

THE BEST OF

Roald Dahl

Edited with Notes
by
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and
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THE SIGN OF  A GOOD BOOK

THE EIHOŠHA LTD.

—Tokyo—

'Man from the South', 'The Sound Machine',
'Skin' and 'Georgy Porgy'
from
The Best of Roald Dahl

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Roald Dahl はノルウェー人を両親として 1916 年、英国は南ウェールズのランダフ (Llandaff) に生まれた。パブリック・スクールのレプトン校 (Repton School) を卒業後、カナダ東部のニューファンドランド (Newfoundland) 島の内陸探検隊に参加し、その後、ロンドンのシェル石油会社に入社。4 年後、タンザニアの首都ダルエスサラーム (Dar-es-Salaam) に派遣されたが、翌年、第二次世界大戦の勃発に伴い、ケニアの首都ナイロビ (Nairobi) で英国空軍に入隊した。戦闘機部隊に加わり、リビアで従軍中、重傷を負ったが、その後もギリシアやシリアで戦闘機乗りとして活躍。1942 年、英国大使館付き空軍武官補としてロンドンに赴き、その頃から短篇小説を書きはじめた。戦争体験に基づく 12 の短篇からなる *Over To You* (1945) を皮切りに、*Someone Like You* (1953, Edgar Allan Poe 賞受賞)、*Kiss Kiss* (1960)、*Twenty-Nine Kisses from Roald Dahl* (1969)、*Switch Bitch* (1974)、*Tales of the Unexpected* (1979)、*More Tales of the Unexpected* (1980) など多くの短篇集を出している。Dahl はまた児童文学作家としてもつとに名高く、*James and the Giant Peach* (1961)、*Charlie and the Chocolate Factory* (1964)、*The Magic Finger* (1965)、*Fantastic Mr. Fox* (1970)、*Charlie and the Great Glass Elevator* (1972)、*Danny, The Champion of the World* (1975)、*The Enormous Crocodile* (1978)、*Witches* (1983, Whitbread 賞受賞) などの児童物を出版している。その他に、*Sometime Never: A Fable for Supermen* (1948) や *My Uncle Oswald* (1979) といった長篇小説、さらに二冊の自伝もある。彼の作品は多くの国語に翻訳され、またテレビドラマ化されたものも少ない。現代英国作家中もっとも人気のある一人といえよう。

本書に収めた 4 つの短篇はいずれも *The Best of Roald Dahl* (Penguin Books, 1984) からとったものである。この *The Best of*

Roald Dahl は、彼のベストセラーとなった何冊かの短篇集から20篇を選びすぐって一冊にまとめた、文字どおりのダール傑作集なのだが、本書はさらにその中から、学生諸君がもっとも興味深く読めるものをあつめた粒よりの短篇集ということができる。

先にも紹介したように、*Dahl* には数多くの著作があるが、彼の真骨頂は何といっても短篇にある。平明ながら陰影に富む文体、語るべきはすべて語り、語らざるべきは一切語らずに、先へ先へと読者を駆り立てる巧妙な話術、洗練されたユーモアとウイット、そして何よりも斬新奇抜な発想と意表をつくプロット。まさに職人芸というべきだろうが、注目すべきことは、そういった芸の数数が作者の周到な配慮によって見事なまでに統御され、ひたすら最後の仕上げの絶大な効果のために奉仕しているということである。背を丸め、満を持して獲物を狙う猫の趣きがある。固唾をのんで見守ってきた読者は、最後の一瞬、結末のあまりの衝撃に度胆を抜かれ、しばし呆然と天を仰ぐにちがいない。短篇小説の醍醐味を *Dahl* ほど堪能させてくれる現代作家はざらにはいないと断言していい。なおここで是非つけ加えておかなければならないことは、*Dahl* の作品が単に〈面白い〉だけでなく(それはそれで十分に評価されるべきだが)、例えばねじくれた心理、因業な欲望、非現実的な想念といった、人間の心の内奥にひそむミステリアスでグロテスクな部分に光を当てることを通じて、しばしば人間観察の深さ、鋭さをも示しているということである。そういう意味で、*Dahl* はその名を冠した文学賞を受けた Edgar Allan Poe の流れに棹さす優れた短篇作家であるといえよう。

注釈を施すに当っては、内外の多くの辞典類を参照したが、煩雑を避けて、それらの名前を明記しなかったことをお断りしておく。‘Skin’の注釈に関しては、たまたま手許にあった『美術手帖』(昭和35年4月号)の曾根元吉氏の「スーチン——その生涯」からいろいろ教わったことを記して感謝の意を表したい。

1988年10月

編注者

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Man from the South

It was getting on towards six o'clock so I thought I'd buy myself a beer and go out and sit in a deck-chair by the swimming pool and have a little evening sun.

I went to the bar and got the beer and carried it outside and wandered down the garden towards the pool. 5

It was a fine garden with lawns and beds of azaleas and tall coconut palms, and the wind was blowing strongly through the tops of the palm trees making the leaves hiss and crackle as though they were on fire. I could see the clusters of big brown nuts hanging down 10 underneath the leaves.

There were plenty of deck-chairs around the swimming pool and there were white tables and huge brightly coloured umbrellas and sunburned men and women sitting around in bathing suits. In the pool itself there were 15 three or four girls and about a dozen boys, all splashing about and making a lot of noise and throwing a large rubber ball at one another.

I stood watching them. The girls were English girls from the hotel. The boys I didn't know about, but they 20 sounded American and I thought they were probably

naval cadets who'd come ashore from the U.S. naval training vessel which had arrived in harbour that morning.

I went over and sat down under a yellow umbrella where there were four empty seats, and I poured my beer and settled back comfortably with a cigarette.

It was very pleasant sitting there in the sunshine with beer and cigarette. It was pleasant to sit and watch the bathers splashing about in the green water.

10 The American sailors were getting on nicely with the English girls. They'd reached the stage where they were diving under the water and tipping them up by their legs.

Just then I noticed a small, oldish man walking briskly around the edge of the pool. He was immaculately dressed
15 in a white suit and he walked very quickly with little bouncing strides, pushing himself high up on to his toes with each step. He had on a large creamy Panama hat, and he came bouncing along the side of the pool, looking at the people and the chairs.

20 He stopped beside me and smiled, showing two rows of very small, uneven teeth, slightly tarnished. I smiled back.

'Excuse pleess, but may I sit here?'

'Certainly,' I said. 'Go ahead.'

25 He bobbed around to the back of the chair and inspected it for safety, then he sat down and crossed his

legs. His white buckskin shoes had little holes punched all over them for ventilation.

'A fine evening,' he said. 'They are all evenings fine here in Jamaica.' I couldn't tell if the accent was Italian or Spanish, but I felt fairly sure he was some sort of a South American. And old too, when you saw him close. Probably around sixty-eight or seventy.

'Yes,' I said. 'It is wonderful here, isn't it?'

'And who, might I ask, are all dese? Dese is no hotel people.' He was pointing at the bathers in the pool. ¹⁰

'I think they're American sailors,' I told him. 'They're Americans who are learning to be sailors.'

'Of course dey are Americans. Who else in de world is going to make as much noise as dat? You are not American, no?' ¹⁵

'No,' I said. 'I am not.'

Suddenly one of the American cadets was standing in front of us. He was dripping wet from the pool and one of the English girls was standing there with him.

'Are these chairs taken?' he said. ²⁰

'No,' I answered.

'Mind if I sit down?'

'Go ahead.'

'Thanks,' he said. He had a towel in his hand and when he sat down he unrolled it and produced a pack ²⁵ of cigarettes and a lighter. He offered the cigarettes to

the girl and she refused; then he offered them to me and I took one. The little man said, 'Tank you, no, but I tink I have a cigar.' He pulled out a crocodile case and got himself a cigar, then he produced a knife which had
5 a small scissors in it and he snipped the end off the cigar.

'Here, let me give you a light.' The American boy held up his lighter.

'Dat will not work in dis wind.'

'Sure, it'll work. It always works.'

10 The little man removed his unlighted cigar from his mouth, cocked his head on one side and looked at the boy.

'*All-ways?*' he said slowly.

'Sure, it never fails. Not with me anyway.'

15 The little man's head was still cocked over on one side and he was still watching the boy. 'Well, well. So you say dis famous lighter it never fails. Iss dat you say?'

'Sure,' the boy said. 'That's right.' He was about nineteen or twenty with a long freckled face and a rather
20 sharp birdlike nose. His chest was not very sunburned and there were freckles there too, and a few wisps of pale-reddish hair. He was holding the lighter in his right hand, ready to flip the wheel. 'It never fails,' he said, smiling now because he was purposely exaggerating his
25 little boast. 'I promise you it never fails.'

'One momint, pleess.' The hand that held the cigar

came up high, palm outward, as though it were stopping traffic. 'Now juss one momint.' He had a curiously soft, toneless voice and he kept looking at the boy all the time.

'Shall we not perhaps make a little bet on dat?' He smiled at the boy. 'Shall we not make a little bet on 5 whether your lighter lights?'

'Sure, I'll bet,' the boy said. 'Why not?'

'You like to bet?'

'Sure, I'll always bet.'

The man paused and examined his cigar, and I must 10 say I didn't much like the way he was behaving. It seemed he was already trying to make something out of this, and to embarrass the boy, and at the same time I had the feeling he was relishing a private little secret all his own.

He looked up again at the boy and said slowly, 'I like 15 to bet, too. Why we don't have a good bet on dis ting? A good big bet.'

'Now wait a minute,' the boy said. 'I can't do that. But I'll bet you a quarter. I'll even bet you a dollar, or whatever it is over here — some shillings, I guess.' 20

The little man waved his hand again. 'Listen to me. Now we have some fun. We make a bet. Den we go up to my room here in de hotel where iss no wind and I bet you you cannot light dis famous lighter of yours ten times running without missing once.' 25

'I'll bet I can,' the boy said.

'All right. Good. We make a bet, yes?'

'Sure. I'll bet you a buck.'

'No, no. I make you very good bet. I am rich man and I am sporting man also. Listen to me. Outside de hotel
5 iss my car. Iss very fine car. American car from your country. Cadillac—'

'Hey, now. Wait a minute.' The boy leaned back in his deck-chair and he laughed. 'I can't put up that sort of property. This is crazy.'

10 'Not crazy at all. You strike lighter successfully ten times running and Cadillac is yours. You like to have dis Cadillac, yes?'

'Sure, I'd like to have a Cadillac.' The boy was still grinning.

15 'All right. Fine. We make a bet and I put up my Cadillac.'

'And what do I put up?'

The little man carefully removed the red band from his still unlighted cigar. 'I never ask you, my friend, to
20 bet something you cannot afford. You understand?'

'Then what do I bet?'

'I make it very easy for you, yes?'

'O.K. You make it easy.'

'Some small ting you can afford to give away, and if
25 you did happen to lose it you would not feel too bad. Right?'

'Such as what?'

'Such as, perhaps, de little finger of your left hand.'

'My *what!*' The boy stopped grinning.

Yes. Why not? You win, you take de car. You looss,
I take de finger.' 5

'I don't get it. How d'you mean, you take the finger?'

'I chop it off.'

'Jumping jeepers! That's a crazy bet. I think I'll just
make it a dollar.'

The little man leaned back, spread out his hands ¹⁰
palms upward and gave a tiny contemptuous shrug of
the shoulders. 'Well, well, well,' he said. 'I do not under-
stand. You say it lights but you will not bet. Den we
forget it, yes?'

The boy sat quite still, staring at the bathers in the ¹⁵
pool. Then he remembered suddenly he hadn't lighted
his cigarette. He put it between his lips, cupped his hands
around the lighter and flipped the wheel. The wick
lighted and burned with a small, steady, yellow flame
and the way he held his hands the wind didn't get to it ²⁰
at all.

'Could I have a light, too?' I said.

'Gee, I'm sorry. I forgot you didn't have one.'

I held out my hand for the lighter, but he stood up
and came over to do it for me. 25

'Thank you,' I said, and he returned to his seat.

'You having a good time?' I asked.

'Fine,' he answered. 'It's pretty nice here.'

There was silence then, and I could see that the little man had succeeded in disturbing the boy with his absurd
5 proposal. He was sitting there very still, and it was obvious that a small tension was beginning to build up inside him. Then he started shifting about in his seat, and rubbing his chest, and stroking the back of his neck, and finally he placed both hands on his knees and began tap-
10 tapping with his fingers against the knee-caps. Soon he was tapping with one of his feet as well.

'Now just let me check up on this bet of yours,' he said at last. 'You say we go up to your room and if I make this lighter light ten times running I win a Cadillac.
15 If it misses just once then I forfeit the little finger of my left hand. Is that right?'

'Certainly. Dat is de bet. But I think you are afraid.'

'What do we do if I lose? Do I have to hold my finger out while you chop it off?'

20 'Oh, no! Dat would be no good. And you might be tempted to refuse to hold it out. What I should do I should tie one of your hands to de table before we started and I should stand dere with a knife ready to go *chop*
de momint your lighter missed.'

25 'What year is the Cadillac?' the boy asked.

'Excuse. I not understand.'

'What year — how old is the Cadillac?'

'Ah! How old? Yes. It is last year. Quite new car. But I see you are not betting man. Americans never are.'

The boy paused for just a moment and he glanced first at the English girl, then at me. 'Yes,' he said sharply. 5
'I'll bet you.'

'Good!' The little man clapped his hands together quietly, once. 'Fine,' he said. 'We do it now. And you, sir,' he turned to me, 'you would perhaps be good enough to, what you call it, to — to referee.' He had pale, almost 10
colourless eyes with tiny bright black pupils.

'Well,' I said. 'I think it's a crazy bet. I don't think I like it very much.'

'Nor do I,' said the English girl. It was the first time she'd spoken. 'I think it's a stupid, ridiculous bet.' 15

'Are you serious about cutting off this boy's finger if he loses?' I said.

'Certainly I am. Also about giving him Cadillac if he win. Come now. We go to my room.'

He stood up. 'You like to put on some clothes first?' 20
he said.

'No,' the boy answered. 'I'll come like this.' Then he turned to me. 'I'd consider it a favour if you'd come along and referee.'

'All right,' I said. 'I'll come along, but I don't like the 25
bet.'

'You come too,' he said to girl. 'You come and watch.'

The little man led the way back through the garden to the hotel. He was animated now, and excited, and that seemed to make him bounce up higher than ever on his
5 toes as he walked along.

'I live in annex,' he said. 'You like to see car first? Iss just here.'

He took us to where we could see the front driveway of the hotel and he stopped and pointed to a sleek pale-
10 green Cadillac parked close by.

'Dere she iss. De green one. You like?'

'Say, that's a nice car,' the boy said.

'All right. Now we go up and see if you can win her.'

We followed him into the annex and up one flight of
15 stairs. He unlocked his door and we all trooped into what was a large pleasant double bedroom. There was a woman's dressing gown lying across the bottom of one of the beds.

'First,' he said, 'we've a little Martini.'

20 The drinks were on a small table in the far corner, all ready to be mixed, and there was a shaker and ice and plenty of glasses. He began to make the Martini, but meanwhile he'd rung the bell and now there was a knock on the door and a coloured maid came in.

25 'Ah!' he said, putting down the bottle of gin, taking a wallet from his pocket and pulling out a pound note.

‘You will do something for me now, pleess.’ He gave the maid the pound.

‘You keep dat,’ he said. ‘And now we are going to play a little game in here and I want you to go off and find for me two — no tree tings. I want some nails; I want a hammer, and I want a chopping knife, a butcher’s chopping knife which you can borrow from de kitchen. You can get, yes?’

‘A *chopping knife!*’ The maid opened her eyes wide and clasped her hands in front of her. ‘You mean a *real* chopping knife?’

‘Yes, yes, of course. Come on now, pleess. You can find dose tings surely for me.’

‘Yes, sir, I’ll try, sir. Surely I’ll try to get them.’ And she went.

15

The little man handed round the Martinis. We stood there and sipped them, the boy with the long freckled face and the pointed nose, bare-bodied except for a pair of faded brown bathing shorts; the English girl, a large-boned, fair-haired girl wearing a pale blue bathing suit, who watched the boy over the top of her glass all the time; the little man with the colourless eyes standing there in his immaculate white suit drinking his Martini and looking at the girl in her pale blue bathing dress. I didn’t know what to make of it all. The man seemed serious about the bet and he seemed serious about the

business of cutting off the finger. But hell, what if the boy lost? Then we'd have to rush him to the hospital in the Cadillac that he hadn't won. That would be a fine thing. Now wouldn't that be a really fine thing? It would be a
5 damn silly unnecessary thing so far as I could see.

'Don't you think this is rather a silly bet?' I said.

'I think it's a fine bet,' the boy answered. He had already downed one large Martini.

'I think it's a stupid, ridiculous bet,' the girl said.
10 'What'll happen if you lose?'

'It won't matter. Come to think of it, I can't remember ever in my life having had any use for the little finger on my left hand. Here he is.' The boy took hold of the finger. 'Here he is and he hasn't ever done a thing for me yet.
15 So why shouldn't I bet him. I think it's a fine bet.'

The little man smiled and picked up the shaker and refilled our glasses.

'Before we begin,' he said, 'I will present to de — to de referee de key of de car.' He produced a car key from
20 his pocket and gave it to me. 'De papers,' he said, 'de owning papers and insurance are in de pocket of de car.'

Then the coloured maid came in again. In one hand she carried a small chopper, the kind used by butchers for chopping meat bones, and in the other a hammer
25 and a bag of nails.

'Good! You get dem all. Tank you, tank you. Now

you can go.' He waited until the maid had closed the door, then he put the implements on one of the beds and said, 'Now we prepare ourselves, yes?' And to the boy, 'Help me, pleess, with dis table. We carry it out a little.'

It was the usual kind of hotel writing desk, just a plain ⁵ rectangular table about four feet by three with a blotting pad, inks, pens and paper. They carried it out into the room away from the wall, and removed the writing things.

'And now,' he said, 'a chair.' He picked up a chair ¹⁰ and placed it beside the table. He was very brisk and very animated, like a person organizing games at a children's party. 'And now de nails. I must put in de nails.' He fetched the nails and began to hammer them into the top of the table. 15

We stood there, the boy, the girl, and I, holding Martinis in our hands, watching the little man at work. We watched him hammer two nails into the table, about six inches apart. He didn't hammer them right home; he allowed a small part of each one to stick up. Then he ²⁰ tested them for firmness with his fingers.

Anyone would think the son of a bitch had done this before, I told myself. He never hesitates. Table, nails, hammer, kitchen chopper. He knows exactly what he needs and how to arrange it. 25

'And now,' he said, 'all we want is some string.' He

found some string. 'All right, at last we are ready. Will you please to sit here at de table,' he said to the boy.

The boy put his glass away and sat down.

'Now place de left hand between dese two nails. De
5 nails are only so I can tie your hand in place. All right,
good. Now I tie your hand secure to de table — so.'

He wound the string around the boy's wrist, then several times around the wide part of the hand, then he fastened it tight to the nails. He made a good job of it
10 and when he'd finished there wasn't any question about the boy being able to draw his hand away. But he could move his fingers.

'Now please, clench de fist, all except for de little finger. You must leave de little finger out, lying on de
15 table.

'*Ex-cellent! Ex-cellent!* Now we are ready. Wid your right hand you manipulate de lighter. But one momint, please.'

He skipped over to the bed and picked up the chopper.
20 He came back and stood beside the table with the chopper in his hand.

'We are all ready?' he said. 'Mister referee, you must say to begin.'

The English girl was standing there in her pale blue
25 bathing costume right behind the boy's chair. She was just standing there, not saying anything. The boy was

sitting quite still, holding the lighter in his right hand, looking at the chopper. The little man was looking at me.

‘Are you ready?’ I asked the boy.

‘I’m ready.’

5

‘And you?’ to the little man.

‘Quite ready,’ he said and he lifted the chopper up in the air and held it there about two feet above the boy’s finger, ready to chop. The boy watched it, but he didn’t flinch and his mouth didn’t move at all. He merely raised 10 his eyebrows and frowned.

‘All right,’ I said. ‘Go ahead.’

The boy said, ‘Will you please count aloud the number of times I light it.’

‘Yes,’ I said. ‘I’ll do that.’

15

With his thumb he raised the top of the lighter, and again with the thumb he gave the wheel a sharp flick. The flint sparked and the wick caught fire and burned with a small yellow flame.

‘One!’ I called.

20

He didn’t blow the flame out; he closed the top of the lighter on it and he waited for perhaps five seconds before opening it again.

He flicked the wheel very strongly and once more there was a small flame burning on the wick.

25

‘Two!’

No one else said anything. The boy kept his eyes on the lighter. The little man held the chopper up in the air and he too was watching the lighter.

‘Three!’

5 ‘Four!’

‘Five!’

‘Six!’

‘Seven!’ Obviously it was one of those lighters that worked. The flint gave a big spark and the wick was the
10 right length. I watched the thumb snapping the top down on to the flame. Then a pause. Then the thumb raising the top once more. This was an all-thumb operation. The thumb did everything. I took a breath, ready to say eight. The thumb flicked the wheel. The flint sparked.
15 The little flame appeared.

‘Eight!’ I said, and as I said it the door opened. We all turned and we saw a woman standing in the doorway, a small, black-haired woman, rather old, who stood there for about two seconds then rushed forward shouting, ‘Carlos! Carlos!’ She grabbed his wrist, took the
20 chopper from him, threw it on the bed, took hold of the little man by the lapels of his white suit and began shaking him very vigorously, talking to him fast and loud and fiercely all the time in some Spanish-sounding lan-
25 guage. She shook him so fast you couldn’t see him any more. He became a faint, misty, quickly moving outline,

like the spokes of a turning wheel.

Then she slowed down and the little man came into view again and she hauled him across the room and pushed him backwards on to one of the beds. He sat on the edge of it blinking his eyes and testing his head to see if it would still turn on his neck.

'I am so sorry,' the woman said. 'I am so terribly sorry that this should happen.' She spoke almost perfect English.

'It is too bad,' she went on. 'I suppose it is really my fault. For ten minutes I leave him alone to go and have my hair washed and I come back and he is at it again.' She looked sorry and deeply concerned.

The boy was untying his hand from the table. The English girl and I stood there and said nothing.

'He is a menace,' the woman said. 'Down where we live at home he has taken altogether forty-seven fingers from different people, and he has lost eleven cars. In the end they threatened to have him put away somewhere. That's why I brought him up here.'

'We were only having a little bet,' mumbled the little man from the bed.

'I suppose he bet you a car,' the woman said.

'Yes,' the boy answered. 'A Cadillac.'

'He has no car. It's mine. And that makes it worse,' she said, 'that he should bet you when he has nothing to bet with. I am ashamed and very sorry about it all.' She

seemed an awfully nice woman.

'Well,' I said, 'then here's the key of your car.' I put it on the table.

'We were only having a little bet,' mumbled the little
5 man.

'He hasn't anything left to bet with,' the woman said.
'He hasn't a thing in the world. Not a thing. As a matter
of fact I myself won it all from him a long while ago. It
took time, a lot of time, and it was hard work, but I
10 won it all in the end.' She looked up at the boy and she
smiled, a slow sad smile, and she came over and put out
a hand to take the key from the table.

I can see it now, that hand of hers; it had only one
finger on it, and a thumb.

The Sound Machine

It was a warm summer evening and Klausner walked quickly through the front gate and around the side of the house and into the garden at the back. He went on down the garden until he came to a wooden shed and he unlocked the door, went inside and closed the door behind him. 5

The interior of the shed was an unpainted room. Against one wall, on the left, there was a long wooden workbench, and on it, among a littering of wires and batteries and small sharp tools, there stood a black box about three feet long, the shape of a child's coffin. 10

Klausner moved across the room to the box. The top of the box was open, and he bent down and began to poke and peer inside it among a mass of different-coloured wires and silver tubes. He picked up a piece of paper that lay beside the box, studied it carefully, put it down, peered inside the box and started running his fingers along the wires, tugging gently at them to test the connections, glancing back at the paper, then into the box, then at the paper again, checking each wire. He did this for perhaps an hour. 20

Then he put a hand around to the front of the box where there were three dials, and he began to twiddle them, watching at the same time the movement of the mechanism inside the box. All the while he kept speaking
5 softly to himself, nodding his head, smiling sometimes, his hands always moving, the fingers moving swiftly, deftly, inside the box, his mouth twisting into curious shapes when a thing was delicate or difficult to do, saying, 'Yes ... Yes ... And now this one ... Yes ... Yes ... But
10 is this right? Is it — where's my diagram? ... Ah, yes ... Of course ... Yes, yes ... That's right ... And now ... Good ... Good ... Yes ... Yes, yes, yes.' His concentration was intense; his movements were quick; there was an air of urgency about the way he worked, of breath-
15 lessness, of strong suppressed excitement.

Suddenly he heard footsteps on the gravel path outside and he straightened and turned swiftly as the door opened and a tall man came in. It was Scott. It was only Scott, the doctor.

20 'Well, well, well,' the Doctor said. 'So this is where you hide yourself in the evenings.'

'Hullo, Scott,' Klausner said.

'I happened to be passing,' the Doctor told him, 'so I dropped in to see how you were. There was no one in
25 the house, so I came on down here. How's that throat of yours been behaving?'

'It's all right. It's fine.'

'Now I'm here I might as well have a look at it.'

'Please don't trouble. I'm quite cured. I'm fine.'

The Doctor began to feel the tension in the room. He looked at the black box on the bench; then he looked at the man. 'You've got your hat on,' he said.

'Oh, have I?' Klausner reached up, removed the hat and put it on the bench.

The Doctor came up closer and bent down to look into the box. 'What's this?' he said. 'Making a radio?' 10

'No. Just fooling around.'

'It's got rather complicated-looking innards.'

'Yes.' Klausner seemed tense and distracted.

'What is it?' the Doctor asked. 'It's rather a frightening-looking thing, isn't it?' 15

'It's just an idea.'

'Yes?'

'It has to do with sound, that's all.'

'Good heavens, man! Don't you get enough of that sort of thing all day in your work?' 20

'I like sound.'

'So it seems.' The Doctor went to the door, turned, and said, 'Well, I won't disturb you. Glad your throat's not worrying you any more.' But he kept standing there, looking at the box, intrigued by the remarkable complexity of its inside, curious to know what this strange

patient of his was up to. 'What's it really for?' he asked. 'You've made me inquisitive.'

Klausner looked down at the box, then at the Doctor, and he reached up and began gently to scratch the lobe
5 of his right ear. There was a pause. The Doctor stood by the door, waiting, smiling.

'All right, I'll tell you, if you're interested.' There was another pause, and the Doctor could see that Klausner was having trouble about how to begin.

10 He was shifting from one foot to the other, tugging at the lobe of his ear, looking at his feet, and then at last, slowly, he said, 'Well, it's like this ... the theory is very simple, really. The human ear ... You know that it can't hear everything. There are sounds that are so low-pitched
15 or so high-pitched that it can't hear them.'

'Yes,' the Doctor said. 'Yes.'

'Well, speaking very roughly, any note so high that it has more than fifteen thousand vibrations a second — we can't hear it. Dogs have better ears than us. You
20 know you can buy a whistle whose note is so high-pitched that you can't hear it at all. But a dog can hear it.'

'Yes, I've seen one,' the Doctor said.

'Of course you have. And up the scale, higher than the note of that whistle, there is another note — a vibra-
25 tion if you like, but I prefer to think of it as a note. You can't hear that one either. And above that there is an-

other and another rising right up the scale for ever and ever and ever, an endless succession of notes ... an infinity of notes ... there is a note — if only our ears could hear it — so high that it vibrates a million times a second ... and another a million times as high as that ... and on and on, higher and higher, as far as numbers go, which is ... infinity ... eternity ... beyond the stars.'

Klausner was becoming more animated every moment. He was a small frail man, nervous and twitchy, with always moving hands. His large head inclined towards his left shoulder as though his neck were not quite strong enough to support it rigidly. His face was smooth and pale, almost white, and the pale grey eyes that blinked and peered from behind a pair of steel spectacles were bewildered, unfocused, remote. He was a frail, nervous, twitchy little man, a moth of a man, dreamy and distracted; suddenly fluttering and animated; and now the Doctor, looking at that strange pale face and those pale grey eyes, felt that somehow there was about this little person a quality of distance, of immense, immeasurable distance, as though the mind were far away from where the body was.

The Doctor waited for him to go on. Klausner sighed and clasped his hands tightly together. 'I believe,' he said, speaking more slowly now, 'that there is a whole world of sound about us all the time that we cannot hear.'

It is possible that up there in those high-pitched inaudible regions there is a new exciting music being made, with subtle harmonies and fierce grinding discords, a music so powerful that it would drive us mad if only
5 our ears were tuned to hear the sound of it. There may be anything ... for all we know there may —'

'Yes,' the Doctor said. 'But it's not very probable.'

'Why not? Why not?' Klausner pointed to a fly sitting on a small roll of copper wire on the workbench. 'You
10 see that fly? What sort of a noise is that fly making now? None — that one can hear. But for all we know the creature may be whistling like mad on a very high note, or barking or croaking or singing a song. It's got a mouth, hasn't it? It's got a throat!'

15 The Doctor looked at the fly and he smiled. He was still standing by the door with his hand on the doorknob. 'Well,' he said. 'So you're going to check up on that?'

'Some time ago,' Klausner said, 'I made a simple instrument that proved to me the existence of many odd
20 inaudible sounds. Often I have sat and watched the needle of my instrument recording the presence of sound vibrations in the air when I myself could hear nothing. And *those* are the sounds I want to listen to. I want to know where they come from and who or what is making
25 them.'

'And that machine on the table there,' the Doctor said,