

KARAMAZOV'S

written by
Dušan Jovanović



directed by
Ljubiša Ristić

CAST

SVETOZAR MILIC	MIODRAG KRIVOKAPIC
NATALIJA ANDROVIĆ-MILIĆ, Svetozar's first wife	PERICA MARTINOVIC
DEJAN MILIĆ, Svetozar's and Natalija's son, as child	FILIP GAJIĆ
BRANKO MILIC, Svetozar's and Natalija's son, as child	DANILO ŠERBEDŽIJA
DEJAN MILIĆ, as grown up	RADE ŠERBEDŽIJA
NATASA, his wife	PERICA MARTINOVIC
SVETOZAR,	FILIP GAJIĆ
BRANKO their sons	DANILO ŠERBEDŽIJA
BRANKO MILIĆ, as grown up	MIODRAG KRIVOKAPIC
OLGA BIZJAK-MILIC, Svetozar's second wife	OLGA KACJAN
YANEZ MILIĆ, Olga's and Svetozar's son	VLADIMIR RUBČIĆ
VIKTOR BIZJAK, Olga's brother	VLADIMIR RUBČIĆ
ALENKA, his wife	PERICA MARTINOVIC
DRUNKEN GUEST, JUSTICE OF PEACE, PRISONER- INTERROGATOR	RADE ŠERBEDŽIJA
TEACHER, CLEANING LADY, TYPIST	PERICA MARTINOVIC

assistant director

Nada Kokotović

stage design

Ljubiša Ristić

costumes

Doris Kristić

music

Davor Rocco

lyrics

Karl Marx

sound

Davor Rocco/Ana Savić

lights

Damir Kruhak

wardrobe

Jagoda Cvrle

props

Hamdija Kulenović

Karamazovs by Dušan Jovanović author of *The Liberation of Skopje* is probably the most controversial and debated play to appear in the contemporary Yugoslav theater. Considering its theme, it is perhaps not surprising.

A major split

The play focuses on Tito's break with Stalin in 1948, which was the turning point in the relationship of socialist countries to the Soviet Union and of communist parties to the CPSU. This split set a precedent for the emergence of various national models of socialism, such as the one Yugoslavia has been developing ever since. While the political and ideological aspects of these events have been extensively explored both in Yugoslavia and abroad, the fate of the Yugoslav communists who sided with Stalin at the time remained practically unexamined, at least in public.

Tito's policies enjoyed a broad popular following and were successful despite strong political, military and economic pressures from the Soviet Union and its allies along the Yugoslav borders. Yet, there was a distinct minority of people who could not conceive the notion of Stalin not being right, and firmly believed that Yugoslavia had to accept Soviet dictates and demands. Those people, many of whom fought with Tito during the Liberation War (1941—45), were educated to see in the Soviet Union "the first country of socialism" and to consider Stalin the leader of the world communist movement. Suddenly, they became victims of their own ideals, which turned them into traitors of their own country and their fellow-party members. Some of them were just confused with the decisive turn of events, some feared the excommunication from the international communist movement, others firmly opposed Yugoslavia's right to develop its own socialism and internal and foreign policies in accordance to its own interests and traditions.

The Adriatic Gulag

They were arrested as dangerous to national security and isolated on a small rocky island in the Northern Adriatic. There, they were exposed to an intensive process of "re-education", which often included harsh treatment, mainly by already "re-educated" inmates. Many of the guards and investigators on this island were previously trained by Soviet specialists — veterans of the Gulag camps. During the fifties, the inmates were gradually released and re-integrated into society. Very few of them kept their loyalties to Stalin and Stalinism.

Penetrating the trauma

In *Karamazovs*, the main character is a communist, unable to grasp the historic significance of the events. He is arrested and forced to change his views. The action also involves his three sons who, twenty years later, have to take stance toward their father's error and to develop, each on his own, an identity within their society. Again, as in *The Liberation of Skopje*, Jovanović explores the generation gap between the fathers and sons. To the well-known novel of Dostoevsky, Jovanović's *Karamazovs* owes only the basic relationship: a father who has sinned and three sons who have to carry this sin as their own burden.

The storm over Karamazovs

The first intended production of *Karamazovs*, in the Belgrade National Theater, was cancelled at the dress rehearsal by the decision of the Theater Board, in March 1980, just few weeks before the death of President Tito.

Several months later, another production of the same play, but under a different title, *The re-education of the Heart*, opened in a small Slovenian town of Celje. The production got mixed reviews from the Slovenian critics, but Belgrade's daily paper *Borba* attacked ferociously the playwright, the director and the theater for falsifying historical facts and distorting the role of the Party in 1948.

Nevertheless, another production of *Karamazovs* was made in Sarajevo's Kamerni teatar 55 and was brought to the National Drama Festival in Novi Sad in the spring of 1981, where it was again strongly disputed.

The jury of the Zagreb magazine *Start* awarded Dušan Jovanović for *Karamazovs* the prestigious "Gavella" prize for play-writing.

PROLOGUE

Olga, Branko, Yanez chat at the table.

TV monitors: Yanez rehearses a song with his band. Broadcast of a basketball match between USSR and Yugoslavia. Olga at the gravestone of her husband talks about their sons: Deyan is a MD, returning from London with his wife, Branko left his bad company and studies economics, Yanez is a well-known rock star. Deyan and Branko argue in a London bar. Branko and Natasha make love. Deyan and Branko in an argument. Family reunion continues: Olga, Yanez, Branko, Deyan, Natasha and their two sons. The children pull out suddenly two old military overcoats from under the table. Consternation. The characters introduce themselves: Olga, Svetozar, Dane, Viktor, Natalya.

PART ONE

1 NATALYA'S DEPARTURE

Natalya is about to leave Svetozar and their two small boys. She can't live any longer with a Communist who serves the revolution and neglects the family.

2 SATURDAY EVENING

Olga, her brother Viktor and his wife Alenka sing Slovenian songs, getting ready to go out.

3 FATHER

Svetozar gives supper to his sons and puts them to bed.

4 LAPSUS AMORIS

Svetozar and Viktor dictate their news stories to two typists. Olga is supposed to type Viktor's story, but types Svetozar's instead. This is taken by others as an indication that she is in love with him. She rushes out, embarrassed. Svetozar makes arrangements for the New Year's Eve.

5 "WITH TITO AND STALIN, TWO HEROIC SONS..."

Svetozar teaches his sons to sing a popular song about Tito and Stalin.

6 WHO PROPOSES TO WHOM

New Year's Eve dance. Olga teaches Svetozar how to dance. They talk to each other about their mutual love. They decide to get married.

7 EVERYTHING IS DECIDED

On January 1st, 1948 Olga announces to Viktor that she is going to marry Svetozar. He is adamantly opposed to this marriage because Svetozar is a divorced man with two small boys. Olga is determined, Viktor grudgingly yields.

8 GETTING MARRIED

Svetozar obtains permission from Branko and Deyan to marry Olga.

9 MARRIAGE CEREMONY

Svetozar and Olga are married by a justice of the peace in a simple and cheerful ceremony. Deyan and Branko greet their new mother with revolutionary slogans and a poem in Slovenian.

10 TEACHER

Olga checks on Deyan's and Branko's progress in school with an enthusiastic teacher who explains the new methods of socialist education.

11 EVENING SCHOOL AND POLITICAL LECTURE

Olga has enrolled in an evening class and tries to memorize a geography lesson. Svetozar gives a political lecture and denies foreign propaganda, according to which Yugoslav peasants are subjected to heavy penalties and jail terms if they do not fulfill their work obligations.

12 THE INFORMBUREAU RESOLUTION

Olga informs Svetozar that the International Communist Informbureau has passed a resolution fiercely attacking the Yugoslav Party and its leadership.

13 MEETING

Meeting of the CP cell in the news agency. The Informbureau Resolution has just been read to the members. Viktor, as the secretary of the cell, explains that this resolution slanders the Yugoslav revolution and the Party, and it demands that errors which have never been made be admitted. Further, the Resolution calls on Yugoslav Communists to revolt against their own leadership. He proposes that a letter of support be sent to the Central Committee. Svetozar is confused with this new conflict. According to him, it could not have happened overnight: "Something that was white all the time didn't become black all of a sudden!"

14 EDITORIAL OFFICE

Viktor dictates a telegram of support, sent by the Yugoslav Academy of Arts and Sciences to Marshal Tito, in which the Resolution's reproaches are rejected. Olga and another typist read two letters by the students of the Faculty of Philosophy. One, sent to Tito, denies the accusations in the Resolution and affirms profound love and respect of the students for the USSR and its Party. The other, sent to Stalin, expresses the grief and insults caused to the students by unjustified claims of the Resolution.

15 LITTLE BEAR, LITTLE BEAR, WHAT WILL YOUR NAME BE!

Svetozar cannot make himself reject flatly all of the Resolution's charges. For him, Stalin cannot be wrong, Yugoslav Communists should not oppose the Soviet Party. His anxiety grows when Olga tells him that she expects a child. Svetozar's world of a monolithic Communist movement is shattered. The break with Stalin horrifies him.

16 THE PRISON

Svetozar's hesitant attitude towards the Resolution brought him to jail. He is being interrogated and admits that, in his view, some charges of the Resolution are justified.

PART II

1 VISIT TO THE PRISON

Olga prepares Deyan and Branko for a visit to Svetozar. In prison, it is forbidden to mention any dates, events and names and all verbs except 'to be' and 'to have'.

2 STATEMENT

In prison, Svetozar is made to clarify his stance regarding the accusations against the Yugoslav Party, stated in the Informbureau Resolution. Some charges Svetozar finds justified, others he rejects, about some he is not clear, he does not know.

3 HOW THE ANTHEM IS SUNG, HOW THE "INTERNATIONALE" IS SUNG

Svetozar and his interrogator Dane *actually a Communist, imprisoned for the same reason as Svetozar, but already "re-educated"* practice singing the Yugoslav anthem and the 'Internationale'.

4 "B. D. S. D. W. C. S. P. B."

Svetozar is forced to memorize the acronym B.D.S.D.W.C.S.P.B. and then to guess its meaning. The acronym stands for a statement of admission: "I am a bandit, deserter, scoundrel, degenerate without dignity and without honor, without pride, chameleon, sectarian, provoker, and a blind passenger on the ship of history of the Yugoslav nation". Svetozar is questioned about the war record of his grandfather, his father and of himself. The records are more than honorable, and his ancestors have always been patriots, but now Svetozar is a B.D.S.D.W.C.S.P.B.

5 "WITH MARSHAL TITO, OUR HEROIC SON"

Svetozar and his interrogator sing a song about Tito, from which Stalin's name has been dropped.

6 POETRY

In prison, Svetozar is made to write a poem in which he will express his loyalty to the Yugoslav Party and denounce Stalin. The interrogator criticizes his images, finds his verses bad and metaphors stilted. He quotes a patriotic poem by Byron as an inspiring example. The interrogator tests Svetozar on Marx's theory and doubts the sincerity of the poem.

7 SOVIET AND AMERICAN CINEMATOGRAPHY

Svetozar's stubbornness turns his already "re-educated" inmates against him. He has to turn his overcoat inside out as a sign that he is a target of a boycott. The interrogator denies the charges of Hungarian Communists that Yugoslavia favors American films over Russian ones, proving statistically that there is an increasing number of Soviet films in Yugoslav movie houses while the American sales present a mere 2.1%.

8 STUBBORNNESS

Viktor reproaches Olga for Svetozar's stubborn behavior in prison and urges her to move with him to Ljubljana. Olga refuses. Branko has difficulties in school.

9 "OH, PARTY, MY MOTHER"

Svetozar is making slow progress in writing poetry. The interrogator is still unsatisfied. He urges Svetozar to repent thoroughly and fully, otherwise he will stay in prison for a long time.

10 THE NEW MAN

The interrogator makes Svetozar rehearse a speech by a school principal, addressing a PTA meeting on the topic of socialist education. He criticizes Svetozar's rhetoric, the clarity of his thoughts and finding his speech unconvincing, urges him to re-read Marx. It's already 1954, Stalin died the preceding year.

11 STATE PROSECUTOR

The Interrogator makes Svetozar rehearse a speech by a state prosecutor, addressing the jury at trial of criminals, who embezzled State property and weakened the socialist economy. The Interrogator has served his sentence and is about to leave the prison. Svetozar will follow him in a year or two. He has made some progress, but he is still considered "an Informbureau swine", a "B.D.S.D.W.C.S.P.B." But when he gets out, he will be a citizen as anyone else and no one will have the right to insult him.

12 RETURN HOME

It is 1982.

On TV monitors: Olga talks to Svetozar at his grave about Deyan's medical career, his wife and sons, about Yanez's success as a rock star and Branko's return from delinquency to straight life and hard studies.

13 THE TALE

Family reunion as in the beginning, in the Prologue. Olga tells a dream in which Svetozar appeared and narrated one of his war time experiences: while the fighting was going on near a Bosnian village in 1944, he spotted one of the leaders of the Liberation Army sitting on the grass and reading *Das Kapital*. He swore to himself then to remember this scene. In Olga's dream, he asked her to retell this story to Branko. Olga, Deyan, Branko, Yanez and Natasha are silent for the moment. Deyan's and Natasha's sons, who grew up in England, jump on the bed and challenge Olga to say in English: "Peter Piper picked a peck of pickled peppers."

PROLOGUE

The audience enters.

Olga, Branko and Yanez are sitting around a large table on the stage. Television program on four TV monitors.

On TV monitors YANEZ: O.K. We had a couple of bad sports.

Song

ON TV MONITORS: Broadcast of a basketball match Chosich, Slavnich, twelve seconds to go, ten seconds, only six seconds till the end of the game! It's a victory! 88—84! Only four seconds to go. Yugoslavia is the European champion, 88—84 ... Playing of the National Anthem.

Deyan, Natasha and the two children enter the stage. They all greet each other and sit at the table. Dinner is served.

On TV monitors OLGA: Svetozar, my dear! There is a lot of news. Deyan is coming back from England. He finished Medical school. He is a doctor now, Svetozar dear, a medical doctor! There is more happy news — he got married in London. We have a pretty daughter-in-law. Her name is Natasha — a medical nurse. Give them your blessing, Svetozar! He'll buy an apartment soon and settle in Yugoslavia. Branko is ready to get a job now. He is healthy and well rested. He was with Deyan, in London, for six months. He doesn't really have any problems now. He doesn't associate with his old, rotten friends any more. We don't have any problems with the police now. He was unlucky, Svetozar. Terribly unlucky! Everyone says Economics is a difficult subject, but the first level, the first level will be over soon. There is a chance he'll get a job with Yugobank. Viktor knows some people there. Yanez apologizes for not visiting you more often. He is very busy. He is rarely home, even in the evening and at night. Writes songs, composes, sings, all by himself. Recording sessions and concerts keep him very busy. You can be proud of him, Svetozar! He is becoming quite famous. All the papers are writing about him. I listen to him when he practices at home, and sometimes on the radio. I don't like going to concerts. I feel uncomfortable being alone among young kids. Concerts today are not what they used to be. Everything has changed, Svetozar, everything.

ON TV MONITORS. TIME — 1968 LONDON

DEYAN: This is Natasha. She is one of ours. Listen! I got a letter from Olga, you know. Wants to know where you are. I tell her: he's here. Visits galleries, seeing London. You're crazy, man. Why didn't you get in touch with me? How long have you been here?

BRANKO: About three weeks. I'm with some chetniks(!) now... Why are you laughing? No, I'm not kidding, really!

DEYAN: Listen, I don't fall for the same joke twice!

BRANKO: No, man, no! No kidding. Let me tell you what happened. Listen, I'm with them now as a, you know, officially I'm working in a toy factory. They're offering me, you know, a scholarship. Russian monastery in Spain. Three years in a seminary. After that I'm supposed to take charge of a Serbian Orthodox church in Ledbrow Grow.

DEYAN: Are you on the level?

BRANKO: Really, it's true! Listen, 12000 pounds a year plus gifts, extras, etc. Get it? Listen, I'm not joking. Prince Tomislav himself intervened for me.

NATASHA: Branko, what happened to your beard?

WAITER: Interrupting constantly Is this your brother?

DEYAN: Wants to know where you are from.

WAITER: Does he speak French?

DEYAN: You speak any French?

BRANKO: Get him away, will you! I stole things. In Oxford, Brighton, Ipswich.

DEYAN: What did you guys steal?

BRANKO: Electronic stuff.

DEYAN: Where did you live?

BRANKO: With some cunt.

DEYAN: When are you going to stop with all that nonsense?

BRANKO: And begin another.

DEYAN: Yea, yea, I know, I remember. You hate mass ecstasies, you hate Party meetings, you hate dates. Alone, to be on your own! You write songs. You can write songs.

ALENKA: You're a thief, Branko, a thief!

WAITER: Interrupts

DEYAN: Hit him, what are you waiting for?

WAITER: Interrupting He is mad.

DEYAN: He's in great trouble.

WAITER: If he needs something, I can help. I know some people.

BRANKO: Why is this guy hanging around us?

DEYAN: You want to go?

Music

ON TV MONITORS. NATASHA AND BRANKO IN BED, MAKING LOVE DEYAN AND BRANKO ARGUING.

DEYAN: Why did you do it?

BRANKO: Why did you?

DEYAN: Why did I what?

BRANKO: Screw her.

DEYAN: She's my wife!

BRANKO: Hell, she didn't come out of your balls. Why did you screw her before the wedding?

DEYAN: I loved her.

BRANKO: I also loved her, for half an hour. Just half an hour. Give me a cigarette. Are you tormented?

DEYAN: Yea. Don't worry, it'll pass. Don't take it to heart.

BRANKO: Don't worry. Fuck! Got anything I can wipe my hands with?

DEYAN: Don't you ever touch her again!

BRANKO: Why?

DEYAN: I would do anything for her.

BRANKO: What about me? What would you do for me? Would you give up a lung and an eye for me?

DEYAN: I'd give up a lung and an eye for you.

BRANKO: But, would you give me all the money you've got saved in the bank?

DEYAN: I don't know. I never thought about it.

BRANKO: Think about it now.

DEYAN: I wouldn't. I wouldn't give you money.

BRANKO: What if I take Natasha without asking you?

DEYAN: You can't take her from me, and I can't give her to you.

BRANKO: Keep all you have. I don't need anything.

PRESENT TIME — ON THE STAGE

The children pull out an old overcoat from under the table. They run around the table, singing

DEYAN: Svetozar, Branko, stop that!

NATASHA: Where did you find that?

Olga begins to clear the table. Natasha helps her. Everyone clears the stage props.

ON TV MONITORS: Tito's Speech

PRESENT TIME — ON THE STAGE

OLGA: Olga Bizyak. Born March 30, 1926 in the village of Lovrenc in Pohorje. Father named Pavle, mother — Tereza. She finished elementary school in Lovrenc. In 1942 she joined the Fourteenth division. In 1943 she entered the League of Young Communists. A member of the Party since 1945. Finished a typing course, and works for Tanjug(2). She is also taking evening courses. In 1948 she married Svetozar Milich, with whom she has a son, Yanez. She is living in Zagreb.

SVETOZAR: Svetozar Milich. Born April 22, 1917 in Treshnyev, Montenegro, to father Ljubomir and mother Vukosava. Finished high school in Cetinje. In 1936 entered the Law Faculty in Zagreb. Member of the Yugoslav Communist Party since 1940. Took part in the National Liberation War since 1941. During the war, he was charged with many commanding and political duties, from commissar of a company to commissar of a brigade. Awarded the "Partisan Medal of Service — 1941", and other war medals. Left the Army in 1945. Married. Had two children from his first marriage. Divorced in 1947. Remarried in 1948 to Olga Bizyak, with whom he had a son. Supported the Informbureau Resolution. Died in Zagreb in 1956.

DANE: Dane Knezhevich. Born July 7, 1918 in Pechani, Korenica county, to father Vuyadin and mother Maria. Finished high school in Gospich. Entered the university in Zagreb in 1936, majoring in Philosophy. Member of the Yugoslav Communist Party since 1940. Took part in the National Liberation War since 1941. Awarded the "Partisan Medal of Service — 1941", and many other war medals. Came out of the war with the rank of major. Was the chief of OZNE in Maribor. In 1948 he came out for the Informbureau Resolution. Divorced in 1949 at the demand of his wife. Daughter, Svetlana, awarded to the mother by an order of the court. After release from prison, graduates with a degree in Philosophy and in 1966 is hired as a full professor. Lives and works in Zagreb.

VIKTOR: Bizyak, Viktor. Born November 11, 1922, in Lovrenc, Pohorje. Father named Pavle, mother Tereza. Finished elementary school in Lovrenc. Member of the League of Young Communists since 1940. Entered the National Liberation War as a fighter in Vojko's(4) brigade. Member of the Party since 1942. Came out of the war with the rank of captain. Decorated with the "Order of Brotherhood and Solidarity of the Second Class", "Medal for Bravery" and the "Partisan Star". After the end of the war worked for Tanjug in Zagreb. He also carried a series of responsible military and political duties throughout

Yugoslavia. Has been retired since 1973 with the rank of colonel. Today, he lives in Ljubljana with his wife Alenka and the rest of his family.

NATALYA: Natalya Milich, nee Androvich. Born May 16th, 1918 in Dubrovnik to mother Paula and father Vlah. Started elementary school at the age of seven. Finished classical high school. At her father's wish, she enters Medical school in Zagreb. There, she meets Svetozar, to whom she is married in 1936. Their first son Deyan came into this world that same year, and the second son, Branko, in 1940. Left her husband and children in 1946 and emigrated to the United States. Lived and worked as a doctor in Pittsburgh, Pennsylvania. Never married again. Died in a plane crash in 1972.

Song: "The East and the West Arise ..."

PART ONE

SCENE 1. NATALYA'S DEPARTURE

NATALYA: We should forget it? So, we should forget it? Is that it, we should forget it? We spent nine years of our lives together! So, we should forget them? As if they never happened. We should start all over again? Can I be nine years younger? Who's going to give me back my nine years? I said my years! Here they are, they are all yours. You don't need to return them. Deyan and Branko wouldn't be here now if I were nine years younger. Perhaps that would have been better. For whom? "Goodbye Marie, Goodbye my beautiful Marie..." Never again. And when nine years pass, anything can be necessary, if we're still in fashion.

SVETOZAR: I'm going out. I'll be back in a while.

NATALYA: Stay, I'm leaving! *To the children* My sweet darlings, your mother is saying good-bye to you. Be brave and take care of yourselves, because you can never depend on your father. Another war might break out and he'll simply leave you and run into the forest. And when he is gone for three years, you will have to manage for yourselves. Learn some decent trade, or sell chestnuts on the street.

SVETOZAR: Natalya!

NATALYA: Off! I said, off! We are marching off now. I am marching. Let that be clear! My last words! The whole night I was thinking, what will I say to the last of my children. What should I tell them? Be good to your new mother, when you get her! Imitate your father! For some time he'll wiggle his tail like a sweet puppy, and then he'll simply turn the stone over. Namely, that is characteristic for communists, because at the end they destroy and demolish everything.

SVETOZAR: Natalya, don't be foolish!

NATALYA: We can't associate with them. We can't believe them. They nationalize everything, even children.

SVETOZAR: Control yourself!

NATALYA: I'm controlling myself and marching off. The only thing I gave these children is life and some of my milk. Now I can't give them anything any more. Not even a nice word. A mother is not the woman who buys stale pastries once a week, and sends a bicycle to be placed under the Christmas tree on Christmas Eve. If I can't be love and grace, I'd rather be nothing at all. I won't even send you letters! Nothing, nothing at all! Forget completely about me! Don't dream about me! Don't mention me at all, not even one word! *To Svetozar* Wash away their memories about me, your hear! I forbid you, so that I can live! So that you won't haunt me. May God strike all of you dead! You will be no more! Or, perhaps I'll die. But that would be worse both for you and for me. No kisses, no embraces! Good-bye!

SCENE 2. SATURDAY EVENING

Viktor, Olga and Alenka are getting ready to go out

Slovenian Songs

SCENE 3. FATHER Svetozar Gives the children supper and puts them to bed

Music

SCENE 4. LAPSPUS AMORIS

Viktor and Svetozar are dictating simultaneously their articles to two typists.

VIKTOR: What is that you typed? What did you type, Olga?

TYPIST: Look what you typed! And you are my best student at the Royal Stenography and Typing School. Unbelievable!

Olga dashes out.

VIKTOR: Olga, where are you going?

TYPIST: Olga, darling, wait! How could I be so foolish! "Lapsus amoris". The kid is in a trance. She is sleepwalking, and you are the cause.

SVETOZAR: What are you rumbling about?

TYPIST: Here, look at this. You are dictating to me, and the whole time she's been typing your text

about the parks. And why shouldn't she, when we know you've shown her in detail all the green areas in the city. Why not? *To Viktor* Go see how your little sister is doing!

SVETOZAR: *On the phone* Hello, Svetozar here! Give me those results, will you! O.K. I'm listening. Go ahead: "At the Liberation tournament in Ljubljana, Gligorich is leading convincingly. Four points for Gligorich. Rabar and Vidmar. Which Vidmar? Engineer Vidmar 3.5 points, Puc and Doctor Milan Vidmar 1.5 points. Who is last? Ah, poor Pachman is last! Where are we going for New Year's Eve? Same place as last year — the Journalist's Ball at the 'Esplande'! What about you? Oh, at home! That's the best, really. Is that so? Ha, ha, ha! O. K. Happy New Year, so long! Happy New Year! Good-bye! *To Viktor* Why are you looking at me? It's not my fault!

Music

SCENE 5. "WITH TITO AND STALIN, TWO HEROIC SONS ..."

Svetozar teaches the children to sing

SVETOZAR: Come on! Let's go, hurry up! Come on!

"With Tito and Stalin, two heroic sons,

not even hell can confuse us,

Whoever says otherwise, slanders and lies,

will get a taste of our fist."

Now let me hear the two of you sing it by yourselves. Lets go!

"With Tito and Stalin ..."

Off to bed now!

"When I saw the gal laughing

My head started spinning,

I could get over anything with grief,

But the devil sent me one evening

To the hut of Milovich Ban.

When, before dawn and the night is moonlit,

A fire is burning in the middle of the mowed field,

And she came from somewhere,

Sat by the fire to warm up!"(6)

Off to sleep now, let's go!

SCENE 6. WHO PROPOSES TO WHOM?

New Year's Eve celebration at the 'Esplande'

OLGA: One, two, three.

SVETOZAR: Here he is!

OLGA: "Sweet heart"

SVETOZAR: Oli, can I tell you a tale?

OLGA: A tale?

SVETOZAR: Or a story?

OLGA: Only if it's from contemporary life.

SVETOZAR: It concerns most recent times.

OLGA: And, in which century did the story take place?

SVETOZAR: In this one, the twentieth, O.K.?

OLGA: Let's hear it.

SVETOZAR: Wait, now I made a mistake. Hold it!

OLGA: One, two, three. One, two, three. Go on, start!

SVETOZAR: This is how it was. Once upon a time there was this grass widower.

OLGA: What is a grass widower?

SVETOZAR: Well, that's like, someone like me, a divorced man.

OLGA: Oh, O.K.

SVETOZAR: And then, one day that man met this girl.

OLGA: The girl of his dreams, and fell madly in love with her.

SVETOZAR: Terribly, terribly! Was mad for her.

OLGA: To the point of being totally bedazzled.

SVETOZAR: Exactly! He fell madly in love with her.

OLGA: And he is still alive?

SVETOZAR: Yes, alive! Couldn't be more alive!

OLGA: He still likes the girl?

SVETOZAR: I think he adores her.

OLGA: If he likes her, he'll marry her.

SVETOZAR: But, he hasn't asked her yet.

OLGA: Then, he is crazy.

SVETOZAR: Well, he is not crazy.

OLGA: Sick?

SVETOZAR: Not sick, either.

OLGA: That means she doesn't love him.

SVETOZAR: Well, if she necks with him, she must at least think he is pleasant to be with.

OLGA: So, she necks with him? In parks?

SVETOZAR: In parks, too.

OLGA: In Tushkanac?

SVETOZAR: Well, only once in Tushkanac.

OLGA: Then it's certain she is terribly attracted to him!

SVETOZAR: You think so?

OLGA: I'll tell you! He inspires her. He is her inspiration. With him, she feels "Spomladno razviharjena".

SVETOZAR: How does she feel?

OLGA: "Spomladno razviharjena".

SVETOZAR: What is that?

OLGA: "Spomlad" is Spring.

SVETOZAR: Of course, I know that.

OLGA: "Razviharjena" is storm, stormy.

SVETOZAR: Well, how does it feel when someone is "stormy" in the spring?

OLGA: It's marvelous! In Slovenian 'Vzneemirjenje, ki se kot skrivnostni srh spreletava po telesu, jemlje sapo, potiska kri v sence, da človek hoče omedleti, da mu je kar vroče, v naslednjem hipu je pa kakor omamljen od sladke moči, ki rašče v njem, da žari od lahkotne srče in hoče leteti visoko v zračne višave in v širokih in zanosnih krogih plesati in se vrteti nad zemljo.'

SVETOZAR: You are trying to say she is in love?

OLGA: Undoubtedly true:

DRUNK GUEST: "I was caressing blondes and brunettes ..."

SVETOZAR: You know, that guy, by nature he is not scared. And he is not, what you would say, he is not shy either.

OLGA: I'm surprised at the girl! Why hasn't she given him a sign somehow, indirectly, since he is so clumsy?

SVETOZAR: It's not easy for her either, you know. He is divorced and has two children from his first marriage.

OLGA: Tell me, do I know that comrade?

SVETOZAR: I'm certain you do.

OLGA: Does that certain comrade happen to work in an editorial office?

SVETOZAR: In Tanjug.

OLGA: First floor, to the left?

SVETOZAR: Third door left from the stairs.

OLGA: That means he is my colleague.

SVETOZAR: He is.

OLGA: And, where is he from?

SVETOZAR: From Sl ..., not from around here.

OLGA: Well, that's how it is! We are together every day and hardly know each other. During a time of "Spomladna Razviharjenost", in the first phase of socialism, during the first five-year plan, it's still possible to find a comrade like our colleague, for example, who has wings but hasn't learned how to fly yet.

SVETOZAR: Leave him be, you poor woman! He is just a common bear. Climbing a tree is the most courageous thing he can do.

OLGA: If I were that chosen she-bear, I'd grab his two little cubs and him, the clumsy bear, and off we go together after the village bees.

SVETOZAR: For honey?

OLGA: Not only honey. Honey can also have a bitter aftertaste.

SVETOZAR: You'll never remember that. "Anything bitter is swallowed easiest mixed with honey."

OLGA: Or, as they say at home: "If you want to try the honey, you must be ready to suffer the painful stings of the bees."

SVETOZAR: Are you ready?

OLGA: I'm ready!

SCENE 7. EVERYTHING IS DECIDED

The first day of 1948. In this scene, Viktor, Olga and Alenka are speaking in Slovenian

OLGA: Happy New Year!

ALENKA: Happy New Year!

VIKTOR: Happy New Year!

ALENKA: How was it?

OLGA: I'm getting married!

VIKTOR: What?

ALENKA: To Svetozar?

VIKTOR: You are not getting married to Svetozar!

OLGA: I am, I am!

VIKTOR: You are not!

ALENKA AND OLGA: *Sing and dance "Sweet heart ..."*

VIKTOR: He is dark like a gypsy, smart and tall as well. There are tons like him out there! You want to see each other? Fine! Why get married?

OLGA: I like him.

VIKTOR: Love is a wonderful thing, my dear, while it lasts! Be sensible! Have patience! You are too young for this kind of decision. Stay with the two of us. Nobody is chasing you from here. Nobody gives you nasty looks here. Nobody says anything to you. You can go out when you want, get home whenever you want. You're independent. Don't rush into things.

OLGA: Viktor, I can't be without him. When he is not with me, everything is meaningless. Deep in myself, I can feel it as something very definite. I know very well that, what is happening is not temporary, passing or something that will change. It's forever.

VIKTOR: Only shit, empty words, and suffering are forever. What will you get out of your life?

OLGA: Everything I need.

VIKTOR: Shitty underwear from three men. Arguments, worries, a struggle for mere survival.

OLGA: What else is life, but love and struggling?

ALENKA: You want something special for your sister, something nonexistent, an empty dream.

OLGA: I don't want a dream, I want a fight!

VIKTOR: Why can't you understand? A divorced man is looking for a maid for himself and his bastards! That is not a fight — it's a service.

OLGA: Why are you trying to spoil everything for me? What if it's a service?

VIKTOR: I won't let you, and that's that.

ALENKA: *sings* "The little fish was begging him, 'please let me live! ...'"

VIKTOR: Be quiet, Alenka!

OLGA: Everything is decided!

VIKTOR: Nothing is decided!

ALENKA: Mom sent some apples and "Igor" potatoes. We have potatoes now.

OLGA: *Walks up to Viktor and kisses him*

VIKTOR: *Still grumbling* Igor! How can a stupid peasant give his son's name to a potato!

Music

SCENE 8. GETTING MARRIED

SVETOZAR: You two are not grown-ups yet, but I can't talk to you in any other way except as equals. Whatever you think, I want you to know that I try my best to be a good man and a good father. It's damn difficult! Sometimes, I think I don't know how, or I'm not fit to be one. Not always, just sometimes. In a certain way, I'm also still a child. I'm learning the English waltz. Some day I'll most certainly grow up. Only, I don't know if I'll get old like other people. Your mother was a different kind of a person. Went off to America. That's painful. You probably don't understand at all what I'm saying. I can't find the right words. Maybe I'm stingy with words, I don't know. It seems, what I want to tell you can't be avoided. There is no real contact between us. When we are playing and joking around, it's fine. We understand each other. But, see, as soon as we want to be serious and formal — we get stuck. There you are, just listening and gaping at me. Do you have anything against me getting married?

CHILDREN: No. Get married!

SCENE 9. MARRIAGE CEREMONY

Music

JUSTICE OF THE PEACE: Do you, Svetozar Milich, son of mother Vukosava and father Ljubomir, want this Slovenian maid, this pearl of Gothic art, this twenty-five carat river trout, from the village of Lovrenc, for your companion and your spouse?

SVETOZAR: I do.

JUSTICE OF THE PEACE: And you Olga, born Bizyak, of father Pavle and mother Tereza, do you dare tie yourself to this dark-eyed, shaggy looking, mustachioed, and by God, sometimes stubborn comrade?

OLGA: I dare.

JUSTICE OF THE PEACE: You hear that? She does! Dear folks, she dares! I have no other choice, but to seal your fate officially. So, get married, multiply, for peace and for the common good, and I don't want to see you in this room ever again. Is that clear? From this moment, I pronounce you to be federatively, nationally, republicably, Yugoslav, united in marriage. Let's go now, kiss each other! Wait, Svetozar! Speech!

SVETOZAR: Miracles don't happen! For years to come Europe will continue seeing wounds, wounds of rage and destruction. For a while, we are going to be living worse off than before. We'll be

dressing more modestly, perhaps eat less. We know that. We've accepted that. However, whose dignity, as Ilya Ehrenburg wrote a few days ago in *Izvestiya*, would accept lack of freedom of thought and aspiration, lack of emotion? Who can live without love? There is not one amongst us who would accept that kind of lack. Dear friends and comrades, the old world is destroyed. We destroyed it! From all corners of our country, people rush into the future, they begin anew. Well, today I, too, began anew. I was born again for a life with Olya.

FRIEND: "Hey, joyful Joya, you have joyous eyes,

You pierce with pain everyone you see,
You looked at me and wounded me."

SVETOZAR: Our family cell is increased from today by one more member. This is my new spouse, I talked to you about. Your new mother, sister, friend. Her name is Olga, but you can call her Olya, Olyica. Born just below Triglav, and that's the highest mountain in Yugoslavia. It's even higher than Lovchen. It is 2864 meters above sea level, and that's why Olya has smiling, blue eyes and permanently crimson cheeks. Likes to eat sauerkraut, spinach, corn mush, and she also likes sausage from Kranj. She likes bathing, and we are going to make a zealous effort to support her in that as often as possible. And now, you two are next. Say hello and welcome her. Let's go!

CHILDREN: *Slovenian song ...*

ZONE A, ZONE B, THEY BELONG TO US!
HURRAY, TRIESTE IS OURS! HURRAY,
TRIESTE IS OURS! HURRAY, TRIESTE IS OURS!(6)

OLGA: A certain grandmother, whom I love very much, sent me some delicious, red apples. You want to try them?

FRIEND: *Sings* "I would give an embroidered kerchief,
on the kerchief you name,
your name and mine,
that they shall never separate."

SCENE 10. TEACHER

OLGA: Please excuse me for for being late. I had trouble finding my way through these halls.

TEACHER: Well, comrade, you are here only for the first time. Voyo, show Deyan your homework! It's a great advantage to you when they all study together. In the afternoon, we use every heated room available. This way we compensate for the shortage of books. Instead of a book per person, here you get one for every one hundred. What can you do! The better pupils help the poorer ones — that's how discipline is introduced. And, let's say, it's like a personal responsibility, because under these circumstances every child gives everything from himself in order not to be worse than the next.

OLGA: That method is certainly better and more stimulating than studying at home in an unheated room.

TEACHER: Excuse me for asking you straight out. You are now ...? You just got ...?

OLGA: Yes, I did.

TEACHER: Congratulations! It's nice, nice! I wish you all the luck in the world. If you ever need anything, please let me know. We'll help those kids together. We have to understand learning as exemplary work, because we need new personnel: engineers, doctors, technicians. These are the children who will rebuild our destroyed country, and build a beautiful garden out of it, in which there will be bread and work for all its sons. Are you in the health field?

OLGA: No, no! Deyan's and Branko's mother is a doctor. I am a typist.

TEACHER: Please excuse me! I'm so ridiculous. I got carried away chattering.

OLGA: It's nothing, nothing.

TEACHER: The class ends at 4 o'clock. Adio! Adio!

OLGA: Forgive me, I held you up.

SCENE 11. EVENING SCHOOL and POLITICAL LECTURE

OLGA: ... on the Bosnia-Herzegovina karst they raise mainly sheep. Earlier, they used to raise goats as well. But, because of the extensive use of the mountainside, the region has become denuded. Although, there are still some forests on the northwest side, which were untouched until the 19th century. Then the Austrians came and began their merciless hacking of those forests.

SVETOZAR: We have met here in order to discuss the world political situation. But, before we do that, I want to acquaint you with something else. Slanders and lies about the new Yugoslavia have not ceased. I read few days ago in some Italian newspaper, that some Onorevole DeGaspari, (this 'Onorevole' means honorable) well, that honorable DeGaspari is lying through his teeth. He says in his election speech, he is some candidate for president of the government, that one, the Italian, he is lying, and how, dear folks! He says that now, in Yugoslavia, if a peasant doesn't fulfill his working obligation the first day, says this man, they take away a third of his earnings at once. If on the second day, he also doesn't fulfill that working obligation of his, he says, then they take half of his earnings. And on the third day, if he doesn't fulfill his norm, says DeGaspari, then they take away all his earnings. And this, you won't believe: on the fourth day they don't take away anything, but send him to prison! Oh! No! No! No! First they try him for sabotage, then they throw him in jail. And, he can get up to five years of hard labor.

SCENE 12. THE INFORMBUREAU RESOLUTION

SVETOZAR: What happened?

OLGA: The Informbureau Resolution(?) has been declared.

SCENE 13. MEETING

VIKTOR: I have read to you the Resolution of the Information Bureau of the Communist Parties on the situation in the Yugoslav Communist Party. You heard the Statement by the Central Committee of the Yugoslav Communist Party concerning the Informbureau Resolution. Who wants to comment?

A long pause. Looks everyone over.

Comrades, I understand your silence. Each one of us is deeply hurt by the shameless and unfounded Informbureau accusation. We are insulted by the manner and the tone in which they speak about the Politbureau members of our Party. They are being compared with Bernsteinians, Bukharinians, Trotskyists. They accuse us of 'nationalism', of leading a hostile position toward the Soviet Communist Party *Bolsheviks* and the USSR. However, one can see in the Resolution very clearly an attempt to create discord in our ranks, to break up the National Front and break off the Central Committee from the Party. Let's set aside the frivolous, fictitious tales about executioner Nedic's relatives, about the state and Party apparatus, tales about ambassador-spies, about police persecutions of Soviet citizens and

specialists. Those are dangerous and insubstantial insinuations. Those are culinary additions, seasonings. We know the truth about our National Liberation War, about the role of our Party in that war. Why, then, a tasteless comparison with the accomplishments of the Communist Parties of Czechoslovakia, Rumania, Poland, etc.? What do the authors of this disgraceful letter want to accomplish? The truth is terribly simple and obvious. The Informbureau calls on the leadership of the Yugoslav Communist Party to admit errors which it never made, and it calls Party members to revolt. But, here they have deceived themselves greatly in their account. We will prove again that we can defend firmly the ideological and national unity of our Party. I propose that our cell sends a letter to the Central Committee, expressing our support for the position taken by our leadership. SVETOZAR: That didn't happen overnight! Something that was white all the time didn't become black all of a sudden!

SCENE 14. EDITORIAL OFFICE

VIKTOR: Dictates A telegram greeting from the Yugoslav Academy of Arts and Sciences to Marshal Tito. Zagreb, July 16, 1948.

"The Yugoslav Academy of Arts and Sciences here at this special meeting on July 5, 1948, sends you greetings as its honorary member. The Yugoslav Academy has met at this special meeting in order to hear from its Presidential Council a report on the political situation concerning the unfair campaign led against the Central Committee of the Yugoslav Communist Party, and also against you as a Secretary of the Yugoslav Communist Party and as President of the Government of the Federated People's Republic of Yugoslavia, thus, the highest political representative of our country. The Yugoslav Academy believes that the historical merits for which it elected you as its honorary member are permanent, and that the directions taken by the Central Committee under your leadership, and by the government of the Federated People's Republic of Yugoslavia with you as its President, represent the only secure guarantee of our Socialist victory, which is an unconditional prerequisite for the material and cultural advancement of our people and for the political independence of our country. The Yugoslav Academy assures you, on that matter you will find the widest support and unconditional help from all the members of the Academy. The Yugoslav Academy, on this occasion, emphasizes its conviction that nothing can separate us, as a country and a nation, from our alliance with the land of Leninist Socialism, which is, under the leadership of the great Stalin, the only guarantor of freedom to small nations.

*Vice President of the Academy
Miroslav Krleža**

OLGA: The students of the Faculty of Philosophy, members and non-members of the

Communist Party met to discuss the Informbureau Resolution, and sent a letter to Marshal Tito and Generalissimo Stalin.

"Our beloved comrade Tito! The Resolution of the Information Bureau supprized us as deeply as it did all citizens of our country. We are deeply insulted by the accusations against our Central Committee and the Party. We were affected especially gravely by the accusation that the USSR and the Heroic All-Union Communist Party *Bolsheviks* are being slandered in our country. But who, comrade Tito, taught us more than you and our Party, to love and respect the USSR, the land of Socialism, to love and respect the All-Union Communist Party *Bolsheviks*? That is known to every student of our faculty, and to everyone in our country. We have proven our love with blood, and today we are proving it with the building of Socialism. Our hearts beat together with those of our Soviet brothers. We send greetings to you, our beloved teacher, and to our Central Committee. We agree with your report concerning the Resolution, and we stand firmly behind our Party."

Our dear Joseph Visariyonovich,

Together with all citizens of our country, we too, studied the Resolution of the Informbureau of the Communist Party. The Resolution caused deep insult and injustice not only to our Central Committee, but to the pride of our Party and all our people. We were especially offended by that place in the resolution where it is stated that Yugoslavia allows undeserving humiliation of Soviet military specialists and discrediting of the Soviet Army, and that the Yugoslav leaders speak demagogically about love toward the USSR, but in practice they act differently. Our ... TYPYST: "Our beloved Stalin! These accusations have hurt us very deeply. During the war our Party raised us according to the examples of Matrosov, Zoya Kosmodjanskaya, Tolya Likhin, Lizha, Chaykina, and the Krasnodon Komsomols. Our Central Committee and our beloved Tito planted in us great and boundless love for the All-Union Communist Party *Bolsheviks* and for you, comrade Stalin."

SCENE 15. LITTLE BEAR, LITTLE BEAR, WHAT WILL YOUR NAME BE?

SVETOZAR: It didn't happen overnight! Something that was white all the time can't suddenly turn black. Virgin Mary doesn't all of a sudden become a whore. God doesn't turn into the devil. This earth is a planet and it turns around its axis and around the sun. That's what they taught us! We believed that!

VIKTOR: Looks at Svetozar silently, than at Olga, and leaves.

SVETOZAR: Is the earth a planet?

OLGA: What are you trying to say, Milich?

SVETOZAR: I'm trying to say that I need an explanation. I don't understand this.

OLGA: What kind of explanation?

SVETOZAR: An explanation!

OLGA: What kind of explanation?

SVETOZAR: An explanation of what's behind all this!

OLGA: Behind?

SVETOZAR: Yes, behind! Tell me something else, what will happen now? What will happen to us?

OLGA: That's how Party traitors talk!

SVETOZAR: Listen Olga, I joined the Party before you knew what the color red was.

OLGA: Experience doesn't count. Only political conscience!

SVETOZAR: Please! A dead-drunk fire-stoker sets the house on fire and himself with it.

OLGA: I'm pregnant!

Long pause. Svetozar embraces her.

OLGA: We are going to have one more cub! Are you happy?

SVETOZAR: Early tomorrow morning, I have to buy diapers, a carriage, clothes, hats, pacifiers.

OLGA: There is time.

SVETOZAR: No, there isn't!

OLGA: I shouldn't have told you now.

SVETOZAR: A name! What are we going to call it? What will you name it?

OLGA: What do you think?

SVETOZAR: I think, how nice it would be, if ...

OLGA: If?

SVETOZAR: I don't know what I think.

OLGA: Yes you know, you know! Act the way you think is right. Beautiful names, ones you never think of, can be found in old church calendars.

SVETOZAR: Yes, old calendars! Olga, you ...

OLGA: Why are you crying?

SVETOZAR: Because I'm furious! How can you recognize your own house after an earthquake, or your calf in a butcher shop? Did you ever play blind man's bluff?

OLGA: When I was a child.

SVETOZAR: It's horrible being a child. Is there any sense in that game?

OLGA: The sense of the game is in the exercise.

SVETOZAR: This is not a game any more, Olga! Or is it?

OLGA: A game? They tie your eyes with a handkerchief, they turn you in place few times, you are turning fast around your axis. They push you diagonally into a circle, and isolated, you swing your arms! You wander, and like a bat, you fly into laughter, voices, noises, footstomping! That is the game!

SVETOZAR: Is there God?

OLGA: There is no God! Persons are not whole any more, faces disappear!

SVETOZAR: Or is there no God?

OLGA: Only shrieks remain. Pulled-out hands that you touch for a moment, like the wind in flight! Woolen sleeves swimming in the air, flying hats, sniveling noses, sharp nails, angular schoolbags!

SVETOZAR: Where is the beginning?

OLGA: The beginning? Unsettled accounts, concealed sins, forgotten explanations, secrets and secrets, reproaches, squabbles, and beautiful, deceiving treasures. Skilled, inhuman equations,

wealths, penalties, father's stick, mathematics, mother's tearful eyes, damnation — that's the beginning!

SVETOZAR: Where is the end?

OLGA: The end? The world is destroyed, devastated, broken up into constituent parts, as in a horrible nightmare and horror, disgust. You grab pieces in panic, feverishly put together the scattered picture into a meaningful whole, and you are saved. That is the end!

SVETOZAR: The holy picture is shattered, or is the picture of the world shattered? Put it together, and you are saved. That's what you said. How?

OLGA: How? Easy! Tell me you love me!

SVETOZAR: That's it?

OLGA: That's it!

SVETOZAR: I love you!

The scene changes to the prison.

SCENE 16. THE PRISON

DANE—INTERROGATOR: The Information Bureau, consisting of the Bulgarian Worker's Party, Polish Worker's Party, Hungarian Worker's Party, Rumanian Worker's Party, All-Union Communist Party *Bolsheviks*, French Communist Party and the Italian Communist Party ...

SVETOZAR: And the Czechoslovak Communist Party!

DANE—INTERROGATOR: ... has stated that the leaders of the Yugoslav Communist Party, on basic questions of foreign and domestic politics, follow an incorrect line, which means they deviate from the basic line of Marxism-Leninism. Are they right?

SVETOZAR: They are.

DANE—INTERROGATOR: Svetozar Milich, do you agree with the Informbureau Resolution?

SVETOZAR: I have said, what I have said!

DANE—INTERROGATOR: O.K. Sign!

PART II

SCENE 1. VISIT TO THE PRISON

OLGA: It's forbidden to mention any dates, events and names, and all verbs except for 'to be' and 'to have'. Do you understand? Are you going to behave?

CHILDREN: We will! Olya, you told us father is in the Army, but I still think he is in jail ...

OLGA: Let's go! Let's go!

SCENE 2. STATEMENT

DANE—INTERROGATOR: The Information Bureau, consisting of the Bulgarian Worker's Party, Polish Worker's Party, Hungarian Worker's Party, Rumanian Worker's Party, All-Union Communist Party *Bolsheviks*, French Communist Party and the Italian Communist Party ...

SVETOZAR: And the Czechoslovak Communist Party!

DANE—INTERROGATOR: ... have stated that the leaders of the Yugoslav Communist Party, on basic questions of foreign and domestic politics, follow an incorrect line, which means they deviate from the basic line of Marxism-Leninism. Are they right?

SVETOZAR: They are.

DANE—INTERROGATOR: The Information Bureau claims that the Leaders of the Yugoslav Communist Party follow an enemy line toward the Soviet Union and the All-Union Communist Party *Bolsheviks*, that their high military officials and specialists in Yugoslavia are being disgraced, and the Soviet Army is being discredited. Is their claim true?

SVETOZAR: True.

DANE—INTERROGATOR: The Informbureau considers a disgrace the arrest and expulsion from the Party of your friends Crni and Hebrang. What about you? Do you consider the arrest of the Ustashi agent Andrija Hebrang and Gorkich's saboteur, Sreten Zbuyovich(8), a disgraceful act by the Central Committee of your Party?

SVETOZAR: I don't know.

DANE—INTERROGATOR: Are Comrades Tito, Rankovich, Kardelj and Djido malicious deserters from the Socialist camp, to the camp of Capitalism and Fascism? Have your war commanders and commissars turned Yugoslavia into a Gestapo prison, where every expression of free thought and human rights is being destroyed?

SVETOZAR: They have not.

DANE—INTERROGATOR: Svetozar Milich, do you agree with the Informbureau Resolution?

SVETOZAR: I have said what I have said!

DANE—INTERROGATOR: O.K., sign.

SCENE 3. HOW THE ANTHEM IS SUNG, HOW THE "INTERNATIONALE" IS SUNG

SVETOZAR and DANE—INTERROGATOR: *Sing the Yugoslav anthem and the "Internationale"*

SCENE 4. "B. D. S. D. W. C. S. P. B."

DANE—INTERROGATOR: B

SVETOZAR: B

DANE—INTERROGATOR: D

SVETOZAR: D

DANE—INTERROGATOR: S

SVETOZAR: S

DANE—INTERROGATOR: D

SVETOZAR: D

DANE—INTERROGATOR: W

SVETOZAR: W

DANE—INTERROGATOR: C

SVETOZAR: C

DANE—INTERROGATOR: B

SVETOZAR: B

DANE—INTERROGATOR: Cross out!

SVETOZAR: Crossed!

DANE—INTERROGATOR: S

SVETOZAR: S

DANE—INTERROGATOR: P

SVETOZAR: P

DANE—INTERROGATOR: B

SVETOZAR: B

DANE—INTERROGATOR: Repeat!

SVETOZAR: B. D. S. D. W. C. S. P. B.

DANE—INTERROGATOR: Study them!

SVETOZAR: B. D. S. D. W. C. S. P. B.; B. D. S. D. W. C. S. P. B.; B. D. S. D. W. C. S. P. B.

DANE—INTERROGATOR: B

SVETOZAR: Bastard, Barabas.

DANE—INTERROGATOR: No!

SVETOZAR: Barbarian.

DANE—INTERROGATOR: Get out of here!

SVETOZAR: Bandit.

DANE—INTERROGATOR: Correct.

SVETOZAR: I am a bandit.

DANE—INTERROGATOR: D

SVETOZAR: Derelict.

DANE—INTERROGATOR: No!

SVETOZAR: Degenerate.

DANE—INTERROGATOR: Correct.

SVETOZAR: I am a bandit and a degenerate.

DANE—INTERROGATOR: S

SVETOZAR: Student of Great-Russian despotism.

DANE—INTERROGATOR: No.

SVETOZAR: Scoundrel.

DANE—INTERROGATOR: Yes.

SVETOZAR: I am a bandit, degenerate and a scoundrel.

DANE—INTERROGATOR: D

SVETOZAR: Derelict.

DANE—INTERROGATOR: Watch it, a phrase!

SVETOZAR: A degenerate without dignity and honor.

DANE—INTERROGATOR: That's it, that's it!

SVETOZAR: I am a bandit, degenerate, scoundrel.

DANE—INTERROGATOR: Hold it! Change that to 'deserter'!

SVETOZAR: I am a bandit, deserter, scoundrel, degenerate without dignity and honor, without pride.

DANE—INTERROGATOR: C

SVETOZAR: Cloth.

DANE—INTERROGATOR: No!

SVETOZAR: Cock-sucker.

DANE—INTERROGATOR: No!

SVETOZAR: Confidant, communist.

DANE—INTERROGATOR: For the first time stops pacing

SVETOZAR: Chameleon!

DANE—INTERROGATOR: Correct!

SVETOZAR: I am a bandit, deserter, scoundrel, degenerate without dignity and without honor, without pride, and a chameleon.
 DANE—INTERROGATOR: S
 SVETOZAR: Soviet spy
 DANE—INTERROGATOR: No!
 SVETOZAR: Saboteur.
 DANE—INTERROGATOR: Close.
 SVETOZAR: Sectarian.
 DANE—INTERROGATOR: Correct.
 SVETOZAR: I am a bandit, deserter, scoundrel, degenerate without dignity and without honor, without pride, chameleon, and a sectarian.
 DANE—INTERROGATOR: P
 SVETOZAR: Pervert.
 DANE—INTERROGATOR: No!
 SVETOZAR: Provoker.
 DANE—INTERROGATOR: Correct.
 SVETOZAR: I am a bandit, deserter, scoundrel, degenerate without dignity and without honor, without pride, chameleon, sectarian, and a provoker.
 DANE—INTERROGATOR: B
 SVETOZAR: Blind passenger on the ship of the history of the Yugoslav nation.
 DANE—INTERROGATOR: That's it!
 SVETOZAR: I am a bandit, deserter, scoundrel, degenerate without dignity and honor, without pride, chameleon, sectarian, provoker, and a blind passenger on the ship of the history of the Yugoslav nation.
 DANE—INTERROGATOR: I don't believe you!
 SVETOZAR: I am a bandit, deserter, scoundrel, degenerate without dignity and without honor, without pride, chameleon, sectarian, provoker, and a blind passenger on the ship of the history of the Yugoslav nation.
 DANE—INTERROGATOR: Where were you born?
 SVETOZAR: Treshnyevo, Cuce.
 DANE—INTERROGATOR: Montenegro?
 SVETOZAR: Yes.
 DANE—INTERROGATOR: Who were your ancestors?
 SVETOZAR: Lyubomir Mitrov, Mitar Markov, Marko Makov, Mako Nikolin, Nikola Yankov.
 DANE—INTERROGATOR: Wait! Wait! Including Svetozar Lyubomirov. What was your grandfather?
 SVETOZAR: A peasant.
 DANE—INTERROGATOR: Fought?
 SVETOZAR: Yes, in the Balkan wars.
 DANE—INTERROGATOR: Killed?
 SVETOZAR: Wounded.
 DANE—INTERROGATOR: Decorations?
 SVETOZAR: Many.
 DANE—INTERROGATOR: Father?
 SVETOZAR: First World War.
 DANE—INTERROGATOR: Killed?
 SVETOZAR: Yes.
 DANE—INTERROGATOR: Decorations?
 SVETOZAR: The "Obilich Medal", among others.
 DANE—INTERROGATOR: Svetozar?
 SVETOZAR: Does not answer
 DANE—INTERROGATOR: Svetozar? Units?
 SVETOZAR: Lovchen Detachment. Fourth Brigade. Eighth Proletarian Division.
 DANE—INTERROGATOR: Decorations?
 SVETOZAR: "Medal of Service 1941", "Medal for Bravery", "Order of Brotherhood and Solidarity", "Partisan Star".
 DANE—INTERROGATOR: Killed? Died? Killed. Died at the end of 1948. Those were your ancestors. What are you?
 SVETOZAR: B. D. S. D. W. C. S. P. B.

DANE—INTERROGATOR: What are you, then?
 SVETOZAR: I am a bandit, deserter, scoundrel, degenerate without dignity and without honor, without pride, chameleon, sectarian, provoker, and a blind passenger on the ship of the history of the Yugoslav nation.
 DANE—INTERROGATOR: I don't believe you a bit!
 SVETOZAR: I am a bandit, deserter, scoundrel ...
 DANE—INTERROGATOR: You are! You are!

SCENE 5. "WITH MARSHAL TITO, OUR HEROIC SON"

SVETOZAR and DANE—INTERROGATOR:
Sing
 "With Marshal Tito, our heroic son, not even hell can confuse us. Whoever says otherwise, slanders and lies, will get a taste of our fist, Whoever says otherwise, slanders and lies, will get a taste of our fist, We raise our forehead and walk bravely, and raise our firm fists. Whoever says otherwise, slanders and lies, will get a taste of our fist."

SCENE 6. POETRY

DANE—INTERROGATOR: Did you ever write poems.
 SVETOZAR: I didn't.
 DANE—INTERROGATOR: Sit down. Sit!
 SVETOZAR: Does not react.
 DANE—INTERROGATOR: Listen to me, friend! Friend of Hebrang and Zbuyovich! Let's see how your poetic creativity is progressing.
 SVETOZAR: I'm a poor poet.
 DANE—INTERROGATOR: Well, I know you are poor, but you'll get better. A poet is not born, he is created. For every gram of talent there is a kilogram of work. Write, erase! Mayakovski.
 SVETOZAR: The name of the poem is "The Party".
 DANE—INTERROGATOR: I know, I know. Let's hear it!
 SVETOZAR: "Party, mother of mine, like a black sheep
 I return to your embrace ..."
 DANE—INTERROGATOR: Continue!
 SVETOZAR: "From a dark night into the radiant day,
 Sincerely repented, ardently devoted."
 DANE—INTERROGATOR: Fuck off! Get the fuck out of here! "Ardently devoted"! That's typical of spineless people.
Recites a poem by Byron, in Serbocroat translation

That is poetry, Milich, that is a poem! See, that's how the great English poet and freedom fighter Lord Byron sings of freedom for the Greek people! What about you? "Ardently devoted", eh? No sincere enthusiasm, no romantic charm, no truth! You'll never get anywhere in poetry. Listen, the working class, the labour movement, working people, workers and all other people of Yugoslavia don't want anyone from the outside to decide their fate, or their method of struggle in the building of Socialism. For a man to become a conscientious member of such a national and social community, above all, he must free himself from stereotypical ways of thinking, from memorized phrases, from prescriptions. How can you write "ardently devoted", you louse, how can you write that?

How can you? A communist must differentiate dogma from real life, true motives of his people from orders from the outside. Eighth thesis. Who?
 SVETOZAR: Marx!

DANE—INTERROGATOR: What?
 SVETOZAR: On Feuerbach. "All social life is in essence practical. All mysteries find their rational explanation in experience and in the understanding of that experience."

DANE—INTERROGATOR: Milich, what does that mean? That means a member of the Communist Party must be re-educated, from a fanatic supporter of foreign interests into an independently thinking, creative personality. Third thesis. Who?

SVETOZAR: Marx.

DANE—INTERROGATOR: What?

SVETOZAR: On Feuerbach.

DANE—INTERROGATOR: Shoot!

SVETOZAR: The Materialistic theory on changing of circumstances and education, forgets that people change ...

DANE—INTERROGATOR: Who?

SVETOZAR: People!

DANE—INTERROGATOR: People.

SVETOZAR: The materialistic theory on changing of circumstances and education, forgets that people change circumstances, and that the educator himself must be educated. Therefore, materialist theory must divide society into two parts, one of which is above the other. The coincidence between the changing of circumstances and human activity, or even changes alone, can be perceived and understood rationally as a revolutionary practice.

DANE—INTERROGATOR: Milich, a communist must be raised into a poet! Into a poet-revolutionary, poet-visionary.

SVETOZAR: "Oh, so long the sun has not shined upon me,
 Wherever I am, whatever I do,
 I have not freed myself from the horrible nightmare ..."

DANE—INTERROGATOR: There you are! That's it! That's good verse, Milich! "I have not freed myself from the horrible nightmare". Do you know why it's good? It is good because it's the truth. And since it is the truth, it sounds beautiful. Beautiful equals poetry. Let's go on!

SVETOZAR: "Something is burning in my chest,
 and my heart is stirring,
 Stalin grins from behind every corner,
 You betrayed us, betrayed your Party,
 And sold your soul to me ..."

DANE—INTERROGATOR: Oh, yes! It was something like that. Now let's hear your answer to him. What do you say to him? What do you tell him, eh?

SVETOZAR: "The Party is my mother,
 Light in the darkness of this century,
 With it I became a man."

DANE—INTERROGATOR: *Laughs* What the fuck are you telling Stalin, you mother-fucker?

SVETOZAR: "The Party is my mother,
 Light in the darkness of this century,
 With it I became a man."

DANE—INTERROGATOR: What the hell are you telling Stalin, Milich?

SVETOZAR: "The Party is my mother,
Light in the darkness of this century,
With it I became a man."

DANE—INTERROGATOR: Which Party, Milich?

SVETOZAR: "The Party is my mother,
Light in the darkness of this century,
With it I became a man."

DANE—INTERROGATOR: Ah, the Bolshevik!
All-Union Communist Party.

SVETOZAR: "The Party is my mother ..."

DANE—INTERROGATOR: The Bolshevik Party, right, Milich?

SVETOZAR: "Light in the darkness of this century,
With it I became a man."

DANE—INTERROGATOR: Which Party, Milich?

SVETOZAR: "The Party is my mother,
Light in the darkness of this century,
With it I became a man."

DANE—INTERROGATOR: The YCP is your mother?

SVETOZAR: The YCP is my mother!

DANE—INTERROGATOR: You are lying, Milich! You mother-fucker, you are lying!

SVETOZAR: The XCP is my mother!

DANE—INTERROGATOR: You're lying, you trash! Stalin is your mother!

SVETOZAR: *Simultaneously* ... Light in the darkness of this century,
With it I became a man."

DANE—INTERROGATOR: Stalin, the Bolshevik Party is your mother!

SVETOZAR: The YCP is my mother!

DANE—INTERROGATOR: Stalin, the Bolshevik Party is your mother!

SVETOZAR: The YCP is my mother!

DANE—INTERROGATOR: Stalin, Stalin!

SVETOZAR: ... Light in the darkness of this century,
With it I became a man."

DANE—INTERROGATOR: The Bolshevik is yours!

SVETOZAR: The YCP is my mother!

DANE—INTERROGATOR: The Bolshevik!

SVETOZAR: The YCP is my mother!

DANE—INTERROGATOR: The Bolshevik!

SVETOZAR: The YCP is my mother!

DANE—INTERROGATOR: Bolshevik!

SVETOZAR: YCP, YCP, YCP is my mother!

DANE—INTERROGATOR: The Bolshevik, Bolshevik, Bolshevik!

SVETOZAR: YCP, YCP! *Sings* The YCP is my mother, Light in the darkness ...

DANE—INTERROGATOR: *Sings* The Bolshevik Party ...

What is it? Why did you stop?

SVETOZAR: *Silent*

DANE—INTERROGATOR: What are you, Milich? Speak! You mother-fucker! What are you? *beats him*.

SCENE 7. SOVIET AND AMERICAN CINEMATOGRAPHY

DANE—INTERROGATOR: You know the rules? You know the rules. Your barracks association decided to boycott you because of your special conduct and refusal to improve. Alright, turn it over! Turn it inside out, you hear? Eh, my Milich, you are going to walk between the rows again. You'll get the shit beaten out of you! Well, I can't do anything for you! What can I do! What can I do? Svetozar, should we do some more poetry? Let's do a little poetry. Where did we leave off, let's hear it! Let's go, you miserable creature! Why are you so down in the dumps? It's poetry, Milich, poetry! See how romantic it is? It's Spring outside, Spring! The birds are singing, the

brook is gurgling, new hydroelectric plants are being built. Let's go, my singer, let's start! That at least is easy for you. How does the saying go? "A short person on top of a hill sees better than a tall one on the bottom." *Laughs* So, you don't want to! You are boycotting! That's fine, you just keep quiet! My dear Milich, it's an ideal time for poetry. People outside make love in the parks, go to the movies. Let's go to the movies! Let's see what's playing in Zagreb: "The Children of Abaya", Soviet; "The Fourth Periscope", Soviet; "Sons", Soviet; "Lika", Soviet; "Enemies", watch, only Soviet. At the Balkan theatre, "Oliver Twist". Fuck that! That's capitalist. We don't need it. We don't want that. We two are going to watch only Russian movies, is that right, Milich?

Listen, Milich! The Hungarian communists are accusing us in Yugoslavia of favoring American movies over Russian ones, which are completely pushed out. Well, let's see if they are right. In 1946, in Yugoslavia, there were 142 American movies shown, and only 44 Soviet. Already in 1947 the situation changes in favor of Soviet films. This is what you have: 154 American, and 154 Soviet as well. But in 1948? You know what happened in 1948? You have 197 Soviet, or 78.4%; so, how many American films? 7, or 2.1%. Let's go, Milich, let's go! Come on! You can't do that, Milich, you can't! You are a swine! Coward. You are not a man. Swine, coward, traitor! Don't cry, you hear me? Don't cry! Stop crying, you mother-fucker! Stop-crying!

SCENE 8. STUBBORNNESS

VIKTOR: Olga, are you coming to Ljubljana with us?

OLGA: No.

VIKTOR: Why not?

OLGA: I can't leave the children by themselves.

VIKTOR: Take Yanez with you.

OLGA: Branko has some difficulties.

VIKTOR: What did I tell you a year ago?

OLGA: Viktor, be quiet, please?

VIKTOR: He is being disgraceful.

OLGA: Leave him alone.

VIKTOR: He is stubborn.

OLGA: That's his business!

VIKTOR: Not if that causes problems for you.

OLGA: That's my problem!

VIKTOR: Olga, come with us.

OLGA: Don't repeat your offer!

VIKTOR: Olga!

OLGA: Out!

VIKTOR: Olga!

OLGA: Out!

SCENE 9. OH, PARTY, MY MOTHER

DANE—INTERROGATOR: "Party, mother of mine, like a black sheep
I return to your embrace,
from a dark night into the radiant day
sincerely repented, ardently devoted!"

No good, Milich! You have to think of a new verse here.

"Oh, so long the son has not shined upon me,
Wherever I am, whatever I do,
I have not freed myself from the horrible nightmare ..."

That's good. You wrote that real well.

"Something is burning in my chest, and my heart is stirring,
Stalin grins from behind every corner,
You betrayed us, betrayed your Party,
And sold your soul to me"

The Yugoslav Communist Party is your mother, Milich, we established that.

"... a ray in the darkness of this century,
with it I became a man!"

That's where we stopped. Let's go, continue the poem. Finish the poem, Milich. So, you don't want to? You're still boycotting? Fine. Then I'll finish it. How does your poem continue, then?

"Throw in your tender concern,
some light and a ray on me ..."

Who is that? Stalin? YCP? You must explain that. That has to be explained.

"Led by your respected hand, that I should find the paths,
the paths that lead to the clear and wide road,
where our people live."

Laughs That's no good! How can people live on a road? One walks, paces on a road, treads on a road. We'll put it like this, watch!

"Led by your respected hand,
I should find the paths,
The paths that lead to the clear and wide road

On which our people tread."

It won't happen soon, Milich! With you the way you are now, the pigeons are going to be shitting on our heads for the rest of our lives, I'm telling you. Our people don't like Party traitors like us. Wives leave their husbands *mine left me*, and *yours will leave you, too, don't worry*. Sons disown their fathers, mothers disown their sons, people point at us traitors with disgust. Why don't you feel like writing some poetry? What would you rather do? What are you waiting for? A payment? And who is going to pay us for all this? In what currency?

"O, you testing stone, just think,
man, your slave is rebelling."

Your people are rebelling, Milich. Fuck, people don't want to be anyone's slaves, not even Stalin's!

"Destroy them with your force and sweep them with discord."

Listen, what do you think, does Stalin have the power to destroy us, to sweep us with discord? Of course, as Timon of Athens says, savages are ruling this world! The savage in me, the savage in you. Here I am beating you and you are crying. I ask you; and you're torturing me by keeping silent. Be silent! Be silent! You and I have lots of time. You see, Shakespeare describes the essence beautifully. See, that's why poetry is the poet's third eye. Hölderlin! In order to understand the essence, we can continue with a discussion of Hegel's position on ... No, let's the two of us stick with Marx! Marx the poet, Milich! Marx the revolutionary! Not the politician, like you. Listen! If you take man as man, and his relation to the world as a good relation, then you can exchange love only for love, trust only for trust. If you want to enjoy art, you must be an artistically educated man. If you want to influence other people, you have to be a man who affects people by stimulating and re-educating them. Each of your relationships toward man and nature must be a definite demonstration of your personal, individual life toward nature and objects. You love, but you don't stimulate opposite love, that is, if your love, as such, does not stimulate opposite love, if you, as a man who loves, do not become loved, then your love is powerless. That kind of love is unhappy. See, that's why you are not a poet, Svetozar Milich. You wait. You add up and subtract, you hope. You're interested in politics. Listen, I'm interested in politics too! I am!

SCENE 10. THE NEW MAN

SVETOZAR: *Rehearses a speech* This is not a usual, scheduled PTA meeting. Therefore, let me, at the end, say a few words on the problem of what kind of a pupil, what kind of a man, what kind of an intellectual our school wants to bring up. I know, it's late. I promise I'll be short.

DANE—INTERROGATOR: Bullshit, bullshit! The introduction is catastrophic. What kind of nonsense is that? What are you talking about? What "end" are you talking about at the very beginning? You are avoiding logical and precise thinking. Let's go on. The bell. One more time. Let's review it one more time. What is a lecture?

SVETOZAR: A lecture is a type of discussion that is not read, but delivered before a group of people. For a lecture on political and similar themes, usually we use the expression "speech". The basic difference between a discussion and a lecture is in that the latter is confined temporally and the listener's attention span decreases if the communication is stretched, forced, and tiring.

DANE—INTERROGATOR: We have, then, the concepts "discussion", "lecture" "speech". What did we agree on?

SVETOZAR: The school and the image of the new man.

DANE—INTERROGATOR: What are you?

SVETOZAR: I am a director of a school, and I'm speaking at a PTA meeting?

DANE—INTERROGATOR: Director of what kind of school?

SVETOZAR: Elementary.

DANE—INTERROGATOR: Where is that school?

SVETOZAR: In Belgrade.

DANE—INTERROGATOR: Where is Belgrade?

SVETOZAR: In Yugoslavia.

DANE—INTERROGATOR: A director of a school in the Federated People's Republic of Yugoslavia.

SVETOZAR: I am a director of an elementary school in the Federated People's Republic of Yugoslavia.

DANE—INTERROGATOR: So, is it a lecture or a speech?

SVETOZAR: I would say it's a lecture.

DANE—INTERROGATOR: O.K. Talk!

SVETOZAR: *Expresses the action with his movements*

DANE—INTERROGATOR: A director knocks?

SVETOZAR: Does not knock.

DANE—INTERROGATOR: A director doesn't knock, Milich! He never knocks! Think! Let's go. The bell!

SVETOZAR: Greetings!

DANE—INTERROGATOR: Greetings! What is that walk? What is that walk? How does a director walk?

SVETOZAR: Resolutely!

DANE—INTERROGATOR: Let's see it. A director walks resolutely.

SVETOZAR: *Walks*

DANE—INTERROGATOR: The director walks in the hallway resolutely!

SVETOZAR: *Walks*

DANE—INTERROGATOR: The director walks quickly in the hallway. The director looks at his watch. The director meets someone in the passageway.

SVETOZAR: Greetings!

DANE—INTERROGATOR: The director is angry!

SVETOZAR: That can't go on, Comrades!

DANE—INTERROGATOR: Bell!

SVETOZAR: *Enters*

DANE—INTERROGATOR: The director passes by the window, you mother fucker! Wait, where are you going? Bell!

SVETOZAR: *Enters* You see, comrades ...

DANE—INTERROGATOR: The watch!

SVETOZAR: Watch?

DANE—INTERROGATOR: Yes!

SVETOZAR: You see, comrades, when we say that the educational goal of the school and parents is the new man, we have in mind a man who struggles, above all, for progress, for creativity, for spiritual rebirth, for new perspectives.

DANE—INTERROGATOR: A director picks his ears, right?

SVETOZAR: For the new man, it is not enough to be a model specialist at his place of work. He must be a good politician who is enthusiastically concerned with the fate of his country, who follows world events, who has a good knowledge of science and society. He must be a new man in his entire way of life, or as comrade Milovan Djilas says, he must be unselfish, sincere, brave, honest ...

DANE INTERROGATOR: Drop that! Drop it. Throw that out, throw it out! For your information, Milovan Djilas is no longer responsible for questions concerning the new man.

SVETOZAR: Since when?

DANE—INTERROGATOR: Since the day before yesterday.

SVETOZAR: Why?

DANE—INTERROGATOR: Well, because he changes his own responsibilities. From the new man he jumped to the whole new class.(9) Go on! Continue!

SVETOZAR: The school must not dissociate itself from ...

DANE—INTERROGATOR: I can't hear you!

SVETOZAR: The school must not dissociate itself from politics, as it used to do hypocritically, because there is no worse politics than the ignorance of politics, because politics is national. The non-politicizing of the school in old Yugoslavia was one of the things that caused our youth to alienate itself from the people. We still have here small, ignorant people who send their children to school, telling them: "Study, so you can be a master and have a good life, so that you won't have to dig dirt, won't have to torment yourself with ploughs and axes, like I do". That is wrong, comrades! That is a consequence of the belief that an intellectual, a teacher, an engineer, etc, is not a worker, that his interests are not identical with those of the working class! That's how it really is in class societies! Our school, together with the parents, must support the spiritual life of our children! One can't live by bread alone! Spiritual rebirth demands persistent support from every individual in every place and on every occasion. It demands, the fucking thing demands a lot of love and cooperation and the extending of firm, brotherly hands to everyone who needs help! Let every promising beginning and every good intention experience its deserved recognition and a kind stimulus. Thank you comrades!

DANE—INTERROGATOR: Listen, still that lecture doesn't have enough reflective depth. "Kind stimulus", "brotherly hand", "promising beginning". You don't need that. But, it's good, like this ... The question of the new man is closely connected with the idea of the withering away of the state. And only in the problematic context of the withering away of the state is hidden the driving moment which is capable of creating social conditions for true social change. And while the state is bursting with health and power, I and you can be nothing but its more or less successful joke. Come on, stretch a little. Prayers are always the same, jokes are fresh every day. Eh, my Milich, all this put together has nothing to do with the "new man". That's why you had to read again *The State and Revolution, Critique of the Gotta Program, The Civil War in France*, or to

write, for once!

SCENE 11. STATE PROSECUTOR

SVETOZAR: Today I will demonstrate my ability in a small rhetorical composition. As a state prosecutor of the District Court of Belgrade, in the final speech. I'll attack the dangerous gang of economic criminals who have given our society a blow worth millions.

DANE—INTERROGATOR: Good. Here is the public, the judge, the jury.

SVETOZAR: Can I take this chair ...?

DANE—INTERROGATOR: You can't. We don't have time!

SVETOZAR: Today, in this hall, we are not cutting the heads of common thieves who have stolen a few kilograms of plums.

DANE—INTERROGATOR: Be precise, you hear? Only essentials!

SVETOZAR: We are judging dangerous and chronic criminals who have caused our society damage worth millions.

DANE—INTERROGATOR: Go on!

SVETOZAR: Look comrades! Corruption is a very serious phenomenon! These are people with no morals and virtues. It is a new bourgeoisie that spreads its roots into the black market, speculation, corruption, economic crime. But, those people wouldn't be fishing in troubled waters, they wouldn't succeed in their dirty work, if you ...

DANE—INTERROGATOR: Who?

SVETOZAR: You!

DANE—INTERROGATOR: Who?

SVETOZAR: We!

DANE—INTERROGATOR: Who?

SVETOZAR: Well, we! If we didn't allow, as a society and as individuals, indifference on the job. If we weren't lenient on such and similar occurrences.

DANE—INTERROGATOR: What is it all about, Milich?

SVETOZAR: The old adage: "Work for the state as little as possible, take away from it as much as you can." Take away as much as possible from the working people, milk them dry. We have to understand very clearly that today people in Yugoslavia are struggling with the remnants of a decaying, thieving, exploiting state.

DANE—INTERROGATOR: Even more precisely! It must be clear to some of our public prosecutors that the Federated People's Republic of Yugoslavia today is clashing against a total blockade by the USSR and its satellites. That's what it's all about, Milich, that's the essence of the matter! Against their aggressive and antagonistic pressure, against their saboteurs, payed killers. The damage we have suffered cannot be measured in millions of dollars, but in billions of that currency. You want specific numbers. You want our account books for inspection? How did 53 of the most important branches of our industry carry out their plan in the first six months?

SVETOZAR: Ministry of heavy industry — 93.5%, electric industry — 96.4%, mining — 101%, light industry — 102%, the industry of the individual Republics — 103%.

DANE—INTERROGATOR: So, at a time when we hear from all sides that we won't carry out our plan, we not only carried it out, but even surpassed it, thanks to the great awareness of all working people of this country. Generalissimo Stalin, as an initiator, organizer and leader of that campaign against our people, hoped a deathly blow would be dealt to our economy. You know, they would want half the people in Yugoslavia to die just so that their Resolution could be right.

SVETOZAR: Generalissimo Stalin, as an initiator and organizer ...

DANE—INTERROGATOR: He's dead.

SVETOZAR: Generalissimo Stalin, as an initiator and organizer ...

DANE—INTERROGATOR: He's dead.

SVETOZAR: Generalissimo Stalin, as an initiator and organizer ...

DANE—INTERROGATOR: He's dead!

SVETOZAR: Generalissimo Stalin, as an initiator and organizer of that pursuit ...

DANE—INTERROGATOR: He's dead! Dead, Milich. A whole year already, dead! And you're still here, Svetozar Milich! You don't have time! Think! Work! Go out! Finish the speech! SB 214, SB 214!

SVETOZAR: To the slanderers of the Informbureau countries we shall answer with new tons of coal. They accuse us, saying only they are building Socialism. We don't see that kind of results in the mining of soft coal in Bulgaria, Hungary, Czechoslovakia and in the rest of the Informbureau countries!

DANE—INTERROGATOR: *speaks together with Svetozar*

SVETOZAR: That is why I repudiate and refute the defender's thesis, and forewarn you of the fact the moment we propose the death penalty for such people, we in fact condemn the society from which they originate. I am speaking in the name of our people that, today, it is not man's life that is of most value, but the life of a society.

"As at one time, the sun began to shine in the middle of the night."

DANE—INTERROGATOR: • Magnificent! Magnificent, Svetozar Milich! Now, that's a poem. Svetozar, I'm leaving, and you will soon, too. You'll be an equal member, a citizen of this country again. With all your strength, you join in the construction of our country and the building of self-management Socialism.

SVETOZAR: Informbureau swine!

DANE—INTERROGATOR: You'll return to your wife and children, you'll go fishing, play cards, chat with your friends over a glass of wine. Help your sons grow into true citizens, into people who will value the heritage of our revolution, brotherhood and solidarity, the self-management path, Socialism, and freedom.

SVETOZAR: Informbureau swine!

DANE—INTERROGATOR: I served my sentence. You will serve yours, too. Listen, if anyone insults you, if anyone says anything to you! No one has the right to insult you, no one! Spit in his face. You hear, spit in his face! Kill him! Good-bye. What are you, Svetozar Milich?

SVETOZAR: B. D. S. D. W. C. S. P. B.

DANE—INTERROGATOR: So, what are you, Svetozar Milich?

SVETOZAR: I am a bandit, deserter, scoundrel, degenerate without dignity and without honor, without pride, chameleon, sectarian, provoker, and a blind passenger on the ship of the history of the Yugoslav nation.

DANE—INTERROGATOR: You are, you are! You are an Informbureau swine.

SCENE 12. RETURN HOME.

TIME — 1982

On TV monitors OLGA: Svetozar, my dear! There is a lot of news. Deyan is coming back from England. He finished Medical school. He is a doctor now, Svetozar dear, a medical doctor! There is more happy news — he got married in London. We have a pretty daughter-in-law. Her name is Natasha — a medical nurse. Give them your blessing, Svetozar! He'll buy an apartment soon and settle in Yugoslavia. Branko is ready to get a job now. He is healthy and well rested. He was with Deyan, in London, for six months. He doesn't really have any problems now. He doesn't associate with his old, rotten friends any more. We don't have any problems with the police now. He was unlucky, Svetozar. Terribly unlucky! Every one says Economics is a difficult subject, but the first level, the first level will be over soon. There is a chance he'll get a job with Yugobank. Viktor knows some people there. Yanez apologizes for not visiting you more often. He is very busy. He is rarely home, even in the evening and at night. Writes songs, composes, sings, all by himself. Recording sessions and concerts keep him very busy. You can be proud of him, Svetozar! He is becoming quite famous. All the papers are writing about him. I listen to him when he practices at home, and sometimes on the radio. I don't like going to concerts. I feel uncomfortable being alone among young kids. Concerts today are not what they used to be. Everything has changed, Svetozar, everything.

SCENE 13. THE TALE

OLGA On stage: He appeared to me in a dream and said in a clear, strong voice: "One day, in May 1944, I found myself with a group of war correspondents who had to interview Vlada Ribnikar (10). I can't remember their names. Then, we started off on horses, with an armed escort, toward some village east of Drvar. And right next to the village we rode into an orchard. There, in the grass, we found Vlada laying down and reading a book as thick as Meyer's Lexicon. After we greeted each other, we asked him what he was reading. He answered: *Das Kapital*. Afterward I thought, I must remember this scene. The war is raging at sea and on land. Machine guns are yelping on the hills nearby, mortars are roaring, but here in the orchard, the sun is shining, bees are buzzing, and this man is reading Marx." That's how Svetozar spoke. He kissed me tenderly on the forehead, and then he added this: "Please narrate this tale to Branko." And then he left.

CHILDREN: Sing in English Grandma? Can you say this?: "Peter Piper picked a peck of pickled peppers."

END

Translated by George Mitrevski

1 Serbian nationalists who took to arms in 1941, ostensibly to fight the Nazis, but ended up as collaborators who only fought against Tito's Liberation Army. Many of them emigrated in 1945.

2 Tanjug — Yugoslav News Agency

3 OZNA — Intelligence Arm of Tito's Liberation Army during and after the war

4 A prominent partisan commander in Slovenia.

5 Quotation from "The Mountain Wreath" by the Montenegrin bishop-poet Petar Petrović Njegoš

6 After World War II sovereignty over Trieste and its environs was claimed both by Italy and Yugoslavia. The disputed territory was temporarily divided in two zones, A, covering the city itself and controlled by Italy, and B — city's hinterland, controlled by Yugoslavs. Later, both states incorporated their respective zones into their national territory.

7 This resolution against the Yugoslav Party was declared in June 1948 and immediately published in full in the Yugoslav press, together with the response by the YCP.

8 High Party functionaries who opted for Stalin in 1948.

9 These lines point out that the action takes place in 1954, when one of the top Party functionaries, Milovan Djilas was stripped of his responsibilities in an ideological dispute. His book *The New Class* has made him known in the West.

10 Before the war, owner of the daily *Politika* in Belgrade, and secret supporter of the CP. He joined the partisan movement and held important positions during and after the war. He died in 1955.