

## 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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### sc. 1

[CURTAIN CLOSED]

[HOUSE LIGHTS FULL]

[PRE-SHOW MUSIC\*\*\*WALLPAPER MUSIC NOT CLEVER OR HIP. PLAYED ALITTLE BIT TO LOUD. MUSIC STARTS BEFORE ANY AUDIENCE ENTERS AND STAYS ON UNTIL CURTAIN SPEECH BY TRIANGLE DIRECTOR]

[SIMMS BAGGED WITH MASK AND HANDS TIED LAYS BEHIND COUCH COVERED WITH A BLACK SHEET. HE IS IN PLACE BEFORE ANY AUDIENCE ENTERS]

[AFTER INTRO SPEECH ALL LIGHTS OUT. THIS SHOULD SIT FOR A LEAST 2 MINUTES]

[SLOW FADE UP TO PLAYING AREA OVERHEAD BLUE/RED CLIP LIGHTS ON DIMMERS]

[SIMMS EVENTUALLY POPS HEAD UP FROM BEHIND COUCH. 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 HAS BEEN PRESET ON A 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. SIMMS 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 AWAY FROM CURTAIN SO HE CAN USE HIS BOUND HANDS SIMMS SLOWLY/  
METHODICALLY OPENS RED CURTAIN]

[HE 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 HIS HIDING PLACE BEHIND SOFA]

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

[SILENCE. STILLNESS]

[ENTIRE ROOM SEEMS TO NOW BE BREATHING]

[\*\*\*PRE-SHOW MUSIC SLOW FADE UP]

[TWO NEAR-NUDE-FAIRIES FROM ANOTHER WORLD / OR PLACE APPEAR AT THE FAR END OF  
THE HALL. ONE WEARS A FANNY PACK. THE OTHER A HEAD DRESS. THEY MOVE DOWN THE  
HALL DRAWN BY A MAGNET OF BLASE NUETRALITY. WITHOUT TENSION OR PURPOSE.  
WHEN THEY GET TO THE WINDOWS THEY STOP FOR A TIME. THEY MIGHT SIT OR LOOK  
AROUND]

**sc. 2**

[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

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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 STAGE AND JUMPS ONTO THE PLATFORM LOOKING OUT]

[DOROTHY EVENTUALLY JOINS AND STANDS NEXT TO GAUL LOOKING OUT STANDING ON THE PLATFORM/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: IGMAR BERGMAN films ...

[DOROTHY AND GAUL TENDERNESS. HANDS ON EACH OTHERS FACES. *PERSONA*]

**sc. 3**

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 \* MANNNNNNN  
IG \* MAR-BERG \* MANNNNNNNNN  
IG \* MAR-BERG \* MANNNNNNNNNN  
IG \* MAR-BERG \* MANNNNNNNNNNN

[SIMMS HAS JOINED IN FROM BEHIND COUCH]

IG \* MAR-BERG \* MANNNNNNNNNNNN  
IG \* MAR-BERG \* MANNNNNNNNNNNNN

[DOROTHY AND GAUL HEARING SIMMS STOP SUDDENLY. SIMMS UNAWARE SINGS ON]

IG \* MAR-BERG \* MANN  
IG \* MAR-BERG \* MANNNNN

[DOROTHY AND GAUL GO AND STAND LOOKING AT WHERE NOISE IS COMING FROM]

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*

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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]  
[\*\*\*PRESHOW MUSIC RISES\*\*\*]  
[BOTH EXIT]  
[LIGHTS LOW]  
[TIME PASSES]

#### sc. 4

[SIMMS COMES OUT EVENTUALLY FROM HIS HIDING PLACE BEHIND COUCH]  
[SIMMS STILL BOUND AND HOODED CLOSES CURTAIN]  
[HE TAKES PLACE AT CHAIR CENTER STAGE ON RISER LOOKING OUT]  
[\*\*\*LIGHTS GO FULL]

SIMMS: 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

[LOW, FROM AFAR NEW\*\*\*BUTTERFLY MUSIC/CAN BE VARIATION ON OPENING]

**DOROTHY:** [ON MICROPHONE IN HALLWAY AMPLIFIED IN SPACE\*\*WITH SIMMS AND THE AUDIENCE]  
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  
 [SIMMS RISES GOES TO SIDE WALL SNAPS DOWN EDISON ON POWER STRIP]  
 [DOROTHY AND GAUL ENTER SINGING – GENTLE AND MELODIC]

**sc. 5**

**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:** [TO AUDIENCE FROM AISLE] the MAGIC is we comfort each other  
 [DOROTHY AND GAUL CROSS TO BACK IN THE OFFICE. CHECKING FILES, ETC]  
 [TIME PASSES]  
 [EMPTY TRANSITION]

**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:** [CROSSES TO FRONT]  
 [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.

**GUAL:** 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]

[GAUL TURNS - LOOKS TOWARDS DOROTHY]

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:** [GAUL APPROACHES DOROTHY, VERY CLOSE ALMOST TOUCHING FACES]  
do you eat tuna out of a can?

**DOROTHY:** [LEAVING GAUL DOROTHY APPROACHES SIMMS]

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:** that's right. 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*  
[DOROTHY REMOVES BAG FROM SIMMS' HEAD]  
*life beat the magic out of me*  
*life beat the magic out of me*  
[AT BACK WINDOW WHILE SINGING CONTINUES DOROTHY AND SIMMS KISS. THEN GAUL AND SIMMS KISS. PROLONGED. SINGING CONTINUES]  
*life beat the magic out of me*  
*life beat the magic out of me*

## **sc. 6**

[LIGHTS LOW\*\*\*CANDLES\*\*\*MUSIC RISES]  
[GAUL AND DOROTHY GO TO FRONT, SIT ON COUCH]  
[SIMMS BEHIND MASK, WEARING WIG, STANDS AT OPEN WINDOW IN BACK]

**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]

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.

[SIMMS WALKS TOWARDS FRONT, PAUSES MID-AISLE, SPEAKS TO AUDIENCE]

can you hear me okay? welcome to the magic agency. come exactly as you are. we ask only that you add vulnerability.

[APPROACHES GAUL AND DOROTHY AT THE COUCH]

give a vague compliment to the one you love and share your life with. disappear out the door. 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. 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 don't be scared. you said i'm glad you are here if i was by myself i would fall into a dark pond

**SIMMS:** and i would become food for the ancient fish in that pond

**GAUL:** which is what happens to people who become singular.

[SIMMS PRETENDS TO BE DRIVING A CAR, SITTING ON COUCH BETWEEN GAUL AND DOROTHY, AND PLACES HANDS UPON AN IMAGINARY STEERING WHEEL]

**SIMMS:** the road is icy we're on

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

**DOROTHY:** it was Nevada right?

**GAUL:** [POINTING THROUGH WINDSHIELD] 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

**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

**sc. 7**

[GAUL REMOVES MASK FROM SIMMS PUTS ON TOP OF HIS HEAD OVER 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

**EDUARDO:** [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

**GAUL:** YOU! YOU!  
 [CRUEL, VISCIOUS, UNDERHANDED]  
 the world sees you as -  
 tried to take a scalpel to your chest  
 didn't they!?  
 i'm right!

**EDUARDO:** i'm not going to tell you

**DOROTHY:** 7 variations on how Eduardo finds new ground to talk to his parallel self

[CHOREOGRAPHED – 3 TO 5 MINUTES – PHYSICALLY & MENTALLY CHALLENGING]

[\*\*\*SOUND CUE\*\*\*RECORDED VOICE OVER, LOOPS, VOICE OF DOROTHY]

*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 BREAKS FROM CHOREOGRAPHY HITS EDISON POWER STRIP AT WALL]

[VOICE OVER RUNS THREE OR FOUR BEATS WITH FULL EDISON THEN STOPS SUDDENLY]

**SIMMS:** [WRITHES ON FLOOR. NIGHTMARE REGRESSION]  
 Robertson Jones! LEAFY! BEARCLAW! JAMES-JIM!

**DOROTHY:** [STANDS OVER SIMMS WITH GUAL]  
 they left. it happens. many do.

**GAUL:** 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

**sc. 8**

**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

[ALL THREE 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:** [ON MICROPHONE AMPLIFIED INTO MAIN ROOM]  
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] and everybody knew and everybody saw

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

**DOROTHY:** he just fucked and fucked

[ACOUSTIC GUITAR LOW BARELY HEARD BEGINS\*\*JEREMY FROM SOUND BOOTH]

**EDUARDO:** and made me shit

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

[ALL BEGIN TO SING] [ACOUSTIC UNDERNEATH\*\*\*]

*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 ...*

[ALL THREE COME BACK INTO MAIN ROOM SINGING]

*... 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*