

Radio Citadel
(The Second Day)

An original Sitcom play

by
Jano Rosebiani

Episode 2

RADIO CITADEL

EPISODE TWO

ACT ONE

INT. RADIO CITADEL

(ALAN, BÊRIVAN, PERÎ XAN, NAZNAZ, MAM MIRZA, SHWAN,
CLEANERS, CLEANER 1)

A SONG PLAYS ON THE RADIO MONITOR THEN COMES TO AN END ALONG
WITH THE OPENING CREDITS.

ALAN

Good morning, Kurdistan. Good morning
everyone, wherever you are, whatever
you're doing but as long as you're
listening to my 'Morning Becomes
Eclectic' music program, good morning
to you. This is your host Alan Deelan
and 'Morning Becomes Eclectic.' Are
you feeling good? You should be,
because I am going to start off here
with lovely Nina Simone and a song
called 'Feeling Good.'

NINA SINGS.

BÊRIVAN POURS COFFEE FOR HERSELF.

BÊRIVAN

Coffee, anyone?

PERÎ XAN

Thank you, Bêrivan. Mine black as
always please.

NAZNAZ

Thank you, Bêrivan. My morning Niscafe
is due.

BÊRIVAN

You want it with cream?

NAZNAZ

Yes, isn't Niscafe always with cream?

BÊRIVAN

No.

(lifts a Nescafe bottle)

It's just instant coffee made by a
company called Niscafe.

NAZNAZ

I see. Then how about a Niscafe with
cream and sugar?

ALAN WALKS INTO THE OFFICE WHILE MUNCHING ON A CAKE.

ALAN

The color of mud.

NAZNAZ

What is that supposed to mean?

ALAN

It means coffee and cream together has
the color of mud.

NAZNAZ

I don't get it, does anyone?

ALAN (WITH BÊRIVAN & PERÎ
XAN)

Coffee and cream together looks like
mud.

PERÎ XAN

Which part of it you don't get?

NAZNAZ

Forget the coffee, I want tea.

BÊRIVAN

With or without cream?

NAZNAZ

Cream in tea?

BÊRIVAN

They do it in India.

NAZNAZ

Just tea, please.

ALAN

Tea is the color-

NAZNAZ

Stop.

ALAN SIMULATES A CAR SCREECHING TO A STOP, ROLLS DOWN THE
WINDOW.

ALAN

Are you a traffic police or am I on
the pick up lane?

NAZNAZ

You won't be picking me up for sure.

ALAN

Of course, you're married.
(walks to Bêrivan)

I only pick up single ones.

BÊRIVAN

Somebody is in a good mood.

ALAN

Feeling good. Dying for my morning
coffee.

NAZNAZ

Which one? Feeling good or dying?

ALAN

That information I will never give
you. You know why?

NAZNAZ

Why?

ALAN

Don't have a clue.

NAZNAZ

Then this was a waste of conversation.

ALAN

How is that?

NAZNAZ

You said something contradictory,
which instigated my questioning, for
which you replied with a question
ending with 'you know why?' which I
didn't know, because had I known I
wouldn't have asked you in the first
place, so I answered 'why?' and all
you could use for a reply was a silly
'don't have a clue.' So it was a waste
of conversation.

ALAN

(thinks)

Wow, and you repeating the whole
affair in one breath wasn't anymore a
waste of an already wasted
conversation?

NAZNAZ

Hmmm. Darn it, you always win.

BÊRIVAN

How do you like yours, Alan?

ALAN

I like mine very much. You?

BÊRIVAN

I like to slap you on the face.

ALAN

Why don't you pour me some coffee
instead.

BÊRIVAN

Okay, you win.

ALAN

Guess I just win and win and win. It's my lucky day.

PERÎ XAN

Very lucky indeed, with a brand new toilet seat. I bet you can't wait to use it.

NAZNAZ

Obviously, that is why he is eating so fast.

ALAN

Do I have an answer for that? Hmmm, no, I'm not going to satisfy you with an answer.

NAZNAZ JUMPS UP AND CLAPS HER HANDS.

NAZNAZ

I win, I win, I win.

ALAN TAKES HIS COFFEE AND HEADS FOR THE CONTROL ROOM.

ALAN

That was pure luck. My Nina song is finished. Congratulations anyway, the coming song is for you. 'Lost Cause' by Beck.

MAM MIRZA WALKS OUT OF HIS OFFICE AND TO THE COFFEE POT.

BÊRIVAN

Refill?

MAM MIRZA

Yes, please. I don't remember hiring a coffee server. Is somebody doing something behind my back?

BÊRIVAN MAKES FUNNY MOVEMENTS BEHIND MAM MIRZA'S BACK.

NAZNAZ

Yes. Bêrivan is doing this.

NAZÊ IMITATES BÊRIVAN. MAM MIRZA TURNS TO BÊRIVAN WHO STOPS HER FUNNY AFFAIR IN TIME.

BÊRIVAN

I just happened to be getting myself coffee and out of my good heart I asked if anyone wants coffee. Is something wrong with that?

MAM MIRZA

Not at all. I saw that in an Egyptian film once. I remember, the woman who did that was a little more attractive. I forgot the plot though.

BÊRIVAN GIVES HIM HIS COFFEE MUG.

BÊRIVAN

Here is your coffee and goodbye.

MAM MIRZA

No, that wasn't the plot. Anyway, have you noticed coffee with cream has the color of mud?

NAZNAZ
(screams)

Don't say that.

MAM MIRZA

Why is everybody so uptight this morning?

BÊRIVAN
(whispers)

It's her time of the month.

MAM MIRZA

O, why didn't somebody say so?

MAM MIRZA WALKS BACK INTO HIS OFFICE. SHWAN WALKS IN ALONG WITH TWO LABORERS.

SHWAN

Everyone, I got the cleaners.

Cleaners, off to the bath room.

THE CLEANERS FOLLOW HIM TO THE BATHROOM.

SHWAN (CONT'D)

Now, I want you to clean this bathroom spic and span and don't make a mess, not here, not anywhere.

CLEANERS

Yea, yea.

SHWAN

And don't break anything, you hear?

CLEANERS

Don't tell us how to do our job.

SHWAN

No, no, no. I don't want to fight. I already did that with my wife. Okay, you know what to do.

CLEANERS BEGIN TO CLEAN. SHWAN WALKS TO HIS DESK.

PERÎ XAN

You had a fight with Kejal?

SHWAN

Who is Kejal? O, you mean my wife?

NAZNAZ

(picks up phone)

Who is Kejal? I'm going to call her and tell her what you said.

SHWAN

Please, Naznaz, I'll do anything, please don't.

NAZNAZ

Half of your salary?

SHWAN

Deal.

PERÎ XAN

But you didn't answer my question.

SHWAN

No, I didn't have a fight with her. Not really.

PERÎ XAN

Explain 'not really.'

SHWAN

It means yes and no.

NAZNAZ

Great, tell us about the 'yes.'

SHWAN

Well, okay, she wanted to come with me here today. I said no, not today. She said she misses you guys. I said fine, but wait a week or so. We've just begun and we're too busy, besides I had to go find day laborers on Kuran street. You know, that isn't a place to take a woman. They would have eaten her alive with their eyes.

PERÎ XAN

You are worried about a silly thing like that? I thought you had an open mind. I guess all the men here are the same.

SHWAN

(angry)

I'm not. I'm not. I'm not.

BÊRIVAN

Calm down, dear Shwan. I fully agree with you. My husband would have done the same thing.

NAZNAZ

You don't have a husband.

BÊRIVAN

When I get one. I'm sure you wouldn't go to a place like that with your husband too.

NAZNAZ

Of course not, but don't change the subject. We're talking about him and his temper.

SHWAN

I'm sorry.

PERÎ XAN

Did you get this angry with Kejal too?

SHWAN

Yes. I said I'm sorry.

PERÎ XAN

Well, don't tell us that. Call her and tell her.

MAM MIRZA COMES OUT OF HIS OFFICE, STANDS IN THE ENTRANCE.

MAM MIRZA

Who is fighting who? Did somebody tell a dirty joke?

PERÎ XAN

Shwan fought Kejal Khan, and sorry, no dirty jokes today.

MAM MIRZA

Shocks.

HE WALKS BACK INTO HIS OFFICE.

NAZNAZ

Shame on you, Shwan, breaking Kejal's heart.

SHWAN

I haven't, I swear, I haven't.

NAZNAZ

I hate you.

BÊRIVAN

(whispers in Shwan's ear)

Be nice to her, it's her time of the month.

SHWAN

O. So you hate me? Who is going to direct your talk show today?

NAZNAZ

You.

SHWAN

Now what happens if every time it's your turn to talk and listeners can't hear a thing?

NAZNAZ

They will turn up the volume.

SHWAN

And if they still can't hear?

NAZNAZ

(thinks)

You know, Kejal should be more understanding.

SHWAN

Thank you.

IN THE CONTROL ROOM ALAN TALKS INTO THE MICROPHONE.

ALAN

Did you kiss your wife this morning?
 Did you know that if you kiss your
 wife when you leave to work in the
 morning and kiss her again when you
 return in the evening, the food will
 be tastier and the music will be more
 harmonious. Of course, you will have
 to be listening to Radio Citadel, the
 station of nonstop music from around
 the globe. Speaking of harmony, here
 is Elvis Presely and 'Love Me Tender.'

HE PLAYS ELVIS.

IN THE BATHROOM, THE CLEANERS ARE DONE CLEANING. THEY LIFT
 THE OLD STOOL AND PLACE IT ON TOP OF THE NEWLY INSTALLED ONE.
 THE NEW STOOL BREAKS.

CLEANER 1

Let's take it out.

THEY CARRY THE OLD STOOL OUT.

EXT. RADIO CITADEL BUILDING

THE CLEANERS THROW THE STOOL ON A PILE OF DIRT THEY HAVE
 CREATED BY THE FRONT DOOR. THEY WIPE THEIR HANDS AND RE-ENTER
 THE BUILDING.

INT. RADIO CITADEL

(CLEANER 1, SHWAN, PERÎ XAN, MAM MIRZA, NAZNAZ, EVERYONE,
 ALAN, BÊRIVAN, HAKARI)

CLEANERS WALK UP TO SHWAN.

CLEANER 1

All done.

SHWAN

Great, let me see.

SHWAN WALKS INTO THE BATHROOM, SEES THE BROKEN STOOL.

SHWAN (CONT'D)

You've broken the new stool. Perî Xan
Khan, come look, better not let Alan
know.

PERÎ XAN WALKS IN THE BATHROOM.

PERÎ XAN

You've broken the new stool.

CLEANER 1

We know, he just said it. Just give us
our money and we are on our way.

PERÎ XAN

You broke the new stool.

CLEANER 1

What are you? A broken record? I hope
they don't play you on air.

PERÎ XAN

(shouting)

Stop your wisecracks. You broke the
stool and have the guts to poke fun?
You are going to pay for it.

CLEANER 1

No, you pay us. We cleaned your damn
bath room.

PERÎ XAN

Naznaz call the police.

CLEANER 1

The hell with you and your radio. You are just making an excuse not to pay us.

SHWAN TOWERS OVER THE CLEANER.

SHWAN

Now watch your mouth, you stupid jerk. I specifically told you not to break anything.

CLEANERS ARE SCARED.

SHWAN (CONT'D)

Now, you are going to pay for a new stool and installation fee.

CLEANER 1

You people are unreasonable. Just yesterday we were cleaning a new house and we broke four of their tiles and a window, and you know what, they didn't even complaint. What is wrong with you?

SHWAN

I'm speechless.

MAM MIRZA WALKS TO THE SCENE.

MAM MIRZA

What is all the commotion?

PERÎ XAN

They broke the new stool.

MAM MIRZA TAKES OUT HIS PISTOL.

MAM MIRZA

Here, kill them.

CLEANERS CRY.

CLEANER 1

Please, don't. We will do anything,
just don't kill us.

NAZNAZ

But you don't have bullets.

EVERYONE STARES AT HER. CLEANERS REGAIN THEIR COMPOSER.

CLEANER 1

O, yeah? You want to kill us? Go
ahead, you think we're afraid?

SHWAN GRABS THE TWO CLEANERS BY THE BACK OF THEIR NECKS AND
DRAGS THEM OUT OF THE BUILDING.

SHWAN

Don't ever come close to hear.

CLEANER 1

Our money.

SHWAN

Get lost before I kill you.

SHWAN RETURNS.

SHWAN (CONT'D)

They left the mess right by the door.
Guess we'll have to get another
cleaner.

NAZNAZ

To break the door?

EVERYONE LOOKS AT HER, THEN IMITATE HER IN UNISON.

EVERYONE

But you don't have bullets.

ALAN WALKS UP.

ALAN

Are you forming a course? We can use
one.

BÊRIVAN

Why don't you go use your bathroom
first.

ALAN

I don't feel like it.

MAM MIRZA

He doesn't feel like it. All this
headache and he doesn't feel like it.

ALAN

Okay, okay, if it will make you happy,
I'll use it.

ALAN WALKS INTO THE BATHROOM AND SCREAMS.

NAZNAZ

O, God, must be a mouse again.

EVERYONE LOOKS AT HER. ALAN BARGES OUT OF THE BATHROOM AND
STRAIGHT TO THE CONTROL ROOM.

ALAN

I'm going to play the worst music ever
existed.

MAM MIRZA

Don't play the Sheikhallas, they are
old friend.

SHWAN

And no sad Diyari Qaradaghi songs, it
makes me depressed.

NAZNAZ

And don't play Dilniya, she is down
with a fever.

EVERYONE LOOKS AT HER.

NAZNAZ (CONT'D)

She told me. I was trying to get her
for my show.

MAM MIRZA

Nazê, maybe you need a break for a
week or two.

NAZNAZ

Really? Only two days on the job and I
get a vacation? You are such a
wonderful boss. I love you.

MAM MIRZA RUNS INTO HIS OFFICE.

MAM MIRZA

I hate it when young married women
fall in love with me.

BÊRIVAN

Alan, dear, please don't play Tetlîsî.
He is only good for the toilettes.

ALAN STOPS IN HIS TRACKS, TURNS TO BÊRIVAN.

ALAN

Don't ever mention toilette in my
presence.

BÊRIVAN

Okay. Okay.

ALAN WALKS INTO THE CONTROL ROOM.

BÊRIVAN (CONT'D)

Poor guy, I had no idea a toilet stool
means so much to some people.

PERÎ XAN

So, now we need to call the plumber
again.

SHWAN

He won't come back, we didn't pay him,
remember?

PERÎ XAN

That's right.

SHWAN

And the cleaners have left a mess by
the door.

PERÎ XAN

So, we also need the cleaners back.

SHWAN

We didn't pay them too, remember?

MAM MIRZA

So we need both the plumber and the cleaners back but we can't have them back because we didn't pay them for not doing the job right.

PERÎ XAN

Right.

MAM MIRZA

It seems to me if everyone follows this formula, every service man in this country will be out of work for not doing their job right.

PERÎ XAN

Exactly, unless they learn the ways of the world.

MAM MIRZA

So, what is our solution here?

SHWAN

I have an idea. Why don't we hire a hand. Some one who will do general maintenance and also clean and run errands.

MAM MIRZA

Find me that person.

MAM MIRZA WALKS INTO HIS OFFICE.

PERÎ XAN

Where, how?

NAZNAZ

Make a radio announcement.

PERÎ XAN

Naznaz, you are incredible. Shwan,
write the announcement. Naznaz help
him.

NAZNAZ

My show starts in ten minutes, and my
guest hasn't arrived. I'm nervous.

A MAN WALKS IN. HE IS NAZNAZ'S GUEST. HIS NAME IS HAKARI.

HAKARI

There is a toilet stool by your door.

SHWAN

Whatever happened to 'is this Radio
Citadel?'

NAZNAZ

My guest has arrived. Mamosta Hakari,
welcome to radio Citadel. I was
worried I may have a no show.

HAKARI

I'm here. Never been, never will.

PERÎ XAN

I'm here. Never been, never will. What
does that mean?

BÊRIVAN

Maybe we also need an interpreter on
premise.

SHWAN

Should I put that in the job
description too?

PERÎ XAN

No, just make sure your talk show
guests are legible. This is a radio,
not a TV.

HAKARI SHAKES HANDS WITH EVERYONE.

BÊRIVAN

What is 'never been, never will?'

HAKARI

(thinks)

That is a who, a why and a where
element.

BÊRIVAN

What?

HAKARI

It depends on who says it, why he says
it and where he says it. For example-

BÊRIVAN

Never mind.

SHWAN

She is from the North. She is not used
to our chopped up slangs.

HAKARI

We don't chop our words. In fact in
the theater world we emphasize them.

(MORE)

HAKARI (CONT'D)

Because theater is based on the art of
the spoken word.

PERÎ XAN

Never been, never will?

HAKARI

Okay, I'm saving my speaking energy
for the show. It is a procedure we use
before the performance.

NAZNAZ

Great, then speak no more. We need the
energy. Please have a seat and what
would you like? Coffee or tea?

HAKARI SITS ON THE COUCH.

HAKARI

Tea will be good, thank you.

SHWAN

Here it is. Radio Citadel, that is us,
is looking for a handyman who knows a
little bit of everything from running
errands to changing light bulbs to
fixing toilet stools. The person we
are looking for must be simple, clean,
trustworthy, responsible and a man of
few words. If interested please come
to our station office in the citadel
at 10 in the morning.

Anything else I should add?

PERÎ XAN

It's good. Ask Alan to read it at the
end of his show.

END OF ACT ONE

ACT TWOINT. RADIO CITADEL - STUDIO

(NAZNAZ, HAKARI, PERÎ XAN, SHWAN, BÊRIVAN, KEJAL, MAM MIRZA, EVERYONE)

HAKARI STANDS ACROSS FROM NAZNAZ. THEY HAVE HEADSETS ON AND TALK INTO MICROPHONES. SHWAN SITS IN THE CONTROL ROOM, DIRECTS THE SHOW. PERÎ XAN STANDS NEXT TO HIM.

NAZNAZ

You said something interesting when you first walked into the station today. You said 'theater is based on the art of the spoken word.' Can you explain that to our listeners?

HAKARI

Yes, the effectiveness of the play is in it's delivery,
(shouts and gets closer to Naznaz)
through the pitch, delivery and projection of the words. Do you get my meaning.

PERÎ XAN

Somebody get Mam Mirza's gun. The man is getting out of hand.

NAZNAZ

Okay, okay, I get your meaning.

HAKARI
(relaxes again)

Even though we must imitate life on stage, the presentation must be more grandiose and must have a poetic tone as well as ideas that will provoke thought. Are you with me?

NAZNAZ

I'm thinking.

HAKARI

But unfortunately the public doesn't understand us, and that is why theater has gone down the drain.

NAZNAZ

The public doesn't accept you because you're too far removed from them. You talk about grandiose, poetic and symbolism, which to me sounds like showing off, instead of trying to connect with your audience.

HAKARI TURNS SOUR.

SHWAN

Way to go, Naznaz.

NAZNAZ

For example, if you make realistic shows dealing with people's everyday problems where they can see themselves in it, then they will embrace you.

(MORE)

NAZNAZ (CONT'D)

Also, you would need to speak a language they understand.

HAKARI

Are you telling me how to do my job?

NAZNAZ

Just suggestions.

HAKARI

You know, I don't like your show. I don't like your radio and
(crying)

I don't like to talk any more.

HAKARI STANDS UP AND LEAVES WHILE CRYING. NAZNAZ LOOKS AT SHWAN AND PERÎ XAN WITH A 'WHAT DID I DO' GESTURE.

SHWAN

O, you broke his heart.

PERÎ XAN

There is nothing worse than a growing man crying. Naznaz, closing words.

NAZNAZ

O, yes. Dear listeners, that was the great grandiose crying stage actor, director, Mam Ehmed Hakari. As you noticed he was so great he actually walked out crying. We call that drama.

(MORE)

NAZNAZ (CONT'D)

Until our next show with yet another crying baby who is an expert on how to make a baby cry and who's personal motto is 'do unto others and run.' That guest is our friend Dr. Khula Bulbul who will tell us about the difficulties of obtaining a PHD in dentistry in Romania. What!? And he is going to be our guest here? But why? Dear listeners, excuse me, I need to check with the management. Excuse me.

SHE STANDS UP TO LEAVE. SHWAN SIGNALS TO HER TO FINISH CLOSING THE PROGRAM. SHE PICKS UP THE MIKE.

NAZNAZ (CONT'D)

O, yes. I hope you enjoyed our program, because I did, and see you next week. Have a wonderful time.

SHE BARGES OUT OF THE STUDIO. SHWAN FADES IN MUSIC.

KEJAL WALKS IN.

BÊRIVAN

Kejal is here. Hi dear.

KEJAL

Hi, everyone. There is a man crying outside.

MAM MIRZA

Hello Kejal Khan, you're right. Some
men cry and some men...
(everyone awaits)

...get angry.

SHWAN

I'm not angry.

BÊRIVAN

Prove it.

SHWAN

Kejal, was I angry this morning?

KEJAL

No, actually I was, and I'm sorry.

SHWAN

(to everyone)

Happy now?

NAZNAZ

I'm not happy that Kejal is angry.

KEJAL

Thank you, Naznaz, but I'm not angry,
besides it was my fault.

NAZNAZ

You're a lost case for us women. I
just made a man cry. I challenge any
man who tries to make me cry.

MAM MIRZA STEPS OUT OF HIS OFFICE.

MAM MIRZA

Naznaz, O, hi Kejal Khan. Naznaz, in my office right away.

NAZNAZ

What is it?

MAM MIRZA
(teeth grinding)

Come in my office, now.

NAZNAZ

Just tell me, I don't mind everyone hearing what you have to say. I can take it.

MAM MIRZA

You just made a very respectable artist cry. I am not going to let you off the hook. Go back in the studio and apologize to him on air.

NAZNAZ

I won't.

MAM MIRZA

You will.

NAZNAZ

I won't.

MAM MIRZA

You will.

NAZNAZ CRIES.

MAM MIRZA (CONT'D)

Got you. Made you cry.

WALKS BACK INTO HIS OFFICE WHILE LAUGHING ALOUD.

NAZNAZ

I'm going to get you for this.

SHWAN

Forget it, Nazmaz. Kejal and I are taking you for lunch.

BÊRIVAN

How about us?

SHWAN

You eat with Mam Mirza.

KEJAL

Actually, we all eat together. Because I was unfair this morning and because it's my first visit here I have brought seven pizzas. Shwan they are in the car.

SHWAN

Do I have a great wife or do I have a great wife?

EVERYONE

You have a great wife.

SHWAN

I'll get the pizza.

KEJAL

Be careful, there is a toilet stool by the door.

AS SHWAN WALKS OUT WE HEAR THE SOUND OF FALLING. EVERYONE RUNS OUT.

EXT. RADIO CITADEL BUILDING

THEY WALK OUT TO SEE SHWAN FACE DOWN ON THE FLOOR WITH FOOT STUCK IN THE STOOL. THEY ARE SHOCKED.

SHWAN

It's okay, it's okay. I'll go get the
pizza.

ALAN

You just stay there and relax, I'll
get the pizza.

ALAN WALKS TO KEJAL'S CAR.

END OF ACT

END OF EPISODE