

Cast:

A: JENNIFER

B: BONNIE

C: CORY

We are in a messy secondhand-shop. A, B and C work there.

SPOKEN, FREELY

B: Remember Petter?

C: Yeah, of course

A: Of *course*

C: Of course we remember Petter!

A: How could we forget!

C: I'm a bad forgetter, but I'll never forget Petter!

B: Well, he wrote me a letter!

C: A letter from Petter!

A: Ha-*ha*! (Melody up, a major sixth or so)

B: Yeah!

BECOMING RHYTHMICAL, BUT NOT ARTIFICIAL/STYLIZED (YET)

C: What did he write?

A: Where is he?

C: What's he been up to?

A: Is he still with that girl?

C: Where does he live?

A: What does he do now?

C: Why did he go away?

RUBATO, FREELY

A: He wrote you a real letter?

B: (proudly) A real *letter* letter!

FAST

A: Wow
C: Man
B: A letter from Petter
C: Amazing
A: Wow
C: It's wild
B: Sure is
A: Yeah
C: It's really wild
A: It's wild
B: I know
C: I keep telling you

RHYTHMICAL

A: Wow, Petter!
B: I know!
C: Wow!
A: Yeah!
C: Yep!
A: Same here!
B: Ditto!
C: Wow!
B: Yeah!
A: Ditto!
B: Petter!
C: Ditto!
B: I know!
A: Wow!
B: I know!

SLOWER, MORE STYLIZED

C: Where is he now?
A: Is he in town?

C: (to B) When was the last time *you* saw him?

A: Is he still sleeping in the hammock?

FREELY, AGITATED

C: He's not still *sleeping* in the hammock, is he?

A: (joyful) The hammock!

B: Wow!

C: Yep!

A: Ha-*ha*! (up, as before)

C: Wow!

B: The hammock!

A: In the forest!

B: Forest? It was a park

C: Park? Call that a park?

A: It was next to the prison

B: Between the trees

SHORT SILENT INTERLUDE, CHOREOGRAPHED EYE MOVEMENTS

RELAXED TALK

C: How long did he stay there?

A: In the hammock?

B: Between the trees?

(pause)

A: Who knows...

C: Who can tell...

(pause)

A: (mysteriously, almost whispering) I went there once with him

ADDED GONGS, STATIC SURFACE WITH SMALL INDIVIDUAL OPENINGS

EACH LINE

B: Wow

C: Amazing

B: Wow

C: Did he sleep in the hammock every night?

A: Outside?

B: Between the trees?

A: (a little annoyed) How do *I* know?

C: Well, *you* should know

B: Well I know he *didn't*

GONGS STOP, SPEECH RHYTHMICAL

A: How do *you* know?

B: I saw it!

A: Did you see him with somebody else?

B: (interested) With who?

C: (knowingly) *I* saw them

A: Where did *you* see them?

B: When was this?

A: What happened?

B: Who was he with?

A: Where was it?

NO PULSE, MODERATE TEMPO

C: I saw them going home... one night at the club

BLACKOUT

B: The club

TURN ON DISCO BALL

A: Wow

B: The club

C: Yeah

A: What a place

B: A dark place

C: No, not *so* dark

LIGHTS BACK ON

A: Not upstairs

B: Upstairs they were dancing

C: And lots of plants downstairs

B: Green plants

A: Yeah

B: Like a greenhouse

C: Sure was

B: But some dark types there

RHYTHMICAL, *TURN OFF DISCO BALL*

A: Yeah

C: Quiet

A: Drinking

B: And movie posters

"LUNCHEON FOLEY": MUSICAL RHYTHMICAL INTERLUDE, PLAYING ON
KITCHEN THINGS SUCH AS PLATES, CUPS, BAKING PAPER, SPOONS

(Music pauses)

B: Petter wasn't that into movies

A: He was into jazz

INTERLUDE CONTINUES, RHYTHMICAL TALK WHILE PLAYING

C: Jazz

B: Jazz, wow

A: Jazz, man

B: Yeah

A: Yeah

C: Yeah

A: He knew his jazz

C: He went to Dizzy a lot, too

B: Dizzy is the name of the jazz place...

A: ...near the metro station...

B: ...with the peanut peel on the floor

C: No, that wasn't Dizzy, that was someplace else

MUSIC CONTINUES FOR A LITTLE WHILE, ENDS IN STATIC SUSTAINED SOUND. TALK OVER SOUND, NO PULSE

A: But that night at the club, who was with him then?

B: Was she blond?

A: Was she dark-haired?

B: Was she pretty?

A: Did they talk a lot with each other?

B: Did they leave together?

A: Could it have been a school friend, or some other friend?

C: (almost annoyed) I don't know who she was!

B: (triumphantly, jubilant) I wonder what she said when he took her to the hammock!

MUSIC CHANGES TO GONGS WITHOUT PAUSE. TALK TURNS RHYTHMICAL

C: The hammock!

A: No, he could not have

B: Did she have her hair up?

A: They must have went to her place

B: Did she have braids?

A: What did she wear?

SHORT SILENT INTERLUDE, CHOREOGRAPHED EYE MOVEMENTS

LONG MUSIC INTERLUDE, STATIC FOLEY AND GONG SOUNDS

(Music pauses)

C: (to A) When was the last time *you* saw him?

(Music returns, then pauses)

A: (not to C) That must have been before that

(Music returns shortly, then stops)

RHYTHMICAL SPEECH, ALTERNATING WITH RUBATO NATURAL SPEECH

B: He was afraid of rats, that's why he got the hammock.

A: Yeah

C: The rats
B: He slept on the ground until he realized there might come rats!
A: Ooh!
C: I can see *that*
B: I felt his fear
C: I feel it right now
B: The rats
A: Whoa
B: In the beginning, before he got the hammock, he slept on a yoga mat
C: Wow
A: A yoga mat
B: In the park
C: In the forest
B: And then one night he woke up...
A: ...and he looked straight into the eyes of a mouse...
B: ...and the mouse was eating his chocolate!
C: Oh no!
A: Oops!
B: Wow!
C: Crazy!
A: Wow!
B: Oops
A: Crazy!
C: Wow!

GONGS ENTER, CONTRASTING SOFT VOLUME TO THE LOUDER SPOKEN
LINES

B: Chocolate with coconut taste
A: Oops!
C: Wow!
A: Crazy!
C: The mouse!
A: Ha-*ha*! (sound up, as before)
B: Coconut!

MUSIC STOPS, RUBATO SPEECH

B: (like a fairytale) And then the next morning, he went and got the hammock

C: The hammock!

A: (melody downwards, almost whispering) Ho-ho!

RHYTHMICAL

B: Yeah

C: Wow

A: Amazing

B: Hammock

C: Wow

B: Petter

C: in the

A: ham

B: mock

C: in the forest

A: in the park

MUSIC ENTERS, PLAYED RHYTHMICALLY ON THE FOLEY INSTRUMENTS

C: Sleeping in the "park"

B: Between the trees

A: Was he allowed to?

B: Didn't anybody say something?

A: Did anybody know about it?

C: Was anybody watching the area?

A: Did he manage to stay hidden all the time?

B: Are you *allowed* to sleep outside like that?

C: (prepare loud moment) Was he hiding from Doris?

DRAMATIC MUSIC, LOUD GONGS

A: (loud, above the music) Doris? Was that the girlfriend?

B: (mocking) The *fiancé*

A: He left her?

B: She threw him out?

A: Or he escaped?

B: He ran away?

C: Doris!

B: She was something

A: Was she?

C: She was hot!

RUBATO FAST TALKING

A: Do you know what *she's* up to?

B: What she's up to *now*?

A: What did she do before?

C: Man, she was hot!

A: Hot Doris!

B: (to C) Do *you* know something about *her*?

SHORT MUSIC INTERLUDE, RHYTHMICAL FOLEY AND TEXT

C: (Sings, on one pitch chosen freely, last note up) Yeah, she was a beauty. Does he write anything about *her*?

A: (Sings, on one pitch chosen freely, last note up) He does not mention her?

C: (Sings, same note) She was beautiful!

B: (Spoken, last syllable down) Nothing in the letter

MUSIC STOPS, RUBATO TALK. THOUGHTFUL, QUIET, INTROSPECTIVE, FINISHING EACH OTHER'S SENTENCES

C: Doesn't mean he doesn't think about her.

A: Could it be that he got back together again...

C: ...with Doris?

B: Didn't he once go back to the house...

C: ...and he looked at her from across the street.

SOFT SCRAPING METAL SOUNDS

B: He was looking at her...

C: ...but he couldn't see anything...

B: ...because the apartment was so high up.

C: The angle was too steep.

B: He could only see if the lights were on,... (pause) ...or off?...

C: ...but it was summer...

B: ...and it was in the middle of the day...

C: ...so the lights would have been off anyway...

B: ...so he couldn't tell if she was there or not!

(Pause)

A: (almost whispering) But didn't he say that he saw her in the window?

B: In the kitchen window?

C: How weird that he went to stay in the *forest*!

A: In the park...

C: ...next to the prison

B: There *was* something about the kitchen window!

C: How could he *leave* such a *hottie*?

B: Between the trees...

(Pause)

A: (Getting impatient, but avoiding raising the voice) But why does he write to you now then?

RHYTHMICAL MUSIC AND TALKING, LIKE A VERY CORNY MUSICAL. SENTENCES OVERLAP

C: What does he write?

A: What has he written?

C: Do you have it with you?

A: Do you have it here?

C: Where is the letter?

A: Can we see the letter?

C: Was it handwritten?

A: A real letter-letter?

C: Can you write back to him?

A: Does he have an address?

C: Are you going to write back to him?
 A: Can *we* write something to him?
 C: Does he have a new address?
 A: Will he get any mail if he's living in a hammock?
 C: What's the address?
 A: Did he write the address in the letter?
 C: On the back of the envelope?

NEW TEMPO, STILL VERY RHYTHMICAL

A: Petter in the hammock
 C: Petter in the forest
 A: In the park
 C: Call that park?
 A: Petter the park-person
 B: Between the trees
 A: Petter between the trees
 C: Petter, the ex of Doris the hottie
 B: Petter in the forest
 C: In the hammock
 B: Between the trees
 A: Wow
 C: It's heavy
 B: Sure is
 C: Heavy
 A: Yup
 B: Heavy
 C: Rats
 B: Mice
 A: Heavy in the hammock
 C: Long evenings
 B: in the hammock
 A: or on the yoga mat
 A+B: with rats and chocolate
 A+B+C: with coconut taste between the trees between jobs.

RUBATO, FASTER, SPOKEN LINES OVERLAPPING BEGINNINGS AND
ENDINGS, HALF DREAMY

B: And then he asked if he could work *here*
A: He must have been really hurt
B: Sad nights in the hammock
A: Watching the stars
C: I think they had a bad break-up
A: Was it bad?
B: I don't know how *bad* it was
C: Don't forget they were engaged to be *married*
A: She was his *fiancé*
B: I think *she* was hurt
C: Or did *she* ask *him* to move out?
A: Did he say anything about that?
C: Did he mention her?
A: (pause, mysterious) He told me a couple of things when he worked here
B: He did??
C: Wow!

FOLEY MUSIC ON AMPLIFIED TABLES, TALK RHYTHMICAL

B: He *told* you about that?
A: He said, in his unmistakable voice: (lowering the voice) "Jennifer, I have to tell
you something."
(Silence, the others are waiting, A smiles enigmatically)
C: (breaks the silence) And?
A: (keeps the tension, but stays quiet)
C: Oh, come on!
A: (Normal voice) He said: (low voice:) "You know how it's like," (normal) I said
what? He said: (low) "You know what it's like, Jennifer" (normal) I said *I* don't
know. (*Faster*) He said (low) "You know what it's like," (normal) I said what?
What is like what? What is *it*, and what about it?
(Pause while contemplating this statement)
C: (to B, discreetly:) Is that what he's writing about now?

B: (changing the subject) Did he ever quit, officially? Did he ever officially quit his job here?

A: No, he didn't *quit*-quit

C: He just stopped coming

A: He didn't return

C: He didn't come back

A: He stopped showing up

B: When was that?

C: When was the last time you *saw* him?

A: Is this the only time he has written to you?

C: *I* saw him *after* he stopped working here

B: Did you talk to him?

C: Yeah, I talked to him

A: *I* saw him too

B: And there he was. (Pause) Can you imagine that he...

C: ...just showed up here one day...

A: ...and asked if he could work here?

B: Wow

A: That's hard to believe

B: Not so hard to believe that *he* could *do* that...

RUBATO FAST TALKING, STOMPING SOFTLY ON THE FLOOR TOGETHER

A: ...but hard to believe that he would actually get the job!

B: He just came in from the street one day...

A: ...and said that he wanted to work here...

B:because the place was so dirty!

C: And it was stuff everywhere

B: And he wanted to clean it up?

C: That's what he said!

A: That's how he introduced himself.

C: He wanted to clean up the mess.

A+B: He wanted a mess to clean up.

(Pause)

STRANGE SLOW TALKING OVER AMPLIFIED TABLE MUSIC

B: But didn't he come here to look for records?

A: Jazz!

C: Jazz, man.

A: Jazz.

SHORT SILENT INTERLUDE, CHOREOGRAPHED EYE MOVEMENTS

MUSICAL RHYTHMICAL INTERLUDE, FOLEY AND GONGS PLAYED WITH
ROTATION MOVEMENTS

FOLEY TURNS INTO BACKGROUND, RUBATO TALK

C: Not jazz, Alice Cooper!

B: "Mirror Man, Mirror me"

C: I beg your pardon?

A: What's that?

B: It's Captain Beefheart

C: "Mirror Man?"

B: Very interesting song

A: Very interesting concept

C: "Mirror Man!"

B: Petter was listening to that stuff

C: Late 60's LA outsider music

A: Petter told me that he came here the first time because he was looking for records

C: The first two Alice Cooper records

B: 60's, man

C: LA

B: Outsider music

A: LA, late 60's

C: Wow

B: Yep

A: 60's

C: Man!

B: The ones that Zappa produced

A: Easy Action and...

C: ...For Your Pleasure

B: Easy Action is very good

C: The other is a bit annoying

A: For Your Pleasure came first

B: This was before Bob Ezrin started producing them

C: Are you sure it's For Your Pleasure? Isn't that Roxy Music?

A: (slightly suspicious) But why would he buy records if he was just living in the hammock?

B: Yeah, where would he keep them?

A: And where would he play them?

C: (has not been listening) No, man, it's not For Your Pleasure, it's Pretties for You!

A: Right!

B: Well, anyway, he couldn't find anything here, because it was really messy

B+C: and dusty

A+B+C: and dirty

SHORT SILENT INTERLUDE, CHOREOGRAPHED EYE MOVEMENTS

SHORT GONG INTERLUDE

RUBATO AND RHYTHMICAL TALKING, OVERLAPPING, HALF-CHAOTIC

C: everything cramped together

B: the records stacked so tight

A: that you couldn't look through them

B: and everywhere a lot of stuff

A: on top of other stuff

B: stuff everywhere

A: Whoa

B: Man, it was full

A: So crowded

B: Really full

A: Really really crowded
B: Wow
C: Crowded
A: Dense
B: Everything standing on top of everything else
A: Everything covered by everything else

RHYTHMICAL TALKING

C: Really messy
A: Dusty
B: Dirty
C: Everything cramped together
A: Dusty
B: Dirty
C: Records
B: Dirty
C: Records
B: The records
C: Dirty records
B: It's sand on the records
A: Dirty
C: Dirty LPs
B: Oh, man
A: They're dirty
B: The covers are worn
C: They have been wet
A: They're wobbly
B: They've been out in the rain
C: The cardboard
A: Wobbly cardboard
B: Wet cardboard and dirty LPs
C: Sand on the records
B: Sand in the grooves
A: Itchy and scratchy

C: Are they worth anything?
B: Is anybody buying that stuff?
A: Who *wants* that?
B: Is anybody paying for *that*?
C: Can we ask money for *that*?
B: (flirty) The records are stacked so *tight*.
A: (flirty) Sooo tight
C: (more snappy) Man, they're tight
B: (romantic) They're tight
A: Wow
C: Tight
B: Unbelievably tight
A: They're *really* tight
C: So tight
A: How tight?
B: Tight, man
C: Tight!
B: You can't look through them
C: And it's a *lot* of stuff
B: It's so much *stuff*
A: Everywhere's a lot of stuff
C: A lotta stuff
A: Stuff
B: Stuff
A: Stuff
C: Stuff
A: A lotta stuff on top of other stuff
B: It's so much stuff!
A: It's lying around
C: Standing around

RUBATO TALK, FAST

B: Stuff!
C: Everywhere!

A: Stuff!
B: Stuff!
A: All kinds of old *stuff*
B: It's so much *stuff*
C: It's insane
A: It's a lot
B: (importantly) It's very, very much
C: It's just *so-much*
A: It *is* a lot!
B: It's too much
A: And on top of other stuff
C: I'll be putting stuff on top of other stuff
B: That's your *job*, buddy
A: On top
C: It's on top
B: It's below
A: It's simultaneous
B: Simultaneously over and under
C: It's under
B: It's not moving
A: Stuff, over and under
B: All that stuff
C: On top
A: And under
B: Over and under
A: It's all over
B: And all under
A: Man, is that a lotta stuff!
C: It's standing there
B: It's standing
A: It's lying around
B: It's true
C: Standing around
B: It's not moving

A: It's not going anywhere
B: Is anybody ever going to buy any of it?
C: Stuff everywhere
A: Oh man!
B: Tight!
A: So much stuff
C: It's so full
A: Everywhere is *something*
B: All this *junk*
C: All this uninteresting *stuff*
A: It's not *uninteresting*
B: It's just very messy
A: It's just not very *organised*
C: Well, I've seen worse
A: It's not that people are actually *buying* so much here
(pause)

B: But *he* wanted to clean up the mess
C: Clean it up!
B: Put the things so they don't cover each other
C: All the things visible all at the same time
B: Not hidden
C: Everything visible
B: Everybody can find *everything*
C: Everything can be *found*
B: Everything visible
(pause)

A: Well, Petter did a good job
C: It was his idea with all the mirrors.
B: It certainly helped
C: It certainly made you aware that everything you saw was being multiplied...
A: ... and confusing...
B: ...and doubled...

C: The mess got even more messy
A: At first, but then things started clearing up a bit...
B: ...with the new alfabetic system that he made...
C: ...and getting rid of the stuffed animals
A: Oh yeah, I had forgotten about those!
B: Petter didn't have a mirror in the forest
A: In the park
C: The hammock!
B: He shaved here, in the shop. (Or did he grow a beard?)
C: How did he look when he lived outside? he must have looked like a bum
A: You would have thought so, but he took pretty good care of himself
B: Yeah, he did
A: Pretty good looking, actually. Nobody who saw him would think that he lived outdoors
C: He showered in the swimming pool
B: What pool was that?
A: I thought he had an electric razor

RHYTHMICAL

C: Quick
A: Easy
C: Practical
A: Beautiful

RUBATO

B: He was adorable
A: He smelled nice
B: He was nice to me
A: Me too
C: Me too
B: Very nice
A: Really nice
B: *Very* nice
C: Nice

B: Yes
A: Silly Doris kicked him out
C: You sure?
A: Naw, not *really* sure, but...
B: I thought *he* left
C: He never really explained the situation
A: But he must have been hurt a lot...
B: ...since he left home...
C: ...and went to the forest...
B: ...the park...
A: ...to sleep in the hammock...
C: ...surrounded by mice...
B: ...and shaving in the shop...
A: ...and showering in the swimmingpool...
B: ...and coming here to ask for work...
C: ...saying that he needed a mess to clean up...
B: ...and this place was the dirtiest he could find!

RHYTHMICAL

A: Wow
B: The nerve!
A: Petter
C: Wow
B: Amazing
C: Yep
B: Wow
A: Wow
C: Petter!
A: Yep
B: Petter
C: Petter
A: Wow!
(pause)

RUBATO

A: Wow

C: But can you please please tell us now what he wrote to you in that letter you've been talking about all day?

B: Oh well, it wasn't that much. Mainly that he had moved somewhere and had gotten an education

C: Oh.

A: Aha.

C: I see.

B: Yep.

C: OK.

A: Hmmm.

C: Petter.

A: Petter.

C: Petter.

B: Good luck, Petter!