEZIDER

I know what I have to do! Here's the money. Are you satisfied now?

FIRST DOOR-TO-DOOR SALESMAN

I'm convinced the satisfaction is mutual.

SECOND DOOR-TO-DOOR SALESMAN

Shall we slap him around a little now?

FIRST DOOR-TO-DOOR SALESMAN

Be quiet! Can't you see we're doing a great job even without violence?

DEZIDER

Now that you've had your way, would you mind telling the truth about what really happened here, Miss.

FIRST DOOR-TO-DOOR SALESMAN

The lady's my wife. Are you ready to go, sweetie?

POPISOVALKA:

Sem, dragi.

DEZIDER:

(ogorčeno) Žena!? Vas ni sram, da svojo lastno ženo silite v kurbarijo s poštenimi neznanci?

AKVIZITER 1:

Veste, vsakdo se mora znajti po svoje, če hoče preživeti. In v tem ni nikakršne sramote. Ražen tega pa ste na svoje oči prepričali, da tudi ima kaj pokazati.

DEZIDER:

Hvala, za tuje ženske mi ni mar!

POPISOVALKA:

Vidiš, njemu ni mar za ženske! Takšnega moškega še nisem srečala. Rajši ima nekega Šostakoviča, kot dober seks. A je to normalno?

AKVIZITER 1:

To ni naša stvar.

AKVIZITER 2:

A ga ne bi kljub temu malo pre...

AKVIZITER 1:

Tiho bodi. Tvoje metode so naju zadnjič spravile v zapor in naju ne bodo nikoli več. Mi pošteno opravljamo svoje delo in to je vse!

DEZIDER:

Potem vendar že izginite od tod, prosim!

AKVIZITER 1:

Prav imate! Na svidenje, gospod. Kar posvetite se tistemu svojemu Šostakoviču, kaj nam mar! Mirno ga poslušajte.

(Glasba.)

COUNCIL EMPLOYEE

I am, honey.

DEZIDER (indignant)

Your wife?! Aren't you ashamed of forcing your wife into whoring with honest strangers?

FIRST DOOR-TO-DOOR SALESMAN

You know, everyone has to find a way to make a living. There's nothing shameful in that. And, besides, you can see with your own two eyes that she sure has something to show.

DEZIDER

Thanks, but I'm not interested in someone else's woman.

COUNCIL EMPLOYEE

You see, he doesn't care for women! I've never met a man like that before. He prefers some Shostakovich to good sex. Is that normal?

FIRST DOOR-TO-DOOR SALESMAN

That's none of our business.

SECOND DOOR-TO-DOOR SALESMAN

Couldn't we anyway just sl...

FIRST DOOR-TO-DOOR SALESMAN

Be quiet. Doing things your way landed us in prison last time and it'll never happen again. We'll do our job honestly, and that's that!

DEZIDER

Then please just get out of here, please!

FIRST DOOR-TO-DOOR SALESMAN

OK, already! Good-bye, sir. Devote yourself to your Shostakovich, what do we care! Enjoy your music.

DEZIDER

So you did know...

Music.