

THE DIDI PLAYS

by Eric Wallach

© 2002

All rights reserved

Post Office Box 302, New York City 10012

The Didi Plays

by Eric Wallach

Table of Contents

Credits	3
Didi alone – a scherzo in one act	6
Didi in Exile – a mobile	23
Didi and The Ramble – Act III, Central Park	34

Dedication

In the winter of 1994, my first directing mentor Will Roberson passed away in the same bed his lover, Doug, passed away in three months prior. They both died from AIDS. The Didi Plays are dedicated to their memory.

The first production of **Didi alone – a scherzo in one act** premiered as part of HERE's American Living Room Series/Director's Cabaret on July 15th, 1995. For that production, the script was a product of a collaboration with Frederick A. Kinch. Some of his words as well as those quoted from Samuel Beckett's *Waiting for Godot* are found in this script. Otherwise the author has taken the liberty to complete this script independently of that collaboration.

The cast was as follows:

Molly Gallagher	Vladimir/Didi
James Ferguson	Estragon/Gogo
Creighton John Larson	Lucky
Mark Powers	Pozzo
Jasmine Maddison-Roberts	voice of Boy

The collaborative team was as follows:

Eric Wallach	Director/Choreographer/Lights
Jasmine Maddison-Roberts	Producer/Costume Design
Frederick A. Kinch	Co-writer
Christopher Stahl	Stage Manager
Michael Whitney	Settings
Debra Travis	Repertory Lighting Design
Deborah Wallach	Sound Design/Engineering

Didi in Exile – a mobile performed five times between 1pm and 6pm on September 28, 1996 at the Knitting Factory in downtown New York as part of FranklinFest – A Tribeca Arts Festival. It was performed on Leonard Street, between Church and Broadway, using a Fire Escape, the Street and The Knitting Factory’s Café, as the third setting.

The cast was as follows:

Yehuda Duenyas	Didi
James Ferguson	Schmoe
James Stanley	Focco
Josh Stamberg	Boppo
Rachel Kann	The X
Lyndsay Jackson	Excretor
Ilyana Kadushin	Extremist
Eliot Angle	Ex-Patriot
Ronobir Lahiri	Exhibitionist
Emily Cass McDonnell	Ex-Con
Giulia Toniolo (as herself)	Minute-15
Nina Ginsburg (as herself)	Twin
Joshua Reynolds	Policeman

The collaborative was as follows:

Eric Wallach	Director/Choreographer
Molly Gallagher	Costumes
Jeremy Bernstein	Sound
Joshua Reynolds	Stage Manager
Valerie Levitt	Assistant to the Director
Johanna Burke	Photographer
Sian Foulkes	Wardrobe Supervisor
Karen Williams	Curator

Didi in Exile returned the following year for the Downtown Arts Festival at the Knitting Factory in September again. The cast was entirely new and I cut four minutes out of the show. It performed indoors in their Main Space.

This script is the culmination of both play days.

On August 2nd 1997, **Didi and The Ramble – Act III, Central Park** premiered as part of HERE’s American Living Room Series/Director’s Cabaret. It was written to be performed in Central Park in and around The Ramble, from the Bethesda Fountain to Hershhead and The Lake.

The cast was as follows:

James Ferguson	Gogo
Eric Wallach	Didi 1
David Whaley Jr.	Didi 2
Ross Klaven	Didi
Gina Berger	Alice
Rudy Fort	Focco
David Pilot	Schmoe
Zack Manzella	Otto
Stephanie Kammer	Garbo
Raphael Kammer	Skampy

The collaborative team was as follows:

Eric Wallach	Director
Jeremy Bernstein	Music
Debra Travis	Lights
Michael Whitney	Set Design and Construction
Erin Colligan	Choreographer

Didi alone
a scherzo in one act

Prologue

As the audience enters, the final scene from Beckett's Waiting for Godot is heard. The excerpt begins with Vladimir's (Didi) line, "Was I sleeping while the others suffered?" The sound quality is that of a radio show, melodramatic, slight distortion and sound effects including canned laughter and feet walking. A single light reveals a coat rack on stage standing next two dressing room mirrors. Lights fade as we hear Estragon's (Gogo) line, "Then we can bring a bit of rope?". Blackout. Silence. Snare drum roll and crash. We hear ESTRAGON's heavy breathing as foot lights along the upstage wall expose the two tramps standing side by side, facing the back wall of the stage, as if they were playing to an audience beyond the lights. ESTRAGON's breathing continues as he turns to VLADIMIR.

Didi.

Estragon

Yes.

Vladimir

I can't go on like this.

Estragon

That's what you think.

Vladimir

Awkward silence.

If we parted? That might be better for us.

Estragon

Vladimir

We'll hang ourselves to-morrow. *Pause.* Unless Godot comes.

Estragon

And if he comes?

Vladimir

We'll be saved.

VLADIMIR takes off his hat, peers inside it, feels about inside it, shakes it, knocks on the crown, puts it on again.

Estragon

Well? Shall we go?

Vladimir

Pull on your trousers.

Estragon

What?

Vladimir

Pull on your trousers.

Estragon

You want me to pull off my trousers?

Vladimir

Pull ON your trousers.

Estragon *realizing his trousers are down*

True.

He pulls up his trousers.

Vladimir

Well? Shall we go?

Estragon

Yes, let's go.

Slowly they begin to sway together like a metronome. They rock back and forth for thirty seconds. GOGO then collapses. DIDI catches him. Blackout. Canned applause. Lights rise as the applause continues. Curtain call with the entire cast except for Estragon. DIDI looks off stage then out to the audience and bows. Blackout. Ketjack is heard.

Scene One

Didi alone

DIDI enters the dressing room. He looks around and finds Gogo's bowler hat on the coat rack.

DIDI

Gogo?

BOY *offstage.*

Good show Mr. Albert.

Erik Satie's Gymnopedie #2 begins. DIDI walks to his make-up table and stands by his chair. He slowly removes his bowler and places it on the table.

GOGO *recorded voice*

Sometimes I think it would be better if we parted.

DIDI *standing*

Gogo!

GOGO *recorded*

Let's hang ourselves immediately.

Canned laughter. DIDI begins to take off his make-up. Music continues.

GOGO *recorded*

Gogo light - bough not break - Gogo dead. Didi heavy - bough break - Didi alone. Whereas –

DIDI *softly*

Gogo.

He cleans off his face as the music comes to an end. He puts on his hat and walks into the door, then opens it and leaves, closing the door behind him.

TITLE: "Didi alone."

Scene Two

Boots

GOGO crosses the stage slowly, dragging his back foot. Without a bowler his hair is found a mess. He stops by the “ladder chair” across stage.

Satie’s Gymnopedie #4 begins. GOGO pulls his foot closer to him but can not reach it. He sits. Abruptly he grabs at his boot and tries to pull it off. He fails, sits silently. DIDI is seen on the upstage stage, beside a ghost lamp. GOGO grabs his boot, raises his fist, then relaxes, exhausted. He looks out into the audience as the Gymnopedie concludes. Ketjack.

Scene Three

The Beach

DIDI turns off the ghost lamp. Ocean waves are heard.

DIDI

Nothing to be done.

Valzer's E poi (from the 8 1/2 soundtrack) begins to play. The BOY is seen downstage at the water's edge, DIDI watches him. LUCKY, with the long rope around his neck, enters carrying chairs and a beach ball. Following with the other end of the rope is POZZO who soaks in the bright sun and the fresh breeze, whistling.

DIDI

Nothing to be done.

POZZO

Drop! Play.

LUCKY drops what he's holding and faces POZZO with the ball. He throws the ball to POZZO, who drops it, picks it up and throws it back to LUCKY, who misses it. DIDI moves downstage.

DIDI

I'm beginning to come around to that opinion. All my life I've tried to from me, saying, Vladimir, be reasonable, you haven't yet tried everything. And I resumed the struggle.

POZZO

Back!

DIDI

So there you are again.

The ball hits DIDI, who doesn't notice it.

POZZO

Ball!

LUCKY retrieves the ball, walks back and throws it to POZZO, who drops it. DIDI goes to the water's edge and looks out, standing next to the BOY.

DIDI

Nothing to be done.

The BOY sees something above him.

BOY

Look up.

DIDI looks up and smiles. The BOY runs off. LUCKY catches the ball. DIDI continues to aimlessly look around. Blackout. Ketjack.

Scene Four

The Wind

Sound of wind and leaves rattling. Lights reveal DIDI lying on a park bench. He sits up. Looks around scanning his surroundings. Satie's Gnossienne #1 plays.

DIDI

There's this hole. There was this hole. There is this hole. A whole hole. And now I can't sleep. Restless I am. And I'm not sure how to proceed.

DIDI considers the sky. He stands and begins to flap his arms. He becomes aware of an odor, smells his armpits and is revolted.

DIDI

My state. My predicament. It's as if I've lost a letter of the alphabet and I can't figure out which one it is. And suddenly, a mass of words have dropped from my, how shall I say, repertoire. I stumble through phrases and sentences unable to articulate the ...

GOGO tumbles slowly across stage.

DIDI

"Um," has become my central expression, my central remark, interjection and question. "Hello Mr. Albert." Um. "How are you today?" Um. "Has that nasty problem worked itself out?" Um. "Can I get you anything while I'm out, Mr. Albert?" Um. Um. Um? Um! "Um, Didi?" I say to myself. My state. My situation. My um-ness.

GOGO's bowler hat flies off his head, then he too is gone.

DIDI

My state.

Scene Five

Dance, Misery!

Drum roll with cymbal crash. Lights up bright as the “Blue Jackets March” begins to play. POZZO enters holding LUCKY by the long rope. The carnival music continues as DIDI and GOGO go through their old vaudeville schtick.

POZZO

Dance, Misery.

LUCKY does his “caught in a net” dance, then stops, tired.

POZZO

Dance, Misery!

LUCKY is paraded around the stage as DIDI and GOGO dance a polka. DIDI gets caught up in LUCKY’s rope. He can’t escape. GOGO is gone again. DIDI begins to join in LUCKY’s “net dance” until they both collapse.

Scene Six

Ode to Joy

DIDI, LUCKY and POZZO sit together on the park bench, now turned to face the stage. GOGO enters with a rose in his mouth. He lip syncs the opening to Beethoven's "Ode to Joy". The others lip sync the choral response.

GOGO

O Freunde, nicht diese Töne!
Sondern laßt uns angenehmere anstimmen und freudenvollere!

Freude, schöne Gotterfunken,
Tochter aus Elysium,
Wir betreten Feuertrunken,
Himmliche, dein Heiligtum!
Deine Zauber binden wieder,
Was die Mode streng geteilt;
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

POZZO & LUCKY standing

Wem der große Wurf gelungen,
Eines Freundes Freund zu sein,

DIDI joining, lip syncing the soprano

Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja, wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

GOGO makes his way across the stage to the ladder chair that has a noose hanging above it.

POZZO & LUCKY *standing on either side Gogo*

Freude trinken alle Wesen
An den Brüsten der Natur;
Alle Guten, alle Bosen
Folgen ihrer Rosenspur.

DIDI goes to GOGO as the soprano adds in.

POZZO, LUCKY & DIDI

Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod;
Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott!
Und der Cherub steht vor Gott!
Steht vor Gott!
Vor Gott!

GOGO takes off his coat and climbs the ladder. GOGO then puts the noose around his neck and replaces his bowler on his head. On the final verse he lifts his bowler and bows into hanging himself.

POZZO, LUCKY & DIDI

Vor Gott!

A door opens and the BOY appears.

BOY

Mr. Albert?

Scene Seven

Stormy Weather

Thunder storm rumbles. Lena Horne's recording of "Stormy Weather" (from the soundtrack of the same name) begins to play.

POZZO and LUCKY release GOGO from the noose. LUCKY carries Gogo's body over his back, and follows Pozzo. Holding the rope in one hand, POZZO opens his umbrella and slowly dances across stage.

DIDI picks up Gogo's coat off the floor. He places Gogo's coat over his right arm and holding the left sleeve, he tries to dance with the coat.

Slowly he realizes Gogo's absence. He shakes the coat. He looks down the sleeves. He resumes his dance. Slowly letting go of his partner.

By the end of the song, he exits stage.

Scene Eight

Ketjak

GOGO turns on the ghost lamp on the upstage stage. Satie's Gnossienne #4 plays. GOGO smiles. Didi's footsteps are heard before he arrives on the stage. DIDI embraces GOGO. DIDI then takes off Gogo's belt and tries to make a noose out of it, but it's too short. DIDI smiles. He tenderly opens Gogo's mouth and hides his head behind Gogo's.

DIDI trying to imitate Gogo's voice

Nothing to be done. *Then, appearing again from behind Gogo he speaks in his own voice.* I'm beginning to come around to that opinion. All my life I've tried to from me, saying, Vladimir, be reasonable, you haven't yet tried everything. And I resumed the struggle. *Pause.* So ... um ... so ... so there you are again?

DIDI embraces Gogo. GOGO screams unceasingly. DIDI soon joins in Gogo's cries, until GOGO stops short. Pause.

GOGO

If we had been on stage, we would have been a great success.

Ketjak plays loudly. DIDI kisses him, then begins to smear Gogo's make-up until it is distorted and savage.

DIDI dances. He pulls out a toy gun from his pocket. He pulls the trigger and a red banner that reads "BANG" falls out. Darkness.

Scene Nine
King of Hearts

*Another ghost lamp lights all the way down stage. DIDI enters. He makes shadow figures with his body.
Ocean waves are heard.*

DIDI

Gogo. Gogo. I'm forced to measure everything in reverse. Everything without. Everything without. Me. You. Them. By what's missing. Here or here. Gogo! Nothing. And all the while I think I see him, think I see him in everything. Me. You. Them. Here and here.

DIDI lays his coat down and tries to sleep.

Scene Ten

Mirage

DIDI sits at his dressing table, facing the audience. As he begins to take off his make-up, Satie's Gymnopedie #2 begins to play.

BOY *off-stage*

Ten minutes, Mr. Albert.

DIDI

Thank you ten. Sometimes I think it would be better if we parted. *Canned laughter.* Let's hang ourselves immediately!

BOY

Five minutes, Mr. Albert?

DIDI

Thank you.

DIDI finishes taking off his make-up. He sees something in the mirror and reaching through the mirror, he plucks a flower out of the air. He pulls it back through, inspects it and places it in his breast pocket.

DIDI

Let's wait and see what he has to say. Who?

DIDI laughs hard, silently.

BOY

Places Mr. Albert.

DIDI takes his hat and places it slowly on his head. He goes to the door and opens it. The sound of the streets are heard. He walks out. The sounds get louder, until blackout.

Didi in Exile

a mobile

A taxi cab pulls up. DIDI gets out and retrieves his suitcase from the trunk. The taxi cab drives off.

The clock begins.

MINUTE ONE

DIDI pulls an envelope out of his coat and reads it again. He looks up and then climbs the Fire Escape stairs.

THE EXILED arrive one by one, running down the Street screaming profanities and threats in their own distinct language, no English.

THE NATIVES congregate solemnly in the Café.

MINUTE TWO

DIDI tries to find someone home. He knocks on doors and windows repeatedly asking, “Hello?”

THE EXILED with their backs to the street do “Kadish” a series of chanting and beating of breasts.

THE NATIVES talk to their friends on cell phones. Focco gets a message from the unknown Captain.

MINUTE THREE

DIDI sings a silent aria.

THE EXILED slowly recognize each other and huddle under one large umbrella. Ex-con stands separate from the others and clicks his/her heels.

THE NATIVES take off their disguises. Boppo goes and gets a piñata. The three of them try to put up the piñata together. They have a hard time cooperating.

MINUTE FOUR

DIDI “getting air”. Taking many big breaths to try and calm himself.

THE EXILED repeat in a canon the following incantation know as “I Love New York”. Baptist gestures coincide with each of the three lines: “I love New York, I love New York, I love New York, Jesus is coming, Jesus is coming, Hallelujah brother, Hallelujah brother” It repeats.

THE NATIVES start to play their piñata game, whacking away.

MINUTE FIVE

DIDI goes to a phone, trying to figure out the missed appointment.

THE EXILED all start playing at being spies. “Super Spy Game”

THE NATIVES destroy their piñata.

MINUTE SIX

DIDI “rape of the suitcase”. He discovers an extraordinarily long billfold with photos in it. It unravels down three stories.

THE EXILED sit and eat candy. Extremist tells a story: “I went to see him. He couldn’t see me. His head looked like a bowling ball. And as I caught my breath I thought ... I’ve got to get out of Dodge.”

THE NATIVES do the “Celebration” dance together.

MINUTE SEVEN

DIDI sings a silent aria.

THE EXILED “One gets ill” After the Policeman (or some other force) identifies one of The Exiled, that Exiled starts slowly to get ill. The illness eventually is very painful. The other Exiled do whatever they can to distract the Exiled that is ill by dancing, tickling or falling, to name a few.

THE NATIVES plant a land mine.

MINUTE EIGHT

DIDI speaks the following: No, I’m not writing this down. I’m going to take it to a higher court if you skirt the issue. Let me tell you about what happened before you skirt the issue. The guy tells me ... I couldn’t give jack shit ... I want to say what happened and then you can give me that number. The guy, yeah, the guy tells me the guy asks me ... Well, first of all the guy’s hanging around the restaurant, I go over to him, I tell him, “Look ... aaaaaahhh ... I’m looking for my fiancé, my girl, and um, I don’t know what the problem is. The people over there at the Block, the building where she lives and works ... aaaaaahhhh ... have been hassling me and threatening me and refuse to let me see her. They’re not her family, they’re not even her friends but yet they harass me constantly. Racial harassment. Individual harassment ... and um ... They claim that she doesn’t want to see me. But yet I saw her face to face that she does want to see me. She told me she wants to see me, face to face, she told me, she said ... she ... said ... When she saw me, she and I spoke and she asked me Why did I ... Why did I leave her? Why didn’t I meet her when I was supposed to meet her. I told her some people have been lying to her and me ... about each other.

THE EXILED stand in line, and each have their thumbs blackened with an ink pad. The Policeman makes The Exiled place their thumb mark somewhere on their person. “Tattoo”

THE NATIVES remove their disguises and start solemnly “invoking spirits”.

A loud explosion is heard.

MINUTE NINE

DIDI's "head hurts". He moves from the Fire Escape to the Street where he encounters The Exiled.

THE EXILED sing together "We Shall Stand". Here are the lyrics, "We shall stand; We shall stand; With our feet on the rock; Whatever man may say; We shall stand ...". One by one, they fall to the ground.

THE NATIVES individually salute to their unseen flag. One saluting, one crying and one receiving a phone call. An "anthem" plays.

MINUTE TEN

DIDI plays with his "red nose".

THE EXILED all begin "I remember ...". Each in their own time tell those around them what they remember. For example, "I remember Atari." "I remember mama." "I remember sanity."

THE NATIVES speak the words to the song, "New York, New York", as they put their disguises back on. Schmoie repeats occasionally, "I will miss this place sometimes."

MINUTE ELEVEN

DIDI's wanders "alone".

THE EXILED move into the Café and continue "I remember ..."

THE NATIVES take a walk down the Street. They encounter Didi.

MINUTE TWELVE

DIDI sings a silent aria.

THE EXILED write letters to loved ones while the Excretor delivers the following poem:

Come and listen for a moment, lads, and hear me tell me tale,
How across the sea from England, I was condemned to sail.
Well, the jury found me guilty, then says the judge, says he,
"For life, Jim Jones, I'm sending you across the stormy sea.

But take a tip before you ship to join the iron gang,
Don't get too gay in Botany Bay, or else you'll surely hang.
Or else you'll surely hang, says he, and after that, Jim Jones,
It's high up on the gallows tree, the crows will pick your bones."

Well, our ship was high upon the seas when pirates came along,
But soldiers on our convict ship were full five hundred strong;
Oh, they opened fire and somehow drove the pirate ship away
But I'd rather joined that pirate ship than gone to Botany Bay.

With the storms a-ragin' 'round us, and the winds a-blowing gales
I'd rather drowned in misery than gone to New South Wales,
Oh, there's no time for mischief there, remember that, they say
Or they'll flog the poaching out of you down there in Botany Bay.

Well it's day and night the irons clang and like poor galley slaves
We toil and toil and when we die must fill dishonored graves;
But it's bye and bye I'll slip me chains and to the bush I'll go
And join the brave bush rangers there, Jack Donahue and Co.

And some dark night when everything is silent in the town,
I'll shoot those tyrants one and all, I'll gun the floggers down.
Oh, I'll give the Law no little shock, remember what I say
They'll yet regret they sent Jim Jones in chains to Botany Bay.

THE NATIVES play "Red light/Green light".

MINUTE THIRTEEN

DIDI's "head hurts".

THE EXILED "Kadish", facing in a different direction.

THE NATIVES individually salute their unseen flag on the Fire Escape.
One saluting, one crying and one receiving a phone call. A new "anthem"
plays.

MINUTE FOURTEEN

DIDI does his “fear dance”, with music coming from his suitcase.

THE EXILED share photographs and the stories that go with them with each other and audience members.

THE NATIVES have a “Laugh Riot”.

MINUTE FIFTEEN

DIDI is “Alone” again.

THE EXILED sing “We Shall Stand”, as they slowly sit on each other.

THE NATIVES start chattering facts, equations and doctrines simultaneously like “Talking Heads”.

MINUTE SIXTEEN

DIDI speaks the following: So this cop, this sergeant, this blonde haired guy, he says, Maybe I ought to get in touch with reality and accept the fact that she doesn't want to see me, she doesn't want to know me. Now who the fuck is this punk tellin' to get in touch with reality? He doesn't know her. He doesn't know me and he's telling me I ought to get in touch with reality. This guy is a corrupt poor slob and I want that guy busted. I want that guy in jail for the rest of his life ... for talking to me like that. And it's not just talk ... he's threatening me. He's telling me in other words, I'm a clown, I'm a wise guy ... and I'm not ... and ... and ... I'm also crazy. You understand, he doesn't know my wife, he doesn't know me and he's putting his two cents into my business. I didn't have to tell him shit. I didn't even have to look at him and say hello. All I had to do was ... I didn't have to look at him and say hello. All I had to do was just keep on eating my food, walk the fuck out of the restaurant, he doesn't know me, I don't know him. Do you get where I'm coming from? I don't want that fucking sergeant to walk man.

THE EXILED get another “tattoo”.

THE NATIVES start solemnly “invoking spirits”.

MINUTE SEVENTEEN

DIDI goes into the Café where he is surrounded by The Exiled. He eats a carrot and tries to respond to them, but can’t.

THE EXILED ask Didi to “sit down”.

THE NATIVES do their “Celebration” dance.

MINUTE EIGHTEEN

DIDI does his “fear dance”.

THE EXILED ask Didi what his name is.

THE NATIVES plant another Land Mine on the Street.

MINUTE NINETEEN

DIDI eats a banana and tries to respond to The Exiled, but can’t.

THE EXILED ask Didi the following questions repeatedly: How did you conclude that the officer in question is a NYC Police Officer? Was the officer in question wearing a uniform or in plainclothes? Was the officer in question in a marked or unmarked car? Can you provide a shield number or name and rank of the officer in question? What is, if any, the relationship you have with the officer? Was anyone injured as a result of this incident?

THE NATIVES have a “Laugh Riot”.

A loud explosion is heard.

MINUTE TWENTY

DIDI starts to explain that he is being followed by people “wearing blue”.

THE EXILED “One gets ill”

THE NATIVES individually salute their unseen flag on the Street. One saluting, one crying and one receiving a phone call. A new “anthem” plays.

MINUTE TWENTY-ONE

DIDI “getting air”.

THE EXILED go to the Fire Escape chanting, “I Love New York”.

THE NATIVES parade down the Street.

MINUTE TWENTY-TWO

DIDI does a waltz with accordion music.

THE EXILED eat candy. One of the Exiled tries to talk to The Policeman.

THE NATIVES tell of all the places, “I want to go ...” Schmoe chimes in sporadically with “I will miss this place sometimes.”

MINUTE TWENTY-THREE

DIDI speaks the following through the next two minutes: This guy’s telling me I ought to be in touch with reality ... he he he ain’t my family, he doesn’t know nothing about me. Put some, always some wise-guy smart-ass cop, putting their two cents in ... worth in ... where it don’t belong. He ought to be arrested that’s the reality he ought to be. He shouldn’t be a cop ... influencing people like that. To be a smart-ass. It happened just ten minutes

ago, at a pizzeria, a pizza restaurant ... at a pizza shop ... a pizza aaahhh a pizza ... pizzeria ... a pizza restaurant. I was born September 17, 1958, twelve forty-three in the afternoon, the equivalent, seventeen minutes to one in the afternoon. You know they they take ... they take the whole ... they take my whole ... aaaaaahhh ... I want to ... I appreciate your help. Some police officers were entered the pizzeria where I was eating. They said nothing to me. Myself I was sitting down eating. Eating two slices of pizza and aaaaahhh two patties, two Jamaican patties. And aahhhh I kinda aaaahh I kinda I you know, some time elapsed and I was thinking to myself, um, you know, I got to ask these police officers for help, because some police officers I trust and some I wouldn't turn my back on for anything ... and um ... I approached their car, the vehicle, and I asked them if they could help me find my future wife, my fiancé, my girl. All of a sudden they both became sarcastic. And um ... you know ... they asked me, they asked me aaahhh you know, What do I want, what do I want from them. I said I would like you to help me find her, because, um ... I don't know where she is. I went to Brooklyn looking for her, I went to different parts of Manhattan and um ... they became they both became derisive and sarcastic and aaahh they said I ought to get in touch with reality and accept the fact that she doesn't that she doesn't want to know me anymore. I said to myself, I was saying to them that um ... the reality is Becky Blutreich and I are ... are in love, we're engaged to be married and nobody has the right to attempt to put our relationship asunder, to pull it asunder nor to put our business in the street, as the saying goes.

THE EXILED play their "Super Spy Game".

THE NATIVES speak the words to the song, "New York, New York".

MINUTE TWENTY-FOUR

DIDI continues his speech above.

THE EXILED take in the laundry off the line and folds.

THE NATIVES play "Red light/Green light" as their "Celebration" music plays.

MINUTE TWENTY-FIVE

DIDI sits and writes a letter.

THE EXILED do their “Kadish”.

THE NATIVES do their “Celebration” dance without music.

MINUTE TWENTY-SIX

DIDI finishes his letter saying, “I miss you Gogo. Gogo.” He signs the letter, rolls it up and places it into a bottle.

THE EXILED get another tattoo, as the Ex-Con clicks his/her heels three times.

THE NATIVES “invoke spirits” and then disperse disguised.

DIDI gives the bottle to someone in a passing car.

Didi and The Ramble

Act Three, Central Park

Cast of Characters

Didi 1 -- Didi from Didi Alone

Didi 2 -- from Didi in Exile

Didi -- Now grown older, Didi is a mail carrier, with a mail bag strapped around his body.

Alice -- a little girl who has lost her way

Focco -- Super Spy

Schmoe -- the brains of the two of them

Otto -- the leader of the Attack Dogs

Garbo -- the bitch

Skampy -- the bruiser

All of the Attack Dogs wear plastic gloves, jerseys and a painted patch over one eye. Ages range from nine to twelve years old. They rule The Ramble.

Setting

Down the paths of the Ramble, in the heart of Central Park. Ideally, this play takes place in Central Park. The “trees” can be long pieces of fabric that can scroll from the ceiling to the stage floor. Trees are found in different groupings for each scene. The stage directions are meant for the stage.

Note about text

Approximately 50% of the words in this script is “found text” – text that I accumulated from things I’ve heard people say on the street or in the Park, from the *Times*, junk mail etc.

Scene One

Out of Joint

We hear the final scene from Waiting for Godot as if on a radio show. The voices of DIDI I and GOGO are heard.

Didi. Estragon

Yes. Vladimir

I can't go on like this. Estragon

That's what you think. Vladimir

If we parted? That might be better for us. Estragon

We'll hang ourselves to-morrow. *(Pause.)* Unless Godot comes. Vladimir

And if he comes? Estragon

We'll be saved. Vladimir

Well? Shall we go? Estragon

Pull on your trousers. Vladimir

What? Estragon

Pull on your trousers. Vladimir

You want me to pull off my trousers? Estragon

Pull ON your trousers. Vladimir

True. Estragon

Well? Shall we go? Vladimir

Yes, let's go. Estragon

Foot lights reveal DIDI 1 taking a long "dying swan" bow. We hear Erik Satie's Gnossienne #3 as lights fade. Then lights up on DIDI 1 trying to get a breath. We begin to hear Beethoven's Ode to Joy, while we see flashes of Gogo hanging himself. DIDI enters stage slowly riding his bicycle as Ketjak is heard. DIDI 1 dances the Charleston then walks off.

Gogo *hanging on his noose*
These little town blues are melting away. I'm gonna make a brand new start of it, in Old New York. I want to wake up in a city that never sleeps ...

The music for "Fear Dance" is heard as DIDI 2 enters stage.

DIDI 2

No, I'm not writing this down. I'm going to take it to a higher court if you skirt the issue. Let me tell you about what happened before you skirt the issue. The guy tells me ... I couldn't give jack shit ... I want to say what happened and then you can give me that number. The guy, yeah, the guy tells me the guy asks me ... Well, first of all the guy's hanging around the restaurant, I go over to him, I tell him, "Look ... aaaaaahhh ..."

"Celebration" music is heard. DIDI 2 dances. I'm looking for my fiancé, my girl, and um, I don't know what the problem is. The people over there at the Block, the building where she lives and works ... aaaaaahhhh ... have been hassling me and threatening me and refuse to let me see her. They're not her family, they're not even her friends but yet they harass me constantly. Racial harassment. Individual harassment ... and um ... They claim that she doesn't want to see me.

GOGO

New York, New York.

DIDI1, DIDI 2 & DIDI

I miss you Gogo. Gogo.

DIDI leaves a sign on his bike that reads: "Don't Steal This Bike". He walks. Stop and sees someone walking by. His eyes pass over the audience then stare. Upstage we see one of the ATTACK DOGS try to make a deal with a figure in the dark. No dope.

DIDI

Good evening.

Scene Two

Mail Carrier

DIDI

Hey, if you see anyone take my picture, let me know. Some people, some people at MOMA have asked photographers to take pictures of me ... when I'm not looking ... for a retrospective. What they're taking shots of, I don't know. But they're making some money on it that's for sure. You can be sure of that. Don't let them steal money that's owed to me. Call my agent, if you happen to happen on someone ripping me off. Here's his name and number.

DIDI pulls a plastic bag out of his pocket. Ruffling through tiny bits of paper he finally pulls out a particular piece of paper. He gives it to an audience member.

DIDI

Please. Help me stay alive. A little phone call. *To another audience member.* That's not to say that they are keeping me down. Not the unstoppable, the incomparable. I was loved for many years. Well, maybe not many ... but standing ovations. You tell me. People wait for me now, see. I hear their doors opening as I lock the mail box or shut the lid. It's quite exciting. Really. I like it a lot. They call me Didi the postman. It's a job. It's very nice. Someone depends on me.

DIDI sees an audience member with a camera.

DIDI

Do you want to take my picture? It's all right if you want. It'll be worth millions one day. That's for sure. Yes? No? *If "yes", then take the picture, ad-lib.* Well, I've got to go. See you around.

Scene Three

Heads Up

DIDI sees a large penny on the ground. He picks it up. Blackout. We hear the sound of the Bethesda Fountain. Lights up on DIDI as he pulls out a life-sized penny from his pocket, his back to the audience. We hear a flute play. ALICE is sitting beside the fountain playing the flute. She has a tube going into her nose for fresh oxygen. She stops.

ALICE

Do I know you from somewhere?

DIDI, ignoring the question, turns, shuts his eyes and throws the penny in the air. He watches the penny go up, but loses sight of it. DIDI looks at the fountain, then Alice.

DIDI

What's your name?

DIDI throws another penny, with the same result.

ALICE

Alice.

DIDI gasping

Really? I'm a fan. *Pause.* Did you hear me say that I'm a fan?

ALICE

Are you?

DIDI

A big one.

ALICE

Hey, do you know the time?

DIDI *looking at his bare wrist*

Oh my God. Oh my God! I lost my watch!

*ALICE walks to DIDI and opens her hand
revealing two pennies in it. She smiles.
Blackout.*

Scene Four
No Man's Land

Lights up. DIDI is alone.

DIDI

Hello?

FOCCO and SCHMOE enter. FOCCO carries a flyer with DIDI 2's picture on it, with "MISSING: Reward \$5,000" printed below it.

FOCCO

Hey, who are you?

DIDI

What? Who are you?

SCHMOE

We're bounty hunters. We're crossing over the line, looking for a guy. A guy that looks just like this. *FOCCO shows DIDI the flyer.* He's been missing for some time.

DIDI

I'll say. Really? What makes you think he's here?

FOCCO

We have our suspicions.

DIDI

Oh. Whad'ya say his name was?

SCHMOE

We didn't and he doesn't.

FOCCO

They found his wallet but it had no identification in it at all.

DIDI

Why are you looking for him? Is he famous or something?

SCHMOE

Something.

DIDI

Oh.

FOCCO *putting on a quick disguise*

This is my disguise and my passport. See, a different name and everything. Same last name though.

DIDI

Do I remember you? Are you that guy who gave me fifty bucks? Dates and figs ... and apricots in a box? Nice guy.

FOCCO *taking off disguise*

I think you're mistaking me.

SCHMOE

Listen. Now that we've confessed ourselves ... we walk the same road. I mean, you did. That's why I felt ... like you, should know ... where I come from. I'm Cuban.

DIDI

Wow.

FOCCO

I want to go to the east.

DIDI points. The two start to leave.

SCHMOE

Stop! Stop! I'm walking.

DIDI

Well it has certainly been a pleasure. I'll walk on ... this way.

Schmoe

We'll see you around.

DIDI

Okay then. *Returning to where he began.* Hello?

Scene Five

Secret

DIDI searches, hiding behind trees.

FOCCO and SCHMOE address the audience.

Secret. FOCCO

Snow White Program. SCHMOE

Policy. FOCCO

SCHMOE
Attack is necessary to an effective defense.

FOCCO
An innocuous code has been developed for the use in this program. Each target is itself a project. These are all of a family of names relating to the well-known fairy tale “Snow White and the Seven Dwarfs”

SCHMOE
appropriate as an anti-person story carried out by secret means, as the villains in the case are spreading a fairy tale with no basis in fact.

FOCCO
Associated names are Witch, Stepmother, Prince

SCHMOE
Maiden, Skin, Lips

FOCCO
Blood, Magic, Mirror, Hunter, Lace

Poisoned SCHMOE

Apple FOCCO

Poisoned SCHMOE

FOCCO
And the names Happy, Bashful, Doc, Sneezzy, Grumpy, Sleep, Dopey.

SCHMOE
There are other names in this fairy tale, Dance, Shoes, Revival, Sister, Animal

FOCCO
Heart, Mine, Pick

SCHMOE
Shovel, Lantern, Ore

FOCCO
Tunnel

SCHMOE
Car, Housekeeper, Broom, House. None of these words will be used for persons involved, only for projects, with the overall name SNOW WHITE to cover this program.

FOCCO and SCHMOE do their secret handshake. DIDI finds ALICE.

DIDI
Tonight. Tonight is my 60th birthday. All I want is to get indoors, so I can wake up on my birthday, in a room.

ALICE
Where are you from?

The Mississippi. DIDI

What's in your bag? ALICE

A package. DIDI

What's in it? ALICE

It's not for me. I'm delivering it. DIDI

What are you doing out here then? ALICE

Talking to you, aren't I? DIDI

But ... more specifically what ALICE

No real reason. DIDI

I heard you're sought after. ALICE

You don't say. DIDI

Again, I find it very difficult to believe, but again, someone told me. ALICE

Who would say such a thing? DIDI

It's all over the press.

ALICE

Critics.

DIDI

Scene Six
Lemonade Stand

The ATTACK DOGS run through and hide.

OTTO

Are we all met?

GARBO

Fish out of water?

SKAMPY

No.

Each of them does a bird whistle that identifies them. After the last whistle, they growl, low and quiet.

GARBO

Open so late, what gives?

OTTO to Skampy

You cover the front, I'll get the counter.

GARBO

What 'bout me?

SKAMPY

Do what you do best.

GARBO

Look pretty.

OTTO

We all set?

SKAMPY

Just one sec.

DIDI *approaching the DOGS.*

Excuse me.

OTTO *slowly turns and stares*

WHAT?

DIDI

Are you open?

OTTO *to Skampy and Garbo*

There's always a guy that's trying to screw you up. You ever notice that?

DIDI

Me?

SKAMPY

Yeah. I've noticed that.

DIDI

What are you saying?

GARBO

Are you hard of hearing?

OTTO

I'm sorry I didn't realize.

DIDI

I'm not deaf!

OTTO

Then why are you talking so loud.

DIDI

Maybe I should come back when you're open for business.

SKAMPY

What business do you have coming around here anyway?

OTTO

We just sell lemonade around here mister.

DIDI

Well that sounds delightful. May I have some?

OTTO

Hold on a second.

SKAMPY *to Garbo*

Should we give it to him?

DIDI

What kind of racket are you running around here?

GARBO

You stink of garlic

DIDI

What did she say?

OTTO

That “she” has a name.

DIDI *to Garbo*

My congratulations to your parents, they got one thing right.

SKAMPY

You really get my goat.

DIDI

I don't even like goats.

OTTO

Then what are you doin' with them?

GARBO

Ew.

I haven't done anything. DIDI

Bingo. OTTO

So what makes you think ... SKAMPY

'Scuse me? DIDI

What makes you think you deserve a lemonade? SKAMPY

Look, I I I have some money. DIDI

Ain't it just like you. OTTO

Pig. GARBO

I would just like a lemonade. Please. That's all I want. Lemonade. DIDI

Can't do it mister. OTTO

Scram Sam. SKAMPY

Take a hike Mike. GARBO

Are you talking to me? DIDI

The ATTACK DOGS laugh. DIDI looks out.

Go eat some fucking cheese. SKAMPY

Cat bait. OTTO

Hit the road. GARBO

Toad. SKAMPY

DIDI
I'm actually not thirsty at all. YOU FREAKS! Do your mothers know where you are? SEWER RATS!

That's right. SKAMPY

Yeah. GARBO

That's right. OTTO

DIDI looks back at the DOGS before exiting. They smile. Blackout.

Scene Seven

Azalea Pond

ALICE is laying on a long branch that hangs close to the water of Azalea Pond. She looks at her reflection.

DIDI whistles at a bird.

ALICE

Hello. *Pause.* Hello Didi.

DIDI *to bird*

You know my name.

ALICE

Of course.

DIDI

Do you happen to know the time?

ALICE

You never told me.

DIDI

Told me what?

ALICE

What?

DIDI

WHAT!?! WHAT?!?

ALICE

So you like being a post carrier

DIDI

I collect things as well

ALICE

Like what?

DIDI

Unwanted postcards only ones that aaah ones that get sent back for some reason. I've got six so far.

ALICE

Quite a collection.

DIDI

I'm building it slowly.

ALICE

I would like very much to send you your own postcard if I go anywhere.

DIDI

Where are you going?

ALICE

Nowhere.

DIDI

Oh that's right just get up and leave me too

ALICE

No one is leaving.

DIDI

Pah! Everyone has already left and don't tell me otherwise.

ALICE

Listen, I'm sorry if anything that I've said to you has offended you ... I would not like to have done that.

DIDI

I bet.

ALICE *taking DIDI's ear*

What's in your ear?

DIDI
I heard you
and get the hell
off my ear
for crying out loud

ALICE
Oh shit ...
I just came out to look
at myself for a sec
for crying out loud

DIDI *jumping*
Ah! I don't like bees they get me frustrated

ALICE
They don't like tourists.

DIDI mimics a lost stumbling tourist.

DIDI
Me a tourist? From Zurich? *ALICE laughs.* Oh you like that do you

ALICE
You're funny

DIDI *quietly*
One time when I was on stage this actually happened the man up above
pushes a button and the telephone rings on the desk. But see there was a
member of the order in the audience. And then the time came to say for me
to say "Oh my God. He's got a sweater on his penis!" I cry. The nun got
her fifteen bucks back. Just as well you know. It was aaah really funny.

*DIDI 1 and DIDI play out a solo routine
simultaneously.*

ALICE *to audience*
There was this well you just got to say this about him you know he's
something You always had the feeling that if aaah if he was a friend
he'd be harmless.

*DIDI 1 and DIDI finish their routine on
their knees.*

DIDI

Mrs. Flower may I pick you?

DIDI listens for a response. DIDI 1 lowers his hat over his eyes, then his face. Canned laughter.

ALICE

Here you are Didi.

She opens her tiny metal box purse and produces a rose which she places on DIDI's lapel. Blackout.

Scene Eight

A Light

FOCCO appears from behind a tree, wearing a disguise.

FOCCO

Excuse me Sir, do you have a light?

SCHMOE appears from behind another tree.

DIDI

Ah, yeah ... here.

DIDI produces a light for the two gentlemen. They smoke.

SCHMOE

I'm sorry, would you like one?

DIDI

Don't smoke.

SCHMOE

Really? That's a shame. I thought you might've, a lighter and all.

DIDI

It's always nice to keep around.

FOCCO

Know what you mean.

SCHMOE

Thanks though ... for the light.

DIDI *starting to move off*

No problem.

FOCCO

Where are you off to?

DIDI

Excuse me.

SCHMOE

Where are you going?

DIDI

Over on the other side of the Lake, there's a ... *SCHMOE and FOCCO laugh*. What's so funny?

SCHMOE

You, my friend.

DIDI

Oh?

FOCCO

When did you get so witty? You're a joke not a comedian.

DIDI

When did we become friends?

SCHMOE

Now don't get like that.

DIDI

Like what?

SCHMOE

You don't go and deny friendship so easily, do you?

DIDI

I don't know what you're talking about.

SCHMOE

I guess we haven't been properly introduced. My name is Schmoie and this is my colleague Focco.

DIDI

Pleasure. Where are you from?

FOCCO

Does it matter to you?

SCHMOE

Nice sunset wouldn't you say.

DIDI

If you say so.

SCHMOE

Well, I would, it's a refreshing evening.

DIDI

Yeah, well ... I better be off. *DIDI is stopped by FOCCO.* Maybe you can help me. How do I get out of here?

FOCCO

Um. Where are you going?

DIDI

PATH. 33rd Street.

SCHMOE

Make a left there walk make a right go down the middle path down you'll see an archway go through it down the stairs make a right then left across the bridge

FOCCO *pointing*

Go that way.

Scene Nine

Piggy

DIDI

Help! Oh! Oh! Help! Will somebody help me? HELP! HELP! Let me hold onto something, let me hold on to something! HELP! HELP!

Lights reveal SKAMPY ruthlessly kicking DIDI in his shins.

Will you stop kicking me you psychopath?

OTTO and GARBO grab both of DIDI's thumbs.

OTTO

Uncle!

GARBO

SAY UNCLE.

DIDI

Um. I did nothing wrong to you. You don't know me.

GARBO

Say UNCLE!

The ATTACK DOGS tie up DIDI's hands and feet. The two boys then walk away and start fishing.

SKAMPY

Asshole. Stay away from that guy.

OTTO

Aren't you glad we got rid of him.

GARBO to Didi

You ain't hurt. Don't be sore. You not a cry baby, are you now. No point cryin' over nothin'. I heard about a guy once. He was in Las Vegas, you know. He called a prostitute or something to his hotel room and ah well they did it he passes out wakes up the next day in a motel room missing a kidney Holy shit right?

DIDI tries to move away. The DOGS tackle him.

ATTACK DOGS

Come back here. Stand up.

DIDI

What what do you want?

OTTO

Give us a little show.

DIDI begins to sing and dance, while the DOGS throw peanuts at him.

DIDI

Say you're happy
 And the livin' is easy
Say your happy
 And you're doin' just fine
You can do it
 Tip your hat to the security guard
Don't you worry
 You'll get that final card

Aside. I expect to die only in moments of bliss. This is not one.

What do you want?

OTTO

We already got what we came for.

DIDI

Whad'ya get you you cur crack baby whad'ya get? *They laugh.* You took my hat.

OTTO

No we stole your kidney.

GARBO

Stupid jerk.

SKAMPY jumps to DIDI's ear, whispering:

SKAMPY

And that package

DIDI

And and if I asked for it back what would you do?

OTTO

Forget about it.

SKAMPY kicks DIDI one last time in the shins.

GARBO

Piggy.

Scene Ten

Shadow Dance

Music begins.

DIDI

Where's my bag? Oh my God! Where the hell hello Where's?!

He twirls around and discovers his bag is hanging off his shoulder, behind him. In it he finds a red nose, instead of a package. Slowly the two other DIDI's appear, revealing their red noses, like opening an old book. They put them away and begin dancing a Russian Dance.

DIDI 2

I said to myself – I'll look on the Internet – there's got to be a doctor or a specialist or someone that could help me.

DIDI slow dances with DIDI 1.

DIDI

I've forgotten the character entirely.

DIDI 1

PAH!

All continue their dance, until DIDI's eye is caught by a tree.

DIDI

Hey my initials Now when the hell did I do that?

The other two DIDI's dance off, revealing ALICE.

Scene Eleven

Play Date

ALICE enters with a balloon. As she approaches DIDI the balloon flies out of her hand.

DIDI

Oh! Close your eyes make a wish *whispering in her ear* never let go of the string then here *he touches her heart* aaahh you'll never lose it

ALICE

Okay.

DIDI

Now don't tell mama.

ALICE

I won't.

DIDI

Your wish.

ALICE

What are we doin' tomorrow?

DIDI

We need another week.

ALICE

What for?

DIDI

To do it all.

ALICE *standing on a rock*

What about tomorrow?

DIDI

Let's just get there

ALICE *jumping off*

How many steps do you think it takes to forget your jumping?

DIDI

Why did you jump in the first place?

ALICE

I fell really

DIDI

Did you

ALICE

What's it to you

DIDI *looking into the pond*

You brought it up.

ALICE

Look there you are.

DIDI

Look at that. When I raise my brow you can see my scar.

ALICE

What are you scared of?

DIDI

Give me two books and two apples and let the boat take me wherever it's going I'm happy.

ALICE

Really I would have taken you for a more for a more

DIDI

What

What? ALICE

WHAT?! DIDI
WHAT?!

Count to 100. ALICE

DIDI closes his eyes and starts counting out loud. GOGO walks by. Silence. DIDI opens his eyes. Silence.

DIDI
Okay. You can come back now. It's time to go. Come on, that's it. I don't think so. No, no. I'm leaving. Come on now.

Marco ALICE

Polo DIDI

ALICE walks to DIDI. She touches his nose and kisses him. They stare. He kisses her lightly. They stare. They kiss for a longer time, and stare even longer than that.

When was the last time ? ALICE

OTTO appears staring from a distance.

Scene Twelve

Storm

FOCCO, SCHMOE and ALICE are seen under umbrellas that are lit from underneath. The sound of television static is heard. The ATTACK DOGS play and fight over DIDI's hat.

FOCCO

Do you find the thought of being buried underground disturbing?

SCHMOE

Consider the advantages of above ground burial. Consider that above ground crypts in the Sanctuary of Abraham and Sarah are clean, dry and ventilated, and offer protection from the unfriendly elements of the weather and the ground.

FOCCO

And the unfriendly presence of vandals.

ALICE

For it might end, you know, in going out altogether, like a candle. I wonder what I should be then?

SCHMOE

Also, consider that the cost is **less** than in ground burial, since there is no care to pay for and no monuments to buy.

FOCCO

And think about visiting your loved ones in a climate controlled environment.

SCHMOE

Don't plan to go shopping on the worst day of your life.

ALICE

Let me think: **was** I the same when I got up this morning? I almost think I can remember feeling a little different. But if I'm not the same, the next question is 'Who in the world am I?' Ah, **that's** the great puzzler!

FOCCO bumps into DIDI.

DIDI

Yeah so this woman calls me up trying to get me to buy a subscription to a Theatre Book Club and I said, "Well, I don't think so" and she said, "But it's theatre – don't you like the theatre?" And I said, "No." and hung up on her. It was the first time I was ever really honest.

FOCCO

You haven't seen him have you?

DIDI laughs and pats him on the back.

ALICE

No, I've made up my mind about it: if I'm Mabel, I'll stay down here! It'll be no use their putting their heads down and saying 'Come up again, dear!' I shall only look up and say 'Who am I then? Tell me that first, and then, if I like being that person, I'll come up: if not, I'll stay down here till I'm somebody else – but, oh dear I do wish they **would** put their heads down! I am so **very** tired of being all alone here!

GOGO is seen from behind a tree. With an umbrella on its side, lighting the ground and him. DIDI walks over to him.

DIDI

What are you doing?

GOGO

I'm burying my bird. Have to find a place where no dog will dig.

DIDI

Well this seems like a right charming spot But not too charming for a dog. No, not too charming. *DIDI crouches near GOGO.* I've seen a guy struck by lightning right over there.

GOGO

Get outta here *DIDI gets up to go.* No, don't go.

DIDI

I don't control the weather.

GOGO

Me neither.

DIDI

I don't know. Do you miss him?

GOGO

You don't know how much.

*Thunderclap. At another part of the Ramble
we see DIDI 2 on the ground.*

DIDI 2 *screaming and crying*

I JUST WANT TO GO HOOOMME! PLEASE PLEASE I JUST
WANT TO GO HOOOOME PLEASE OH GOD PLEASE PLEASE
GOD I JUST WANT TO GO HOME

*SCHMOE walks past DIDI 2. He stops.
Walks on. Heavier. He never looks back.*

DIDI

I'm sorry about your bird.

GOGO

Life goes on

DIDI

It goes

ALICE *to DIDI 2*

Would you tell me, please, which way I ought to go from here? I don't
much care where.

DIDI 2

It doesn't matter which way it takes to go

ALICE

Just so I get **somewhere**.

Thunderclap. The ATTACK DOGS pass through.

GOGO

Well shall we go?

DIDI

Let's

GOGO sits in the audience again. DIDI loses him.

Gogo? Gogo!

DIDI runs, bumps into ALICE.

ALICE

Where have you been?

DIDI

I'm here.

*The ATTACK DOGS corner them.
Thunderclap.*

OTTO

What a night wouldn't ya say?

Scene Thirteen

Round Trip

ALICE and DIDI are together, the ATTACK DOGS surrounding them.

DIDI

I bought a one-way ticket - I know it.

OTTO

You shouldn't go walking in the park at night.

DIDI

God damnit. I asked for a one-way ticket. WHAT IS THIS?

ALICE

I think we better go.

SKAMPY

We know what you are Mr. Man.

GARBO

All about you.

DIDI

What do you want?

OTTO *mocking*

What do you want?

DIDI

What? What? You want to play ball with me?

OTTO

Ew. What are you sayin'? Seriously, what are you sayin'? Come on, what?

DIDI

I'm not saying anything.

GARBO

Not any more.

ALICE

Be good.

OTTO

Too late for that.

*GARBO pulls DIDI's coat down behind him
so he can't move his arms.*

DIDI

You're just kids.

SKAMPY

Just kids.

GARBO

You think we're kidding.

DIDI *to Alice*

I think you better go.

OTTO

Why don't you go huh

*GARBO and SKAMPY usher her out.
ALICE stands far off watching.*

Now what were you saying?

DIDI

ice
ice ice

OTTO

She's pretty cute don't you think Hey I asked you a question

GARBO

Answer him

OTTO

How about another dance

SKAMPY

Hey mister you want your hat back

SKAMPY puts DIDI's hat on over his eyes and pushes him down. The ATTACK DOGS look at each other. They pull knives out of their pockets. OTTO rattles his toy as they close in on DIDI, growling.

Scene Fourteen

Return to Sender

ALICE is seen playing her flute – in shock and still breathing from a tube.

GARBO

If we gut him then he won't float.

DIDI VO

But I'm not dead yet

GARBO

Or is it the other way around?

DIDI VO

What have I done to you?

ALICE pulls a postcard out of her box.

ALICE Reading

I don't know if you'll ever get this but I figure you work for the post office and all anyway, I just wanted to say that I hope

OTTO

Did you get his wallet?

GARBO

Five bucks, no credit cards or I.D.

OTTO

You're good at this.

ALICE

I'm writing you to simply send my love to you. I think of you often during my trials and tribulations out here. I miss you dearly and wish for your health.

DIDI finds a package and places it in his lap. It looks identical to the one that he had in his bag. DIDI reads the mailing label.

DIDI VO

To Didi.

He unwraps the packaging. He unties the bow, lifts the lid and a steady tone pours out. He reads the paper that he finds inside.

DIDI VO

Official Certificate of the Bureau of D.T.M.O. Last Name: Albert. First Name: Vladimir aka Didi. But

ALICE

Love, Alice

GOGO

Nothing to be done

DIDI

I know

Silence. GOGO takes the certificate and folds it into a hat.

DIDI

What just happened

GOGO

When

DIDI

Just now

GOGO

A blink of the eye

*FOCCO is seen tearing strips of his
"MISSING" flyer.*

SCHMOE

Will you stop that?!

GOGO

You should have hung yourself when the time was right

DIDI

a duet

GOGO

Could have used a bit more wit

DIDI

Really

GOGO

A matter of taste if I may say so

DIDI

Go right ahead

FOCCO

I'm going

SCHMOE

Me too Where will you go

FOCCO

Not far

SCHMOE

Far Oh yes let's go far away from here

FOCCO and SCHMOE do not move.

GOGO

Did he ever come

Who? DIDI

Never mind. GOGO

Where have you been? DIDI

In a ditch not to be critical GOGO

We're not there again are we? DIDI

GOGO shakes his head "no".

That's nice

ALICE shows the audience the postcard that has "Return to Sender" stamped on it in red ink.

Return to sender ALICE

GOGO places the hat on DIDI's head.

So that's it huh DIDI

Are you kidding? GOGO

*ALICE begins playing her flute again.
GOGO cleans DIDI up.*

Where are we going DIDI

Scene Fifteen

Paper Moon

GOGO

One minute Mr. Albert

*Darkness then light up on DIDI.
A country road. A tree.
“It’s Only a Paper Moon” begins to play.
DIDI and GOGO sing as they get into a
boat and drift on The Lake as a string
quintet play in boats around them.*

GOGO and DIDI

I never feel a thing is real
When I'm away from you
Out of your embrace
The world's a temporary parking place

Mmm, mm, mm, mm
A bubble for a minute
Mmm, mm, mm, mm
You smile, the bubble has a rainbow in it

Say, its only a paper moon
Sailing over a cardboard sea
But it wouldn't be make-believe
If you believed in me

Yes, it's only a canvas sky
Hanging over a muslin tree
But it wouldn't be make-believe
If you believed in me

Without your love
It's a honky-tonk parade
Without your love
It's a melody played in a penny arcade

DIDI

It's a Barnum and Bailey world
Just as phony as it can be
But it wouldn't be make-believe
If you believed in me