

GERMAN LESSON

By P.R.Berton

ACT I

Wollen

Ich wil dir Abschied geben,
Du arge, falsche Welt;
Dein sündlich böses Leben
Durch aus mir nicht gefällt.

SCENE 1

(A living room inside an apartment
in Floresta.)

RITA

I'm sorry I'm dressed like this.

A

You look fine, lady.

RITA

(Slightly embarrassed.)

Thank you. Would you like something to drink before we...

A

Thank you.

(Brief pause.)

RITA

(In doubt.)

Would you? I can never get what people mean when they say
thank you.

A

Nein, danke.

RITA

(Laughing, relieved.)

Oh, this one I got. No need to worry about starving in
Germany!

A

No one worries about it in Germany.

RITA

I-2

That's why I want a German husband.

(Brief pause.)

RITA

Just joking. You said your name was...?

A

(Checking his watch.)

Shall we begin?

SCENE 2

(A living room inside an apartment
in Moinhos de Vento.)

GOTTLIEB

Wollt Ihr anfangen?

B

Impressive!

GOTTLIEB

I'm sorry?

B

You've only got three lessons so far and your oral skills
are excellent. Besides that, I have never seen a student at
your level conjugating the verbs as easily as you do, sir.

GOTTLIEB

You are just being nice, I guess.

B

(Humorously, pointing at GOTTLIEB.)

No, I'm not, but you are trying to fool me, sir. I can tell
it by looking at your surname.

GOTTLIEB

(Rude.)

What are you trying to say?

B

(Frightened.)

I'm sorry, I didn't mean to...

GOTTLIEB

No. I overreacted.

(Brief pause.)

GOTTLIEB

(A little embarrassed.)

Where did we stop?

SCENE 3

(A living room inside an apartment
in Jardim São Pedro.)

ANETE

Never mind, I'll clean it up in a sec.

C

I wanted to pretend this wasn't my first class, but I
couldn't.

ANETE

(Cleaning the table.)

You've never taught anyone before? I got used to this
shifting system of yours. Would you put these pictures over
there? There's a different one each day. I can't even
remember some of them.

C

(Nervous.)

Did I ruin your pictures?

ANETE

I don't think so.

(ANETE looks around, searching for a place to drop
the cloth.)

C

(Picking one of the pictures.)

Who is this fat bad-tempered looking old lady?

ANETE

(Smiling.)

My grandma.

C

(Putting the picture back on the table.)

Es tut mir leid.

ANETE

No need to apologize. She was fat and bad-tempered, indeed.

C

I-5

Is she still alive?

ANETE

(Picking up the picture and staring at it.)

Yeah. She is.

SCENE 4

(A living room inside an apartment
in Higienópolis.)

D

Was willst du?

WILLI

What do I want, right?

(D nods in approval.)

WILLI

Ich will...Deutschland. Is that right?

D

Aber was willst du in Deutschland machen?

WILLI

What do I want to do?

D

Uh-huh.

WILLI

I want to study and get my doctor's degree.

D

In German.

WILLI

(Slightly ironic.)

Right, because it's going to be kind of hard to do it
speaking Portuguese in Germany.

D

Nein, die Antwort auf Deutsch! I mean, answer the question
in German!

WILLI

Uh...

D

I-7

You're tired, right?

WILLI

Yeah, let's call it a day. Anyway, I should've known better than to fall in love with Kant...

SCENE 5

(A living room inside an apartment
in Navegantes.)

TEODORO

So, how did you like the text?

E

In what way?

TEODORO

Am I capable of translating stuff by myself, with my German
knowledge?

E

Yeah. The words you use seem a little...repetitious, to me;
there's too much slang, some language misuse... Do you really
want to do it by yourself? Schaffst du es?

TEODORO

(Finding it funny.)

You're such a purist! Besides, you doubt my translating
skills too much.

E

If we think of reality as the result of our own mental
activity, then...

TEODORO

Wie, bitte?

E

Oh, forget it. Reflections of a dusty old man. That's all.

TEODORO

Where did you say you were born, anyway, sir? I can never
remember the name of the place.

E

(Proud.)

Königsberg. I was born in Königsberg.

TEODORO

Is it in West Germany or in ancient East Germany?

E

I-9

(Offended.)

In Preussen.

(Shaking his head. Annoyed.)

E

Do you have to act like a fool who knows nothing of geography?

TEODORO

The author needs to introduce Königsberg at the beginning of the play, what can I do?

E

(Disappointed.)

Germany is not what it used to be.

(Brief pause.)

TEODORO

(Whispering.)

No one must know I am translating this play, alles klar?

E

Yes, I usually understand quite clearly what I'm told.

TEODORO

(With a sardonic smile.)

All right, then. When is our next funny meeting?

(CURTAIN)

END OF ACT I

II-1

ACT II

Müssen

Alle Menschen müssen sterben;
alles Fleisch ist gleich wie Heu;
was da lebet, muss verderben,
soll es anders werden neu.

SCENE 1

(A living room inside an apartment
in Floresta.)

E

Last class we saw the verb wollen, now we're going to study
the verb müssen.

RITA

Meeu...meeu...meeussen.

E

No, müssen.

RITA

Meeussen.

E

(Ill at ease.)

You have to pretend you're sending a kiss, with your mouth.
Müssen.

RITA

(Disappointed.)

I will never learn this language.

(Brief pause.)

RITA

...but I have to learn, there's no other way.

E

I'm sorry, I know it's none of my business, but why it is that you want so much to learn this noble language?

RITA

Don't you know?

(E doesn't know what to say.)

II-
2

RITA

I thought you used to chat about the students' life during the teachers' meetings. Well, as I see, you teachers don't, or maybe you don't participate. Whatever.

E

I am a very secluded person.

RITA

I'm going to marry A German man.

E

For real?

RITA

If my German man is for real? I hope so. Why?

E

Ich meine... is he really German?

(RITA stares at E with a suspicious look.)

E

I am German, myself.

RITA

(Trying to hide her laughter.)
You are very funny, sir.

E

For real?

RITA

Ah, now I understand what you meant by
(Imitates E's heavy accent.)
for real you said before.

E

I speak Portuguese badly.

RITA

His name is Klaus.

(E becomes thoughtful.)

RITA

I meet him through the web. He wants to take me away to
live with him in Germany.

II-
3

E

(Excited.)

Where?

RITA

(Suspicious.)

I don't know.

E

Königsberg?

(Brief pause.)

RITA

Are you from the German police?

E

Entschuldigung?

RITA

(Nervous.)

Look, I will do everything by the book, I don't want to
live together with any guy just to escape, like Zélia, who

spent just two months with her German man and then became a hooker.

(E looks astonished to RITA.)

RITA
What am I saying?

E
I can't understand a thing.

RITA
I'm a little bit... nervous.

E
Fancy some sugar water?

RITA
I have to calm down.
(Looks at E.)
What a shame. Besides being stupid, the student is mad.

E
I don't think that of you.

II-
4

RITA
(Charmingly.)
For real?

E
(Calm.)
Does it have to be Germany?

RITA
(Embarrassed.)
He's the one I liked most, from the ones I met.

E
(To himself, in a low voice.)
Damned demand for the necessity of aesthetic judgment.

RITA

I don't have much time.

E

Time is a subjective way of ordering the multiple sensorial.

RITA

Eh?

E

Ich meine, time doesn't exist by itself, we are the ones who have the sensation of the fast and the slow.

RITA

Who are you, sir?

(Brief pause. The cell phone rings. RITA stares, apprehensively, to E. The phone rings again. RITA looks at the phone.)

RITA

It's him.

E

The German?

(RITA shakes her head, negatively. The phone rings again.)

E

Do you want me to answer it?

RITA

Turn that shit off, turn that shit off.

II-

5

(Brief pause.)

E

It is Germany that is a shit.

RITA

It's stopped.

E

That has to be another place.

RITA

(Suddenly getting up.)

You'll have to excuse, me, sir, but the class is finished.

(RITA escorts E firmly to the entrance door. E stops at the middle of the way. E looks at RITA.)

E

I interrupted the class just because I thought lady Rita was the student that should be connected to my character, but it seems that linearity and easy solutions don't please the demiurge...well, never mind... that was just an idea, an unattainable ideal of the human reason.

RITA

An idea?

E

Goodbye, and good luck, Fräulein.

(A living room inside an apartment
in Moinhos de Vento.)

GOTTLIEB

Sie müssen mich erkennen.

C

Wen muss ich erkennen?

GOTTLIEB

(Upset.)

You have already asked me that three times in a row, miss.

C

So, was muss Herr Blauberg kaufen? I am married.

GOTTLIEB

Eh?

C

(Showing her wedding ring.)

I am not a "miss", I am married.

GOTTLIEB

Married? So young?

C

That's not important. Was muss...

GOTTLIEB

Not important?

C

Not now.

GOTTLIEB

Ah.

C

(Looking at the watch at the wall.)

Let's stop now.

(Brief pause.)

GOTTLIEB

Aren't you going to praise my German?

C

(Embarrassed.)

Do I have to praise your German?

GOTTLIEB

Every teacher that comes here to teach me makes a comment about my irreproachable accent, you're the only one that didn't.

C

(Harsh.)

Congratulations. You were quite impressive.

GOTTLIEB

Do you want to know why I learn German?

C

(Putting her class material inside her bag.)

If you think you need to tell me, sir...

GOTTLIEB

(Holding C's wrist.)

Why haven't you sent me that old man?

C

(Scared.)

I'm sorry?

GOTTLIEB

I take notes of everyone that comes here, one by one, everything. More than thirty of you have already come and no sign of the old man. I know he's part of your team.

C

I am new at this school, Mr. Gottlieb, I don't know all the teachers yet...

(Brief pause.)

GOTTLIEB

I liked today's verb. Müssen.

C
I would like to go now. I have an appointed class at...

GOTTLIEB
The door is locked. You are my hostage.

C
Locked?

II-
8

GOTTLIEB
You can even pick a number.

(Brief pause)

GOTTLIEB
Every prisoner has a number.

C
I don't believe it.

(C grabs her cell phone in her bag. C dials the number and looks at GOTTLIEB. C turns off the phone.)

C
Motherfucker. Won't pick it up. Son of a bitch. He was the one that put me into this.

GOTTLIEB
Did you pick a number?

C
(Nervous.)
What number, what number?

GOTTLIEB
You don't have to yell... Do you want to take a shower? You'll have to take a shower. Du musst....

C
(Astonished.)
My fifth class!

GOTTLIEB
Didn't answer the phone, our dear husband?

C

No. He didn't. Know what? I shouldn't even be here, I'm here only because of him, because he was the one who made me go through this shit. There should be a lot of cash into this shit. Cash, got it?

GOTTLIEB

Kohle?

C

What are you going to do to me, if you don't mind me asking?

II-

9

GOTTLIEB

I'll do nothing to you. I want the old man.

C

Who the fuck is the old man?

GOTTLIEB

Dachau...Doesn't ring any bells? No, you're much too young to have the slightest idea of what Dachau could have been.

C

I don't care about the stuff you're talking about, my thing is money, real stuff, Geschäft, Mr. Gottlieb.

GOTTLIEB

Hum...apparently, you're a trader.

C

It's called survival.

GOTTLIEB

I like traders.

C

I have to go, now.

GOTTLIEB

My parents were traders.

C

(Looking around herself, sarcastic.)
And apparently rich.

GOTTLIEB

Traders would burn or starve to death.

(C stares, not comprehending what is going on.)

GOTTLIEB

My mother died in the showers. My dad... how did he die,
anyway?

(C gets even more frightened.)

GOTTLIEB

The word "Dachau" doesn't really ring any bells to you?
Where did you learn German?

C

I have a degree in Letters... German/Portuguese

II-
10

C [continued]

translation...

GOTTLIEB

Translate this for me, then... ich muss...

C

I must...

GOTTLIEB

... mich gut benehmen...

C

Behave...

GOTTLIEB

(Screaming.)
You forgot the ...gut!

C

...well...

GOTTLIEB

Excellent student. Now, you will call your school and you will ask the old man's phone number. You will call him, tell him you have an appointed class with me in two hours from now and ask him to cover up for you because you're sick. I know you teachers do this kind of thing all the time without even consulting your supervisor. The only thing is, you must not tell him who your student is. If he doesn't come... we'll see about that, then.

II-
11

SCENE 3

(Living room inside an apartment in
Jardim São Pedro.)

D

Um wieviel Uhr muss sie ... hum... aufstehen?

ANETE

Sie muss aufstehen um fünf.

D

Hum...wer...hum

ANETE

I got the verb müssen. Shall we move on to the next verb,
or let's have a break?

D

A break would be nice.

ANETE

Oma used to say a proverb that started with muss, but I
don't know the rest of it.

D

Your grandma, she speaks German?

ANETE

She does.

D

She didn't teach you?

ANETE

I didn't want to learn.
(Looks at D.)
Silly, isn't it?

D

That's what we do the most.

ANETE

What?

D

Silly things. We keep on doing silly things.

ANETE

We have to do it so we learn.

II-
12

D

(Nodding, approvingly.)
Richtig.

(Brief pause.)

ANETE

I had to bake a birthday cake yesterday, and there's some of it left. Want a slice?

D

Of course, it must be delicious.

ANETE

I try to learn German because I want...or rather... I have to communicate with my grandma.

D

She doesn't speak Portuguese?

ANETE

She's very narrow-minded. Never wanted to learn. Never left home. She gave all the orders at home. In German.

D

Wonderful!

ANETE

When my grandpa died, everything got harder.

D

She is your mother's mother?

(ANETE serves D a piece of cake. D looks at her.
ANETE looks at D.)

ANETE

What's the matter?

D

I asked you a question.

ANETE

I'm sorry.

D

I also act like that, sometimes.

ANETE

I always do it when I got a crush on someone, when I'm really in love. Funny, isn't it?

(Brief pause.)

D

(Stares at ANETE)

That's my situation.

ANETE

(Embarrassed.)

Good.

D

No, that's not good.

ANETE

(Sitting down.)

Does it always have to be that complicated?

D

Who can tell, really?...

ANETE

Oma was always very strict.

D

... but the person I'm in love with is not in love with me.

ANETE

She threw my mother away from home when I was born.

D

I was thrown away from her home, too.

ANETE

My mother got pregnant, without getting married, and the guy was not German.

D

And I'm still crazy about her.

ANETE

I was raised by Oma and I grew up hating my mother.

D

I have to tell you something.

ANETE

(Holding D's hand.)
I'm pregnant.

(Long pause.)

II-
14

D
Pregnant.

ANETE
My boyfriend is black. I am single. Oma doesn't know.

D
Is that a problem?

ANETE
Yes, to me it is.

D
You're learning German to tell your grandma you're going to have your boyfriend's baby?

ANETE
Yes. No. Yes, I think so.

(D stares at ANETE.)

ANETE
Don't look at me like that.

D
Wanna know why I'm a German teacher? I was a trainee at a company in Germany and I can't find a job here. That's the only way to get money and survive in this shitty country.

(ANETE caresses D's face.)

D
And I have to tell you something.

(ANETE caresses D's lips.)

D

No one has the right to despise someone just because he doesn't have money. The feeling is what matters; the feeling!

ANETE

Was the cake good?

D

She won't see it coming...

(ANETE and D kiss each other.)

II-
15

SCENE 4

(Living room inside an apartment in Higienópolis.)

WILLI

I guess it must be Paradise. Anywhere's better than here.

B

What's bothering you so much, really? You're such a young fellow, you have so much to live.

WILLI

To be a philosopher in Brazil is to starve to death.

B

If you had my age, I could even understand, but being young like that...

WILLI

Hegel, Schopenhauer, Schlegel, Fichte, to name only a few. What would be of philosophy without them?

B

Everything there is old, crumbling to pieces. War, prices in euro, xenophobia, terrorism, what in Germany could attract a young man like you? Your place is here, Brazil is a country full of opportunities.

WILLI

Maybe for a German teacher. Do your kids think like you?

B

I don't have any children.

WILLI

Ah. Good.

B

No, that's the wrong sentence. I should've had no kids. Or, rather, I should have had the guts to really have a kid. A daughter.

WILLI

This is almost philosophical.

B

No, really, that's my life.

WILLI

...Kant. How could I forget him?

II-
16

B

We forget a lot of people in our life.

WILLI

Look, I have to go to Germany because of him.

B

Because of whom?

(WILLI shows B a portrait of Kant.)

B

Ah, I thought it was because of a person.

WILLI

He is a person.

B

A dead person.

WILLI

Those are the most interesting ones.

B
My daughter is not dead.

WILLI
Is it a statement?

B
I'm this close to finally meeting her.

WILLI
Have you lost your daughter?

B
Let's say she was stolen from me.

WILLI
(Looking at the portrait of Kant.)
You see, each one has their own müssen. Ich muss nach
Deutschland, und Du musst deine Tochter finden.

B
I don't need to find her, I already know where she is.

WILLI
Do you?

B
(Tense.)
Yes.

WILLI
Do you want a cigarette?

B
Cigarette?

WILLI
Another drug maybe?

B
Cigarette, all right.

WILLI

Do you think I'm going to succeed in my test?

B

You're well prepared.

(WILLI grabs the cigarette pack for B. B takes a cigarette. WILLI lights B's cigarette. B smokes.)

WILLI

Have you ever imagined the amount of drugs available around there, drugs we don't even suspect?

B

I imagine a lot of things.

WILLI

I will imagine, too. When I'm there! Very far away from here.

II-
18

SCENE 5

(Inside an apartment in Navegantes.)

TEODORO

This part here looks a bit strange.

A

Let me see.

(A examines TEODORO's translation. TEODORO beats his fingers on the table. A looks at TEODORO.)

TEODORO

Stört dich das?

A

Yes, you do disturb me. I need to concentrate on this.. modern language.

TEODORO

That's why his text is such a great success, he's a genius, a genius! The debut of his other play in Berlin was a smash, three full houses in a row.

A

Berlin?

TEODORO

Yeah. He lives in Berlin, but other theaters ask him for plays, too.

A

Have you ever been to Berlin?

TEODORO

Yeah.

A

I haven't been there for years. Many years.

TEODORO

(Excited.)

Have you ever been to Berlin?

A

(Sinister.)

Who hasn't?

TEODORO

Then you can imagine my excitement with all that: Berlin, a contemporary author, a race against time...

A

Yes, I can.

TEODORO

Let me confess something, just for you.

(Whispering.)

There're people chasing this manuscript, they want to steal it from me.

A

(Finding it funny.)

Is that so?

TEODORO

Yeah. I tell you what's the deal: the author is going through a personal crisis.

A

You people, too?

TEODORO

What? Us, too, what?

A

All right, weiter.

TEODORO

That's it, he thinks this play is too much intellectual; that no one will watch it and so on. That's why he asked me to translate it and stage it before it is staged in Germany.

A

Na, und?

TEODORO

The thing is, there's another director, here in Porto Alegre, who discovered about this play and wants to take it from me, to prove to the author that, if staged in a very popular way, making all sorts of concessions to the great public, it will be a huge success. And I won't let him do it.

A

Don't you want to make money?

II-
20

TEODORO

Yeah, but without corrupting the artistic value of the play.

(Brief pause.)

A

Let's start the class. We haven't even seen the verb müssen yet.

TEODORO

Ich muss, du musst, er muss... I know everything about it.

A

(Closing the book hard and fast.)

Almost everything.

TEODORO

What?

A

I have to ask you something. A favor.

TEODORO

Whatever I can do.

A

It has to be today.

TEODORO

(Intrigued.)

All right.

(A grabs a revolver from his coat. TEODORO stares at him, unbelieving.)

A

I have to die today.

TEODORO

In my house?

A

Yes.

TEODORO

Muss es sein?

A

Yes, there's no other way. I am... tired. Old.

II-
21

TEODORO

(Frightened.)

Wouldn't it be more appropriate to wait for a natural death...

A

I prefer something simpler. A shot, and it's over.

TEODORO

And how do I enter this thing?

A

Shooting at me.

(Ashamed.)

I don't have the guts.

TEODORO

But you are putting me in trouble, sir.

(A offers his gun to TEODORO.)

A

I 'd rather not tell you the reason of all this. After it's done, put me in the car trunk and dump me at the Guaiba River. You won't be in any trouble.

TEODORO

What if I say no?

A

Then I will kill you and steal your identity.

TEODORO

(Laughing.)

But who will ever believe it? Everybody knows who I am.

A

I have much experience with these things, boy. I am not this one that you see. I've been many people after I've been myself.

TEODORO

Maybe a schnaps?

A

Death has to be a conscious decision. I killed consciously; then I want to die the same way.

TEODORO

Did it had to end like this? Such a promising career, like

II-

22

TEODORO [continued]

mine?

(A puts the revolver in TEODORO's hands. TEODORO examines the weapon. A puts some distance between him and TEODORO. A grabs another revolver from his coat and points at TEODORO.)

A

Fertig?

TEODORO

Of course I am not ready; I refuse to do such a thing, I will not commit a crime. To kill even without knowing why! No, I am a playwright, a creator, and I will not conform myself to some mysterious obscure German teacher that breaks into my house with two guns hidden in a loden coat from the '40s..

A

Eureka.

TEODORO

No, it can't be, this was not the script of my play.

A

One...

TEODORO

(Pointing the gun at A.)

I'll kill you first!

A

That's my first option. Two...

TEODORO

That's an absurd, this scene is disfiguring all the dramatic action that was being developed; it can't be a translation mistake, after all I'm a Brazilian author, what is happening here?

A

And...

TEODORO

I have the power to change anything in these pages; that's the world I created, I am a playwright!

A

Three.

II-
23

(Lights out. A loud explosion is heard)

(CURTAIN)

END OF ACT II

III-
1

ACT III

Dürfen

Auch dürft ihr nicht erschrecken
Vor eurer Sünden Schuld;
Nein, Jesus will sie decken
Mit seiner Lied und Huld.

SCENE 1

(Inside an apartment in Floresta.)

RITA

Nein Klaus?

ADVISOR

Nein, ich heisse nicht Klaus.

RITA

Oh, Lord, what should I do...

(The ADVISOR grabs some of the few books he sees in the apartment and looks at them idly.)

ADVISOR

Sie sind...

(RITA immediately shuts the cell phone.)

RITA

Sie sind... I'm nervous, you being here in my home... Sie sind, what the fuck is that, I forgot it all! Calm down, Rita, Calm down, woman. I'll offer him some tea; no, some beer.

(RITA controls herself and smiles to the ADVISOR.)

RITA

Klaus...bier...hum...bier wollen?

ADVISOR

(Finding RITA nervousness funny.)

Ein bier?

RITA

Yeah, a beer, do you want it?

(The ADVISOR nods approvingly with his head and grabs a book from the table. RITA stares at him. The ADVISOR looks at RITA and smiles.)

III-
2

RITA

Du... Klaus?

ADVISOR

Nein.

RITA

Aren't you Klaus?

(The ADVISOR looks at RITA with a stupid look on his face.)

RITA

This must be some kind of sick joke from that bastard. He must have discovered everything.

ADVISOR

Darf ich Ihre Dissertation mal anschauen?

RITA

(Nervous.)

Slowly, I just started the basic level, Klaus. No, you're not Klaus. Who are you, for God's sake?

(The ADVISOR shakes his head, without understanding the situation.)

RITA

(Sits in front of the ADVISOR.)

Ich.. Klaus

(Draws a fictitious wedding ring on her finger.)

... marry... how do we say that...

ADVISOR

Wer ist Klaus?

RITA

Who is Klaus... Klaus is my fiancé! Fi-an-cé!

ADVISOR

(Speaking with awkwardness.)

Fiancé.

RITA

I can't wait to see him.

ADVISOR

Kant? Haben Sie Kant gesagt?

RITA

(Grabbing her cell phone.)

I have to call somebody

(Dropping the phone.)

Wait.

(To the ADVISOR.)

Are you a Klaus's relative who came here to tell me something? He doesn't want to marry me anymore, is that it? Is he turning me down?

ADVISOR

(Standing up.)

Ich verstehe Sie nicht.

RITA

Vertehen...to understand...You want to tell me that I understood what you wanted to say... You're really his relative, aren't you?

ADVISOR

Auf Wiedersehen.

RITA

But didn't he send me anything? A note? A photo? Money...

(The ADVISOR leaves with a half-hearted smile.)

RITA

So that's the way the Germans do? They send their cousin to tell you they changed their mind?

(RITA cries, hiding her face with her hands.)

RITA

Klaus! I mean, sir!

(Goes to the window.)

Wait! I'll introduce you to my neighbor, from ap. 201! She's quite pretty. And she's not as stupid as I am, she'll learn German quite fast. Wait!

(RITA runs away.)

SCENE 2

(Inside an apartment in Moinhos de Vento.)

GOTTLIEB

I already told you. It's all the same to me, one or the other. A hostage is a hostage.

THEATRE DIRECTOR

That's an absurd. It's all about this provincial little frustrated author who can't earn any money and his envy. He keeps on putting me in this kind of situation.

GOTTLIEB

Do you know what your wife told me?

THEATRE DIRECTOR

What did you do to her, you...

GOTTLIEB

Watch out, be very careful with the terms you choose. We can't say what we think with so much freedom anymore.

THEATRE DIRECTOR

Talk, you motherfucker.

GOTTLIEB

Why all this anger inside such a distinct fellow, who lives in a nice house in a nice place, or so I've been told by your wife.

THEATRE DIRECTOR

I'll sue you for sexual harassment on her and for threatening us both.

GOTTLIEB

Your friend, the author, won't allow it. Between me and you, he'll certainly rather destroy you (Laughs out loud)

THEATRE DIRECTOR

Forget about that infamous intellectual, tell me about what she said about me.

(Ironic.)

As I see, instead of studying German you were practicing
some kind of psychotherapy

(Bursting out.)

Why it is that she never taught that bastard and stole the
goddamn play once and for all?

III-
5

GOTTLIEB

As if you didn't know that who decides everything is your
friend the demiurge.

THEATRE DIRECTOR

He's not my friend.

GOTTLIEB

(Whispering.)

To tell you the truth, I still don't understand what is
going on with you three. She speaks of money, you speak of
stealing and your friend eventually puts you here in her
stead...

THEATRE DIRECTOR

It's none of your business. What did my wife tell you?
Spill it out.

GOTTLIEB

(Sarcastic.)

I hope she hasn't forgotten to contact her centenarian
friend and tell him to come over and pay me a visit. Do you
know this gentleman?

THEATRE DIRECTOR

What the fuck is that about? I don't understand.

GOTTLIEB

The old man in brown uniform. Does he wear military boots?
Does he goosewalk? Does he wear the same kind of moustache
the supreme leader did?

(Holding back his emotions.)

Does he torture, kills, incinerate?

(Screams.)

Do you think it's easy for me to play a role in this
comedy? This is not a comedy at all!

THEATRE DIRECTOR

(Doesn't know what to do.)
May I go to the toilet?

GOTTLIEB
Darf! Darf ich! Didn't your parents teach this verb, boy?

THEATRE DIRECTOR
(Ashamed.)
I don' speak German.

GOTTLIEB
And you use your own woman to steal other people's things.
III-
6

GOTTLIEB [continued]
What would you do without her, hum?

THEATRE DIRECTOR
She agreed, she can't complain now.

GOTTLIEB
A monster
(Mockingly.)
Sind Sie ein Monster, wenn ich es Ihnen fragen darf?

THEATRE DIRECTOR
May I go? I want to clear things up with her.

GOTTLIEB
(Hysterical.)
No! No one is leaving.

THEATRE DIRECTOR
(With a triumphant smile.)
Who has the power to decide it?

GOTTLIEB
All of us. He's the one who begins to write the play, but, around the middle part, right on this point where we are, there are things that he can't move anymore, or the structure will collapse and success will turn into failure. It's our collective effort; he and his characters, us, that's why I state, you are not moving an inch out of here until that millennial man shows up in that doorway.

THEATRE DIRECTOR

Asshole. Now I see why he put me in this scene and not anyone else.

GOTTLIEB

(Gone mad.)

Wenn ich das sagen darf, he's an intelligent author.

THEATRE DIRECTOR

I deserve another scene ending.

GOTTLIEB

Sit down, boy, it will take some time before we appear again.

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7

SCENE 3

(Living room Inside an apartment in Jardim São Pedro.)

(ANETE and THE GERMAN are making sex. THE GERMAN has an orgasm. He rolls over to his side. ANETE sits up. ANETE drinks some water. ANETE unwraps some candy and puts it in her mouth. She offers it to THE GERMAN. THE GERMAN snors, gently. ANETE puts a Lutheran Psalms Choir Song CD to play)

ANETE

Religious music is my favorite; to some, a delicious contrast with my promiscuous way of being. To the usual morons, it's a connection with Kant, who also wrote in German, and as he seems to be the little star of this play, let's stop it right here.

(ANETE looks at THE GERMAN and looks at the audience.)

ANETE

I met this guy two hours ago in a very bizarre party in a abandoned warehouse at the end of the world. He's German, but I don't understand very much of what he says. To say the truth, I almost didn't understand a thing. Not because my German is bad, I think I learnt something with these teachers that come here, but his accent is too heavy. It seems he's looking for someone but can't find it. Poor little thing. How come he gets to a place no one knows him! Very weird

(Swallows the candy juice.)

I fucked him because I wanted to fuck somebody. That teacher, after that day, didn't even call; they didn't even assign him to teach me. He is hot

(Swallows the candy juice.)

I feel a little pity for his guy over there, he'll wake up and have no place to go. But I can't keep a stranger in my apartment. Specially now, once I am going for the weekend at Oma's

(Brief pause. ANETE stands up and stretches her arms. Goes to the window covered in a blanket. THE GERMAN wakes up and sits down).

THE GERMAN

Darf ich rauchen?

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ANETE

(Without looking at him.)

Yeah.

(Caressing her own belly.)

He won't mind.

(THE GERMAN lights a cigarette and lays down to smoke).

ANETE

Five cancelled cakes. I refused good money to see Oma. I know she will swear at me and tell me she'll never want to see me again like she did to my mother.

(Brief pause.)

THE GERMAN

Komm mal her, Anete.

ANETE

He wants me to go and lay down with him. I don't want to. Can't he see I have my thoughts on something else? Besides, he wasn't so nice at all, penetrating and licking me from the start. His tongue is too rugged.

THE GERMAN

Anete...

ANETE

Fuck off.

(Brief pause.)

ANETE

It's funny. All of a sudden I felt a longing to see my mother, to look at her face. To know what she felt when Oma threw her away. I never worried about her. Never.

(Brief pause. ANETE grabs more tightly the blanket around her).

ANETE

I wonder how does she live, with whom, did she marry? Did she have other children? That's not my mother who I want to see, I want to meet a woman who passed through the same things I think I will.

THE GERMAN

Es ist mir kalt, darf ich das Fenster mal zumachen?

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9

(ANETE closes the window).

ANETE

Pain in the ass.

(ANETE throw her blanket over THE GERMAN. ANETE comes back to the window).

ANETE

I don't mind the neighbors seeing me naked. They aren't going to see much anyway. That one from that apartment over there masturbates whenever he sees me. Poor thing. He probably doesn't have anyone to fuck

(Looks at her own belly.)

And now, that I am going to gain some weight, he won't want to know anything about me any more. About us

(Babytalking.)

Do you mind mummy be naked at the window?

(Brief pause. The Moon shines on ANETE's face).

ANETE

I always had to ask for permission. Darf ich this, darf ich that. This is one verb I don't even have to practice in class, I know it by heart. What if the old woman starts to insult me? Am I going to stay quiet? Mummy chickened out and fled. I wonder if she didn't think it was only easier to get rid of me.

(Brief pause.)

Jesus. How mean of me, mum.

(Brief pause.)

Mum. I never said mum before.

(Brief pause.)

It's cold as hell. Now I'm the one who's feeling cold. I'll get myself a blanket.

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SCENE 4

(Inside an apartment in Higienópolis.)

WILLI

The author was very kind to me. Once the three characters in this scene speak the same language, in this case, German, he decided to translate the entire scene, to make it easier to comprehend; do you understand?

JEWISH FATHER

Yes, we do.

JEWISH MOTHER

It's very kind of him. It helps the public understand the dialogue.

WILLI

I can't complain about him, he has been very collaborative concerning my scenes.

(In low voice.)

i'm very curious about my final meeting with Kant, if it is going to be the final scene of the play, the climax, that sort of thing.

(The JEWISH FATHER and the JEWISH MOTHER nod their heads in understanding.)

WILLI

What about the trip? Was it good?

JEWISH MOTHER

Great! The author placed us in first class.

JEWISH FATHER

Unfortunately he forgot to ask for kosher food.

WILLI

That's a shame, but, if you stop to think about it, there are so many things he has to worry about that, in the end, something goes wrong... In the end... That was no dialogic premonition, I hope, he was such a nice guy to me so far.

JEWISH FATHER

What is your role in this play, exactly?

WILLI

(Disappointed.)

Ah. You don't know it yet?

(The JEWISH FATHER and the JEWISH MOTHER look at each other, shaking their head negatively.)

WILLI

Well, I am a philosophy student who is dying to do a PhD on Kant in Germany.

JEWISH FATHER

Very good. You look like a very good student.

JEWISH MOTHER

And your house is quite clean.

JEWISH FATHER

Who's going to pay for the PhD, by the way?

(The JEWISH MOTHER discreetly hits the JEWISH FATHER with her elbow.)

WILLI

I have to see about the scholarship, yet.

JEWISH MOTHER

Are you married?

(The JEWISH FATHER discreetly hits the JEWISH MOTHER with his elbow.)

WILLI

No.

JEWISH FATHER

And do you know when you're going?

WILLI

It depends on the author. I think the grand scene with Kant in the end is still lacking.

JEWISH FATHER

So, Kant is one of the characters?

JEWISH MOTHER

(Smiling halfheartedly to WILLI.)
He's kind of slow, you know.

WILLI

I haven't stumbled upon him in any scene, yet, but yes, I think he is.

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JEWISH MOTHER

(To JEWISH FATHER.)

It would be nice of him to put us together with this Kant fellow at some point, don't you think?

JEWISH FATHER

After all we've been through, yes. It would be a consolation.

WILLI

You're...dead, aren't you?

JEWISH MOTHER

Yes. But that's the tragic part of the story.

WILLI

(Embarrassed.)

Ah. I could guess, by the paleness of your faces, and the dust on the outfits, and the clothes a little..

JEWISH MOTHER

We were Jewish merchants in a little town over Munich.

WILLI

(Excited.)

Yes, there's a very important University in Munich. It's a reference research center.

JEWISH FATHER

We're looking for our son.

(Brief pause.)

WILLI

Ah.

JEWISH MOTHER

It was not our intention to mix our personal drama with yours, once they seem to be of completely different

natures, but if the author chose that, who are we to say something against it, isn't it true?

JEWISH FATHER

You're a hundred percent right.

JEWISH MOTHER

As always.

JEWISH MOTHER

We were only allowed to see Porto Alegre.

III-

13

JEWISH FATHER

(Whispers to WILLI.)

Is Porto Alegre really in Brazil? My first impression was that it didn't. But now I think it does.

JEWISH MOTHER

Very hot.

JEWISH FATHER

And dangerous.

JEWISH MOTHER

The streets are much too dirty.

JEWISH FATHER

And the prices of the goods!

JEWISH MOTHER

(To JEWISH FATHER.)

You say that because you didn't see how many children beg on the streets.

JEWISH FATHER

(Disappointed.)

There's also too few Synagogues.

WILLI

Yeah. Now you understand why I want so much to flee from here and to try my luck in Germany.

JEWISH MOTHER

Despite everything, we miss Germany. It was our country.

WILLI

No one has this patriotic feeling anymore. The States are gone, the borders were abolished.

JEWISH MOTHER

Yeah, that's true, I read on the newspapers that now they have some European Commonwealth; what have they done to our Germany?

(A klezmer tune is heard.)

JEWISH MOTHER

(Moved.)

How kind.

JEWISH FATHER

How can he thank the author for his kindness?

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WILLI

No one ever knows how to contact him. Like God, he exists, but we never know if he can hear us or not.

(JEWISH MOTHER wipes her tears with a cambric handkerchief. JEWISH FATHER supports JEWISH MOTHER with a hug.)

WILLI

I'll have to leave now to...well, get something to drink. That's the way authors always end scenes, isn't it? And you can stay here, if you like.

(WILLI exits.)

SCENE 5

(Inside an apartment in Navegantes.)

TEODORO

(Thoughtful.)

No, I don't know any author born in Königsberg...

E

(Visibly disappointed.)

Let's go back to class, then. Darf man hier rauchen?

TEODORO

Is it a real question?

E

Everything is for real.

TEODORO
Everything?

E
(Emphatic.)
Darf man hier rauchen?

TEODORO
(Insecure.)
Yes, if you like it, sir...

E
Why don't you answer in German?

TEODORO
That's because I'm a very practical person, an, as I need to translate this text soon, I put it in Portuguese because the text has to be ready before...

E
But you have to follow the rules of the course.

TEODORO
(Didactic.)
I do not want to obey rules, I want to translate my text as fast as I can.

(Brief pause.)

E
Interesting.

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16

(Brief pause.)

TEODORO
Do you always behave like that when you're with students?

E
With the ones that don't adhere to the natural order of the ideas, yes, I do.

TEODORO
I'm interested in you.

E

(Harsh.)
Wie, bitte?

TEODORO

(Finding it funny.)
Easy. As a dramatic persona, I say. A character.

E

Darf ich Ihnen eine Frage stellen?

TEODORO

Of course.

E

Why haven't you called someone to translate your text?
Wouldn't it be faster that way?

TEODORO

Confidentiality, that's why.

E

You treat it too much indiscretion for a confidential
matter.

TEODORO

Translate it, please.

E

I could be a spy, sum Beispiel, someone interested in
stealing your work. I would be, then, disguised as a German
teacher and would be, now, nice and confident, right on my
prey.

TEODORO

Would you do that?

E

No. But someone else would.

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TEODORO

That's immoral.

E

Men are immoral, even though they know it.

(Brief pause.)

TEODORO

You're absolutely right. I will not talk about the translation with any of you

(Visually scanning E.)

You're not Brazilian, sir.

(E shakes his head negatively)

TEODORO

A German man that views humankind as immoral. A German man that teaches German language in Brazil. A German man that tries to open my eyes to possible rivals...

E

We shall never answer some questions.

TEODORO

We, who?

E

Mortals.

TEODORO

I am a demiurge.

E

And I am the letter E.

TEODORO

Someone here is taking the other for a fool.

E

Maybe both of us are. Or maybe our dumbness is so arrogant that it makes us believe that we are more sagacious than the other.

TEODORO

(Defeated.)

I am the creature.

E

Or worse, someone is laughing at us, some place.

TEODORO

It is not funny. At all.

E

Two things fill my soul with admiration and respect,
whenever I intensely and frequently occupy my thoughts with
them...

TEODORO

Let's move forward, Mr. E, we still have a good deal to go
and besides that you're far away from Königsberg. Much too
far.

(CURTAIN)

END OF ACT III

ACT IV

Sollen

Wie soll ich dich empfangen,
Und wie begegne ich dir,
o aller Welt Verlangen,
o meiner Seele Zier?

SCENE 1

(Dachau, 1943.)

JEWISH MOTHER

That was, without a doubt, the best thing we could have done.

JEWISH FATHER

(Whispering.)

Leise, leise.

JEWISH MOTHER

I am talking the lower I can, if we whisper high, they come.

RITA

Is this Germany? Why did Klaus lie to me?

JEWISH MOTHER

He didn't tell you about the concentration camps?

(To JEWISH FATHER.)

They pretend this never happened.

JEWISH FATHER

(To RITA.)

Did he lie, or he just didn't mention it?

RITA

He only spoke of happy, things, of fun...

JEWISH MOTHER

Männer. They're all the same.

B

It was very cruel to put me in here, with you two, knowing that I had to...

JEWISH MOTHER

Don't you like our company?

B

Having heard the story of the young Gottlieb, how he managed

IV-

2

B [continued]

to escape the Police's wrath, knowing that he is safe and sound...

JEWISH FATHER

I am sure that you'll find your daughter when you get out of here.

(Brief pause. B looks to JEWISH MOTHER with a distressed look.)

JEWISH MOTHER

(Holding B's hand.)

We are going to get out of here.

RITA

Why am I here if I am not a Jew?

JEWISH FATHER

(To RITA.)

Why are the Jews in here?

B

If I was at least as sure as you are in relation to my Anete.

(RITA cries hiding her face.)

JEWISH FATHER

Let's use your imagination, that's the only thing left for us to do, now.

JEWISH MOTHER

Yes, great idea. Rita, at least it's hot, it's Summer.
Germany is delicious in Summer.

(JEWISH MOTHER looks awkwardly to B.)

JEWISH FATHER

What if your...

JEWISH MOTHER

Husband-to-be.

JEWISH FATHER

... your husband-to-be is one of the Officers? We could ask
one of them.

JEWISH MOTHER

Paul.

IV-
3

JEWISH MOTHER [continued]

(To B.)

He's the nicest one.

RITA

Would he do that to me?

JEWISH FATHER

German sense of humor is something unpredictable.

B

Twenty years, today.

JEWISH MOTHER

Twenty years, what?

B

I decided to work in that German course because I wanted to
meet my daughter, slowly, without her knowing I am her
mother, but I was never assigned a class with her, God
alone knows why.

JEWISH MOTHER

Everything happens for a reason.

B

It was very cruel for me, being taken from her side and thrown here, a place I don't know if I am going to leave alive.

RITA

I also don't understand how it happened to me: a punishment?

(JEWISH MOTHER and JEWISH FATHER look at each other.)

B

(To RITA.)

Love is worthless. I risked everything because of him.

RITA

But I didn't want to come to Germany out of love for Klaus.

JEWISH MOTHER

No?

RITA

No.

B

But, then...?

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4

RITA

I wanted to get away from Brazil, because I couldn't live with dignity on what I earned, anymore.

JEWISH FATHER

What did you do, back there?

RITA

I was a hooker.

JEWISH MOTHER

(Putting her hand on her mouth.)

Oh!

RITA

You didn't realize that?

B

And why are you here? It can only be punishment by God.

JEWISH FATHER

God doesn't appreciate the kind of service you offer.

RITA

I couldn't live there anymore. My ex-fiancé was threatening me, following me. I met these girl who had been sol... invited to come to Germany, gathered information and met Klaus.

B

These things are difficult to understand.

(A siren is heard. B and RITA look apprehensively to JEWISH MOTHER and JEWISH FATHER.)

JEWISH FATHER

I'll go back, quickly, to the men's quarters... If I am caught here...

(Leaves in a hurry.)

JEWISH MOTHER

(Very calm.)

Night shower call.

B

Do we have to go?

JEWISH MOTHER

(Laughing.)

The only ones who go are the ones who get a ticket. The

IV-

5

JEWISH MOTHER [continued]

showers are much sought after.

B

Are you going?

JEWISH MOTHER

Who can stand this heat?

(Siren heard.)

B

Aren't you afraid?

JEWISH MOTHER

Afraid?

B

The chambers...

JEWISH MOTHER

People talk too much. I never knew anything for certain.

RITA

(To B.)

It doesn't scare me.

(JEWISH MOTHER hugs Rita. JEWISH MOTHER hugs B.
JEWISH MOTHER smiles at both of them and leaves.)

RITA

And what about us?

B

We wait.

RITA

Here?

SCENE 2

(Mount Alverne, RS, 2004.)

GRANDMOTHER

Finally, I couldn't wait anymore! He must have something against me, I swear! And you, sir, are you going to look like that through the end of the scene?

GOTTLIEB

I am as annoyed as you, lady,
(To himself.)
it was too easy, I should have seen it coming.

E

He knocks us down too easily, why try to overcome an ability that we don't have?

GRANDMOTHER

Was soll denn das?

GOTTLIEB

Don't ask me, I know as much as you. They were at gunpoint, both of them. And now,
(Points at his surroundings.)
this!

GRANDMOTHER

Wieso, this? Show more respect to my property. I wasn't the one who invited you to come here.

GOTTLIEB

(In low voice, to himself.)
Stupid old woman.

GRANDMOTHER

(In low voice, to herself.)
Arrogant old man.

E

(Laughing.)
I begin to find this whole thing funny, this gigantic trick some graciously call fate.

GRANDMOTHER

So you think it was fate that put us here, one in front of the other?

E

(Laughing.)
If you like

7

E [continued]

(Looking upwards.)

to call it fate...

(Takes a deep breath.)

ah, so eine frische Luft!

GRANDMOTHER

It is not only the air that is pure

(To GOTTLIEB.)

everything here is better than in Porto Alegre. Jesus, I don't know how you manage to live in those boxes, one on top of the other, without a garden to cultivate.

(To E.)

How am I going to trust the lettuce they sell at the supermarket?

GOTTLIEB

(Goes to the window.)

Dachau must have been bucolic, just like this place.

GRANDMOTHER

Buco...what? You sound like my granddaughter.

(To E.)

I have a granddaughter, who also lives in Porto Alegre.

E

Did I say I lived in Porto Alegre?

GRANDMOTHER

It is written in your face, in spite of the strange clothes.

(GOTTLIEB laughs.)

E

Now you laugh at the situation? That's the demiurge's doing.

GRANDMOTHER

This convoluted way of speaking also shows where you are from.

E

I also wait to meet a certain person.

GOTTLIEB

(Amazed.)

So the three of us are in the same situation?

E

Apparently so.

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8

GOTTLIEB

A set-up?

E

Maybe.

GRANDMOTHER

Do you know my granddaughter?

E

No.

GOTTLIEB

(Harsh.)

No.

(To E.)

We were brought here by someone, on purpose, so we're away from Porto Alegre.

E

Or together in Mount Alverne.

GRANDMOTHER

I don't understand these things you're saying, the only thing I know is that tomorrow my granddaughter is coming and I couldn't make everything I had planned to because I woke up with you two here in my house and, as I am a polite person, even though I look rude, I didn't want to send you away, but you'll have to excuse me while I do what I have to do.

E

Do you know what you have to do, lady?

(GRANDMOTHER looks at GOTTLIEB, then at E.)

GRANDMOTHER

Ich sollte Euch wegschicken, but I'll leave you two talking while I prepare my things.

GOTTLIEB

It looks like I'm the only one lost, in here.

GRANDMOTHER

You two cannot sleep here. I don't have spare beds.

(GRANDMOTHER acts like she's leaving.)

E

He doesn't know your granddaughter, but he does know your

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9

daughter.

(GRANDMOTHER stops and turns to GOTTLIEB.)

GOTTLIEB

Do I?

E

She's one of the German course teachers.

GRANDMOTHER

(Slowly.)

That's why you came to Mount Alverne?

GOTTLIEB

That's why I should be here?

E

If you're here, that's because you should.

GRANDMOTHER

I haven't spoken to my daughter for more than twenty years, what does she want from me?

GOTTLIEB

Your daughter? I... don't know... I'm just looking for the murderer of my parents, I know nothing of your daughter, who is she?

GRANDMOTHER

(Lets her body fall to a chair in front of a table.)

So many years have gone by. She's alive. She's alive. She's alive.

GOTTLIEB

Do I owe her an answer?

E

No. Nobody owes anything.

GRANDMOTHER

A child...but I couldn't have acted otherwise, because there's right and there's wrong, and we should respect the right above everything. She had to pay for what she did, for the irresponsibility of having... Anete couldn't have grown up in a home that... it even wasn't a home, and I couldn't have been... Anete grew up as a happy girl, living with me and I know it... my daughter must be more intelligent now, she must have a sharper understanding, she see things as they are,

IV-

10

GRANDMOTHER [continued]

she understands the mistakes... What comes out from me, it doesn't come back, it must never come back... even a child knows when it acts wrong or right, and she knew she was striking herself...

GOTTLIEB

(Overcome by emotion.)

I lost both my parents at war, and I know I will never see them again. Do you know what it is not to have a parent?

GRANDMOTHER

(Recomposing.)

No, I will not look like a regretful old woman at the only scene in this play that I appear. No. I have to clean up Anete's room, bake the apple cake. I have already seasoned the pork, there's still spritzbier at the basement. Speaking of which, would you like some?

E

Yes, I would, thank you very much

(Standing up and offering his arm to
GRANDMOTHER.)
Do you need help?

(E and GRANDMOTHER leave.)

GOTTLIEB
Papa? Mama? Wie sol lich Euch treffen?
(Collapses on the chair in front of the table.)

IV-
11

SCENE 3

(Königsberg, 1946.)

A
That's ironic, look. Not Porto Alegre, not Heidelberg, nor
Berlin. Königsberg!

ANETE
Does anyone have a smoke?

ADVISOR
(Amused and amazed, looking at the window.)

I can't even believe I am here.

A

Can't you understand, idiot, that we are in 1946?

ADVISOR

All I notice is what my senses make me notice and that means a shivering from head to toes when I imagine that he walked in these streets, among these buildings.

ANETE

I am tired of eating marzipan, isn't there anything else to eat?

A

What am I doing here, with these two idiots? I should be dead, dead!

ANETE

Now, you're much too down, why don't you eat one more slice?

(Offers marzipan to A.)

A

One, I hate marzipan. Two, Germany has just lost the war and we're trapped in this city that's not even called Königsberg anymore. Three, I should be dead

(Looking to his sides.)

and the only way to kill myself here is to eat this creamy chocolate with almonds until I die.

ADVISOR

I wonder if Kant has ever walked this nearby street...

A

Street? Those are war ruins, how can you discern a street in here?

IV-
12

ANETE

It's funny, I haven't had any class with you, yet, sir.

(Examines A.)

Why did you end up in Porto Alegre?

A

(Nervous.)

Hum...

ADVISOR

Kant was very sober and organized, did you know that?

ANETE

What a boring subject, forget about this guy.

A

(Nervous.)

Have any of you given a thought about how we are going to get away from here? How are we supposed to pass through Poland and DDR to get to my Germany?

ADVISOR

No one will ever find us inside this Marzipan shop. Your cousin is being very nice to us and she won't turn us over to the Russians. I don't believe they are going to exterminate the entire population of the city.

ANETE

One Hitler is enough to mankind.

(A looks frightened to ANETE.)

ANETE

(To A.)

Do you have a cigarette? I neither smoked nor fucked for the past two days.

ADVISOR

(Excited.)

Well, we can fix it.

A

Are you in the mood...?

ANETE

Well, look guys, I don't even know you, but everyone has their own needs.

(ADVISOR sits close to ANETE.)

ADVISOR

I've been to Porto Alegre, but I couldn't understand what people said there. No one speaks German there.

ANETE

I'm learning to speak German. I could have learned with my grandma when I was a child, but I was lazy. Now I want to compensate for it.

ADVISOR

How come we're talking now?

(ADVISOR and ANETE look at each other not knowing what to answer.)

ANETE

I'm thinking about my grandma, she's expecting me for the weekend and I ended up here, in this marzipan-and-fish smelling town.

ADVISOR

I never wanted to come here, I was told very bad things of Kaliningrad.

A

Königsberg!

ANETE

Now he's back at full gear.

A

I'm the only one concerned with the present situation, you two just keep chatting and letting time fly. You don't realize that we can all be killed, at least I can

(To the ADVISOR.)

You, being German, should be worried, too,

(To ANETE.)

and having a face like yours, you should be worried, as well.

ANETE

I don't give a fuck.

A

Very comfortable position.

ADVISOR

You can't blame it on her, you being what you are.

IV-
14

A

What am I? A citizen who fought for a fairer world, a world less dependent on capital?

ADVISOR

A fight that mixed things up and ended up being justly condemned by the world public opinion.

A

We were condemned because we lost; the one who loses is always condemned.

ADVISOR

There are attitudes not dependent on victory; moral is prior to reason.

ANETE

Would you stop this ridiculous discussion? Ihr sollt Ruhe machen.

(To the ADVISOR.)

Come with me, let's make time pass in a more pleasant way.

A

Locked up in a marzipan shop in Königsberg, having to put up with a whore and a philosopher. This inconsistent communist author will get what he deserves.

SCENE 4

(Leer. Germany. 2004.)

THE GERMAN

Leer.

WILLI

Empty?

THE GERMAN

Was?

C

I'm dizzy.

WILLI

(To THE GERMAN.)

Leer?

(To C.)

Have you ever heard of a place called Leer?

C

The old man almost killed me,
(Looking at WILLI.)
no, he was about to do it.

WILLI

You keep repeating that story since we got here.

C

Do you know what is happening?

THE GERMAN

(To C.)
Wo ist Rita?

C

(To WILLI.)
Who?

WILLI

(To C.)
Whatever.

C

Who is this Rita?

(THE GERMAN leaves, muttering.)

IV-
16

C

Who is this guy? What am I doing here?

WILLI

We are at a very complicated point. Too many stories
entwining... I don't want to make matters even more
confusing, I will only say this: Carpe diem.

C

This is a nightmare, isn't it?

WILLI

Look, I even find it funny, although I don't have the
slightest idea of where it is that I was thrown in. I
wonder if Heidelberg is far from here...

C

I wonder if there's water in this house...

WILLI

(Excited.)
There must be water, beer, Schnaps and Apfelsaft,
everything we want.

C

(Melancholic.)

Apfelsaft, I love apple juice... Do you know who I am?

WILLI

A German teacher.

(C looks unbelievably to WILLI.)

WILLI

But I don't know anything else. I wasn't allowed to know anything else. I am a philosopher, we cannot know everything.

(C rises and looks around. THE GERMAN comes back and sees C walking through the apartment.)

THE GERMAN

Wer bist du?

C

Me?

WILLI

He knows as much as you do. He's looking for a Brazilian girl named Rita, who writes to him.

IV-
17

C

Sollte ich Rita sein?

THE GERMAN

Ich suche sie schon seit zwei Szenen.

WILLI

That's a very nice irony, distilled in German. You learn fast.

(To THE GERMAN.)

Rita ist nicht hier, wir kennen keine Rita.

C

Are you a teacher, too?

WILLI

No, I'm learning, yet

(Proud.)

I want to do my PhD in Germany.

C

Here in Germany?

WILLI

(Realizing.)

Here. Yes, here. I'm in Germany!

C

(Sitting.)

I cannot complain, either. I ran from the maddened old man. You wouldn't believe it, the mad man wanted to keep me as his hostage to take revenge at another teacher who I don't even know...shit... only because of a...

WILLI

Wie weit ist Heidelberg?

C

The way things are going, if I were you, I'd stay right here, enjoying this temporary peace and put any plan aside.

WILLI

But it won't happen anything bad to me, after all, I am only a philosophy student, I am not a character with flaws and imperfections, everything that happened to me so far was good, the guy even brought me to Germany.

C

Too much optimistic for a philosopher.

IV-
18

(WILLI looks suspicious to C.)

THE GERMAN

Hallo, ich bin hier!

C

That's right, we had forgottten everything about this poor guy. Tell me again, what is his problem?

WILLI

He's looking for some Rita. A hooker that sold herself. Woman trafficking.

C

Wow, that's heavy. Does he understand what we say?

WILLI

I hope not.

C

Es tut uns Leid über Rita.

(THE GERMAN shrugs his shoulders.)

C

If we don't understand what happened, let alone him.

(THE GERMAN put three beer glasses on the table.
THE GERMAN leaves.)

WILLI

He's a nice person. So are you.

(THE GERMAN comes back, opening a bottle of
beer.)

C

What are we going to do, now?

(THE GERMAN puts beer into the glasses.)

WILLI

We drink and we wait.

(THE GERMAN raises his glass.)

THE GERMAN

Prosit!

(WILLI and C lift their glasses and look at each
other.)

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SCENE 5

(Berlin. 2025.)

THEATRE DIRECTOR

You son of a bitch, at least you had the guts to put us face to face.

TEODORO

If it isn't clear enough for the masses, I'll make it redundant. I am the creator of everything you are living, I change anything I want at the time I see fit.

THEATRE DIRECTOR

That was very clear to me at the last scene, asshole.

(TEODORO can't suppress his laughter.)

D

And what am I doing here, between you two?

TEODORO

Calm down, do not rush the dramatic action, that way it would look like you don't know the fundamentals of playwriting.

THEATRE DIRECTOR

What have you done to my girlfriend? Have you took her back to you, fucked her and then killed her?

TEODORO

(Sarcastic.)

I don't have room in my heart for so much cruelty

(Serious.)

No, I didn't kill her.

D

There will be no German class, is it? All this is a grand scheme to cover up...cover up what?

TEODORO

Cover up life, D.

D

D?

TEODORO

Yes, that's your name.

(To the THEATRE DIRECTOR.)

Have you looked through the window? Have you noticed where

IV-

TEODORO [continued]

we are?

(THEATRE DIRECTOR and D go to the window.)

D

That's the future.

TEODORO

With everything that comes with it. I prefer to leave the details to the creativity of the director.

THEATRE DIRECTOR

Are you going to mock the directors, as well? Do you think you could direct that text? You have a long way to go, to get anywhere near me.

TEODORO

That was twenty one years ago.

THEATRE DIRECTOR

What?

D

The man is really insane, look at the calendar: 2025!

THEATRE DIRECTOR

I don't want to be in Berlin, I don't want twenty years to have passed without my consent!

(The THEATRE DIRECTOR chokes TEODORO.)

THEATRE DIRECTOR

Where is my girlfriend?

(D grabs the THEATRE DIRECTOR and takes him away from TEODORO.)

THEATRE DIRECTOR

Do you need him to defend you?

TEODORO

He's not your accomplice, he doesn't have to stare, that's the natural reaction of a character that sees a person choking another.

(To D.)

Besides that, his problem is quite another, he has his mind on his girlfriend who traded him for a German.

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21

D

(Excited.)

Is she near?

TEODORO

I already told you not to rush, everything has a right moment.

THEATRE DIRECTOR

(Folding his arms.)

So? What is made of me?

TEODORO

Let's say you became a director who constantly is mediocre in his artistic choices.

THEATRE DIRECTOR

That's not a big change from what was your frustrated intellectual opinion in 2004.

TEODORO

You earned a lot of money with productions that resorted to bad taste and easy laughs.

THEATRE DIRECTOR

(To D.)

Very well. And what else?

TEODORO

You haven't contributed to the progress of mankind in arts and ideas.

THEATRE DIRECTOR

(Coming closer to TEODORO.)

And may the two mortals that listen to you so closely know what is made of you, O virtuous conductor of truth?

(TEODORO walks away from the THEATRE DIRECTOR, laughing.)

D

And Rita?

TEODORO

Her last scene was... in a concentration camp.

D

(Exalted.)

What?

IV-
22

TEODORO

Easy, man; that's fiction.

D

(Walking aggressively towards TEODORO.)

Fiction my ass!

(D hits TEODORO in the face.)

THEATRE DIRECTOR

(Sarcastic.)

Poor author, how could you let it happen to yourself?

TEODORO

Comes with the territory. Materialization of society's feeling for us.

D

How long this nonsense will last?

TEODORO

Nonsense?

THEATRE DIRECTOR

(Grabbing D by the shoulder.)

You better control your anger, he's the author.

D

(Freeing himself from the THEATRE DIRECTOR.)

Author my ass! He plays with other people's lives, doing whatever he wants, spreading suffering and pain everywhere. This nonsense has to stop.

(D goes to TEODORO and lifts him from the ground.)

TEODORO

You should think well on what you're going to do, German teacher letter D, my annihilation may prove much too cruel for all of you, it will cancel any possibility of mercy and joy, because I'm responsible for that, too, after me, it's chaos.

(D pulls TEODORO up to the window.)

THEATRE DIRECTOR

(Worried, to D.)

Man, he's right, wait a little.

D

We're tired of that.

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23

TEODORO

There's still one more scene, with all of you, everyone.

(D tries to throw TEODORO out of the window. The THEATRE DIRECTOR runs to D to avoid the crime.)

TEODORO

To die in Berlin; perfect.

(D tries to put the THEATRE DIRECTOR away from the window while he pushes TEODORO out of it.)

TEODORO

And like a Tosca, besides. Is it another citation that is too much intellectual in my curriculum?

(D manages to throw TEODORO out of the window. D walks away from the window. Brief pause.)

THEATRE DIRECTOR

I couldn't hear the noise of the body hitting the floor.

D

Done. Mission accomplished. Somebody had to play Judas.

(Brief pause.)

D

And what for?

THEATRE DIRECTOR

And now what? Are you ready for what's coming next?

(CURTAIN)

END OF ACT IV

V-

1

ACT V

Können

Ach Gott und Herr, wie gross und schwer
Sind meine viele Sünden.
Da ist niemand, der helfen kann,
In dieser Welt zu finden.

SCENE 1

(Inside an apartment in Floresta.)

(RITA opening her house's door
with a kettle with hot water in
her hand.)

RITA

Teacher, I'm sorry... this storm... Come in, I have to put this
water into the teapot,

(Walking away from the door.)
I made tea for us, it's a special one, made of fruits, it's German. I imagined that you'll be all wet.

(D enters, awkwardly, his face covered by the raincoat's hood.)

RITA

(Without looking at D, pouring water into the teapot.)
Take off this coat, I'll put it in the bathroom, no one could be expecting this rain, isn't it? The weather guy said something about cloudy weather, but not about rain, I get pissed off when they don't tell the weather right.

(While RITA pours water into the teapot, D takes his raincoat off.)

RITA

This weather is mad, in a minute we have sun, and then it's raining... and that's when we don't end up traveling through...

(Brief pause.)

RITA

Just a moment, I am finishing...it...done. Now we can begin the German lesson.

(D observes RITA moving.)

V-

2

RITA

Sugar or sweeten... where's my sweetener, damn it, it's gone
(Turning to D.)
Won't you mind if...

(D raises his arm, with the coat, to RITA.)

D

It's dripping all over the floor.

RITA

I... I have an appointed class... the teacher is arriving at any minute...

D

I am the German teacher.

(Brief pause.)

D

(Drops the coat on the sofa, sitting at the table.)

I don't take sweetener, sugar is fine by me.

(RITA is still not moving.)

D

(not looking at Rita)

Today we finish the modal verbs, there's only one left. You must be curious to finish this lesson, at least the other students always are, when we get to the end.

RITA

Do you want me to call the police?

D

Am I going to be arrested for doing my job?

(Looking at RITA.)

I have a job. A decent one. A job that is not connected to my personal life. I do not mix this kind of things.

(To himself.)

Unless they are coming to arrest me because of that asshole...

RITA

What have you done?

D

Nothing. Silly stuff. There's been happening a lot of silly stuff with me lately. Since I started as a German teacher.

V-

3

D [continued]

Since you...

RITA

(Sits next to D, apprehensive.)

Listen...

D

(Harsh.)

No, you're the one who'll listen. Do you have any idea of what my life's been?

RITA

I am afraid of you.

D

And I am afraid of anything that reminds me of Germany. The only thing is, Germany

(Points at his own head.)

is inside here, and I can't take it from me anymore.

RITA

Don't you make me feel guilty. I had to choose between dying from hunger and..

D

That's bullshit. What you're saying. You didn't want me anymore.

RITA

I did, I did. I regretted it all.

D

That's even worse, you are a low, vile, cheap human being. An opportunist, a human blood sucker.

RITA

Don't you say that, you don't know how much I suffered far from you..

D

And you're going to suffer some more.

(D goes to the stove and grabs a matchbox. Lights up one match and puts fire on the German book.)

D

Ich kann's. My epic was very instructive. I thank you.

V-

4

RITA

You're going to put fire to my house. You can't do that to me. I know I was wrong, but you have to give me another chance.

(Grabs D by the arms.)

Please, we can be happy just like we were before!

D

This cheap melodrama is ruining our scene.

RITA

It's not a scene, it's real! I am being honest with you, I was going to go after you, I myself had had enough of the nightmare I got into.

D

Look at the book, Rita. It's burning, just like our story.

(RITA tries to extinguish the fire with a piece of cloth, in vain, in a pathetic way.)

D

I feel pity for you. Love stories never end well. At least in real life.

(RITA cries at the side of the burnt book.)

D

The tea got cold.

(D's cell phone rings)

D

Will you excuse me?

(D gets away from RITA. D answers the phone.)

D

Hi. What time are we going to take the bus to Mount Alverne? I'll be there in ten minutes. I love you too.

(D hangs up the cell phone.)

D

Send me a card from Ger...

(Mockingly.)

from that country. You still have my address.

(D leaves. RITA notices D's coat on the sofa.
RITA gets the coat and runs to the door. RITA
stops

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5

before leaving through the door. RITA lets
herself fall to the floor, grabbing firmly the
coat and crying.)

SCENE 2

(Inside an apartment in Moinhos de Vento.)

GOTTLIEB

I had relatives. In Schöneberg.

A

(Excited.)

My aunt lived in Schöneberg.

GOTTLIEB

This Kirchwasser is very good. If you do not taste it, I will be very ...

(Choosing the appropriate term.)

beleidigt.

(A drinks a small glass of Kirchwasser in one swallow.)

GOTTLIEB

As I can tell, you like to remember the past.

A

At our age,

(Embarrassed.)

that is, at my age, you're much younger than me,

(Excited.)

we live almost only through memories,

(Confessing.)

when the memory does not betray you.

GOTTLIEB

How old are you?

A

(Proud.)

I'm ninety-three. Very well lived, every one of them.

GOTTLIEB

(Slowly.)

So you've been through war?

A

Yes. Through both of them. During the first great one I was a child; a small baby. I'm from 1911.

GOTTLIEB

(Sipping his Kirchwasser glass.)

V-

7

GOTTLIEB[continued]

And during the Second one?

A

(Serious.)

Yes.

GOTTLIEB

Wie, bitte?

A

(A little intrigued.)

I just don't understand one thing.

GOTTLIEB

(Pouring some more Kirchwasse in A's glass.)

Would you like some more?

A

(Refusing, without success.)

I am working, I shouldn't...

GOTTLIEB

Here at my home we can do anything we want.

(Looking at A with a discreet sarcasm.)

I usually treat my German teachers very well.

A

Was kann ich dagegen?
(Sips from the small glass.)

GOTTLIEB

I also have been through the war.

(A chokes and spits the glass on GOTTLIEB.
GOTTLIEB stands up and hits A's back very
strongly.)

A

(Putting GOTTLIEB away from him.)
It's all right, it was nothing, danke.

GOTTLIEB

(Intrigued.)
Why don't you speak German with me? Do you despise the
language, for some particular reason?

A

(Nervous)
No, I don't despise it at all.

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GOTTLIEB

I thought we could...

A

(Harsh.)
There's no problem, if you prefer we can stop with the
Portuguese at this very moment, it's even more didactic, by
the way.

GOTTLIEB

(Trying to hide his anger.)
My parents died during the war.

(A looks, astonished, to GOTTLIEB. Brief pause.)

GOTTLIEB

You must have been through some problems, during the war,
because you're German, aren't you?

A

What do you want from me?

GOTTLIEB

Why are you upset?

A

Who are you, sir?

GOTTLIEB

(Ironic.)

What about some music, to relax?

(GOTTLIEB stands up and puts a CD with Klezmer music on the CD player.)

A

You're not a German student.

GOTTLIEB

(Turning around and sitting down.)

No, and you're not a German teacher.

(A stands up and puts the chair back into its place.)

GOTTLIEB

But class goes up to six-thirty... Herr Kommandant..

(A looks surprised to GOTTLIEB.)

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GOTTLIEB

Want some more Kirschwasser?

(Brief pause.)

GOTTLIEB

Does the music bother you?

(A sits down.)

GOTTLIEB

My mother died in the showers. My father... I don't know. How do I know these things? My parents made a lot of friends in Dachau. One of the survivors came to Brazil, came to Porto

Alegre, here, where I was brought by my uncle, when they took my parents. When you took my parents.

(Brief pause.)

GOTTLIEB

Why remember this after all that time? Because my memory never fails, it will never fail, that's a pity.

A

What do you intend to do to me?

GOTTLIEB

At first, I wanted to torture you, as you must have done to my parents. And to everyone else, naturally. But then it struck me: why dirty my hands with a coward like you? I would end up in jail. I even had a poor little German teacher as a hostage. I was so heavily out of control that I ended up in a small country town, I don't even know how, having at my side a man with a strange wig and an old lady; I was thrown in the middle of a family drama between mothers and daughters, without knowing what happened... well... what does it matter now?

A

Rufen Sie bitte die Polizei mal an.

GOTTLIEB

Ah, that's the man I looked for. Finally.

A

Ich kann es nicht mehr aushalten.

GOTTLIEB

Psychologic torture. That's just the kind I want. Conscience is our greatest foe, there's no way to make it go away.

V-
10

A

Wo ist die Toilette?

GOTTLIEB

Down there. No use in trying to lock yourself up, I've put away all the keys. Precaution.

(A exits.)

GOTTLIEB

Everything is going to happen the way I planned, sir, because you need to hear everything I have to say, even knowing that there won't be time enough in the world for my pain to be repaid.

(GOTTLIEB puts some Kirchwasser in his glass. Thoughtful.)

GOTTLIEB

As odd as it seems, there was a nice Officer, a Major, I think, I can't remember anymore, who secretly brought my mother cherries. She liked cherries very much. The day she died ... he brought cherries too late... he didn't even know she had been taken...

(GOTTLIEB sees A's wallet on the table.)

Is everything all right in there, sir?

(GOTTLIEB goes to the wallet, opens it with care, and looks after A's ID.)

Do you need any help? Maybe you knew him, he was an officer in Dachau, who knows, maybe you two were friends...

(GOTTLIEB finds an ID card.)

His name was Paul.

(Reads aloud the name that is written on the ID card.)

Paul. Paul? Paul!

(A shot is heard from outside.)

SCENE 3

(A living room inside an apartment
in Jardim São Pedro.)

ANETE

(Going to the door.)

Aw, shit, I forgot to call the German class off.

(ANETE opens the door. B stops and stares
awkwardly to ANETE.)

ANETE

Hi, you must be the teacher. Come in.

(B enters and takes a look around.)

ANETE

It is a mess,

(Laughing.)

my house is always like that, my grandma would go mad if
she ever saw this dirty place.

B

Does your grandmother live with you?

ANETE

(Finding the question strange.)

Did I say that?

B

No, but I thought that..

ANETE

She's very boring.

B

Boring?

(ANETE doesn't seem to understand B's reaction.)

ANETE

Look, I have something unpleasant to tell you.

B

(Nervous.)
Anete, I didn't want to cause trouble...

ANETE

How do you know my name?

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12

B

(Gets even more nervous.)
Your name... Anete, I...

ANETE

Oh, of course. They tell you our names at the school.

B

What school?

ANETE

Aren't you the German teacher?

B

(Relieved.)
Oh, sure.

ANETE

Is everything alright?

B

Sort of, I mean, it's ok.

ANETE

In fact, it's a good thing that we aren't having class today, because you look like your mind somewhere else, it wouldn't be very cool.

B

We're not having class?

ANETE

No

(Going away to finish putting clothes in the travel bag.)
I forgot to cancel it.
(Stops and looks at B.)

I'm going to visit my grandma.

B

(Immediately.)

Take me with you.

ANETE

(Doesn't understand.)

I'm sorry?

B

I meant that I would like to go with you. Mount Alverne is a very quiet place.

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13

ANETE

Have you ever been to Mount Alverne?

B

(After a brief hesitation.)

I've heard of it.

ANETE

I didn't say I was going to Mount Alverne.

B

You didn't?

ANETE

No, I didn't.

(Brief pause.)

ANETE

You may go.

B

With you?

ANETE

Do you want some water? I have cigarettes, if you want. What about some pot? Do you dig some dope?

B

A cigarette would be fine. I almost never smoke, but I'll have to accept it.

ANETE

I said you could go away. That's what I meant.

(ANETE fetches B a cigarette. B grabs it. ANETE lights B's cigarette.)

ANETE

I'll finish packing and then my boyfriend is going to pick me up. If you want to stick around, no problem. You're not going to do anything during our class's time, anyway, isn't it? At least they will pay you. At least, that. What would be today's class about?

B

Today?

(Inhales, for the first time, the cigarette smoke.)

V-
14

ANETE

You're troubled with something, aren't you?

B

Am I?

ANETE

Wanna share it?

B

(Finding courage.)

It's my daughter.

(ANETE sits and looks at B.)

B

She left home.

ANETE

It's something usual. Everybody leaves home, some day, we expect at least that, from people.

B

(Looking at ANETE.)

She got pregnant from a guy and left with him. Both were from the Lutheran Youth Group.

(Smiling.)

She was the Church's organist. She played Bach like no one else.

(Serious.)

I think they will work things out by themselves. I hope so.

(ANETE looks at B.)

B

I wanted her to stay with me, and to tell her how much I love my daughter, to tell her I would face this pregnancy with her, because I know how hard it is when we're alone in the world without any one to rely on.

(ANETE's eyes fill up with tears.)

B

I love my daughter very much. I really love her. And I have the feeling that I lost her. Forever.

(ANETE lays her head at B's legs and cries. B caresses ANETE's hair.)

V-

15

SCENE 4

(Living room, inside in apartment at Higienopolis.)

E

A senile, arrogant, provincial, stubborn old man. Too methodic.

WILLI

That doesn't concern me. My research is on Kant's ideas, not on his personal life.

E

(Offended.)

But one thing is closely connected with the other.

WILLI

Anyway, I'm going to Germany.

E

He never changed his paths, did you know that?

WILLI

That's not strange for a schematic philosopher.

E

(Sarcastic.)

He despised women.

WILLI

That was his problem. I just met a fascinating girl last scene.

E

How did it happen?

WILLI

Never mind, it was too... metaphysical.

E

Can you believe he was a geography teacher without having ever left Königsberg?

WILLI

Julius Verne had never been to the center of the Earth, either. Imagination is part of the human being, what we see depends on our conscience. Can you understand that?

(E can't hide a satisfaction smile.)

V-

16

WILLI

The only part missing is the OK from my probable advisor.

E

Germans don't understand a thing about Kant.

WILLI

Kant was German.

E

Prussian.

WILLI
Weren't the Prussians Germans?

(Brief pause.)

E
That's a sterile discussion.

WILLI
I agree.
(Gets up.)

WILLI
Where are you going, sir?

E
It's over for me.

WILLI
The class is over?

E
The class. The play. My part in this aesthetic exuberance.

WILLI
We cannot decide this kind of things. Kant himself used to say that..

E
I am through with hearing his name being pronounced. It became excessive,
(Stands up, in front of WILLI.)
after all, what do we know of him, anyway? Nothing.

WILLI
Kant is far too complex, we would need to organize a seminar to make him understandable.

V-
17

E
Kant is a pain in the neck. That's what I've been trying to tell you from the start.

WILLI

You wanted to convince me not to study Kant from the start.
Why?

E

(Bending over WILLI.)

The autonomous man is that one who creates his own universe
with its own laws and reaches, in this way, maturity. This
is freedom.

(E acts likes he's leaving. Stops. Turns himself
to WILLI.)

E

It's about time we sacrifice our sacred idols. Maybe you
need to go to Germany to become aware of it. That's not a
coincidence that the verb können was the last one. Können
is power. Goodbye

(E vanishes in front of WILLI.)

WILLI

(After a long pause.)

It's not allowed for man to believe he's alike the beasts,
nor the angels, nor to ignore one or the other, but it is
allowed for him to know one and the other.

SCENE 5

(Inside an apartment in Navegantes.)

C

All that and it ends like this, like nothing ever happened.

TEODORO

No? Do you think this geographic Kantian epic tale across time and space was nothing?

C

It could have been a lot easier.

TEODORO

You know me well enough to know that the easy things don't appeal to me.

C

Does the punishment ends here?

(TEODORO laughs.)

C

Are you satisfied, then?

TEODORO

I wanted you back.

C

I would come back. You know I would.

TEODORO

No, I was not sure.

(TEODORO and C face each other for a long time.)

C

Is it a condemnation?

TEODORO

It's part of the game. I'm also part of all this. I died for you.

C

(Embarrassed.)
I'm sorry.

TEODORO

I died, for real.

V-
19

C

(Looking at TEODORO.)
Do I still have time to apologize?

(TEODORO grabs C's hand.)

TEODORO

I overreacted, didn't I? I've gone too far.

(TEODORO stands up and walks, anxious, by the room.)

TEODORO

We reach a point where we need to follow our own conscience. It is, at the right moment, relentless in telling us that we can't be different from what we are. Is it Greek?

C

(Smiling.)
Sounds more like German. A German philosophy class.

TEODORO

(Smiling.)
This was supposed to be a German lesson.

C

Living is a constant and intricate German lesson.

(TEODORO finds what C said funny.)

C

Let's start class, then?

TEODORO

Tell me, I'm much more interesting than him, ain't I?

(C nods in agreement.)

TEODORO

I am more brilliant, more creative, more...

C

Forget about him. He doesn't even exist anymore for us.

TEODORO

I know. I already cut him off from our way. Good thing, you reminding me of it. It makes me more relaxed.

C

Today's modal verb is können.

V-
20

TEODORO

Ich kann alles!

C

(Smiling.)

This megalomania, this petulance of yours, that's what makes me... kannst du mir einen Gefallen tun?

TEODORO

Of course, whatever you ask, anything!

(Brief pause.)

C

Könntest du mir ein Kuss geben?

(C and TEODORO kiss each other.)

(CURTAIN)

END OF ACT V

END OF THE PLAY