

\*\*\*\*[CHAPTERS 1, 2 (p16), 3 (p31) MAGIC AGENCY]\*\*\*\*

## MAGIC AGENCY Chapter 1: “AMERICAN FLY”

BY SEAN EDWARD LEWIS

#3 05/13/17

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*“A ceremony is magical so long as it does not result in effective work but preserves the state of expectancy. In that case the energy is canalized into a new object and produces a new dynamism.”* (C. J. JUNG, On Psychic Energy 1947)

A MAN IS TAKEN, AGAINST HIS WILL, TO A PRIVATE GATHERING IN A PENTHOUSE APARTMENT OVERLOOKING THE CITY FOR, WHAT HAS BECOME, *FASHIONABLE ENTERTAINMENT*. AT THESE GATHERINGS PSYCHICALLY *LOST* INDIVIDUALS ARE SPLAYED OPEN AS CIRCUS OBJECTS FOR THE HUNGRY SOULS OF INTOXICATED ONLOOKERS.

THE DRAMA BEGINS WITH DOROTHY ROGERS (PLAYED BY CLAIRE CAMPBELL) AND ROBERTSON JONES (PLAYED BY MARK GOWERS) DRAGGING A DRUGGED AND LOST STUART SIMMS (PLAYED BY SEAN LEWIS) INTO A PACKED APARTMENT. HIS HANDS ARE BOUND AND A PILLOW CASE HAS BEEN PLACED OVER HIS HEAD. BENEATH THE THE PILLOW CASE HIS MOUTH HAS BEEN TAPED AND HIS EYES HAVE BEEN BLINDFOLDED.

ROBERT AND DOROTHY, OF THE **MAGIC AGENCY**, HAVE MANAGED TO MONETIZE THESE *PSYCHIC EXORCISMS* OR CERMONIES, AND IN THIS MOMENT HAVE REELED IN STUART SIMMS.

THE COMPANY MONIKER OF **THE MAGIC AGENCY** IS “THE MOTHER OF SCIENCE” .

ALL THREE ARE IN FORMAL ATTAIRE. BLACK AND WHITE FROM HEAD TO TOE.

### sc. 1

[LIGHTS OUT BUT FOR A FEW DIM BULBS ILLUMINATING APARTMENT AS DOROTHY AND ROBERTSON DRAG SIMMS INTO THE LOFT AND SET HIM IN A CHAIR FACING THE CROWD. DRUGGED, HOODED, AND FRIGHTENED MR. SIMMS SHIVERS.

ROBERTSON OPENS SLIDER DOOR LEAVING IT AJAR AND WALKS OUT ONTO THE TERRACE INSPECTING THE ENVIRONMENT. DOROTHY MEANWHILE, AFTER MAKING SURE SIMMS IS SECURE, GOES INTO THE KITCHEN

AND POORS HERSELF A DRINK]

[AFTER A LONG PERIOD OF EMPTYNESS MUSIC BEGINS]

[SINGING IS HEARD COMING FROM THE BALCONY. ROBERTSON MELODICALLY AND PLAYFULLY SINGS A REFRAIN...]

**ROBERTSON:**                    *we can gather anywhere ... we can gather anywhere*  
   *we can say ... whatever we want !!*  
   *we can say whatever we want*

[DOROTHY JOINS IN SINGING FROM KITCHEN, THEIR VOICES BOUNCING THROUGHOUT APARTMENT, NOT NECESSARILY IN SYNC, BUT RATHER OVERLAPPING AND RESPONDING TO EACH OTHER]

**DOROTHY/ROBERTSON:**        *we can gather anywhere ... we can gather anywhere*  
   *we can say ... whatever we want !!*  
   *we can say whatever we want*

[ROBERTSON EVENTUALLY RETURNS TO INSIDE THE APARMENT AND STANDS NEXT TO SIMMS WHO REMAINS SEATED, GAGGED, AND HOODED IN THE CHAIR. DOROTHY COMES FROM THE KITCHEN AND FLANKS ROBERTSON. THEY ARE LOOKING OUTWARDS. DOROTHY MIGHT PUT A HAND ON SIMMS' SHOULDER TO PLACATE AND SOOTHE HIM]

**ROBERTSON:**                    WELCOME! To the **MAGIC AGENCY!**  
   *The Mother of Science*  
   and we all babes

[ALMOST INAUDIBLY AND BENEATH HIS BREATH ROBERTSON BEGINS TO SING AGAIN]

*... we can gather anywhere .... we can gather anywhere ...*  
*we can say ... whatever we want ... whatever we want ...*

parallel lives. a time traveler. a man is, due to unknown and unknowable events in crisis. he staggers in-between (2) realities. where he is and where he *seems* to be, where his life actually IS (had he not by miracle escaped it) ... from the known to the unknown

**DOROTHY:**                    this guy has somehow managed to enter into his

imagined/other fantasy life, and this other life, the *real life*, he has been abandoned.

**ROBERTSON:** but what we have come to realize at the **MAGIC AGENCY** is that - as if on a parallel track - this separate life...

**DOROTHY:** this separate *ORGANISM*

**ROBERTSON:** *ORGANISTIC REALITY* rather Dorothy- did not cease in it's progression. So what we've come to realize at **MAGIC** is this man ...

**DOROTHY:** [MUMBLING] dude/person

**ROBERTSON:** has lived - been living, (2) lives  
and in this moment, right here and now, these (2) lives  
they have crashed in upon one another

**DOROTHY:** maybe he's merely schizophrenic ... or the world is ...

[PAUSE]

**ROBERTSON:** would somebody get me a glass of water? please  
yes a simple glass of tap water  
[HE WAITS UNTIL SOMEONE DOES]  
thank you

[MUSIC RISES\*\*\*A REPETITION FROM EARLIER]

[ROBERTSON GOES OUT ONTO THE BALCONY LEAVING DOROTHY ALONE WITH SIMMS. HE STAYS, FOR THE MOST PART, IN VIEW OF THE WINDOW. THE SLIDER DOOR TO THE TERRACE IS LEFT OPEN]

[THIS IS AN EMPTY AND EXTENDED TRANSITION. LIGHTS CHANGE]

[DOROTHY EVENTUALLY GOES TO THE SLIDER DOOR WITH HER BACK TO AUDIENCE]

**DOROTHY:** [MUMBLED MOSTLY UNHEARD]  
simple Robertson simple i know Dorothy knows  
stay here Robertson the **MAGIC AGENCY** is the mother

and we are the children. i know. don't let me come any further. yes i want you not to jump this time. we don't need an example of your flying skills. okay. yes. i'll just be a while

[SILENCE. DOROTHY REMAINS WITH BACK TO ROOM STANDING IN THRESHOLD OF SLIDER DOOR]

[EVENTUALLY SHE CLOSES DOOR AND COMES INTO ROOM NEXT TO SIMMS]

[EVENTUALLY SHE WALKS INTO THE APARTMENT THROUGH THE CROWD AND TO THE KITCHEN FOR A GLASS OF WATER]

[SHE IS TALKING TO HERSELF, MUTTERING]

fuck fuck this fly keeps buzzing by my head where are we? who are you? baby it's me. you love me. i love you huh? ya ya you do and i love you your in the Fertile house remember? Fertile invited us here we needed to get away so Fertile said we could stay with him and relax for a while baby

[WITH GLASS OF WATER SHE GOES AGAIN TO THE SLIDER AND OPENS THE DOOR ADDRESSING ROBERTSON]

**DOROTHY:** what are we supposed to do Robertson?

**ROBERTSON:** you said this happened before?

**DOROTHY:** yes, i said that, but never quite like this...

[SHE TURNS HER HEAD LOOKING INTO THE ROOM]

[MUSIC BEGINS, INCEDENTAL UNDERNEATH]

it's like at one point someone simply walks away from themselves. they leave them-self there, and they go over there. meanwhile this abandoned self keeps on growing autonomously and simultaneously

**ROBERTSON:** with the **MAGIC AGENCY** we see the reunification

**DOROTHY:** ya... it's like a coming home party

**ROBERTSON:** except neither place seems like home DOROTHY.  
that's what the future is you know  
let the flies come. let it go to shit  
walk away from the corpse of yourself that you've abandoned

**DOROTHY:** such a downer...

**sc. 2**

[ROOM GOES AS BLACK AS POSSIBLE. DURING THIS SHADOWY DARKNESS ROBERTSON AND DOROTHY APPROACH SIMMS AND REMOVE THE PILLOW CASE. IT IS REVEALED THAT HIS MOUTH IS TAPED AND GAGGED AND HIS EYES ARE BLINDFOLDED] [LIGHTS SLOWLY UP]

[FOR A TIME DOROTHY AND ROBERTSON SIMPLY LEAVE SIMMS AS HE IS TIED AND GAGGED AND BLINDFOLDED] [AFTER A TIME ROBERTSON REMOVES SIMM'S BLINDFOLD AND EVENTUALLY THE TAPE AND GAG ARE REMOVED]

**SIMMS:** pepper spray in my mouth  
pepper spray in my asshole  
pepper spray in my mouth  
pepper spray in my asshole  
pepper spray in my mouth  
pepper spray in my asshole

[ROBERTSON UNTIES SIMMS HANDS]

[SIMMS STANDS AND REMOVES ALL OF HIS CLOTHING AND GOES OUT ONTO THE BALCONY]

[AS PYSICIANS WITNESSING A SURGERY OR PROCEDURE THEY HAVE CARRIED OUT HUNDREDS OF TIMES ROBERTSON AND DOROTHY SIMPLY LET THE INEVITABLE EVENTS CARRY THEMSELVES OUT, OCCASSIONALLY THEY MIGHT WHISPER DIRECTIONS OR MENTAL NOTES TO ONE ANOTHER]

[SIMMS IS NAKED AND RUNS AROUND BALCONY TERRACE SCREAMING AND LEAPING ABOUT. HE HAS BEEN CATAPOLTED INTO A STRANGE REGRESSION] [ROBERTSON AND DOROTHY STAND WITH THEIR BACKS TO THOSE GATHERED LOOKING OUT THROUGH THE CLOSED SLIDER DOOR ONTO THE TERRACE OBSERVING SIMM'S] [EVENTUALLY THEY SIT NO LONGER PAYING ATTENTION TO WHAT SIMMS IS DOING ON THE TERRACE]

**DOROTHY:** makes me think this is one of those moments when ...

ROBERTSON: don't say it ... don't ...

DOROTHY: yes. you are right. better left

[PAUSE]

DOROTHY/ROBERTSON: UNSAID

[AFTER A TIME ROBERTSON WALKS INTO THE KITCHEN LEAVING DOROTHY ALONE WITH NAKED SIMMS OUT ON THE BALCONY] [DOROTHY EVENTUALLY GETS UP AND OPENS THE SLIDER DOOR AND RETURNS TO SEAT] [ALL IS STILL FOR A TIME, THEN NAKED SIMMS COMES INTO THE ROOM AND LAYS DOWN IN THE MIDDLE OF THE FLOOR] [TIME PASSES] [DOROTHY GOES TO THE FLOOR AND STARTS KISSING AND MASTURBATING SIMMS] [ROBERTSON SPEAK UNSEEN FROM THE KITCHEN]

ROBERTSON: every time i see you two it's as if i've never known you before but am seeing you for the first time again and again

DOROTHY: YA  
[TO SIMMS]  
i want you out of here. i want you out of this life. do you hear what i am saying to you? can i make it any more clear. do you want me to spell it out for you?

SIMMS: yes i would i would like you to spell it out for me

DOROTHY: A S S H O L E

SIMMS/DOROTHY: (A) (S) (S) ASS (H) H (O) LA LA LA LA  
LA LA LA LA LA LA  
LA LA LA LA LA LA

SIMMS; meee

DOROTHY: did you say e?

SIMMS: meee  
HOL (mee)  
i want you to HOL (mee)

**DOROTHY:** [AN ASIDE. A NOTE TO HERSELF]

man is waking up

**SIMMS:** my intestines my entire innards smashed between glass  
and put on display  
if you need my innards for that take them  
take my innards

**DOROTHY:** Robertson i need your help please

[ROBERTSON COMES IN FROM KITCHEN]

**ROBERTSON:** Stuart Stuart my boy. Stuart my goodness.  
Come now Dorothy let' s get him into his clothes

[RETRIEVING SIMMS CLOTHING FROM THE FLOOR THEY HAND HIM HIS GARMENTS AND ASSIST HIM AT TIMES AS HE PUTS HIS PANTS AND SHIRT ON]

**ROBERTSON:** so good to see you Stuart. Come let' s all sit on the sofa

[TIME PASSES] [MUSIC UNDERNEATH] [ALL THREE SIT TOGETHER ON THE SOFA]

[EVENTUALLY DOROTHY STANDS OPENS SLIDER DOOR AND LOOKS OUT]

[ROBERTSON AND SIMMS REMAIN IN REPOSE ON SOFA]

**DOROTHY:** here i am. am i just a pawn  
something for the boys to tug on  
and get off on  
Dorothy this Dorothy that  
maybe it's me but i see a rat  
my eyes are scanning the room looking for the next one  
who wants to walk into a new story  
this (RED)ness overwhelmed me  
over whelming (RED)ness overwhelmed me  
all the blue things turned red

[SIMMS STANDS AND GOES INTO THE KITCHEN TO THE SINK AND STARTS RUNNING THE WATER]

**SIMMS:** i hate when that happens  
we can clean this out

start with what is essential

[SIMMS COMES INTO MAIN ROOM NEXT TO DOROTHY WHO IS STANDING] [ROBERTSON REMAINS IN REPOSE ON THE SOFA] is that something we can get on board with? maybe you have to become a serious person 1st? for the first time in your life... [ROBERTSON STANDS RETRIEVES GAGS, ROPE, AND BLINDFOLDS THAT HAD BEEN DISCARDED ON THE FLOOR] [WHILE SIMMS TALKS HE AND ROBERTSON TIE AND GAG DOROTHY PLACING PILLOW CASE OVER HER HEAD EXACTLY AS WE SAW PREVIOUSLY WITH SIMMS]...what type of world would we be inhabiting if per say all the British people back during Hitler just decided to be fuck-offs like you? where would we be right now if everyone was like you?

**ROBERTSON:** [MUTTERING BARELY AUDIBLE]  
you naive infantile baby you infant  
you naive infantile baby you infant

[ROBERTSON AND SIMMS HAVE TIED, GAGGED, AND COVERED DOROTHY'S HEAD AND HAVE PLACED HER IN THE CHAIR FACING OUT] [THEY SIT ON THE SOFA] [TIME PASSES]

**SIMMS:** it's exhausting

**ROBERTSON:** quit then

**SIMMS:** i don't know what the other side looks like but  
i'm going there

**ROBERTSON:** it's arbitrary to say "side"  
anything *out* qualifies

[ROBERTSON GOES TO SLIDER AND GOES OUT ONTO THE TERRACE. HE CLOSES THE DOOR BEHIND HIM AND SMILES FROM BEHIND THE GLASS TO SIMMS]

### sc. 3

[SIMMS AND DOROTHY WHO REMAINS FULLY GAGGED AND TIED ARE



ALONE]

SIMMS:

i like glam soda  
 glam make-up  
 glam horror movies  
 glamorous Japanese pornography  
 glam - chops  
 i love glam - chops  
 do you too  
 yes of course you do

i don't know why i'm smiling to tell you the truth  
 you've seen his hips wanna see mine  
 huh girls wanna see my hips  
 i like to dip you in my egg  
 hey! you over there i like your blue suit!  
 and your fat tie! to me you are tops!

so let me ask you a few questions?  
 what's it like being caught between worlds?  
 is this a limbo tale? yes in a way it is but this young  
 / middle aged man is someone you'll have to keep an  
 eye on. ya well this thing will warm up if you'll just  
 chill out

[MUMBLING WANDERS ABOUT TO KITCHEN AND FRIDGE]

there was this fassbinder-steak in the the fridge  
 4 hoopie-wigs these fellas came over all souped up  
 whistling pig songs knuckles in their teeth saliva  
 tongue weedless muffins  
 got cakes of rough sand in my ball-sacs

[BACK TO ROOM WITH DOROTHY IN CHAIR TIED/GAGGED/BAG OVER  
 HEAD]

listen i'm not sittin here being lazy i wanna pitch in  
 i wanna be useful  
 i like to play i got a little extra time don't squel

[SIMMS STARTS TO UNTIE AND UN-GAG DOROTHY, REMOVING BAG FROM HER HEAD, SPEAKING AS HE DOES THIS]

what? i can't hear you? my ears are pinned back  
what a trooper you are and what a what a troupe we are  
spry full-loaded pin-headed ducks  
twins with birds. my mind is easy  
double twins with birds on all our heads

[STARTS SINGING]

*...no more to do no more to see just a few fellas today on  
their little walk walkin...*

[DOROTHY IS NOW FREE OF ALL HER RESTRAINTS. SIMMS LEAVES GOING OUT ONTO THE TERRACE JOINING ROBERTSON. DOROTHY IS LEFT ALONE IN THE ROOM. SIMMS CLOSES TERRACE DOOR BEHIND HIM AND SMILES IN FROM BEHIND THE GLASS TO DOROTHY. ROBERTSON COMES TO HIS SIDE]

**DOROTHY:** 2 large men carried me in, tied-up to this apartment  
a penthouse over-looking the city

**SIMMS/ROBERTSON:** [AS THEY SPEAK DOROTHY TAKES OFF ALL HER CLOTHING UNTIL SHE IS COMPLETELY NAKED. SHE WALKS ABOUT APARTMENT GETTING SOMETHING TO EAT, SHE IS TRYING TO FIGURE SOMETHING OUT]

[FROM BEHIND THE GLASS AND IN CHORAL]

**STONE DRAGON EAST KNIFFED IN THE EAST  
PLAYED SILLY THIS EAST THIS WHIMSEY  
YOU'LL BE IN A FIELD THESE THINGS HAPPEN IN FIELDS  
14 NOOSE A BEE  
13 WHITE FLIES 13 STELL HEADED FLIES  
AMERICAN FLY**

[REPEATS]

sc. 4

**DOROTHY:** [EATING FROM THE KITCHEN DOROTHY SPEAKS]  
[SIMMS AND ROBERTSON REMAIN BEHIND GLASS OUT ON TERRACE]

... not sure what drove me up there. i ended up there on

the other side of that bed just flappin ...  
 can't trust my eyes i look at them they always look tired  
 you'll tell me 3 things i wanna know about myself  
 go on ! say it  
 everyone here is all fuckin ears  
 ok i say it  
 my wife has been actin alittle funny of late and we need  
 to get a handle on this  
 shh shh shh she's comin  
 did i hear my name? no honey no just me and a few wall  
 ornaments out hear shootin the shit  
 nothin goin on here  
 ontology  
 i think this holds up

[DOROTHY WALKS OUT FRONT DOOR AND SHUTS I BEHIND HER]  
 [SIMMS AND ROBERTSON DISAPPEAR FROM VIEW BEHIND SLIDER  
 GLASS]  
 [MUSIC PLAYS]

[SIMMS AND ROBERTSON ENTER INTO APARTMENT]

**SIMMS:** glad the duvet is in place  
 i'd like some ham with my duvet please  
 you'd like duvet with some ham? yes  
 just wait you and see ol'duvet and me  
 and my ham me my ham and me ol'duvet just you see

[SIMMS AND ROBERTSON SIT OPPOSITE ONE ANOTHER]

**ROBERTSON:** so Stuart tell me now

**SIMMS:** did she leave

**ROBERTSON:** it's okay you can say anything here

**SIMMS:** i want to grab her twot cause i'm a robot

**ROBERTSON:** okay, you can say whatever you want

**SIMMS:** i heard a fly buzzin by myself in the afternoon  
it was warm and it was one of those big ol'garden flies  
that i loved and it was that fly and me all alone  
in that warm living room a long evening and the big  
window that fly kept bumping against repetitively  
tap tap tap  
i'm gonna fuck your penis off  
you wouldn't dare fuck my penis off  
i'm gonna fuck your penis off  
you wouldn't dare fuck my penis off  
i'm gonna fuck your penis off  
you wouldn't dare fuck my penis off  
i'm gonna fuck your penis off  
you wouldn't dare fuck my penis off  
i'm gonna lick it  
you wouldn't lick it

**ROBERTSON:** excuse Stuart hold that thought...one moment

[ROBERTSON GOES TO FRONT DOOR AND OPENS IT]

come inside Dorothy, I want you hear now please,  
inside here with me please, inside where we can  
i want to understand. Please come inside please

[DOROTHY EVENTUALLY ENTERS. SHE CROSSES INTO MAIN  
ROOM AND RETRIEVES HER CLOTHING FROM THE FLOOR AND BEGINS  
DRESSING]

[SIMMS STANDS AND HELPS HER]

**DOROTHY:** thank you so very much

**SIMMS:** i'm a robot slut

**DOROTHY:** i'm from the UK

**SIMMS:** that's cool

**DOROTHY:** in the UK we love Robot sluts

[ROBERTSON ENTERS]

**ROBERTSON:** can we use toilet

[NO ONE ANSWERS]

[PAUSE]

[ROBERTSON DISAPPEARS TO BACK OF THE APARTMENT]

**SIMMS:** i'm from Miami Florida. my real name is Eduardo Shane-Condor. i'm white i'm Latin and i'm American

[SIMMS STANDS. MUSIC PLAYS. SIMMS DANCES]

[HE OPENS SLIDER DOOR AND GOES OUT ONTO THE TERRACE]

[EVENTUALLY DOROTHY STANDS AND BEGINS DANCING. SHE THEN TOO GOES OUT ONTO THE TERRACE. THE SLIDER DOOR REMAINS OPEN]

**sc. 5**

[ROBERTSON ENTERS FROM HIS HIDING PLACE N THE APARTMENT. HE STANDS LOOKING OUT TOWARDS THE TERRACE WITH HIS BACK TO THE AUDIENCE. HE LOOKS AT SIMMS AND DOROTHY DANCING. EVENTUALLY HE CLOSES SLIDER DOOR AND MOVES TO MAIN ROOM AND BEGINS PICKING UP THE GAG, AND THE BLIND-FOLD, AND THE PILLOW CASE, ACTING AS HIS OWN KEEPER, BINDING HIMSELF. WITH PILLOW CASE OVER HIS HEAD, HE EVENTUALLY BEGINS SPEAKING]

**ROBERTSON:** countless times i've told you you got to be moving towards something. it has to be understood and defined otherwise you're just nothing and all can see who care to look that you're nothing. this is my life you're talking about. well when it turns to shit you'll know cause the flies will show up. you just gotta be alone with yourself buddy... quiet time... everything's turned-off and you're just sittin by yourself with yourself. i just wanted to say that i think everybody here is really nice. you don't need to tell everybody you wanted to say that. i want some potato chips. Please. I really want something salty. I'm craving

something salty

[DOROTHY ENTERS FROM TERRACE OUT OF BREATH AND  
CROSSES PAST THE BOUNDED ROBERTSON WHO IS GAGGED, WITH  
PILLOW CASE OVER HIS HEAD TO THE FAR END OF THE APARTMENT.  
SHE SEEMS TO BE SOMEONE ELSE. HER MOOD IS LIGHT AND  
FANTASTICAL]

[SHE BEGINS TO SING]

*MAGIC AGENCY IS THE COMPANY NAME  
WHEN MAGIC AGENCY COMES NO ONE IS EVER THE SAME  
THAT'S WHY WE CALL IT MOTHER  
OUR MAGIC MOTHER  
MAGICALLY SHE MADE US ALL*

[SIMMS ENTERS TO THRESHOLD OF TERRACE STANDING IN DOOR.  
HE BEGINS TO SING REPEATING THE REFRAIN] [DOROTHY JOINS  
HIM AND THEY SING TOGETHER ACROSS TO EACH OTHER FROM  
OPPOSITE ENDS OF THE APARTMENT]

*MAGIC AGENCY IS THE COMPANY NAME  
WHEN MAGIC AGENCY COMES NO ONE IS EVER THE SAME  
THAT'S WHY WE CALL IT MOTHER  
OUR MAGIC MOTHER  
MAGICALLY SHE MADE US ALL*

**sc. 6**

[SIMMS AND DOROTHY CROSS TOWARDS ONE ANOTHER MEETING IN THE CENTER OF THE ROOM]  
[ROBERTSON REMAINS GAGGED AND BOUND WITH PILLOW CASE OVER HIS HEAD SITTING IN THE  
CHAIR FACING THE AUDIENCE]

**DOROTHY:** eventually, personal anxiety, having this kind of  
intercourse, where you know these things, i want nothing,  
i want to give, i want to give, will you come on the 4th?

**SIMMS:** what's most stunning is here hair-dew, lemon-lips,  
nipples, crayon-felt, bonus-nudes. yes, seemingly,

i know make sense, i know, how do you maneuver?

**DOROTHY:** lay down

**SIMMS:** across the table?

[SHE CLEARS OFF A LARGE SECTION OF THE TABLE SO SIMMS CAN LIE DOWN UPON IT]

**DOROTHY:** someone tells me that you know how to combat this type of thing and another person tells me the opposite. come inside Eduardo Shane-Condor i want you to understand, and here you can begin to understand.

## MAGIC AGENCY CHAPTER 2: "FAIRIES VISIT FLY"

BY SEAN EDWARD LEWIS

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### PLAYERS

SIMMS/EDUARDO. . . . SEAN LEWIS

DOROTHY. . . . . CLAIRE CAMPBELL

GAUL. . . . . SARAH CASEY

SET DESIGN & ART DIRECTION BY KENNY CURWOOD. SOUND ENGINEER AND SOUND DESIGN BY JEREMY SLATER AND ERIC HOEGEMEYER. DIRECTED BY SEAN EDWARD LEWIS. STAGE MANAGER CHANNA GOODWIN.

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## PART 1

[CURTAIN CLOSED]

[HOUSE LIGHTS FULL]

[**SOUND CUE #1** 8PM 'WALLPAPER'—VOLUME INCREASED AT 8:05, 8:10 & CUT AT 8:15 FOR HOUSE SPEECH\*\*\*]

[SIMMS HOODED & TIED HIDES BEHIND COUCH UNDER BLACK SHEET/ IS IN PLACE BY 7:50 BEFORE AUDIENCE ENTERS] [AFTER INTRO SPEECH ALL LIGHTS OUT FOR A LEAST 2 MINUTES] [SLOW FADE UP TO PLAYING AREA OVERHEAD BLUE/RED CLIP LIGHTS ON DIMMERS] [SIMMS POPS HEAD UP FROM BEHIND COUCH AND HE LOOKS AROUND]

**SIMMS:** wher'd everybody go. Leafy! Leafy! i don't even know who Leafy is!?  
but he's not here! does anybody know who Leafy is?  
[CRAWLS OVER FROM BEHIND COUCH. SNIFFS COUCH]

Skunk! is that you?!

[WALKS ABOUT]

[A LARGE BEARCLAW PRESET ON PLATE RESTING ON THE FRONT CORNER OF THE RISER. SIMMS STALKS THE BEARCLAW AND EVENTUALLY MANAGES TO TAKE IT INTO HIS HANDS THAT ARE TIED BEHIND HIS BACK – TRIES TO GET PASTRY IN A POSITION WHERE HE CAN EAT IT. THIS PROVES FUTILE.]

BEARCLAW! BEARCLAW! YOU WIN!

[SIMMS WALKS AWAY FROM THE CRUMPLED PASTRY NEVER AGAIN PAYING IT ANY MIND]  
[FACING OUT SO HE CAN USE HIS BOUND HANDS SIMMS OPENS CURTAIN]



[SINGS]

Jaaaaames - JIM

Jaaaaaaaaaames - JIM

Jaaaaaaaaaaaaaaaaames - JIM

Jaaaaaaaaaaaaaaaaaaaaames- JIM

Jaaaaaaaaaaaaaaaaaaaaaaaaaaaaames - JIM

Jaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaaames - JIM

Jaaames - JIM

Jaaames - JIM

it's like the JIMS get bigger and the AIMS get longer  
and the MMMZZZ get tighter. oops i better hide

[SIMMS RETURNS TO HIDING PLACE BEHIND SOFA]

[**\*\*\*LIGHTS OUT COMPLETELY\*\*\*** ONLY LIGHT COMES FROM HALLWAYS  
REVEALED FROM THE NOW OPEN CURTAIN. SILENCE. STILLNESS]

[**\*\*\*SOUND #2 'WALLPAPER' SLOW FADE UP**]

[TWO NEAR-NUDE-FAIRIES FROM APPEAR AT THE FAR END OF HALL. ONE WEARS A FANNY  
PACK MID-DRESS, THE OTHER A HEAD DRESS. THEY MOVE DOWN THE WITHOUT TENSION OR  
PURPOSE. WHEN THEY GET TO THE WINDOWS THEY STOP FOR A TIME. SIT, LOOK AROUND]

[FAIRIES ENTER. ON EITHER SIDE OF THE ROOM ON PILLARS AT EDGE OF PLAYING AREA  
BLACK SUITS HANG AND WHITE SHIRTS. THEY WALK TO OPPOSITE PILLARS AND DRESS.

THERE IS MAKE-UP/TOILETRIES/DEODERANT/WATCHES/JEWELRY/ETC ALSO PLACED.

[ENGAGED IN SMALL TALK WHILE DRESSING AND PREPARING THEMSELVES]

[DOROTHY AND GUAL TRANSFORM TO MEN/BOYS]

DOROTHY: for me life at the Magic Agency just makes sense

GAUL: ya i can see that how it does that for you

DOROTHY: i come to work and i lay down those - you know - mundane concerns

GAUL: i do know

DOROTHY: i let myself live

GAUL: that's what i want DOT i wanna live DOROTHY

DOROTHY: you will

GAUL: promise

DOROTHY: i promise. i tap in

GAUL: i wanna tap in

DOROTHY: you will tap in

GAUL: i wanna tap in DOROTHY

DOROTHY: i know you're new but you're not new

GAUL: and i know you're old but you're not old

[PAUSE]

did you hear something?

DOROTHY: no

GAUL: i did

DOROTHY: i'm curious why you call yourself GAUL though? wher'd a name like that come from?

GAUL: from my father's cock-machine

[GAUL DRESSED AND READY TO GO CROSSES CENTER JUMPS ONTO PLATFORM LOOKING OUT]

[DOROTHY EVENTUALLY JOINS, AND STANDS NEXT TO GAUL LOOKING OUT ON RISER]

have you ever seen one of those IG \* MAR-BERG \* MAN movies where there is just two people alone on an island together and they howl and touch each others faces all the time that's what i feel like right now here with you DOROTHY

DOROTHY: [PLACES HAND ON GAULS CHEECK] IGMAR BERGMAN films ...

GAUL: IG \* MAR-BERG \* MAN

[STARTS SINGING] [DOROTHY EVENTUALLY JOINS]

IG \* MAR-BERG \* MANN

IG \* MAR-BERG \* MANNNNN

IG \* MAR-BERG \* MANNNNNN

IG \* MAR-BERG \* MANNNNNNNN

IG \* MAR-BERG \* MANNNNNNNNNN

[SIMMS HAS JOINED IN FROM BEHIND COUCH]

IG \* MAR-BERG \* MANNNNNNNNNNN  
 IG \* MAR-BERG \* MANNNNNNNNNNN  
 [DOROTHY AND GAUL HEARING SIMMS STOPY. SIMMS UNAWARE SINGS ON]  
 IG \* MAR-BERG \* MANN  
 IG \* MAR-BERG \* MANNNNN

**GAUL:** it seems we have a visitor DOROTHY

**DOROTHY:** is that you SIMMS?

[PAUSE]

**SIMMS:** no

**GAUL:** we're gonna fuck you up SIMMS

**DOROTHY:** GAUL don't be a bully

**GAUL:** if i was you i'd stay right where you are

**SIMMS:** *GAULLY a' BAULLY*

**DOROTHY:** SIMMS this is DOROTHY

**SIMMS:** hi DOROTHY. wher'd everybody go?

**DOROTHY:** don't be scared

**GAUL:** at the AGENCY we practice kindness  
 but there's what one says and what one does  
 and what you do is hide like a little shit  
 and what do we do DOROTHY to little shits?

**DOROTHY:** there's nothing to be afraid of SIMMS

**GAUL:** hear that we smear shit under their little shit noses

**SIMMS:** smear shit under their little shit noses

**GAUL:** so that they learn next time not to be little shits

**DOROTHY:** to teach the boy a lesson

**SIMMS:** DOROTHY?

**GAUL:** and that's what we are gonna do. take down the little boys pants and put him in his diaper and put shit under his nose ... [TURNS OUT]  
so sit back and relax this outta be fun

**DOROTHY:** [APPROACHES GAUL]

GAUL stop it...

[THEY EMBRACE AND KISS FOR A LONG TIME, FROM BEHIND COUCH. BOUND AND HOODED SIMMS COMES OUT]

**[SOUND CUE #3 \*WALLPAPER RISES\*]**

**[SIMMS CLOSES CURTAIN]**

[SIMMS STANDS BY CURTAIN WAITING]

[DOROTHY AND GAUL STOP KISSING AND FINALLY NOTICE SIMMS. DOROTHY WALKS TO THE BACK OF THE AGENCY AND STANDS ON A DESK. GAUL STAYS WITH SIMMS FOR A TIME THEN GUIDES HIM TO SEAT SHE PLACES CENTER OF THE PLATFORM]

**[LIGHTS UP FULL]**

[GUAL GOES TO BACK STANDS ON DESK JOINING DOROTHY]

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## PART 2

**SIMMS:** **[SOUND #3 FADE OUT AS SIMMS BEGINS SPEAKING]**

you say you've lost. i am not found. another you is running around. somewhere somewhere. somewhere this self has agency. somewhere it lives somewhere it will die but it's YOU! YOU! take it down a TAD. that's better. you say this other you did some things. people are holding you responsible for these things. is that stating it correctly? ya...well...i don't know. ya...well...i don't know. if you don't who does Eduardo Shane Condor? does anybody know Eduardo. can anyone know anyone. people know each other. people live their whole lives knowing each other knowing themselves their entire selves. they can account for and explain all their actions. maybe what you are describing about yourself is more about you Eduardo than it is about some shared 'phenomenon' amongst the human race. maybe you are an isolated case. *a straggler*. an anomaly. there was a toothache a peanut butter bar. your mother was calling you. it was a daydream. maybe that toothache put you in that split place. no. and these other kids came out of no where and they 'these other kids' started dragging you away from your spot. WAIT! WAIT! i want to stay here it's not time! they just held me harder. 'can't you hear her! SIMMS! they called you SIMMS. SIMMS is your real name? no. it isn't? OK Eduardo. she was calling you? am i right? Yes. you stared back to your spot as they dragged you away and YOU - Eduardo Shane your other you

starred back. am i telling it right? look! look! i'm leaving me behind. don't drag me away from me she'll understand if i tell her. they laughed said nothing was there. you went MAD so they stopped and they listened. what is it SIMMS? what's the matter? you pointed back to the spot you saw they were looking - and this butterfly - it caused everything to slow down...

**[SOUND CUE #4 BUTTERFLY MUSIC]**

[DOROTHY AND GAUL WITH BUTTERFLY PUPPETS DANCE]

**DOROTHY:** OCT 5th, 1927 the day your mother was born. she was 40 when she gave birth to you.

**GAUL:** drip drip drip

**DOROTHY:** in your nightmares Eduardo the accretion created by the drips create the parallel you.

**GAUL:** parallelogram personification

**SIMMS:** in the layers another me runs around

**GUAL:** reality is the opposite of MAGIC Eduardo the other you pointing to SIMMS is not real.

**SIMMS:** but in the layers it is *real*

**GUAL:** drip drip drip make a hole drip sanity back inside

**SIMMS:** please lower the lights

**[#4 BUTTERFLY FADE OUT]**

**DOROTHY:** whose he talking to?

**GUAL:** i don't know? i thought he was talking to you

**DOROTHY:** PLEASE LOWER THE LIGHTS!

**GUAL:** PLEASE LOWER THE LIGHTS!

**SIMMS:** who are they talking to? i don't know? i thought they were talking to you

**DOROTHY:** [DOROTHY WHISTLE/SIGNALS TO GAUL]  
*psst* GAUL would you? [GAUL GOES TO WALL SNAPS DOWN EDISON AT POWER STRIP]  
[DOROTHY AND GAUL SINGING]

**DOROTHY/GAUL:** *honey have you missed me  
i've missed you honey ... so bad  
it wasn't up to us honey ... what happened to us  
don't blame yourself none of this could of been avoided  
if you knew how much i loved you  
you would glow ... if you knew how much i love you  
i was just never there ... to show  
but in this time ... honey  
next to your time ... honey  
... if you knew how much ... i loved ... you ...*

[DOROTHY AND GAUL STOP SINGING, GO TO BACK, STAND ON TABLES]

**DOROTHY:** the MAGIC is we comfort each other

**SIMMS:** all of my brains la la la  
got your ways la la la  
just like me la la la  
he mommy la la la  
i just saw him again

[TIME PASSES]

**GAUL:** [STRADLES SIMMS, SITTING ON HIS LAP, BACK TO AUDIENCE]  
how many times before Eduardo has this occurred

[TIME PASSES]

**SIMMS:** i need the agency to help me bring me back to me

[TIME PASSES]

**GAUL:** just add vulnerability

[TIME PASSES]

do you feel like ...  
there is a part of you ...  
that you lost somewhere ... that you'd like to find  
something you've done ...  
in your life ...

that led you away ...  
 from magic towards it's opposite ...  
 towards reality ...

[TIME PASSES]

**SIMMS:** all roads lead no where.

**GAUL:** magic says all roads lead somewhere [PAUSE]  
 start walking and you will get somewhere. somewhere meaningful. i mean it.  
 get up [SIMMS DOES NOT MOVE]  
 [GAUL STANDS AND STRIKE SIMMS TWICE OPEN PALM ACROSS HIS HOODED FACE]  
 [SIMMS STANDS. STEPS DOWN FROM PLATFORM]  
 start walking bag face

**SIMMS** [SIMMS STARTS WALKING TOWARDS BACK OF ROOM TO WINDOWS]  
 every relationship i've been in turns to shit.

**GAUL:** magic says all relationships exactly as they unfold are sacred

**DOROTHY:** [DOROTHY STANDS, BOOK IN HANDS, AS A PREACHER MIGHT]  
 page one one nine Magic Agency Handbook  
 [PAUSE] [GOES TO GAUL USES HER BODY AS VISUAL TO EXPLAIN 'MECHANISM' POINTS]  
 we unfreeze the mechanism at the points of contact (of which there are six)  
 once at least 3 of these points are free and functional it starts to produce  
 the needed *necromancy*.  
 [TO GAUL] are you disciplined?

**GAUL:** [ALMOST TOUCHING FACES] do you eat tuna out of a can?

**DOROTHY:** 1)when you dream at night do you feel love sometimes yes (or) no.

**SIMMS:** yes i do feel love sometimes when i dream at night.

**DOROTHY:** 2)in your experiences with necromancy do you a. shut down b. enter a loop  
 where you repeat known fragments to yourself c. get angry and blame those  
 around you d. become emotional - do you cry? e. lie f. none of the above.  
 you don't have to say your answers out loud if you don't want to. as stated  
 all that is asked is that you come exactly as you are.

**GAUL:** just add vulnerability.

**DOROTHY:** just add vulnerability. 3)did something happen to you in the past that you

can point to that caused you to lose faith in the power of magic?

**SIMMS:** [ALL IN BACK OFFICE] [SINGING]  
*life beat the magic out of me*  
*life beat the magic out of me*  
 [GAUL APPROACHES, AND BOTH GAUL AND DOROTHY JOIN IN SINGING WITH SIMMS]  
*life beat the magic out of me*  
*life beat the magic out of me*  
*life beat the magic out of me*  
 [THERE IS CONTACT. THEY TAKE TURNS]  
*life beat the magic out of me*  
*life beat the magic out of me*

## PART 3

[LIGHTS LOW\*\*\*CANDLES\*\*\*]  
 [SOUND #5 WALLPAPER SLOW FADE UP]  
 [DOROTHY & GAUL RETURN SIMMS TO CHAIR CENTER RISER FACING OUT]

**SIMMS:** i was in the field and i let my kite go up and my string snapped and i drifted off from me. i entered a phase. everything seemed out of control. terror was my closest companion. the me i know as me got lost and taken over by a terror filled person people accused of being creepy.  
 [PAUSE]

**GAUL:** [GETS UP FROM COUCH DOWN RIGHT TALKS TO AUDIENCE]  
 we all came here tonight for different reasons but we have the same goal. the location of a lost self and a belief that the MAGIC AGENCY can help us locate this self. can you hear me okay? welcome to the magic agency. come exactly as you are. we ask only that you add vulnerability.

**DOROTHY:** sit down GAUL [GAUL IGNORES HER] give a vague compliment to the one you love and share your life with.

**SIMMS:** darling i don't know what i would i do without you

**GAUL:** then just fucking disappear dick face  
 [GAUL CROSSES TO RIGHT OF PLATFORM NEAR LAMP]

**SIMMS:** when i had to identify the body i bent down real close and i whispered in her dead ears. i stood and turned and looked at the cop and the mortician and said yes that's her. i cut ties and sold my belongings and lived off what i had staying in a tent and in hostels.



**GAUL:** what about the day to day mr. know-it-all underrated pig anus

**SIMMS:** the day to day i can't talk about but the overall became a blur the fracturing / splintering began to occur. i woke in full conversation with a figure i knew to be behind me. i kept my eyes forward. november twenty twenty there was ice and her and me were driving.

**DOROTHY:** you put your arms around her and you said

**GAUL:** don't be scared im an underrated pig anus

**SIMMS:** i'm glad you're here if i was by myself i would fall into a dark pond

**DOROTHY:** and you'd become food for the ancient fish in that pond

**GAUL:** which is what happens when your an underrated pig anus

[PAUSE]

[SIMMS GOES AND SITS ON COUCH]

**SIMMS:** the road is icy we're on  
[PRETENDS TO BE DRIVING A CAR, PLACES HANDS ON IMAGINARY STEERING WHEEL.  
GAUL AND DOROTHY SIT ON EITHER SIDE PRETEND TO BE IN A CAR NEXT TO SIMMS]

**GAUL:** [OUT WINDOWS] look for landmarks so we can locate ourselves

**DOROTHY:** it was Nevada right?

**GUAL:** [POINTING THROUGH WINDSHEILD] that's the star of DAVID !!

**SIMMS:** we we're trying to get to Reno to see a man speak who is from the Magic Agency in a church basement

**DOROTHY:** you'd answered his ad - we were going to RENO to hear him speak [PAUSE]  
[LOOKS OUT] in a church basement

**GAUL/DOROTHY/SIMMS:** [CHORAL] Phillips Baker The Magic Agency, we recover the fragmented

**DOROTHY:** we do psychic recoveries

**SIMMS:** a giraffe is attacking the vehicle

[THROWS SIMMS INTO A FEVERED PROLONGED FIT ON THE FLOOR]

**DOROTHY:** you're having one of your episodes

**SIMMS:** PHILIPPS said i am creating a movement where people who find that the world no longer makes sense can find meaning and purpose. not a church or a religion but a home.

**GAUL:** a place that you can turn over the identity crisis that is subverting you from you he said on the phone.

**DOROTHY:** look the ice has ended the road is clear  
draw a circle in your mind we're here

[GAUL REMOVES PILLOW CASE FROM SIMMS HEAD REVEALING MASK UNDERNEATH AND WIG]

[\*\*\*LIGHTS UP SLIGHTLY]

[GAUL DRAWS CIRCLE AROUND RISER, CENTER PLAYING AREA, WITH COLORED CHALK]

**GAUL:** call the inside of the circle known. there is an invisible reality

[PAUSE]

my life is not my life

[PAUSE]

you can peel this layer we call known known away  
like a sticky piece of plastic  
a sticker ... and beneath that sticker is ME

**DOROTHY;** [RISES FROM COUCH CROSSES DOWN RIGHT BEFORE SHE SPEAKS]  
MAGIC Agency saved me  
Magic doesn't see sex /skin /years  
Magic sees people

**GAUL:** [TO ALL PRESENT]  
first time i met Phillips was a whirlwind!  
were you calling me he said i'm not from this place  
my parallel me sprung straight from outer space  
muted and all pleasure couldn't keep my face  
me working against me  
YOU! YOU!  
[CRUEL, VISCIOUS, UNDERHANDED GAUL ATTACKS SIMMS ON THE FLOOR]  
the world sees you as -

tried to take a scalpel to your chest  
 didn't they!?  
 i'm right!

**EDUARDO:** [SHRINKS AWAY] i'm not going to tell you

[PAUSE]

**DOROTHY:** [GOES TO CURTAIN. PAUSES HAND ON CURTAIN TURNS AND SPEAKS]  
 7 variations on how Eduardo finds new ground to talk to his parallel self  
 [DOROTHY OPENS CURTAIN\*\*\*]

## PART 4

[DOROTHY CROSSES TO DOWNSTAGE ARM OF COUCH, SITS, LOOKING OUT TO HALLWAY]  
 [AFTER A TIME, GAUL CROSSES TO BACK EDGE OF PLATFORM, SITS, LOOKING OUT  
 HALLWAY] [SIMMS REMAINS DOWN LEFT AGAINST WALL WHERE GAUL LEFT HIM]  
 [MINIMUM 60 SECONDS IN THIS POSE]  
 [DOROTHY LEAVES OUT GLASS DOOR WALKS TEN STEPS, STOPS, BENDS AND REACHES OUT  
 HANDS. CONTINUES SLOWLY WALKING KISSING TO A CAT ONLY SHE SEES]  
 [GAUL STARTS MAKING KISS SOUNDS \*\*\*LOW\*\*\*\* STANDS, LEAVES WALKING 8  
 STEPS, COUNTING OUTLOUD AS SHE WALKS. PAUSES AND STARTS TO HOP LOOKING BACK  
 INTO THE ROOM ONCE]  
 [SIMMS LEAVES RUNNING ONCE IN THE HALL PAST DOROTHY AND GAUL. STOPS ABRUPTLY  
 ONCE PAST PATH TO ELEVATOR, BEGINS MUMBLING TO HIS 'OTHER SELF' HIDING AROUND  
 THE CORNER]

**DOROTHY:** "SHH GAUL YOU NEED TO LEARN SHHHH GAUL SOON WILL BE YOUR TURN"  
 "SSHHH GAUL"

[DOROTHY TURNS GOES TO GAUL. THEY TALK IN WHISPERS]  
 [THEY GO GET SIMMS DISAPPEARING AROUND FAR CORNER END OF HALL TO LEFT]  
 [VERY BRIEFLY - 5 COUNT] [WHILE OUT OF SIGHT, PRERECORDED]

### **SOUND CUE #6 VOICE OF DOROTHY]**

[THE THREE REAPPEAR, PLAYING OUT ACTIONS DESCRIBED AS THEY MOVE DOWN HALLWAY]  
*1. back to back 2. lying on the floor each in own time lay counting to seven*  
*3. face to face slow embrace 4. holding hands point of contact the fulcrum*  
*wheel turning seven times 5. noise variations remain in-audible revealed as*  
*facial expressions. two times each. 6. walking on eyes up slight head turn a*  
*smile 7. glad you're safe dance glad you found your other you dance hope you*  
*in your unified future this doesn't mean it wont happen again, [DOROTHY ENDS*  
 VOICE OVER RECORDING WITH 15 / 20 SECONDS OF HUMMING] [VOICE OVER PLAYS ONCE,  
 ENDS BEFORE THE THREE ARE DONE DOING ACTIONS]

[SIMMS COMES IN ROOM FIRST] [\*\*\*LIGHT IS UP MID LEVEL AS HE ENTERS\*\*\*CHANNA OR KENNY]

EDUARDO: Robertson Jones! LEAFY! BEARCLAW! JAMES-JIM!

DOROTHY: [ENTERS] they left. it happens. many do.

GAUL: [ENTERS] maybe don't think about it as 'leaving' but as so and so took a powder.

DOROTHY: they do return usually Robertson did. he's already came and gone twice. he came he got what he needed for the moment and he left. there was a time he was crying with a bag over his head too begging that the fragmentation stop. the Magic Agency gave him the help he needed. he got that.

GAUL: if it helps you to say he was a sick man say it.

EDUARDO: he was a sick man

GAUL: again.

EDUARDO: he was a sick man.

GAUL: again.

DOROTHY: he was a sick man

GAUL; now it's time EDUARDO to do what we promised. remember?

EDUARDO: no

GAUL: go lie one the couch.  
[TO DOROTHY] lets change the baby  
DOROTHY do you mind closing the curtain?

DOROTHY: you bet GAUL [DOROTHY CLOSES CURTAIN]

[ALL THREE THEN GO TO COUCH. A GIANT DIAPER IS REVEALED AND CLIPS. GAUL AND DOROTHY STRIP EDUARDO AS THOUGH HE WERE A GIANT BABY, LAYING HIM ON THE COUCH, AND CHANGE HIS SHIT FILLED PANTS WITH A CLEAN DIAPER, MAKING SURE HE IS WIPED AND POWDERED AND FRESH]

[THIS TAKES TIME AND IS TREATED AS CHOREOGRAPHY]

**GAUL:** and this is so next time you feel like being a little shit maybe you'll think twice

[GAUL AND DOROTHY TAKE SIMMS AND RUB HIS FACE INTO HIS DIRTY NOW DISCARDED UNDERGARMETS] [THEY SMEAR BROWN PAINT UNDER HIS NOSE FOR AFFECT]

**DOROTHY:** now stand-up EDUARDO let us see you

[EDUARDO STANDS]

[EDUARDO OPENS CURTAIN WALKS OUT INTO THE HALL] [HE STANDS AT GLASS LOOKING IN AT GAUL AND DOROTHY, WHO HAVE GONE TO THEIR RESPECTIVE CHANGING STATIONS AND CHANGE BACK TO NEAR NUDE FAIRIES] [GAUL & DOROTHY EXIT TO HALL TO EDUARDO DIAPERED AND SHIT SMEARED]

**EDUARDO:** now is the moment i can talk to you. i know my mother, i don't know my father it's the reversal the exact opposite of immaculate conception he WAS there with his BIG ...

**DOROTHY/GAUL:** [CHORAL/BABY TALKL] and everybody knew and everybody saw

**EDUARDO:** there was zero immaculacy about any of it

**DOROTHY:** he just fucked and fucked

**EDUARDO:** and made me shit

**ALL:** [CHORAL] for my sin fucked pussy

[DOROTHY AND GAUL BEGIN TO SING]

*Boy, you're gonna carry that weight*

*Carry that weight a long time*

[THEY WIPE SHIT FROM EDUARDO'S FACE]

[EDUARDO BEGINS TO SING AS HIS FACE IS CLEANED]

*Boy, you're gonna carry that weight*

*Carry that weight a long time*

*Boy, you're gonna carry that weight*

*Carry that weight a long time*

*I never give you my pillow*

*I only send you my invitations*

*And in the middle of the celebrations*

*I break down*

*Boy, you're gonna carry that weight  
Carry that weight a long time  
Boy, you're gonna carry that weight  
Carry that weight a long time ...*

*... Oh yeah, all right  
Are you gonna be in my dreams  
Tonight*

*And in the end  
The love you take  
Is equal to the love you make*

**[SOUND CUE #7 TBD SONG RISES UP SLOWLY AS LIGHTS GO DOWN AND ACTORS EXIT]**

[HOUSE LIGHTS FULL][ACTORS REENTER FOR CURTAIN CALL]

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THE END

**MAGIC AGENCY Chapter 3: A Brother's Sacrifice**

written and directed by Sean Lewis Lilac Co. #7

DOROTHY.....Claire Campbell

GAUL.....Sarah Casey

SINGER.....Jim Fletcher

WOMAN.....Jennifer Hamdan

EDUARDO.....Sean Lewis

*“A ceremony is magical so long as it does not result in effective work but preserves the state of expectancy. In that case the energy is canalized into a new object and produces a new dynamism.”* (C. J. JUNG, On Psychic Energy 1947)

[THE *MAGIC AGENCY* PRACTICES PSYCHIC RESCUES OF FRAGMENTED PEOPLE AS PARTY ENTERTAINMENTS. THESE GATHERINGS PUT *PSYCHICALLY LOST* PEOPLE ON DISPLAY – ONE PART MAGIC SHOW / ANOTHER PART CULT RECRUITMENT CEREMONY. THEY HAVE MANAGED TO MONETIZE THESE *PSYCHIC EXORCISMS* – LIKE AN AMWAY EVENT. THE AGENCY CATCH PHRASE IS “*MAGIC, THE MOTHER OF SCIENCE.*” ALL ARE DRESSED IN FORMAL ATTAIRE–BLACK AND WHITE FROM HEAD TO TOE. THE CHURCH BASEMENT IS A TEMPORARY HOME FOR 'THE AGENCY' – A TENT AT THE CARNIVAL WHERE AUDIENCE ARE INVITED IN TO SEE THE SHOW.]

PART ONE

EDUARDO AND WOMAN SIT AT TABLE UP RIGHT OPPOSITE ONE ANOTHER. EDUARDO HAS A HOOD OVER HIS HEAD AND HIS HANDS ARE TIED BEHIND HIS BACK. BENEATH THE PILLOW CASE/HOOD HE WEARS A WIG AND A MASK. THERE IS A **\*\*\*MICROPHONE** AT THE TABLE THAT BOTH USE HANDING BACK AND FORTH FOR OPENING SEQUENCE. WOMAN FACES AUDIENCE SITTING ON UPSTAGE SIDE OF TABLE. AUDIENCE IS BEHIND A CURTAIN.

**WOMAN:** [INTO MIC–AMPLIFIED] To sacrifice a brother is a transgression [PAUSE] i know that's strong language... maybe think of turtles. there are ancient peoples that saw turtles to be from the other side. to them turtles are the dead

**EDUARDO:** [WOMAN PUTS MICROPHONE TO EDUARDO'S MOUTH EACH TIME] i like turtles

**WOMAN:** i like turtles too

**EDUARDO:** i had one my deepest memories seeing a turtle swim under water at a hole i was diving in

**WOMAN:** that's wonderful. so lets think of it as... we are talking to the turtles. okay

EDUARDO:            okay,

WOMAN:             even that special turtle that's in your memory from that hole

EDUARDO:           that helps

WOMAN:             these are normal worries Eduardo. talking to the dead. i mean turtles  
these talks are fundamental to what the MAGIC AGENCY does. turtles help us  
do things. we won't say [WHISPERING] necro-mantic any more. that's my  
promise to you. we'll say testudo\*mantic instead  
[EDUARDO STANDS FROM TABLE AND WALKS DOWNSTAGE TO AUDIENCE]  
we are now in the age of the testudo\*mantic...

EDUARDO:            [OPENS CURTAIN] [PAUSE]  
maybe the heart in here isn't so blind. try and feel  
your way. this pocket is a soulful pocket. the air is nice. we are  
hearing reports coming back from over there. yes/no/i'm not sure/we  
need this. i have a fellow in my life sounds like you. this docking  
business - docking is a synonym for accretion FYI - it has us all  
in a downer. i say docking rather than accretion - it just makes more  
sense where i come from. what does accretion mean. nobody knows how to  
slow it down. docking has us in a quandary. fears becoming  
degenerative. are you hearing me okay. let's go at this again later.  
frankly no i'm busy. get back later frankly yes

WOMAN:             [STANDS FROM TABLE, MOVES DOWN NEAR EDUARDO]  
frightened lonely child it's messy here, but that doesn't mean it's  
messy there. lay back [SHE LAYS EDUARDO DOWN] oh feet. why are your  
feet still protruding...  
[UNDER BREATH - BUT AUDIBLE - SHE SINGS TO HEARSELF]  
*rag-head wine pom pom sit*  
*rag-head wine pom-pom sit*  
*make it fully is a pit*  
*don't worky kid-head*  
*you're a kid-head*  
*playing with a mask*  
*and how we'll find out*  
[STOPS SINGING]  
my aches and pains is what this is  
'playing in the rags'! smell-em! 50 beats per *milla-minute*  
ED lived in a shed. be by your bed. let me, unveil your head,  
okay not just yet...

[GAUL AND DOROTHY COME OUT FROM A HIDDEN PLACE AND GO TO THE BASEMENT



DOOR THAT LEADS TO THE STREET. THEY PRETEND TO ENTER -OPENING AND SHUTTING DOOR- AND CROSS DOWN CENTER TO WOMAN HOLDING EDUARDO ON THE FLOOR]

**DOROTHY:** i'm not his 'secretary' this isn't 1987 the texan isn't gonna come in his shiny-brown-vettee and speed us down the blvd. cock in his hand trying to scare us. this is different all the energies are still there but this is different

**GAUL:** [MAKING DEEP BELLY GUFFAWS IN AGREEMENT WITH DOROTHY, GAUL CROSSES DOWN CENTER, TALKS DIRECTLY TO AUDIENCE]  
i've said it once i've said it twice i've said it three times  
this is how magic works. it starts here. this is the MAGIC AGENCY  
you're lookin right at it - this very second. please understand this isn't a perfect ideal and i don't have any answers anymore than you do.  
Eduardo [GESTURES OVER SHOULDER TO EDUARDO ON FLOOR]  
has ran away from us with his mask and bag [MOCKING EDUARDO]  
*can we say turtles i like turtles instead of saying ghosts it really really makes me scared*

**EDUARDO:** i need to work some things out okay

**GAUL:** okay but i want you to remember - *mr. turtle* - who your friends were you can only tip that hat so long before it ends up being-

**GAUL/DOROTHY:** freaky n' stinky

**GAUL:** so don't leave me playing this game. the MAGIC-  
[DOROTHY APPROACHES GAUL]  
i was playing the snapping turtle game this morning

**DOROTHY:** ya...tell me, what's the snapping turtle game?

**GAUL:** a snapping turtle game is where a couple a'fellas just like you and me play a game like hide n' seek. except in this game you don't hide and seek - you snap and peek like a turtle

**DOROTHY:** shhh, did you hear that?

[SINGER COMES OUT FROM A HIDDEN PLACE GOES TO DOOR TO STREET. HE OPENS AND CLOSSES DOOR PRETENDING TO ENTER AND COMES INTO THE BASEMENT]

**GAUL:** it's a risky game because a snapping turtle is no joke

DOROTHY: let's just play  
whoops

GUAL: the little turtle is in trouble now  
whoops

DOROTHY: wher'd i put-

DOROTHY/GAUL: the hot turtle feet we warmed so everyone could eat

DOROTHY: whoops

[DOROTHY AND GAUL GO TO WINGS AT TABLE UP LEFT IN SHADOW]  
[SINGER COMES IN ALL THE WAY]

SINGER: [STANDS OVER EDUARDO. WOMAN IS CROUCHED ATTENDING TO HIM]  
i'd like to talk to him, if that's okay

EDUARDO: that's why i asked you to come

SINGER: i'm here

EDUARDO: i want to tell why i've made the choices i have. this place, and what  
we are doing is helping me. for the first time in my life, ever  
i feel maybe something. i can organize myself

SINGER: they're helping you? who are these people? if i turned my back  
on it, on you - if it would matter i would

EDUARDO: it would matter  
we're here  
do you know what accretion means Singer?

SINGER: [PAUSE] no

EDUARDO: do you know what docking means?

SINGER: when a ship lands?

EDUARDO: the other one

SINGER: a computational simulation of a preferred orientation of one molecule  
to another to predict binding affinity?

EDUARDO: never mind

SINGER: can you for one second put yourself in my shoes  
[BENDING DOWN]  
i'm the SING  
i'm SINGER

EDUARDO: what's up brother

SINGER: you ready to talk?

EDUARDO: yes i'm ready. are you?

WOMAN: [TO SINGER] can i talk to you

SINGER: me

WOMAN: yes [PLACES A HAND ON HIS SHOULDER GUIDING HIM TO TABLE UP RIGHT]  
[AS THEY MOVE. MURMURING] reclamation of the poetic. life.  
transfiguration. expansion. 'with new acts we can open the door to  
another dimension

SINGER: who said that

WOMAN: time together the way space changes when you are together  
when we are together risking an act  
a move with each other. reach out for this

SINGER: where

[GAUL CRAWLS ON DOROTHY]

DOROTHY: leave me alone. stop

## PART TWO

[EDUARDO ALONE IN THE MIDDLE OF THE ROOM ON FLOOR]

EDUARDO: *you're a full on dinger-winger  
man  
you're a full on dinger-winger*

*man*  
*you're a full on dinger-winger*  
*man*  
*you're a full on dinger-winger*  
*man*

i've always had problems keeping a budget. you have  
nearly bankrupted myself a few times. you don't say  
surprised he been able to keep it all floating after all these years  
but it is still floating. that's cool  
talk to me about you. say something about you  
not much to say today. here i am in a basement  
watchin the hour roll away

[TIME PASSES]

[DOROTHY AND GAUL AT TABLE UP LEFT]

**DOROTHY:** everyone tells me that i'm young and that doing this is just  
a pile of crap. is this crap to you GAUL?  
[DOROTHY STANDS] i'm glad to be here. hear that SINGER!

[SINGER SITS AT TABLE OPPOSITE WOMAN, HIS BACK TO AUDIENCE]

**SINGER:** is that person talking to me

**GAUL:** [STANDS ON TABLE] SING SING come over here man

[WOMAN GIVES SINGER THE NOD. HE STANDS, CROSSES TO DOROTHY AND GAUL]

**SINGER:** im not glad to be here

[DOROTHY STARTS SINGING AND WRITHING. A WIERD DANCE]  
[SINGER STARTS TO FOLLOW HER]

**DOROTHY:** you're welcome to come along but don't look directly at me

[HE IS UNABLE TO NOT LOOK]

**GAUL:** don't look SING! don't let us see you look!  
look outta the corner of your eye, while the main focus is somewhere  
else [GAUL DEMONSTRATES] like this

**DOROTHY:** use sonar SING you'll find the *ring*

**GAUL:** trust the *ring* SING

[THEY MOVE ABOUT FOLLOWING DOROTHY] [THEY MIGHT GO OUT OF VIEW INTO ONE OF THE OTHER ROOMS IN THE BASEMENT]

[WOMAN STANDS AND GOES DIRECTLY INFRONT OF AUDIENCE. PULLS UP SHIRT REVEALING BREAST AND STARTS TALKING. LEAVING SHIRT UP AS SHE DOES]

**WOMAN:** down here in april eye down here i met this guy  
[STARTS MAKING SUCKLING SOUNDS LIKE SHE IS SUCKLING HER OWN BREAST]  
down here in april eye down here i met this guy  
robot with a penis. which isn't such a bad thing  
the rest is for me to know and for you ...  
[DROPS SHIRT] to find out...

i bet a few of you or maybe more than a few of you came here today  
hoping maybe just maybe because it's just so seemingly  
there's just a vacancy right. the fragmenting. well keep your hopes  
fresh. MAGIC fills vacancies. we all have 'other selves' out there  
doing things. and the AGENCY fills gaps where these selves start  
rubbing. i don't care what you're/they're fucking doing they're going  
to listen to what you're saying. i've fucking got a right to fucking  
say it [TURNS HEAD, GESTURES BROADLY]

this type of organization the MAGIC AGENCY

[SCREAMS] Phillips! Phillips!

i don't need no head pump mother coming down here telling me bullshit.  
you got a lot of nerve had enough [WHISPERING] robot dick to last a  
lifetime

**SINGER:** [APPROACHING]

**WOMAN:** what

[SINGER CROSSES DOWN CENTER STANDS NEXT TO WOMAN]

[SHE FEELS HIM. HIS ARMS AND LEGS. TAPPING ON HIM]

**SINGER:** what's happening to us

**WOMAN:** if this doesn't keep you here i don't know. you agree?  
go stand next to your BAT-SHIT loon brother. put the mask on  
let GAUL and DOROTHY tie and bag you. play along

**SINGER:** play along

**WOMAN:** [SHE SNAPS SILENTLY LIKE A TURTLE]

**SINGER:** [BEGINS SNAPPING BACK SILENTLY LIKE A TURTLE]  
[PAUSE] [THEY KISS. LONG AND DEEPLY]

yes please. play along. pretend to go into an episode so we can report back to Phillips at the MAIN to smooth things over and when we manage to get to another location we can figure something else out. just play along SINGER what do you got to lose... i love a guy in a bag

**SINGER:** you do

**WOMAN:** sure  
[SINGER WALKS AWAY, CROSSES TO EDUARDO ON FLOOR]

**SINGER:** EDUARDO is that you?

**EDUARDO:** yes it's me

**SINGER:** [PAUSE] we wanna break free man

**EDUARDO:** that's what we always used to say to each other  
this is me doing that and if you want to come with me you can

**SINGER:** go with you where [TOUCHING HOOD] i'd like to peak in there  
but it doesn't matter. when day break comes this will all be over and you'll be riding back with me [PAUSE] who are these two? [POINTS TO GAUL AND DOROTHY AT TABLE]

**GAUL:** [HEARING HIM] why don't you ask us who we are

**DOROTHY:** speak directly to us if you want to talk to us

**GAUL:** you're a finnish-monkey

**DOROTHY:** GAUL

**GAUL:** he is

[DOROTHY STANDS CROSSES TO SINGER AND EDUARDO]

**DOROTHY:** listen i apologize for GAUL, that's not a good representation of what the AGENCY is trying to be. why don't the two of you sit in these chairs [DOROTHY SETS UP TWO CHAIRS FACING OPPOSITE ONE ANOTHER]

[SINGER SITS AND DOROTHY HELPS BOUND AND HOODED EDUARDO TO A CHAIR]

**SINGER:** okay DOROTHY thank you

**SINGER:** [LONG PAUSE] remember the game? EDUARDO gets squeezed

**EDUARDO:** yes

**SINGER:** wanna play

[PAUSE]

[EDUARDO SITS ON FLOOR]

[SINGER GOES TO FLOOR PUTTING HIS LEGS AROUND EDUARDO'S TORSO PULLING HIM DOWN IN WHAT COULD BE A WRESTLING HOLD]

this whole thing. i've been in the wrong

i don't know why but it gives me pleasure to squeeze you like this

**EDUARDO:** i understand

**SINGER:** no fuckin way man

[WHISPERING, LOOKING AROUND] you wanna know what that WOMAN just said to me [PAUSE] [SENSES THE TRAP] [BECOMES SCARED]

**EDUARDO:** ...hey ...hey

just glad you showed up SINGER

you know last time i saw you you drove me to the airport

wrote me a check for 500 dollars, told me i was a scumbag

and that it was over. i never told you, i got escorted out

kicked out of the terminal that night. the game was on and

i sat too long in the bar. when they called for boarding i didn't hear

it. so i ran down to the gate and the plane, i could see it, it was

still there, and the door was even still open, so i started arguing

and acting aggressive, so they escorted me out. i spent 4 of the 5 on

fees and a hotel room that night

**SINGER:** [SINGER STANDS. APPROACHES HIS BROTHER]

[PAUSE] [HE REMOVES THE HOOD FROM HIS BROTHERS HEAD REVEALING MASK AND WIG THAT EDUARDO HAS BEEN WEARING UNDERNEATH]

[PAUSE] [HE UNTIES HIS HANDS] [HE SITS DOWN AGAIN]

**WOMAN:** **[\*\*WHISTLES\*\*]**

[SINGER TURNS HEAD AND LOOKS AT WOMAN. HE STAND AND TAKES HOOD AND WIG OFF EDUARDO, PUTTING THEM ON HIMSELF. HE TURNS TO WOMAN. WOMAN STANDS, GOES TO SINGER, MAKES ADJUSTMENTS TO WIG AND MASK]

WOMAN: you'll be fine

PART 3

SINGER: [IN WIG WITH MASK HE CROSSES DOWN CENTER ADDRESSES AUDIENCE]  
 what can i say about our family. about my brother Eduardo  
 my younger brother by 3 years. that i love him. that we took baths  
 together. that we took cross-country trips in a detached gray/blue  
 trailer. we spent our lives in there. dad said it was okay to piss in  
 bottles. we grew up in the suburbs, horse property they told us  
 what am i doing here trying to find my brother, trying to rescue my  
 brother. all i got was this note [REACHES INTO HIS POCKET, PULLS OUT A  
 PIECE OF PAPER] SINGER it's me EDUARDO i'm in trouble don't make me  
 explain you have to see it to believe it [MAKES SIGH/WINCE SOUND]  
 it's real this time if i don't do what they say our blood will be  
 emptied into the hole [MAKES SIGH/WINCE SOUND] what would you do  
 i'm a fool he makes up these thin fantasy stories to get me to chase  
 him [HURT.UNABLE TO HIDE IT] my whole life i've chased him i'd...  
 you'd... we'll... says more about me than him. i've started to get  
 pains my vision gets interrupted and i start seeing wigs on people with  
 mouths in armpits and armpits where their mouths should be. it's  
 embarrassing. i'm sorry  
 [TIME PASSES]  
 we shared a wall. i know it makes you think of those prison cell movies  
 nice example from our childhood right? we can take this as it comes and  
 enjoy one another right? the energies that connect us are real  
 [TIME PASSES]  
 i was the drum major and i still have the BUSBY they gave me. velvet  
 felt blue-green with a leather chin strap. BUSBY refers to a design  
 that is Hungarian and coincidentally, i'm Hungarian and Eduardo - at  
 least partially on our Mother's side, she has roots in Hungary.  
 EDUARDO hated me that i was the drum major. we shared a bathroom. why  
 am i telling you all this [PAUSE]  
 they've started [FRENCH ACCENT] *popping* up everywhere these groups  
 all over the place since things changed. how have we managed...  
 i don't blame him for wanting to try and find something. isn't that  
 what we all want, someone to understand, to see what you feel, it's  
 cliché but it's true right. how many of you right now are in an awful  
 state sanctioned... affairs... leave you feeling awful, you tell  
 yourself hold on it will be okay things will change... but they haven't  
 things are worse—SINGER! yourself! things! ME! ME! everything about  
 the world. we know what it is but none of us can say it. no one



can say anything but we all know it. we need, i need MAGIC—SINGER!

**WOMAN:** why do they call you SINGER?

**SINGER:** i don't know. something in my past

**WOMAN:** [APPROACHES SINGER] why don't you try and remember

**SINGER:** try

**WOMAN:** for me SINGER. try

[PAUSE]

**SINGER:** [HE SINGS]  
*so long ago, there was a place  
 i used to go, so long ago  
 upon a rock, so long ago  
 we'd sit saying things  
 so long ago, so long ago  
 so clearly felt, so clearly said  
 upon a rock, talk to the dead*  
 [HE STUMBLES]

**WOMAN:** keep going SINGER keep going

**SINGER:** [HE TRIES AGAIN]  
*... i used to go so long ago upon a rock  
 so clearly said talk talk to the ...*  
 [WAKES UP SUDDENLY LIKE HE WAS HYPNOTIZED]  
 where am i? i came here for something? what am i doing here?

[DOROTHY, GAUL, AND EDUARDO ENCIRCLE SINGER]

**WOMAN:** SINGER things are going to change now. what you've always wanted is going to occur now. are you ready finally?

**SINGER:** i'm not ready for anything. NO  
 EDUARDO and me shared a wall  
 i was the drum major  
 where's my hat  
 i'm hungry

**WOMAN:** why are you telling us this SINGER, we know these things  
[TO THE OTHERS]  
the slippage is happening

**SINGER:** [WAKES-UP AGAIN, LIKE HE WAS HYPNOTIZED]  
i don't know

**WOMAN:** okay. that's a start you don't know. we can work with that  
[WOMAN MOVES INTO SPACE TAKING HER TIME BEFORE SHE SPEAKS]

**SINGER:** hey sorry buddy for squeezing you earlier

**WOMAN:** that's okay SINGER, everyone's moved on anyways, you came here to  
this church basement SINGER to help your brother, didn't you?

**SINGER:** i did. i came here to help my brother

**WOMAN:** he is behind you right now  
[SINGER STARTS TO TURN] [WOMAN SHREIKS LOUD AND HIGH - A SHRILL SCREAM]  
don't please, keep your eyes on me SINGER. okay

**SINGER:** okay

**WOMAN:** if you see him now he might get scared

**SINGER:** i guess

**WOMAN:** you are a good guesser [PAUSE]  
tell me SINGER why have you and EDUARDO, two brothers who shared a wall  
in that loving house, why is it you both grew up so...  
what's the word?

**GAUL:** fucked up?

**WOMAN:** fragmented is the word i what was looking for thank you.  
do you wish you were in that gray/blue trailer with EDUARDO?  
we can help you here... the AGENCY [WOMAN APPROACHES SINGER, VERY CLOSE  
TO HIS FACE, BEFORE SHE SPEAKS] would you like help

**SINGER:** what are you saying

**WOMAN:** want us to help you SINGER

**SINGER:** i don't want your help, i just want to find my brother

**WOMAN:** he's right behind you honey but keep your eyes on me honey  
 [WOMAN STARTS KISSING SINGER LONG AND DEEPLY]  
 [GAUL AND DOROTHY BEGIN KISSING EACH OTHER]  
 [EDUARDO STANDS AND LOOKS ON]  
 [LIGHTS CHANGE\*\*\*MUSIC RISES 'ONLY YOU' BY YAZ]  
 [ALL ENTER PROLONGED TRANCE CHOREOGRAPHED DANCE TOGETHER]  
 [ALL COME OUT OF TRANCE]  
 [WOMAN GOES TO BACK WALL SEEMS TO SLEEP WITH EYES OPEN]

[TIME PASSES]

**DOROTHY:** how was the drive getting here SINGER?

**SINGER:** it was a pain in the ass

**DOROTHY:** sorry to hear that

**SINGER:** that's okay

[TIME PASSES]

**DOROTHY:** i've known EDUARDO for sometime now

**GAUL:** [INTERJECTING] he never talked about you not even once  
 [GAUL WALKS TO SINGER] you got any identification so we can be sure who you are

**DOROTHY:** i don't know if that's necessary GAUL

**SINGER:** [INTERJECTING] can't be too careful

**GAUL:** that's right SINGER can't be too careful  
 [SINGER HANDS GAUL HIS I.D. - GAUL EXAMINES AND BEGINS MUMBLING, READING WHAT IT SAYS] okay that'll do i guess you are who you say you are  
 [GAUL TOUCHES HIM TWICE AND CIRCLES AROUND HIM] i want you to follow me through come down here [GAUL GOES TO THE GROUND IN A PUSH-UP POSITION] down here SINGER come on [SINGER DROPS AND TAKES UP A PUSH-UP POSITION. FACE TO FACE THEY BEGIN DOING PUSH-UPS]

**GAUL:** you're strong

SINGER: you're strong too

GAUL: thanks i work on it

[THEY CONTINUE UNTIL THEY CAN'T ANYMORE]

SINGER: that was nice

GAUL: you were the drum major, that takes a lot of work

SINGER: it does

DOROTHY: could you show us something

SINGER: it's been so long. things got hectic

GAUL: hectic

SINGER: [MAKES A FACE]

GAUL: oh ya i know [GAUL MAKES FACE]

SINGER: division 2 in the middle up in [MURMURING] *MONTANA*  
a decent crew had a number we did i wrote myself ... *maniacs*  
[HE BECOMES LIGHT HEADED, FUMBLES, TOUCHING HIS HEAD]

DOROTHY: why don't you sit let me get you a glass of water  
[IN A HISSING WHISPER] EDUARDO GO ON!  
go get a glass of water for your brother

[EDUARDO DISAPPEARS INTO KITCHEN AND RETURNS WITH A GLASS OF WATER  
- APPROACHES HIS BROTHER. THINGS SEEM TO GO IN SLOW MOTION]

SINGER: [TAKING THE WATER] do i know you?

EDUARDO: [OUT OF THE SIDE OF HIS MOUTH] what do i tell him?

DOROTHY: tell him YES dummy

GAUL: prick

EDUARDO: yes i know you

SINGER: i thought so [PAUSE] [SINGER STANDS] clear some space i remember now

*... one two three four... five six seven eight*

**GAUL:** hey SING don't worry, we got it, we'll do it for you, you showed us already - DOROTHY and me - remember? we got it. DOROTHY!

**GAUL/DOROTHY:** *... one two three four... five six seven eight*  
 [GAUL AND DOROTHY DO SINGER'S ROUTINE]  
*maniacs we explore maniacs we'll open any door*  
*maniacs everywhere gather your energies your time approacheth*  
*maniacs everywhere maniacs we explore*  
 come on everyone do it with us  
 [ALL STAND LOOKING]  
*maniacs maniacs we explore*  
*maniacs maniacs we'll open any door*  
*maniacs maniacs everywhere*  
*gather your energies*

**WOMAN:** EDUARDO maybe this is a good moment

**EDUARDO:** SINGER

**SINGER:** no EDUARDO no  
 the MAGIC AGENCY is bullshit  
 i came here to rescue you from this

**EDUARDO:** the MAGIC AGENCY is not bullshit

[PAUSE]

**SINGER:** yes it is

**EDUARDO:** no it isn't and people don't come here by accident. you say i made you come here, but you came because you chose and i let you know where i was to give you a chance too

**SINGER:** i'm not the one who needs help here

**EDUARDO:** we all need help

**SINGER:** you disappear no one has seen you and outta no where i get this note  
 [TAKES CRUMPLED PAPER FROM HIS POCKET - THROWS IT AT HIS BROTHER]  
*i'm in basement of a church, look for the sign of David, go down the steps, help me Singer! help me!*

**EDUARDO:** this is my family now not you  
 [HE POINTS]

GAUL: hey [GAUL WAVES]

EDUARDO: and DOROTHY ...

DOROTHY: [DOROTHY NODS]

EDUARDO: DOROTHY'S been here the longest. she's been on her own since she was seven. she couldn't talk. her body was swollen and covered in welts she spent 3yrs in reprogramming in semi-solitary within the walls of the buoyancy stations. the MAGIC AGENCY saved her and it can help you we've all done it

SINGER: no EDUARDO these people are not your family they've brain washed you brother and i'm here to stop them and to bring you home

[DOROTHY GETS IN SINGER'S FACE]

EDUARDO: DOROTHY no! please!

[GAUL INTERVENES]

GAUL: let her be EDUARDO. you can't control things now DOROTHY knows better

#### PART FOUR

[\*\*\*LIGHTS CHANGE] [\*\*\*MUSIC RISES]

SINGER: what could you tell me? you are a brain washed girl and your ways don't work on me. i've come to take my brother home

DOROTHY: your brother is home SINGER

SINGER: can we just for one second stop talking shit

GAUL: just listen SINGER just listen

[DOROTHY SINGS]

*when i was 7 i was with my Mom & Dad  
we lived in a place not perfect  
but it was our place and it was home  
then...*

*two zero three zero*

*two zero three zero*

*i don't remember anything after that  
two zero three zero*

[DOROTHY DROPS TO FLOOR AS THOUGH DRUGGED OR IN A TRANCE - STARTS CRAWLING ON FLOOR MURMURING, HALF-SINGING BELOW HER BREATH]

**SINGER:** [AS THOUGH PULLED BY AN INVISIBLE FORCE HE FOLLOWS HER]  
get up off the floor DOROTHY

**GAUL:** [CROSSES DOWN CENTER TALKS DIRECTLY TO AUDIENCE]  
SINGER she's doing it for you. this is the content  
the tools we've lost, so they seem weird now. at the MAGIC AGENCY we  
recover them the fragments. we recover fragmented people one at a time.  
it's not a perfect thing and that's what you're seeing - we are all in  
different places [GESTURES TO DOROTHY] Dorothy's returning to  
fragmentation to show you right now! it's a method our leader Phillips  
Baker taught us. to see someone else in the place of being broke up  
you drop in and do it! you go there for THEM! MAGIC creates trust so  
you can cross over. it's a long process

[DOROTHY CONTINUES CRAWLING AND MURMURING. SINGER FOLLOWS]  
[WOMAN GOES TO EDUARDO] [THEY EMBRACE] [SHE WHISPERS TO HIM]  
[EDUARDO HANDS HER THE HOOD/PILLOW CASE] [DOROTHY STOPS CRAWLING]  
[ALL ATTENTION SHIFTS TO WOMAN]

**EDUARDO:** i don't need to wear it any more. my brother came to save me  
and at the bottom of it was a cry. i release my anger

**WOMAN:** [TOPPING EDUARDO'S INTENSITY] i release my anger

**EDUARDO:** my whole life you didn't teach me

**SINGER:** EDUARDO hey [REACHES OUT TO HIM]

**EDUARDO:** no it's stupid where you come from

**SINGER:** EDUARDO it's me it's your brother i'm here

[SINGER GRABS HOLD OF HIM. THEY FREEZE. A *SUSPENSION* OCCURS]  
[WOMAN APPROACHES, PUTS BAG/PILLOW CASE OVER SINGER'S HEAD]

**WOMAN:** ...and in this *suspension* a semblance, sufficient to procure a quality  
for these spirits to cross over [WHISPERING] *so they may leap  
cross over now SINGER join us...*

**SINGER:** what's happening EDUARDO

**EDUARDO:** you're okay SINGER things are going to be different now

[\*\*\*MUSIC RISES\*\*\*AN INTERLUDE]

[ALL BUT SINGER, WHO REMAINS DOWN CENTER, GOT TO CORNERS. WOMAN STAYS NEAREST TO SINGER]

**WOMAN:** i saw this in a dream, all of this, a man on one knee crying at my feet with a bag over his head and his hands bound

[WOMAN WHISTLES] the man begs

[SINGER GOES TO HIS KNEES AT HER FEET] [HE IS WEEPING]

my boots are beautiful

[SHE RUBS HER BOOTS CROUCHING DOWN] [THEY ARE FACE TO FACE]

what is it that makes them so beautiful. i love my boots

first time i met Phillips was a whirlwind. do you like my boots SINGER

**SINGER:** yes i do. more than anything in the world

**WOMAN:** you can touch them

[SINGER STARTS TO TOUCH HER BOOTS] [WOMAN GESTURES TO THE OTHERS]

[DOROTHY, GAUL, AND EDUARDO CONVERGE ENCIRCLING SINGER]

[GAUL CARRIES ROPE]

**SINGER:** [NOT SEEING THEM] i don't feel safe in this world anymore

**WOMAN:** you can tell me SINGER

**SINGER:** truth is we shared a wall. but beyond that. EDUARDO and me... that was a long time ago

**WOMAN:** shhh... things are gonna change now. it might be dark and uncomfortable for a while but we all need to go through it, it's a right of passage, and it's for the best

[GAUL, WITHOUT WARNING, PUSHES SINGER TO FLOOR AND TIES HIS HANDS]

[SINGER HOWLS IN TERROR]

shhh SINGER it's okay [WOMAN SOOTHES SINGER] i'm right here

[ONCE SINGER IS CALM, WOMAN GESTURES]

[ALL GO TO A TABLE UP LEFT AND SIT]

[TIME PASSES]

[SINGER REMAINS MOTIONLESS DOWN CENTER HOODED AND BOUND ON HIS STOMACH]



**GAUL:** should i go check him? [STARTS TO GET UP]

**WOMAN:** no. sit. he's fine. he just in shock probably [GAUL SITS]  
Phillips Baker told me to tell all of you that he sends his love  
and that he is disappointed he could not be here but he hoped you would  
all understand. a new initiate [SHE DRAWS ATTENTION TO SINGER]  
family or no family member, because none of that matters now, is the  
single most important moment of the MAGIC AGENCY business and life -  
all we are depends on this [SHE GESTURES TO SINGER] we grow or we die  
it's that simple [PAUSE] EDUARDO

**EDUARDO:** yes

**WOMAN:** from this moment forward your and his relationship is in the past  
as worldly brothers. you are now, should he succeed in seeing through  
his initiation to the AGENCY as you have, hence forward you are  
to be *companions*. travelers in the MAGIC AGENCY light  
[PAUSE] [WOMAN SINGS]...*MAGIC AGENCY is the company name ...*  
[ALL JOIN, SLOWLY, AT DIFFERENT MOMENTS]  
*when MAGIC AGENCY comes no one is ever the same*  
*that's why we call it mother our MAGIC mother*  
*MAGICALLY she made us all*

*MAGIC AGENCY is the company name*  
*when MAGIC AGENCY comes no one is ever the same*  
*that's why we call it mother our MAGIC mother*  
*MAGICALLY she made us all*

i'm going to step out for a moment and go to the car  
why don't each of you in your own time do the same  
let's get out of here for a while, go for a drive or something  
you know how it works, he has to stew and then we'll come back  
in hour or so and do the other thing

[PAUSE]

**EDUARDO:** do i have to be here then

**DOROTHY:** yes you do!

**WOMAN:** DOROTHY please. yes EDUARDO DOROTHY is right  
[STANDS] so we'll take a drive together, fair enough? okay  
[EXITS OUT DOOR TO THE STREET]

[PAUSE]

EDUARDO: i'm feeling weird DOROTHY

GAUL: shut up EDUARDO. shut the fuck up

[PAUSE]

DOROTHY: see what happens EDUARDO when you complain no one likes you

EDUARDO: [EDUARDO STANDS, TURNS AND LOOKS TOWARDS HIS BROTHER BOUND AND HOODED ON THE FLOOR. EXITS OUT SAME DOOR AS WOMAN]

DOROTHY: [STANDS] come on, lets go for that drive

GAUL: i'll just be a minute, let me alone a minute with the corpse

DOROTHY: that's very funny

GAUL: that's what they feel like to me. isn't it the AGENCY that gives'em *real life* back

DOROTHY: i guess, but hurry up [DOROTHY EXITS. SHE DOES NOT LOOK BACK. SHE GOES OUT SAME WAY AS WOMAN AND EDUARDO]

GAUL: [CROSSES DOWN TO SINGER] [TURNS HIM ONTO HIS SIDE]  
we're in the future. you might not want to believe it now  
but if you start to look around won't take much time to figure it out  
if you have nose for seeing things. no one ever thinks they'll end up  
like this. isn't that how the story goes drastic times drastic measures  
magic has its own mind [LAYS DOWN NEXT TO HIM] i'm just gonna lie  
here a bit if it's alright with you. you're warm and i like it  
they can wait, serves em right, i don't buy any of this shit. if you  
promise not to tell we can be allies. you can ask me anything and i'll  
tell you. it is true though that it is as fragmented as hell now.  
you know that woman who was here with the long hair. she wasn't really  
here. you know i did the same thing to your brother when he was in the  
bag. it's my favorite part when they're in the bag. SINGER you don't  
have to make up answers. you're safe here SINGER [WHISPERING] you've  
heard of mutants right. well get ready cause that's what the bag is it  
mutates you *magically*. but to live through you have to obey, don't have  
to believe, but you must obey. okay SINGER? [WITH HER HEAD AND FACE  
AGAINST SINGERS IN THE BAG] [GAUL EXITS OUT THE SAME WAY AS THE OTHERS]

[TIME PASSES]

[SINGER IS ALONE]

[BLACKOUT]

—————~~THE END~~