

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

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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-vette 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 CLOSES 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

GAUL: 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

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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

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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]

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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~~