

STAATSTHEATER  
NÜRNBERG

CALL ME  
GOSPODIN

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by Philipp Löhle

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This synopsis is a summary of the content of the production. It serves to create a bridge of understanding for non-German-speaking audiences. It is not a complete translation of the play text, but is to be understood as a supplement to and in overall view of the production.

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## ACTORS

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GOSPODIN:

Nicolas Frederick Djuren

SHE/ANETTE/NADINE/SYLVIA/KARL ENGERLING/  
INSPECTOR 1: Sasha Weis

HE/ANDI/HAJO/THE SUPERMARKET MAN/  
MOTHER/INSPECTOR 2: Justus Pfankuch

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## TEAM

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Director: Jan Philipp Gloger

Stage Design: Franziska Bornkamm

Costume Design: Karin Jud

Music: Jan Faszbender

Light: Wolfgang Köper

Dramaturgy: Eva Bode

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Premiere: June 6th, 2024, Schauspielhaus Nuremberg

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Duration: 1 h, 30 minutes, no intermission

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The play is based on a production by the Bayerisches Staatsschauspiel/Residenztheater staged in the 2007/08 season.

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## NARRATOR (SHE) AND GOSPODIN

Gospodin is asleep. Next to him is one of the two narrators, who talks about Gospodin's day and why he keeps falling asleep suddenly:

*When Gospodin gets upset, well really upset, well, he falls asleep. Not immediately, but pretty quickly. Then he just gets incredibly tired and yawns and at some point he falls asleep, even though he's actually upset.*

She says that he remembers what made him angry this time: The nature conservation organisation Greenpeace confiscated his llama.

## ANETTE AND GOSPODIN

A costume change transforms the narrator into Anette, Gospodin's partner. At home, he tells her how distraught he is that his llama has been taken away from him. Anette doesn't respond to him, the couple talk completely past each other.

Gospodin: *Today they took... They took it away.  
It was the basis of my life... Anette?*

Anette: *Hermann was here. He asked if he could  
borrow your amplifier.*

Gospodin: *Do you understand? The basis of my life  
has been taken away from me.*

Anette: *I told him you wouldn't mind.  
Hermann's quite tidy after all.*

...

Gospodin: *They've taken my llama away from me, Anette.  
Anette. Greenpeace took my llama away from me.*

Anette: *Hermann is very popular in his department!*

Gospodin: *They want to take the llama to the zoo. Have  
you ever seen the zoo? There are animals that*

*need room to run around in a cage of two square metres. That's cruelty, Anette.*

Anette: *Hermann is on first name terms with his boss.*

...

Gospodin: *Anette! I've got it now: Hermann! Department! Friends at work! I don't care about that.*

## NARRATORS

The two narrators take turns telling us that Gospodin has to run after the incident with Anette, that he thinks about everything, about capitalist constraints and his position in society. But he comes to no conclusion.

## ANDI AND THE FRIDGE

Andi empties Gospodin's fridge: he needs it to cool his roast goose. He also persuades Gospodin to go to a funeral for him. He can't run after the not-even-complete corpse of a fellow pilot who crashed from just 15 metres. The thought of the absurdity of this situation also makes Gospodin laugh; he sympathises with Andi. Gospodin reluctantly agrees and also lets Andi borrow his fridge.

## NARRATOR (SHE)

The narrator tells how Gospodin runs through a cemetery, past graves and wooden crosses. He has left the funeral in a hurry for fear that someone will recognise his hoax with Andi. He comes across two men carrying a washing machine and talking about the speed limit in relation to the climate, runs on *"and disappears as a small wafting dot in the dark line between clouds and rooftops."*

## NADINE AND GOSPODIN

Nadine wants to borrow Gospodin's television for her art project "Tempus fuck it". She wants to play a projection on it showing hurricanes, floods and forest fires and a soundtrack with various noises. She learns that Greenpeace has taken Gospodin's llama away.

Nadine: *Shit. Really. Greenpeace. Yes, they're always such Nazi communists, those environmentalists, the radicals, they're real pricks. But that's exactly what I mean with "Tempus fuck it"!*

## NARRATOR (HE)

The narrator talks about a weird incident at the supermarket: Gospodin loads his shopping trolley to the brim with things he doesn't need. Gospodin certainly doesn't. He gets angry about the abundance in capitalism and has to yawn. And when he arrives at the till...

*[...] he turns his trouser pockets inside out and says: 'Oh - I haven't got any money. I have no money at all.'*

## SYLVIA AND GOSPODIN

Anette's best friend Sylvia is at Gospodin's to get Anette's belongings out of the flat.

Sylvia: *I don't interfere. She told me a lot about the llama and Andi's colleague's funeral and your shopping without buying anything, and she said that was typical of you and that you'd changed so much.*

Gospodin: *I... Of course I've changed. It in no way would be better if you always stayed the same. What's all this about?*

Sylvia: *She said that you're only working on your new way of life and there's no room for her. And you're more*

*at the inn "Leibarzt" than at home.*

She recommends that he register as unemployed and ridicules his idea of "*wanting to grab capitalism by the balls*".

## GOSPODIN'S DOGMA

That night, Gospodin questions his way of life. Aren't the others right after all? Or is he about to become happy? He takes his llama's milk from the cellar and writes his dogma on the wall.

*No. 1: Leaving has to be ruled out.*

He wouldn't just want to leave the country, because "*Was that what he meant by 'grabbing by the balls'?*"  
*Not at all, hence point one.*"

*No. 2: Money must not be necessary.*

*If he really wants to live in an anti-capitalist way, he must detach himself completely from money, if not from all possessions.*

*No. 3: All possessions must be rejected.*

*You can only be truly free without owning anything.*

*No. 4: Freedom is not having to make a decision.*

*Not because others decide, but because there is simply no need to decide, because you simply are.*

## HAJO AND GOSPODIN

Gospodin met Hajo in the "Leibarzt" inn. He always wears a blue scarf. Now he's at Gospodin's to hide his bag full of money - it's safe with Gospodin. After a little tough small talk, Hajo says goodbye.

## IN ENGERLING'S JUNK SHOP

Gospodin has received a note with a date and the address of a junk shop. He meets the junk dealer Engerling there. Engerling initially leaves him in the dark as to what he wants.

Gospodin: *I came for the note.*  
 Engerling: *I wrote it.*  
 Gospodin: *Why?*  
 Engerling: *I think we both know that.*  
 Gospodin: *Hajo. It's about Hajo, isn't it?*

Gospodin suspects a secret background. But as it turns out, he is on the wrong track: "Chef", the innkeeper of the "Leibarzt", has asked Engerling to give Gospodin, who is always unable to pay, a job. However, Gospodin sticks to his dogma and indignantly rejects the offer.

## THE SUPERMARKET MAN AND GOSPODIN

Packages of newspapers have been piling up outside Gospodin's door for weeks. Suddenly a man appears in front of his flat.

The man: *Why didn't you do your job? Mr Gospodin.*  
 Gospodin: *My...? I don't have a job.*  
 The man: *If that's how you see it, then you're fired.*  
 Gospodin: *That's fine with me. Since I don't have a job, you can fire me, because I don't want a job either.*  
 The man: *There's a need for clarification!*  
 Gospodin: *Perhaps you're quite right.*

The man introduces himself as an employee of a supermarket chain. He says that Anette has asked him to get Gospodin a job - delivering the "Tip" advertising brochure. Gospodin becomes incredibly angry, falls into a rageful sleep, wakes up again and vehemently rejects the offer - but refers the man to Hermann.

## GOSPODIN AND HIS MOTHER

A costume change transforms the supermarket man into Gospodin's mother. She comments on the flat, interjecting that things are even worse with his brother Ulf and that Gospodin should talk to him. She tells the anecdote about how Gospodin poured sand into the flat as a child and that her relationship with Gospodin's father basically failed because of this.

Gospodin: *Did you come here to tell me that?*  
 Mother: *No, no. I'm sorry.*  
 Gospodin: *What's wrong with Ulf now?*  
 Mother: *Well, if you'd seen this flat, you'd know what I mean. Have you got a cup of tea for me?*  
 Gospodin: *Anette took the kettle with her.*  
 Mother: *Oh. Well, you'd better get rid of that nasty old thing.*  
 Gospodin: *Don't talk about Anette like that!*  
 Mother: *What?*

Gospodin promises to talk to Ulf and his mother goes on a cruise, financed by her short-term lover.

## NARRATOR (HE)

The narrator talks about Gospodin's acquaintance with Hajo, about the "Leibarzt", about the fact that they met there while watching television. About Hajo's blue scarf. He then tells how Gospodin sees the scene of an accident while walking by the river: A wet car on the tow truck and a dead man on the stretcher. The sheet is pulled completely over his face and a blue scarf is hanging down.



## ANETTE AND GOSPODIN

Anette accuses Gospodin of everything she has to criticise about him: He is stubborn, selfish, a follower, lazy, vain. And smells of hay. Gospodin tries to explain to her that he is looking for a new way of life in which work and money are not necessary. She doesn't believe him that money means nothing to him. Gospodin takes the bag full of money, none of which he has touched, and shows it to Anette. She is completely overwhelmed.

Anette: *I love you Gospodin. I love you. I love you!*

Gospodin: *You don't understand anything.*

The narrator appears and tells how Gospodin regrets his life. And cries because he showed Anette the money. And because of Hajo.

## NADINE AND GOSPODIN

Nadine has heard about Gospodin's money. She wants to borrow some for her new project. She was very successful with her "Tempus fuck it" and now wants to really take off. She starts talking about "Fuck und Recht" (a variant of the German proverb "Fug und Recht" that means "rightly and justifiably"), digresses and disappears into a monologue of her ideas and stories - but Gospodin replies that he doesn't have the money and can't give her anything.

The narrators come on stage together and talk about Gospodin's new mission: to get rid of the bag full of money. He takes it to a bank, leaves it there and slowly walks out. He doesn't succeed: the bag is returned to him, the narrators report.

## ANDI AND GOSPODIN

Andi has also found out about the money and demands it from Gospodin. It is normal to borrow money between friends, especially when it comes to big dreams, he says. He tells Gospodin about his business plan with private flights, explains the concept and argues. But Gospodin remains firm and Andi snaps.

The narrators report on Gospodin's further attempts to leave the bag somewhere else as quickly as possible. Gospodin goes to a street with the open bag, where there is sure to be someone who finds it attractive. He then sees a group of young people and thinks the moment might have come - but he was wrong. The youths tell him that he had better close the bag quickly. Another failed attempt.

## SYLVIA AND GOSPODIN

Sylvia also tries her luck with Gospodin, as she wants to buy a car, but behind her husband Hermann's back. He doesn't want a car for ecological reasons, "for the sake of the children" - by which he means "the future itself", because they don't have any children. She already has money for a car, but she can't simply pay for a car directly from the couple's bank account as it would be too conspicuous. She could give him the money back in instalments. Gospodin also turns her down several times.

The two narrators report on Gospodin's next attempts to get rid of the bag. They describe how he left it on a car and walked away, that he tried to swap his bag with a similar bag belonging to a stranger, like in spy films. But both times the bag was politely returned to him.

## GOSPODIN AND HIS MOTHER

Gospodin's mother talks to him excitedly about the money and Gospodin feels increasingly anxious about these reactions from his social environment. His mother talks about her cruises paid for by men and how "nice" everything always is. *"But nice is not enough!"* - She wants to be able to afford it herself one day. Gospodin also mentions to her that he can't give her any of the money. She doesn't listen. With his money, she would be much more independent, it would be so much easier for all three of them - her, Ulf and Gospodin!

Gospodin: *Money shouldn't be necessary, Mum. You can do without it. Just look at you. You're grovelling before me. Everyone grovels before me. I can't give you the money. Not to you and not to Sylvia and not to Andi and not to Nadine either.*

And his mother won't get the money either.

Everyone - Hermann, Sylvia, Andi, the supermarket man, Anette, his mother and Engerling run after Gospodin and his money.

## TWO INSPECTORS

Gospodin is stopped by two inspectors.

Inspector 1: *Hans-Joachim Kranker. Hans-Joachim Kranker has been hanging around "Leibarzt" a lot. And so have you. We know that.*

Inspector 2: *We were there. We asked.*

Inspector 1: *Hans-Joachim Kranker calls himself Hajo. He was there. You were there. And: You got on well.*

Hajo was involved in dodgy dealings and the inspectors suspect Gospodin of being his accomplice. Gospodin insists on his dogma. He does not contradict, he does not defend himself, because: Leaving has to be ruled out. Hajo had stolen the

money from a company, the detectives report. And as Gospodin has stashed the money away and Hajo is nowhere to be found, Gospodin is arrested.

## GOSPODIN AND ANETTE

Anette has greetings from Andi and Claudia, Sylvia and Hermann and Nadine. And she asks Gospodin how he is doing. Gospodin describes how his stay in prison is exactly what he wanted - he can finally live according to his dogma.

Gospodin: *All my principles apply.  
You remember the kitchen wall? My dogma?  
No. 1 Leaving has to be ruled out!  
No. 2 Money must not be necessary!  
No. 3 Any possession is to be rejected!  
No. 4 Freedom is not having to make a decision!  
For example: There is no money here. Imagine that. Everyone goes to work, but there's no money. I mean, I hadn't even thought about the fact that you can work without getting paid.*

He lives in a world in which capitalism in the familiar sense does not exist.

Anette: *But you can't go home, Gospodin.*

Gospodin: *This is my home.*

Anette: *You've been locked up here. For years.*

Gospodin: *I know where the boundaries are. I have this security, you don't. Why should I be outside and not know where I want to go? I don't have to look for work or register as unemployed. I am free. I really am free, Anette. I wish you could understand, I wish everyone could understand.*

Gospodin doesn't want anyone to care for him. They all just wanted his money. Nobody would understand Gospodin anyway, not his way of life and what he considers important. *"I am free, Anette. I am really free."*

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