

ARTIST: DO NOT PARK HERE
by Elisa Di Napoli

CHARACTERS:

One
Two
Speaker
Weird Man
Shouting Man
Lady
Dog

MUSIC:

ACT I:
The Cure, Killing An Arab
The Cure , 17 Seconds

ACT III:
The Cure, A forest

ACT V:
The Cure, Primary

FINAL ACT:
The Cure, Killing An Arab

SOUND EFFECTS:

ACT I:
Traffic
Fire Engine
Thunder
Rain

ACT II:
Tv programs

ACT I

A bench on the left side of the room facing half the opposite wall holds the public. On the floor a green painted sheet to represent the grass. On the opposite wall there is a picture of a red bus, on the left a picture of "Artist do not park here". A red lavalamp in a shop window. Some brown leaves on the floor. Two men sitting on the bench. Two men, ONE and TWO, are sitting on the bench. They both look slightly dishevelled and poor. TWO is dressed with torn and once-expensive old fashioned clothes. ONE is somewhat more modern looking though still dressed in second hand clothes.

Green light.

Music. (The cure: the forest)

Sounds of buses and traffic.

The music fades only slightly as the speaker begins talking

SPEAKER- Two men are sitting in "Regent's park" They look at the streets of London enveloped in the air of a midday life frenzy. Neither of them wants to speak. They observe traffic. A man asks them some money for the tube, another one passes spitting on the pavement furiously shouting. Behind a shop window strange red bubbles dance inside a transparent box.

While the speaker is talking a WEIRDMAN asking for money approaches ONE and TWO and asks

WEIRD MAN- Hey man, you got any money? I gotta go home..

ONE- how far?

WEIRD MAN- Not far man, not far...

ONE gives him something out of his coat while a SHOUTING MAN passes from the back of the other side of the stage and exits from the front without looking at them. He is shouting angry obscenities.

Music fades.

Traffic noises stay in the background.

ONE- I'd really like a cigarette now

TWO- So would I

ONE- with all this smoke a cigarette would suit me fine

ONE- It would

They don't move.

ONE- We could go and see Charlie couldn't we?

TWO- Charlie is in Bolivia don't you remember?

ONE- Oh yeah, I forgot.

Pause

ONE- Do you know when he'll be back?

TWO- Tomorrow. Next year. Three months from now.

ONE- What?

TWO- I was joking.

ONE- Ah.

Sounds of a fire engine struggling to get through traffic.
They grin

ONE- Could you tell me why the hell you wanted to come to the city please? It's bloody useless.

TWO- I didn't want to come. You did.

ONE- Huh?

TWO- you did.

ONE- yeah, right.

A LADY passes in front of them with a DOG. She doesn't look at them. ONE and TWO watch the dog while it's pissing on the ground. Before it's all over he speaks:

ONE- do you think you'll ever be able to understand art?

TWO- why this question

ONE- because I am asking it

TWO- No.

The dog finishes his business. The LADY exits with the DOG. ONE observes the DOG passing and getting out of the stage. TWO watches ONE. While observing the dog ONE speaks

ONE- I think I can't either. A dog pissing in the park can be more artistic than a ballerina on stage.

TWO- I didn't mean no to art. I meant to you.

ONE- you what?

TWO- you you.

ONE- but I didn't ask anything about me.

TWO- I did..

ONE- yeah?

TWO- yeah.

A gush of wind pushes the leaves towards the wall.

ONE- It's freezing

TWO- only because you feel cold

ONE- Are you polemical today?

TWO- are you?

ONE- you are.

TWO- of course I am.

ONE- don't be banal.

TWO- some questions deserve themselves as answers

Pause

ONE- I think I'm gonna go home now

TWO- you don't have a home, remember?

ONE- I do!

TWO- sure you do.

ONE- where is it that I am going then?

TWO- well if you don't know that how do you expect me to know?

ONE- you're being stupid.

TWO- so are you

ONE- it's not the right day for this ok?

TWO- so?

ONE- So stop it

TWO- Ok

Pause

ONE- so what did you mean I don't have a home?

TWO- you asked me to stop.

ONE stands up, strolls around and kicks some leaves. TWO lies on the bench

ONE- do you think Charlie will be changed a lot after Bolivia?

TWO- I should hope so

ONE- Why's that?

TWO- because he's gone to Bolivia

ONE turns his back to TWO

ONE- now I told you it's not the right day for doing this

TWO- And I said Ok.

Pause

TWO- So what about art?

ONE turns

ONE- What about it? Art?

TWO- exactly. what about it?

ONE- I asked it to you

ONE points at the picture on the wall "Artist: do not park here"

TWO- "Artist: do not park here", for example.

ONE- well, that's art

Sound of thunder. Sound of rain coming

ONE clasps his arm to make it clear he is cold. He goes around the bench on the far back of the stage

ONE- it's raining

It starts to rain. TWO stands up and throws his hands up declaiming

TWO- the sky's pissing rain like a dog in a park

ONE comes closer to the bench still standing behind it at a distance.

ONE- A dog is more graceful than a ballerina on stage

TWO- the ballerina pisses like a dog in the sky

TWO slowly goes back to sitting. ONE suddenly excited comes by the side of

the bench facing TWO

ONE- This is it!!

TWO- (calmly) you can certainly say that.

ONE lifts his knee up so it's on the bench and leans over.

ONE- (emphatically) now, are you a real man?

TWO- real or man?

ONE- both

TWO turns his head back

TWO- Impossible.

ONE goes back sitting on the bench somewhat defeated

ONE- Well I am not a real man either then

TWO – of course not

ONE- (trying to be funny) I am a woman

TWO- (dead serious) of course you are

ONE hesitates, trying to find a suitable comeback but falls flat

ONE- But I don't wear necklaces. And pads. And dresses.

TWO- neither do I thank god

ONE- maybe you're a lesbian!

TWO- Am I comical?

ONE- Indeed No.

TWO- some forms of laughter are entirely abstract

ONE- Indeed. YOU are

Pause.

ONE- Maybe I am an artist

TWO- (slowly standing up clapping hands) Bravo!

ONE- (trying to ignore him and explain himself) I am....

TWO- (clapping hands faster) Bravo!!

ONE- I...

TWO- (clapping hands to a climax) Bravoooo!!!!

ONE- (hesitating) I think I... I think I... I....

TWO- (facing the public , pronouncing well) I

ONE- I?

TWO- (affirmative) I.

ONE- (after a pause, pensive, questioning) I...

Black out for two seconds

Lights back on ONE and TWO still in the same position

TWO looks at ONE

TWO- I think you'd better sit here and finish what you started now

ONE- That is...?

TWO- that is , everything.

ONE- everything like what?

TWO- like what you've started. The plan you've got

ONE- I don't think I get it

TWO- I know that.

TWO tuns his back to the wall

TWO- sit, sit... sit and get

ONE- I think you 're somewhere Out there today

TWO- out where...

ONE- (half mockingly) can I ask: what do you see?

TWO- (distinctively pronounced) I see me.

ONE- (ironic) see, that is the problem

TWO suddenly turns to ONE

TWO- with you!

ONE- (incredulous) with me?? with who?

TWO turns to the wall opposite the audience
Silence. Pause.

ONE- so are we going to look "at you" all day while you accuse me of doing what it is you you're doing?

TWO turns abruptly to face ONE and walks back towards the back of the bench.

TWO- Don't use philosophy

ONE- (again trying to be funny) I don't know Her

TWO , exasperated, comes behind the bench , his hands on the rail. ONE turns his head back to face him..

TWO- you bloody woman!

ONE- you bloody man!

ONE turns back to face the audience while TWO walks in the opposite

direction

ONE- I rather be an It , if you don't mind.

TWO- (not caring much anymore) you're free

ONE- (uncertain) I am?

TWO (rushing back vehemently) Who told you such a lie!

ONE- you did

TWO- (suddenly calm again) you know perfectly well I would have never been so blasphemous to say so

Black out for two seconds.

When the lights come back ONE and TWO are both sitting on the bench.

ONE- should we go now?

TWO-(slowly spelling it out, thinking about its meaning) S- h-oo-u-l-d

ONE- should we?

TWO- no.

Pause

TWO- I think we should go now

ONE- should we?

TWO- no.

They both stand up and go

Once they are out of stage

TWO- do you know what happens when you decide to go?

ONE- No

TWO- Nothing.

Music

ACT II

A flat in London. Kitchen, bench on the right, sheet to cover the bench.. ONE sits on the left of the bench with a breakfast bowl in one hand and the remote control on the other. He is watching a TV placed at some distance in front of the bench. TWO is sitting on the right of the bench reading a newspaper, stretching it wide. ONE is eating cornflakes off the bowl while constantly changing channels at the same time. There is a window facing the public on the left and a lavalamp on the right on the floor

*TWO- (reading) Sacha, new petite sultry brunette. Time you won't regret lady you won't forget 568 6534
Mystique, leather and lace, exotic pussycat panther escort.584 3267
Dana, fantasy luscious legs, fully equipped dekuxe pleasure. Nasty boys need not apply.*

ONE- (while watching tv)Hey can you read the ad about the canvas?

TWO- (ignoring him, and distantiating himself from the paper) Mistress X, the only true James's bond favourite. If you want to play spies..you've found your prey. Licensed to please.

ONE- (stops to eat) did you hear me?

TWO stands up and throws the paper to ONE and exists backstage

TWO- Here you go.

ONE puts the bowl on the ground , the newspaper on the bench and starts looking for the ad. TWO is cooking something in the background

ONE- (to himself) Do you think One hundred Pounds is a good price?

TWO- Eh?

TWO- A hundred! A lot of money...

No reply.

ONE- Hey!

TWO- What?

ONE- So??

TWO- So what?

ONE- So the canvas!

ONE stands backstage with a spatula in his hand

TWO- Can you please tell me what the hell you're talking about?

ONE- (to himself) why do I even bother?

TWO- so?

ONE- you think it's funny don't you?

TWO- (caught) I do. So?

ONE- (defeated) so nothing.

TWO- (trying to go back to "the kitchen", self satisfied) good.

ONE- It's one hundred pounds anyway...

TWO- (mocking, goes back to the kitchen) I think I am hungry

ONE- (childishly reproachful) is it me now?

TWO- (patronizing from "the kitchen") of course it is

ONE-(to himself) then it's me.

(to TWO, shouting) you're always the same!

Silence

ONE- you are!

Silence

ONE- (to himself) I don't care. It's gonna work anyway.

ONE goes back to eating again, sits on the bench and starts changing channels. After a while he stops and turns the volume off. Looks pensive as if he has had a sudden idea. Then says , directed at the kitchen

ONE- I think it would be good to have an animal in the house.

No answer

ONE- (to himself, finding the idea more and more appealing) yes, a cat could do. Cats are sweet. They are soft and they are furry. mmm and they don't cost much either. In fact I bet you could get one for free. A cat.... it'd be great... (to TWO) what do you think?

Silence

ONE- (back to himself) a hundred pounds... Sure it wouldn't cost that! And, (as if trying to convince himself) you can stroke a cat, and (delighted) make it purr... (to TWO) And imagine how it would keep us company when we're alone! (half to himself) something to console us in the difficult times...

TWO is coming back from the kitchen with a plate full of bacon and eggs.

TWO- what is it that'll console us in the difficult times?

ONE- the cat.

ONE starts eating again and turns on the TV's volume

TWO- the what?

ONE- (as if obvious) the cat!

TWO- (mocking) Oh, of course, the cat!

TWO sits down next to ONE , as if nothing has happened and starts eating. ONE continues to eat and watch tv
After a while:

TWO- so where does this cat exactly come from?

ONE- (distracted, bringing cornflakes to his mouth) what do you mean?

TWO- I mean where does this cat come from

ONE- (full mouth) don't know.

TWO- Right.

They eat. TWO takes the paper again and reads as well as eat. ONE changes channels continuously.

TWO- will you please stop changing channels?

ONE- (surprised) why?

TWO- because you're not watching them

ONE- (while switching) well that's my problem.

TWO- your problem gets on my nerves

ONE leaves one channel on and turns the volume down all the way then gradually turns it up all the way and then switches the TV off. He puts his breakfast on the floor. TWO continues to eat then puts the plate on the floor as well. Then opens the newspaper and reads. ONE waits a while then says:

ONE- so how is it going with Kate?

TWO-(without stopping to read) she's dead.

ONE- (in automatic) good.

Then

ONE- she's dead??

TWO- No.

ONE stands up and walks to the window

ONE- a beautiful day isn't it?

TWO- uhm

ONE- what a fuckin shit day!

TWO- uhm

Pause

ONE- So it is going well with Kate isn't it?

TWO- are you deaf?

ONE- (defeated) I suspect it

Thunder

Rain

TWO puts the paper down on its knees

TWO- I am polemical today

ONE- you aren't

TWO- And I am comical

ONE- I disagree.

TWO starts reading again

ONE- you know maybe you were right.

ONE looks pensive. Suddenly he rushes over to TWO and resting with knee on the ground he says enthusiastically

ONE- I think a cat would be wonderful

TWO puts away the newspaper while saying

TWO- (condescending) So you do. do you?

ONE- (seriously) I do.

TWO- (carefully folding the newspaper) shame we're not getting one.

ONE- we're not?

TWO- nope

ONE- why not?

TWO- simple.

ONE- so?

TWO- (while standing up taking the bowl into the kitchen) because we're obviously not getting one

ONE- (standing up) I don't get it.

TWO- (coming back) I know that.

TWO takes the plate in his hands now and goes to the kitchen with it while ONE follows him

ONE- well what about the canvas then?

TWO- buy it

ONE- you mean I should ?

TWO- mm

ONE- but is it ok?

TWO- (taking the other bowl into the kitchen) you know it's not but it's your choice.

ONE- maybe you're right. maybe I shouldn't.

ONE (to TWO in the kitchen) but isn't it good after all

TWO- (coming back) sometimes you are just ridiculous

TWO goes to the wall where his coat is hanging and starts putting it on

ONE- so where are you going now?

TWO- to London

ONE- we're in London already

TWO gives him a significant look meaning: don't be silly

ONE- we are!

TWO- bye

ACT III

Same room, in the evening. Bench in the middle of the room. They sit with their back to the public, smoking. Red lavalamp on the floor near the bench.

Silence

Blue light

VOICE- two men are sitting in London. They imagine the streets enveloped in void. Neither of them wants to speak. They observe the wall.

Pause.

TWO- (well pronounced and slowly) Void. mmm

Sudden music lasting one second

TWO- too dull.

Silence

ONE- do you know how far Bolivia is from England?

Silence

ONE- it must be a lot. It must have been hard for Charlie all this time to have been there

TWO interrupts ONE and violently turns his head towards him

TWO- Why???

ONE turns his head towards TWO as well so they're facing each other

ONE- (defiantly) Because.

TWO- Very intelligent of you

ONE- (satisfied) thanks.

They smoke

TWO- so your plan has failed

ONE- you mean...

TWO- I mean.

ONE- yes.

TWO- (sarcastic) poor you

Pause

ONE- I think you should stop with your comical vein you know. It is that that made me become what I am.

TWO- Ah Ah Ah!!

ONE- (childishly) it doesn't work. I'm sick of it. I'm really sick.

TWO- Sickness is the sane's illness.

ONE- Well I'd rather be insane then.

A huge sound blast resonates in the room. A bomb or similar

ONE- What was that?

TWO- what? me?

ONE- no. me.

TWO- (alarmed and ironical) are we being metaphysical maybe?

ONE- maybe

TWO- maybe not then.

Pause

ONE- maybe we should go to Bolivia too.

TWO- what the fuck to do?

ONE- O don't know. Just to do what Charlie did I guess.

TWO- that is..

ONE- Well I don't know.

TWO- Then I'd rather stay here and die.

ONE- Oh what a rosy future we've got!

TWO- rosy. future. we've. got.

ONE- still, I've got it.

TWO- a sense of humour I guess.

ONE- no. The future.

TWO- Oh

ONE- I think sometimes you're being really silly

TWO- am I?

ONE-yes

TWO- then thank you very much. (he shakes his hand)

Pause

ONE- still I want to know why you wouldn't go to Bolivia

TWO- (losing a bit of patience) listen, for a start there is no money

ONE- so you mean you would go to Bolivia if we had the money?

TWO- of course not.

ONE- so why did you say we had no money?

TWO- because it's bloody true!

Pause

ONE- I think I'm really sick of this. Truly.

TWO- I would much appreciate it if you used another word instead of sick, you know, as a personal preference

ONE- (almost muttering) I am truly sick

Black out for two seconds.

When lights come back on TWO is standing up facing the wall.

TWO- (pensive) there is something in the air today that brings into this cosy room an unpleasant little bit of gloom.

I wonder what it is.

(strolls around very slowly)

there is something in the air today... (He repeats twice the previous sentence)

ONE-(interrupting) Hey! Can you stop that?

TWO-(stopping and watching him) you want me to stop?

ONE- yes

TWO- But you are the one who has got the power to make me stop

ONE- yes? well then stop.

TWO-(starting to walk again) ah ah.. that I am afraid is not what I intended.

ONE- so what is it that you intended?

TWO-(thoughtful but not pretentious) Oh... interesting question. It brings me to a whole new series of interrogatives...

Eyes rolls up his eyes

TWO- you see... if you really want to know what it is that I intended then you must defenetely be on the wrong track. I am starting to consider you being a lover of the absurd

ONE- ah. I don't think here I am the one who loves the absurd, actually.

TWO- that is so strange

ONE- Listen, I told you I was sick of it and I was serious when I said it

TWO-were you

ONE- I was.

TWO- Well then. (said as if the beginning of a sentence. But he stops and faces the wall)

Silence.

ONE- well then what?

No answer.

TWO turns quickly towards one

TWO- well then

TWO changes tone of voice, as if picking up another thread of the discussion.

TWO- what is it that you are sick of precisely? Cause I have no idea you know?

ONE- if you have no idea what is the point

TWO- the point is I am asking you

ONE- that's not sufficient

TWO- Beware. I am not going to beg you.

ONE- well don't beg me then. I am quite happy as I am

TWO-Oh! How audaciously false! you ever encountered Contradiction?

ONE- a sort of plant that is

TWO- you see, you don't see your problem. You're sick I 'm sick the lady out there she's sick too. So everybody is sick. Are they all crying? I cannot hear them. Do you hear them?

ONE- maybe they're dying

TWO- OH! HOW POETIC!!

ONE- listen, why don't you just let me stay here and stop talking.

TWO- because I am sick of it too.

ONE- No, it's me who's sick not you.

TWO- Thank you very much. But it's not true.

ONE- you are being theatrical.

TWO- so what? can't I be theatrical in my own right?

ONE- you are free.

TWO- now, don't you quote me.

ONE- I wasn't. The word's not your property. Words are free.

*TWO- (resigned) precisely.
(Then turning back to him) precisely false! false again*

ONE starts to stand

ONE- I think I am going out now.

TWO blocks him with his arm

TWO- no you stay there right where you are.

ONE sinks back into his sick

TWO- Actually, well no. You are clearly not interested. I guess you can go.

ONE- thank you very much. I am not interested no.

TWO- of course you're not.

ONE-(showing no interest) what is it that I should be interested in anyway. There is nothing to be interested in.

TWO- certainly not.

ONE- what do you mean? That there is something I should be interested in and I am not?

TWO- you're clearly not interested in knowing if there is

ONE- No. wait. I am

TWO- you are? And what, pray, is it that you are interested in knowing?

ONE- Well I thought you were the one to tell me that. Oh .. I see.. here we go again. It is really not the time.

TWO- the time is never. You should know that.

Silence

ONE- So?

TWO- So?

ONE- So I want to know what you have to say.

TWO- you do?

ONE- I do.

TWO- I have to say that maybe I have something to say but I strongly doubt that you might benefit from hearing it. The reason being that the point of it all lies completely outside of my saying what I have to say.

ONE- where does the point lie then?

TWO- The point does not lie in my saying what I have to say nor in your hearing what has just been said but in trusting and following what has been said to the point it can lead you to

ONE- can you be less abstract?

TWO- absolutely. I will generously offer you a place in the boat of salvation.

ONE doesn't get it.

TWO- Ok. you want to have a plan? forget the canvasses then.

ONE- the canvasses?

TWO- the canvasses yes. You wanted to be an artist right?

ONE- yes I did. And I still do.

TWO- but you're sick

ONE- No! Well, yes, but not of... you know...

*TWO- you're sick! and don't try to deny that now!
you're sick and you want to be an artist. (laughing a little inside himself
now) you're ambitious you know? But you want to change your life and
that's a start. You'll change your life I promise. But not the way you
think (more subtle)...*

ONE- what do you mean?

TWO- I mean that for a start you stop asking me “what do you mean”

ONE- (uncertain) you are serious... ?

TWO- that too.

ONE- what do you m... I mean.... Oh jesus!

TWO sighs , looks at him reproachfully

ONE- Ok. Go on then.

TWO- I will. But not alone.

TWO is walking toward the coat rack while ONE is observing him. TWO takes his coat and is going out. He stops before the door.

ONE- well now, what are you waiting for? we are going out!

TWO goes out and ONE follows him.

Music.

Black out.

ACT IV

Bench in the park. Night. Everything as in first scene.
Red light.

ONE- I don't know what it is we're doing but I hope it's bloody worth it.

*TWO- worth it worth it worth it worth it worth it worth it worth it-
(interrupted)*

ONE- got it.

TWO- really?

ONE- Umph.

Pause.

ONE- at least can I know precisely what it is I have to tell this woman one I've stopped her and convinced her I am not a rapist?

TWO- tell her you're a rapist.

ONE- thanks for the suggestion

Pause

ONE- she'll also have the dog. If she gets scared she might tell him to attack me.

TWO- Excuse me, what's your name? My name's paranoid. Do you come here often?

ONE- Ah Ah Ah (affected). You have a talent. You shouldn't waste it with me.

TWO- I know.

Pause

ONE- so you tell me this will change my life. I hope you're not just taking the piss

TWO- wow! How did you guess? you're more clever than I thought.

ONE- yes, I might be. Still this feels like nonsense. We can fool ourselves with all the fancy projects in the world but in the end when it's all said and done you'll find out that you're just like your father and mother.

TWO- I would kindly suggest that you shut up for a while now and think about what you just said. You are getting closer you know.

ONE- to what?

TWO- to the fundamental thing you're getting wrong everytime.

ONE- that is

TWO- that is I'm not going to tell you

ONE- Oh yes, of course! You know what it is but you're not going to tell me! Pretty easy isn't it

*TWO- rather the contrary...
Anyway, we've got better things to do at the moment than talking crap.
Don't you agree?*

ONE- Indeed, if I knew what these "other things" are

TWO- a rest, my friend. That's what you need.

ONE- yeah. sure.

Pause

ONE- how long will I have to entertain this lady when she comes?

TWO- you'll see. it won't take too much time.

ONE- to do what?

TWO- you'd better concentrate on what you're doing otherwise this'll come to nothing.

*ONE- exactly what I fear.
Still, I have to know how long I have to stay there talking to her before I see you again. Will you give me sign? where will you be?*

TWO- you'll see me no problem. She'll be gone and busy by the time I see you again

ONE- Ok, I understand. I practically have to make an idiot of myself

TWO- see? your self importance is growing on your face. It has already eaten all its spots.

ONE- Well maybe I am obsessively self important but at least I care about my life. And I care about what I'll become.

TWO- Ahh. Become. This is interesting. So what's next?

ONE- next there is nothing

TWO- exactly!

ONE- you know.. maybe you're right. We've got better things to do than talking crap

TWO smiles.

Pause

ONE- I want a cigarette.

TWO gives him one.

ONE- you know sometimes I think you're... crazy you know... something like... out there...

TWO- Much appreciated

ONE- No. I am being serious

TWO- And so am I.

ONE- so are you happy of being "there"?

Pause

TWO- look, I promise you. You'll soon be happy too.

Black out for two seconds

ONE- can you tell me why I should?

TWO- can you tell me why I should?

ONE- what is it? you're being intelligent?

TWO- No. I am being superfluous.

ONE- so you say I am superfluous

TWO- No, I am not saying it. You are.

ONE- I think this is exactly the opposite of being superfluous.

TWO- Then I am afraid you are thinking wrong.

ONE- sometimes it's just impossible to talk with you you know?

TWO- well don't talk to me then.

ONE- right.

ONE waits a while and then starts whistling. After a while

TWO-would you like a penny to tell me?

ONE- what ? why I whistle now?

TWO- No. What you're dying to ask me now

*ONE- (sarcastic) Suddenly you know I want to ask you a question.
(Pause) Ok. Well How do you know she'll come here tonight again?*

TWO- are you really sure you want to know?

ONE- you're not going to tell me anyway. You seem to enjoy too much making everything into a secret.

TWO- So do you have a theory regarding it?

ONE- a theory? No, I don't think I have a theory.

TWO- why do you think it is so then

ONE- what? that you feel pleasure in making everything into a secret?

TWO- yes

ONE- well, as you would say, I am "prone to say" maybe you don't even know yourself.

TWO- see ? that is exactly the point.

ONE- yes I was right. You are out there.

TWO looks around . The LADY is coming.

TWO- well if I'm out there the she is out here. The lady's coming. We'd better move.

TWO stands up and goes to the back corner of the stage

TWO- I'll see you after. Give into it!

The LADY with the DOG enters. ONE approaches her. Because of this sudden encounter she doesn't pay much attention to the dog and TWO steals it.

ONE- Excuse me? Excuse me I don't mean to bother you but I thought I might come and say hello as you happen to pass here pretty often with your dog...

LADY- (disturbed) do I know you?

ONE- Aehm.. I'm afraid not , no. But maybe we shouldn't let this come as a barrier between us. I mean I know it wouldn't be fair if a pretty and respectable lady such as you felt unfree to walk in a park alone during the day for fear of being stopped by some weird guy that'd made her feel threatened because we are free or at least we're supposed to be I guess... but don't you think sometimes this city is getting too cold... I mean in a personal way as well...

LADY- (obviously weirded out but still trying to be polite just in case the guy is dangerous) No, sorry. You must have taken me for somebody else.. I'm actually quite late now and I've got to go... bye

The LADY looks around but cannot see her dog.

LADY- (worried about her dog) Oh God, where is he now...

SHE exists the stage.

ONE- (to the lady) Are you sure you don't want a cigarette?

Black out for two seconds

TWO enters with the dog, quite excited

TWO- succesful mission my friend!

ONE doesn't understand what is going on and looks at him with an interrogative face.

ONE- (pointing at the dog) what's that?

TWO- what does it look like?

ONE- seems like a dog to me

TWO- and it seems right. Come on , we should get out of here

TWO takes ONE by the sleeve

ONE- Wait! Wait! Where are we going now?

TWO grins

ONE- what's with the dog? Are we taking it with us? Where does it come from?

TWO stops and looks at him in the eyes.

TWO- Now, are you takng the piss out of me or are you really that dumb?

ONE doesn't answer, confused.

TWO- so?

ONE- I ... I... don't

TWO interrupts him.

TWO- Well, neither do I.

ONE- what? what do you mean neither do I?

TWO- (spelling it out) Neither. Do. I. Listen. You did a good job. I am glad you managed to get it right. I am glad you finally understand what art really is about. But now we must go. We'll discuss the particulars at

home ok?

ONE is doubtful.

The LADY is screaming in the background calling the dog

TWO- Fuck. She's coming here.

ONE- who?

TWO- the lady of course!

ONE- the...lady... you mean.... you took.... you took her....

TWO looks at him with a half smile.

ONE- you took it... so this is the lady's... so... the lady... the lady!

TWO- (screams) the lady!

ONE starts laughing

TWO- do you understand now?

ONE- I... the lady! (laughs)

TWO- (while laughing) Artist! do not park here!

They continue to laugh in a crescendo

*TWO- congratulations my dear! Direct from my heart!
congratulations!*

ONE- the lady!! (laughs)

Suddenly they stop. Together they shout

ONE and TWO- Let's get out of here!

Black out.

Final Act

In the flat. The dog on the left eats from a bowl. Spotlight on the dog. No music. Lavalamp on the floor.

Yellow Light
Music

TWO has a video camera and starts taking a video of the dog. He enthusiastically walks around the room to capture various angles and taking particulars of the bowl. At the same time ONE has a camera which he uses to take pictures of the scene from the top of the bench etc. After quite a while of doing this they turn to the audience and start taking pictures and filming it. Then, facing the audience:

TWO- (shouting) I think we should go now.

ONE- should we?

TWO- No.

They both stand up and walk towards the exit but stop just before getting to it.

TWO- Do you know what happens when you decide to go?

ONE- yes.

ONE and TWO- Nothing!

Black out

