

het werkteater

one of them

performed at the london international festival of theatre

11 - 16 august 1981

at the Institute of contemporary arts
in london

written by het werkteater
translated by martin cleaver

cast:

cas enkleer
joop admiraal
kees prins
arjan ederveen
(known in the play as dickie)

technician:

charles kersten

SCENE ONE -- TWO MOTHERS

Music starts -- Ann Shelton singing "Answer Me".

Cas and Joop enter during instrumental intro dressed as middle aged mothers, in black. They stand facing the audience during vocal.

CAS It was one Tuesday afternoon...

JOOP One of those bleak and windy afternoons...

CAS When the wind whistles through the bus-shelter...

JOOP I'd just started the ironing...

CAS I always do my ironing on Tuesdays...

JOOP I heard him come in...

CAS He'd been at school...

JOOP He leant his bike against the shed.

CAS He came into the room...

JOOP And said: "Would you like a cup of tea, Mum?"

CAS He never normally offers.

JOOP "I'd love one my dear," I said.

CAS He came back into the room with the tea cosy, and put the cup down on the ironing board, and sat down; I carried on with the ironing...

JOOP And then it went so quiet.

CAS It went so quiet and I thought 'something's wrong', I thought, and I thought 'it must be something terrible, something I don't want to hear about'.

JOOP I carried on with the ironing, I started sweating -- ironing's warm work at the best of times -- I was ironing one of my husband's shirts...

CAS One of those complicated ones, one with pleats...

JOOP I said: "Is anything wrong, dear?"

CAS "Tell Murray if there's anything wrong."

JOOP "Dad'll be home soon."

CAS It was still so quiet, he just sat there stirring his tea.

I couldn't see his face. I should've put the light on really.

JOOP And then suddenly he spoke...

CAS He spoke, and his voice was so strange.

CAS & JOOP "I... I think... Mum, I think I'm a... Homosexual."

Cas and Joop continue simultaneously, after drawing their handkerchiefs for a quick weep.

CAS:

I felt like I'd fallen down a bottomless pit. I thought: "It's all been for nothing. I bore him for nine months, and for what? For nothing! I held his hand when he had a temperature, and for what? For nothing! Of course at first you blame yourself, I mean, you read so much about it these days in Woman's Own and Cosmopolitan. Maybe I had been too soft, or my husband was away on business too often. You never know what might be to blame. At the same time I suppose I should have realised when he was six, and wanted a doll for Christmas, and we gave him one, and he took it to a tea party, and came home crying -- they'd all laughed at him.

JOOP:

The strangest things go through your mind at a time like that. It's your own child, but at that moment I felt like I had a stranger in the room. Of course we've all heard about it, but -- it couldn't happen to you.

He used to play with dolls, but that didn't stop him tinkering with Meccano. He liked drawing, usually women. He always went shopping with me, when I wanted a dress or a hat. He had very good taste, so I preferred having him along, to going on my own.

We used to spend hours in C & A.

CAS

I couldn't cry...

JOOP

Not then...

CAS

But I did later...

JOOP

For weeks...

CAS

It drove my husband mad...

JOOP

He just didn't understand.

CAS

Anyway, it was better for me to talk to him.

JOOP

I can't sleep at night.

CAS

Because I... well, I've been through a lot...

JOOP

Then I wonder where he is now...

CAS

Then it's best to talk to someone who's been through a lot.

JOOP

In a park somewhere...

CAS

I was bitter.

JOOP

They're usually in a park, aren't they?

CAS

I asked myself: "Why me? Why should other women have healthy children, and me?..."

JOOP Looking for happiness... He'll never be happy...
CAS I'll never be a grandmother. He's my one and only.
JOOP And if he only had the one friend...
CAS Then at least the family could be proud of us, we could
 face them at weddings and things...
JOOP And have a pleasant chat about furnishings...
CAS But... I don't know... Always different ones... Never going
 steady...
JOOP I don't dare ask...
CAS I've never even seen one...
JOOP Maybe I don't want to know...
CAS Maybe it's better this way.
 Look dear. I'm your mother, and I love you.
 Even if you were a criminal, I'd always love you.
JOOP My love. What you've put your mother through,
 only a mother could forgive.

SCENE TWO -- GYM LESSON

Kees enters, wearing sports kit and a track-suit top with a football in his hands.

KEES All right lads, get undressed!

Cas and Joop take off women's clothes to reveal sports kit underneath.

KEES Come on lads, we haven't got all day! It seems to take you
 lot longer every week. If you carry on like this, there won't
 be time to do anything else... On the other hand, you could
 just take your time. I'm in no hurry. We can always add on
 an extra period some time, like on a Wednesday afternoon.
 Pierson and Brown, clear those mats away! And put those
 skittles back in the rack!
 Enklaar, shouldn't you be with the other group?
 Right. Move, lad!

Cas exits, carrying their discarded clothing, at a run.

KEES Okay lads. Today we're going to practice receiving the ball,
 and Admiraal is going to show us how, aren't you Admiraal?

JOOP

Yes, sir.

KEES

Well go and stand over there by the wall. And start moving around a bit. That's it. Catch!

Kees throws the football straight at Joop's head, hard! Joop ducks.

KEES

Concentrate on the ball! What do you think those hands are for?!

Kees throws again, and Joop ducks again.

KEES

Okay, Admiraal. I'll make it easy for you. You stand still, and I'll stand still. Right? You concentrate with those peepers and react with those flippers, right? Concentrate, react.

Kees throws yet again, and Joop ducks yet again.

KEES

Well. I don't feel like going and getting that ball, Admiraal, so why don't you go and fetch it for me?

I said go and fetch the ball, Admiraal. (Joop remains motionless.)

All right! Okay lads. Admiraal would appear to be incapable of catching the ball. So why can't Admiraal catch the ball?

As far as I can see, Admiraal has got two peepers, two flippers and two trotters. So why can't he catch the ball, you may ask?

Well, just maybe it's because Admiraal is a spineless weakling.

So just maybe Admiraal can go and join in with the girls today.

I'm not having you on. Get a move on. Go and choose yourself a nice skirt. Off you go! Move!

Joop exits.

KEES

Okay lads. Now let's put it into practice. Let's go outside. Basketball!

Kees exits at a run.

SCENE THREE -- SCHOOL FRIENDS

Enter Arjan running, followed by Kees. Both of them are in sports kit. Arjan collapses after a couple of rounds, and Kees jumps on him. They grapple, but Kees comes out on top.

ARJAN Aaaagggghhh. Okay, you win.

KEES Who?

ARJAN You do. Come on.

They stop fighting, but Kees keeps an arm lock on Arjan.

KEES Did you get round to it?

ARJAN What?

KEES You know, what we'd agreed... with Veronica.

ARJAN Yes, yesterday.

KEES Really, and what was it like?

ARJAN Well, just like you said, actually.

KEES Oh yeah. Well, what happened?

ARJAN Well, I passed her a note in Geography, saying I wanted to meet her at four in the bicycle sheds. We got our bikes and then we cycled to the tennis courts, and on the way I put my arm around her shoulder. We got to the tennis courts and locked our bikes together -- you know, with the one chain through both frames.

KEES Very good!

ARJAN Then we went to the refreshment stall at the courts and I bought her crisps and lemonade. And then we went to the changing rooms.

KEES Well, what happened in the changing rooms?

ARJAN Well, I shut the door of the cubicle, and then I pressed my body against her... and then we kissed.

KEES You kissed? How?

ARJAN With our tongues touching. Then I put my hand into her blouse, undid her bra and fondled her tits.

KEES And then?

ARJAN Well, that's all.

KEES What d'you mean 'that's all'. Didn't you do anything else?

ARJAN No.

KEES You didn't whisper in her ear, did you?

ARJAN You didn't say anything about whispering in her ear!

KEES I did! So you didn't have it off with her?
ARJAN No. And I didn't enjoy it at all.
KEES Oh, it's always like that the first time. I didn't enjoy it either. You just have to persevere, you'll get used to it.
ARJAN No. It's not that. It's just... I think I'd much rather do it with you.

Kees is startled, and shrinks back.

KEES Yeah, well. If you were a girl, I wouldn't mind doing it with you either. I mean it.
ARJAN Aren't you angry?
KEES Of course not. D'you still want to go to the flicks with me on Saturday?
ARJAN Well, I've made a date with Veronica to go to the flicks on Saturday.
KEES I know, so have I. The three of us can go together.
ARJAN Great! We can see "Planet of the Apes".
KEES Yes, "Planet of the Apes".
ARJAN "Part Two".
KEES Shit! Biology!

They exit running.

SCENE 4 -- HOMEWORK

Joop (dressed in shorts and long socks etc.) sits at a desk doing his homework to the strains of Fifties pop on the radio. As he pores over "je suis, tu es..." his attention is distracted by his own reflection in the mirror (the audience). He stands up, turns the radio down and walks to the side of the stage.

JOOP Mum! Mum!

turns the radio up,
Satisfied that noone is home he walks to the 'mirror' and arranges his shirt suggestively, with a knot at the waist. Cas (Father) enters, watches, then turns music off.

CAS It was very loud.
Is that how you do your homework?
Go and lend your mother a hand, she's just got home with the shopping.

JOOP Yes.

Joop exits at a run.

CAS

When he was born, I had cards printed with a Greek discus thrower on... You know, one of those engravings of that Greek statue, because I like sport myself. But, he seems to prefer dolls and bows and ribbons and little fiddly things like that. He's always been one for his mother's apron strings. When he was so high (Cas indicated height of 6 year old), he always went shopping with her, advising and feeling the material. A colleague of mine has a son his age, and he already knows what he wants to be. He wants to go to university and study engineering. Some people have all the luck! Mine wants to be a clown, or a fashion designer.

Of course, you can never be sure. You can hope... Play football with him and go swimming together, but that's not going to help. It's ridiculous, of course, to expect your children to grow up the way you want them to. Lately he's been having profound discussions with his mother. When I come in from work, they're sitting talking, but as soon as I come in, they stop: "Oh, you're home early!"

Jesus Christ!

He picks up exercise book from desk and shows audience.

CAS

Here, pages of them, dolls, all dolls, always women...

Exit Cas with all props.

SCENE 5 -- DISCO CONFESSIONS

Subdued disco lightling, "When a man loves a woman" by Percy Sledge very loud, as Joop, Cas and Arjan enter one by one. Joop stands fairly passively watching as Cas 'stalks' Arjan. Arjan looks nervous. The music fades and Joop steps forward.

JOOP

When I started at drama school, I had a sort of blotch on my face. It was Eczema. It exuded a sort of lymphatic fluid and I wasn't allowed to put a plaster on it. I'd already had it for two years and had been to several skin specialists, but no one could help me. There was an elocution teacher at drama school, her name was Hannie Veldkamp, and she said: "You can't possibly go on stage with a mark like that on your forehead".

JOOP (cont)

She knew a sort of healer and made an appointment for me.

I had to take my watch off. He did strange things with his hands, and then shook them off and said: "You're deliberately making yourself unattractive. You'll just have to make up your mind. What are you? Hetero- or Homo-sexual?"

ARJAN

When I was sixteen, I lived at home with my parents in Doorn. But nearly every weekend I went to stay with my elder brother in Amsterdam. He was one of them too.

One evening we ended up at a party near the Central Station. It was getting late, and suddenly there was this funny little man standing in front of me, fondling my belly. He said: "Shall we go and have a fuck?" It took me by surprise, but I said "Yes" because I knew it had to happen sooner or later. We went upstairs into this tiny room and lay down next to each other, and I thought to myself: "I'll have to find some way of letting him know it's my first time". So I tried the indirect approach by asking him what his birth sign was, and he said: "Aquarius". "Oh," I said, "I'm still a Virgo".

CAS

When I was nineteen, I'd never had a wank, 'cos I didn't know how. But then I moved to Amsterdam to study and I was initiated into the student fraternity. It was a mixed fraternity, girls and boys, but that evening there were only boys. It was a sort of stag party -- an inquisition on sex. And then all the boys who had never masturbated had to stand up. I stood up, and so did two others, although as far as I could gather, they were conscientious objectors of some sort, and they all refused to believe us.

JOOP

He gave me a sort of tincture which stung. I decided I was homosexual, and within a month the blotch disappeared.

Around that time, the art institutes in Amsterdam used to organise ~~jazz~~ parties so students of different disciplines could get to know each other. Singers, painters, actors etc. One Saturday evening I decided to go, but first I bought myself a bottle of wine, in those days it only cost one guilder fifty, which was then about three shillings, and I drank the lot.

When I got to the party, I started dancing right away, or rather, I camped around the dance floor so no one else could dance. I suppose these days they'd call it "body language". Anyway, there was this one sculptor there, and he understood. He came up to me and said: "Would you like to come home with me?" His breath stank like a sewer.

ARJAN

It was getting late, and the party was breaking up, and everybody was heading for home, including my brother. But first he came upstairs to say goodbye and to tell that funny little man to take good care of me. It was cold; one of the windows was broken, so we decided to go home too, to his place. On the way he said: "When we get home, we'll undress each other extremely slowly", and that was a very exciting prospect for me. Anyway, we got to his place, went straight into the bedroom and I started undressing him extremely slowly. Eventually I got him down to his underpants. And the front was like this enormous tent, which surprised me, 'cos I didn't think we'd done anything yet.

CAS

At the end of the evening, we all started drifting out and one of the lads who ran the socials stooped me and said: "Have you really never done it?" And I said: "No, 'cos I don't know how," and then he grabbed one of the other freshers, his name was Martin Koeman, and told him to tell me what I was supposed to do. And this fresher didn't beat about the bush: "You push the foreskin up and down until you come." That's just in case there's anyone in the audience who didn't know. And then this lad from the socials said: "Why don't we go down the toilets and try it out?" And I was scared and said: "No".

JOOP

Later in the Paris Metro, I discovered it was garlic. I went home with him, and when we got there, we started kissing right away. We fell onto the bed and he started undressing me and then himself. We carried on kissing and jerked each other off, and I think that's how we came.

The next morning I woke up when the neighbours upstairs got out of bed. There was no real ceiling, only the wooden floor above with beams, so you could hear every sound. There was a man and a woman, and they must have had at least three kids. The radio was on, they were having breakfast, the man had to get ready for work and the children had to go to school -- it was very noisy. And all those everyday sounds of family life came through the ceiling into the room where we lay together in bed -- and I felt really guilty.

ARJAN

Next day I got a lift back home to Doorn with my mother, who'd been visiting an aunt in Amsterdam. On the motorway to Utrecht I gave her a no-holds-barred account of what I'd been up to. I was feeling really proud of myself and I can still see her face, like: "This is normal... Anything goes!"

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CAS

And then I knew! I waited a week, then devoted an evening to it. And when that white puddle appeared on my yellow blanket, I was surprised -- I never really thought it would work. And I scraped it all up into a plastic bag, and of course that was it! I emptied all the plastic bags into a milk bottle which I kept in a cupboard in my room. I mean, I knew it was silly. I wasn't completely round the bend. But I thought to myself, I thought: "Just imagine... that in three years' time some one comes up to you and says: 'oh, you haven't thrown it all away, have you? You should have kept it!'" That's why.

Music returns again. Cas resumes his attempts to seduce Arjan. Kees enters. Kees and Arjan see each other and it's 'love at first sight'. They get talking and walk off arm in arm. Joop glances at his watch and leaves too. Cas expresses disappointment and exits. The music continues into the next scene.

SCENE SIX -- FATHER AND SON

Arjan comes on stage with a wooden chair, radio and piece of sandpaper. The music, now coming from the radio, is still very loud. Arjan starts sanding down the chair. Joop (Father) enters, looks round, and utters his first word inaudibly before being forced to tap Arjan on the shoulder with his glove.

JOOP Hello.

ARJAN Hello Dad.

JOOP D'you think we could turn the radio down? What a racket!

Dickie turns the radio off.

JOOP I could hear it half way down the street.

ARJAN I've always found it easier to work with loud music on, that's why.

JOOP Oh, I see. Er, the door was open. It looks as if the locks broken.

ARJAN Yes, we still need to decide which type of lock to get.

JOOP I see.

ARJAN Well, what do you think?

JOOP It still needs a lot of work done on it.

ARJAN I can't offer you a chair, but would you like something to drink?

JOOP No, thanks.

ARJAN A cup of tea? Milk? Beer?

JOOP No, really. Don't go to any trouble on my behalf. I can't stay long, I'll have to be going in a minute.

ARJAN

How's mother?

JOOP

Well that's why I came actually. She's terribly upset...
Because... you came round yesterday... and...

ARJAN

Yes, er, I wanted to tell you too... But mother understood.
She did shed a few tears, but not for long.

JOOP

Well, when I came home she was absolutely hysterical. I had
to stay up all night with her. You know what she's like.

ARJAN

She was all right when I was there. She even gave me a few
tins of soup, and some sugar...

JOOP

I told her I'd come round and see you and have a chat...
I mean, I do understand. You're my youngest, I know, but I
used to be just like you myself when I was young. I didn't know
what I wanted either. Well, I did know I ~~wasn't~~ like that! But
anyway, it was your mother who started, not me. I understand
your reservations... about getting married, having kids, all
that responsibility. Really, I understand completely, because it
is difficult, but not wanting any responsibility doesn't have
to mean... well... being like that. And the surroundings here...
I only saw boys names on the door outside, are they all like
that?

ARJAN

I don't know, I haven't asked them.

JOOP

Well, I saw one on the stairs, and he certainly looked like one
of them. I mean, you can be influenced by your surroundings.
And every one's talking about it, on the radio and teevee. And
how can you be sure when you're so young? That Smit fellow down
the road from us... He's one. You only have to look at him to
see... I hear he's a nice enough fellow, it's not that. But you
don't look like one, because if you did, I'm sure I'd have noticed,
and so would Mum. No, you're not one of them. You're normal!
You've never played with dolls.

Anyway, I thought you could maybe come and have dinner with us tonight.
I could pick you up after work, at about six. Okay? And Mum could
do roast pork with onion sauce, 'cos that's your favourite, and
we could have a pleasant chat and ... you could tell us it's
not true, couldn't you?

ARJAN

No, Dad, I couldn't.

Enter Cas, dressed up as a queen, and acting one. He addresses Arjan as Dickie.

CAS

Dickie, Di... Oh there you are... I just came to... Oh... I just

CAS (cont.) came to borrow a cup of sugar, but I can come back later...
ARJAN No, it's okay. This is my father...
CAS Hello, Bert Ronson's the name, Variflame's the game.
 I'll manage, I know just where to find it.
JOOP He'll be back in a minute, Mister... er... Flame. We're just
 popping out.

Arjan and Joop exit. Cas peers after them then minces to the centre of the stage.

SCENE 7 -- BERT'S MEMENTOS

Bert sits down, and waits impatiently, nervously. He voices his awareness of the tension with an 'Oh, oh' sigh, or 'He's not coming back!' He opens the wrist back he is carrying, as if to get out a cigarette.

CAS Oh no, I've given up.

He giggles and then starts rummaging in his bag and gets out a pile of photos.

CAS My father when he was a baby. I always keep it with me in this bag. Oh, I've got lots more at home, I keep them in boxes under my bed. Photos, letters, mementos..., things people leave behind. This is just a selection, I always have them with me..., just in case... they come and take me away, ha, ha!

He stands up and approaches the audience. The order is fairly random (of photos).

CAS Our dog, he was called Quick. My father and mother on their wedding day. My sister was the bridesmaid.
 Ooh, I was eight, and I wanted a ribbon in my hair. I got one too, from my mother, a large checkered one with wire strengthening.
 Isn't it sweet? This one was taken during the war. You couldn't get hold of toys for love or money. So my Grandma in The Hague made me a toy animal from a furry windjammer lining. You know, a terrier, like on the Black and White Whisky label. I got flowers on my first and second birthdays, because you couldn't get hold of toys, and I was happy as a sandboy. At least, that's what my mother told me later. I could say "flowers, pity fowers" before I could say "Mamm" and Pappa".

CAS (cont.) Who's this then? Oh, I know. Some Australian with acne. I don't remember much more about him.

Oh, isn't he gorgeous? Michaela Castellana from Salerno. Oh, I adore beauty. I do. They may be stupid, they may be dull or have evil characters, but I worship the ground they walk on.

" Doesn't ring a bell. He is good looking, and I managed to get my hands on that! Well, I was younger then, of course.

Oohh, Filippo Angelucci from Catania, what a darling!

Max, we stuck it out for three months. That's a long time, for me anyway. Ah well, he was an easy going type, and so was I, but of course it was doomed from the start -- no tension. My brother next to the bird cage.

Oh, a torn one, we must have had a row.

Edward Caracci -- he threw me down the stairs in Florence, opposite the Palazzo Pitti, weekend bag and all. I'd been misbehaving. Angelo Pistorio, are you still lounging lazily in your camp bed on the East Coast of Italy? Isn't he adorable? I could pass it round, but on second thought... I may not get it back... It would end up in somebody's private collection.

Oh..., who's this then? Who is it? Tony Curtis -- former Bernhard Schwartz from Brooklyn. Yes, it was here at a sauna in London, there were sixteen of us surrounding him, but I got my pound of flesh. Did you see Spartacus? A long film, Spartacus, three hours, with an intermission, and I saw it six times. Ancient Rome, you know, with those gladiators and Kirk Douglas, the one with the dimple in his chin. And Tony was a singer, from Sicily. Laurence Olivier was the baddy and arranged for Kirk and Tony to fight a duel... to the death.

And then Kirk said to Tony, he said, because Kirk was strong -- he was a gladiator, he said: "Let me kill you with one blow," because Tony was a singer, a weakling, you know, and Kirk wanted to put him out of his misery, short and sharp. But then Tony said: "No, I don't want that, because then they'd crucify you, and I couldn't stand that." Anyway, they ended up fighting a duel to the death and mortally wounding each other and dying in each other's arms... It was so beautiful, and then Kirk said to Tony with his dying breath, he said: "You've always been to me the son I always wanted." And he gets one too, but then it was still only a baby in Jean Simmons womb.

Oh, have I got time for this? It'll only take a minute. It's so wonderful, just to give you an idea. I often get letters. "Brussels." Brussels? What was he doing in Brussels? "First of July 1970. Hello Bert" -- that's me -- "So it's been left up to me to get in touch? I never used to have the feeling I'd been left empty handed, dot, dot, dot. Now I do, exclamation mark. I wanted to get to know you better, exclamation mark. Write to me, exclamation mark. Soon, exclamation mark. Meanwhile I dream of kissing you." Yes, they do! I don't know why, but apparently people see something in me. "You must dream the same about me -- crosses on a letter don't mean much after a night like ours. Charles, Prince of Wales." That's why you didn't see me on television; I wasn't invited to the wedding.

I know lots of famous people, you know. I've been in Dusty Springfield's kitchen several times.

Arjan enters from one side.

CAS Oh, Hello. Isn't he a darling.

Kees enters from the other side.

CAS Oh, he's nice too. But you always have a favourite. That's life.
Hello boys. What are we going to get up to then? Oh, how exciting.

Kees and Arjan meet centre stage, in front of Cas. They embrace.

CAS I think they're going to kiss. (They do) They're kissing now.
You just enjoy yourselves! It's so wonderful when you're young.
Hold on tight there. Look, that hand on his cheek.

Cas moves round from behind them and sits on a chair with the audience.

CAS Look's like I've got a front row seat. You just enjoy yourselves,
for as long as it lasts. Such tenderness. I adore tenderness.
Or do they want to be alone. They often do in the beginning.

He gets up and minces towards the exit.

CAS I'm off! I'm leaving. Ciao, bye, schüs, cheerio. Ik ga d'r van door,
hoor! Daaag! See you later, alligator. In a while, crocodile.
Oh, they'll ring when they fall out!

Cas exits.

SCENE 8 -- TULIPS

Arjan and Kees carry on kissing, then fetch on a table and extra chair. They are obviously madly in love. They also fetch a table cloth, and kiss under it before letting it sink gracefully onto the table. They fetch crockery, including a vase. Kees is inquisitive about the vase, and Arjan brings out a bunch of flowers, which Kees unwraps and drops in the vase on the table. They are singing "When I fall in Love, it will be forever". They sit down, and flirt over the flowers in the middle of the table. Arjan suddenly jumps up, when Kees sticks his head among the flowers.

ARIAN Sit still! Don't move!

Arjan takes an imaginary camera from an imaginary cupboard and takes some imaginary photos of Kees at the table. Then Kees stands up.

KEES It's my turn, go and sit down.

Arjan sits down and begins playing the fool with the vase of flowers as Kees takes photos, then turns to a member of the audience.

KEES Would you take our picture, please?

Kees hands the camera to someone in the audience and poses behind Arjan in the well-known Ga flies and Di pose, arm across his chest. Arjan reminds him to get the camera back from the audience and put it back in the cupboard. They both sit down at the table.

ARIAN I love you so much, so very much.

They sit facing each other for a long time, then gradually turn away.

ARIAN Shall we have a dog? We could call it Sandy.

Arjan turns the radio on -- Johnny Mathis singing "When I fall in love". After the first verse, Kees stands up and turns the radio up to full volume. He sits down, and then starts throwing the crockery on the floor. It should break (!). The music stops abruptly.

KEES You really can't see what's happening to us, can you? I mean, I only have to move an inch and you know where I'm going. We're always ringing each other up to say what time we'll be home. It's driving me up the wall! I feel so tied down! You're here to let me in!

ARJAN Well, let's talk about it...

KEES Look, I'm going out once a week on my own. And I won't know where in advance, and I don't know whether I'll be coming home to sleep. I might even stay away for two days. I'll tell you all about it afterwards. But I've just got to escape from this place once a week. Okay? Yes or No!

ARJAN All right.

Enter Cas with a broom, still dressed as a queen.

SCENE 9 -- DEPT AND THE BROOM

CAS Okay, okay! You just go up to your room. Be off with you. I'll clear up.

Exit Kees and Arjan. Cas moves the table and chairs to the side of the stage.

CAS I just love clearing up and cleaning. It's so satisfying, you see results straight away.

He spots the flowers, some hopefully broken, and there may even be a saucer which has remained in one piece,

CAS Cooohh, did you get a fright? You just come along home with me. I'll put you in a nice big bucket of water, and you'll perk up in no time. (Aahhh, beheaded, a saucer case.) I don't approve of cruelty to flowers.

Yes, it's one of the best reasons I know for getting up in the morning, otherwise you just wallow in it. A gas stove, nicely coated in fat -- you could get me up in the middle of the night for that. Goodness me, there's plenty of it!

Cas starts singing "Heaven, I'm in Heaven..." and ends up dancing with the broom, which he treats as a partner, stroking the bristles.

CAS

A nice crew cut!

I could do the broom dance, you know. You don't? They always do it when they come here -- from behind the Iron Curtain. You know, the broom dance. No? Those folk dance groups from Poland or Czechoslovakia or Monte Negro always do it. The Broom Dance, when they wear those ~~xxxx~~ white blouses with baggy sleeves and those red caractère boots. All the girls are spoken for except one, and she dances with the broom, so farly, as if... you know? Oh, I thought everybody knew... but maybe they only do it in Amsterdam... They all dance around like this, and the one with the broom, she's the lead.

Have you seen Klute? What on earth made me think of that? With Jane Fonda. A fantastic film, beautiful. She plays this prostitute, but then modern -- by phone. And then she starts, you know, having it off with one of her clients and then you see her sort of... coming... and then, all of a sudden, she glances at her watch... Oh, do I know how she felt! Don't you?

Well, I do anyway. Apart from those rare moments when the bells start ringing and you're floating in the clouds... but usually, you just lie there thinking... Well, you do, don't you? At least I do anyway... about anything, the shopping, clearing up...

He resumes brushing up the broken crockery and pauses to look at it.

CAS

There's something in it... Minimal Art. I'll hang a sign outside: Art Gallery -- and that's that. Atonal Music too -- an experimental sound studio! Maybe the government will give me a grant. On the other hand maybe they won't -- they seem to have gone off since the Romans.

So, there we are, now you can go back in the middle there, in the old fashioned way.

He moves the table back to the centre, then the chairs and tablecloth.

CAS

That's better, and you (chairs) one on each side, nice and cosy. A bit askew, that's more welcoming. And this ~~askew~~ too, the way a maid would do it.

He turns the tablecloth so that the points fall in the middle on each side, or so they?

CAS

Oh, we seem to have a problem. When the flowers are in the middle, the point isn't. And when the point is in the middle, the flowers aren't. I'll have to write to the Woolworth's designers some time.

CAS (cont.) Okay, was that everything? What else was there? I'm sure I've forgotten something. It always gives me the creeps when I forget something. It may be something creepy --- like a date with a creep. What was it? It sometimes helps to run through it all again... flowers, table, chairs, broom... Oh yes! Broom! That's what I came down for in the first place!

Exit Cas with broom.

SCENE 10 -- BUSINESSMAN'S BREAKFAST

An overcoat is hanging over one of the chairs. Kees is sitting on the other, calling to Cas, offstage.

Kees I hung your clothes up next to the mirror.

Cas I beg your pardon? What did you say?

Kees Your clothes -- they're hanging next to the mirror!

Cas What? I can't hear you.

Cas enters, half dressed as businessman. His shoes tie and jacket he has in his hand. He sits down at the table.

Kees Your clothes... oh, you've already found them. Are you late?

Cas Yes, I should be at work by nine, but my secretary will make a start on the post.

Cas puts on his shoes.

Kees Are you really 38?

Cas Yes, why?

Kees And this really was your first time,

Cas Yes! I don't know why. I s'pose I must be the only one in the whole country. It just never got that far -- not with women either, never. I had a girlfriend once and sometimes she wanted to, but then I didn't. I went to a wedding yesterday in The Hague -- a niece. And then, when I got back to Amsterdam, I was so depressed, I thought: 'something's got to happen'. So I went to that club. I'd never been anywhere like that before... I'd taken off my tie, I was afraid they'd refuse me admission if I kept it on. Sometimes when I lay in bed I couldn't get to sleep and then I used to get up and go out onto the streets and start following people around, but nothing ever happened.

CAS is having trouble putting his tie on neatly, so Kees gives him a hand.
They embrace.

CAS I'm glad it happened, after such a long time. You're very beautiful.

KEES So are you.

CAS Huh! A bald old man! You've got very strange taste. I've got to be going. I've a company council meeting. I have to be there, or they'll do all kinds of things I won't like.

Cas puts his overcoat on.

CAS They stick their noses in everywhere. That's democracy.

Okay, I've got everything. Er, thanks for having me.

If I happen to be in the area and see your light on, can I ring the bell?

KEES Sure.

CAS Or shall I give you a buzz? I've got three of them on my desk all day -- phones, I mean.

KEES Yes, give me a ring first.

CAS Are you in the phone book? I don't know your surname.

KEES Prins.

CAS Prince Charming!

Shall I call you in the morning or in the afternoon, or in the lunch break?

KEES The morning would be best.

CAS Shall I call you tomorrow morning?

KEES Okay.

CAS I'll speak to you tomorrow then.

Exit Cas with a gleeful skip. Kees remains seated for the next scene, the following evening.

SCENE 11 -- BUSINESSMAN'S LACK OF DINNER

Kees is sitting at the table. Arjan enters, and paces about nervously, occasionally glancing out of the 'window'.

ARJAN What time's he coming round?

KEES At about eight.

ARJAN Then he could be here any minute now.

KEES You could be right.

ARJAN Any idea what you're going to do? Are you going to the cinema?
Or are you going out to dinner?

KEES To the cinema, and dinner too, probably...

ARJAN Both! Oh, I see!

Cas enters and bbbrrrrrr's the doorbell.

ARJAN I'll be in the kitchen!

KEES Hi, Dickie, stay here.

Exit Arjan, in a huff. Kees lets Cas in and greets him warmly. Cas gives him a bunch of flowers.

CAS So, here I am.

KEES Yes. Shall we start off with a drink?

CAS Fine.

Cas takes off his overcoat and sits down at the table, where Kees puts the flowers.

CAS Somehow I kept forgetting what your face looked like, but I couldn't forget your hands, cos you're a nail-biter too.
I'm feeling cold.

KEES Dickie!

CAS Hello... The name's Priestley...

ARJAN I'm Dickie...

CAS Charles...

ARJAN Nice flowers.

CAS Yes...

KEES Er, what would you like to drink?

CAS Well, I'm all right, actually.

KEES I know that; but how about a sherry, or maybe something stronger?

CAS A sherry would be fine -- medium dry, if you've got it.

ARJAN I'll... A medium-dry sherry, and I know what you want!

Exit Arjan. Cas sits down after greeting Arjan (Dickie) uncertainly and Kees hangs over his shoulder affectionately.

KEES Well, I've thought about what we could do tonight. We could find a restaurant somewhere first.

CAS Did you have anything in mind?

KEES How about Italian?

CAS Yes... great... spaghetti.

KEES Good; we can go to the Italian here on the corner -- Dickie and I have often eaten there -- it's really good. And maybe then we can go and see a film.

CAS Fine... what do you suggest?

KEES How about "Clash of the Titans"?
CAS I've never seen anything like that -- it might be interesting.
KEES Okay... No, we'd better pick up the cinema tickets first and then...
 We would also eat at the Indian. That might be nice.
CAS Oh yes, fine... Biriani...
KEES Right, so we'll go to the Indian... or... we don't need to
 go out at all. Why don't we just stay in? Yes, let's. And we
 can always go to a film later, if we feel like it.
CAS Yes, I suppose we could.
 Er... I'm going to have to go now.
 I... er... can't handle this.
 I'm sorry.

Exit Cas, Kees sits down.

KEES Dickie!
ARJAN (O.C.) Hang on, I'm not ready yet!
KEES Don't bother.

Enter Arjan.

ARJAN Has he gone?
KEES Yes.
ARJAN Why?
KEES He couldn't handle it.
ARJAN Couldn't handle what?
KEES He didn't know we lived together here.
ARJAN Haven't you told him?
KEES No.
ARJAN Why not?
KEES Why should I?

Arjan sits down.

ARJAN Anyway, I didn't take the meat out of the freezer in time, so...
 er... lets go out to dinner, and we could go to the theatre --
 let's make a nice evening of it?
KEES Oh, I did actually want to go out on my own.
ARJAN Yes.
KEES Can't you just for once in your life say "yes" without thinking "no".
ARJAN Yes... Well, go on then. I'm not stopping you. I can't stand it
 any longer -- it's not just Fridays any more -- sometimes you
 stay away for two days -- you're even bringing them home!
 So please GO! Go away and stay away! GO!
KEES I think I might just do that, yes. Don't forget to put the flowers
 in water.

Exit Kees. Enter Cas, as queen.

CAS You did a good job. It's for the best. You shouldn't let it drag on -- make a clean break. It's difficult now, I know, but you won't regret it. I promise you. In ten years' time you'll laugh about it, you won't even know you were so miserable. Give me a hand with this table. You take the chairs. Occupational therapy!

They take the chairs and table off stage.

CAS Now you can help me with the bed. It's time to go to bed -- and the people can get a long time's rest from you.

EDDY: Doesn't he look just like an Irish fellow -- especially, does he?

HE: Isn't he a darling -- jolly, all over. Jane Mansfield would have loved him.

EDDY: You may go -- and cry your heart out.

Meanwhile, they have brought on a larger table, plus teddy bear, sleeping bag and small notebook.

SCENE 12 -- TEDDY BEAR

Loud disco music. Cas sits on the table against the backdrop next to Teddy.

CAS Hello!... What?... Yes!... Yes... none...
What's your name? What? Oh, Teddy!
I'm Cas..
Do you feel like coming home with me?
Well, only ten minutes away, just round the corner.
Okay, shall we be off then?

Cas, carrying Teddy, mounts imaginary bicycle.

CAS Sit on the back -- I know it's illegal, but I don't care.
Aaagghh! Bloody Cabs.
Okay, here we are.

They enter Cas' home.

CAS I must just take out my lenses.

Lying on the bed, Cas undresses and carresses Teddy and precariously takes his own clothes off. He makes love to Teddy ("Oh God! orgasmically") then lies back.

CAS Oh, you're so nice and chubby. Well, nice chubby ears and a chubby bum...
Thanks. Yours are beautiful too -- big and brown. Do you have

CAS (cont.) any brothers and sisters? He too. Two of them, beautiful. My elder sister has a boy, and he's named after me -- Cas. In a car crash? Really... did you get on well with him? Yes, these legs are all right, but this isn't up to much. No! I like it... you're just well built. So, you're not fat at all..., just tastefully rounded. Maybe too many nickies. Shall we get under the blankets? It's a bit chilly.

Cas pulls the sleeping bag over them.

CAS Do you want me to set the alarm for any particular time? Where do you work? Oh, you sell honey in cartons. Is half seven all right? Mmm, All it needs now is a rain stone. Sometimes I enjoy that even more than making love. I'm going to turn my back to you, otherwise I won't get any sleep.

Alarm (Cas "bbbrrrrrr"). Cas gets up, mimes making coffee and picks public hairs from between his teeth.

CAS Do you want some coffee? Here you are. I've got to go to the dentist today.

Cas throws Teddy across stage.

CAS The comb's in the rack next to the sink.
No..., yes, you can write it down if you like, but I won't ring you. It's not my scene, I never do.
Do you know your way? If you go out the door and turn left, then first right and first left, you'll be on the main road and then you'll be all right, bye. byeeeee.

Cas throws Teddy backstage, then returns to bed and starts writing in a notebook.

CAS Okay. Eight hundred and seventy nine. Teddy. Big bus.

He gets up and reverts to the role of queen.

CAS Well, a love scene like that, in the nude, can be elegant... I say can be elegant... but now for the housework... clearing up the mess... it looks so ridiculous... like in those old naturist magazines... some woman, stark naked, but wearing high heels, putting a tray of cakes in the oven... Do you remember that? No? Oh well. Yes, indeed, they used to do absolutely everything in the nude -- mowing the lawn, playing draughts... You don't remember, do you -- you know nothing! Oh, I can stick it all in this sleeping bag, then I can take the lot with me...
Some people just dump things at the bottom of the stairs, and then take them all up at once. That's what I call efficient, and I hate it! Oh, last but not least, the shoes -- that's like washing up

CAS (cont.) and starting with the ashtrays. Right, now exit stage right looking like Father Christmas in his birthday suit.

Exit Cas with sleeping bag over his shoulder.

SCENE 13 -- HELMET

Enter Joop, preferably through audience, dressed in helmet, heavy leather coat and enormous boots. He peers backstage after Cas.

JOOP Excuse me! I just happened to come along, because I heard it was about homosexuality, but I feel that something has been left out, and wondered whether I could say a few words to the audience.

 Good evening, Ladies And gentlemen.

 Can you hear me? Thanks to this helmet, I can hear myself extremely clearly. But the point is that you should be able to understand me, and it's difficult to tell with this helmet on. "Why doesn't he take it off?" you say to yourselves. Well, that's what I'd like to explain.

 About a year ago, I'd been shopping on the market and got on the bus to go home. I'd only just sat down and "boing", I felt a tap on my head -- not hard, but quite clearly a tap.

 I didn't react in the hope that it wouldn't happen again.

 But a little later, once again: "boing", another tap -- a bit harder. I turned round and saw two enormous louts sitting behind me, laughing. One of them had a piece of string in his hand with a lump of lead on the end.

 I asked them why they had done it, but they didn't answer. They just laughed, and when I asked them not to do it again, one of them said: "We're queerbusters, and because you're a queer, we feel like bashing you."

 "Well I don't find that in the least bit funny" I said, and turned round again, but not completely. I sat with my back to the window so I could keep an eye on them and picked up a magazine I had just bought and started reading -- well, pretending to read. Of course it was impossible to read at a moment like that: all kinds of things ^{went} ~~xx~~ through ^{my} ~~xx~~ mind, ~~xx~~ like, should I tell the conductor that those louts were bothering me.

 But what then? They'd have been thrown off the bus, I suppose. But if I'd ever bumped into them again, they'd really have taken me to the cleaners. So I did nothing, and just pretended to read.

JOOP (cont.) Then the bus drew up at their stop. They stood up and "boin" -- another tap. They nearly fell out of the bus laughing. And everyone had seen it happen and suddenly it was deadly quiet and I felt really humiliated. The bus was rocked -- standing room only -- and although the seat next to me was empty, no one came and sat down. And I really felt isolated. Anyway, I got off at my stop and hurried home.

But when I got there, I suddenly felt scared. I'd never experienced anything like that before. I was scared, and if you're scared, you're asking for trouble. And I didn't dare venture out onto the streets. Well, I didn't need to then, so I just stayed in all evening. But next morning, I was still scared. I didn't dare go out. So I just cleaned up my flat, did the Hoovering and things like that. And when I went to put the Hoover away in the cupboard, I found this outfit. It used to belong to William, my ex -- or, a friend. He lives in Rotterdam now and has got himself a car, so he left this outfit behind. Anyway, I put it on. But when I looked in the mirror, I really gave myself a fright. It wasn't me at all. So I took it off again. But as soon as I did, my fear returned. Then I put it back on again and started walking round the living room to get used to it.

Joop walks a circle round the stage.

JOOP The same afternoon, I even went to the butcher's on the corner to do some shopping. I had a bunch of keys with me then, as if I had a car, while I've never actually ridden one in my life. But I don't bother with keys any more -- I've got used to it now. The only trouble is that it gets so hot in the summer. I'll be happy when it's winter again. Oh, and the dogs. I really like dogs, but now they're frightened, and go for me. But dogs aren't as horrid as people. So I just keep this secret on, and I'm not scared anymore. And that's the point. So that's what I wanted to tell you. May I thank you for being so attentive, and I hope you have a very nice evening.

Exit Joop.

SCENE 12 -- EMPTY FLAT THEATRES

Enter Cos. He fetches two chairs onto the stage.

COS Just talk amongst yourselves, pretend I'm not here.
There we are! Now, you're two chairs... and now you're a park bench. That was magic!

CAS (cont.) Well, now let's set up a camera over there, and here somebody comes along and sits down, 'cos we can't have you staring at an empty park bench for an hour and a half. Well, it does happen, you know, in those arty films, by people like Orson Welles. She just sets up a camera, in the New York under roped, for instance, then you have to sit and look at her every now and then. And there's usually something like a little girl, so your feet become balls of fire in your shoes. In a good cinema you can sit comfortably, and of course the film is usually amusing too. Let's just hope someone comes and sits down. Let's pray, I mean, it could be arty here, this is the U.S.A., after all.

Enter Joey wearing an overcoat. He sits down on the 'bench'.

CAS Ah! Saved. An old man.

Exit Cas.

SCENE 15 -- OLD MAN

Cas enters in an overcoat, and walks across the stage in front of Joey.

Joey recognises him and stands up.

JOOP Cas!

CAS Joop!

JOOP What a surprise -- seeing you here.

CAS It's been a long time...

JOOP 20 years.

CAS 21 years, goodness... You're looking well!

JOOP You too.

CAS Just are you doing here in the park?

JOOP I'm here with King, my dog. Look, there he is, the beetle, playing with that big black one.

CAS Oh yes. Is it the same one we used to have? Sandy?

JOOP No, Sandy died years ago.

CAS Oh yes, of course he did!

JOOP And what are you doing here?

CAS Working up the young talent.

JOOP Oh, you like the young ones these days?

CAS Yes, typical, eh? First you look for a father, and then for a son.

Let's sit down. (They sit down.)

JOOP Gosh, it's been such a long time. You went to the States, didn't you?

CAS Yes. How did you know?

JOOP I've been keeping an eye on you.

CAS: Nice isn't it, a park like this? I don't mind nature, as long as it is in the city. Do you have a friend?

JOOP: No.

CAS: But I never see you in the bars. Do you go to the cinema?

JOOP: No.

CAS: What do you do then?

JOOP: I don't, not any more. I often sit here. It's a beautiful park. I sit here in the sun, or under an umbrella when it's raining. And Kimo plays with the other dogs. He manages on his own. Fortunately I don't have to play fetch with him any more, I never was much good at throwing. And when Kimo has had enough, he comes back to me and we go home. And I'm never jealous any more.

CAS: Yes, I was thinking about us recently... about those nights we used to have... and I somehow didn't seem to remember what they were all about... I know it was miserable... talking all night, full of stray... I had a good laugh not so long ago, thinking about that holiday in Turkey on that scooter, and we rode into that ravine. You were beautiful then.

JOOP: So were you.

CAS: Now everyone we know there is either an old man, or dead.

JOOP: I'm going to ask you something you may find a little bit strange. Would you... er... be prepared to make love to me?

CAS: Yes... yes...

JOOP: It must have taken you a bit by surprise.

CAS: Yes, and you too.

JOOP: We could just go and have a cup of coffee.

CAS: Afterwards. Shall we be off then?

JOOP: Yes, to my place?

They stand up and walk round the bench slowly.

CAS: Yes.

JOOP: Kimo, here!

CAS: Here he comes, with his tail in the air.

JOOP: Kimo!

They stroll off the stage as the opening music fades in -- "In the Shadow of the Moon."