

# **FRINGE PLAYS**



## **HEXING HITLER**

BY BRYAN COLLEY AND TARA VARNEY

## **SEXING HITLER**

BY BRYAN COLLEY AND TARA VARNEY

## **LINGERIE SHOP**

BY BRYAN COLLEY

## **KHAAAAAN! THE MUSICAL**

BY BRYAN COLLEY AND TARA VARNEY  
MUSIC BY TIM GILLESPIE AND MICHELLE COTTON

## **JESUS CHRIST, KING OF COMEDY**

BY BRYAN COLLEY, TARA VARNEY, MICHELLE  
COTTON, AND YOUNG HAN C. LESTER

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# INTRODUCTION

These five one-act plays all premiered at the Kansas City Fringe Festival from 2008-2012. Each was one of the ten best attended shows at the festival the year it premiered, with *Khaaaaaan! the Musical* being the best attended show of the entire festival in 2010. We say this not to brag, but to encourage more productions of these plays at other fringe festivals around the world. They were successful for us and they might be successful for you too. Thank you for taking the time to read these plays and we hope they entertain you as much as they did the audiences in Kansas City.

Here is a synopsis of each play in the order they were originally produced with their original casts:

## **JESUS CHRIST, KING OF COMEDY (2008)**

George Forbes . . . . . Jesus  
Susan Glennemeier . . . . . Mary  
Nick Uthoff . . . . . Joseph  
Charlotte Kyle . . . . . Judas  
Michelle Cotton . . . . . John the Baptist

Directed by Tara Varney

Choreography by Audrey Colley

Music by Michelle Cotton

Jesus goes into show business and becomes the biggest entertainer in the Middle East despite his rocky relationship with his non-biological father, Joseph. The play uses the familiar tale of Christ to satirize our celebrity worshiping society. Along the road to fame, Jesus will striptease for the Romans, get career tips from his agent, Judas, and build a loyal entourage with community theatre experience. Fame goes to his head, threatening to dethrone the “King of Comedy,” until Jesus receives advice from another king that solves all his problems. Learn the true story behind the myth: Was he a man, messiah, or meshuguna?

### **LINGERIE SHOP (2009)**

Marcie Ramirez . . . . . Raven  
Kelli Hahn . . . . . Sally  
Olivia Marsh . . . . . Jennifer  
Charlotte Kyle . . . . . Ava  
Amy Hurrelbrink . . . . . Stage Manager  
Parry Luellen . . . . . Bryan Colley

Directed by Tara Varney

*Lingerie Shop* begins as a steamy, sex-filled comedy until one of the actresses curses the chauvinistic playwright and quits the play in the middle of a scene. What follows is a Pirandello-styled farce that deconstructs theatre and feminism as the actresses seek revenge on the playwright. Their efforts are thwarted when the playwright uses the power of the pen to control all of their actions. Their only option is to barrel through the play as fast as possible before they can exit the stage.

### **KHAAAAAN! THE MUSICAL (2010)**

Jay Coombes . . . . . Captain Kirk  
Bob Grove . . . . . Mr. Spock  
Kevin Albert . . . . . Dr. McCoy  
Steven Eubank . . . . . Khan  
Amy Hurrelbrink . . . . . Valerie

Directed by Tara Varney

Choreography by Amy Hurrelbrink and Audrey Colley

*Khaaaaaan! the Musical* is a rock-and-roll parody of *Star Trek II: The Wrath of Khan* that explores our nostalgic fixation on the past. When Khan attacks the Enterprise crew in the 23rd century, they go back in time to present day to find us locked in a perpetual 1980s culture lorded over by the mulleted guitar god, Khan. With the aid of an airheaded valley girl, Kirk, Spock, and Bones disguise themselves in the fashions of the time and defeat Khan with the power of the past.

## HEXING HITLER (2011)

Kipp Simmons . . . . . William Seabrook  
Sarah Mae Lamar. . . . . Constance Kuhr  
Doogin Brown . . . . . Richard Tupper  
Melody Butler. . . . . Ruth Birdseye  
Parry Luellen . . . . . Tom McAvoy

Directed by Tara Varney

Five people, led by adventurer and writer, William Seabrook, meet in a remote Maryland cabin to put a voodoo doll curse on Adolf Hitler. The play shows the influential Seabrook coaxing a young woman to the brink of murder, while burdened with his own alcoholism. *Hexing Hitler* is based on a true story as documented in a *Life Magazine* photo essay in 1941 and described in William Seabrook's autobiography, *No Hiding Place*.

## SEXING HITLER

Parry Luellen . . . . . Arthur Rink  
Marcie Ramirez. . . . . Senta Schneider  
Andy Garrison . . . . . Heinrich Himmler  
Amy Hurrelbrink . . . . . The Doll/Haschen  
Eric Tedder. . . . . The Soldier  
Christian Hankel . . . . . The Eugenicists

Directed by Tara Varney

Choreography by Amy Hurrelbrink

Music by Christian Hankel, Richard Walker,

Kyle Dahlquist, and Sergio Moreno

The true story of a secret Nazi program, led by Heinrich Himmler, that invented inflatable sex dolls to prevent the spread of syphilis among German troops in occupied territories. The story, which parallels the doll's development with eugenics, incorporates music and dance as two scientists work to perfect the ideal Aryan inspiration. At the same time, the lead scientist must overcome his own severe lack of imagination.



# HEXING HITLER/ SEXING HITLER

BY BRYAN COLLEY & TARA VARNEY

*Hexing Hitler* and *Sexing Hitler* are two thematically-related one-act plays. They may be performed individually or together utilizing the same cast.

Both plays are based on true stories.

## HEXING HITLER

Set in a remote cabin in Maryland in January 1941.

## SEXING HITLER

Set in Dresden during World War II.

## CHARACTERS

HEXING HITLER	SEXING HITLER	
William Seabrook	Heinrich Himmler	Male, 40s-50s
Constance Kuhr	Senta Schneider Margaret Sanger	Female, 30s-50s
Tom McAvoy	Arthur Rink Oliver Wendell Holmes	Male, 30s-50s
Richard Tupper	The Soldier Madison Grant	Male, 20s
Ruth Birdseye	The Doll Haschen Francis Galton	Female, 20s



# HEXING HITLER

*A hunting cabin in the woods with a fireplace. It is sparsely furnished, with logs for chairs.*

**TOM MCAVOY** puts firewood on the fire.

**WILLIAM SEABROOK** enters with  
**CONSTANCE KUHR**. Seabrook carries a suitcase.

**SEABROOK:** Hey, Tom.

**TOM:** Willie, glad to see you.

**CONSTANCE:** That fire looks good.

**TOM:** I just got it going. Sorry, I only have the two chairs up here.

*He waves to the logs on the floor.*

**TOM:** (*cont*) I figure we can sit on these.

**SEABROOK:** Sure, it's all part of an ancient Haitian tradition. Pull up a stump, Constance. Warm your hands by the fire. (*to Tom*) I take it everything's ready?

**TOM:** (*motioning offstage*) It's all back there. Glad you could find the place.

**SEABROOK:** It all looks different in the dark.

**TOM:** Where are the others?

**SEABROOK:** They were right behind us.

**CONSTANCE:** I think we lost them outside of Manassas.

**TOM:** Maybe I should go look for them?

**SEABROOK:** I'm sure they can find it.

**TOM:** All the same, it's cold and dark out there. I'll just walk down to the road and flag them.

*Tom puts on his coat and exits with a lantern.*

## FRINGE PLAYS

**CONSTANCE:** I told you we should have slowed down for them.

**SEABROOK:** They'll find it.

**CONSTANCE:** You just couldn't wait to get into Tom's liquor cabinet.

**SEABROOK:** That's right. What'll you have?

**CONSTANCE:** I'm not drinking.

**SEABROOK:** Why not?

**CONSTANCE:** And you shouldn't either. You'll just end up making a fool of yourself.

**SEABROOK:** I think that's going to happen regardless.

*She blocks the liquor cabinet.*

**CONSTANCE:** You've already had enough.

**SEABROOK:** You can't stop me.

**CONSTANCE:** I can try.

*He steps toward her menacingly, smiles, and pulls a flask from his jacket.*

**SEABROOK:** I always go into battle armed.

**CONSTANCE:** Armed and dangerous.

**SEABROOK:** If I'm going to do this thing, I'm going to do it drunk.

**CONSTANCE:** You're killing yourself, Willie. I can't stand by anymore and watch you live your life in a drunken stupor.

**SEABROOK:** Does that mean you're leaving me?

**CONSTANCE:** It's too late for that now.

## HEXING HITLER

*A scream, and RUTH BIRDSEYE enters with a half-empty bottle in her hand.*

**RUTH:** Hi! Hey!

**SEABROOK:** Hello.

**RUTH:** This looks like the right place.

*She gives a bloodcurdling scream out the door.*

**SEABROOK:** I'm William Seabrook.

**RUTH:** I just loved your book! That one about all of your adventures in Arabia? What was it called?

**SEABROOK:** *Adventures in Arabia.*

**RUTH:** That's the one! Dickie made me read it and I didn't want to at first but gosh, it was really great. So exciting. A sheik, a real sheik! Such wealth. I want to see the babies.

**CONSTANCE:** The babies?

**RUTH:** They paint their babies, right, like grown women, with kohl and rouge? Oh, they sounded so pretty!

**SEABROOK:** They were very precious. A bit like dolls.

**RUTH:** But some of it was terrifying – those honor killings, they call them? Scary. And they eat that fermented goat's milk? I don't think I could do that. I don't know. Maybe. Was it good?

**SEABROOK:** I found it pleasant.

**RUTH:** But you travel a lot, right? So maybe that makes a difference. I don't really. I'd like to travel more, have adventures, meet people. Sometimes I go with my father on business trips, but it's not really the same. Cleveland, Des Moines, Minneapolis – that's not really experiencing the world, you know? But I forget my manners. I'm Ruth Birdseye.

## FRINGE PLAYS

*She extends her hand to Constance.*

**CONSTANCE:** Frozen foods?

**RUTH:** That's right.

**SEABROOK:** This is my acquaintance, Constance.

**CONSTANCE:** Acquaintance? Dear God.

*She grabs Seabrook's flask and drinks.*

**RUTH:** Dickie said you two were married.

**SEABROOK:** Where is Dickie anyway?

**RUTH:** He should be right behind me. I saw the light and ran ahead, but he was scared of the dark woods.

*She screams out the door again.*

**CONSTANCE:** Why do you keep doing that?

**RUTH:** Little joke.

**CONSTANCE:** To see how quickly he comes to save you?

**SEABROOK:** Or how fast he runs away.

**RUTH:** I think Dickie's starting to get spooked by this whole idea. He really believes you're some kind of voodoo witch doctor or something.

**SEABROOK:** And you don't?

**RUTH:** You look pretty harmless to me.

**CONSTANCE:** But looks are so deceiving.

**SEABROOK:** So how do you know Dickie?

**RUTH:** We're just good friends.

**SEABROOK:** Good enough to let him take you to a lonely cabin in the middle of the woods?

**RUTH:** Yes, that good.

## HEXING HITLER

**SEABROOK:** Lucky Dick.

*Tom enters with* **RICHARD TUPPER.**

**RICHARD:** Ruth! You're okay! I thought – I heard screaming.

**RUTH:** Took you long enough. I could be dead by now.

**RICHARD:** Why did you scream?

**CONSTANCE:** She was testing you, dear boy. I believe you failed.

**RUTH:** Good thing I wasn't really in danger.

**SEABROOK:** I'm glad you're both safe.

**RICHARD:** When you say, "let's get away from town," you really mean it.

**SEABROOK:** It's good to have a little privacy when you do these things.

**TOM:** Where'd you find the dish?

**RICHARD:** Dish?

**TOM:** The screaming banshee?

**RICHARD:** Oh, you mean Ruth?

**TOM:** She's quite a looker.

**RUTH:** (*uncertainly*) Thank you.

**RICHARD:** Ruth thought this sounded like fun, so I brought her along.

**CONSTANCE:** Witchcraft isn't something one does for fun.

**RUTH:** Fun isn't the right word. Fascinated is more like it.

**RICHARD:** That's what I meant. Fascinated.

## FRINGE PLAYS

**RUTH:** Dickie's always going on about the great William Seabrook, so I thought I'd come see what this was all about.

**CONSTANCE:** He didn't warn you?

**RUTH:** Warn me about what?

**SEABROOK:** There's nothing to be warned about.

**RUTH:** Is that true, Dickie?

**RICHARD:** Of course it is. Willie knows what he's doing, and I won't let anything happen to you. (*to Constance*) What are you trying to do? Scare her?

**SEABROOK:** Don't worry about Constance. She's just fooling with you.

**CONSTANCE:** Yes, don't worry about me.

**RICHARD:** Tom was just telling me that his father brought him hunting here when he was a boy.

**SEABROOK:** I never took you for the hunting type, Tom.

**TOM:** Oh, I'm not. After I shot my first quail, I cried all the way home. Mother prepared the meat for dinner, and I wouldn't touch it. The next time we went hunting he gave me a camera instead of a gun, so I started taking photographs. I've been taking them ever since.

**RUTH:** So now you're an herbivore?

**TOM:** Well, I don't eat quail.

**SEABROOK:** Tom here is the photographer from *Life Magazine* that I told you about.

**RUTH:** What a fantastic job that must be.

**TOM:** It doesn't seem like a job, really. It's always been a hobby for me, but now I get paid for it.

## HEXING HITLER

**SEABROOK:** And you travel the world as well.

**TOM:** Yes. It's a nice perk.

**CONSTANCE:** No wonder you two are friends.

**TOM:** Difference is that everywhere Willie goes, he goes native. He has to live there and become one of them. I never really belong anywhere. I just take a picture and move on.

**SEABROOK:** That's Tom – he'd be a tourist in his own backyard.

**TOM:** Willie goes to Arabia, becomes a sheik – goes to Haiti, becomes a voodoo doctor – goes to Africa, becomes a cannibal.

**RUTH:** A cannibal? You mean you ate –

**SEABROOK:** Yes I did.

**RUTH:** That's horrible... but what did –

**SEABROOK:** What did it taste like?

**RUTH:** If you don't mind.

**SEABROOK:** That's the first thing everyone asks. It tasted like veal.

**RUTH:** Veal?

**TOM:** He's there learning how the natives work their black magic, and they're feeding him human flesh. I'll bet they got a good laugh out of that.

**RICHARD:** I don't see how that's funny.

**SEABROOK:** It's not. Ritual cannibalism is something they take very seriously. Human sacrifice is part of a hex they call ouanga, but Tom here doesn't know the whole story.

**TOM:** Is that so?

## FRINGE PLAYS

**SEABROOK:** The Africans didn't feed me human flesh at all. They'd switched the meat with a great ape. I found out about it later.

**TOM:** So everything you wrote in that book was a lie?

**SEABROOK:** Oh no, I knew I couldn't write something like that and get away with it. I knew if I was going to tell that story, I had to get my hands on some human flesh somehow. Luckily when I was in France an opportunity came up through some connections I had. I don't dare say who it was – but an agent had managed to steal a pound of flesh from someone who had just died in an auto accident. I hopped on the first train I could catch, and by nightfall found myself in a little village entertaining friends of a friend who had graciously taken me in. I told them it was the meat of a rare African goat, and they let me fix it in their kitchen. I fried it up in a pan, added some vegetables, and made a nice meal of it.

**RICHARD:** You fed it to everyone?

**SEABROOK:** Oh no, I assured them that they would find it indigestible, but I ate it, and it tasted just like veal.

**RUTH:** I liked it better when the Africans were feeding it to you.

**SEABROOK:** That's how I wrote the story. I figured it was truthful enough.

**RICHARD:** What did it look like?

**SEABROOK:** Just like any other red meat. Once it was cooking, you couldn't tell the difference.

**TOM:** I saw a burned corpse once and I swear it looked like beef brisket. I didn't grab a knife and fork, though.

**RUTH:** Oh really, must we talk about this?

## HEXING HITLER

**SEABROOK:** Speaking of charred human flesh, I knew a writer named John Jay Chapman who only had one hand. He got into a fight over a girl and struck a young gentleman who had been a friend of his since childhood. Chapman was so regretful that when he got home, he thrust his hand into a fire and held it there for several minutes.

**RUTH:** No, stop.

**SEABROOK:** When he took it out, the charred knuckles and finger bones were exposed. Burned to a stump. The doctors had to cut it off.

**RICHARD:** Nobody could do that.

**SEABROOK:** He did. He was deeply religious, and felt he had to atone for his sins. His left hand offended him, so...

**RUTH:** Oh Willie, that's so grisly.

**SEABROOK:** Is it? He ended up marrying the girl.

**TOM:** A happy ending.

**CONSTANCE:** Why does that story fascinate you so much?

**SEABROOK:** Does it?

**CONSTANCE:** You like to tell it.

**SEABROOK:** Sometimes when things get desperate, when there's nothing but darkness, the dead hand of John Jay Chapman reaches out and clutches me and drags me through the fire to safety.

**CONSTANCE:** Now that's the preacher's son talking.

**RICHARD:** A preacher's son? I didn't know that.

**SEABROOK:** Yes, my father was a missionary.

**RUTH:** Really? In the wilds of Africa?

## FRINGE PLAYS

**SEABROOK:** No, in the wilds of Kansas. I grew up there.

**RICHARD:** And here I thought you were the most blasphemous heathen in Washington.

**RUTH:** Are you? A heathen?

**SEABROOK:** I don't know what I am anymore. I've been called a diabolist. I like the sound of that.

**CONSTANCE:** You've been called a drunkard too.

**SEABROOK:** Well there's more truth to that. Who wants a drink?

**RICHARD:** I could use one.

**RUTH:** Dickie said you were put in the asylum for drunkenness.

**RICHARD:** He did. He wrote a book all about it.

**SEABROOK:** Dickie reads too much.

**RUTH:** Is it true?

**SEABROOK:** No. I wasn't put in. I admitted myself. I think there's a difference.

**CONSTANCE:** Was that the work of John Jay Chapman's dead hand?

**SEABROOK:** I suppose it was. It was either the asylum, or drink myself to death.

**RUTH:** It doesn't seem to have stopped your drinking.

**SEABROOK:** But I no longer do it to hurry death along.

**RUTH:** Then why do you do it?

**SEABROOK:** Same reason I do everything.

**RUTH:** Oh?

## HEXING HITLER

**CONSTANCE:** To escape the mundane, but Willie doesn't realize being a sour drunk is horribly mundane.

**SEABROOK:** On the contrary, it makes the mundane bearable.

**RUTH:** There's nothing mundane about you.

**SEABROOK:** I'm nothing compared to Tom here.

**TOM:** I don't know about all that.

**SEABROOK:** He's the only person in this room who's met the President.

**TOM:** It was just an assignment. He didn't even talk to me.

**SEABROOK:** You've been to every corner of the world, armed with nothing more than a camera. You could say more with one picture than I could write with words in a whole year. You capture the world just like you see it. Can't doubt it, can't boast, can't lie.

**TOM:** If I could use words like you do, Will, I could tell some whoppers.

**SEABROOK:** I'll bet you could. You're not drinking, Tom. Can I get you anything?

**TOM:** Maybe just a little.

**SEABROOK:** Of course, there's nothing mundane about Ruth Birdseye either.

**RUTH:** You talk like you know me.

**SEABROOK:** I know exactly what you are. You're the center of attention, everywhere you go.

**RUTH:** And that's a bad thing?

**SEABROOK:** Only for those who want more than life gives them, watching everything get handed to you without even asking.

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**RUTH:** I don't.

**SEABROOK:** You do. Dickie here would bend over backwards to give you anything you desire, wouldn't you Dickie?

**RICHARD:** For Ruth? You bet. Anything.

**SEABROOK:** Tell me, have you ever wanted for anything? Is there anything you couldn't have?

**RUTH:** I think you're being rather presumptuous.

**SEABROOK:** Am I?

**RUTH:** A wiser man might say it's foolish to want something you can't have.

**SEABROOK:** Spoken like someone who has everything.

**RUTH:** Is this part of your witchcraft?

**SEABROOK:** No, just good old-fashioned journalism. I've been in the business long enough to know that the whole world revolves around people like you. You'll realize that when you get older.

**RUTH:** So everything I do is news? Is that why I'm going to be in *Life Magazine*?

**RICHARD:** Surely people care more about the world than us? What have we done?

**SEABROOK:** Done? You don't have to do anything. Everyone wants to hear about the richest of rich and poorest of poor. It's the people in the middle that nobody cares about, unless they do some heroic deed. But tell us what Ruth Birdseye had for breakfast and you've got the world by the ear.

**RUTH:** I had ham steak and an English muffin.

## HEXING HITLER

**SEABROOK:** An English muffin? Stop the presses! “Birdseye rushes to England’s aid.”

**RICHARD:** It’s not like we don’t do our part, Willie. We’re trying to end this war in Europe. Even if Roosevelt won’t go to war with Hitler, some of us are ready to sacrifice.

**RUTH:** That’s why we’re all here, isn’t it?

**RICHARD:** That’s right. We’re going to put a hex on that bastard. He’ll never even know what happened.

**SEABROOK:** Oh, he’ll know.

**RUTH:** So are you really serious about all this?

**SEABROOK:** What do you mean?

**RUTH:** Do you really think any of this will make a difference?

**SEABROOK:** I wondered that too when Dickie first mentioned it, but then I thought why not? It’s worth a try. If anyone’s going to do it, it might as well be me. I’ve seen the power of witchcraft, and Adolf Hitler is a bloodier demon than the foulest witch in any German fairy tale.

**RICHARD:** We’ve got to do something. I can’t stand sitting here helpless while he destroys Europe. You were in France during the last war, Willie. You know what it was like.

**SEABROOK:** The last war? Constance here just barely escaped Warsaw.

**RICHARD:** You were in Poland when Germany invaded?

**CONSTANCE:** Yes.

**SEABROOK:** She doesn’t like talking about it.

**RICHARD:** Oh.

**CONSTANCE:** Tell me, what makes you so eager for war?

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**RICHARD:** Hitler's conquered most of Europe –

**CONSTANCE:** I'm not talking about Hitler. I'm talking about you. What did Hitler ever do to you? Are you Jewish? Do you have friends in England?

**RICHARD:** No, but –

**CONSTANCE:** So why haven't you enlisted?

**RICHARD:** As soon as Roosevelt declares war, I will.

**CONSTANCE:** Why wait for Roosevelt? Why not get ready?

**RICHARD:** It'd be a waste if we didn't go to war. Besides, my father says I can help more by staying in Washington and pushing for the cause. I know a lot of influential people and –

**CONSTANCE:** And I'm sure they helped him get reelected, too.

**RICHARD:** What do you mean by that?

**CONSTANCE:** Nothing. I'm sorry. I'm just tired of seeing so many young men eager to kill each other, and it's always the beautiful, young boys like you that go first. That's why I left Warsaw. I just couldn't stand to see more innocent people slaughtered. There's nothing in Europe but death.

**RICHARD:** That's what I want to stop.

**CONSTANCE:** With more death?

**RICHARD:** Yes, I'm willing to give my life if it helps stop fascism.

**CONSTANCE:** Not giving life; taking life. War is murder. It turns decent people into killers, and brings humanity to its knees.

## HEXING HITLER

**RICHARD:** So what do you want to do? You want Hitler to just take over the world?

**CONSTANCE:** No, I don't want to do anything. If everyone wants to kill each other, let them. I don't care anymore.

**RICHARD:** *(to Seabrook)* Let's do this. Let's put that evil horror in his grave. If you've taught me one thing, Willie, this witchcraft business is real. I'm ready. Tell us what to do.

**RUTH:** Me too. I'm ready.

**CONSTANCE:** I hope you both realize what you're asking for. Using witchcraft for black deeds like this is the same as murder. No matter how vile the villain, you will always have blood on your hands.

**RICHARD:** I'd put a bullet in his bloated head if I could.

**CONSTANCE:** It's more than that. You will also condemn his immortal soul to hell.

**RICHARD:** I think he's already done that himself.

**CONSTANCE:** There would be no chance for forgiveness.

**RICHARD:** Good.

**CONSTANCE:** *(to Ruth)* What about you? Can a sweet thing like you stoop to murder? Because if you don't believe that what you are doing is murder, the hex will never work.

**RUTH:** I'm with Dickie. When I think of all the lives that would be saved, I'd do anything.

**CONSTANCE:** *(to Tom)* What about you?

**TOM:** What about me? I only shoot with a camera.

**SEABROOK:** That's all right. You're only here to observe and document.

**RUTH:** I can't believe we're going to be in *Life Magazine*.

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**CONSTANCE:** Anything to help Willie sell more books.

**SEABROOK:** That's not the reason. We need *Life Magazine* most of all. McAvoy's here to clinch the deal.

**RUTH:** What do you mean?

**SEABROOK:** The spell only works if the victim of the hex is aware that he is the victim. The knowledge that he has been cursed works on the victim's psychology. Even if he professes not to believe it, there's always some part of him in the subconscious – leftover from childhood perhaps – some part that takes the knowledge to heart. And from what I've learned about Hitler, he's likely to believe everything we're doing here tonight once he finds out about it.

**RUTH:** And the only way he'll find out is if he reads about it in *Life Magazine*.

**SEABROOK:** That's right.

**RICHARD:** You really think Hitler will fall for this?

**SEABROOK:** He might try to laugh it off at first, think it's a game. But he'll know, and nothing he does will get it out of his head. Doctors won't be able to help him. Clergy will be useless. It will destroy him from the inside out. A curse from the other side of the world.

**RUTH:** So it's not really a curse at all?

**SEABROOK:** Of course it is! The ritual hexing is important. Hitler's just going to help us do it, without knowing that he's making the curse stronger. The ritual is vital. You have to believe that. Everyone has to, or it won't work at all.

## HEXING HITLER

**RICHARD:** It has to work. Hitler is a madman. My God, what he did to London! And what happens after Europe? He'll come after us. They've already spotted U-boats off the coast.

**RUTH:** They have?

**RICHARD:** They're ready to strike at a moment's notice. He won't stop! He'll never stop! So we have to stop him. We have to.

**RUTH:** Okay, Dickie, okay. We'll do it.

**SEABROOK:** I'll start getting the place set up. Everyone, help yourselves to some rum. It's good stuff, straight from Jamaica.

**RUTH:** Jamaica? Wow.

*They pour themselves generous helpings, and start downing it while Seabrook arranges the room for the ritual.*

**TOM:** Willie never skimps on the hooch.

**CONSTANCE:** Even when he should.

**SEABROOK:** I'm fine, Constance.

**CONSTANCE:** You've been drinking since we left Washington.

**SEABROOK:** And we made it here fine. Nothing to worry your pretty head about.

**CONSTANCE:** Don't talk to me like I'm one of your little tramps.

**RUTH:** I'm getting warm.

**RICHARD:** That's the rum.

**RUTH:** I know it's the rum, dummy! Ha! Rum dummy! Rum dummy! Rummy-dum! Rummy-dum-dum!

## FRINGE PLAYS

*She laughs and starts beating on the tom-toms.*

**CONSTANCE:** This should go well.

**TOM:** *(to Ruth, snapping photos)* You're very photogenic.

**CONSTANCE:** Yes. She's quite a find.

**SEABROOK:** Let me show you how the voodoo priests are trained to call upon the loa, and salute the spirit of the drums.

*He takes the drums from Ruth and gives them to Constance.*

**SEABROOK:** *(cont)* Here, Constance, give us a beat.

**CONSTANCE:** Oh goodie, I get to be the rhythm section.

*She plays as Seabrook dances. Ruth joins in.*

**RUTH:** Like this?

**SEABROOK:** Like that, yes.

**RICHARD:** You're a natural!

**RUTH:** Come on, Richard. Dance like the natives.

**SEABROOK:** Let the rhythm capture you, envelop you, let it transport you. Let it become your thoughts, your breath, the blood coursing through your veins.

**RICHARD:** This is how the voodoo priests get in a trance. Drumming and dancing.

**SEABROOK:** The dancers let the rhythm infect their bodies. They dance to raise their concentration and awareness.

*Seabrook backs off as Ruth and Richard dance wildly.*

**TOM:** I'm exhausted just watching her.

## HEXING HITLER

**SEABROOK:** You can say that again.

*Seabrook grabs another drum and joins  
Constance. Tom takes photos. The music reaches a  
climax and Ruth and Richard collapse, exhausted.*

**RUTH:** Oh, it's too much.

**SEABROOK:** Good. Now, before we can perform the ritual, it's important that you look the part. That's why I brought you these authentic ceremonial costumes.

*He pulls a white gown from his suitcase.*

**SEABROOK:** (*cont, to Ruth*) I want you to play the part of the High Priestess.

**RUTH:** Me?

**RICHARD:** Who else, dove?

**RUTH:** I thought maybe...

*She indicates Constance.*

**CONSTANCE:** Me? Oh, heavens, no. I'm not the appropriate choice at all.

**RUTH:** Why not?

**CONSTANCE:** Because, child, I have my own will.

**SEABROOK:** Constance!

**RUTH:** How does it go on?

**CONSTANCE:** I'll help you with that. Tom, where can we go to change?

**TOM:** Right through there.

**CONSTANCE:** Thank you. Excuse us.

**RUTH:** Next time you see me, I'll be a Goddess!

**SEABROOK:** Priestess.

## FRINGE PLAYS

**RICHARD:** Both.

*Constance and Ruth exit.*

**TOM:** She's a looker, isn't she?

**SEABROOK AND RICHARD:** Yes.

*Seabrook starts taking objects out of the suitcase and arranging them on the table.*

**TOM:** I'm going to enjoy taking these pictures.

**SEABROOK:** I don't think it's going to be that kind of photo session.

**RICHARD:** What?

**TOM:** No? That's too bad.

**RICHARD:** What kind of photos are you talking about?

**TOM:** Willie hasn't told you about –

*Seabrook cuts him off.*

**RICHARD:** About what?

**SEABROOK:** Dickie's in a different circle of friends.

**TOM:** I thought everyone knew. It's usually how he introduces himself.

**SEABROOK:** It livens up a dull party.

**TOM:** Sorry if I spilled the beans.

**RICHARD:** And you take pictures of...

**TOM:** I have. That girl of yours would make quite a subject.

**RICHARD:** She's not interested in anything like that.

**TOM:** No? I'd make an extra copy of the photos for you. Willie can talk a girl into doing anything.

## HEXING HITLER

**SEABROOK:** If that were true I really would be a voodoo wizard.

**TOM:** So if that's not what we're up here for, we really are going to hex old Hitler.

**SEABROOK:** Sorry to disappoint you.

**TOM:** At least it's something we can print, but I brought way too much film.

*Constance enters.*

**CONSTANCE:** Oh, boy, Willie. You have outdone yourself.

**RICHARD:** What do you mean?

*Ruth enters, clad in a diaphanous toga. Everyone is struck by her beauty.*

**RUTH:** Is this okay?

**RICHARD:** Oh, Ruth. You're so...

**SEABROOK:** Yes, you are.

**RICHARD:** That dress...

**RUTH:** Where did it come from, Willie?

**SEABROOK:** It was made in a small village in Haiti, just outside Port au Prince, where the women weave the finest of threads –

**CONSTANCE:** It has to be back at the costume shop on Monday.

**TOM:** *(taking photos)* Yes, that's good. Hold it right there. Maybe a little off the shoulder.

*She reveals a little more skin.*

**RUTH:** You mean like this?

**TOM:** That's nice. Helps sell magazines, you know.

## FRINGE PLAYS

**RUTH:** How about this?

*She shows even more. Tom snaps away. Richard steps between her and the camera.*

**RICHARD:** I think it was fine where it was.

*She pushes him aside and poses.*

**RUTH:** Come on, Dickie. It's for *Life Magazine*.

**TOM:** Just a couple more. Great, I'm out of film.

*Tom goes to reload the camera.*

**RICHARD:** What about me, Willie? You said I'd have a costume too.

**SEABROOK:** Of course. Here's yours.

*He pulls a bundle of clothes from the suitcase.*

**SEABROOK:** (*cont*) I'll just help you sort it all out.

*Richard and Seabrook go into the back room.*

**RUTH:** I think they liked it.

**CONSTANCE:** You look lovely, dear... but your hair's no good.

**RUTH:** My hair?

**CONSTANCE:** Yes, take your hair down. Show me what it looks like.

*She takes the pins out of her hair.*

**CONSTANCE:** (*cont*) Down is good. It's symbolic of freedom and power, of being without constraint.

**RUTH:** Is this better?

**CONSTANCE:** You're quite beautiful.

**RUTH:** I feel like... it's nothing.

## HEXING HITLER

**CONSTANCE:** What is it?

**RUTH:** I feel like ever since I got here, everyone's been staring at me.

**CONSTANCE:** All eyes on the prize.

**RUTH:** What's that mean?

**CONSTANCE:** Everybody wants something from you.

**RUTH:** I don't have anything.

**CONSTANCE:** Of course you do. Youth, beauty, innocence, desire, love.

**RUTH:** What about you? What do you want?

**CONSTANCE:** I want your soul.

**RUTH:** How do you take that?

**CONSTANCE:** I can't take it. You have to give it. Willingly.

**RUTH:** Why would I do that?

**CONSTANCE:** When it becomes too much of a burden, you'll be happy to give it up.

**RUTH:** And what will you do with two souls?

**CONSTANCE:** Two souls? Funny you should say that, because I already have two souls.

**RUTH:** You do?

*She puts her hands on her heart.*

**CONSTANCE:** I have one here.

*She moves her hands to her stomach.*

**CONSTANCE:** *(cont)* And one here.

**RUTH:** No kidding?

*Constance nods her head.*

## FRINGE PLAYS

**RUTH:** Well that's good news, isn't it?

**CONSTANCE:** It would be, if I wasn't so terrified.

**RUTH:** Willie knows, doesn't he?

**CONSTANCE:** Yes, he knows.

*Seabrook enters.*

**SEABROOK:** Knows what?

**CONSTANCE:** That your soul belongs to me, doesn't it,  
darling?

**SEABROOK:** My body, my mind, my soul – all yours.

**CONSTANCE:** What have you got for us?

**SEABROOK:** May I introduce... the witch doctor.

*Richard enters in a witch doctor costume.*

*Everyone laughs.*

**RUTH:** Oh, Dickie!

**RICHARD:** I feel rather odd in this get up.

**SEABROOK:** It's traditional.

**RICHARD:** Traditional for whom?

**SEABROOK:** They're traditional Haitian ritual garments.

**RUTH:** You look like you stepped out of a Bosko cartoon.

*Tom snaps a photo.*

**TOM:** That's one for the cover.

**RUTH:** You look ridiculous.

**RICHARD:** I'm taking this off.

**SEABROOK:** Don't. Dressing the part is of utmost  
importance, and it lends an air of brevity that is essential.

**RUTH:** I thought this was supposed to be serious.

## HEXING HITLER

**SEABROOK:** We still need to keep a sense of humor about us.

**RICHARD:** And laughing at me will help us kill Hitler?

**CONSTANCE:** No. Humor is what keeps us from killing ourselves.

**RICHARD:** All right, let's just get this over with.

**SEABROOK:** But wait, there's still one person missing from the party.

*Seabrook rolls out a dressmaker's dummy.*

**SEABROOK:** (*cont*) Our guest of honor – Adolf Hitler.

**RUTH:** It doesn't look like him.

**RICHARD:** It doesn't have to.

**RUTH:** Why not?

**SEABROOK:** Because we'll baptize it "Adolf Hitler," and then even though it doesn't look like him, it will be him.

**TOM:** So that's the voodoo doll? What do they call it? A poppet?

**RICHARD:** Exactly.

**SEABROOK:** But it won't hurt to add some details, so no one will forget at any time who we're dealing with.

**RICHARD:** So how do you propose to make this more Adolf-like?

**TOM:** Well, the mustache, of course!

**RICHARD:** Here, some coal from the fire.

*He takes a piece of burnt charcoal and draws a mustache on the dummy.*

**SEABROOK:** I brought a hat.

*She puts a hat on the dummy.*

## FRINGE PLAYS

**RUTH:** That's good. Anything else?

**CONSTANCE:** I brought this with me. Thought it might be useful.

*She removes a Nazi armband from her purse and puts it on the doll.*

**RICHARD:** Is that real?

**CONSTANCE:** Something I picked up in Warsaw.

**SEABROOK:** Nice to see you playing along.

**CONSTANCE:** I hate the bastard too.

**RICHARD:** That looks perfect.

**CONSTANCE:** A dead ringer, if ever I saw one.

**TOM:** Let me get a picture of that armband.

**RUTH:** If I squint my eyes it looks just like him.

**TOM:** How about a few shots of all of you surrounding Hitler with a bunch of weapons? What do you think?

**SEABROOK:** Sure. Everyone, grab a weapon.

*Constance grabs an ax.*

**CONSTANCE:** Will this do, Willie, dear?

**SEABROOK:** Yes, yes, that's beautiful.

**RICHARD:** I don't have anything.

**SEABROOK:** Here, Ruth, take the fireplace poker.

**RICHARD:** What about me? I don't have anything.

**SEABROOK:** I'll take this walking stick, and –

**RICHARD:** There's nothing for me!

**SEABROOK:** Dickie, really. Look around. Get creative.

**RICHARD:** *(looking around)* There is nothing!

## HEXING HITLER

**CONSTANCE:** For Pete's sake. Here. Take this.

*She hands Richard a bottle of rum. Ruth snickers.*

**RICHARD:** Do I bust the neck or something?

**SEABROOK:** Hell, no! That's Jamaica's finest!

**RICHARD:** Then what?

**SEABROOK:** Just hold it over your head, like you're going to hit him with it.

**RICHARD:** I don't feel very menacing.

**TOM:** Haven't you ever been in a bar fight?

**RUTH:** Make a face or something, Dickie.

*Richard grimaces at Hitler. Everyone laughs. Tom snaps photos.*

**TOM:** Good one.

**RICHARD:** No! I look stupid!

**TOM:** You look like you're having fun – getting ready to, you know, beat Hitler up.

**RICHARD:** Aw, gee...

**SEABROOK:** Relax, Dickie. It's all in good fun.

**RICHARD:** Good fun for you, maybe.

**SEABROOK:** Now, the effigy must be cleansed of all previous energies. Most easily, this can be done with salt.

**RUTH:** Salt? Why salt?

**SEABROOK:** It's traditional. Salt is used for purification. It goes way back, but it looks like I forgot to bring any. Tom, do you have some salt here?

*Tom leaves and comes back with a salt shaker.  
Looks are exchanged.*

## FRINGE PLAYS

**SEABROOK:** *(cont)* It'll do. Richard, cleanse the effigy with salt.

*Richard shrugs and salts the effigy like French fries.*

**SEABROOK:** *(cont)* Be mindful of your thoughts and words. Words are symbols of intent, and can affect the creation of your magic. The effigy can capture that energy and retain the feelings used during its creation, which could be detrimental, even disastrous, for what we're trying to accomplish. The last thing any of us would want is for the magic to come back on anyone here.

**RUTH:** Sounds scary.

**RICHARD:** It's very serious.

**SEABROOK:** Now, to complete the consecration, to connect it to the divine forces of the Universe, we shall declare the object sacred. Say, "We hereby consecrate this doll with the powers of the Earth and Heavens. May it serve our deed well." Repeat this three times.

**RUTH:** Why three?

**SEABROOK:** It is the most magical of all numbers.

**RUTH:** Why?

**SEABROOK:** The number three is revered throughout history: Christianity has its Holy Trinity; Witchcraft has its Maiden, Mother, Crone; the Greeks had three Fates, three Graces, three Furies; the Egyptian flag has three stars to represent Christians, Jews, and Muslims living there –

**RUTH:** Okay, I get it. Three. Wow.

**SEABROOK:** Repeat after me. "We hereby consecrate this doll with the powers of the Earth and Heavens."

## HEXING HITLER

**ALL:** We hereby consecrate this doll with the powers of the Earth and Heavens.

**SEABROOK:** May it serve our deed well.

**ALL:** May it serve our deed well.

**SEABROOK:** Good. Again.

**ALL:** We hereby consecrate this doll with the powers of the Earth and Heavens. May it serve our deed well.

**SEABROOK:** And again.

**ALL:** We hereby consecrate this doll with the powers of the Earth and Heavens. May it serve our deed well.

*Ruth holds back a laugh. They look at her.*

**RUTH:** I'm sorry. It's not really funny is it?

**SEABROOK:** Now we must baptize it.

**RUTH:** It's a doll.

**SEABROOK:** Right now, it's just a doll, yes. But after we baptize it, it'll be Hitler. If it's not Hitler, then nothing we do will affect him. We'll just be torturing a dummy.

**CONSTANCE:** Theme of the whole night, if you ask me.

**SEABROOK:** Constance, please. Is everyone ready? "We baptize thee, Adolf Hitler, in the name of Istan. In life, this is now who we wish you to be. All that is asked of you is now as we so command. As days go by and time is infinite, we do now control you and your will. You are ours to control, for our purpose alone. With the highest blessing of the forces of the Universe, we declare it so." Now, we sprinkle it with some holy water.

*He hands a bottle to Richard.*

**SEABROOK:** *(cont)* Sprinkle this on the effigy and say, "You are Hitler, Hitler is you."

## FRINGE PLAYS

**RICHARD:** You are Hitler, Hitler is you.

**SEABROOK:** Now, everyone.

**ALL:** You are Hitler, Hitler is you.

*Seabrook strikes the drum.*

**SEABROOK:** Again!

**ALL:** You are Hitler, Hitler is you!

*He strikes the drum again.*

**SEABROOK:** Again!

**ALL:** You are Hitler, Hitler is you. You are Hitler, Hitler is you.

*Seabrook starts a rhythm on the drum.*

**SEABROOK:** Yes! More! Stronger!

**ALL:** You are Hitler, Hitler is you!

**SEABROOK:** As much energy as you can! Focus!

**ALL:** You are Hitler, Hitler is you!

**SEABROOK:** This is Hitler! Know it! Know it!

*Seabrook drums as others chant, convinces  
Constance to drum too. Richard and Ruth get  
really worked up, dancing wildly.*

**ALL:** You are Hitler, Hitler is you! You are Hitler, Hitler is  
you! You are Hitler, Hitler is you!

*Eventually, the dancers are exhausted.*

**SEABROOK:** The baptism is complete. Now we begin the  
ritual.

**RICHARD:** What happens first?

**SEABROOK:** The High Priestess must cast the circle.

**RICHARD:** Why the High Priestess?

## HEXING HITLER

**SEABROOK:** Because we are asking for the assistance of the spirits of the universe. So that we don't harm ourselves, we must seek protection from the Earth herself, and the Earth is female in nature. Therefore, a female voice of authority is preferable.

**RUTH:** Authority?

**SEABROOK:** Oh, yes. The power is yours, dove. Seize it.

**RUTH:** How do I start?

**SEABROOK:** Here, take this. (*hands her a dagger*) Is everyone here going to participate?

**TOM:** I'm just an observer. Pretend I'm not here.

**SEABROOK:** Fine, then, you sit outside of the circle, over there somewhere. Constance?

**CONSTANCE:** Oh, I'm in.

*She moves a stump into the circle and sits.*

**RUTH:** You're a believer?

**CONSTANCE:** I believe as adamantly as Willie does.

**RUTH:** Oh, good.

**SEABROOK:** Now, my dear, take the dagger and draw an imaginary circle on the floor that encompasses all of us.

*She starts off counterclockwise.*

**SEABROOK:** (*cont*) No, go this way.

*Sets her going clockwise.*

**SEABROOK:** (*cont*) Repeat after me, "Bear witness, Spirits of the North, I cast this sacred circle."

**RUTH:** Bear witness, Spirits of the North, I cast this sacred circle.

## FRINGE PLAYS

**SEABROOK:** Now step over here, right, and say “Bear witness, Spirits of the East, I cast this sacred circle.”

**RUTH:** Bear witness, Spirits of the East, I cast this sacred circle.

**SEABROOK:** Continue around. “Bear witness...”

*Ruth moves to the next point in the circle.*

**RUTH:** Bear witness, Spirits of the... Uh...

**SEABROOK:** ...South...

**RUTH:** ...South, I cast this sacred circle.

**SEABROOK:** Good, go on.

*She moves to the final point in the circle.*

**RUTH:** Bear witness, Spirits of the...

**ALL:** West.

**RUTH:** ...West, I cast this sacred circle.

**SEABROOK:** Good. Now ring the bell.

**RICHARD:** Does she have to? Or can I?

**SEABROOK:** Go ahead, Richard.

**RICHARD:** Do I say anything?

**SEABROOK:** No.

*Disappointed, Richard rings the bell.*

**SEABROOK:** (*cont*) Good, now, Ruth, take the salt and follow the circle again, sprinkling as you go.

**RUTH:** What does this do?

**SEABROOK:** It purifies the circle.

**RUTH:** Purifies. Do I have to say anything?

**SEABROOK:** Say, “With this salt, I purify the sacred circle.”

## HEXING HITLER

**RUTH:** That's it? Don't we chant strange words in Latin or something?

**SEABROOK:** It doesn't work that way.

**TOM:** Willie, can I set up a shot real quick?

**SEABROOK:** Go ahead.

**TOM:** Can I get a shot of you holding up the bowl, please?

**SEABROOK:** Mind the circle!

**TOM:** Sorry.

**SEABROOK:** No one outside should cross into it, and no one inside should cross out. That would destroy the protection and expose us to possible evil attracted here by our activities.

**RUTH:** Like this?

**TOM:** Yeah... a little more this way...

**RICHARD:** Am I in the picture? Should I ring the bell?

**TOM:** Um, yeah, okay, that's fine.

*Richard enthusiastically rings the bell behind Ruth.*

**TOM:** *(cont)* Okay, great. Thanks. Sorry.

**SEABROOK:** Perfectly fine. Finish with the salt now.

*Ruth walks around the circle, sprinkling salt.*

**RUTH:** With this salt, I purify the sacred circle. With this salt, I purify the sacred circle. With this salt, I purify the sacred circle. Three times is good, right?

*Richard rings the bell.*

## FRINGE PLAYS

**SEABROOK:** Thank you, Richard. Three times is great.

Now take the water, and everyone in the circle must drink from it, as a symbol of unification.

*Each sips from the bowl of water.*

**TOM:** Could you hand him the bowl again? And you take a sip as she stands there?

**RICHARD:** Gladly.

*Ruth and Richard pose.*

**TOM:** *(taking photo)* Great. Thanks.

*Ruth replaces the water on the altar, Richard rings the bell.*

**RUTH:** Now what?

**SEABROOK:** We'll start with a binding spell, so Hitler can't get away from the rest of our magic.

**RUTH:** Capital idea.

**RICHARD:** Oh, I wrote a spell for this.

**SEABROOK:** You wrote a spell? Well, let's have it.

**RICHARD:** To protect ourselves against you, this magic spell we now do. To hold your escape from harm, we now seal this magic charm.

*Constance laughs.*

**RICHARD:** *(cont)* What's wrong?

**SEABROOK:** It doesn't have to rhyme, but it doesn't matter. Everyone.

**ALL:** *(as Richard leads)* To protect ourselves against you, this magic spell we now do. To hold your escape from harm, we now seal this magic charm.

**RICHARD:** Now the hexing?

## HEXING HITLER

**SEABROOK:** Yes. We are now in the presence of Adolf Hitler himself. He is at our mercy.

**RICHARD:** (*circling the effigy*) Hitler! You are the enemy of man and of the world; therefore, we curse you.

**SEABROOK:** We curse you!

**RICHARD:** We curse you by every tear and drop of blood you have caused to flow.

**ALL:** We curse you!

**RICHARD:** We curse you with the curses of all who have cursed you!

**ALL:** We curse you! We curse you! We curse you!

**SEABROOK:** Now, how are we going to do away with Adolf Hitler?

**RUTH:** Don't we just wish him dead?

**SEABROOK:** You have to be much more specific than that. You have to determine exactly how he will die. It's best if you can strike him somewhere that he's most vulnerable.

**RUTH:** Like when you have a bruise or something, it hurts so much more when you hit it again? And even worse, if you hit it a third time?

**RICHARD:** What are you talking about, sweetheart?

**SEABROOK:** Good thinking, Ruth. Has Hitler already suffered any injury that we can hit again?

**CONSTANCE:** He was wounded during the Great War.

**SEABROOK:** Where?

**RICHARD:** Probably France.

**CONSTANCE:** His leg, I think.

**RUTH:** So we kick him in the shin or something?

## FRINGE PLAYS

**SEABROOK:** I'm not sure how much effect that will have.

**TOM:** He had throat surgery a few years ago. I guess he thought it was cancer, but it wasn't.

**RICHARD:** What was it?

**TOM:** Just a growth of some kind, probably from yelling all the time. Nothing. But Hitler thought the doctor was lying.

**RUTH:** So what did he do?

**TOM:** He removed the growth.

**RUTH:** No, what did Hitler do to the doctor when he thought he was lying?

**TOM:** Oh, I don't know. Nothing.

**RUTH:** He could have prevented this. He had Hitler right there, unconscious, with a knife in his throat. It could have all ended there.

**RICHARD:** But it didn't.

**RUTH:** No. It didn't.

*She advances on the effigy.*

**RUTH:** He should have done it then. He had the chance. He should have done it. He should have.

**RICHARD:** Ruth...

**SEABROOK:** Hush!

**RUTH:** He should have killed you. He should have. Killed you. Killed. You. Killed. You. Kill. You. Kill. You.

*She lunges for the dummy, grabs it by the throat, strangling it.*

**RUTH:** Kill you! Kill you!

## HEXING HITLER

**SEABROOK:** *(following her lead, in her rhythm)* Kill... Kill...  
Kill...

*The others join in.*

**ALL:** Kill... Kill... Kill...

*The chanting continues under Seabrook's curse.*

**SEABROOK:** Hitler! The woes that come to you, let it come  
to him! The death that comes to you, let it come to him!

*Ruth slows down and stops her attack, out of  
breath. Silence.*

**TOM:** Great. Got it.

**RICHARD:** Now what?

**SEABROOK:** You tell me.

**TOM:** You mean, he's not dead yet?

**SEABROOK:** Could be, but that's what they thought about  
Rasputin too.

**CONSTANCE:** Better to be safe than sorry.

**RICHARD:** So... what, then?

**SEABROOK:** I brought these.

**TOM:** Hat pins?

**CONSTANCE:** So fashionable.

*Ruth takes a pin and stabs the doll. Seabrook  
stops her and takes the pins.*

**SEABROOK:** Patience, dove. You'll want to take your time.

**RUTH:** No, I want him dead, now.

**RICHARD:** Ruth. You're so...

**RUTH:** What?

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**RICHARD:** It's just... I'm a little worried about you.

**RUTH:** Don't.

**RICHARD:** You're kind of... scary.

**CONSTANCE:** She's powerful. If that scares you, it's your problem.

**RICHARD:** But... Willie, don't you think... I mean, she's... you're so violent, Ruth.

**SEABROOK:** Her energy is focused on the task at hand. Your object was to become murderers tonight, remember? She's done it.

**RUTH:** (*staring at Hitler*) Give it to me.

**SEABROOK:** You're not ready.

**RUTH:** Don't talk to me like I'm a child.

**SEABROOK:** I wouldn't dream of it. Trust me; a woman who knows she's powerful is even more attractive than a woman who thinks she's submissive.

**CONSTANCE:** The secret to our success.

**RICHARD:** Wait just a minute...

**RUTH:** Give me the pins.

**SEABROOK:** What you're feeling now, it is excellent for the next phase of the hexing. The deep, slow turbulence of hatred. It is perfect.

**RUTH:** Then give me the damned pins.

**RICHARD:** Listen!

**SEABROOK:** I'm going to hand you a pin in a moment, but you must know that stabbing him suddenly and violently will not have the desired effect. A slow puncturing of the doll will be easier to focus on than a quick jab. The

## HEXING HITLER

thoughts are what actually cause the damage, not the pins themselves. Keep your eyes on Hitler, Ruth. Concentrate on your hate. Invoke every bit of rage and hatred that you can summon. Focus all your being on this emotion, and direct it to Hitler. He is responsible for all of it.

*Seabrook hands her a pin. She slowly and deliberately drives the hat pin into the gut of the effigy.*

**RICHARD:** Wait a minute! Why is she suddenly the center of everything? I'm the one who organized all this! I'm the one who should have the power here!

**SEABROOK:** We're focused on Hitler, Dickie.

**RICHARD:** And suddenly Ruth is in charge!

**CONSTANCE:** Ruth took charge, Dickie.

**RICHARD:** Stop it, Ruth. Give me those pins!

*He moves to stop Ruth. Seabrook blocks him.*

**RICHARD:** Get out of my way.

*He shoves Seabrook. Seabrook punches, knocking Richard to the floor.*

**SEABROOK:** Now, you listen to me, you ridiculous little boy. We are in the middle of the hex you said you wanted to cast, and it's a very precarious operation. You are putting the entire thing in jeopardy right now, and if you really want what you say you want, you will stop throwing your stupid little tantrum. I understand that this whole evening was a hopeful precursor to your fantasies of hanky-panky with Miss Birdseye, but keep this in mind – she is the one who is determined to kill Hitler now, not you. You are possessed by your childish attempts to be the center of attention, while she is, right this moment,

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driving needles into the gut of Hitler. Now which is more important—ending a war, or having all eyes on you?

**RUTH:** Give me another one.

*Seabrook does.*

**SEABROOK:** Focus on your hate for Hitler. Concentrate on the terror he is to feel. Take as much time as you need. When you are ready, put the needle in his head. This is for confusion and insomnia. Invoke an image of heightened disorientation. Concentrate. Do it slowly.

*Ruth inserts the pin with grim determination.*

**SEABROOK:** (*cont*) Stick the final needle into Hitler's heart. This is for the anguish he has caused. We are driving needles into Adolf Hitler's heart!

**RUTH:** We are driving needles into Adolf Hitler's heart!

**SEABROOK:** This is the hex we put upon you, Adolf Hitler.

**ALL:** This is the hex we put upon you, Adolf Hitler.

**RUTH:** May it return to you a hundred times over, you son of a bitch.

*She twists the needle gruesomely.*

**CONSTANCE:** Istan, we beseech you...

**SEABROOK:** Constance.

**CONSTANCE:** ...transmit these wounds to the flesh of the living Hitler.

**RUTH:** Transmit these wounds to the flesh of the living Hitler.

*Seabrook hands Richard the ax.*

**SEABROOK:** All right Dickie, behead him.

**RICHARD:** What? Me? Why?

## HEXING HITLER

**SEABROOK:** To definitively end the life Hitler, chop off his head.

**RICHARD:** But it's just so...

**CONSTANCE:** Violent? Yes.

**SEABROOK:** You decided to wear this mantle tonight. You are dying to be the center of attention. Chop off his head.

**RUTH:** Just give it to me.

*She reaches for the ax.*

**RICHARD:** No. I'll do it! I'll do it!

*Hitler is laid down across the stumps.*

**RICHARD:** *(cont)* Rest in peace, Herr Fuhrer.

*He swings the ax, and chops off the head. They watch the head roll to the floor. They sit back a moment at look at the mutilated doll.*

**RICHARD:** *(cont)* So that's it then? We've done it?

**SEABROOK:** We've done it.

**RICHARD:** I don't feel any different. When will we know?

**SEABROOK:** It's going to take time.

**RUTH:** I think I got a little carried away. I shouldn't have carried on like that.

**CONSTANCE:** Why not? It was beautiful.

**RUTH:** I'm... I thought this would be a lark, you know? Say some Abracadabras, howl at the moon, that kind of thing. But now... if he dies, I'm responsible.

**CONSTANCE:** You were warned.

## FRINGE PLAYS

**RUTH:** But I didn't know! It was a game, like a Ouija board or Bloody Mary! But look at me. Look at me! Look what I've done! I've killed a man!

**CONSTANCE:** More of a monster than a man.

**RUTH:** That doesn't make it right.

**RICHARD:** I think it does.

**RUTH:** You're a monster too. All of you are. You made me do this. You bunch of devils! What have you done to me?

**RICHARD:** Look here, darling.

**RUTH:** Don't touch me. Don't ever touch me. You tricked me into coming here. All this talk of sorcery and war and how you're going to fix things, but now I know what you're up to. You just wanted to corrupt me.

**RICHARD:** Corrupt you? We're trying to stop corruption.

**CONSTANCE:** "Gemeinnutz geht vor Eigennutz."

**RICHARD:** What's that mean?

**TOM:** "The needs of the public before the needs of the individual." It's printed on all Third Reich coins.

**RICHARD:** What are you saying?

*Ruth falls to her knees and prays.*

**RUTH:** Father in heaven forgive us! Dispel this evil hex!

**CONSTANCE:** It's too late for that, child. We've already set the ball in motion.

**SEABROOK:** Leave her alone, Constance.

**CONSTANCE:** You know that God can't save her. Fate is in other hands now. You spoiled her innocence.

**SEABROOK:** Enough! We're done here. *(to Tom)* Did you get all the pictures you need?

## HEXING HITLER

**TOM:** I got 'em.

**RUTH:** You can't publish those photos. If Hitler sees them – if he finds out, he dies, and we're responsible. We've killed him. If you don't publish these photographs, we're free.

**TOM:** It happened no matter what I do.

**RUTH:** If you don't publish them, it was just a party where we got a little tipsy and said some things that we didn't mean. Willie said the hex isn't complete until Hitler sees those photos. You publish them and you're a murderer!

**TOM:** But I haven't done anything.

**RUTH:** You will have blood on your hands. You will be responsible for his death.

**TOM:** I just record and document. See... outside the circle.

**RUTH:** If not for you, Tom, this never happened.

**SEABROOK:** You're going to publish them.

**TOM:** I — I don't—

**SEABROOK:** It's your job. You're a reporter, and this assignment is no different than all the others. It's what you do. It's who you are, and you know as well as I do that, our souls be damned, the world needs to know what happened here tonight. You've got the power to do something good and you're going to use it.

**TOM:** People want to do something, but we're helpless. Maybe when they see what we've done, they'll find a little more courage to do what's right. I have to, Ruth.

**RUTH:** Leave my name off.

**CONSTANCE:** That won't make a difference.

**RUTH:** It'll make a difference to me.

**TOM:** I've got to put something.

## FRINGE PLAYS

**RUTH:** I don't want my name associated with this.

**TOM:** Fine. I'll make up a name.

**RICHARD:** But... that's not journalism.

**TOM:** Not journalism?

**RICHARD:** It's not true.

**TOM:** It's true enough.

**SEABROOK:** True is what we say it is. That's journalism.

**RICHARD:** Willie... is this real?

**SEABROOK:** Sure it's real.

**RICHARD:** But... you don't really believe in all this, do you? You're just putting on a big show, aren't you?

**SEABROOK:** No, Richard. This is honest.

**RICHARD:** We haven't changed anything. Who are we kidding?

**SEABROOK:** What did you expect out of all this?

**RICHARD:** I thought after tonight I might feel like I had accomplished something, but Germany feels further away now than ever before. I'm sorry, Ruth. I didn't know.

**RUTH:** Too late for that now.

**RICHARD:** I hope you're not sore.

**RUTH:** You're just a fool, Dickie. A childish, naive fool.

**RICHARD:** But Ruth –

**RUTH:** And I'm a fool for listening to you. Take me home. I want to get out of here.

**SEABROOK:** There's just one thing we have left to do. We have to take Hitler outside and bury him.

**RICHARD:** You mean in the dirt?

## HEXING HITLER

**SEABROOK:** Yes. Underground.

**CONSTANCE:** A midnight funeral.

**TOM:** I've got a shovel in my truck.

*Richard picks up the effigy.*

**RICHARD:** Come along, Herr Hitler.

**SEABROOK:** Wait! The circle.

*Richard freezes at the edge of the circle.*

**RICHARD:** What do I do?

**SEABROOK:** Here, Ruth, take the dagger and banish the circle.

**RUTH:** How do I do that?

**SEABROOK:** Just like you cast it, only the opposite way.

*Ruth does.*

**SEABROOK:** Now we're all free to leave.

*They move toward the door.*

**CONSTANCE:** You forgot something.

*She picks up Hitler's head and gives it to Ruth.*

**CONSTANCE:** (*cont*) When you bury this, bury your guilt along with it, or else you'll have to live with it forever. Trust me.

*Seabrook stops Constance at the door and they remain behind, alone.*

**SEABROOK:** (*as they depart*) Find a good spot and start digging. I'm just going to grab another bottle.

**CONSTANCE:** Another? You've had enough.

**SEABROOK:** I need it, Constance. This business always gets to me.

## FRINGE PLAYS

**CONSTANCE:** You talk like you really believe in all this hocus pocus.

**SEABROOK:** Sure I do.

**CONSTANCE:** Sticking pins in dolls. It's absurd.

**SEABROOK:** I've seen it work more than once.

**CONSTANCE:** So you know this from experience.

**SEABROOK:** Yes.

**CONSTANCE:** Has anyone ever placed a hex on you?

**SEABROOK:** Well, no.

**CONSTANCE:** So you don't really know firsthand do you? You've never experienced it yourself?

**SEABROOK:** No, it's never happened.

**CONSTANCE:** That you know of? Aren't you curious? Don't you think after writing the book on witchcraft, you'd want to know how it feels to be the victim?

**SEABROOK:** I've seen it. I've seen it in their eyes.

**CONSTANCE:** But you've never felt it in your heart? Of course you haven't. All you've ever felt are the effects of alcohol.

**SEABROOK:** I know you only think of me as a drunk.

**CONSTANCE:** I think the world of you, Willie, but everything good about you has been ruined by the bottle. You know it's true. Admit it!

*He doesn't. A moment of silence.*

**CONSTANCE:** (*cont*) What if I cursed you? I wouldn't even have to bother with silly dolls. If I command you, you simply must obey. Isn't that the way it works? If I willed you to die, you would die, just like poor Hitler.

## HEXING HITLER

**SEABROOK:** If you truly wanted me dead.

**CONSTANCE:** And you know I don't, so it would never happen.

**SEABROOK:** It's easy to wish death on someone, but to mean it is another matter.

**CONSTANCE:** But I do want power over you. I want to know that you'll do whatever I say. I want to know if it's possible to have your complete trust.

**SEABROOK:** You have that now.

**CONSTANCE:** Do I? How can I know for sure? Do I have to stick a pin in a doll to hold you at my mercy?

**SEABROOK:** Why do you want me at your mercy?

**CONSTANCE:** To stop you from drinking yourself to death, and deprive this child of a father. You've tried it before and you're trying to do it again, and I can't stop you unless you give yourself to me. Everything. That's what I want, and it's what you want too. Admit it.

**SEABROOK:** No.

**CONSTANCE:** You keep running away from the world, but there's no hiding place for you, no hiding place but death, death at the bottom of a bottle. You know it's true. You admired John Jay Chapman didn't you? His willpower, his restraint. You understand why he did it. You would have done the same thing. Put your hands in the fire, Willie. Put your hands in so you can never pick up a bottle. Give that to me. Give your body over to me, so I can make you a whole man again. This is my curse, William Seabrook. You will not know peace until you've cleansed your body with fire. No chants, no charms, no dances, no drums. I only have to speak the curse and you know in your heart that it will happen, because I've willed it upon you, and

## FRINGE PLAYS

you've willed it upon yourself, you know it's the truth.  
You will thrust your hands into the fire, and never again  
drink another drop of alcohol. This is the hex I put on  
you, William Seabrook.

*Under her spell, he kneels down by the fire and  
thrusts his hands into the flames and holds them  
there.*

*Constance looks on with pride.*

*Curtain.*

# SEXING HITLER

## SCENE 1: PROLOGUE

**HIMMLER:** I am the Reichsfuhrer Heinrich Himmler,  
Head of the Gestapo and the S.S.  
I'm second only to Adolf Hitler.  
To my Fuhrer I owe my great success.  
Together we'll lead our German homeland  
and dominate Earth with an iron hand.

We will enslave the earth's lesser races:  
The negroes, the Slavs, the Poles, and the Jews.  
Those with weaker minds and darker faces  
Will labor for Germany as we choose.  
If they refuse to work as they're employed,  
Then their entire race will be destroyed.

They'll be taught obedience, diligence,  
and give unconditional submission  
to their German masters, whose imminence  
They must acknowledge their recognition  
That we've become, despite their vanity,  
A superior branch of humanity.

## SCENE 2: HIMMLER ORDERS RINK TO BUILD THE DOLL

**RINK:** What's the problem?

**HIMMLER:** Syphilis.

**RINK:** Syphilis?

**HIMMLER:** Syphilis. We're losing more men to the French disease than we've lost to French guns. It's threatening to destabilize the occupied territories. The greatest danger in Paris is the widespread and uncontrolled presence of

## FRINGE PLAYS

whores, picking up clients in bars, dance halls, and other places. It is our duty to prevent soldiers from risking their health just for the sake of a quick adventure.

**RINK:** What can we do?

**HIMMLER:** Hitler has proposed that you create an artificial woman that soldiers can carry with them into combat. Then when they wish to fulfill their desires, when they have those urges, they will have everything necessary to take care of the problem.

**RINK:** An artificial woman?

**HIMMLER:** She could be made of rubber or some other material; something inflatable perhaps, that could be concealed inside their packs. Then they will have no need for prostitutes.

**RINK:** A doll? For sex?

**HIMMLER:** I am unconcerned about the activities of the regular army, but the S.S. soldier must not associate with these inferior races. S.S. men are forbidden to have relations with any woman who has not been approved by the Reich. I will not tolerate any illegitimate offspring with the polluted blood of French whores.

**RINK:** Of course not.

**HIMMLER:** I trust you will not fail me in this pursuit. Imagine Hitler's embarrassment if Germany were to lose the western front due to something as pitiful as venereal disease. I place our future in your hands. Heil, Hitler.

**RINK:** Heil, Hitler.

## SEXING HITLER

### SCENE 3: QUESTIONS ARE ASKED

**RINK:** Would someone would really... with a doll? I mean I know that people will do lots of things but really... with a doll?

**SENTA:** What is beauty? Can it be defined? Or is it truly, as they say, in the eye of the beholder?

**SOLDIER:** I am just a soldier in the S.S. Every day I risk my life for my homeland on the eastern front.

**RINK:** Will it even work? I mean... I guess it could. It's just a matter of sorting out the correct anatomy.

**SENTA:** But does it matter if she isn't real? Could a man love a statue like he does flesh and blood?

**SOLDIER:** The only joy I have is with a cheap whore. What do I care about disease if tomorrow I might die?

**RINK:** Is it practical? Is it ethical? What do I tell my mother when she asks about my work?

**SENTA:** Is she tall? Is she thin? Is she blonde or brunette? Does she smile? Does she stare? Does she wear underwear?

**SOLDIER:** I have my orders. Straight from Himmler's desk. The doctor wants me to love his doll. How could I refuse?

**RINK:** Will they do it with a doll?

**SENTA:** Will she be beautiful?

**SOLDIER:** How could this be better than a woman?

**RINK:** Do I try it out myself?

**SENTA:** Will they believe it's real?

**SOLDIER:** Whatever, it's better than being on the front.

**RINK:** I can't believe I'm doing this.

## FRINGE PLAYS

**SENTA:** Will they fall in love?

**SOLDIER:** I want to please my Fuhrer. What if I can't perform?

### SCENE 4: EUGENICS – FRANCIS GALTON

**HIMMLER:** Eighty years ago or about,  
Charles Darwin figured it out.  
The "Origin of the Species"  
Laid out his genetic thesis.  
The evolution of the apes  
Gave rise to the human race.  
Francis Galton, Darwin's cousin,  
After much research and reason  
Under Darwin's thoughtful guidance,  
Formulated a new science.

**HASCHEN:** (*as Francis Galton*) Eugenics is the science which deals with all influences that improve the inborn qualities of a race and develop them to the utmost advantage. Civilized societies seeking to protect the underprivileged and weak are at odds with natural selection, causing a regression towards the mean.

### SCENE 5: RINK MEETS SENTA

**HIMMLER:** This is Fraulein Schneider. She will be assisting you in this project.

**SENTA:** Doctor Rink.

**HIMMLER:** She is an expert in textiles and materials. She was working for Hugo Boss designing S.S. uniforms. Now she is working for you.

**RINK:** Willkommen, Fraulein Schneider.

## SEXING HITLER

**SENTA:** Danke, Herr Rink.

**HIMMLER:** I'll leave you to your work.

*Himmler exits.*

**RINK:** So, you're an expert in textiles?

**SENTA:** Yes, and you're an expert in fabrication?

**RINK:** Industrial designer, yes.

**SENTA:** We seem well suited to the task, then.

**RINK:** I agree.

**SENTA:** Shall we begin?

**RINK:** Absolutely. It shouldn't be too difficult.

**SENTA:** It's just a matter of...

**RINK:** What we need to do... is...

**SENTA:** It's like any other mechanical device, really.

**RINK:** Yes. A mechanical device with a specific purpose.

**SENTA:** We just simply design to its utility.

**RINK:** That should be simple. Perhaps we should start with the obvious issue of the outer... the exterior covering.

**SENTA:** Of course the exterior covering should replicate as closely as possible the feel of... Its qualities should resemble... It should be as realistic as possible.

**RINK:** Yes. And it needs to be strong.

**SENTA:** Yes.

**RINK:** And... supple?

**SENTA:** Yes.

**RINK:** What material do you recommend?

**SENTA:** Material?

## FRINGE PLAYS

**RINK:** Which material is most... lifelike?

**SENTA:** Well, the material is... there are many options. We could try a vulcanized rubber covering. That would be extremely durable.

**RINK:** Something pliable yet resilient?

**SENTA:** Most resilient, but of course rubber supplies are limited right now.

**RINK:** Yes, we must strive to keep the unit cost as economical as possible if these are to be — these are to be issued to every soldier?

**SENTA:** Yes. Every soldier.

**RINK:** That's... an incredible amount.

**SENTA:** We could try a synthetic material, some form of polyvinyl.

**RINK:** This would be different than rubber?

**SENTA:** It would be comparable, but perhaps not as durable, and not as... warm to the touch.

**RINK:** Well, that's certainly something to consider then, isn't it?

**SENTA:** Absolutely.

**RINK:** The material must be... inviting.

**SENTA:** We should consider a material that is more closely associated with femininity.

**RINK:** Something the soldiers will find attractive.

**SENTA:** Silk, perhaps?

**RINK:** Yes, silk would be smooth and... very smooth.

**SENTA:** Like a lady's undergarments.

## SEXING HITLER

**RINK:** Yes, a lady's... very smooth.

**SENTA:** But difficult to keep clean.

**RINK:** Clean? Oh! Clean.

**SENTA:** I mean, it won't wear as well as polymers.

**RINK:** And silk is even harder to obtain than rubber.

**SENTA:** We would have to use nylon.

**RINK:** But I fear these materials will not hold up as well in combat situations.

**SENTA:** No?

**RINK:** The environment can be extreme. We must make durability a priority.

**SENTA:** Leather... yes, that certainly would have the proper feel.

**RINK:** Soft leather.

**SENTA:** Yes. But I worry about elasticity?

**RINK:** Elasticity?

**SENTA:** It must withstand a certain amount of... abuse. Of stretching and bending. Leather will have to be oiled to prevent drying out and to keep it... lubricated.

**RINK:** Lubricated?

**SENTA:** Yes.

**RINK:** That may be too much for the field.

**SENTA:** I agree.

**RINK:** This assignment... it's overwhelming in scope.

**SENTA:** There's no obvious place from which to start – the appearance of the... creation, or the... functional aspect? Each affects the other.

## FRINGE PLAYS

*The soldier carries the doll out. It is lifeless, inhuman, incomplete, the face covered. He places it between them.*

**SENTA:** What is the Latin word for woman?

**RINK:** Femina.

**SENTA:** Femina?

**RINK:** And Latin for doll is pupa.

**SENTA:** Feminapupa?

**RINK:** Pupafemina?

**SENTA:** Atrocious. It's a tongue twister.

**RINK:** Greek for woman is gyna.

**SENTA:** Gynoid?

**RINK:** A gynoid. That's what we're making.

**SENTA:** Good?

**RINK:** Yes.

### SCENE 6: THE SOLDIER'S MISSION

**RINK:** This is a gynoid. It has been designed to fit inside your pack, and when you are in need of it, you can inflate it using a pump or your breath through this nozzle in the back.

*Senta demonstrates by blowing up the doll.*

**SOLDIER:** And what am I supposed to do with it?

**RINK:** It isn't obvious?

**SOLDIER:** We could make the enemy think there are more of us than there really are.

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**RINK:** No, that's not the purpose. As you can see, it approximates the female form.

**SOLDIER:** (*not getting it*) Yes, it does kind of.

**SENTA:** You will be expected to... have relations with the gynoid.

**SOLDIER:** Relations?

**SENTA:** Yes, as a substitute for any prostitutes or other questionable women you might find in the field.

**SOLDIER:** You want me to fuck it?

**RINK:** Our goal is to prevent the spread of venereal disease and keep soldiers out of situations that might endanger their lives. I can assure you this is most serious research overseen by Reichsfuhrer Heinrich Himmler himself.

**SOLDIER:** Yes, I'm certain it is all for the greater good of Germany. What exactly am I supposed to do?

**SENTA:** Your role here is to put the gynoid under rigorous testing. We need to understand how she fairs under regular use, and determine the amount of abuse she can withstand. We must know if she will survive in combat conditions.

**RINK:** I am also keenly interested in the psychological impact of these gynoids. Along with physical testing, I am asking each soldier to report back on their experiences. I want you to relate whatever imagery or sensations or... fantasies it inspires.

**SOLDIER:** So you want me to take your doll –

**RINK:** Gynoid.

**SOLDIER:** Gynoid, have my way with it, so to speak, and then report back to you what went through my mind during the act?

## FRINGE PLAYS

**RINK:** Exactly.

**SOLDIER:** Excuse us, ladies.

*The soldier takes Rink aside.*

**SOLDIER:** *(to Rink)* And what if I can't... what if it doesn't work?

**RINK:** That's acceptable too. We want to experiment with the design of the gynoid until it achieves the maximum amount of comfort and... inspiration.

*The soldier sizes up the doll.*

**SOLDIER:** Hell of a way to win a war.

### SCENE 7: THE SOLDIER SEDUCES THE DOLL

**SOLDIER:** There once was a man from Berlin  
Given orders, to his chagrin,  
He was handed a doll  
And told "go have a ball  
Then come back and confess all your sins."

*The soldier sits down next to the doll and looks it over. He smiles at the doll.*

**SOLDIER:** *(cont)* Hey... how you doin'?

*He begins flirting with the doll, trying to impress her but getting no reaction.*

**SOLDIER:** *(cont)* I'm trying to seduce you.

*The doll looks at him, then leaps onto his lap.*

**SOLDIER:** *(cont)* A dream come true!

## SEXING HITLER

### SCENE 8: EUGENICS – OLIVER WENDELL HOLMES

**HIMMLER:** It is commonly purported  
That eugenics is supported  
By a bevy of great figures  
Intellectuals and leaders  
George Bernard Shaw, H.G. Welles,  
and Alexander Graham Bell.  
Even Britain's Winston Churchill  
Pushed for eugenics in goodwill.  
Great American presidents  
Advocated for the movement  
It was written into legal tomes  
By justice Oliver Wendell Holmes

**RINK:** *(as Oliver Wendell Holmes)* It is better for all the world,  
if instead of waiting to execute degenerate offspring  
for crime, or to let them starve for their imbecility,  
society can prevent those who are manifestly unfit from  
continuing their kind. Three generations of imbeciles are  
enough.

### SCENE 9: THE JEWISH QUESTION

**HASCHEN:** Hello, darling.

**HIMMLER:** My love.

*They kiss, and Haschen takes Himmler's coat. She  
finds a letter in the pocket.*

**HASCHEN:** What's this? A letter from Hitler?

**HIMMLER:** This, my darling Haschen, is the answer to the  
Jewish question.

**HASCHEN:** The Jewish question?

## FRINGE PLAYS

**HIMMLER:** What's to be done about the Jews? It is a centuries-old question that has never been adequately answered, but Hitler has figured it out.

**HASCHEN:** (*reading the letter*) "Supplementing the task that was assigned to you to solve the Jewish problem by means of emigration and evacuation, I herewith instruct you to make all necessary preparations for a total solution of the Jewish question." What does that mean, "total solution"?

**HIMMLER:** It means they must be expunged from the earth. Exterminated. I don't know if I can do it.

**HASCHEN:** You must. Hitler orders it.

**HIMMLER:** Yes, but how? There must be tens of thousands, perhaps millions. How can it be done?

**HASCHEN:** I know you will find a way. You are so creative.

**HIMMLER:** I didn't think it would come to this. I thought we might find a place for them, far away – Madagascar perhaps – but I realize now it is the only way. Otherwise the question will always remain... but it won't be easy.

**HASCHEN:** They are only Jews.

**HIMMLER:** We must have a child, Haschen. A new Aryan life to supplant these Jewish people. An Adam, or Eve, to build our vision of a new Germany upon. It begins with you and me.

**HASCHEN:** Yes, my love, for the Reich!

**HIMMLER:** For the Reich!

**HASCHEN:** Heil Hitler!

### SCENE 10: THE FIFI FANTASY

**SOLDIER:** I call my comforter Fifi.

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*The soldier dances with the doll as Rink speaks.*

**RINK:** Fifi of course is a French prostitute. They are all named Fifi, or Lola, or Monique. They are all the same. He doesn't really understand the experiment. He is told he may no longer sleep with French prostitutes, and instead must use this fabrication. He is told it is for his health, and yet we inquire about his fantasies. He says it is a whore. "It's Fifi. Isn't that what it is supposed to be?" He takes her for granted. She is merely for pleasure, an escape from the tedium of war.

**HIMMLER:** But what of your dreams, soldier?

**SOLDIER:** My dreams?

**HIMMLER:** Yes, your desires, your hopes?

**SOLDIER:** My only hope is to survive this war, Sir.

**HIMMLER:** And you have no desires beyond survival?

**SOLDIER:** Sir, at this point it is futile to want for anything more.

**HIMMLER:** Do you understand why we are fighting this war?

**SOLDIER:** No sir. I am only trying to stay alive.

**HIMMLER:** Rink, this man is a disgrace. You give him dreams, but all he thinks about is his French whore. I give him a new Germany, but he does not wish to fight for it. His only regard is his own life. He cares for nothing, cares for nobody. His life has no value to the Reich. We cannot win the war with soldiers such as this. We cannot fulfill our supreme destiny with his attitude. This man is self-serving. He cannot be counted on to do anything but save his own skin. I fear he would do so no matter what the cost, even the lives of his fellow Germans, even at the expense of our beloved country. Do you understand the

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magnitude of the problem before you, Rink? This is what you must deal with. This is the sort of person that your so-called gynoid must inspire, so that their love of the fatherland is felt in the marrow of their bones, the beating of his heart, and the deepest core of their sexual passion.

**RINK:** Is that even possible?

**HIMMLER:** It is absolutely necessary.

### SCENE 11: EUGENICS – MADISON GRANT

**HIMMLER:** The famous conservationist

And noted anthropologist

Madison Grant, to make his case

Wrote “The Passing of the Great Race”

A work that was archetypal

Hitler claimed it was his bible.

Among the ideas it contained

Was the sound science that proclaimed

The Nordic race superior;

All others deemed inferior.

**SOLDIER:** (*as Madison Grant*) A rigid system of selection through the elimination of those who are weak or unfit — in other words social failures — will enable us to get rid of the undesirables who crowd our jails, hospitals, and insane asylums. This is a practical, merciful, and inevitable solution of the whole social problem, and can be applied to an ever widening circle of social discards, beginning always with the criminal, the diseased, and the insane, and extending gradually to types which may be called weaklings rather than defectives, and perhaps ultimately to worthless race types.

# SEXING HITLER

## SCENE 12: RINK AND SENTA REFINETHE DOLL

*Rink and Senta work on the doll.*

**SENTA:** Scalpel.

**RINK:** I don't think I can do this project. Scalpel.

**SENTA:** Of course you can.

**RINK:** It's... awkward.

**SENTA:** It's our duty.

**RINK:** That makes it even more awkward.

**SENTA:** Retractor. What makes it awkward?

**RINK:** I don't understand what I'm supposed to do.  
Retractor.

**SENTA:** We're creating a dream woman — doll.

**RINK:** How am I supposed to know what that is?

**SENTA:** Just imagine that you're a sculptor, and you are  
sculpting the most beautiful woman in the world.

**RINK:** Sculptures aren't meant to be... functional.

**SENTA:** Forget about that for now. Just focus on her  
appearance. What does she look like?

**RINK:** Rubbery.

**SENTA:** You're not using your imagination. Close your eyes,  
and form an image in your mind. What do you see?

**RINK:** It's... female.

**SENTA:** Yes, we know that already. Be more specific.

**RINK:** It...

**SENTA:** She.

**RINK:** She! It's a she. She looks like... you.

## FRINGE PLAYS

**SENTA:** Me?

**RINK:** I think of a female, I think of you. You're standing right there.

**SENTA:** I'm no man's fantasy.

**RINK:** Don't say that.

**SENTA:** It's true.

**RINK:** I don't believe it. You have... good qualities.

**SENTA:** We're not talking about me. We're talking about your fantasy. Seam ripper.

**RINK:** I don't have one.

**SENTA:** Yes, you do. It's right there.

**RINK:** No, I meant, I don't have a fantasy. What's a seam ripper?

**SENTA:** Everyone has a fantasy. It's the handle with the pointy top.

**RINK:** I don't. The thing with the hook? It doesn't interest me.

**SENTA:** Yes. That's it. You really don't have a fantasy.

**RINK:** No. I find the whole idea absurd.

**SENTA:** It's not that hard. Think of a woman you had feelings toward. Think about what she was like.

**RINK:** Well... there was a woman once. We had a stimulating conversation.

**SENTA:** A conversation?

**RINK:** Yes, we both shared an interest in the Romantic composers. We got along very well.

**SENTA:** I love the Romantics!

## SEXING HITLER

**RINK:** You do?

**SENTA:** Oh, yes. They move me so. I can just forget everything else. Verdi, Wagner, Berlioz...

**RINK:** I'm partial to Mendelssohn.

**SENTA:** Yes! And Chopin, Brahms, Paganini — I'm sorry.

**RINK:** Don't apologize. It's nice to find someone with shared interests.

**SENTA:** Did you find her attractive?

**RINK:** Oh. Yes.

**SENTA:** Great. Fine. Scissors.

**RINK:** Scissors. Her knowledge of the subject was very thorough.

**SENTA:** I mean her physical appearance.

**RINK:** Her appearance?

**SENTA:** Would you say she was pretty?

**RINK:** Well... no, I wouldn't say that.

**SENTA:** No? Not pretty?

**RINK:** The opposite really, but it really wasn't a factor in our relationship. I think it helped, actually.

**SENTA:** Helped?

**RINK:** I find women a bit intimidating.

**SENTA:** All women? What about me?

**RINK:** You? No, you're a colleague. It's not the same thing.

**SENTA:** I see. Glue. If you could go anywhere in the world, where would you go?

**RINK:** Glue. Leipzig.

## FRINGE PLAYS

**SENTA:** Leipzig? You want to go to Leipzig?

**RINK:** Yes.

**SENTA:** You've never been there?

**RINK:** No, but I've thought about it.

**SENTA:** It's only two hours away.

**RINK:** I'm a busy man. Why are you smiling?

**SENTA:** Have you never left Dresden?

**RINK:** No, why?

**SENTA:** No reason. Needle.

**RINK:** Needle.

**SENTA:** What would you do there? Thread.

**RINK:** Thread.

**SENTA:** No, the pink.

**RINK:** I'd like to see the Mendelssohn monument.

**SENTA:** It's gone. They tore it down a few years ago.

**RINK:** Who did? Why?

**SENTA:** The Fuhrer. Mendelssohn was a Jew.

**RINK:** But he... yes, I suppose that is something they would do. How... unfortunate.

**SENTA:** I'm sorry.

**RINK:** No matter.

**SENTA:** You sound like it does matter.

**RINK:** They can't tear down his music. We will always have that. Even if it's just here in my head. I had always hoped to see the monument though.

**SENTA:** A fantasy?

## SEXING HITLER

**RINK:** No, just a thought.

**SENTA:** Thoughts about things you'd like to do, that you haven't done, and what they might be like when you do them. Those are fantasies.

**RINK:** That's a fantasy? But that's nothing.

**SENTA:** Yes, much of the time it is nothing.

### SCENE 13: FEMALE TRAITS

*The soldier imagines what each woman might be like.*

**SOLDIER:** Tall, short, thin, round, blonde, brunette, fair, exotic, young, dainty, strong, smart, funny, petite, shy, smart, quiet, beautiful, partner, submissive, aggressive, meaty, rugged, muscular.

### SCENE 14: THE DOLL GETS A FACE

**HIMMLER:** What about the face?

**RINK:** The face?

**HIMMLER:** The woman needs a face.

**RINK:** I thought a faceless gynoid would allow the soldier to imagine any women he wished.

**HIMMLER:** No, no, no, Dr. Rink. That is not what we need at all. She must be the perfection that every soldier sees when he closes his eyes and imagines the Germany of the future. She must be fantasy made real. What I have seen does not even have recognizable features. How can you expect to inspire our soldiers' fantasies if your gynoid does not even have a face?

**RINK:** What kind of face?

## FRINGE PLAYS

**HIMMLER:** Lucky for you I can help. (*he escorts Haschen in*) This is my mistress, Haschen. She is the perfect Aryan ideal of beauty, health, and athleticism. She will serve as the model for your dolls. (*cupping his hands over his breast*) Although it wouldn't hurt if you added a little more up here, no?

**RINK:** Oh.

**HASCHEN:** Heinrich has explained your mission to me, and I am honored to be chosen for this vital task. It is my dream to be the mother of a new Germany. My face will be in the mind of every soldier as they envision the ideal beauty. When I imagine all those strong, handsome soldiers making love to me, I get a thrilling tingle deep down in my soul.

**HIMMLER:** In order to build a new Germany, we will need many offspring. It will be necessary for men to have a wife and at least one mistress, provided they are of good German stock. It will become the great task, even outside of the marriage bond, for German women and girls of good blood, not in frivolity but in deep moral earnestness, to become mothers of children of soldiers going off to war.

**SENTA:** (*to Rink*) He has a mistress?

### SCENE 15: EUGENICS – MARGARET SANGER

**HIMMLER:** Margaret Sanger's great creation,  
The Birth Control Federation  
(Just renamed Planned Parenthood)  
Counsels new parents on childhood,  
Marriage and care for the newborn,  
Like my own program Lebensborn  
Which provides homes for new mothers  
Racially pure above all others.

## SEXING HITLER

**SENTA:** *(as Margaret Sanger)* Fostering the good-for-nothing at the expense of the good is an extreme cruelty ... there is no greater curse to posterity than that of bequeathing them an increasing population of imbeciles. When motherhood becomes the fruit of a deep yearning, not the result of ignorance or accident, its children will become the foundation of a new race.

### SCENE 16: THE GERTRUDE FANTASY

**SOLDIER:** I call my comforter Gertrude.

*The soldier again dances with the doll. Her face is now revealed as that of Haschen.*

**RINK:** Gertrude is his sweetheart back home. He has not seen her in eleven months, but he writes her every day to tell her that he loves her. She writes him back, but sometimes the letters take a while to find him. They plan to get married as soon as the war is over. They met in school. He was a grade older than she, and would give her instruction in mathematics. He also used to take her dancing. They would dance until they were exhausted. All he longs for is to be together with her again, to take her in his arms and give her a kiss. To hold her, and once again dance without a care. He will cherish Gertrude. She gives him something to look forward to, the will to fight and achieve victory.

**SOLDIER:** Are we not the perfect young couple? The ideal material for our future German empire?

**HIMMLER:** I seem to remember looking through your records. Wasn't your mother also named Gertrude?

**SOLDIER:** My mother?

## FRINGE PLAYS

**HIMMLER:** You don't have a sweetheart back home, do you?

**SOLDIER:** Of course I do.

**HIMMLER:** You write plenty of letters, but they are all addressed to your mother. She gave you instruction in mathematics. She is the one you yearn for. You do not long for a new Germany, but cower in fear of death. You wish to crawl into your mother's comforting arms like a schoolboy, and have her protect you from the big, dangerous world. You cling to her tightly and cry and weep like a sniveling coward. Germany has called upon you to stand up like a man, but you behave like a child. You disgust me with your fear and shame.

**SOLDIER:** I'm sorry to disappoint you, Herr Himmler.

**HIMMLER:** You are a lying coward. I am not pleased with these results, Rink. These dolls do not inspire them. The men must envision our collective future. They must dream of what their new Germany will be. I have no use for a device that enables our soldiers to cower in fear.

**RINK:** What you ask is impossible. How can I control another man's dreams and desires?

**HIMMLER:** It is not so hard. Look to our Fuhrer. Hitler inspires. All of our dreams and desires must be shared with our Fuhrer. Hitler demands it. It is the only way.

### SCENE 17: WORKING ON RINK'S IMAGINATION

*Senta mimes holding up a pencil.*

**SENTA:** What is this?

**RINK:** It's a pencil.

**SENTA:** Right. Now, pretend it's something else. Show me.

## SEXING HITLER

*She hands him the pencil.*

**RINK:** Show you what?

**SENTA:** What else it is?

**RINK:** It's nothing else. It's a pencil.

**SENTA:** Just pretend.

**RINK:** What would you like to pretend it is?

*She takes the pencil back.*

**SENTA:** Okay, I'll start. This is not a pencil. It's a hairbrush.

*She pretends to brush her hair with the pencil.*

**SENTA:** (*cont*) Now you.

*She hands him the pencil.*

**RINK:** It's a... pencil. I don't know.

**SENTA:** Pretend!

**RINK:** Why?

**SENTA:** Just do it!

**RINK:** Fine. It's... a... pen.

**SENTA:** No, something different.

**RINK:** That is different. It's clearly a pencil.

**SENTA:** Choose something that is completely different than what it is. Not a writing implement.

**RINK:** Okay. It's... a... comb. Okay?

**SENTA:** No. It's not okay. Not at all.

**RINK:** So what is it then?

**SENTA:** It's an oar.

**RINK:** An oar?

## FRINGE PLAYS

**SENTA:** From a boat.

**RINK:** All right, it's an oar.

**SENTA:** So pretend it's an oar.

*He rows it like a tiny oar.*

**SENTA:** (*cont*) No, like an oar from a boat.

*She demonstrates with big, sweeping strokes.*

**RINK:** But it's a pencil!

**SENTA:** How can you be so thick-headed?

**RINK:** This game isn't fun for me.

**SENTA:** We're not doing it to have fun. We're trying to find your imagination.

**RINK:** All right, it's an oar.

*He rows it properly.*

**SENTA:** That was my idea. You have to have your own.

*He stares at the pencil.*

**RINK:** Thinking this way can only lead to trouble.

**SENTA:** Just do it.

**RINK:** It's... a flower.

*He hands it to her like a flower.*

**SENTA:** Thank you. That was creative.

**RINK:** This pretending and dreaming is dangerous.

**SENTA:** Dreaming is the only thing we can do anymore. If you don't have your own dreams, then you're just a slave to someone else's dream – to Hitler's dream. You may as well be dead.

## SEXING HITLER

### SCENE 18: HIMMLER'S SPEECH

**HIMMLER:** I can see that many of you in the audience tonight are Americans. More than anyone, you should understand what we are trying to accomplish. We in the Reich greatly admire the efforts you have made at social reform. Your so-called Jim Crow laws, which keep the African negro separate but equal, were a model for our Nuremberg laws, which excluded the Jew from civic life. Even more impressive, your method of dealing with the native Indians was to eliminate whole races. You exterminated the Indians – who only wanted to go on living in their native land – in the most abominable way. Today's methods are far less brutal. The Cold Springs Harbor Laboratory in New York identified eighteen humane methods of population control, including forced segregation, sterilization, and euthanasia. Thirty-eight states have laws supporting eugenics, upheld by the Supreme Court. Sixty-thousand degenerate Americans have been sterilized by legal action. Without such measures, the influx of blood from less desired peoples will cause populations to rapidly become darker in pigmentation, smaller in stature, more given to crimes of larceny, kidnapping, assault, murder, rape, and sexual immorality, and the ratio of insanity in the population will rapidly increase. Therefore we must strive to raise the human race to the highest plane of social organization by ridding the world of genetic mutation. It is the curse of greatness that it must step over dead bodies to create new life; yet we must create new life. We must cleanse the soil or it will never bear fruit. It would be an evil day if the Germanic people did not survive. It would be the end of beauty and culture, of the creative power of this earth. Now let us remember the Fuhrer, Adolf Hitler, who will create the Third Reich and will lead us into the future. Heil Hitler!

## FRINGE PLAYS

### SCENE 19: THE JUDY FANTASY

**SOLDIER:** I call my comforter Judy.

*The soldier dances with the doll once more.*

**RINK:** He was reluctant to tell us her name. He seemed embarrassed, but we wrested it from him. All he said was Judy, and then we realized why he was so reticent. He dreamed of Judy Garland, the girl from *The Wizard of Oz*. We could not suppress our laughter. Thankfully he saw the humor in it too, and we had a fine laugh, and when he went off for testing, we said he was taking her over the rainbow. He saw himself as the man of tin, whose heart was broken and could only be fixed by her kindness and concern. He has a fantastical imagination, but he is a good and innocent man.

**SOLDIER:** I will use my creativity to build a new culture for our new world.

**HIMMLER:** You said her name was Judy, but you did not mean Judy Garland, did you?

**SOLDIER:** Of course I did.

**HIMMLER:** You didn't mean to say Judy at all. That's just what came into your head, something you thought we would accept. The word you were really thinking was Jew. You think the doll is a Jewess – that you think it is acceptable to be intimate with a Jew if you can hide her identity, but you are not so creative that I can't see through your ploy. Do you understand that the penalty for an S.S. officer having relations with a Jew is death? But you do not love this Jew. You hate her with all your passion. You beat her, and brutalize her, and rape her. You treat her like vermin. She takes all of your anger and abuse and hatred. She is something to be obliterated.

## SEXING HITLER

**SOLDIER:** I will kill this filthy Jew bitch. I will destroy her.

**HIMMLER:** What do you think of these developments, Rink?

**RINK:** I'm appalled.

**HIMMLER:** This is the soldier Germany needs. Driven by blind passion, eager to destroy our enemies, ready and willing to wipe lesser races from the face of the earth. He will bring us the future.

**RINK:** I have inspired this?

**HIMMLER:** Germany will not succeed if we do not command people in totality, to the deepest core of their being, their desires, their fantasies, their thoughts. Our struggle is within. It is easier to break the Russian front than to conquer a man's heart. Your dolls will ensure a German victory. Good work, Rink.

**RINK:** Thank you, Herr Himmler.

**HIMMLER:** There is but one more advancement we must make, one more thing until we reach perfection. It is fine for our soldiers to hate our enemies, but we must also instill in them a love of the homeland, German pride, and virtue. They must see the future of Germany in her eyes and be inspired to attain our noble ideas. Through these dolls, they must love themselves.

**RINK:** Themselves?

**HIMMLER:** They must find themselves superior to all others, and long to conquer the world. Can you do that, Rink?

**RINK:** With a doll?

## FRINGE PLAYS

**HIMMLER:** Don't you understand the power you wield? You are tapping into their primal desires, the sacred heart, and you are telling them, "This is what you want. This is what you dream. This is your purpose in life." You are in command.

**RINK:** I don't want that kind of power.

**HIMMLER:** Every good German wants that kind of power. It is what drives our conquest.

**RINK:** I don't think I can give you that.

**HIMMLER:** I am surprised to find a man of science with such limited imagination. You will find a way. I assure you.

*Himmler exits.*

*Rink approaches the lifeless doll, checking to see if anyone is around.*

**RINK:** Hello. I'm Doctor Rink. You can call me Arthur. I made you.

*He tries to put it in a more lifelike pose, but it remains slumped.*

**RINK:** *(cont)* I'm not quite sure how to do this.

*He takes the doll's hand and makes it touch him. Then he drops it, embarrassed.*

**RINK:** *(cont)* Is it all right if we just talk? Is this embarrassing for you? I probably shouldn't bother asking questions.

*He raises her arm and puts it around him, holding the doll awkwardly.*

**RINK:** *(cont)* I can't believe I'm doing this.

*He tries to dance with her, dragging her limp body across the floor.*

**RINK:** *(cont)* This is stupid.

## SEXING HITLER

*He pushes the doll away and she falls into a heap.*

**RINK:** *(cont)* It's not real.

*He grabs the doll and shakes it.*

**RINK:** *(cont)* Why won't you be real?

*He sits on the floor next to the doll, frustrated.*

**RINK:** *(cont)* You don't have answers.

*Senta enters.*

**RINK:** *(cont)* Oh! I –

**SENTA:** So you do think she's pretty?

**RINK:** Who? She? That's not a real person.

**SENTA:** If she were real?

**RINK:** It's not.

**SENTA:** Yes, but if she were.

**RINK:** But it's not.

**SENTA:** I was just wondering if you thought that –

**RINK:** It's not alive. There's no point in –

**SENTA:** I know it's not alive. No one believes it is. I don't understand you. Sometimes, a fantasy can be comforting.

**RINK:** How could anyone find comfort in the company of an imaginary person?

**SENTA:** Because an imaginary person can be anything you want it to be.

**RINK:** I'd want it to be real.

**SENTA:** No, you don't. Real women are intimidating, remember? You said so.

**RINK:** That's different.

## FRINGE PLAYS

**SENTA:** How?

**RINK:** You cannot just imagine reality away. You have to deal with it.

**SENTA:** Dreams are the only way we can deal with reality.

**RINK:** Dreams aren't real! An imaginary person can't do anything!

**SENTA:** No, an imaginary person does everything! Everything you want it to do, and nothing you don't! An imaginary person doesn't belittle you, or make fun of you, or call you names! An imaginary person does not wish you were someone else! An imaginary person is never ashamed of you! An imaginary person never says you're ugly!

**RINK:** I...

**SENTA:** I'm sorry. I shouldn't have said that.

**RINK:** I...

**SENTA:** It was very unprofessional of me. Let's get back to work.

**RINK:** But...

**SENTA:** Please.

**RINK:** Someone told you that you were ugly?

**SENTA:** (*ignoring him*) I think that we have to go about this research differently –

**RINK:** You're not.

**SENTA:** It is trivial. It doesn't matter.

**RINK:** It does.

**SENTA:** It was a long time ago. (*back to work*) Since we are no longer adjusting the appearance of the gynoid, I suggest...

**RINK:** I think you're pretty.

## SEXING HITLER

**SENTA:** ...we focus more specifically on the actual functionality...

**RINK:** You are. You are pretty.

**SENTA:** ...of the... of the... Perhaps if we're able to utilize an additional –

**RINK:** I thought so the first time you walked in.

*He takes her hand and they dance.*

*An air raid siren. Rink and Senta remain oblivious.*

*The soldier rushes in.*

**SOLDIER:** British bombers over Dresden! Get to the shelters! Your lives are in danger!

*Rink and Senta ignore him. He spots the doll.*

**SOLDIER:** My darling! I will save you!

*He picks the doll up and carries it off.*

*As Rink and Senta continue to dance, Himmler enters. The soldier runs onstage.*

**HIMMLER:** Soldier, report.

**SOLDIER:** They've already bombed the oil plant in Bohlen, and target indicators have been dropped all over town, sir. Preliminary reports indicate that Bonn and Nuremberg are also under attack.

**HIMMLER:** Why would they bomb Dresden?

**SOLDIER:** I don't know, sir.

**HIMMLER:** Dresden? It doesn't make sense.

**SOLDIER:** Sir, I suggest taking cover immediately, sir.

**HIMMLER:** What? Oh... yes... Dismissed, soldier.

## FRINGE PLAYS

**SOLDIER:** Thank you, sir.

*Soldier runs off.*

*Haschen enters pregnant.*

**HASCHEN:** Oh, Heiny! The baby! It's time!

**HIMMLER:** The baby! Now! Lay yourself down. I will help you. Push, darling. Push! Push for the glory of the Reich!

*Explosions as she pushes. Lights flicker. Haschen's screams sound like the wails of the dying.*

*She gives birth to all of the doll's previous costumes, and within that is a naked Barbie doll. Himmler holds the doll up.*

**HIMMLER:** We have created new Aryan life.

**HASCHEN:** I am the mother of the world.

**HIMMLER:** My love. We must have another child immediately.

**HASCHEN:** Yes, Heiny! For the Reich!

*They begin to dance together with Rink and Senta.*

*The soldier enters and picks up the doll's costume pieces.*

**SOLDIER:** She's dead. My love is dead.

**HIMMLER:** You fool. She was never real to begin with. *(holding up the Barbie)* This is real. This is what we're fighting for! Now go, man the anti-aircraft guns. Defend the city. Give your life for Germany.

*The soldier is oblivious. Himmler slaps him.*

**HIMMLER:** Those are orders, soldier!

**SOLDIER:** Yes, Reichsfuhrer. Air raid alert. Blackout conditions! Blackout conditions!

## SEXING HITLER

*Everyone hides. Blackout. The siren continues.*

*In the darkness, Rink opens a curtain, letting in light from backstage.*

**SENTA:** What are you doing? They'll see the light. We'll be killed.

**RINK:** Come with me to Leipzig.

*He offers his hand. Senta takes it. They exit through the curtain together.*

### SCENE 20: EPILOGUE

**HIMMLER:** The Vedic Aryan race is ancient;  
Honorable, respectable, noble.  
We arose from Atlantis valiant.  
Our transcendence absolute and global  
With one grand destiny, to occasion  
The supremacy of the Caucasian.

In the Norseman's superior breeding  
Humanity's future is nobly enshrined.  
Our fair people will provide the seedlings  
For a master race to rule all mankind  
That's shrewder, heartier, able to thrive  
Better than any human now alive.

We are creating a new world order  
For our Aryan brothers and sisters.  
We'll expand our nation's borders  
And tip the scales on which Europe centers,  
Then we'll roll over Asia like a flood  
Until Germany reigns, über alles, with its Nordic blood.

*Curtain.*



# LINGERIE SHOP

BY BRYAN COLLEY

## CHARACTERS

Raven

Sally

Jennifer

Ava

Stage Manager

Bryan Colley



# LINGERIE SHOP

*Where an asterisk appears after a character's name, that actor's real name should be used instead of the character's name.*

*The play begins about five minutes late. During this time, there is an improvised verbal argument offstage between a man and woman, audible to the audience, although what it's about is anyone's guess.*

*Sometime after the commotion, the **STAGE MANAGER** appears before the audience, somewhat flustered, and makes the following announcement.*

**STAGE MANAGER:** Ladies and Gentlemen, we are having a few slight delays. We will be starting the play in a few minutes. This is a good time to turn off your cell phones and I would ask you for no flash photography. Please bear with us. Thank you.

*A few minutes later, **BRYAN COLLEY** enters the auditorium and takes his seat near the front. He is angry and short of breath.*

*After Bryan has settled, lights come up on a lingerie shop.*

**RAVEN** is at the counter working. **JENNIFER** rushes in.

**JENNIFER:** I'm sorry I'm late, Miss Raven.

**RAVEN:** First day on the job and you're a half hour late.

**JENNIFER:** It won't happen again. I was—

**RAVEN:** Shut up. I don't want to hear your excuses. I should kick your pretty little ass out that door right now.

**JENNIFER:** Oh please, Miss Raven. I need this job so bad.

## FRINGE PLAYS

**RAVEN:** I've got one rule around here, Jennifer.

**JENNIFER:** What's that?

**RAVEN:** You do exactly what I tell you to do. Understand?

**JENNIFER:** Oh yes, Miss Raven.

**RAVEN:** I've got a multitude of punishments for disobedient workers.

**JENNIFER:** I'll do exactly what you say, Miss Raven.

**RAVEN:** Good. You can start by scrubbing the floor.

*She gives Jennifer a bucket with a scrubber.*

*Jennifer gets down on her hands and knees and starts scrubbing.*

*Her garters show under her short skirt as she works, and Raven checks out her ass.*

**RAVEN:** You can scrub harder than that. You might have to eat off that floor.

*Jennifer scrubs harder, her thrusting motions resembling sex. Raven is pleased.*

**RAVEN:** That's more like it.

*AVA enters wearing an overcoat. She sees Raven watching Jennifer.*

**AVA:** The new girl looks promising.

**RAVEN:** Hello, Ava. Yes, I think she'll be a good little worker.

**AVA:** Has the new merchandise arrived?

**RAVEN:** Not yet.

**AVA:** Crap! I need something to complete my ensemble.

## LINGERIE SHOP

*The throws off her overcoat, revealing a full dominatrix costume.*

**RAVEN:** Very nice.

*Jennifer is stunned and stops scrubbing.*

*Raven slaps her on the ass.*

**RAVEN:** *(cont)* Keep scrubbing.

**AVA:** I was thinking of some sort of crown for the goddess?

**RAVEN:** I expect the truck here any minute. So how's life?

**AVA:** I was up all night. I'm getting too old for this job.

**RAVEN:** Not getting enough sleep?

**AVA:** I'm sore all over. But not as sore as his ass. You should have seen it. Even I was impressed.

**RAVEN:** I still don't get why men pay you to treat them like shit.

**AVA:** Men make a big show of being in charge, but they really just want to be told what to do. First their mommies, then their teachers, then their wives, and then me.

**RAVEN:** End of the line?

**AVA:** Oh no, after me it's their nurses.

**RAVEN:** Good, a second career for you.

**AVA:** Maybe I should go to nursing school?

**RAVEN:** You couldn't give up the smell of sweaty leather.

**AVA:** No, I guess you're right. I do enjoy it when they squeal, the poor things. I guess there is a touch of the sadist in me.

*Ava selects some lingerie from the rack and hands it to Raven. Raven stops Jennifer's work.*

## FRINGE PLAYS

**RAVEN:** Put these on.

**JENNIFER:** What for?

**RAVEN:** This is the most ill-fitting brand of clothing ever created, but you'll never know it until you try it on.

**JENNIFER:** Then why do we sell it?

**RAVEN:** It brings in the customers, but I always talk them into something else. Here.

*She thrusts the lingerie into Jennifer's hands.  
Jennifer takes it offstage to the dressing rooms.*

**AVA:** I should learn some tips from you.

**RAVEN:** She was late, so I'm being a hard ass.

**AVA:** Want me to take a crack at her?

**RAVEN:** No, I want this one to come back.

*SALLY pushes in a two-wheeler with several boxes on it. She's wearing coveralls.*

**SALLY:** Delivery.

**AVA:** Finally.

*Sally hands Raven a clipboard to sign. Raven checks her out.*

**RAVEN:** You're new.

**SALLY:** Yep, first week on the job. Lingerie, huh?

**AVA:** No, sporting goods.

**RAVEN:** Why don't you look around while we inspect the merchandise.

**SALLY:** Thanks.

*Raven opens the boxes.*

**RAVEN:** I should have just the thing for you in here, Ava.

## LINGERIE SHOP

**AVA:** Good.

**RAVEN:** I was thinking of you when I ordered it.

*She pulls out a giant dildo.*

*Sally holds some lingerie up in the mirror and looks at herself.*

**SALLY:** Perfect, but not for me of course.

**RAVEN:** Find anything you like?

**SALLY:** Do you think this would look nice on me?

**RAVEN:** Why don't you try it on and let me see?

**SALLY:** Can I?

**RAVEN:** Right in here.

*She shows her to the dressing rooms.*

**AVA:** Flirt.

**RAVEN:** She's cute.

**AVA:** For a dyke.

**RAVEN:** You know I'm a sucker for the working class.

*Jennifer enters wearing her lingerie.*

**JENNIFER:** You aren't kidding. This stuff sucks.

*They check her out.*

**AVA:** But you do it justice.

**JENNIFER:** Thank you.

**RAVEN:** Here, try this one on.

*She hands her a skimpier outfit.*

**JENNIFER:** Are you sure?

**RAVEN:** You have to get to know the merchandise.

## FRINGE PLAYS

*Jennifer takes it offstage.*

**RAVEN:** (*cont, to Ava*) Happy birthday!

*Sally comes on in her lingerie. She's stunning, if timid.*

**SALLY:** What do you think?

**AVA:** Well, you have hidden talents.

*Raven nudges Ava and moves in on Sally.*

**RAVEN:** It's not a perfect fit, though.

**SALLY:** It isn't?

**RAVEN:** No. See how it's loose here?

*She runs her hands along Sally's breasts.*

**SALLY:** Yes.

**RAVEN:** It should be taut and supportive like this. See?

*She lifts Sally's breast up. Sally takes obvious pleasure in it.*

**SALLY:** Oh yes, I see.

**RAVEN:** This looks good though.

**SALLY:** It does?

*She slides down Sally's body and inspects her panties.*

**RAVEN:** Let's try something else – something a little more seductive.

*Raven searches through the racks.*

**SALLY:** I really should be getting back to work.

**RAVEN:** Nonsense. I'm going to get you everything you need.

*She hands her a new bra.*

## LINGERIE SHOP

**RAVEN:** Try this on.

**SALLY:** Okay.

**RAVEN:** It's a little more complicated, so if you need any help just call me.

**SALLY:** All right.

*Sally leaves. Raven and Ava watch her go, then Raven turns on Ava.*

**RAVEN:** Get out!

**AVA:** And miss the show?

**RAVEN:** It's a private event.

**AVA:** What about Cinderella?

**RAVEN:** She'll get an early lunch.

**AVA:** Well, moving in for the kill.

**RAVEN:** Keep the cock. It's a gift. Just go.

**AVA:** You sure you won't need it for Miss Delivery?

**RAVEN:** Trust me. I've got all the tools I need. Now get out before she comes back.

**AVA:** All right, but I want hear all the details tomorrow.

**RAVEN:** I'll write a book.

*Ava leaves. Raven runs to the mirror and removes her blouse, revealing the lingerie underneath. She covers up with a see-through gown.*

*Jennifer comes back in – wearing even less than before.*

**JENNIFER:** This is much better.

**RAVEN:** Beautiful. Now go to lunch.

**JENNIFER:** Lunch, but I just –

## FRINGE PLAYS

**RAVEN:** Are you being disobedient?

**JENNIFER:** No, Miss Raven. I just – I'll go change.

**RAVEN:** No time for that. Here.

*She grabs a robe from the rack and throws it over Jennifer.*

**RAVEN:** Now go, for at least an hour.

*She shoves her out the door just as Sally comes out of the dressing room. Her outfit is sexy and revealing.*

**SALLY:** What do you think?

**RAVEN:** Wow, you look good enough to eat.

**SALLY:** It's not too revealing?

**RAVEN:** No way.

*She stands up straight.*

**SALLY:** Does it lift and support?

**RAVEN:** Perfectly, but there's something missing.

**SALLY:** What?

*Raven gets some lipstick and tenderly, seductively puts it on Sally's lips.*

*Sally is getting excited. They're about to kiss.*

**RAVEN:** That's better.

**SALLY:** Do you like me now?

**RAVEN:** Yes.

**SALLY:** Do you want me?

**RAVEN:** Yes. I want you. I want – I want..

**SALLY:** What do you want?

## LINGERIE SHOP

**RAVEN:** I want to kill the fucking man who wrote this script?

**SALLY:** Um... yes, I want you so bad too.

**RAVEN:** This is bullshit!

*She storms offstage, leaving Sally alone, ad-libbing.*

**SALLY:** Maybe I'll just think about you while I play with myself.

*She reaches between her legs but is stopped by a CRASH and arguing offstage.*

**RAVEN:** (*offstage*) I can't put up with this fucking chauvinistic crap anymore.

*Ava is shoved onstage. She stands gawking at Sally for a beat, searching for words just as her whip is tossed out from backstage.*

**AVA:** Time for your lesson, slave.

**SALLY:** It is?

**AVA:** Get down on your knees.

**SALLY:** Okay.

**AVA:** (*cracking whip*) You say, "Yes, Mistress!"

**SALLY:** Yes, Mistress! What do I do now, Mistress?

*Another loud CRASH as Raven and Jennifer argue offstage.*

**RAVEN:** (*offstage*) I don't know why I agreed to do this fucking play.

**AVA:** Shit, I don't know. These shoes are killing me. Rub my feet.

*She takes off her stiletto heels and Sally complies.*

## FRINGE PLAYS

**SALLY:** Yes, Mistress.

*Raven storms back onstage, script in hand. She scans the audience for the playwright and hurls the script at him.*

**RAVEN:** Bryan, I am not going to do your fucking wet dream play! You can just go home and jack off to your 'Lingerie Shop' by yourself.

*She bolts offstage, then bolts back on.*

**RAVEN:** *(cont)* And I only slept with you to get on stage.

*Jennifer runs on stage, still in lingerie.*

**JENNIFER:** You slept with him too?

**RAVEN:** Oh, great. Did you fuck everyone?

**AVA:** What is your problem?

**RAVEN:** This shitty play – this 'we're all lesbians, we wear lingerie, we're so horny all the time' fucking fantasy that he's forcing us to do.

**SALLY:** Nobody's forcing me to do anything.

**RAVEN:** Sally,\* you're on your knees rubbing Ava's\* feet. Don't tell me you aren't being controlled. Every woman on this stage – every woman on this fucking male-dominated planet – is being controlled and I'm sick of it.

**AVA:** Not the feminist rant again.

*Sally tries to lead Raven off. Raven breaks away.*

*The stage manager runs from the booth to backstage carrying her prompt book.*

**RAVEN:** Let go of me! I am not letting this play go on. It's disgusting.

**BRYAN:** Get off the stage!

## LINGERIE SHOP

**RAVEN:** Fuck you!

**BRYAN:** I'm sorry you can't appreciate art.

**RAVEN:** This isn't art. This is your big fantasy you pervert.

**SALLY:** Come on, Raven,\* let's go.

**RAVEN:** *(being dragged offstage)* Go home everyone. The show is over! Don't give in to male domination...

**BRYAN:** *(to audience)* Um... I'm really sorry about this.

**JENNIFER:** She does have a point though. I mean, women really aren't like this. Are you like this?

**AVA:** Honey, this is the most uncomfortable costume I've ever worn in my life.

**JENNIFER:** This is just how men want us to be. They want us to think about sex all the time like they do. They always want us to kiss other women and stuff.

**AVA:** I'm not saying I agree with it. I'm just playing a part.

**JENNIFER:** But isn't that what Raven\* is always talking about – how we're always complacent and just give in to men's desires.

**AVA:** What's wrong with that?

*Sally enters and addresses the audience.*

**SALLY:** I'm sorry, everyone. Raven\* has been under a lot of strain lately.

**RAVEN:** *(offstage)* Right, like it's all my fault, not the fucking playwright!

**SALLY:** This is very embarrassing! We're going to continue the play with the stage manager playing Raven. I hope you can overlook the fact that she's reading from a script. Thank you.

## FRINGE PLAYS

**AVA:** Whatever.

*Ava picks up her shoes and exits.*

*Sally calls offstage for the stage manager – who refuses to enter.*

*Ava pushes the stage manager onstage and starts pulling her clothes off.*

*Jennifer and Sally help.*

*The stage manager fights back and they argue under their breath until the stage manager is in her underwear. She covers herself with her call book – terrified and totally insecure.*

*The stage manager crosses to Sally – can't go on and tries to make an escape, but Jennifer stops her and pushes her back in place. The stage manager nervously reads her lines.*

*Jennifer watches with fascination, guarding the exit.*

**STAGE MANAGER:** Um... wow, you look good enough to eat.

**SALLY:** It's not too revealing?

**STAGE MANAGER:** No way.

**SALLY:** Does it lift and support?

**STAGE MANAGER:** Perfectly, but there's something missing.

**SALLY:** What?

*The stage manager fumbles with the lipstick, unable to seduce Sally and hold her prompt book at the same time.*

**SALLY:** *(cont)* Just give it to me!

## LINGERIE SHOP

*Sally snatches the lipstick and applies it herself.*

**SALLY:** *(cont)* That's better. Do you like me now?

**STAGE MANAGER:** *(turning the page and searching for her line)* Yes.

**SALLY:** Do you want me?

**STAGE MANAGER:** Yes, I want you. I've wanted you since the moment I laid eyes on you.

**SALLY:** Have you? Wow, I wanted you too.

**STAGE MANAGER:** Then don't you think it's time we did something about that?

*They move in to kiss, but the Stage Manager avoids touching Sally, and holds the script between them like a shield.*

**SALLY:** I'm sorry. I can't do this.

*Ava steps onstage.*

**AVA:** What the hell?

**SALLY:** Raven\* is right! This play is like pornography or something. He just wrote it to amuse himself by making girls kiss each other and stuff.

**AVA:** So what if it is? You agreed to do it.

**SALLY:** But that's before I knew it was written by a pervert!

**BRYAN:** I'm not a pervert!

**AVA:** Actually, Bryan, you are. But we're here to do a play, and everyone's watching, and if we could just get through it we can all go home.

**SALLY:** I won't do it. I don't think it's art. And I don't think it's right for men to tell us what to do all the time.

**STAGE MANAGER:** Just do it!

## FRINGE PLAYS

*The stage manager grabs a handful of pages from her script and tears them out. She throws them on the floor and storms off the stage.*

**JENNIFER:** Let's just quit and go get drunk, okay?

**AVA:** No. We are not quitting. This is ridiculous. Just do the stupid play, Sally.\*

**SALLY:** But don't you agree with me?

**AVA:** I'm not here to agree with you. I'm just trying to get this over with. I don't care that the playwright's an asshole. I don't care if he's staging his sick erotic fantasies for the entire world to see. I don't care if he's slept with every woman in the cast. *(to Bryan)* How could you sleep with them?

**BRYAN:** It's not like that at all.

**AVA:** Was it before or after?

**BRYAN:** After. Long after. We weren't even speaking to each other.

**AVA:** You fuck!

**SALLY:** You never slept with me! What's wrong with me?

**BRYAN:** Look girls, this isn't the time or place.

**JENNIFER:** No, I think this is the perfect time and place. I want everyone to see what kind of man writes a sick, slanted, chauvinistic play like this.

**AVA:** Come up here where everyone can see you.

**JENNIFER:** Yeah. Show your face to your adoring public.

**BRYAN:** Listen! Enough is enough. People didn't come to see any of this.

## LINGERIE SHOP

**SALLY:** I don't know. This sounds pretty interesting. *(to audience)* What do you think? Wanna good look at the guy that wrote this crap?

*She encourages the audience to respond as Bryan balks. Ava cracks her whip.*

**AVA:** Get up here you asshole!

*Bryan quickly obliges, climbing onto the stage.*

**SALLY:** We'll show you what it's like to be humiliated.

**JENNIFER:** You're gonna pay!

**AVA:** You prick! I'm going to cut off your dick!

*Bryan breaks free and rushes offstage, only to be pulled back on by Raven, leading him by his necktie.*

**RAVEN:** Well, well, well. What have we here?

**SALLY:** I think we ought to give him a taste of his own medicine.

**AVA:** Why don't we make him wear lingerie?

**JENNIFER:** Yeah, see how he likes that!

*They strip Bryan of his clothes and dress him in lingerie. He struggles against them, but Ava holds him down.*

**RAVEN:** Men are obsolete! They're the victims of an outmoded masculine mystique that makes them feel unnecessarily inadequate when there are no bears to kill. It's time for women to revolt against the domination of men. Time for us to say no to male authority. Time for women to rule the world.

*They put a dog collar and leash on Bryan and lead him around the stage.*

## FRINGE PLAYS

**RAVEN:** (*cont*) Time for us to take our place as leaders of this civilization – the child bearers, the creators, the pacifists, the nurturers of a new way of being. We will stand for no more dominion. No longer will we remain second-class citizens.

*Sally ties his hands and holds him down over the counter as Ava lashes him with her whip.*

*Bryan cries in pain.*

**RAVEN:** (*cont*) From now on, men will do what we tell them to do. We'll write the plays. We'll make the art. We'll create the laws. We'll fight the wars. This country is now ours!

**JENNIFER:** Wait a minute! Wait a minute.

**RAVEN:** What?

**JENNIFER:** He's enjoying this.

**AVA:** He's getting off on our power trip.

**SALLY:** My God. Look what's happened.

**JENNIFER:** What? What's happened?

**SALLY:** We're still doing his stupid play.

**RAVEN:** What do you mean? This is revolution!

**SALLY:** No. This is still his fantasy. Four women, tying him up, beating him, forcing him to submission. He's loving every minute of it.

**AVA:** I'll give him something to fantasize about.

*She lashes him again with the whip.*

**SALLY:** No! Stop! That's exactly what he wants us to do.

**JENNIFER:** He wants us to beat him?

**RAVEN:** Of course he does. You perverted son-of-a-bitch!

## LINGERIE SHOP

**SALLY:** Stage Manager,\* come here.

*The Stage Manager enters, still in her underwear, still hiding behind her call book.*

**STAGE MANAGER:** When do I put my clothes back on?

**SALLY:** Not now. Give me your script?

**STAGE MANAGER:** No!

**SALLY:** Give it here?

*She grabs the script and wrests it from the stage manager's iron grip.*

**SALLY:** *(cont)* Let go, or I'll tell everyone what you did at the cast party.

*The stage manager releases it and hides behind a clothes rack.*

*Sally begins to read the script.*

**RAVEN:** What does it say?

**SALLY:** *(reading)* We'll write the plays. We'll make the art. We'll create the laws. We'll fight the wars. This country is now ours!

**RAVEN:** Every word I said. It's in there.

**AVA:** What happens next?

**SALLY:** *(reading)* The stage manager sneaks offstage as Sally reads from the script.

*The stage manager sneaks offstage as Sally reads from the script.*

**RAVEN:** She's right.

**AVA:** But how does it end?

**JENNIFER:** Turn to the end.

## FRINGE PLAYS

*Sally reaches toward the end of the script, but can't turn the pages. She finds herself resisting.*

**SALLY:** I can't!

**AVA:** Why not?

**SALLY:** It's not in the stage directions.

**RAVEN:** What are the stage directions?

*Sally throws the prompt book on the floor and approaches Bryan, struggling against all her will.*

*Unable to resist the directions in the play, she grabs him and kisses him full and hard. They continue making out as the other women stand dumbfounded.*

**RAVEN:** I can't believe this.

*Jennifer begins moving toward Raven against her will.*

**JENNIFER:** I don't know what's going on but I really want to kiss you.

*They both move toward each other.*

**RAVEN:** No. Don't get any closer.

**JENNIFER:** I can't help it.

**RAVEN:** We have to fight it.

**JENNIFER:** I am. It's no use.

**RAVEN:** But... you... are... so beautiful.

*They embrace and begin kissing.*

*The stage manager inches out on stage, still undressed, to retrieve her prompt book.*

**AVA:** Wait! Let me see that!

## LINGERIE SHOP

*The Stage Manager snatches it and covers herself with the prompt book.*

**STAGE MANAGER:** It's mine! It's my prompt book!  
Nobody touches the stage manager's prompt book! Or  
I'll kill you!

**AVA:** But how does it end?

**STAGE MANAGER:** You'll know when you get there.

*The stage manager rips more pages out of the script and throws them on the floor. She marches offstage.*

**JENNIFER:** I don't understand. This isn't even a play anymore. It's just us pretending to be ourselves pretending to be horny women.

**BRYAN:** It's called deconstruction.

**JENNIFER:** What's that?

**BRYAN:** You break down the components of the art, expose the conventions and formulas, and reconstruct the piece in a manner that shows how it's built.

**JENNIFER:** Like wearing a shirt inside out?

**BRYAN:** People are always aware that they are watching a play so they can remain objective to the experience. The fakery is apparent.

**JENNIFER:** It is? I'm not sure what's a play and what's what anymore.

**SALLY:** I don't get that. When I go to a show I want to be completely immersed in it. I want to forget everything else around me. This is nothing like that at all.

## FRINGE PLAYS

**BRYAN:** That's simply an agreement between the writer and the audience that these are the conventions we are going to uphold for one evening. You buy into that, you remain subjective. You shut down mental reasoning – this is a play – this is all fake – for some sort of false experience. But I don't want that. I don't want you to turn off the mental light. I want you to be totally aware that none of this is real – that all of this is pretend.

**JENNIFER:** Then why even do it if none of it's true?

**BRYAN:** Exactly! Why bother to do a play? What's the purpose of even trying? What is it that we are really here for? It's not to simulate emotions. That doesn't do any of us any good – to pretend we're mad at each other – to pretend we love each other. There's no truth in that.

**JENNIFER:** So... why even do it if none of it's true?

**BRYAN:** To understand the motives of the playwright. What am I trying to tell you? Why did I write this strange sequence of events with dialogue in between. It's communicating my ideas, in the most highly evolved form of communication imaginable – by putting ideas into physical, relatable action.

**SALLY:** So what are you communicating?

**RAVEN:** That he's a sick fuck?

**BRYAN:** I'm exploring ideas of fate, subjectivity. Audience complacency with respect to conventional storytelling. The purpose of art and the structure of drama.

**RAVEN:** And that you're a sick fuck.

**BRYAN:** The sex is just there to bring in an audience. (*remembering the audience*) ...and what better way to demonstrate the dominion of the playwright over the world of theatre than by forcing beautiful women to kiss me.

## LINGERIE SHOP

**JENNIFER:** Against our will!

**BRYAN:** A subjective statement.

**RAVEN:** Okay! Then if all of this is fake, the audience is now well aware of that fact. I think we call it quits and go home. This is the most ridiculous thing I've ever done.

*She walks to the edge of the stage and stops.*

**RAVEN:** *(cont)* What's wrong with me?

**BRYAN:** You can't leave the stage.

**RAVEN:** Why not? I want to.

**BRYAN:** Not while there's an audience.

**RAVEN:** And the audience can't leave?

**BRYAN:** The audience can leave whenever they feel like it.

**AVA:** I think some of them already have.

**BRYAN:** But you're an actor. You're bound to finish the play.

**RAVEN:** Why?

**BRYAN:** For the benefit of the audience. As long as they're here, you're here.

**RAVEN:** So how much longer is it?

**BRYAN:** About twenty pages.

**AVA:** Shit!

**RAVEN:** *(to audience)* So could everyone please go home now? I'm really sick of this and you just heard straight from the playwright's mouth that this isn't even a real play. It's not even worth your time.

**AVA:** Please end this nightmare. Go home. All of you. Go see *(insert the name of another show or theatre)*.

## FRINGE PLAYS

**BRYAN:** As long as one person stays to watch – we're here until curtain call.

*The women try to coax the audience into leaving the theatre. With any luck, this will not finish the play off.*

**RAVEN:** *(to audience)* You fuckers! Why are you doing this to us?

**SALLY:** Fine. You think you have power over us. We won't do anything. Right girls?

**AVA:** That's right. We'll just stand here until everyone leaves.

*And so they stand there. For a long time. Meanwhile, Bryan covers himself with an elegant bathrobe.*

**BRYAN:** That's clever, girls, but it won't work.

**RAVEN:** Watch us.

**BRYAN:** The script is already written.

**SALLY:** Then rewrite it.

**BRYAN:** Why? I've got you right where I want you.

**RAVEN:** That's what you think. We're not doing this shit.

**BRYAN:** But, maybe you're right. Maybe a little rewriting is needed. Stage Manager,\* your prompt book.

*Like a robot, the stage manager walks out and hands Bryan her prompt book.*

**BRYAN:** Pencil.

*The stage manager hands him her pencil.*

**BRYAN:** Thank you.

*He starts scribbling in the prompt book.*

## LINGERIE SHOP

*Back to her senses, the stage manager dashes offstage, covering herself.*

**SALLY:** What are you doing?

*She stops – suddenly feeling an idea coming over her. She starts doing jumping jacks.*

**JENNIFER:** Sally\*?

**AVA:** He's doing that.

**RAVEN:** You little shit.

*She charges for him as he writes. Suddenly she freezes – then shakes her head.*

**RAVEN:** No!

**BRYAN:** Yes.

*He finishes his sentence, putting in the period. Raven starts hopping around the stage like a bunny.*

**RAVEN:** *(straining to speak)* I'll kill you, you bastard.

*He looks at Ava – thinking of how to torture her.*

**AVA:** Not me!

*He gets an idea and scribbles.*

**BRYAN:** This will be good! Watch this!

**AVA:** Oh shit!

*She sits down on the floor and starts sucking on her thumb.*

**BRYAN:** One more.

*He writes again, and Jennifer comes over to him, grabs him, and starts making out.*

**SALLY:** Girls! He's right.

## FRINGE PLAYS

**RAVEN:** What?

**SALLY:** The play. We've got to finish it.

**RAVEN:** Are you crazy?

**SALLY:** All we have to do is get to the end, and then we can get out of here.

**RAVEN:** But then he gets everything he wants.

**SALLY:** Maybe.

*Sally stands up and grabs Raven.*

**SALLY:** *(cont)* Stop jumping.

*Raven stops. Sally whispers in her ear — Raven nods.*

*Sally turns to Ava.*

**SALLY:** *(cont)* Stop sucking.

**AVA:** God, thank you.

*She whispers in Ava's ear. She laughs. Sally pulls Jennifer off of Bryan.*

**SALLY:** Enough!

**BRYAN:** Hey!

**SALLY:** We'll do it.

**BRYAN:** You'll do what?

**SALLY:** We'll do your asinine play.

**BRYAN:** Good.

**SALLY:** And then you'll let us go.

**BRYAN:** Fine.

**SALLY:** Go sit down.

*He goes to take his seat.*

## LINGERIE SHOP

**SALLY:** *(cont)* Where did we leave off?

**AVA:** I don't remember.

**RAVEN:** Line?

*The stage manager sneaks out and grabs her prompt book. She searches for the right page, rips and tosses the pages before it.*

**STAGE MANAGER:** Wow, you look good enough to eat.

*She exits.*

**RAVEN:** Shit. All right. *(moving Sally into place)* You're here.

**SALLY:** Right.

*Raven continues, but she's not into it.*

**RAVEN:** Wow, you look good enough to eat.

**SALLY:** It's not too revealing?

**RAVEN:** No way.

**SALLY:** Does it lift and support?

**RAVEN:** Perfectly, but there's something missing.

**SALLY:** What?

*Raven looks for the lipstick but can't find it.*

**SALLY:** *(cont)* Forget it.

*Sally mimes putting on lipstick and pulls Raven towards her.*

**SALLY:** *(cont)* Do you like me now?

**RAVEN:** Yes.

**SALLY:** Do you want me?

**RAVEN:** I've wanted you from the moment you walked in.

## FRINGE PLAYS

*Sally readies for a full on kiss, but Raven suddenly pauses.*

**RAVEN:** Jennifer,\* that's your cue.

*Jennifer rushes on.*

**JENNIFER:** Sorry, Miss Raven. I forgot my...

*She freezes.*

**RAVEN:** Surprise?

**JENNIFER:** But.

*Raven kisses Jennifer quickly. Jennifer acts surprised.*

**JENNIFER:** Oh my, Miss Raven!

*They drop all pretense at acting and just start reciting their lines, lazily going through the blocking.*

**RAVEN:** So, little missy, can't do what you're told?

**SALLY:** I should get going.

**RAVEN:** No, stay here. We just have to teach the new girl here a lesson. *(to Jennifer)* Come here.

**JENNIFER:** I'm sorry, Miss Raven. I didn't see anything.

**RAVEN:** Bend over.

*Jennifer bends over the counter.*

**RAVEN:** This is what happens to disobedient employees.

*She gently smacks her ass. Jennifer lets out a yelp.*

**RAVEN:** *(cont)* Your turn.

**SALLY:** Me? I don't know about this.

**RAVEN:** Do it.

## LINGERIE SHOP

*Sally's still acting – taking her time warming up to the slap.*

*Raven grabs her wrist and does the slapping for her.*

**RAVEN:** There! Now let's pick up the pace.

*Blocking gets forgotten as they start reciting their lines. Raven claps her hands together in place of spanking.*

**JENNIFER:** Oh, Miss Raven, please stop.

**SALLY:** Can I do it again?

**RAVEN:** She's all yours.

*Sally claps her hands as Jennifer cries, "Ouch!"*

**SALLY:** Her ass is nice and red now.

**JENNIFER:** Miss Raven, please. I'll do anything you say.

**RAVEN:** Anything?

**JENNIFER:** Absolutely.

**RAVEN:** The most important thing in sales is customer satisfaction, got it?

**JENNIFER:** I think so.

**RAVEN:** Let's see how well you can satisfy our prospective customer here.

*They continue without any blocking or action.*

**SALLY:** Oh my, you give new meaning to satisfaction.

*Ava enters.*

**AVA:** Now this is what I call a hard day's work.

**RAVEN:** Come join the party, Ava.

**AVA:** Don't mind if I do.

## FRINGE PLAYS

*They moan and grunt in ecstasy, climaxing. A brief pause, and they dig into the lines.*

**RAVEN:** The most erotic thing is pleasure – seeing someone take pleasure in the physical act.

**SALLY:** Giving or receiving?

**RAVEN:** You don't give or receive pleasure. You just experience it. Or share it.

**SALLY:** It can be shared. That's the beauty of it.

**AVA:** I like to watch their face when they come.

**RAVEN:** The beauty of the world is that women control sex. Leave everything else to the men.

**JENNIFER:** You control sex, and you control everything.

**AVA:** That's right. We give it or take it away.

**JENNIFER:** Men can take it by force.

**SALLY:** The act, but not the pleasure.

**RAVEN:** Men just want to pleasure themselves.

**AVA:** Not my men. They do it to please me.

**RAVEN:** *(removing her wig)* I can't believe that the only way off this stage is to comply with the rules constructed by men in a world constructed by a man. There must be another way – a feminine way – to get out of here.

**AVA:** When you think of it, let me know.

**SALLY:** You can't reject a system without offering something to put in its place. What have you got? The same thing they have.

*The stage manager comes out and follows along in the script. When they finish a page, she tears it out.*

**STAGE MANAGER:** Let's pick up the pace.

## LINGERIE SHOP

**RAVEN:** It's easy to tell the enemy. He's the one with the penis.

**AVA:** Women's chains have been forged by men, not by anatomy. Men are born free, and women are born slaves.

**JENNIFER:** It's easier to live through someone else than become complete yourself.

**RAVEN:** I'm a powerful, competent, courageous woman who would never wait for a man to rescue me, or let him be the one to accomplish great deeds. I'm as good as any man.

**SALLY:** You hate men. That's the problem.

**RAVEN:** Men define intelligence, men define usefulness, men tell us what is beautiful, men even tell us what is womanly.

**AVA:** All I want from men is for them to get their feet off my neck.

**RAVEN:** Men are the bottom of the food chain. I say we shoot them on sight.

**SALLY:** We're allowed to like them.

**JENNIFER:** Some men are okay now.

**RAVEN:** They're sexist.

**JENNIFER:** I need a man.

**AVA:** No you don't. It starts when you sink in his arms, and ends with your arms in his sink.

**SALLY:** If the roles were reversed – that would defeat the whole point.

**RAVEN:** What point?

**SALLY:** Choice.

## FRINGE PLAYS

**JENNIFER:** I just want to be annihilated by love, to be swept off my feet, filled up by a giant prick spouting sperm, soapsuds, silk, and satins and, of course, money. *(to Bryan)* You fuck!

*Raven gets the idea to start striking the set as they talk. She goes offstage, grabs a box, brings it back on, and starts loading props.*

*The others catch on and start striking too. Jennifer starts picking up the papers from the floor.*

*The stage manager keeps her nose in her prompt book, ripping pages one-by-one.*

**SALLY:** I don't want power over men. Just power over myself.

**AVA:** I ask no favors for my sex.

**RAVEN:** Sexual liberation is just extension of male privilege.

**AVA:** A woman with the sexual morals of a man is called easy.

**SALLY:** Just because we're women doesn't mean we have to hold onto conservative, anti-sexual ideas.

**JENNIFER:** So it's okay to be sexual?

**AVA:** I'm all for sexual freedom.

**RAVEN:** Men say we just made up feminism to allow unattractive women easier access to the mainstream.

*Faster! Faster! Faster!*

**SALLY:** So what is feminism?

**AVA:** It's a state of mind.

**RAVEN:** It's the radical notion that women are people.

## LINGERIE SHOP

**JENNIFER:** It's the way we talk about and treat one another.

**SALLY:** It's the power of the open heart.

*They all freeze and shake their heads at Sally.*

**RAVEN:** The battle lines are simple. It's a revolution.

**AVA:** A feminist is a woman who does not allow anyone to think in her place.

**SALLY:** It's an entire world view, not just a laundry list of women's issues.

**AVA:** I don't know what it is. I just know people call me feminist whenever I express sentiments that differentiate me from a doormat.

**RAVEN:** Or a prostitute.

**SALLY:** My idea of feminism is self-determination, and it's very open-ended. Every woman has the right to become herself, and do whatever she needs to do.

**JENNIFER:** I'm just a person trapped in a woman's body.

**RAVEN:** Nobody objects to a woman being a good writer or sculptor or geneticist if, at the same time, she manages to be a good wife, good mother, good-looking, good-tempered, well-dressed, well-groomed, and unaggressive.

**AVA:** I am woman! I am invincible! I am pooped.

**RAVEN:** Gone are the days when reality fed feminism.

**SALLY:** I used to think feminism was liberating, but it's just a censor under a different name. Liberation was supposed to expand women's opportunities, not limit them. I listen to all these radical women, but most of them are failures.

**JENNIFER:** And the crazy part is, even if you're clever, if you spend your childhood hoping to spend your life pursuing some... *(checking her lines in the stage manager's*

## FRINGE PLAYS

*script*) ...difficult and challenging career, you still have a mind full of all the soupy longings that every high-school girl is awash in. Every girl worries about combining marriage, children, and a career.

**RAVEN:** Feminism's dead!

*They all freeze, stunned at the revelation. The stage is now empty.*

**AVA:** Is it?

*The women circle and bounce lines back and forth with amazing speed.*

**RAVEN:** Feminism is a dirty word. It encourages women to leave their husbands, kill their children, practice witchcraft, destroy capitalism, and become lesbians.

**AVA:** Blame the obsolete sex roles on which our marriages are based. It's who makes the money, and who makes the compromises, and who makes dinner. Men have nothing to do with home or children – except to bring in the money.

**SALLY:** You don't have to repress or distrust maternal desire. Self-esteem can be found in motherhood too.

**RAVEN:** It's not enough just to be a mother.

**SALLY:** You don't have to sacrifice motherhood in order to be a person. You have to make things work for your own life.

**AVA:** We're working.

*Raven steps into the center of the circle, dominating the stage, speaking her lines as fast as humanly possible.*

**RAVEN:** Sex and race are the primary ways human beings have organized into superior and inferior groups and into the cheap labor on which our system still depends. Civilization has failed because it has a one-sided

## LINGERIE SHOP

government. No one sex can govern alone. Equality will arrive when we can elect a woman to office who's as incompetent as the men already there.

**AVA:** It's time we voted for some politicians with breasts. After all, we've been voting for boobs long enough.

**RAVEN:** Ha! Ha! Laugh line. The world has never yet seen a truly great and virtuous nation because with the degradation of women, the very fountains of life are poisoned at the source.

*Raven starts to slow down and listen to herself.*

**RAVEN:** I want a society where there are no roles other than those chosen or earned. Feminism has got to be a part of that.

**SALLY:** We've got a generation born now with semi-equality.

*Raven's words start to become meaningful to the other girls.*

**RAVEN:** And they disgust me. We had a torch to pass, and they're just sitting there. They don't realize it can all be taken away. They don't know how it was before, so they think it's not so bad. I worry for them.

**AVA:** They think feminism is a battle already won. Things will have to get worse again before they'll join in.

*They listen – enraptured, serious.*

**RAVEN:** Because women's work is never done and is underpaid or unpaid or boring or repetitious, and we're the first to get fired, and what we look like is more important than what we do, and if we get raped it's our fault, and if we get beaten we must have provoked it, and if we raise our voices we're nagging bitches, and if we enjoy sex we're nymphos and if we don't we're frigid, and if we love women it's because we can't get a real man...

## FRINGE PLAYS

**JENNIFER:** Shut up!

**RAVEN:** ...and if we ask our doctor too many questions we're neurotic or pushy, and if we expect child care we're selfish, and if we stand up for our rights we're aggressive and unfeminine, and if we don't we're typical weak females, and if we want to get married we're out to trap a man...

**JENNIFER:** Goddammit, shut up!

**RAVEN:** ...and if we don't we're unnatural, and we still can't get an adequate safe contraceptive but men can walk on the fucking moon, and if we can't cope or don't want a pregnancy we're made to feel guilty about abortion, and—

**JENNIFER:** I can't stand it! I can't!

*Jennifer attacks Raven, jumping on her, pulling her hair, tearing at her clothes.*

*Ava tries to pull Jennifer off, but Jennifer fights back.*

*A catfight!*

**SALLY:** Girls! Girls! Stop fighting.

*She manages to pry them apart and get between them.*

**SALLY:** Can't you see what he's done to us? He's turned us against each other.

**JENNIFER:** My God, I'm so sorry.

**RAVEN:** If we're going to kill anyone, it's Bryan.

**AVA:** Yeah. He wrote this fucking play.

**RAVEN:** He's the asshole who started all this.

**JENNIFER:** I'm going to shove his script down his throat.

*They surround Bryan and attack, ready to kill.*

## LINGERIE SHOP

**BRYAN:** Just a minute, girls! Let me explain!

*They pull him from the audience onto the stage.*

**RAVEN:** You're fucking dead!

**JENNIFER:** Goddamn bastard!

**AVA:** Let's castrate him first!

**BRYAN:** You don't understand.

**RAVEN:** Asshole!

*Raven strangles him with a bra as the others hold him down.*

**BRYAN:** Wait! Stop! It's a mistake! I'm not the playwright!  
I'm not the playwright!

**RAVEN:** Bitches, shut up! *(to Bryan)* What did you say?

**BRYAN:** I'm not the playwright.

*Raven lets go, confused.*

**RAVEN:** You're not the playwright?

**BRYAN:** No.

**SALLY:** Well then who are you?

**BRYAN:** My name is Bryan Colley.\* I'm just an actor  
playing the playwright.

**SALLY:** An actor?

**AVA:** A fake!

**RAVEN:** You mean I slept with you for nothing?

**BRYAN:** No!

**JENNIFER:** Does that mean you faked your orgasm?

**BRYAN:** No, look, I'm not a fake. I didn't sleep with any of  
you.

## FRINGE PLAYS

**JENNIFER:** Then who did I sleep with?

**BRYAN:** Nobody.

**STAGE MANAGER:** Well I slept with him, and you girls aren't missing much.

*The stage manager rips more pages and throws them at Bryan*

**SALLY:** So you're not the playwright?

**BRYAN:** I'm not the playwright. I'm an actor, trapped on this stage, just like you. I'm not even fond of lingerie.

**STAGE MANAGER:** I'm not even an actor. I shouldn't even be out here.

**RAVEN:** If you're not the playwright, then where is he?

**BRYAN:** I don't know where the playwright is. I don't know where he's from. I don't know if he's alive or dead. All I know is he's out there, amongst us, observing us, judging us, trying to comprehend us, writing down the script that we play out to its ultimate denouement. He's the only one who knows how it ends, the only one who can tell us why. Why are we here?

**JENNIFER:** He's God?

**AVA:** He's a hack.

**RAVEN:** It's not like he's David fucking Mamet or anything.

**STAGE MANAGER:** Or Sam Shepard.

**SALLY:** Or Tennessee.

**JENNIFER:** O'Neill.

**AVA:** Pirandello.

**RAVEN:** Shaw.

**SALLY:** Molière.

## LINGERIE SHOP

**JENNIFER:** Sophocles.

*They all shout out the names of the immortal playwrights.*

**BRYAN:** Hell, none of them can hold a candle to Shakespeare.

**ALL:** The Bard! The Bard! The Bard!

*They all bow down to the floor and worship the Bard, genuflecting as they chant his name. Then they begin a series of warm-up exercises that resemble hysterical religious fits.*

*The stage manager rips out another page from her prompt book and freezes – stunned. She tries to stop the others but they’re completely entranced.*

*Finally she shouts out...*

**STAGE MANAGER:** HOLD!

*Everyone freezes.*

**STAGE MANAGER:** *(cont)* It’s the last page of the script.

**RAVEN:** The last page!

**JENNIFER:** We did it!

**AVA:** It’s about time!

**RAVEN:** Thank god!

**SALLY:** Thank the Bard.

**JENNIFER:** Now we can get out of here.

**BRYAN:** Well, what does it say?

**STAGE MANAGER:** It says, “Always give the audience what they want.”

*Always give the audience what they want.*

*Curtain.*



# **KHAAAAAN!**

# **THE MUSICAL**

BY BRYAN COLLEY & TARA VARNEY  
MUSIC BY TIM GILLESPIE & MICHELLE COTTON

## **CHARACTERS**

Kirk  
Spock  
Bones  
Khan  
Valerie

## **SONGS**

Science Fiction Movies  
Too Old for This  
Khan's Awesome Song  
The Illogical Song  
Totally Tubular  
The Genesis Device  
Bones' Lament  
I Come in Peace  
Science Fiction Movies Reprise

**Download the music at**  
**[www.jupiterkansas.com/fringeplays](http://www.jupiterkansas.com/fringeplays)**



# KHAAAAAN! THE MUSICAL

*Spotlight on KIRK. Music begins.*

## SONG 1: SCIENCE FICTION MOVIES

**KIRK:** *Back in the day we took our first leap into space.  
When Armstrong set foot on the moon,  
he launched a science fiction craze.  
The stars were in our reach and planets in our gaze.  
We all flocked to the movie screen in an acid-fueled daze.  
It was the science fiction movies  
That showed we were all on the same team.  
It was the science fiction movies  
That gave us all a reason to dream.*

**BONES** enters.

**BONES:** *Everybody knew the bomb would blow us all to smithereens.  
The end was nigh, we couldn't survive, the suicide machine.  
There was still a place where we could all convene.  
We laughed, we cried, our fear would subside, beneath the silver  
screen.*

**KIRK AND BONES:** *It was the science fiction movies  
That showed we were all on the same team.  
It was the science fiction movies  
That gave us all a reason to dream.*

**SPOCK** enters.

**SPOCK:** *There were too many problems to fit into this song.  
It was really quite illogical, so much was going wrong.  
There was still a place where we could all belong.  
In the darkness of the cinema, we could prosper and live long.*

**KIRK, SPOCK, AND BONES:** *It was the science fiction movies  
That showed we were all on the same team.  
It was the science fiction movies  
That gave us all a reason to dream.*

## FRINGE PLAYS

*The Enterprise dances onto stage.*

**KIRK:** *In three hundred years mankind will sail among the stars.*

*We'll spread our love to alien lifeforms no matter how bizarre.*

**SPOCK:** *We'll seek out those strange new worlds; we will explore.*

**BONES:** *And leave the past behind with so much suffering and war.*

**KIRK, SPOCK, AND BONES:** *It was the science fiction movies*

*That showed we were all on the same team.*

*It was the science fiction movies*

*That gave us all a reason to dream.*

**KIRK:** *It was the science fiction movies beneath the silver screen.*      **SPOCK:** *It was the science fiction movies in an acid-fueled daze.*      **BONES:** *It was the cinema that showed us we were all on the same team.*

**KIRK, SPOCK, AND BONES:** *It was the science fiction movies.*

*End of song.*

*A field of stars. Bongos in the background as Kirk beat-speaks the prologue.*

**KIRK:** Space: The final frontier. These are the voyages of the Starship Enterprise. Its five-year mission: To explore strange new worlds, to seek out new life and new civilizations, to boldly go where no man has gone before.

*Lights up on the bridge of the Enterprise.*

**KIRK:** Spock, report.

**SPOCK:** All systems clear, Captain.

**KIRK:** Nothing? Again? Still?

**SPOCK:** There's a lot of nothing in space.

**KIRK:** It didn't used to be this way.

**SPOCK:** That is my perception as well, Captain. The last several years have been—

## KHAAAAAN! THE MUSICAL

**KIRK:** Boring?

**SPOCK:** That is one way to describe it.

*Bones enters.*

**BONES:** What the hell was that?

**KIRK:** What was what, Bones?

**BONES:** You didn't feel that? The shaking. The tremors.

**KIRK:** Skip the midday dose again, Bones?

**BONES:** Dammit, Jim, I'm a doctor, not a patient! Oh, sorry.  
Yes, I guess I did. All those pills, it's hard to keep track.

**SPOCK:** Perfectly understandable, Doctor. Humans  
frequently experience memory loss as they get older.

**BONES:** And I suppose that green blood of yours makes you  
immune to the natural effects of aging?

**KIRK:** Your blood isn't so different from his, Bones.

**BONES:** It's red, Jim.

**SPOCK:** As you can plainly see, the aging process affects  
Vulcans differently than it does humans.

**BONES:** I thought maybe that was the Oil of Olay you  
slather on at bedtime.

**SPOCK:** At least I use it for its intended purpose, "Bones."

**BONES:** Keep that up, Spock, and I'll bitch slap you into the  
next galaxy.

**SPOCK:** You're asking for a neck pinching, doctor.

**KIRK:** Boys! Boys! Please! You'd think after all these years  
serving together, the cattiness would die down between  
you two.

## FRINGE PLAYS

**SPOCK:** I believe, Captain, that this is known to humans as  
“good-natured ribbing.”

**BONES:** Or “latent homosexuality.”

**SPOCK:** Touché, doctor.

**KIRK:** I don’t know. Space travel just isn’t as exciting as it  
used to be. It’s all been there, done that. The adventure is  
gone.

**BONES:** Maybe we’re getting too old for this?

### SONG 2: TOO OLD FOR THIS

**KIRK, SPOCK, AND BONES:** *Remember when we were all the  
rage?*

*We couldn’t wait to turn another page.*

*The tales of our adventures throughout the universe;*

*To find that it is waning is a curse.*

*We found ourselves in peril, but made it back unscathed.*

*Armed with the prime directive, our flag of peace we waved.*

**KIRK:** *Disseminating wisdom, and on my arm some green chick,  
And I was always whipping out my... phaser.*

**KIRK, SPOCK, AND BONES:** *After all the wormholes, the  
tribbles, the attacks.*

**SPOCK:** *The androids,*

**BONES:** *The saltsuckers,*

**KIRK:** *The snappy comebacks.*

**BONES:** *Dammit, now it’s time to face the facts.  
This is our final act.*

**KIRK:** *I’d like a quiet planet, somewhere in the Cygnet branch,  
And settle down with someone, maybe on a Ceti eel ranch.*

## KHAAAAAN! THE MUSICAL

*She'll be so blind with love, I'll be so happy with my luck,  
And every morning, we'll wake up and... snuggle.*

**BONES:** *Yes, that's the life; we should've all retired long ago.*

**SPOCK:** *In facing our mortality, we face our greatest foe.*

**BONES:** *That is the hardest to admit.*

**KIRK:** *We're too old for this... crazy, nutty kind of... running  
around everywhere... (ad lib old man rambling)*

**BONES AND SPOCK:** *Remember when, we were all the rage?  
But now we're living in another age.*

*End of song.*

*An explosion — flashing lights. The actors tumble  
about the stage.*

**KIRK:** What's going on?

**SPOCK:** We're under attack.

**KIRK:** Attack? By whom?

**SPOCK:** Unknown, Captain.

*Another explosion rocks the ship. They fall over.*

**BONES:** Dammit, Jim, I'm a doctor, not a crash test  
dummy! Are we ever going to get some damn seatbelts on  
this tin can?

**KIRK:** Warp speed, Spock!

**SPOCK:** There is insufficient power, Captain.

**BONES:** You asked for some excitement.

**KIRK:** Not funny, Bones. *(pushing a button on his chair)*  
Scotty, damage report.

## FRINGE PLAYS

**SCOTTY:** *(voice over)* It doesn't look too good, Captain. The fuel injection's flooded the carburetor and the altimeter's fitting the intake regulator.

**KIRK:** How long before we get power?

**SCOTTY:** *(voice over)* We're stranded until Triple-A brings us some jumper cables, unless you'd like to go out into deep space and push.

**KIRK:** You've got ten minutes to get it working.

**SCOTTY:** *(voice over)* Aye, Captain.

*Another explosion.*

**BONES:** Dammit, Jim, we've got to do something. We're sitting ducks out here.

**SPOCK:** Captain, the enemy wishes to discuss our surrender.

**KIRK:** Surrender? Open communication channels.

**KHAN** *appears on the view screen, gloating.*

**KHAN:** Captain James T. Kirk, I have found you at last.

**KIRK:** Have we met before?

**KHAN:** Of course – you don't know who I am. That puts you at a serious disadvantage. You wouldn't remember Ceti Alpha 5?

**KIRK:** Ceti Alpha 5? What are you talking about?

**BONES:** Dammit, Jim, did you sleep with this guy?

**KIRK:** Don't be silly!

**BONES:** Hey, I know what happens on Ceti Alpha 5.

**SPOCK:** He does possess a spectacular physique.

**KIRK:** I didn't sleep with him. I don't even know who he is.

## KHAAAAAN! THE MUSICAL

**BONES:** That never stopped you before.

**KHAN:** Let me introduce myself before I extinguish your feeble life. You can call me Khan.

**KIRK:** Khan, why are you attacking my ship?

**KHAN:** I want revenge. Revenge! Revenge is a dish best served cold, with butterscotch syrup and a cherry on top. Now I have you at my mercy, and I can gloat over your incontinence.

**BONES:** I think you mean incompetence.

**KHAN:** No, I mean you're going to wet your pants.

**KIRK:** That depends... on what you plan to do with us.

**KHAN:** Isn't it obvious what I plan to do? I plan to kill you.

**KIRK:** Why kill us? What have we done?

**KHAN:** It's not what you've done. It's what you're going to do. The Genesis device can't save you now.

**KIRK:** Genesis device? I don't know what you're talking about.

**KHAN:** I'm talking about my plans for world domination that you destroyed oh so long ago. Now it is time for me to rise again.

**SPOCK:** Captain, if I may? Our foe appears to be a very two-dimensional character. It would be best to appeal to his predictability.

**KIRK:** Of course. *(to Khan)* You win, Khan! We're at your mercy.

**KHAN:** At last I can have my sweet revenge.

**KIRK:** Sweet?

**KHAN:** Yeah, remember the thing about the butterscotch?

## FRINGE PLAYS

**KIRK:** Khan, it's me you want. Spare the lives of my crew.

**KHAN:** You are in no position to negotiate.

**KIRK:** You have me at a disadvantage. You know all about me, but I don't know anything about you.

**KHAN:** Let me tell you all about me, Captain Kirk.

*Evil rock intro as smoke fills the stage. Khan enters and sings.*

### SONG 3: KHAN'S AWESOME SONG

**KHAN:** *Mama was an artist who worked in plaster.*

*Her name was Cynthia Plaster Caster.*

*Her subjects were in the music business.*

*She made copies of their physical fitness.*

*No one knew she was stealing their spew*

*To create a genetic brew.*

*I was born without a soul.*

*I was born to play this role.*

*I was spawned by rock and roll.*

*I was born with a mullet and tan,*

*And was raised to be a one-man band.*

*I learned to sing before I could talk.*

*Played lead guitar before I walked.*

*I got used to all the applause.*

*I was born to break all laws.*

*I was born without a soul.*

*I was born to play this role.*

*I was spawned by rock and roll.*

**KIRK:** *(spoken)* Spock, prepare photon torpedoes.

**SPOCK:** *(spoken)* Yes, Captain.

**KIRK:** *(spoken)* Our only hope is to strike quickly while he's distracted.

## KHAAAAAN! THE MUSICAL

**BONES:** *(spoken)* How did you know he wouldn't kill us immediately?

**KIRK:** *(spoken)* Two-dimensional! He wouldn't miss a chance to gloat.

**SPOCK:** *(spoken)* All systems ready, Captain.

**KIRK:** *(spoken)* Excellent, Spock. We'll show this Khan that we've still got some fight left.

*The Enterprise circles Khan's ship.*

**KHAN:** *When I was about to conquer the world,  
Along came Kirk and this ditzy girl.  
You ruined my chance, you ruined my life.  
Caused my downfall, caused my strife.  
I was frozen dead but alive;  
Waiting for the day to be revived.  
It feels great to come unhinged.  
You will cower, you will cringe  
As I take my rock revenge.  
I got used to all the applause.  
I was born to break all laws.  
I was born without a soul.  
I was born to play this role.  
I was spawned by rock and roll.*

*End of song.*

**KIRK:** Lock photon torpedoes on target. Fire!

*The Enterprise fires a photon torpedo, hitting  
Khan's ship. It explodes.*

*Khan is rocked across the stage as the lights  
flicker.*

**SPOCK:** Direct hit, Captain.

**KIRK:** Excellent, Spock.

## FRINGE PLAYS

**SPOCK:** Primary computer functions disabled. His vessel is crippled.

**KIRK:** Now we're fighting on equal ground.

**BONES:** So what do we do? Invite him over for some Romulan Ale?

**KIRK:** We've got to figure out what the hell he's talking about? Who is this Khan?

**SPOCK:** According to Wikipedia, Khan was genetically engineered to rule the world of music. He became a planetary guitar god in the early twenty-first century, a reign that was influential in cementing the electronic music of that time in Earth's cultural history.

**KIRK:** What does that have to do with me?

**SPOCK:** Apparently, at some point in the future, you will go back in time and prevent Khan from achieving his goals. He has held a grudge ever since.

**KIRK:** Three centuries?

**SPOCK:** The logical thing to do would be to go back in time and confront Khan before he becomes successful.

**BONES:** Are you mad? It's bad enough we teleport our atoms all over space, but time travel is far too dangerous.

**SPOCK:** The odds of serious incident during time travel are approximately three thousand seven hundred twenty to one. Considering our situation, it is a risk worth taking.

**BONES:** Yeah, sure, but what about the conundrums? Anything we do in the past could change the future. We might just time travel ourselves out of existence.

## KHAAAAAN! THE MUSICAL

**SPOCK:** I fail to see how that is relevant, doctor, since it's apparent from Khan's vow of vengeance that we are destined to travel back in time in order to maintain our present. The only danger we face is *not* going back, since that would undoubtedly alter our current situation.

**BONES:** You lost me.

**KIRK:** We have no choice, Bones. We've got to go back in time.

**BONES:** You always take his side.

**KIRK:** Issue a red alert and engage temporal displacement.

**SPOCK:** Aye, Captain.

*The lights go red. Sirens blare. They travel back in time as Spock sings.*

### SONG 4: THE ILLOGICAL SONG

**SPOCK:** *Slingshot*

*Hot spot  
Hangin' round  
With Hot Shot  
Distant lights  
Endless nights  
Navigation,  
Be precise  
Time and space  
We will displace  
Capacitor with  
Plutonium base*

**KIRK, SPOCK, AND BONES:** *We are masters of time and space*

*We can alter our reality  
Past and present will interlace  
Time is just a formality*

## FRINGE PLAYS

**SPOCK:** *Highly illogical*

*Slightly astrological*

*Very pedagogical*

*Almost mythological*

*A bit geological*

*Even neurological*

*Mainly chronological*

*Never gynecological*

**KIRK, SPOCK, AND BONES:** *We are masters of time and space*

*We can alter our reality*

*Past and present will interlace*

*Time is just a formality*

**SPOCK:** *Slingshot*

*Hot spot*

*Hangin' round*

*With Hot Shot*

*Distant lights*

*Endless nights*

*Navigation,*

*Be precise*

*Time and space*

*We will displace*

*Because we must*

*Win this race*

*Time and space*

*We will displace*

*Because we must*

*Win this race*

*End of song.*

*The lights go black and everyone passes out on the stage. They come to as the lights rise.*

**KIRK:** Spock, report.

## KHAAAAAN! THE MUSICAL

**SPOCK:** It appears we have successfully navigated through time. Our approximate temporal location is the year 2015. (*feel free to make it the current year*)

**BONES:** 2015? Let's hope we can get back the way we came.

**SPOCK:** I have detected primitive visual transmissions.

**KIRK:** On screen.

*The screen shows clips from 1980s music videos, movies, and TV shows.*

**SPOCK:** Puzzling, Captain. Sensors indicate that the fashion and cultural artifacts are strictly from the decade of the 1980s, nearly thirty years prior to the current date.

**KIRK:** Could the time travel projections be off by three decades?

**SPOCK:** Negative. All temporal readings are accurate.

**KIRK:** Gather a security team to beam down.

*Spock and Bones exchange looks.*

**KIRK:** That's an order.

**SPOCK:** Captain, there is a situation that you need to be aware of.

**KIRK:** What's going on?

**SPOCK:** We seem to be experiencing a shortage of security personnel.

**KIRK:** A what?

**BONES:** Dammit, Jim, every time we beam down a new security officer to a planet's surface, they are immediately killed.

**KIRK:** You're kidding.

**BONES:** You never noticed?

## FRINGE PLAYS

**SPOCK:** The result of this is we've run out.

**KIRK:** Run out? How could we run out?

**BONES:** They're... not alive, Jim.

**SPOCK:** We can't replace them fast enough. In retrospect, perhaps their uniforms had something to do with it.

**KIRK:** Their uniforms?

**BONES:** They're red, Jim.

**SPOCK:** Red has been proven to promote aggression.

**KIRK:** Fine, no security team then. We'll go. Set phasers to stun. Prepare to beam down to Earth's surface. Let's go find this Khan and do whatever it is I'm destined to do. Scotty, three to beam down.

*They beam down to Earth.*

**BONES:** What a rush. Let's do it again.

**UHURA:** *(voice over)* Enterprise to Captain Kirk.

*Kirk flips open his communicator.*

**KIRK:** *(into communicator)* This is Kirk. Go ahead Uhura.

**UHURA:** *(voice over)* Captain, I'm receiving a strange communication. A sequence of letters repeated ad infinitum.

**KIRK:** *(into communicator)* Letters? What letters?

**UHURA:** *(voice over)* A – B – A – C – A – B.

**BONES:** What does it mean?

**SPOCK:** Fascinating, Captain. There is no logic to it.

**KIRK:** *(into communicator)* Thank you, Uhura. If the sequence changes, let me know. Kirk out.

**BONES:** Hey look, someone's coming.

## KHAAAAAN! THE MUSICAL

**SPOCK:** Perhaps she can help guide us.

**KIRK:** She's exquisite. Let me do the talking.

*VALERIE enters, a California valley girl. She and Kirk are instantly smitten with each other.*

**KIRK:** Greetings. I wonder if you could help us?

**VALERIE:** Omigod! What a bunch of dweebs!

**KIRK:** Spock, translation.

**SPOCK:** I believe it is an expression of disbelief at our appearance.

**KIRK:** Of course, we probably do stand out.

**VALERIE:** You dudes are geeky to the max.

**BONES:** It sounds like English.

**SPOCK:** Yes, Doctor – a derivative vernacular called “Val Speak.”

**KIRK:** You probably figured out we're not from around here.

**VALERIE:** No shit, Sherlock. Where are you from?

**BONES:** We come from France.

**VALERIE:** Huh?

**KIRK:** The truth is, we're from the twenty-third century.

**VALERIE:** Totally awesome.

**SPOCK:** Fascinating reaction.

**KIRK:** Can you help us?

**VALERIE:** Fershur!

**SPOCK:** That's “affirmative,” Captain.

**VALERIE:** *(suddenly interested)* Captain?

## FRINGE PLAYS

**KIRK:** That's what they call me. It's my... nickname.

**VALERIE:** Bitchin'.

**KIRK:** What's yours?

**VALERIE:** Val. It's, like, my nickname too.

*Kirk and Valerie laugh.*

**BONES:** Jesus, she's half his age.

**SPOCK:** Nauseating though it may be, we do require assistance. Flattery may be our best strategy.

**KIRK:** We need new clothes. These are—

**VALERIE:** Grody?

**KIRK:** Yes. Grody. Totally grody. We need different ones. Will you help us? Please?

**VALERIE:** Well...

**BONES:** We need to be able to blend in. It's vital to our mission.

**VALERIE:** Mission? Omigod, are you, like, Mormons?

**KIRK:** No, you misunderstand. We're here to do a very important job, but we need the help of someone young, knowledgeable, and very, very beautiful.

**VALERIE:** Are you bagging me?

**KIRK:** No. I don't think so.

**BONES:** Look, can you teach us how to be inconspicuous?

**VALERIE:** Incon-what?

**SPOCK:** If I may be so bold, Captain. *(he uses Val speak to explain)* Val, I kid you not, we've totally gotta bag these duds and sport some righteous ones so we don't come off like hosers.

## KHAAAAAN! THE MUSICAL

**VALERIE:** Yeah, good luck with that, but whatever. I'll help.

**KIRK:** Thank you. How do we get started?

**VALERIE:** Totally. Follow me.

**BONES:** *(to Spock)* How does a Vulcan know more about Earth history than we do?

**SPOCK:** Don't get me started on your inadequate education system, Doctor.

**BONES:** I was homeschooled, Spock, by my mother.

*Valerie starts her song as she changes their clothes into something more eighties.*

### SONG 5: TOTALLY TUBULAR

**VALERIE:** *Look at your clothes from the twenty-third century*

*You need some brand new stuff*

*We need to make you more radical too*

*We need to make you tuff*

*We need to get you some acid-washed blue jeans,*

*Jordache and Calvin Klein,*

*A pink Izod shirt with the collar flipped up.*

*Then you'll be totally fine.*

*You'd look so awesome in neon*

*And some wicked Ray-Bans.*

*You'll be much cooler than, like, freon*

*In OP shirts, pegged jeans, and Vans.*

*I'll take you shopping at my galleria*

*To get you some haute couture.*

*We'll get you some hair gel and parachute pants –*

*Totally tubular!*

*Our world in the twenty-first century*

*Seems like one big stupid fad.*

*Sometimes life is totally bogus.*

## FRINGE PLAYS

*You're here, and it's totally rad.  
All other guys are so grody.  
I am so stoked you are here.  
We should be totally boinking.  
I'll be your final frontier.  
Guys in the valley just all barf me out.  
I like my boyfriends mature.  
You're like as old as my grandpa, no doubt,  
But you're a he-man for sure!  
Our world in the twenty-first century –  
Most guys here are just major tools.  
Sometimes I just want someone gnarly.  
You're here, and it's totally cool.  
Like I'm so sure I would totally bag it.  
I wanna be your boy toy.  
Oh my gawd, I am so mega-spazzin!*

**KIRK:** *You want me bad?*

**VALERIE:** *No Doi!*

*End of song.*

**KIRK:** Thank you. We could use some more help. We're looking for a man named Khan.

*She suddenly becomes robot-like and raises a hand in the air, making the Dio sign.*

**VALERIE:** All hail the great and powerful Khan.

**BONES:** I think she's heard of him.

**VALERIE:** You don't know who Khan is? You really are from outer space.

**KIRK:** Can you take us to see him?

**VALERIE:** Are you mental? You can't just go meet Khan.

**KIRK:** Why not?

## KHAAAAAN! THE MUSICAL

**VALERIE:** He's like the president of the whole world.  
Nobody's cooler than Khan.

**BONES:** President of the world? I thought he was a musician.

**VALERIE:** Well of course he is. His motto is "party on dudes, and be excellent to each other." Isn't that, like, totally rad?

**SPOCK:** It's possible we're observing an alternate past. If we don't confront Khan, it could change the entire course of history.

**KIRK:** Where can we find Khan?

**VALERIE:** Well, he lives at the black house.

**KIRK:** The black house?

**VALERIE:** It was the white house, but he painted it black.

**SPOCK:** She may be referring to the capitol of what was once the United States of America.

**KIRK:** Of course. Let's beam in and take care of this.

**SPOCK:** I'll lock in the coordinates.

**KIRK:** (*to Valerie*) Will you accompany us?

**BONES:** Why drag her into this?

**KIRK:** If everyone in the past talks like she does, we'll need a translator.

**BONES:** Are you sure that's the only reason?

**KIRK:** I fersure don't know what you mean.

**VALERIE:** I don't know. I feel all, like, weirded out by this.

**KIRK:** What's wrong?

**BONES:** It's dread, Jim.

## FRINGE PLAYS

**KIRK:** Gentlemen, set phasers to “pronounced limp.”

*They beam into the Black House where YOUNG  
KHAN is at the oval office desk.*

**KHAN:** Excellent! Groupies!

**VALERIE:** Omigod! It’s Khan!

**KHAN:** I was just rewriting the national anthem of the world. You will tell me how hard it rocks.

**KIRK:** He doesn’t recognize us?

**SPOCK:** We’ve only met Khan in his future. In the present, this is our first meeting.

**KHAN:** Okay, here it goes –

Welcome to the Jungle!

...Hold for applause...

America, some say we are Living on a Prayer,

but I say You’ve Got the Look That Kills!

And if you think this Ain’t Nothing But a Good Time,

then You’ve Got Another Thing Coming!

This is the Final Countdown,

and with a Rebel Yell,

I will Rock You Like a Hurricane!

*Valerie screams and cheers, throws a pair of  
panties at Khan.*

**VALERIE:** You rock, President Khan!

**KHAN:** Oh, you Sweet Child O’ Mine.

*She pumps the Dio rock hand sign in the air,  
holds a lighter over her head and sways.*

**KHAN:** *(cont)* What’s the matter with the rest of you?

## KHAAAAAN! THE MUSICAL

**SPOCK:** Captain, it would seem that Khan has locked the entire world into a cultural standstill. 1980's culture has not progressed in nearly thirty years. It's as if the planet has been frozen in time.

**KIRK:** We've got to stop him.

**BONES:** Be careful, Jim.

**KIRK:** Khan, your anthem is meaningless.

**KHAN:** What?!

**KIRK:** It's totally bogus.

**KHAN:** Who are you? You are not one of my people!

**KIRK:** No, I am Captain James T. Kirk, of the Starship Enterprise. We came from the twenty-third century to halt your reign of hair.

**KHAN:** My rain of what?

**KIRK:** You're holding the world hostage in a pop culture that has lasted thirty years too long. They're not free to live their lives because they can't grow up and mature past this ridiculous macho posturing.

**KHAN:** Ridiculous? Posturing? Captain Kirk, is it? I assure you, all is well here. Take a look around. My people are happy.

**KIRK:** You rule a planet of emotionally-stunted children.

**KHAN:** You misunderstand! I give my people happiness. They are peaceful, gentle.

**KIRK:** But they are all the same! The same clothes, the same dancing, the same—

## FRINGE PLAYS

**KHAN:** Yes, I dictate the style, the music, the clothes, the vernacular. When we all share the same culture, there is no dissension. Gentlemen, look around. There's no war here, no hatred of any kind. My groupies only want to party down. *(to Valerie)* Right?

**VALERIE:** Totally!

**KHAN:** It is a rock-and-roll utopia! So what if it's based on hair products and screaming guitar solos? I am the most righteous dude who has ever ruled!

**KIRK:** But it's hollow, meaningless, just like your anthem. You're living in the past. Your power can't last. Time marches on, and you must march with it.

**KHAN:** *(mocking Kirk)* Time marches on, and you must march with it.

**KIRK:** If you were a true leader, you wouldn't force your people to stagnate just so they can sing your praises a little longer.

**KHAN:** Sing your praises a little longer.

**KIRK:** You would point them to the future, prepare them for life on their own terms.

**KHAN:** Prepare them for life on their own terms.

**KIRK:** That's what I said.

**KHAN:** That's what I said.

**KIRK:** What are you doing?

**KHAN:** What are you doing?

**KIRK:** Stop repeating everything I say!

**KHAN:** Stop repeating everything I say!

**KIRK:** That's really annoying!

## KHAAAAAN! THE MUSICAL

**KHAN:** That's really annoying!

**KIRK:** Kirk is a stud muffin.

**KHAN:** Khan is a stud muffin.

**KIRK:** A-ha! Got you!

**KHAN:** A-ha! Got you!

**KIRK:** Stop it!

**KHAN:** Stop it!

**KIRK:** KHAAAAAN!

*Kirk attacks Khan. They fight to bongo music, but Kirk gets winded quickly.*

**BONES:** You fled, Jim.

**KIRK:** There's no defeating him. He's too young and virile.

**SPOCK:** He is a considerable badass.

**BONES:** There must be some other way.

**KIRK:** What was it the future Khan said about the Genesis device?

**BONES:** He said the Genesis device could not defeat him.

**SPOCK:** In the future.

**BONES:** What is that supposed to mean?

**SPOCK:** We're in the past.

**KIRK:** We don't even know what the Genesis device is.

**BONES:** Remember that message from Uhura? Maybe your friend there knows something about it?

**KIRK:** *(to Valerie)* Do the letters A-B-A-C-A-B mean anything to you?

**VALERIE:** Abacab? Are you yanking my chain?

## FRINGE PLAYS

**KIRK:** You've heard of it?

**VALERIE:** Yeah, it's just some lame-o Genesis song.

**KIRK:** Genesis! That's it! Future Khan said something about a Genesis device. We've got to sing that song.

**SPOCK:** I know something that may work, Captain.

*Spock whips out his communicator.*

**SPOCK:** *(into communicator)* Spock to Enterprise.

**UHURA:** *(voice over)* This is the Enterprise. Go ahead, Mr. Spock.

**SPOCK:** *(into communicator)* Uhura, adjust the computer's Korg personalizer to physically interpret our melody. *(to Kirk and Bones)* If we join together it should meld the tune to their psyche, and we can override their primitive communications systems with the Genesis device.

**UHURA:** *(voice over)* The Korg personalizer is aligned.

**SPOCK:** We may proceed, Captain.

*They sing acapella.*

### SONG 6: THE GENESIS DEVICE

**KIRK, SPOCK, BONES, AND VALERIE:** *Look up on the wall, there on the floor,  
Under the pillow, behind the door.  
There's a crack in the mirror.  
Somewhere there's a hole in a windowpane.  
Do you think I'm to blame?  
Tell me do you think I'm to blame?  
(When they do it) you're never there.  
(When they show it) you stop and stare.  
(Abacab) He's in anywhere.  
(Abacab)*

## KHAAAAAN! THE MUSICAL

**KHAN:** *(spoken)* What are you doing? Everyone is singing that song. It's all over the radio, the television. Phil Collins is everywhere!

**KIRK, SPOCK, BONES, AND VALERIE:** *Doesn't really care.*  
*You want it, you got it, you gotta go, you want it, you got it, now you know*

**KHAN:** *(spoken)* Stop it! I'm losing my power! I can't hold the world in my clutches any longer. AAAARRRGH!

*End of song.*

*Khan collapses as the song ends.*

**KIRK:** Bones... Bones, is he dead?

### SONG 7: BONES' LAMENT

**BONES:** *Here I am, yet again,  
Another chance to emote.  
Every time I let down my guard,  
They expect the same damn quote.  
I say it as I'm bending down  
Over some schmuck in a red shirt.  
Seconds ago, he was just fine,  
Now he's face down in the dirt.  
We find ourselves adjusting the plot  
To fit it in right now.  
Just to please the audience,  
We find we must kowtow.  
Closing in on the end of the show,  
Things are looking grim.  
So here's what you've been waiting for:  
"He's dead, Jim."  
*(spoken)* He's dead, Jim.*

*End of song.*

## FRINGE PLAYS

**SPOCK:** A fascinating paradox. If Khan is dead now, we'll never encounter him again in the future.

**BONES:** Don't think about it too hard, Spock. You'll get an aneurysm.

**KIRK:** Wait a minute, Spock. What are you saying?

**SPOCK:** If Khan were, indeed, to die now, then we will have altered the trajectory of the future, and he will never be able to taunt us in the first place. All of this will have never happened, and our existence is in jeopardy.

**KIRK:** Spock's right. You've got to keep him alive, Bones.

**BONES:** Dammit, Jim, I'm a doctor, not a... oh, I see your point.

*Bones passes the tricorder over Khan's body.*

*Khan gets up.*

**KHAN:** My empire! What happened?

**KIRK:** You've lost your mojo, Khan. The world is now free to develop its own culture – create new art and progress beyond synth bands and power ballads. You'll be a lesson to future generations about the dangers of entrusting the world's culture to the hands of greedy, power-mongering profiteers like yourself.

**KHAN:** What's going to happen to me?

**VALERIE:** Leave him to me, Captain. I'll make him the emblem of bad taste so the world will never again suffer through something like Wham!

**KHAN:** It could have been worse! It could have been disco!

*Spock and Bones take Khan away.*

**KIRK:** I guess this is goodbye.

**VALERIE:** I'll miss you, Captain Kirk.

# KHAAAAAN! THE MUSICAL

## SONG 8: I COME IN PEACE

**KIRK:** *You make me breathless like the vacuum of space.*

*In all the cosmos, I wanna be in your embrace.*

*I traveled so far to be with you.*

*My love is as deep as the sky is blue.*

*I'm a rocket man, and you light my fuse.*

*You're my Venus, my new muse.*

*The countdown's started, and I'm so glad.*

**VALERIE:** *Why don't you come onto my launch pad?*

**KIRK:** *Our love is as wide as the infinite skies.*

**VALERIE:** *I look and can see the stars in your eyes.*

*Our passion, it will only increase.*

**KIRK:** *Won't you let me come in peace?*

**VALERIE:** *I'm so totally like a virgin, but you I adore.*

**KIRK:** *I'll boldly go where no man has gone before.*

*In my long life, I've never felt—*

**VALERIE:** *Shut up and unfasten my asteroid belt.*

**KIRK AND VALERIE:** *Our love is as wide as the infinite skies.*

*I look and can see the stars in your eyes.*

*Our passion, it will only increase.*

*Won't you let me come in peace?*

**VALERIE:** *(spoken)* Hey, I can see Uranus from here!

**KIRK AND VALERIE:** *Won't you let me come in peace?*

*End of song.*

*Valerie exits, waving goodbye. Spock and Bones return.*

**BONES:** It looks like you've set the earth back on its intercourse— er, proper course.

## FRINGE PLAYS

**KIRK:** So Spock, how do we get home?

**SPOCK:** I programmed the computer to retrace our route through the wormhole without reversing the space-time continuum. If logic applies, we should return to where we were after Khan appeared.

**BONES:** I wonder who it was that left that cryptic “Abacab” message?

**SPOCK:** That was I, doctor. After programming our route home, I left a temporal beacon to alert Uhura at the exact moment we arrived in Earth’s past.

**KIRK:** Why not something a little more instructional than just A-B-A-C-A-B?

**SPOCK:** Because that is the message we received, Captain. Anything else could alter the course of time.

**KIRK:** All’s well that ends well.

**BONES:** So what are we waiting for? Dammit, Jim, let’s go home.

**SPOCK:** There is still one thing that puzzles me, Captain. Records show that your great, great, great, great, great, great, great, great grandmother was named Valerie. I wonder if you are your own descendant?

**BONES:** You’re inbred, Jim?

*Kirk shakes his head.*

**KIRK:** Let’s not even go there. *(into communicator)* Scotty, three to beam up. *(to Spock and Bones)* Gentlemen, set phasers to curtain call. We’re going back to the future.

# KHAAAAAN! THE MUSICAL

## SONG 9: SCIENCE FICTION MOVIES REPRISE

**KIRK, SPOCK, AND BONES:** *We are masters of time and space;*

*Always changing future history.*

*On the voyage home to our place*

*In the twenty-third century.*

*It was the science fiction movies*

*That showed we were all on the same team.*

*It was the science fiction movies*

*That gave us all a reason to dream.*

*Science fiction films.*

*Curtain.*



# JESUS CHRIST, KING OF COMEDY

BY BRYAN COLLEY, TARA VARNEY, MICHELLE  
COTTON, AND YOUNG HAN C. LESTER

MUSIC BY MICHELLE COTTON

*Jesus Christ, King of Comedy* is designed for five actors in multiple roles. All of the roles are gender neutral.

## CHARACTERS

Jesus	Joseph	Mary	Gaspar	Balthazar
	Melchior	Shopkeeper	Praepel	God
	Roman	Roman	Roman	Judas
	John	Simon	John the	Andrew
	Elvis		Baptist	
	James		Interviewer	
			Thomas	

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# JESUS CHRIST, KING OF COMEDY

## SCENE 1: MARY BREAKS THE NEWS

**JOSEPH** *dances around the room humming  
“Here Comes the Bride” as he gets ready for the  
big night.*

**MARY** *comes in wearing a sexy negligee.*

**JOSEPH:** Wow! Look at you.

**MARY:** I’m nervous.

**JOSEPH:** Me too.

**MARY:** Our wedding night.

**JOSEPH:** Yes, and I’ve never... I’ve never...

**MARY:** Me either.

**JOSEPH:** No, of course not. That’s why I love you, Mary.

**MARY:** Really?

**JOSEPH:** Yes, because you are my beautiful, young,  
innocent, untouched, pristine, immaculate, pure, and  
absolutely unsullied wife. I’m so glad I saved myself for  
this night.

**MARY:** Joseph, there’s something I have to tell you before  
we...

**JOSEPH:** Before we?

**MARY:** You know... before we Adam and Eve it.

**JOSEPH:** Of course. What is it?

**MARY:** I don’t know how to say it.

**JOSEPH:** Just blurt it out.

## FRINGE PLAYS

**MARY:** Promise you won't get mad?

**JOSEPH:** How could I be mad at you? On our wedding night? Wearing that?

**MARY:** Okay. Here it goes... I'm pregnant.

**JOSEPH:** See, that wasn't so bad.

**MARY:** No.

**JOSEPH:** Feel better?

**MARY:** Yes. You're not mad?

**JOSEPH:** Not at all.

**MARY:** Oh Joseph, I'm so relieved.

**JOSEPH:** Nothing to worry about. Now, shall we... um...

**MARY:** Put the sheep in the stable?

**JOSEPH:** Yes, Mary!

*He jumps on her, fumbling at her clothes, then thinks a moment.*

**JOSEPH:** Just... tell me one thing.

**MARY:** Yes?

**JOSEPH:** What do you mean by... pregnant?

**MARY:** Well... you know... a baby.

**JOSEPH:** And by baby you mean?

**MARY:** I'm going to have one.

**JOSEPH:** As in... waa waa poop burp?

**MARY:** Yep.

**JOSEPH:** Glad you cleared the air right before we... um...

**MARY:** Baptize little John?

## JESUS CHRIST, KING OF COMEDY

**JOSEPH:** Something like that.

**MARY:** I would have told you sooner, but it only just happened.

**JOSEPH:** What did?

**MARY:** The begatting.

**JOSEPH:** Of course it just happened. I mean... you're not showing or anything.

**MARY:** Joseph, you're taking this so well. That's why I love you so much. Let's do the uppy downy.

**JOSEPH:** Great idea, great idea, just... if you don't mind me asking one little question.

**MARY:** What?

**JOSEPH:** Um... the baby... how?

**MARY:** It's easy. You just help Moses find the promised land and let your people go—

**JOSEPH:** No... I get that. I mean where did this... this baby come from? I mean it's not like I ever... you know...

**MARY:** Stormed the pearly gates?

**JOSEPH:** No, so I just wonder what... er, who?

**MARY:** Nobody! There's nobody but you Joseph.

**JOSEPH:** I didn't think so, really. I'm just... trying to sort out... so if there was nobody... how did this... begatting... how did it happen?

**MARY:** Well, it was... it was a... it was a miracle!

**JOSEPH:** A miracle! Of course it was. I mean, it had to be, didn't it? Otherwise...

**MARY:** Yes, the other night an angel came to visit me.

## FRINGE PLAYS

**JOSEPH:** You said there was nobody?

**MARY:** He was just delivering a message from God.

**JOSEPH:** Don't marry the loser Joseph?

**MARY:** He said to me, "Oh Mary, full of grace..."

**JOSEPH:** (*aside*) That's not all you're full of.

**MARY:** "Thou shalt conceive in thy womb, and bring forth a son, and shalt call his name Jesus."

**JOSEPH:** Named him already, huh?

**MARY:** "He shall be great, and shall fill the world with joy and laughter, and amaze the multitude with his sleight of hand, and tour the land with a fabulous show that sells out well in advance, with cross-marketing of icon-emblazoned merchandise, for he shall be the son of God, lord of laughs, and king of comedy."

**JOSEPH:** You expect me to believe that crap?

**MARY:** But it's true, Joseph.

**JOSEPH:** I knew it was too good to be true. I knew it! This always happens to me. You're so cute, and I'm... just a carpenter... a lousy, stinking carpenter.

**MARY:** Don't blame yourself.

**JOSEPH:** How can I? I haven't done anything yet. What makes you so sure he was an angel?

**MARY:** The divine light and wings of fire kind of tipped me off.

**JOSEPH:** But if you're... and a baby... and you didn't... well how did it get in there?

**MARY:** That's what I'm saying. It was a miracle.

**JOSEPH:** So you didn't... he didn't?

## JESUS CHRIST, KING OF COMEDY

**MARY:** I am untouched.

**JOSEPH:** Untouched? That means you're still a vir... still a vir... a vir... a vir... that you still haven't...

**MARY:** Parted the Red Sea?

**JOSEPH:** You haven't, right?

**MARY:** No! Of course not. I saved myself just for you.  
You're the only man in my life, the only man there ever was or ever will be. I love you Joseph.

**JOSEPH:** Oh... I see. So... you wanna fuck?

**MARY:** Sure.

*They dive into each other.*

### SCENE 2: THE THREE WISE MEN GO SHOPPING

**THREE WISE MEN** *enter a gift shop.*

**MELCHIOR:** Why didn't you think of this before now?

**GASPAR:** I had bigger things on my mind.

**MELCHIOR:** Like what?

**GASPAR:** Like reverence... wonder... piety. We've come all this way to welcome the son of God into our world, the least we can do is offer some token of approbation.

**MELCHIOR:** Appro-what?

**GASPAR:** Approbation. Praise. Esteem. Tribute. You call yourself a wise man?

**SHOPKEEPER** *greets them.*

**SHOPKEEPER:** Welcome to SabBATH and Beyond.  
We have a half-price special on all Precious Moments figurines. Can I help you find something?

## FRINGE PLAYS

**MELCHIOR:** Yes, we're three wise men who have traveled from afar, and we seek presents for the newborn babe.

**SHOPKEEPER:** We have a toy section right over here...

*The shopkeeper leads Melchior away, but  
Balthazar waits at the doorway.*

**GASPAR:** You're not shopping?

**BALTHAZAR:** I'm good.

**GASPAR:** You should get something.

**BALTHAZAR:** I'll just give him some gold.

**GASPAR:** Gold? You lazy bastard. Get a real present.

**BALTHAZAR:** That is a real present.

**GASPAR:** It's completely devoid of emotion. It's obvious you didn't put any thought into it. Here you go, boy. Couldn't think of anything to get you, so how about some cash?

**BALTHAZAR:** Everybody likes gold. He can use it to get whatever he wants.

**GASPAR:** He doesn't want anything. He's an infant.

**BALTHAZAR:** Then what the hell are we doing here?

**GASPAR:** It's not every day the Messiah is born.

**BALTHAZAR:** Well, what are you getting then?

**GASPAR:** Frankincense.

**BALTHAZAR:** What the hell? He'll choke on that stuff.

**GASPAR:** We always had frankincense when I was a boy.

**BALTHAZAR:** That explains a lot.

*Melchior returns with the shopkeeper.*

**MELCHIOR:** Look, I found a teddy camel.

## JESUS CHRIST, KING OF COMEDY

**GASPAR:** You can't get him some crappy toy.

**MELCHIOR:** But it's cute.

**GASPAR:** No damned camel. Show a little class.

**MELCHIOR:** Ooo, frankincense.

**GASPAR:** You can't get frankincense. I'm getting frankincense.

**MELCHIOR:** Fine. I'll get a bucket of myrrh.

**GASPAR:** You can't get myrrh either. That's two perfumes.

We can't get him two perfumes. Let's be a little more creative, shall we?

**MELCHIOR:** But I like myrrh.

**GASPAR:** Listen, you guys, two perfumes and some pocket change aren't going to cut it.

**MELCHIOR:** I guess you shouldn't have waited until the last minute then.

**BALTHAZAR:** He's just an infant, for crying out loud.

**GASPAR:** He's not just an infant. He's the son of God.

**SHOPKEEPER:** The son of God! You don't mean baby Jesus?

**GASPAR:** Yes, that's he. Delivered to us by God and born unto the virgin Mary.

**SHOPKEEPER:** Right. Whatever you say.

**GASPAR:** What's that supposed to mean?

**SHOPKEEPER:** You're not from around here, are you?

**MELCHIOR:** No, we are three wise men who have traveled from afar, and we seek presents—

**SHOPKEEPER:** Then I'll let you in on a little secret. Mary? A virgin? That baby's no more the son of God than I am the son of Herod.

## FRINGE PLAYS

**GASPAR:** What do you mean?

**SHOPKEEPER:** Mary got knocked up and told her new husband, that poor sap Joseph, it was an angel or God or something who did it, and he believed her. She's got the whole town playing along so he doesn't find out. He comes in and says it's a miracle, and it's all I can do to not burst out laughing.

**BALTHAZAR:** You mean, he's not the—

**SHOPKEEPER:** You didn't hear it from me.

**MELCHIOR:** But we are three wise men who have traveled from afar and we seek—

**SHOPKEEPER:** I hate to burst your bubble. Guess you won't be needing those gifts.

**GASPAR:** Yes, we will. We are going to greet Jesus our Lord and Savior just the way we intended.

**MELCHIOR:** But what's the point?

**GASPAR:** I'm supposed to believe her? She's pulling our leg. I'm getting my frankincense and leaving.

**SHOPKEEPER:** Have it your way.

**MELCHIOR:** But what do I get him?

**BALTHAZAR:** Don't look at me. I'm giving him gold.

**GASPAR:** Get him the stupid teddy camel. Let's go.

*Melchior grabs a teddy camel and they pay.*

**SHOPKEEPER:** Good luck with the son of God. Tell Mary I said hi.

*They leave.*

**SHOPKEEPER:** (*cont*) Morons.

*Melchior sneaks back in.*

## JESUS CHRIST, KING OF COMEDY

**MELCHIOR:** Bucket of myrrh, please.

### SCENE 3: HAPPY BIRTHDAY, JESUS

*A birthday party. Mary and Joseph bring a cake to little JESUS.*

**ALL:** Happy birthday dear Jesus! Happy birthday to you!

*Jesus blows out the candles.*

**JOSEPH:** What'd you wish for, kiddo?

**JESUS:** I wished my real daddy was here.

**JOSEPH:** (*uncomfortably*) Now Jesus, you know we've talked about that and—

**MARY:** Guess who has a surprise for you, sweetie?

**JOSEPH:** Dear, maybe first we should remind him that his real daddy is the one who loves him and has raised him—

**MARY:** Oh, quiet you. Look here, Jesus!

*Mary leads in an unshaven lout they call GOD.*

**GOD:** Son!

**JESUS:** Real daddy!

*Jesus runs over to God, hugs him. Mary gives God a big wet one.*

**JOSEPH:** Oh, God!

**MARY:** Long time no see, cowboy.

**JOSEPH:** Honey!

**GOD:** Relax, Joe! It's just a friendly kiss. You're still the one who put an end to that 'virgin' biz, right?

**MARY:** Well, not so much.

## FRINGE PLAYS

**GOD:** (*seductively*) Oh really? That's a shame.

*God nibbles her neck, grabs her tits.*

**MARY:** (*laughing*) Oh, you big silly! Stop! Stop it!

**JOSEPH:** Yes, stop! We... we should open presents! Though it looks like a certain somebody didn't bring one.

**GOD:** Oh, Joe, you card! Of course I did! Come to me, Praepel!

**PRAEPEL** *the "angel" enters. He is just some guy who wears wings made of poster board and glitter. Jesus looks on in awe.*

**JESUS:** An angel! Oh boy! Can I ride him?

**GOD:** Of course! What good is having your own angel if you can't take him for a spin?

*Jesus climbs atop Praepel and kicks his legs excitedly.*

**MARY:** Oh, be careful up there, Jesus! I'd hate to see you get hurt. Oh ease up, honey-muff.

**JOSEPH:** Now, don't you get too excited there kiddo, you haven't opened my gift to you yet!

*Joseph pulls out a strangely shaped figure shrouded in wrapping paper.*

**JESUS:** Oh. Can you open it? I don't want to get off of Purple.

**JOSEPH:** Hah! Fine! But you, mister, are missing out!

*Joseph frantically rips the paper away, revealing a shoddy hand-made hobby horse. The others look on unimpressed.*

**JESUS:** (*to Praepel*) Can you go to the moon?

*Praepel looks to God. God shrugs.*

## JESUS CHRIST, KING OF COMEDY

**GOD:** Sure he can! But probably not tonight.

**JESUS:** Aww.

**GOD:** Well, you know, kid, angels get tired easy. Maybe tomorrow.

**JOSEPH:** Hey, c'mon! Look at all the fun you can have on this thing!

*Joseph hops onto the hobby horse and gallops around the room.*

**MARY:** Joseph, I really don't think—

**JOSEPH:** Whooo! Doesn't this look like fun?

**GOD:** Joe, you might want to—

**JOSEPH:** Don't talk, I'm too happy to hear!

**MARY:** Joseph! I think the horse is—

*The horse's head falls off. Joseph looks sadly at the stick in his hand.*

**JESUS:** Mommy, Purple and I are going to space, okay?

**MARY:** Didn't you just hear what your father said?

**JOSEPH:** Excuse me...

**GOD:** I mean pretend space.

**MARY:** Okay, sweetie. Don't you have something to say first?

**JESUS:** Oh yeah! I love you real daddy! Thank you for Purple!

*Jesus and Praepel exit.*

**GOD:** So, about that 'virgin' business...

*Mary takes one final, pitying look at Joseph.*

**MARY:** (to God) Come into my Garden of Eden, baby.

## FRINGE PLAYS

*Mary leaps into God's arms and the two exit.  
Joseph looks at his broken horse.*

**JOSEPH:** I wish I could go into space.

### SCENE 4: JOSEPH AND SON

*Jesus performs a card trick with a member of the audience. Afterwards, Joseph enters and holds up a hammer.*

**JOSEPH:** Jesus, my son, can you tell me what this is?

**JESUS:** It's... a hammer?

**JOSEPH:** That's right. Do you know what that means?

**JESUS:** You're going to pound me? Look, I didn't know she was a prostitute, honest.

**JOSEPH:** No, no, no, it's nothing like that. Look here.

*Joseph unveils a sign that reads:*

### JOSEPH AND SON – CARPENTERS

**JOSEPH:** What do you think?

**JESUS:** Dad, look, I...

**JOSEPH:** When I was your age, my father told me it was time to go to work and earn my keep.

*Joseph holds up the hammer.*

**JOSEPH:** (*cont*) He gave me my own hammer, and made me the carpenter I am today.

**JESUS:** Yeah, but dad...

**JOSEPH:** Now it's time to pass the hammer onto you, son. Time for you to join the family business and carry on our great tradition.

## JESUS CHRIST, KING OF COMEDY

*He holds the hammer out for Jesus.*

**JESUS:** Dad! Just listen to me for a minute!

**JOSEPH:** What is it?

**JESUS:** I don't want to be a carpenter.

**JOSEPH:** You what?

**JESUS:** It's just not my destiny, you know? I wasn't born to be a carpenter. I was born for something better. After all, I am the son of God.

**JOSEPH:** Not that again. Jesus, I've been training you to be a carpenter all your life.

**JESUS:** I know, Dad.

**JOSEPH:** Just like my father trained me, and his father trained him.

**JESUS:** I'm sorry.

**JOSEPH:** We've been carpenters in Nazareth since... since... well, since we started remembering those kind of things. There's a whole family history here.

**JESUS:** I know all about the family history.

**JOSEPH:** And you don't care? Do you know how many kids would kill to have an opportunity like this?

**JESUS:** Then maybe you ought to let one of them take the job.

**JOSEPH:** And what do you propose to do with your life?

**JESUS:** I want to be a comedian.

**JOSEPH:** A comedian? Don't make me laugh.

**JESUS:** I'm serious.

**JOSEPH:** You're dreaming. Get your head out of the clouds.

## FRINGE PLAYS

**JESUS:** I'm leaving for Jerusalem, and I'm going be the biggest name in Israel... and Jordan... maybe even Egypt.

**JOSEPH:** That's what you think. You're staying right here and working for me. There's a good future for you in carpentry, not fanning about in the desert making a fool of yourself. That's no life for my son.

**JESUS:** I'm not your son.

**JOSEPH:** I told you not to bring that up ever again.

**JESUS:** You can't tell me what to do anymore.

**JOSEPH:** I'll show you what I can and can't do, you lazy bastard.

*He grabs a rod and chases Jesus around, trying to strike him with it.*

*Mary enters and stands between them.*

**MARY:** Joseph, what are you doing to the poor boy?

*Jesus grabs her legs and hides behind her.*

**JESUS:** He tried to hit me, mommy! Don't let him hit me!

**JOSEPH:** Stand aside, Mary. It's time this boy learnt a lesson.

**MARY:** I will not. Put down that rod.

**JOSEPH:** Not 'til I've tanned his hide.

**MARY:** What did he do?

**JOSEPH:** He says he doesn't want to be a carpenter. He says he's running off to Jerusalem to be a famous comedian.

**MARY:** *(to Jesus)* Is that true?

**JESUS:** Yes, mommy. I've made up my mind. I'm ready for the big time.

## JESUS CHRIST, KING OF COMEDY

**JOSEPH:** This is all your fault.

**MARY:** My fault?

**JOSEPH:** You put him up to this.

**MARY:** I did not.

**JOSEPH:** All this coddling and pampering, putting foolish dreams in his head that he's so much more special than all the other kids. Now look at him. Can't even do an honest day's work. Always mucking about with those awful puns and pratfalls, making funny faces, dancing about, and wearing silly hats. That's no behavior for a carpenter's son. He's just a good-for-nothing troublemaker.

**MARY:** He is not.

**JOSEPH:** Thanks to you. Ever since he played Oedipus in the school play he's been stagestruck, and you just encouraged him.

**MARY:** He was good.

**JOSEPH:** Oedipus isn't a comedy! He got more laughs than a leper in a mosh pit.

**MARY:** Don't listen to him, Jesus. You're a divine comedian.

**JESUS:** It doesn't matter. I'm leaving and he can't stop me.

**JOSEPH:** You know it's a rotten life being an actor. Constant rejection and criticism. No work, no money, no respect, no health insurance, unless of course you work a minimum of 12 weeks in the previous 12 months, and even that will only get you six months of coverage.

**JESUS:** I'm not going to be one of those starving actors. I'm going to be rich and famous. I'll tour the world with my act, I'll buy mommy a giant palace in Cairo, and I'll tell everyone which politicians to vote for.

**JOSEPH:** That's a foolish pipe-dream, kid.

## FRINGE PLAYS

**MARY:** Is that really what you want, sweetie?

**JESUS:** It is my destiny.

**MARY:** All right, I'll go pack my things.

**JOSEPH:** Mary?

**JESUS:** No, Mother. I'm going alone.

**MARY:** But Jesus—

**JESUS:** This is something I have to do by myself.

**MARY:** But who will look after you?

**JESUS:** God will look after me.

**MARY:** That bum? We haven't heard from him in years.

**JESUS:** (*kissing her forehead*) Goodbye, Mother. (*shaking his hand*) Joseph. (*adding with sincerity*) Dad.

**JOSEPH:** Son.

**JESUS:** I'll leave comps at the box office for you.

*Jesus exits.*

*Mary runs to the door and watches him leave.*

**MARY:** Jesus, wait! At least let me pack some food for you! Jesus! There's some clean underwear hanging on the line! Wait until it dries, then you can have it for the trip! Jesus, come back!

*Mary and Joseph look at each other.*

**MARY:** (*cont*) My baby's gone. Do you think he'll be all right?

**JOSEPH:** I don't know. His magic tricks aren't too bad. We'll just have to wait and see.

**MARY:** What will I do now?

## JESUS CHRIST, KING OF COMEDY

**JOSEPH:** We could always have another kid. Maybe a big brawny one that likes the smell of sawdust?

**MARY:** Don't make this day any worse than it already is.

### SCENE 5: IN THE BEGINNING...

**JUDAS** *enters and shakes Jesus' hand.*

**JUDAS:** Hiya kid. Name's Judas. So, you want a shot at the big time? What do you do?

**JESUS:** I'm a comedian.

**JUDAS:** Good, we could use a few laughs around here. What do they call you, kid?

**JESUS:** Jesus.

**JUDAS:** No, I mean your stage name.

**JESUS:** My stage name?

**JUDAS:** Christ, kid, you don't have a stage name?

**JESUS:** Well, what do you recommend?

**JUDAS:** What do I look like? Talent? I don't make shit up. That's why I'm not on stage. Christ, you're supposed to be the funny one.

**JESUS:** Why do you keep saying that?

**JUDAS:** What?

**JESUS:** Christ? What's that mean?

**JUDAS:** It's like royalty, or dignity, hootie-tootie. Hell, I don't know.

**JESUS:** Then why do you use it in vain?

**JUDAS:** What am I, a philosopher? It's just a word. Everyone says it.

## FRINGE PLAYS

**JESUS:** I don't.

**JUDAS:** Oh, you're too good for it? You're some high and mighty comedian, huh? The king of comedy? Hey, that's not bad. King of Comedy. Jesus Christ!

**JESUS:** I'm not sure.

**JUDAS:** All right kid, I'll give you a shot, but only because you seem like a nice, attractive guy. You ready to go on?

**JESUS:** Right now?

**JUDAS:** They're starving for entertainment out there. Let's go knock 'em dead.

*Judas steps into the spotlight and addresses the audience, which consists of* **THREE DRUNK ROMANS.**

**JUDAS:** Good evening, ladies and gentlemen. Welcome back to the Seven Sins Lounge. I hope you all are having a great time this evening. We've got some special entertainment for you tonight, all the way from Nazareth, let's hear it for the hilarious comedy stylings of Jesus Christ, King of Comedy.

*The Romans jeer and hiss.*

**JESUS:** Um, thank you, Judas. So, uh, does anyone know the definition of a Jewish ménage à trois? Two headaches and an erection!

*No reaction from the Romans.*

**JESUS:** Hey, what's the difference between a Rottweiler and a Jewish mother? Eventually, the Rottweiler lets go!

**ROMANS:** He sucks.

We're not Jews.

Yeah, got any Roman jokes?

## JESUS CHRIST, KING OF COMEDY

**JESUS:** No, I don't. Um, so here's one you might like. The Israelites were all waiting for Moses to come down from the mountain after negotiating with God. Finally, he reaches the foot of the mountain, and says to the eager crowd, "Well, I've got good news and bad news. The good news is that I got Him down to only ten. The bad news is that adultery's still in."

**ROMAN:** Hey, I've got one. How many Jewish mothers does it take to light a lantern?

**JESUS:** Huh?

**ROMAN:** None. Don't worry about me. I'll just sit here in the dark.

*The other Romans laugh.*

**JUDAS:** Hey kid, don't ya got anything more, you know, Roman?

**JESUS:** This is my best stuff.

**ROMAN:** Take it off!

**JESUS:** Huh?

**ROMANS:** Take it off! *(with jeers and cat calls)*

Yeah, show us what you've got!

Let's see you shake your stuff!

**JUDAS:** You better do what they say.

**JESUS:** But they want me to take off my clothes.

**JUDAS:** Christ, it's the Fringe. You can't have a hit show unless someone does a striptease.

**JESUS:** But I'm the son of God.

**JUDAS:** Just do it, kid!

*Jesus does a striptease to Irene Cara's Fame. The Romans love it.*

## FRINGE PLAYS

**JUDAS:** That was beautiful, kid!

**JESUS:** But they hated me.

**JUDAS:** What do the Romans know about comedy? Jesus Christ, you're great.

**JESUS:** You think so?

**JUDAS:** Terrific. And you've got nice gams.

**JESUS:** Thanks.

**JUDAS:** The jewels ain't too bad either.

**JESUS:** Oh?

**JUDAS:** Son, you've got talent out the wazoo, but the jokes are a bit rusty. Can you work on them?

**JESUS:** I'll write new ones. Wait a minute, does that mean you want me back?

**JUDAS:** Of course I want you back. Where have you appeared before? I'll top whatever they're paying.

**JESUS:** Actually, this was my first time on stage.

**JUDAS:** Holy schmoly, your first time? You're a natural, kid. Tell you what, let me be your manager, and I'll make you the biggest star in the Middle East.

**JESUS:** No kidding?

**JUDAS:** You ain't the King of Comedy for nothing.

### SCENE 6: JESUS FORMS HIS ENTOURAGE

*Jesus enters with JOHN THE BAPTIST. Jesus is toweling himself dry.*

**JESUS:** Thanks for the baptism, John. I feel so much better.

**JOHN THE BAPTIST:** Don't mention it, cuz.

## JESUS CHRIST, KING OF COMEDY

**JESUS:** You look beat. This job is really keeping you busy.

**JOHN THE BAPTIST:** This is the first break I've had all day. My fingers are prunes, but another year of this and I'll be able to move to Egypt and work one of those big resorts on the Nile. That'll be the life. What about you? What have you been doing?

**JESUS:** Believe it or not, I'm in show business now.

**JOHN THE BAPTIST:** No kidding!

**JESUS:** Still looking for that big break, you know, but I've been getting gigs here and there. I'm working with Judas Iscariot.

**JOHN THE BAPTIST:** That is big time.

**JESUS:** I'm on my way to the top. Give me another year and I'll own that resort on the Nile.

**JOHN THE BAPTIST:** I always knew there was something special about you.

**JESUS:** We're putting a big show together and I'm looking for a good stage crew. Thought you might like to come along.

**JOHN THE BAPTIST:** Oh man, I am so tempted, but I've got such a good gig going here. I don't think this is a good time for me. Besides, there's this babe named Salome and oh man, I think we've got something going on. I mean she is smokin'.

**JESUS:** That's too bad. We'd make a great team.

**JOHN THE BAPTIST:** Tell you what, I know some cats who'd make a great crew. Let me call them over. (*shouting offstage*) Hey Andrew, Simon, John! Come here!

**JESUS:** Are these guys professionals? Do they know what they're doing?

## FRINGE PLAYS

**JOHN THE BAPTIST:** Hell, yeah. I mean, they're just fishermen, but don't hold that against them. They do plenty of community theatre. Last year they did *Antigone*; I fell on my ass laughing. It was a riot.

**ANDREW, SIMON, and JOHN** *enter.*

**JOHN THE BAPTIST:** (*cont*) Dudes, let me introduce you to my cousin Jesus. This is Andrew, John – no relation – and this is Simon. Dudes, the Lamb of God.

**JESUS:** (*shaking their hands*) Hi, John. Hi, Andrew. Hi, Peter.

**SIMON:** It's Simon.

**JESUS:** You look like a Peter.

**ANDREW:** Lamb of God?

**JESUS:** He's just teasing. My mom used to call me that.

**JOHN THE BAPTIST:** Still does.

**JESUS:** It's just one of those prophecy things, you know.

**JOHN THE BAPTIST:** Jesus is doing a show, and he's looking for a crew.

**ANDREW:** Really? Where do you play?

**JESUS:** All over right now. Mostly clubs, casinos, street venues.

**JOHN THE BAPTIST:** He's working with Judas Iscariot!

**JOHN:** Judas is big time. Awesome.

**JESUS:** I was actually trying to get a show up in this area.

**ANDREW:** That's a great idea!

**JESUS:** Well, it's still in the early stages of development.

**JOHN:** You know what you should do? A show about guys like us. Fishermen. Everyday people. Reality.

## JESUS CHRIST, KING OF COMEDY

**JESUS:** Okay...

**JOHN:** Think about it. The common man takes a break from the workaday world, and you show him how hollow and empty and meaningless his life is. And then, for catharsis, you give him some hope that maybe there's a reason for it all, that maybe there will eventually be some reward for all his pain and suffering.

**ANDREW:** Yeah right, like after they're dead and buried. Lighten up, Mr. Doom and Gloom.

**JESUS:** It does sound a little heavy. I was thinking more along the lines of laughter, joy, love – with girls in skimpy outfits.

**JOHN THE BAPTIST:** Yeah, girls.

**JESUS:** So do you guys have much training?

**ANDREW:** I took etiquette and public speaking in school, and I have some ties to local merchants.

**JOHN:** My brother James is a carpenter. He'd help us out backstage and stuff.

**JESUS:** Cool. I used to be a carpenter too.

**JOHN:** No kidding?

**ANDREW:** I know this great thrift store if we need any costume pieces.

**SIMON:** I have an abacus.

**JOHN THE BAPTIST:** You could totally run the box office.

**JESUS:** That'd be great, Peter.

**SIMON:** Simon.

**JESUS:** This is really coming together!

## FRINGE PLAYS

**JOHN:** You know what would be cool? If you entered the stage on, like, a horse. No, an elephant!

**JESUS:** That would be pretty impressive. Where do we get an elephant?

**JOHN:** *(to the group)* Any ideas?

**ANDREW:** My sister-in-law's father used to work for the carnival.

**JOHN:** Did they have an elephant?

**ANDREW:** No, but there was a petting zoo. Chickens, goats, sheep.

**JESUS:** I can't enter riding a goat.

**JOHN:** We may have to compromise on the elephant idea.

**JOHN THE BAPTIST:** My neighbor has a donkey. He'd probably let us borrow it.

**JESUS:** Donkey? Might work.

**SIMON:** Where's your next show?

**JESUS:** It's at this alternative performance space.

**SIMON:** What makes someplace an "alternative performance space"?

**JESUS:** *(this next bit should describe the performance space)*  
It's anywhere with barely enough room to do a show, preferably not air conditioned, with no windows and horrible sight-lines, where an audience of ninety-nine people can sit on uncomfortable folding chairs for an hour.

*They look around with silent recognition at their performance space.*

**SIMON:** Why not a real theatre?

**JESUS:** Who can afford that?

## JESUS CHRIST, KING OF COMEDY

**SIMON:** How much would tickets be?

**JESUS:** That's up to Judas, really.

**JOHN:** Ten drachmas is a good price.

**ANDREW:** Nobody will pay ten. That's more than a stoning.

**SIMON:** All right, how about five?

**JOHN:** You charge five and nobody gets paid.

**JESUS:** Money would be nice, but aren't we just doing this for the love of theatre?

*They all look at each other a moment, then burst out laughing.*

**JOHN:** Good one!

**ANDREW:** You should put that in the show.

**JESUS:** All right guys, follow me, and we'll go to my place for a foot washing and production meeting. How soon can everyone get me a bio?

*They follow Jesus offstage as John the Baptist wanders off in the other direction.*

**JOHN THE BAPTIST:** Baptisms, seven drachmas!

### SCENE 7: THE RISE TO FAME MONTAGE

*Music montage to "Jesus Christ Superstar" by Laibach.*

*Mary enters looking sad and comes to Jesus with a glass of water. A disciple brings Jesus an empty glass, and Jesus pours water into it. It magically turns into wine. Jesus hands both glasses to Mary, who is thrilled. Mary and the disciple exit.*

## FRINGE PLAYS

*A woman runs up to Jesus with a picture of him and asks for an autograph. She kisses him. Mary walks in and sees the kiss. Jesus shoos the woman away. Mary smiles proudly. Jesus shrugs sheepishly. Mary exits.*

*A leper enters with a sign reading "LEPER" around his/her neck. Jesus shakes the leper's hand and it falls off onto the floor. Jesus bops the leper on the forehead and a new hand magically appears out of the leper's sleeve. Jesus and the leper bow to the audience. The leper exits, taking the hand.*

*A disciple crosses to Jesus and offers him a liquor bottle. Jesus starts to take a drink when he sees Mary, and makes a show of refusing the liquor and sending the disciple away.*

*Mary brings a sad looking fish to Jesus. A disciple brings out a top hat. Jesus drops the sad fish into the hat, and pulls out a big, plump fish. They bow to the audience.*

*Two disciples enter, partying hard. One carries a liquor bottle, the other wears a lampshade. They dance around Jesus. A woman runs up and removes her bra from under her robe. She puts it on Jesus' head and kisses him. The drunk disciple runs offstage to throw up.*

*A disciple brings in a bowl of M&Ms for Jesus. He gets mad and sends the disciple away. Another enters with a bowl of GREEN M&Ms. They give each other a big thumbs up.*

*A disciple enters with a photo of Sinéad O'Connor. Jesus holds it up to the audience and rips it in half.*

## JESUS CHRIST, KING OF COMEDY

*A drunk disciple hands Jesus a liquor bottle. He drinks and quickly gets drunk. Another disciple enters with a headset, gives him a two-minute warning, disgusted that he's drunk. Jesus quickly sobers up. Jesus dons movie star sunglasses.*

*Two fans rush in and jump around Jesus in complete adulation. A female fan gives Jesus a pen and throws open her robe for Jesus to sign her bare breasts. He does. Mary watches this in horror from the side.*

*A disciple brings in a chair and puts Jesus in it. They give Jesus a shoulder rub and manicure.*

*Judas enters with Mary. Judas makes Mary wait at the door and whispers in Jesus' ear. Jesus shakes his head, and Judas pushes Mary out of the room. Jesus gives the manicurist a kiss and leads her out of the room.*

*Mary pushes past Judas and grabs Jesus' robe as he leaves, pleading with him. He brushes her off and leaves Mary alone onstage in tears.*

### SCENE 8: INTERVIEW

**AN INTERVIEWER** *addresses the audience.*

**INTERVIEWER:** In middle school, he won the best actor award for his portrayal of Moses in the musical *Thou Shalt Not Sing*. Eschewing traditional education, he traveled the world honing his craft, which eventually led to him being the recipient of the first-ever “Up-and-Comer” award, an honor bestowed upon him at the tender age of twenty by the Herod Society, and he has gone on to win seventeen other major performance and writing awards, including “Best Actor in a Bollywood Play,” “Best Sleight-of-Hand,”

## FRINGE PLAYS

“Best Editorial by Someone Who Wasn’t Assassinated for It,” “The World’s Most Influential Entertainer,” and “Sexiest Man of the Year.” He has been called the merchant of penance, the messiah of love, and the king of comedy, and I am humbled to share the stage with him. Please welcome Jesus Christ!

*Jesus enters and takes a seat.*

**JESUS:** Wow. Thank you. It’s great to be here.

**INTERVIEWER:** I’m glad we could arrange this interview. You are a very difficult person to get a hold of.

**JESUS:** Well, yeah, I’m grateful for my fans and stuff, but they can be awfully territorial. But what are you going to do? Stardom, you know.

**INTERVIEWER:** I was referring to your staff.

**JESUS:** Oh, them. Unfortunately, it has to be that way. It’s for my own protection. So many people want a piece of me. It’s hard to know who you can trust, you know?

**INTERVIEWER:** You’ve got an entourage of twelve close friends that are with you pretty much all the time, right?

**JESUS:** Oh, yeah. I’m never alone.

**INTERVIEWER:** And they support you?

**JESUS:** Totally. They’re very encouraging.

**INTERVIEWER:** What if someone in the group doesn’t like your material?

**JESUS:** Trust me, they don’t have a problem telling me all about it! But usually it’s a slam dunk, you know? Sometimes I tweak it before I take it to the masses, but most of the time, it just rolls out perfectly. It’s like I’m a conduit for God.

**INTERVIEWER:** What does it take to become a disciple?

## JESUS CHRIST, KING OF COMEDY

**JESUS:** The disciple positions are all filled at this point, but we're still looking for followers, believers, zealots, holy rollers, hairdressers, and accountants.

**INTERVIEWER:** You are probably the most popular entertainer in the world today. Tell us about when you knew you'd made it.

**JESUS:** Oh, man, that was probably the open air night at an outdoor venue the locals called "The Mount." It was like this hill, and your voice really carried, and the audience sat all around you on the ground. It was pretty cool. And I did my set, and it just landed, you know? Everything just clicked. And the audience, they were all like gazing up at me with this adoring look in their eyes, and laughing in all the right places, so I knew they totally got it and stuff, and that's when I started getting concubines after the show, and people just started coming up to me in the street after that to wash my feet and stuff. Everybody was just totally in love with me. And I was like, "This is it. I'm at the top. I can do anything. Nothing can stop me."

**INTERVIEWER:** And now, "Sexiest Man Alive."

**JESUS:** Honestly, I can't keep the women away anymore. It's like God cast down a plague of babes.

**INTERVIEWER:** I guess fame has its perks?

**JESUS:** Sure does. This one time we came to this hotel, but there was no room left. The boys were all like, "Better try the next one," but I was like, "Trust me. It runs in the family," and I smooth-talked this hotel owner – Samaritan guy, dumber than a dung beetle. I popped open a can of parable about a Samaritan who helped some guy on the road or something and bingo – penthouse suite.

**INTERVIEWER:** What did your parents think about a career in show business?

## FRINGE PLAYS

**JESUS:** They were pretty vocal about their opinion. When I left home, my mother was very hurt and angry. My father still won't come to any of my shows. I stopped leaving them comps. It was really hard at first, but I've sort of gotten used to being on my own in the world. I've got to move on, you know?

**INTERVIEWER:** You still talk to them?

**JESUS:** Yeah, sure, I talk to my mother all the time. She doesn't quite understand my lifestyle and all, but we get along.

**INTERVIEWER:** And your father?

**JESUS:** No, we haven't talked to him in years.

**INTERVIEWER:** Do you miss him?

**JESUS:** Well of course, he's my dad, right? Well, not really. We never really got along.

**INTERVIEWER:** There's a rumor that you are actually the son of God.

**JESUS:** That's what they used to say. Maybe it's true, maybe not, but you've got to live one day at a time and just make every moment worth living, you know. You can't sit there all the time thinking about the prophecies and the oracles and all that fortune telling hocus pocus wondering if I'm a prophet. It's not like I shit gold or anything.

**INTERVIEWER:** Sounds like another one of your famous quotes.

**JESUS:** I'll give you that one for free.

**INTERVIEWER:** And finally, if Heaven exists, what would you like to hear God say when you arrive at the Pearly Gates?

**JESUS:** "Son, here's all that child support I owe you."

## JESUS CHRIST, KING OF COMEDY

**INTERVIEWER:** Jesus, it has been a real honor to meet you. Thank you for joining us here tonight. From stable baby to a force to be reckoned with, Jesus Christ, you truly are the King of Comedy.

*The interviewer applauds, audience applauds.*

**JESUS:** Thank you. Thank you very much.

*Jesus stands and bows with fake humility.*

### SCENE 9: JESUS NEEDS A MAKEOVER

*A café. Judas shows Jesus to a table. Jesus looks around, unimpressed. He pulls back a chair, sweeping crumbs off with disdain, and sits gingerly, not wanting to touch the tabletop.*

**JESUS:** You pick some elegant dining establishments, Judas.

**JUDAS:** It's convenient. Besides, we're not exactly rolling in it anymore, are we?

**JESUS:** What are you saying?

**JUDAS:** Nothing. It's just that all those fancy restaurants — they can add up pretty quick.

**JESUS:** You mean we can't afford it?

**JUDAS:** Yeah, sure. Don't worry about it. That's my job, right?

**JESUS:** I really haven't got time for this. Where's the waiter? I have a book-signing in an hour, and then a pedicure... and then I need to rehearse for tomorrow's show.

**JUDAS:** Look, Jesus, we've been together a long time, right?

**JESUS:** Sure.

## FRINGE PLAYS

**JUDAS:** I know what I'm doing, right? I mean... I know the business.

**JESUS:** Better than anyone. You're the real miracle worker here.

**JUDAS:** Great. So I don't want you to take this personally, but I think it's time for an image makeover.

**JESUS:** What?

**JUDAS:** You just need to shift gears, reinvent yourself.

**JESUS:** I don't get it. I'm on top of the world, Judas. They're calling me the King of Comedy. The King!

**JUDAS:** I know that's what they were calling you yesterday, but today... it's not so simple anymore.

**JESUS:** What? The boys put you up to this, didn't they?  
*(looking around)* Are they watching? Where are they?

**JUDAS:** No, Jesus, this is just between you and me. I don't think the show is working anymore.

**JESUS:** Are you kidding me? The show is awesome. I could do it in my sleep.

**JUDAS:** You are doing it in your sleep.

**JUDAS:** Don't worry about it. *(looking for the waiter)* Are we ever going to get any service here?

**JUDAS:** Okay, it's not the show, Jesus, it's you. All this partying and women, angry outbursts, getting into trouble, drinking too much... it's just that things have gotten a bit out of hand.

**JESUS:** Like what?

**JUDAS:** Well, like the Judean market.

**JESUS:** Oh that. We all have our bad days, Judas.

## JESUS CHRIST, KING OF COMEDY

**JUDAS:** We got a lot of bad press about that.

**JESUS:** The public will forgive me. Hell, that's half the act – forgiveness.

**JUDAS:** And then there was that temple tantrum.

**JESUS:** Blown out of proportion.

**JUDAS:** It doesn't matter. Everybody who's anybody in this business heard about that. We're just lucky the money changers were living on the edge anyway. Public opinion swung your way.

**JESUS:** It always swings my way eventually.

**JUDAS:** Yeah, well we didn't do so hot in Samaria.

**JESUS:** You can't blame me for that. That's just not my market. I'm still the biggest thing in Judea.

**JUDAS:** But Judea is kind of... it's a bit stodgy. Samaria is the future. It's got the youth market. They want young, vibrant, trendy...

**JESUS:** Are you saying I'm past my prime?

**JUDAS:** No, I'm not saying that. Look, you are a living legend. You single-handedly put Galilee on the map.

**JESUS:** You think I'm a has-been?

*Jesus sulks and pulls out a mirror. He fusses with his hair.*

**JUDAS:** A has-been at thirty-two? Nonsense! You're just getting started. You've got years in the game, but I don't want to see you throw it all away. I've seen that happen before.

**JESUS:** (*looking in mirror*) Maybe I should get some piercings or a tattoo. The young chicks dig tattoos.

*Jesus weeps.*

## FRINGE PLAYS

**JESUS:** Oh Judas, you're right... It's all over, isn't it? I'm over the hill of fame, just like all the other Sun God entertainers.

**JUDAS:** Look, it's not that bad. We've just got to tweak things a bit. Ease off on the wine, get serious about your work, show a new face to the public, maybe take up religion or something. The people love a bad boy turned good. Reform will get you into the eternal hall of fame.

**JESUS:** I didn't know it would happen this fast. One day I'm the king, the next I'm sitting in some dive with no future.

**JUDAS:** You're taking this too hard.

**JESUS:** Shut the hell up, Judas.

**JUDAS:** Excuse me?

**JESUS:** This is your fault, you know. It was your big idea to visit the temple, and you're the one who booked Samaria. I didn't want to go, remember? But you said we had to, so I went.

**JUDAS:** Listen here, Jesus.

**JESUS:** No, you listen, Judas! I'm sick of you thinking you own me. You're not the boss of me! You're nothing without me! You hear me? Nothing!

**JUDAS:** You need me! If it weren't for me, you'd still be playing lunch breaks on the banks of the Jordan!

**JESUS:** Screw you, Judas! I don't need you! I'm Jesus Christ! I'm bigger than the Beatles!

**JUDAS:** Do not fuck with me, Jesus. You will be sorry.

**JESUS:** Sorry, my ass. You're fired.

**JUDAS:** That's not going to solve anything. What you need to do is—

## JESUS CHRIST, KING OF COMEDY

**JESUS:** I need some wine. Isn't there any service in this place? (*yelling*) Waiter! Waiter!

*The waiter rushes in with a pad and pencil. It's Joseph.*

**JOSEPH:** My apologies, sir. We're kinda short staffed today.

**JESUS:** It's about time.

*Joseph recognizes Jesus, but he doesn't recognize Joseph.*

**JOSEPH:** Jesus?

**JESUS:** That's right! I'm Jesus! Maybe now you'll show me a little more respect.

**JOSEPH:** But Jesus, it's me.

*Jesus looks at Joseph, still not recognizing.*

**JUDAS:** You know him?

**JESUS:** No. Are you going to paint a picture for posterity or are you going to give us a menu?

**JOSEPH:** Don't you recognize me? I'm Joseph! Your father!

*Jesus looks at him again, suddenly realizing who it is.*

**JUDAS:** You don't recognize your own father?

**JESUS:** He's not my real dad.

**JOSEPH:** Jesus, what are you saying?

**JESUS:** Look, I don't care who you are. Just give me a menu and leave us alone. We've got important business here.

**JOSEPH:** So that's how it is, eh? I watch my family fall apart, your mother leaves me, my business crumbles, my life's in ruins, and my own son won't even give me the time of day. You think you're better than me? The man

## FRINGE PLAYS

who raised you, who taught you how to walk, how to write and talk, how to ride a camel. The man who gave you a future. Look what you've become.

**JESUS:** You're one to talk, waiting tables in a dump like this. You know, Judas, I think I was wrong when I said, "Blessed are the meek."

**JOSEPH:** I may be meek, but at least I have respect for people. That's the one thing I could never teach you. It was always Son of God this, and our Holy Savior that, but you know what? I always knew it was a lie. I never believed that crap your mother told me. I went along with it because I loved her... and because I loved you. I was a good father even if I wasn't your real father, because your real father was just a bum who couldn't raise a loaf of bread, let alone a son. And that's what you are – my son! You can never change that.

**JESUS:** If you're done lecturing, we'd like some food.

**JOSEPH:** You want some food? Make it yourself, miracle boy!

*He knocks the table over and storms out. Jesus sits there, pretending to be unaffected.*

**JUDAS:** Jesus?

**JESUS:** Can you believe that guy? Thinking I owe him something just because he's my – even though he isn't. I don't owe him anything!

**JUDAS:** You see, Jesus, this is what I'm talking about. This fame has gone to your head. You've lost touch with your fans, you're alienating the disciples, and quite frankly you're pissing everyone off.

**JESUS:** Me?

**JUDAS:** You're an asshole, Jesus!

## JESUS CHRIST, KING OF COMEDY

**JESUS:** What did you call me?

**JUDAS:** I thought I could work with you, change things, make a turn around – but I can see now that’s not going to happen. You’re not worth it. You’re just a spoiled, deluded brat and I’m through with you! I’m through with you, Jesus. I quit.

**JESUS:** You can’t quit. I just fired you.

**JUDAS:** Watch me walk out, Jesus! I’m leaving, just watch me! Here I go! Goodbye, Jesus!

*He pauses at the door, waiting for Jesus to stop him, but Jesus doesn’t budge.*

**JUDAS:** *(cont)* And good riddance!

*Judas exits. Jesus sits alone, looking in the mirror.*

### SCENE 10: KING MEETS KING

*Jesus wanders alone in the desert, drinking, when he comes upon ELVIS sitting on a bench with a guitar.*

**JESUS:** Who are you?

**ELVIS:** I’m the king.

**JESUS:** Really? I’m the king too.

**ELVIS:** No kidding?

**JESUS:** The king of comedy.

**ELVIS:** All right funny boy, go ahead. Make me laugh.

*Jesus tickles him.*

**ELVIS:** Hey now, that ain’t fair.

**JESUS:** What are you the king of?

## FRINGE PLAYS

**ELVIS:** I'm the king of rock and roll.

**JESUS:** What's that?

**ELVIS:** It's a special kind of music.

**JESUS:** What makes it special?

**ELVIS:** Well if you like it, if you can feel it, you can't help but move to it. That's what happens to me. I can't help it. Here, I'll show you.

*Elvis plays the guitar and wiggles his hips.*

*Jesus tries to follow his lead.*

**ELVIS:** That's right, funny boy. Swing it.

**JESUS:** I haven't danced like this in years. Not since— (*stops dancing, remembering*) Not since my first night onstage. I was scared to death.

**ELVIS:** The first time I appeared onstage, it scared me to death too. I really didn't know what all the yelling was about. I didn't realize that my body was moving. It's a natural thing to me. So I went to the manager backstage and said, "What did I do? What did I do?"

**JESUS:** And what did he say?

**ELVIS:** He said, "I don't know, kid, but keep doin' it." I guess what I was doing was all right, because they made me king.

**JESUS:** Do you believe there's a God?

**ELVIS:** Of course I do. I believe that all good things come from God. I don't believe I'd sing the way I do if God hadn't wanted me to.

## JESUS CHRIST, KING OF COMEDY

**JESUS:** I feel so empty inside, like my whole life has been one big lie. Everyone looks to me for answers, but I feel like the last person on Earth who should be telling people what to do.

**ELVIS:** Look at it this way; the image is one thing and the human being is another. It's very hard to live up to an image.

**JESUS:** But what if someone listens to me, and goes out and kills someone because of something I said? I don't think I could live with myself.

**ELVIS:** Well, I ain't no saint, but I have tried never to do anything that would hurt my family or offend God. I figure all any kid needs is hope and the feeling he or she belongs. If I could do or say anything that would give some kid that feeling, I would believe I had contributed something to the world.

**JESUS:** Contributed what? What's it all about? What does life mean?

**ELVIS:** Heck kid, I don't know. I'm just an entertainer.

**JESUS:** Is there anything in the world more pointless?

**ELVIS:** I figure people don't get to spend a whole lot of time on this planet, and I just make 'em happy to be here. Isn't that worth something?

**JESUS:** I suppose.

**ELVIS:** Well look, kid, if you can't take the heat, you could always do what I did.

**JESUS:** What's that?

**ELVIS:** Play dead.

**JESUS:** Huh?

## FRINGE PLAYS

**ELVIS:** It's beautiful. You reach the peak of fame, then go out in a blaze of glory.

**JESUS:** You faked your own death?

**ELVIS:** It was the only way off the throne.

**JESUS:** And now what do you do?

**ELVIS:** I do what everyone else does. I have a normal life. I haul spices out of India, got a pretty little thing back home, and I collect Egyptian statuary. And you know what, it's not a bad life.

**JESUS:** But what about all the people who believed in you?

**ELVIS:** Now they believe in the legend. It ain't real, but heck, even I believe in it sometimes. Besides, it ain't right for a king to get old. Nobody wants to see that happen to their idol, and you gotta make room for the next guy, you know?

**JESUS:** If you were so famous, how could you just disappear?

**ELVIS:** It wasn't easy. I still get recognized sometimes. That's why I have all those decoys out there.

**JESUS:** You mean false idols?

**ELVIS:** Something like that.

**JESUS:** You might be on to something.

**ELVIS:** Maybe. Anyway, it's time I left the building.

*Elvis starts to leave.*

**JESUS:** But wait... tell me... don't you miss it?

*Elvis holds up his guitar.*

**ELVIS:** What do you think I still carry this old thing around for? Don't worry. You'll be all right, kid.

# JESUS CHRIST, KING OF COMEDY

*Elvis exits.*

**JESUS:** Blaze of glory, huh?

## SCENE 11: THE LAST SUPPER

*There is a table with thirteen chairs on the upstage side. Three disciples – Simon, THOMAS, and JAMES – sit around the table drinking beer.*

*Jesus enters carrying pizza.*

**JESUS:** Sorry I'm late, but I got some pizza. Where is everyone?

**SIMON:** This is it, man.

**JESUS:** What the hell? I told everyone to get here at six.

**THOMAS:** I ran into Little James. He said Thaddeus ate some bad fish and he's tending to him. Personally, I think they're just out whorin'.

**JESUS:** Anybody heard from Andrew?

**JAMES:** He's in Grease.

**SIMON:** Athens?

**JAMES:** Kenicke.

**JESUS:** John, what about your brother?

**JAMES:** I'm James.

**JESUS:** Sorry. You guys just look so much alike.

**JAMES:** Yeah, we get that all the time. John's around here somewhere. I'll go find him.

*James exits to get John.*

**JESUS:** This is crazy. What about Bartholomew?

## FRINGE PLAYS

**SIMON:** He's got woman trouble.

**JESUS:** So what? Why isn't he here?

**THOMAS:** You don't know his woman.

**JESUS:** What's up, Peter?

**SIMON:** I'm Si- whatever.

**JESUS:** Have you seen Simon, Peter?

**SIMON:** What?

**JESUS:** Simon? The Zealot?

**SIMON:** Oh. He's got the flu.

**THOMAS:** Technically it's called a hangover.

**JESUS:** Christ! What about Matthew? Is he coming, Thomas?

**THOMAS:** I doubt it.

**SIMON:** Matthew's got his niece's birthday party, and  
Philip... well, Philip's probably just blowing us off.

**THOMAS:** Sounds like him.

*John enters, played by same actor as James.*

**JESUS:** Did you find John?

**JOHN:** I am John.

**JESUS:** Where's James?

**JOHN:** He's in the john.

**JESUS:** Man, you two look alike.

*Judas steps into the doorway, but nobody sees him.*

**THOMAS:** I guess we didn't need all these chairs.

**SIMON:** So what's all this about, anyway?

## JESUS CHRIST, KING OF COMEDY

**JESUS:** Well, I had this idea, but, I mean... what's the point? I try to get the gang back together, and all I get is the three of you and some cold pizza. Nobody cares anymore.

**JUDAS:** I care.

**JESUS:** Judas! You came back.

**JUDAS:** Of course I did. You think I'd miss out on pizza and beer?

**JESUS:** Look, I know I haven't treated you very well lately – or anyone for that matter. I want to say I'm sorry.

**JUDAS:** Don't worry about it. I know it can't be easy to be the most famous man on the planet.

**JESUS:** No, it's not. It's just... I feel like I betrayed you.

**JUDAS:** No, I betrayed you.

**JESUS:** No, really, it was me.

**JUDAS:** It's my fault, Jesus. I shouldn't have let things get out of hand.

**JESUS:** Well, maybe, it was both of us?

**JUDAS:** Maybe.

**JESUS:** Oh Judy, you big goofball.

*He hugs Judas.*

**JUDAS:** Just don't call me Judy, okay? So what's this big idea of yours?

**JESUS:** Well, I've been thinking—

**JOHN:** Should we wait for James?

**JESUS:** No, let's get going. Our hour is almost up and I've got another show to catch. Look, we all know things haven't been going so well lately, so I've come up with an idea that will fix us all for life, and it goes something like this...

## FRINGE PLAYS

*Music for "The Last Laugh" begins.*

**JESUS:** *(singing) Everybody just come on in, wash each other's feet.*

*This may very well be the last time we all meet.  
I have had a really great time, doing my career,  
But I have to say goodbye now, to all that I've held dear.  
Everybody have beer and pizza, to celebrate the run.  
You'll hear about my greatest trick, before the night is done.  
Everybody wants a piece of me, this pizza will suffice.  
It's like my body, full of flavor, meat, and cheese and spice.  
This beer is like my life's blood, makin' everybody laugh,  
But I couldn't pull it off at all, without an awesome staff.  
From now on when you eat a pizza, or drink your favorite beer,  
I hope you'll take a moment to think of my career.  
I want to leave 'em laughing, not as a bloated flop,  
So I've decided to end it all, now that I'm at the top*

*The disciples are shocked.*

**JESUS:** *(cont) I look around and all I see, are Jesus Christ wannabes.*

*I look around and now I see a few too many enemies.  
I want to be remembered for all eternity.  
I want to be remembered as the King of Comedy.  
I've figured out my greatest trick, can't give the details now,  
But there will be no encore, for my final bow.  
I can't exactly say much or it will spoil the surprise,  
But I can pull the wool over everybody's eyes.  
See with my last performance, I might appear to die,  
And it will be convincing, but it will be a lie.  
I'm asking you to play along, to help me make my exit,  
So everything seems very real, all perfectly legit.*

*The Disciples join in.*

**DISCIPLES:** *I look around and all I see, are Jesus Christ wannabes.*

*I look around and now I see a few too many enemies.  
I want to be remembered for all eternity.  
I want to be remembered as the King of Comedy*

## JESUS CHRIST, KING OF COMEDY

**JESUS:** *I found a way to use an herb, my heart will almost stop.  
When everybody thinks I'm dead, I'll end it all on top.  
Oh sure, there might be a few who try to sell me out (looks  
pointedly at Judas)  
Who try to say I'm still alive, there will be some who doubt.  
I will be a living legend, my career will never die.  
I'm gonna have the last laugh; I'm such a clever guy.  
My career has now become such a heavy cross to bear,  
So I'm gonna crucify myself, in my underwear.*

*With the next chorus, Jesus climbs onto the cross  
in his underwear.*

**DISCIPLES:** *We look around and all we see, are Jesus Christ  
wannabes.  
We look around and now we see a few too many enemies.  
He wants to be remembered for all eternity.  
He will be remembered as the King of Comedy.*

*Repeats to big finish with everybody getting into  
the idea of him faking his death.*

### SCENE 12: IT AIN'T OVER YET, FOLKS

*Mary is onstage crying. Joseph enters and sees her.*

**JOSEPH:** Mary?

*Mary wipes away her tears.*

**MARY:** Hello, Joseph.

**JOSEPH:** That was a nice funeral.

**MARY:** Yes, it was.

**JOSEPH:** It always gets to me when they roll the stone over  
the opening. Close it in. There's some real finality to that.  
Makes you think about your own life.

**MARY:** Our baby is dead.

## FRINGE PLAYS

*She cries and he comforts her, taking her in his arms.*

**JOSEPH:** He had an amazing life, Mary. They'll be writing books about him, poems, songs, tributes, and performing ridiculous one-acts in warehouses. I think this is only the beginning. He won't be dead as long as we remember him.

**MARY:** I'll never forget him.

*Jesus enters and watches them, listening. They don't notice.*

**JOSEPH:** Nobody will. The whole world is mourning right now.

**MARY:** But I'll miss him.

**JOSEPH:** Me too. I can almost see him now, standing there, making everyone laugh, bringing so much joy to the world. My son. The king of comedy. He was amazing, and when I think about how I tried to make a carpenter out of him.

**MARY:** *(laughing)* He would have been the worst carpenter in the world.

**JOSEPH:** You're probably right. I just wish I could have told him I loved him before he died.

**MARY:** Me too.

*Jesus speaks, on the verge of tears himself.*

**JESUS:** I love you too.

*They're startled.*

**MARY:** Jesus!

**JOSEPH:** Holy shit! Are you a ghost?

**JESUS:** No, it's just me. Plain old Jesus. The kid from Nazareth.

## JESUS CHRIST, KING OF COMEDY

**MARY:** But we were just at your funeral.

**JESUS:** So was I. It was kinda touching, wasn't it?

**JOSEPH:** I don't get it.

**JESUS:** I'm done with showbiz. This was my only way out.  
I'm coming back home now to be with you. Both of you.  
Together.

**JOSEPH:** But Jesus, I don't know what to say.

*Jesus pulls a hammer out from under his robe —  
the same one Joseph gave him.*

**JESUS:** Just tell me I won't be the worst carpenter in the  
world.

*Suddenly overwhelmed with joy, Mary rushes over  
and hugs Jesus.*

**MARY:** Jesus, my son!

*Joseph shakes his hand.*

**JESUS:** Dad?

**JOSEPH:** My son.

*They hug each other, and Jesus puts his arms  
around them both and leads them offstage.*

**MARY:** So won't people recognize you?

**JESUS:** Don't worry, I've got that covered.

*Curtain.*

# ABOUT THE AUTHORS

## BRYAN COLLEY

Bryan is a playwright, screenwriter, and graphic designer from Sugar Creek, Missouri. He is currently a resident at the Midwest Dramatists Center, and has written and produced plays with the Kansas City Fringe Festival, The Johnson County Public Library, and Gorilla Theatre Productions. His other plays include *Red Death*, *Voyage to Voyager*, *The Feast*, *The Maltese Murder*, *American Institution*, and *The Amanuensis*. He is a founding member of the Kansas City Screenwriters where he wrote the short films *Rhubarb Pie* and *Fringe Follies*. He is also a former president of the Just Off Broadway Theatre Association, and is a graphic designer for the American Academy of Family Physicians, KC FilmFest, KC Stage, and the Kansas City Fringe Festival.

## TARA VARNEY

Tara is a Kansas City actor, singer, playwright, director, producer, and arts educator. She has directed several plays for the Kansas City Fringe Festival, including *Red Death* and *Chicken Heart*, and has co-written four of the plays included in this book, as well as *Voyage to Voyager*. She has appeared onstage in countless productions, most recently in *White Rabbit Red Rabbit*, *Bad Auditions*, and *Carrie the Musical*. In 2012, Tara was awarded an ArtsKC Inspiration Grant for *Sexing Hitler*, and she is currently a theatre educator at the Kansas City Academy and with The Coterie Theatre, where she is codirector of Project Pride.

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