

## One can work with that/ by Oded Liphshitz

Translated from Hebrew by Sveta Orit Azriel

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1.

**Dana:** My name is Dana and I'm falling apart

**Ron:** My name is Ron and I'm falling apart

**Dana:** I went out for a stroll

*(they get up, start walking)*

**Dana:** stroll stroll stroll, stroll stroll stroll...

*(they see each other from opposite corners of the room)*

**Dana:** Hello, I'm Dana, I fell apart earlier

**Ron:** Same here

**Dana:** What do you think we can do about it?

**Ron:** We can find a corner

*(they go to one of the corners)*

**Dana:** Here?

*(look at each other, go to a different corner)*

**Dana:** Here?

*(look at each other, go to a different corner)*

**Dana:** Here.

*(look at each other. Sit down)*

**Dana:** I prefer lettuce, mainly.

**Ron:** My preference is cabbage.

**Dana:** I for instance, like the milk on the side

**Ron:** I for instance, like my milk stirred

*(look at each other. Shake hands)*

Dana: Now we've met

*(they get up, cross over to a different corner of the stage)*

Dana: What do you think about this dresser?

Ron: It's a dresser.

Dana: What do you think about this bed?

Ron: It's a bed.

Dana: One can work with that.

*(they look at each other, nod)*

*(they proceed to another corner. Ron lies on the floor or leans against a wall)*

Dana: At a certain time in the afternoon Ron takes a nap,

I can hear him napping

through the chink in the kitchen door.

I'm not disturbing him.

Just a bit, not deliberately

while I rock on the chair, and read a book

*(she sits on a chair, reads a book, sighs occasionally)*

Dana: *(surprised)* Oh!

*(again, surprised)* Oh!

Ron: Dana...

Dana: Yes...

Ron: Dana...

Dana: Yes...

*(He doesn't answer)*

Dana: He calls out to me in his sleep.

*(Ron gets up, stands behind Dana)*

Ron: This one time Dana is picking out groceries at the store

and I'm standing behind her, looking at her,  
She reaches out a hand, then again then again.

**Dana:** Tinned goods? Bottled cans?

Yes.

Boxes?

Yes.

Lotion?

Right.

Cosmetics?

Yes.

*(they walk around the room in different directions in an non organized manner)*

**Ron:** *(to himself)* I think we have a relationship.

Yes. A relationship. This is the way it is. Yes. It's the way it is.

**Dana:** *(to herself)* I think we have a relationship. Oh yes indeed. Yes indeed.

We can work with that.

*(they meet in a space in the room)*

**Dana:** Now what?

**Ron:** She asks me, but already knows the answer.

Now what?

**Dana:** He asks, but knows the answer.

*(they come closer, take each other's hands, hug)*

**Dana:** Ron

**Ron:** Dana

**Dana:** It is evening.

Ron is breathing on the settee again,

I'm exhaling on a chair.

*(they look at each other. Smile)*

Ron: lovely.

Dana: lovely.

We look at each other and think

what else can be added

*(they continue like this a little while longer)*

Ron: How about Rome?

Dana: Yes, yeah.

Ron: How about Berlin?

Dana: yes, yes.

Ron: How about - Costa Rica?

Dana: yes, yes, yes.

*(they walk around each other for a moment)*

Dana: The passports, the papers, the documents.

Ron: The permits, the camera, the batteries.

*(they come a few steps forward)*

Ron: Watch your step at the escalator

Dana: Be careful of the bathroom's door

*(they sit down at a corner of the room)*

Dana: Costa Rica.

Ron: Costa Rica.

Dana: One can tell by the smell.

Ron: One can be moved, by the landscape

Dana: Look to the right, a tower.

Ron: Look to your left, a street.

Dana: This bus, for instance, has long doors.

Ron: This man, for instance, has got a strange walk.

Dana: These are experiences, I think

Ron: Yes they are.

*(they take a sigh of relief).*

Ron: Let's look at each other's positive sides.

Dana: Let's let our relationship manifest itself on a simple background, like the sea.

*(they sit in a random place in the space)*

Ron: The crosswords, the books, the hammocks.

Dana: The lotions, the sand, the mosquitos.

Ron: We are happy here. We really are.

I love turning the pages, she likes to scratch herself in the sun

Dana: We are happy, we are. It's very clear.

*(looks at him from a far, says hello)*

Dana: Ron ...

Ron: *(the same)* Dana...

Dana: and later at dinner.

Ron: let's drink to that.

Dana: yes, and to other things that will follow as consequence.

Ron: which things?

Dana: the nappies, the weeping, the errands.

Ron: the holidays, the papers, renovations.

*(they shake hands)*

One can work with that.

Ron: Going back home. Changing positions:

next to the telly.

*(changes position)*

in front of the telly.

*(changes position)*

behind the telly.

Dana: *(looks at Ron)* stirring.

*(changes position)*

heating.

*(changes position)*

pausing

*(changes position)*

This is the way it's done.

*(they repeat these actions, they create two crossing triangles. Repeat the text)*

Ron: *(he stops)* you can sense it is happening

She stirs.

*(he changes position)*

She heats

*(he changes position)*

She stops

Dana: *(she stops, he continues)* He's taking a look.

*(Ron changes position)* he's taking a look from a side.

*(Ron changes position)* he's taking a look from behind.

*(they walk within the form)*

Ron: One can go on like this, not fearing a fall

Dana: not worrying about unexpected difficulties.

Ron: not interrupting.

Dana: or annoying.

Ron: or getting cross.

Dana: just throwing words into the space, convinced someone will catch.

Words like yalie

Ron: like nannie

Dana: lulu

Ron: or nuchu

Dana and Ron: *(sigh with pleasure)*.

2.

*(suddenly they stop)*

Dana: First fight.

The mating season is over and the circles become smaller.

The deal has been signed and now there's clinging to the details.

All gestures overlooked according to the contract of the blinded heart

Now surface accompanied by a strong scent.

3.

Ron: let's take as an example the way she marches to the bathroom at night.

And let's add the way she lifts the toilet seat.

Dana: let's take a look at the way he brushes his teeth

and then gargles,

and brushes again,

No need of pointing out the way he holds the razor blade.

And the way he examines himself in the mirror.

Ron: are you done?

Dana: I'm done.

Well, there are a few more things it's best not to address here.

Ron: then don't.

Dana: but also are hard to cover with a blanket.

Without having them leaking,  
because they have such a smell in the morning.

Ron: I'm sorry, it's nature's way.

Dana: no need bringing in the nature.

Some things are beyond nature. Nature gives them a small hint  
and they make their own variations.

Ron: In that case, your hairdo

It is a sort of improvisation.

Dana: My hair in its whole grew in an organic greenhouse  
with no pesticides.

Ron: same here.

Dana: With all due respect, you do not grow tropical fruits  
for instance, the back of your neck  
only thorns, like in a safari.

Ron: With me there is no discrimination  
I'm sociable towards all living and growing things.

4.

Dana: Misfortune, the washing did not get to the line, or the dishes did not leave the  
sink. The issue doesn't matter. Ronnie... *(Doesn't answer)* Ronnie... *(Doesn't answer)*

I know you can hear me *(he stands next to her)*.

Ron: Now what?

Dana: The washing or the sink,  
Or any other issue we can argue about.

Ron: I didn't get around to it.

Dana: But the dishes, the clothes, the garbage bag, etc, they did get around.

Ron: They have a will of their own.



Dana: Don't you?

Ron: I do, but theirs is stronger.

Dana: How come it's not stronger than mine?

Ron: Looks like your place on the will chain is higher than mine.

Dana: Much higher.

Ron: It's not that I'm too slow. It's just that you're too quick.

Dana: This conversation repeats itself.

Ron: it doesn't.

Dana: it does.

Ron: it does.

Dana: it doesn't!

Dana: getting irritated, getting cross, fighting, shouting.

Ron: walking around, throwing around, picking up, getting tired, going to sleep.

Dana: Sleeping. But not in the same direction.

Ron: Staring, but not at the same sealing.

*(they look at each other, nod)*

5.

Dana: each to his own.

Not shoving the nose.

Looking from aside, with some longing for something that is gone

*(Ron starts to dance, Dana is counting steps on the beach)*

Ron: I'm recreating the way we danced in Costa Rica.

Dana: I'm recreating the walks we took, on the beach.

**Ron:** Yes, that's the way we danced in Costa Rica.

**Dana:** Yes, that's the way we walked on the beach.

6.

*(they meet in the middle, adjusting each other)*

**Ron:** No, a bit more with the hips, good.

Lift the forehead. Yes. That's it.

Rotation. Now. Twist.

Faster.

**Dana:** like this?

**Ron:** like that.

*(they stop. Now recreate the walking on the beach)*

**Dana:** Here *(she demonstrates how to walk on the beach)*

Slower. Stroke the back of my neck. Yes. Lower.

Look at me.

Now smile. A little more.

That's it.

*(they stop. Look at each other)*

Like that. *(self concisely)* one can work with that.

*(They hold hands, look at each other for a long while, Enter Vigor)*

**Vigor:** My name is Vigor and I'm passing by

I sat at the back,

and now, here I am in the front

that's the way the world goes round

This is not my moment yet.

When it comes, it will be noticeable,

meanwhile I'm merely a marginal figure

passing by to sniff around

and accidentally noticing this door  
on which there's this small sign

*(he looks at the couple)*

“Residence of a young loving couple”.

This to the very least evokes curiosity.

Hmm, there's a keyhole.

*(he peeks through)*

Whatever behind this door, and myself

Are different matters. But miraculously,

that's the way things sometimes happen, I too will find myself there

as a part of the ongoing affairs.

*(he leaves, clears his space)*

7.

**Ron:** The days go by.

The summer is approaching.

**Dana:** As fast as the summer is approaching

the days go by.

Sometimes unnoticeably, the calendar pages  
are torn two by two

**Ron:** Someone is about to get married this summer

And it's not me.

**Dana:** Someone will wear a white bridal dress this summer,  
and it's not going to be me.

**Ron:** Denial.

**Dana:** Repression.

**Ron:** I'm having doubts. *(reprove Dana)*

Just like everyone has doubts.

Dana: It's understandable.

Ron: It's natural.

Dana: it's inevitable, the doubt.

Ron: if anything goes well together-  
it's time and doubt.

Dana: for instance, just now, I found a new doubt in the sink.

Ron: I found a small doubt hiding in the fridge, as I bent for the milk.

Dana: yesterday, one in the hall and one in the bedroom.

Ron: A big doubt in the toilet, next to the bowl.

Dana: behind the shades.

Ron: in the staircase, at the entrance.

Dana: Sticky doubt.

*(they start walking around in different directions)*

Dana: Doubt on the armchair, the table corner, the corridor,  
Or in the socks, on the wall, on the hook in the patio.

Ron: in the lock, on the laundry line, the newspaper,  
on the history channel.

Dana and Ron: and here, there's another one, here, three here,  
and this one as well...

8.

*(Vigor taps his foot on the floor)*

Dana: what is that?

Ron: door bell

Dana: something or someone new in our lives.

Let's see what it is.

Ron: you'll open.

Dana: I'll open.

**Vigor:** allow me to introduce myself, Vigor.

I came to take a part in life.

**Dana:** that is a someone, Vigor.

He comes in to our life.

**Ron:** really? That's news.

**Dana:** the transition from two to three is very quick.

But it takes our minds of the problems

**Ron:** we need him, he begins

where the laundry powder ends.

**Dana:** he is the cheapest substitute for the silence,

that started to spread on the wall.

**Ron:** Sounds about right.

**Dana:** Now everything happens in the same manner, only in threesome.

**Ron:** How exactly?

**Dana:** Ron, would you like a glass of juice?

So would Vigor.

**Vigor:** Ron, would you like to go to the beach?

So would Dana.

**Ron:** Dana, would you like to watch a movie?

So would Vigor.

9.

**Everyone:** walk around, walk around, walk around

*(they repeat their names randomly):* Vigor, Ron, Dana, Ron, Vigor...

10.

**Dana:** Ron and Vigor are watching a movie. Suddenly I come in.

*(Waves at them)* Hello

**Vigor:** Dana and Ron are going to a concert.

I follow them.

**Ron:** We are having lunch (*in a certain position*)

**Vigor:** We are having dinner (*changing position*)

**Dana:** for instance, I am tidying up.

**Vigor:** I am cooking dinner, as an example.

**Ron:** I am, [for instance], going to work.

**Dana:** I'm putting, let's say, the plates back to the cupboard.

**Ron:** I'm doing the dishes, and so on.

**Vigor:** I'm placing the tableware, and so forth.

*(They look at each other, satisfied)*

**Dana:** one can work with that.

11.

**Dana:** Everyone is getting along.

That's what's important.

If you want to hear Ron's voice

You turn to the right.

If you want to hear Vigor's voice

you turn to the left.

**Vigor:** Everyone sits equally distant

and there's a mood.

Dana has some of Ron's mood

And Ron has some of Dana's mood

And some of mine, and so on.

**Ron:** We get along.

If I'll take one step to the right  
everyone will take one step to the right.

If I'll take one step forward  
everyone will take one step forward

**Vigor:** no questions asked.

**Dana:** no games played.

**Ron:** just like that.

**Dana:** there's a scent in the air  
you can scratch it of the doorframe

Dana, Ron, Vigor.

**Vigor:** what a scent

Come closer and you'll understand

*(Everyone bends forward, breathe together for a moment)*

12.

*(Dana and Vigor get up, Ron is looking at them, they pass each other, their shoulders touch, as if by accident)*

**Dana:** *(as if startled)* oh Vigor.

**Vigor:** Dana.

*(pass each other again. Touch casually)*

**Dana:** Vigor.

**Vigor:** Dana.

**Ron:** The pre known has finely occurred.

Under the head line - Dana and Vigor.

This doesn't surprise me, as I am a character with a certain sense of smell

and yet, I need to come back to the point, to pick in it a bit.

*(Demonstrates)*

On the right hand side we have Dana, and Vigor on the left.

They get up. Dana drops something.

**Dana:** *(surprised)* oh...

**Ron:** Vigor picks it up, in slow motion

He turns to Dana allowing her to take a snap shot of the glance

They move closer, still in slow motion

He places the insignificant item in her hand

with some significance

**Dana:** inaccurate.

Those who attended the incident, know it took place quite differently

On the right hand side we have Vigor

On the left, Dana *(Ron is now taking Dana's part and acts according to her directing)*

They get up. Dana drops something.

Vigor bends down to pick it up. Dana signs not to "NO"

Vigor bends down anyway "Yes"

So Dana also bends down and signs not to "no",

And so Vigor "yes", Dana "no" *(the demonstrators come closer)*

Vigor "yes" Dana "no" and so on.

**Vigor:** Yes, but the specifics are somewhat deficient.

On the right Dana on the left Vigor *(this time Vigor is taking Vigor's part)*

They get up, Dana drops.

Vigor picks up, not making a big deal.

Dana and Vigor freeze in the moment.

Vigor is uncertain, Dana comes closer.

Vigor comes closer, Dana is uncertain.



And so like a dance, a step, a stop  
A step, a stop, Dana and Vigor, uncertain, come closer,  
all night long.  
Come closer, uncertain,  
uncertain, come closer

13.

*(Ron approaches the audience while Dana and Vigor are still at their dance.)*

**Ron:** this is the picture.

I can't tell if this picture turns smaller behind me

Or is it me who grows.

The story, at least in their perspective, has a romantic ending.

They sail away on the ferry

And I'm slowly going out of the picture

I find a shade to sit at, under one of the trees

to regain some strength

to be done with all that took place

and start something new. Different.

But meanwhile, be done with all that took place.

I will be back, on my horse.

That just had suffered a minor injury. Nothing to worry about.

14.

**Dana:** I have a good life now. The same gestures I've done with Ron

I'm doing now with Vigor.

I dictate and Vigor submits.

*(going to a corner of the room)*

**Dana:** I like it like this

**Vigor:** and I like it like that

*(going to a different corner)*

**Dana:** I'm on the right side

**Vigor:** and I'm on the left.

*(going to a different corner)*

**Dana:** what do you think about the dresser?

**Vigor:** of course.

**Dana:** what do you think about the carpet?

**Vigor:** of course, of course.

What else do I need to know?

**Dana:** there are a few more things

but we're doing quite well.

Here is where you put my hand, and there the leg.

**Vigor:** I see.

**Dana:** here it usually tickles. And hurts there.

**Vigor:** I see.

**Dana:** we will be happy together. Just like Ron and I were.

15.

*(another character appears. Jane Doe)*

**Jane Doe:** meanwhile, another character appears, from a different place.

I'm Jane Doe. I'm about to enter.

In the meantime you can start getting used to me.

**Dana:** one night, after a romantic dinner outdoors,

We sit on the settee, in silence.

**Vigor:** This silence is the peak of our relationship.

**Dana:** Like in a children's coloring book

all the dots get connected and create a swan

**Vigor:** That is the moment to which we aspire. Perfection.

When glances meet in space

And create cosmic balance.

**Dana:** This is the point to arrive to,

after which again, there's nowhere to go

**Vigor:** This is the point after which, obviously, nothing better will happen.

Only worse.

**Dana:** Let's enjoy it while it lasts

**Dana and Vigor:** *(with pleasure)* Ohh...

**Vigor:** Shift your hair a bit to the left

**Dana:** like this?

**Vigor:** Yes. This is how I want to imprint you in my imagination

in a while, when everything will go wrong.

**Dana:** Up until now we were on our way up

which means from now on

we'll be going down.

**Vigor:** Yes. First we won't notice anything had changed.

**Dana:** we'll just yawn, not paying attention.

Or fall asleep, not taking notice.

**Vigor:** It won't be harmful. Or noticeable.

**Dana:** Only after some time, it will come to our mind

that there's something to be considered

and then, everything will happen. At once.

**Ron:** Me? Nothing new.

Which is good.

Because obviously you can go up,

but also down.

Looking at me one can see a bump in the plain

I'm just a slight diversion of the outlines.

What a joy taking a pause from being you.

but it's getting stuffy in here...

How long for can one sit out of the game?

To be not mad or normed?

I sense that the next chapter of this journey will be mine. For better or worse.

17.

**Jane Doe:** Hello. I'm Jane Doe.

I'm here to bring in what's missing.

**Ron:** I'm Ron.

I'm here because that's the way things went.

**Jane Doe:** I expect you'll choose me

Because I happened to pass by.

**Ron:** you seem just like anyone else.

That's exactly what I'm after.

*(they shake hands)*

One can work with that.

**Ron:** let us go to the right

and then to the left.

**Jane Doe:** Fine by me

**Ron:** we'll go straight over the mountains.

And then to the valley.

**Jane Doe:** You're taking me on quite a stroll.

**Ron:** Our journey is merely metaphoric,  
we're actually sitting on a bench,  
under the clear sky.

**Jane Doe:** That's also fine by me.

**Ron:** You're telling me about your dog  
whom you've brought up devotedly.

And I'm telling you about my ex-girlfriend.

**Jane Doe:** Would you like me to be like her?

**Ron:** No. But every woman reminds me of her.

**Jane Doe:** I'm not sure whether to be sorry or moved by that.

**Ron:** let's fast forward to the point where we feel safe with one another,  
and everything is revealed.

**Jane Doe:** What ought to be done?

**Ron:** You're in bed.

I'm taking something out of the refrigerator.

**Jane Doe:** like this?

**Ron:** You iron the trousers  
and I'm hanging something on a nail.

**Jane Doe:** like that?

**Ron:** Yes. Now we can rest.

**Jane Doe:** I like your habits, among others.

**Ron:** I've got nothing to hide.

To not entirely flick through the business,  
Let's just say that one day

Jane Doe and I had passed each other in the corridor  
and I touched her hair, softly.

*(they pass each other, he touches her hair)*

And once, in the afternoon, on the beach  
she came out of the water and set on the sheet,  
all wet and full of sand, and wiped her neck.

**Jane Doe:** I didn't notice that.

**Dana:** First fight comes as always.

**Vigor:** Why aren't you watching your step,  
as you walk

can't go with you anywhere,  
can't go out with you from somewhere

**Dana:** These are general accusation of course,  
That don't match my actions.

**Vigor:** I judge you out of frustration,  
mostly of my own doing.

**Dana:** The total of your insults begins to ascend  
the total of your whispers at night

**Vigor:** You are much prettier  
then what I think you are

**Dana:** I think less of myself  
as I'm watching you watching me.

**Vigor:** Everything you do right  
seems wrong to me

**Dana:** I miss Ron  
Our fights were the same

but seem not so bad, from a distance.

**Vigor:** we lie in bed, side by side

but actually I lie on one side and you on the other

**Dana:** We're holding hands

but actually I'm scratching my shoulder

and you're bending your foot.

**Vigor:** We're so close.

But have nothing in common

apart from this room.

**Dana:** I feel like singing a song regarding the situation.

**Vigor:** you're singing a song

and I'm pretending I'm not listening.

**Dana:** *(singing a song)*

**Vigor:** it's getting dark

everyone is turning in their sleep

**Vigor:** turning

**Jane Doe:** turning

**Ron:** turning

**Dana:** turning

**Ron:** some turn upwards

some down.

**Dana:** turning

**Jane Doe:** turning

**Ron:** at some point during the sleep

at a particular moment in the middle  
as it happens I find myself again  
in a t-shirt and a swimming suite  
a big plastic spoon in my hand, and a bucket full of sand  
suddenly I see a shining figure

Dana?

**Dana:** Ron?

**Ron:** in eternal simplicity we sit side by side, at the sun  
as if nothing has ever happened.

Would you like me to build a palace?

**Dana:** for me?

**Ron:** a golden palace.

**Dana:** a big one?

**Ron:** not at all. Not a big one.

A very small one.

**Dana:** why would I want that?

**Ron:** to be by my side

Very, very close, and aside from us  
there'll be no room for anything else.

**Dana:** is that possible?

**Ron:** yes, you'll see once I'll build it.

**Dana:** yes, I would like that.

*(Vigor approaches)*

Oh, yeah. He needs to come in as well.

**Ron:** who's that?

**Dana:** That's a person. Vigor.

He comes with me.



**Vigor:** Nice to meet you.

*(Jane Doe approaches)*

**Ron:** She needs to be let in as well.

**Dana:** Who's that?

**Ron:** a person. Jane Doe.

I'm taking her with me everywhere I go

she became a part of me

**Dana:** it's so good to see you Ron

even though it's just a dream

**Ron:** I feel the same way

shall we decide it's not a dream, if so?

**Dana:** agreed.

18.

**Ron:** And so we form a line

part asleep

and part awake.

Walking walking walking walking

*(they walk around in space, Vigor stops, clears his throat. Everyone stops)*

**Dana:** One morning Ron and I meet,

under the willow tree

no one is surprised, because the writing was on the wall

all along.

**Ron:** Dana.

**Dana:** Ron.

Ron: All this time (*examines Dana*)

Dana: All these changes.

Ron: All this longing

Dana: All these tears and so on...

(*they stop. Look at each other*)

Ron: One can

Dana: work with that

Dana: let's get to know each other all over again

not like we did before,

in a way that shines different light on our relationship

Ron: let ourselves be surprised

discovering new things, we didn't know existed.

(*they look at Vigor and Jane Doe*)

Ron: Who's this?

Dana: Please meet, my past.

Ron: Ron.

Vigor: Vigor.

Dana: and who's this?

Ron: This is my past. Jane Doe.

But she floats further away, like a shadow

at least so it seems to me.

Dana: Dana.

Jane Doe: Jane Doe.

Dana: I had to go on this journey, past Vigor,

to really love you.

He's the one who washed our dirty laundry,  
making me realize how good we had it once

**Ron:** thank you very much

**Vigor:** you are welcome.

**Ron:** while you were gone, Jane Doe took over  
it was her who finally made me appreciate  
what we had

**Dana:** It was nice to meet you

**Jane Doe:** Good bye.

*(Dana and Ron are walking away, Jane and Vigor are behind them, holding hands.  
Dana and Ron stop, Jane and Vigor stop as well a few steps behind them. Dana and  
Ron continue walking, Jane and Vigor follow, and so on)*

**Ron:** From now on they will follow us wherever we will go. But that's not something  
to be afraid of

**Dana:** Can't say that whatever has happened is none of our concern.

**Ron:** The past is behind us now. Tied with a bow.

On the other side the future awaits.

We'll easily get there as long as we don't look around.

**Dana:** It seems so accessible.

**Ron:** let's get right to it  
get back to bed, get married, no waiting.

19.

*(next to each other)*

**Ron:** night

**Dana:** morning.

*(they switch sides, Vigor and Jane are doing the same simultaneously)*

Ron: night

Dana: morning

Ron and I are strolling through the park.

*(they sit down in the park. So do Vigor and Jane, next to them, holding hands)*

Dana: Notice how good we have it

Ron: I'm noticing.

Dana: look at the ducks in the lake and think  
about how you're looking at the ducks in the lake.

Ron: Put your head on my shoulder  
and think of how you're putting your head on my shoulder

Dana: Our relationship is an image within an image  
what we do and what we think come so well together

*(they notice Vigor and Jane Doe)*

Dana: look, it's Vigor and Jane Doe

They too are having fun at the lake

Ron: yes, it looks as though they're having fun

Dana: they are having fun. But since in this moment in time  
so are we, it doesn't bother anyone.

Ron: bother? No, on the contrary

there's enough fun in this lake

this is the fun lake.

*(after a pause)*

Dana: Everyone is looking at the lake and having fun  
including me, Ron, Vigor and Jane Doe.

**Vigor:** Jane Doe

**Jane Doe:** Vigor.

**Dana:** look, they're saying Jane and Vigor.

**Ron:** So can we.

We did a while ago, no problem.

There. Dana.

**Dana:** Ron.

**Ron:** see?

**Dana:** yeah. Point well made.

**Vigor:** Jane Doe

**Jane Doe:** Vigor.

**Dana:** look, they go again, Jane and Vigor.

**Ron:** we can go again too.

Dana

**Dana:** Ron.

**Ron:** problem solved.

At least on the surface.

We're all having fun at the lake again

Dana, I, Vigor and Jane Doe.

And of course the ducks. Hundreds of wonderful ducks

That keep our minds off things. Supposedly.

**Vigor:** Jane Doe.

**Jane Doe:** Vigor.

**Dana:** third time in one minute.

**Ron:** guess they find it easy.

I'll show you it's the same with us momentarily.

Dana.

**Dana:** Ron.

**Ron:** like a clock.

**Dana:** yes.

**Ron:** They can go on as far as I'm concerned.

**Dana:** There's something on my mind. Due to my expression Ron asks me a question, casually.

**Ron:** (*once he got the hint*) I ask her a question, casually.

**Dana:** I shrug, it's all that is needed, and say in a pitched tone "dunno".

**Ron:** what's wrong?

**Dana:** theirs sounds different.

**Ron:** different how.

**Dana:** I dunno. Different.

**Ron:** the same hand, the same glans, exactly the same.

I'm looking at the model in front of me and copy it spotlessly.

**Vigor:** Jane Doe.

**Jane Doe:** Vigor.

**Dana:** it pokes me a bit. In the hip.

**Ron:** you don't have to look.

They are well trained.

We'll be as well if we'll practice.

**Dana:** I'm looking ahead,

but actually staring to the side.

I'm gazing at the lake and holding the hand

but actually feel more and more Vigor and Jane Doe.

**Ron:** the weather had turned bad all of a sudden.

Let's go home and shut the door.

*(they walk away a few steps. Vigor and Jane go on sitting like this)*

**Vigor:** Jane Doe.

**Jane Doe:** Vigor.

*(Dana stops, looks back)*

**Dana:** look, they keep saying Vigor and Jane even when it rains.

**Ron:** They're stuck in that position.

**Dana:** they'll keep saying Vigor and Jane long after us.

Even if they'll stay alone

like two trees in a forest

where no one can hear

keep saying Vigor and Jane,

even if no one will know  
even out of sight, out of mind,  
the words will still be said  
Jane, Vigor, like two bells  
signing one another from a distance  
signaling the ship has arrived.

*(Ron is pulling her)*

**Ron:** Come on, you're getting wet.

*(she as though wakes up, wipes her face, they leave)*

**Dana:** We're leaving and I'm not bothering to cover the fact that my makeup is ruined.

**Ron:** We are leaving and she's not making an effort to hide the fact that her makeup is ruined.

But I'm not asking any questions

As I don't expect any answers

**Dana:** There's no need to pick in the woe  
not as long as the truth is hiding in the rain

**Ron:** At some point on the way  
the brisk walk becomes just a walk  
and the pouring rain becomes just rain.

**Dana:** We get home  
And shut the door,  
and leave Vigor and Jane Doe to gnaw at us, quietly

**Dana:** it begins very small, but finely becomes very clear



every step we take

There're Jane and Vigor taking a step somewhere

Out of sight

**Ron:** I dry off in the shower

and at the same time there's Vigor

drying some random Jane's back.

**Dana:** We're watching the telly

and somewhere out there, Jane and Vigor are diving

in the Atlantic islands.

**Ron:** I sneeze

and in some faraway place

Vigor and Jane are Rafting.

**Dana:** What are you thinking of?

**Ron:** nothing.

What are you thinking of?

**Dana:** nothing.

We are both thinking of nothing

but what we fail to mention is

that in an eternal Wasteland of absolutely nothing

no trees in the middle

Vigor and Jane are walking around, hand in hand, to the sunset.

**Vigor:** The picture of me and Jane has frozen against the background of the lake,

but we should take a moment to mention one thing.

We sit like that, still  
staring at the landscape, which is also  
still

**Jane Doe:** the dry falling leaf paused  
between heaven and earth

**Vigor:** the memory of us clears the unnecessary,  
and presents us very simply:  
the smile is as wide as possible

**Jane Doe:** The heart beat is as strong as possible

**Vigor:** We're the couple in the fantasy,  
so it's hard to go wrong.

**Jane:** and so, unintentionally  
we found ourselves on a tropical island that  
consists beautiful trees and hammocks only  
here's an example:

**Vigor:** two mango

**Jane Doe:** thank you Vigor.

**Vigor:** two coconut.

**Jane Doe:** thank you Vigor.

**Vigor:** look, far ahead Ron and Dana.

**Vigor:** Hello Ron and Dana, how's it going?

**Ron:** Thank you, indeed. How about you?

**Vigor:** Thank you, thank you.

**Ron:** We disappear now.

Since reality has given its way to speculations.

On all the nights and mornings that followed

Ron became Ron's shadow

and Dana became Dana's shadow.

If we would outline this play using straight lines

the following picture occurs:

Dana is going from this spot to that spot

her head down (*marks*)

then from this spot to that spot

dragging her legs

she turns here

opens the window to a small crack

looks out to the street, closes.

And back again.

**Dana:** Ron does the same things

but a in a different spot

so that no one will notice

we're repeating ourselves.

Every once in a while, let's say at lunch

Ron belches and says 'salt'.

In other cases, right before sleep

he happens to open the fridge and says 'ice'.

**Ron:** on the other hand, Dana

rubs her eyes and says 'glasses'

or she might rub herself and say 'I'm cold'

*(they go on like this according to this layout)*

**Vigor:** We're in the center right now. Let's enjoy it.

**Jane Doe:** Someone is staring at us, trying to take an example.

That's why it's important to be as precise as possible.

**Vigor:** the point we want to make is

you can do it anywhere

not necessarily in ski vacation conditions.

**Jane Doe:** It's important to us to show

that what we had worked on can also take place in total routine

and that our relationship does not depend on elements involving a lot of money

**Vigor:** for example, a simple relationship in an urban surrounding.

**Jane Doe:** Vigor returns from work at 4pm on the spot,

and kisses me on the forehead.

**Vigor:** *(checks his watch)* 4 pm on the spot!

**Jane Doe:** then he asks me to shut my eyes

and pulls a flower behind his back.

Or another option:

Vigor is doing the dishes,

I sneak behind him

and cover his eyes.

**Vigor:** Jane?

**Jane Doe:** yes!

**Vigor:** Simple and effective.

**Jane Doe:** If you insist you can combine all of that

with candles in the bathroom

**Vigor:** But they're not a must.

No, not at all.

That's the whole point.

A hint of a smile in the morning is enough.

**Jane Doe:** or the hands

**Vigor:** yes, the hands...

**Jane Doe:** that meet while we're reading a book.

**Vigor:** precisely. Precisely.

**Jane Doe:** it's not the sophistication,

but the simplicity. Here, take a look:

**Vigor,** are you coming to bed?

**Vigor:** yes, I'm coming.

*(they get up, take a few steps, he puts his arms around her - standing behind. Dana and Ron stop, look at them, then at each other)*

20.

**Dana:** No need to go on, we can stop.

**Ron:** We can stand still in the quiet house, for a moment

and have this thought for the last time:

Vigor and Jane will always be ahead of us,

and we'll always come second.

This love will forever be a guiding light to ours.

We must have taken the wrong turn

**Dana:** must have started with the wrong foot

**Ron:** must have not read through the instructions.

**Dana:** in a moment, without further ado

Ron takes the suitcase

that stood at the entrance like a ticking bomb.

**Ron:** I'm giving you a cooled look,

waiting in vain for you to say words you won't say.

**Dana:** I let you leave,

without making a scene

since a scene is not always required.

**Ron:** taking a moment to look at each other, symbolic

but insignificant.

And go our own ways, in quiet consent.

**Dana:** you won't turn around now,

and I won't run after you.

**Ron:** Closing the door, taking one step down.

**Dana:** Leaning on the locked door

and staring at an empty wall for an hour and forty minutes.

**Vigor:** Just like that, as Jane stands on the patio

and hangs the laundry,

her hands suddenly spread and a dress falls down

*(she spreads her hands, then turns to him)*

**Jane Doe:** did you feel that?

**Vigor:** what happened?

**Jane:** a blow of a wind.

**Vigor:** oh, that's nothing.

**Jane Doe:** I'll hang it again.

*(she bends over, picks up the dress, It falls again)*

**Jane Doe:** fell again.

**Vigor:** well, it's the wind. You pick it up and it's...

*(she picks the dress up again, it falls again)*

**Jane Doe:** it's just that I'm a bit weak.

**Vigor:** it's ok. It will hang eventually.

**Jane Doe:** that's true...

*(she tries again)*

**Vigor:** the dress does not reach the line.

**Jane Doe:** it's not me. It's it.

**Vigor:** maybe we're standing in the wrong position...

*(they change places, posing a relationship)*

Now try it.

*(she tries again. He stands behind her in his masculine manner, no success)*

**Vigor:** no need to panic.

There's nothing to it. *(it's mere bagatelle)*

One day you're on the spot, and the next...

**Jane Doe:** let's put on a show as if everything is ok

And so we'll believe in it ourselves.

**Vigor:** Yes let's do that

*(they stop for a moment)*

**Jane Doe:** Vigor.

**Vigor:** yes. Jane Doe.

**Jane Doe:** what. Vigor.

**Vigor:** yes. Jane Doe.

**Jane Doe:** what.

*(the words don't sound right)*

**Vigor:** So it downs on Jane and I

that whatever took place until now, is done.

After all we should remember

that we played a role in someone else's story.

And now, when we're no longer needed...

**Jane Doe:** but it's not troubling

because we know that somewhere out there

someone will always imagine

a Vigor and Jane,

and so it's better to call this a pause.

**Vigor:** just like all good things come to an end

Jane and I understand

that our time has come,

and we go on our separate ways

21.

**Vigor:** let there be no delusion

nothing is finished. There's still quite a way to go

although the crucial bit is behind us.

This is merely a prolonged moment during which everyone, everyone included,



stares at the trees and thinks of what's next.

**Jane Doe:** I'm looking up

**Ron:** I'm looking aside and soon I'll look around.

**Dana:** I'm looking to the right.

**Vigor:** I'm looking, as it happens, ahead.

*(Ron is looking around)*

**Ron:** since no one can think of an original way to promote the matter,  
and everyone, after having those and other attempts  
have learned by experience,  
and will not go in to the same trap again  
not many safe options are left,  
and everyone chooses to pass the time in the following way:

Dana reflects the seasons,

Vigor reflects the financial state

Jane Doe reflects the changing fashion

And I reflect the weather.

*(they walk around in the space, each of them using their own lexicon)*

**Jane:** a skirt, a shorter skirt, a belly shirt, a striped shirt, a dress with straps, a backless dress, a wool hat, a straw hat...

**Ron:** warm, unusually warm, overcast, cool wind, snow on mountain tops, pleasant, chance of rain, heat wave, stormy sea.

**Vigor:** overdraft, overdraft deviation, good financial state, salary deposit, payment delay, real estate investment, foreign currency investment, rate decline, long term investment...

**Dana:** winter, spring, summer, fall, winter, spring, summer, fall, winter...

**Dana:** a lot of time passes by

Ron and I meet by chance at the door of some restaurant.

**Ron:** (*surprised*) Dana

**Dana:** (*the same*) Ron.

**Ron:** so many changes.

**Dana:** so many new things.

**Ron:** so much excitement.

**Dana:** let's find a spot, away from the crowd and spend a lovely afternoon.

**Ron:** let's tell each other what we've been through,  
and hide, at least for now, the fact we still think of each other.

**Dana:** we sit close

but not too close, like old friends do.

**Ron:** we laugh at each other's jokes,  
not too enthusiastically, like someone who takes an interest  
but isn't keen to impress.

**Dana:** we don't deceive one another,  
don't let nostalgic emotions confuse us.

**Ron:** examine each other realistically.

**Dana:** our silences are restrained.

**Ron:** the wine glass chime,  
but gently.

*(they take a sigh of relief)*

**Dana:** take a sigh of relief.

Not of happiness,

but definitely not of sorrow.

**Ron:** ask ourselves threatening questions?

No.

**Dana:** we can take off from here,

we can stop any time.

Because we've learned how to use this bicycle.

**Ron:** this bicycle is easy to bypass,

but it has an obvious safety advantage.

**Dana:** don't have to worry it will be stolen in the morning

but also don't have to rush to lock it at night.

*(they look at each other)*

**Dana:** one...

**Ron:** work...

*(they go to one corner of the room with sort of fatigue)*

**Ron:** the exhibitions.

**Dana:** the paintings.

*(they go to another corner)*

**Dana:** the shops.

**Ron:** the accessories.

*(go to a different corner)*

**Ron:** the avenues.

**Dana:** the parks.

**Ron:** the streets.

**Dana:** *(after a sigh)* home.

**Jane Doe:** nothing's new with us. Still waiting for a break, when it comes, we'll let you know. For the time being everyone has returned to where they started.

**Vigor:** I would like to relate an anecdote actually.

Over the course of time I've acquired this habit, taking a newspaper to the toilet and stay there for half an hour, at least. Aside from that,

I've started growing all sorts of tee in a flowerbed on the edge of the window:

passionflower, jasmine, lime, hibiscus,

I also learned their individual benefits.

So if anyone was having doubts, now they can be confident I've become a full character.

**Jane Doe:** this is a person with personality. I'm really learning here.

**Vigor:** very good Jane. Let me tell you something about Jane Doe.

This girl is actually a balance sheet, you can rewrite her

into an annual conclusion. If Jane Doe

is taking out the rubbish she's doing so 2.7 times a week.

When Jane Doe strokes your back, she strokes an average of 15 minutes on a December.

**Jane Doe:** you can say exactly the same about you.

**Vigor:** yes, but what's easy to notice about others, is hard to notice about myself.

**Jane Doe:** when will you absorb the fact that you're here only to fulfill empty space?  
That there's nothing specific about you? You're just a character with a face.

**Vigor:** you don't have to use expressions like that.

**Jane Doe:** does it frighten you?

**Vigor:** what? To be left alone?

**Jane Doe:** no, to be replaceable. To know that after all,

we were just a general statement,

like a nice view out of someone else's window...

That we can exist merely as a reflection of something in front,

but never as it's on.

Soon we'll disappear,

here, in this spot where Vigor and Jane once stood

two small trees will grow, as a reminder of the past,

but also as a hint to what's about to come,

because soon full size Vigor and Jane

will be in demand yet again.

22.

*(Ron and Dana come home, they sit down, they seem settled, older and tired, and quite some time has passed by)*

**Ron:** the next sequence displays relatively standard, middle aged people

In the midst of their routine.

The way it will be presented by us

will show that it has some good to it  
and some bad,  
It will also be possible to bend it  
in interpretation  
just like anything else. Or see as allegory of human nature.

**Dana:** let's go to the cinema today.

**Ron:** I don't feel like going to the cinema. I will be tired.

**Dana:** why don't you take a nap?

**Ron:** what sort of a film is there?

**Dana:** it got good reviews.

**Ron:** yeah, but what's the synopsis?

**Dana:** it's about this and that  
staring her and him.

**Ron:** surly I will fall asleep.

**Dana:** alright. The cinema is not a must.

We can stay in and watch the telly.

**Ron:** what's on?

**Dana:** also good reviews.

**Ron:** and what's the story?

**Dana:** this and that,  
featuring these and those.

**Ron:** it's the same, only on a smaller scale.

**Dana:** and what would you suggest?

**Ron:** either way

we'll stay awake, until we'll fall asleep.

**Dana:** I'm ok with that.

**Ron:** what's for dinner?

**Dana:** this and this, with this souse,  
and some of this for dessert.

**Ron:** we had that yesterday.

**Dana:** we can go out.

**Ron:** what's there?

**Dana:** I've heard of a place. Well reviewed.

**Ron:** yeah, but what's the menu?

**Dana:** this and that, and if you like, this and that  
and if you prefer, this and that,  
and that for dessert.

**Ron:** it all sounds the same to me.

*(they fall asleep)*

*(Vigor and Jane Doe appear at the door, as if just passing by, they stop, as if by a chance)*

**Jane Doe:** look, there's a door.

And behind it there's light.

**Vigor:** let me see.

*(comes closer)*

**Jane Doe:** what does it say?

**Vigor:** long ago this was the residence of a young loving couple

**Jane Doe:** and now what?

**Vigor:** doesn't say what now. It only says what was in the past.

*(urges him)*

**Jane:** let's go in.

**Vigor:** look, it's not even locked.

You can squeeze in your hand and feel the heat inside

**Jane Doe:** I want to try

*(puts her hand through the imaginary screen)*

**Vigor:** how does it feel?

**Jane Doe:** it's not really cold, or hot

the hand is floating on the thick air of a space

that people live in.

It's so heavy you can sale a boat on it.

*(they step forward)*

**Vigor:** shush... I think they fell asleep.

**Jane Doe:** you think?

Let's kiss them on the chick and see what happens.

*(they kiss them, not much of a reaction)*

somewhat indifferent reaction.

*(she tries to shake Dana a bit)*

Maybe they're dreaming?

**Vigor:** possibly.

**Jane Doe:** what do they see?

**Vigor:** nothing in particular.

Most likely leafing trees.

**Jane Doe:** that's it?



**Vigor:** what did you think?

*(she tries to shake them)*

**Jane Doe:** I want to be there! Me!

**Vigor:** let them be. They have no interest in you.

**Jane Doe:** because I'm old?

**Vigor:** no, because they couldn't be bothered.

**Jane:** maybe they became two puppets on a stick?

**Vigor:** No. they are people. Listen, they breathe.

**Jane Doe:** if they have nothing in front of them

What's the difference between them and a piece of wood?

**Vigor:** don't know. There is a difference.

**Jane Doe:** no!

**Vigor:** yes. Yes, there is.

**Jane:** yet, no there isn't.

**Vigor:** I don't see why argue about this.

They fell asleep and that's that.

**Jane Doe:** that's that?

**Vigor:** it is what it is, what is there to say?

Apparently they found the final condition.

Get yourself together.

**Jane Doe:** where to now?

**Vigor:** where to...

**Jane Doe:** I'm just asking.

**Vigor:** away. As always.

Going away, coming back. And then again... away. Who knows.

Everything will clear up later. As they say.

Yes, you will see... honestly,

we'll understand, what this was supposed to mean,

all the pieces will come together,

we'll know which piece goes with which

everything will be just great... I am sure...

not this time, but very soon...

*(they go out, lights)*