

The Lavender Spell

By

The members of Theatriq  
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for more information contact:  
Paul William Kruse  
[paulwkruse@gmail.com](mailto:paulwkruse@gmail.com)

## Cast of Characters

<u>The Fey:</u>	the witch world, could be played by multiple bodies
<u>Judge:</u>	authority over the Fey, could be multiple bodies
<u>Two:</u>	a teenage witch
<u>One:</u>	two's guardian, a witch
<u>Jo:</u>	a teenager, leader of the high school GSA
<u>Riley:</u>	a teenager, member of the high school GSA
<u>Avery:</u>	a teenager, member of the high school GSA
<u>Morgan:</u>	a teenager, member of the high school GSA
<u>Parker:</u>	a teenager, member of the high school GSA
<u>Mx. Rodwell:</u>	a teacher at the high school

Note: All speaking characters in the script are currently assigned the "gender neutral" pronouns "they, them, and their." These pronouns should be kept or changed based on the gender expression and desires of the person cast in each of these roles.

ACT I

The Trial 1

*Darkness. The Fey.*

*Song: "Spins"*

*TWO (17) alone in the center of the darkness.*

*Like a body of water stirring before a storm, the darkness moves and makes sound.*

*The Fey rips. Two gasps.*

*The Judge dresses throughout the following. Their body is expansive, unclear, fabulous, melding with the Fey. There, a hand dons a glove. Over there, a shawl wraps a shoulder. Lipstick. Suspenders. Shoe. Robe. Wig. Gavel. All these complicated images coalesce into a single form.*

*Two looks out into the dark, looks at the rip in the Fey.*

JUDGE

Worlds turn. The world of the mortals. The world of division and light. It spins and spins. The world of the Fey, our world. The world of the witches.

(*"witches"* echos throughout the Fey).

In the shadows and the cracks, above and below, what happened just before and what will happen just after. Equally thought, dream, and place. The Fey turns the other way. It spins and spins.

There was a time, a time long ago when we We spun together. Witches came and went. We knew the mortal world well and bent it left and right, joining this too that. It was a time of chaos, and confusion, and bloodshed.

TWO

Yes, Judge, but-

*Gavel crack.*

JUDGE

Now is the time when you listen.

*Two looks down.*

The mortals, namers and breakers, dividers and destroyers. We took two things from them. First, we took our names. The names they gave us.

(CONTINUED)

*The Judge's body rumbles.*

THE FEY

(whispered by many voices)

Witch, sorcerer, warlock, magician, wizard,  
enchanter...

JUDGE

Witch.

Second, we took the ability to divide, both within our selves and finally to divide from them. We turned our world away, spinning into the dark places. We take this separation very seriously. Gone are the days when a witch could gallivant off to play some kind of misguided savior in the human struggles. All those Merlins and Morgans, and Circes and Kamenys. They do not end well. It is for this reason that we see fit to track and control all transportation between worlds. You were accorded a great privilege in joining your guardian to the mortal world. You were given a great trust.

TWO

I know.

JUDGE

You broke that trust. Your actions tore a hole in the barrier between their world and ours. It grows larger and larger even as we speak. Through these proceedings we hope to ascertain the truth of what happened and render judgment unto you and your guardian. Do you understand?

TWO

Yes.

JUDGE

Is the guardian present?

*ONE (45) steps forward.*

ONE

Here.

JUDGE

Is this witch, known as Two, your dependent?

ONE

Yes. Hi, Two!

TWO

Hi.

(CONTINUED)

ONE  
I've never been in the courts before. Look at all this!

TWO  
This is serious. Can you please just- I'm on trial.

ONE  
Oh, right.

JUDGE  
Please state your name.

ONE  
I am One.

JUDGE  
And you are head of family?

ONE  
Yup!

JUDGE  
Which family?

ONE  
That's right!

*Pause.*  
Get it?

*Pause.*  
Right. Our family. We're 62869.

JUDGE  
Thank you. Do you understand the charges brought  
against your dependent?

ONE  
I do.

JUDGE  
And you understand that you will bear responsibility  
for and share in the judgment of your dependent?

ONE  
I do.

TWO  
No.

JUDGE  
Excuse me?

TWO

No! One didn't know what I was doing. I acted alone and without their consent.

ONE

Two.

JUDGE

That may be true, but you are still their dependent.

TWO

Not if I leave family.

ONE

Two?

JUDGE

That is your right. You are old enough. It would mean being tried as a full witch, the full weight of our judgment will fall to you.

TWO

I understand.

ONE

I don't.

TWO

Please, let me do this. I don't want this to hurt you. I couldn't live with that. I want to take responsibility for what I did.

*Pause.*

ONE

Alright.

JUDGE

Alright, Two of 62869. You are hereby recognized as One of...121314. These proceedings will continue, and bear in mind your position as full witch, fully responsible for your actions.

TWO

Thank you.

ONE

(Sings "2 Become 1" by the Spice Girls.)

*Judge cracks their gavel.*

JUDGE

One... of 62869, Can you tell us please, what was your business in the mortal world?

ONE

I was there on research. I thought you signed my travel forms.

JUDGE

Well, yes, but this if for the record.

ONE

Oh! Right, well, I was there on research.

JUDGE

That's quite a journey to be made for your work.

*Throughout the following Two is transported to the mortal world.*

ONE

It's true. The first time that I went over it was so jarring to be in just one body. The sounds coming and going at their own will, all the wild colors, dark and light, and the smell, oh the smell! Trash and rocks and ice cream, daisies. You really should go.

*Two stands in their new body, in the mortal world, experiencing these complicated sensations. Two walks to join one. They begin to unpack boxes.*

JUDGE

What was the nature of your research?

ONE

I am the chair for disjunctive studies at University 4. I was studying human identity divisions and their role in post-modern witch-mortal relations.

JUDGE

Identity divisions?

ONE

Oh yes! It's just fascinating. The complex web of divisions within the mortal world. One wonders how they keep them all straight! Not only...

Arriving in the Mortal World

*The fey shifts around, obscuring the Judge and becoming the home of witch family 62869 in the mortal world.*

*One and Two continue to unpack boxes.*

ONE

(continued from the last without  
stopping)

...do they divide between individual and their version of family, but they also have something called gender, which is related to another thing called sex, but not in all contexts. Although, I am learning there are varying ideas about this division based on other divisions that are tied to things like personal belief, something called religion, even something they call politics, which is related to the way that they tell each other what to do. And that doesn't even scratch the surface of the way that they divide and categorize each other's bodies, something called race seems to be a predominant divisor, I'm still unclear about how this is determined, but-

TWO

One.

ONE

Yes?

TWO

Where do you want these?

ONE

Oh, over there in the...

TWO

Bedroom

ONE

Bedroom, yes! A bedroom! How lovely, how perfectly human. A bedroom. The living room, the bed room, the sink room.

TWO

I think that's called the bathroom.

ONE

Are you sure?

(CONTINUED)



TWO  
That's what they called it in the training. I thought you helped design the training?

ONE  
Yes, yes, a long time ago. Bath, really?

TWO  
Yup.

ONE  
Why not toilet room?

TWO  
You're the expert.

ONE  
Hmmm.

*Two moves the box to the bedroom. They work in  
silence for a moment.*  
How are you doing?

TWO  
I'm good. It feels weird.

ONE  
Yes.

TWO  
Feels weird to be just in this body.

ONE  
It does take some getting used to. How do you feel about tomorrow?

TWO  
Nervous.

ONE  
You'll be just fine. It's a rare opportunity, to get to go to a fly school.

TWO  
High school.

ONE  
High school. Think of all the behavior that you will get to observe. Now this is an education!

TWO  
Yeah.

ONE

What?

TWO

I miss home.

ONE

I know. I do too. Try to think of this like an adventure. We'll be back before long.

TWO

I know.

ONE

I'm glad you're here with me.

TWO

I'm glad I'm here too.

*They hug, awkwardly.*

TWO

Wait, so do we, do our bodies have all those...divisions that you were talking about?

ONE

Yes.

TWO

Oh.

*Pause.*

TWO

Which ones?

ONE

I have no idea.

TWO

Right.

*They go back to unpacking. Two pulls a very old book out of one of the boxes. They open it.*

*One looks over at them, and quickly shuts the book in Two's hands, taking it from them.*

ONE

Whoa! Be careful there. I thought there might be one of those in here.

(CONTINUED)

TWO

What is that?

ONE

It's a spellbook, a grimoire.

TWO

What's a spell?

ONE

It's, well- a long time ago, when witches would come here often, whenever they wanted really. There were ways to...control the mortal world, to spin it the way that witch in question wanted.

TWO

Really?

ONE

Yes. It was called Magic.

TWO

Magic. How did it work?

ONE

It had to do with the way that our worlds relate to each other. When they come in contact, things happen. Spells were ways to...poke holes between the worlds. Witches used to be quite powerful here.

TWO

Cool.

ONE

No, it was not cool. It was, dangerous. It nearly destroyed us.

TWO

Oh. Then, what's that doing here?

ONE

There's usually one in the research kit, just in case.

TWO

In case of what?

ONE

Who knows.

*The Judge materializes.*

JUDGE

This is the spellbook in question?

*The Judge takes the book from One.*

ONE

Yes.

*The Fey shifts.*

The Trial 2

*It swirls back into the trial.*

*They hole in the Fey rips a little wider.*

ONE

It is a standard grimoire.

JUDGE

A dangerous object.

ONE

Yes, but standard for work in the mortal world. It used to be necessary for...defense.

JUDGE

We know. Please enter this into record. One standard grimoire, the source of the spells, potions, and enchantments integral to the offense in question. I find it very irresponsible that you allowed this to fall in the hands of your dependent.

ONE

I'm sorry.

TWO

It's not One's fault.

JUDGE

We have already established that you are the one on trial here. This court is also given to understand that there were several mortals who played a prominent role in the offense.

TWO

Yes.

*JO (18) appears, sitting at the GSA sign-up table. Jo is president of the GSA. Jo is trying to make eye contact with people, waving and getting shot down.*

JUDGE

How did you come to be involved with them?

TWO

I joined a club.

*Two approaches Jo, nervously. Students pass around them both, fast and chaotic.*

JUDGE

A what?

TWO

A group of mortals, coming together around one idea or activity or identity. They happen at mortal high schools.

JUDGE

What was this club?

*The movement of the students around Jo and Two builds in intensity. Two is almost overwhelmed by the rush the of school.*

TWO

It was called a GSA.

*The rush of students subsides.*

TWO

Hi.

JO

Hi.

GSA Sign Up Table

*Jo sits at a table with a sign-up sheet and several pamphlets.*

TWO

Can you tell me where to go to the bathroom?

JO

I don't think that's really my job.

TWO

No, I mean, can you give me a toilet? Or- Where is the bathroom?

JO

They're down there and to the right.

(CONTINUED)

TWO

Thanks

JO

You're welcome. You're new.

TWO

Yes. I am.

JO

You'll get the hang of it. I'm Jo.

TWO

Two.

JO

Cool. Well, welcome!

TWO

Thanks.

*Long pause.*

TWO

So, what's all this?

JO

Ah, it's sign-up to join the GSA.

TWO

What's that?

JO

It's the Gay-Straight Alliance.

TWO

Alliance? Is there a war?

JO

Um, I suppose there is.

TWO

Wow. I'm so sorry.

JO

Thank you?

TWO

I hope your side is winning.

JO

I think we might be.

(CONTINUED)

TWO  
You don't know?

JO  
It's hard to tell.

TWO  
Really?

JO  
Yes? I guess things are better.

TWO  
How many have you lost?

JO  
Um, Many?

TWO  
Condolences.

JO  
Thanks.

*Pause.*

JO  
So do you want to sign-up?

TWO  
For the war?

JO  
For the GSA.

TWO  
I try to stay out of wars.

JO  
Reasonable choice.

TWO  
I could be persuaded.

JO  
Really?

TWO  
Where is gay and straight, and who are they fighting?

JO  
Are you trying to make fun of me?

TWO

No! I don't think so. Am I?

JO

If you are, you're not very good at it.

TWO

Oh.

JO

Did they not have a GSA at you last school?

TWO

No, they did not.

JO

That's too bad. Was it a religious school?

TWO

Not really.

JO

Well, do you think you would have joined, if they did have one?

TWO

I'm not sure. Is it exclusively a military organization?

JO

(laughs)

Ah, no, we do have other activities.

TWO

like what?

*Two picks up a pamphlet and starts reading.*

JO

Well, we go to dances together a lot. There's a mentorship program. All of us are really into theater. So, we do some performances together. The group a few years ago started a band called Sparkly Tampon.

TWO

Ooo! It says here that fairies are welcome.

JO

Yeah, sure, we're here to welcome any identity.

TWO

I love fairies! They are so much fun at a party.

(CONTINUED)



JO

Um, okay. I guess the main thing we do is have a lot of discussion about what it's like to be different from most of your classmates.

*Two looks up.*

TWO

Oh. That sounds nice.

JO

It is.

*Pause.*

JO

So, can I sign you up?

TWO

Yes, I think that would be very nice.

JO

Great! We meet after school on Tuesdays in Mx. Gidding's room.

*The Judge materializes.*

JUDGE

But there were others. We have on our records four in addition to this one.

TWO

Yes.

*Two watches as Jo fades away.*

The Trial 3

*The trial returns for a moment.*

*The hole in the Fey rips a little wider still. The Judge begins to break, just a little bit. It gets a little harder for them to speak.*

JUDGE

And where *is* Gay and Straight? We weren't aware of any military conflicts in your assigned region.

TWO

It's not- there's no actual war, in the traditional sense. I learned a lot more at the first meeting, where I met the others.

JUDGE

Your role in joining your guardian was to assist with research. How did this club serve that purpose?

TWO

One asked me to observe human life, human interactions. This seemed like a good opportunity. And the leader of the club- Jo was...very helpful, in explaining things.

GSA Meeting 1

*Two walks into Mx. Gidding's room.*

*Riley sits on a desk.*

TWO

Hi

RILEY

Sorry, we have the room reserved.

TWO

Oh, is this not the GSA?

*Pause.*

RILEY

Who are you?

TWO

Hi, I'm Two.

RILEY

Two?

TWO

Yup.

RILEY

Like the number two?

TWO

That's me.

RILEY

And you're looking for the GSA?

*Morgan and Avery enter. Avery is texting.*

MORGAN

That's not the point, the point is it's an A minus and not an A plus, and that's going to matter on my transcript.

AVERY

#tragedy.

MORGAN

How do you grade self-expression anyway?

RILEY

Are we having another grade meltdown?

AVERY

Meltdown's a strong word.

MORGAN

I don not have meltdowns!

AVERY

Okay nm, maybe yes.

RILEY

Deep breaths.

MORGAN

(to Avery)

What did you get?

AVERY

I got a B.

MORGAN

Oh, I'm sorry.

AVERY

Why are you sorry? That's awesome! I didn't even study.

MORGAN

How is that possible!?

AVERY

I may have lost my notes...and the book.

MORGAN

You are a mystery to me.

AVERY

I am a mystery to myself.

*Beat.*

MORGAN

Who's this?

TWO

Hi.

RILEY

This is two.

MORGAN

Two, like the number?

RILEY

They were looking for the GSA.

AVERY

Forealz! That's great, welcome. This is so great.  
Wasn't I just saying how we haven't had a new member  
since Parker. And Parker joined last year.

MORGAN

You joining?

TWO

I'm not sure, I met Jo.

MORGAN

Where is Jo, anyway?

RILEY

I don't know. Late.

*Parker enters.*

AVERY

Parker!

PARKER

Hi.

MORGAN

Parker Parker, you smooth devil.

AVERY

What?

RILEY

Parker, this is Two.

PARKER

Hi. I'm Parker.

*Parker and Two shake hands.*

(CONTINUED)

TWO

Hi, I'm Two.

AVERY

Why smooth devil?

MORGAN

Oh, someone got a sweetie.

AVERY

Really? Really?!

MORGAN

I saw Parker out last night at the movies and guess who's wearing the same clothes again today.

AVERY

Who is it?

RILEY

Leave Parker alone.

MORGAN

Smooth as silk.

AVERY

Do we get to meet them? You have to introduce us. What if they're not good enough? Oh, Parker. Concerned face.

*Jo enters.*

JO

Hi everybody. Sorry I'm late. I was talking to Mx. Rodwell.

RILEY

Hi, Jo.

JO

Hey.

MORGAN

Mx. Rodwell, again?

JO

Yeah, they're still refusing to teach the Lavender Scare with the Crucible.

*Jo sees Two.*

JO

Oh! Hi. You're here.

(CONTINUED)

TWO

I'm here.

JO

Did you meet everyone?

TWO

Yes.

JO

Great.

*Pause.*

RILEY

So, Jo. You were saying.

JO

Oh, sorry. The Lavender Scare. Yeah, I thought I was getting somewhere, but they're scared of what parents are going to say.

TWO

What's the Lavender Scare?

RILEY

Seriously?

TWO

Um, yes?

JO

Riley. It's fine, Two. It's actually something that not a lot of people know about for just this reason. People are still not talking about it!

MORGAN

Thanks to this loquacious bibliophile, however, we are well acquainted.

TWO

What?

AVERY

Jo talks a lot.

JO

I do talk a lot. Too much?

RILEY

It's nice. I like it.

(CONTINUED)

TWO

So, what is the Lavender Scare?

JO

You know about the Red Scare.

TWO

Yes? No.

JO

(laughing)

Totally fine, it's not- Well, the Red Scare was a time in the middle of the last century when the US Government was extremely afraid of Communists.

AVERY

Here we go.

RILEY

This is important.

JO

It really is.

TWO

What's a communist?

RILEY

Wow, your last school must have been awful.

JO

Communists were, or are, people who have different ideas about money and government than the most powerful Americans of that time. It was all part of a global conflict called the Cold War. Anyway, there were hearings, like a court, lead by a guy from Wisconsin, a senator called Joseph McCarthy. These hearings were meant to seek out and publicly shame Communists. A lot of people lost their livelihoods, and more than that. But at the same time that this was going on, and actually even a little before, there was something called the Lavender Scare. There were hearings and investigations meant to remove any known homosexuals from working for the Government in any capacity.

RILEY

Just sick.

JO

It was pretty bad. And this was a different time. Some people killed themselves rather than be outed or lose their job.

(CONTINUED)

TWO

The people in charge let this happen?

RILEY

The people in charge made it happen.

TWO

I don't understand, if they did this, why were they in charge?

JO

Good question.

TWO

Why didn't someone tell them to stop?

RILEY

Oh, that's a good point. Just tell them to stop! I need to keep that in mind the next time I'm bashed by a passing jerk.

"Sir, please stop."

"Oh, well, I've never thought of not perpetuating the systematic oppressions handed down by generations of my Anglo-masculine-closet-fascist-bigot-GlennBeckish heritage. I'll keep that in mind."

JO

Riley!

MORGAN

(Laughing)

GlennBeckish.

RILEY

Yup.

TWO

I don't understand.

RILEY

It's called sarcasm.

TWO

Sarcasm?

JO

We can't assume that everyone has had the same experiences we have had, or knows about the same things that we do.

RILEY

Right, they're called the dim majority.

(CONTINUED)



JO

Two, came here to learn more, not to be yelled at. I'm sorry, Two. We get passionate. The truth is that things don't always work out, and the people in charge don't always have everyone's best interests at heart.

MORGAN

Or sometimes anyone's interests but their own.

AVERY

Really? I think most of them at least try, most politicians anyway.

MORGAN

And that's sweet that you think that.

TWO

What's the crucible?

JO

It's a play by a guy named Arthur Miller. He and a lot of his friends were targeted by Joseph McCarthy during the Red Scare. So he chose one of the most ridiculous images he could think of to call out what they were doing.

TWO

What image was that?

RILEY

The play is about a witch hunt.

TWO

What!

*Pause.*

JO

Um, a witch hunt, like back from colonial times. It was meant to be about fearing something that isn't there.

TWO

Oh.

JO

Are you okay?

TWO

Fine.

JO

Alright. Well, should we get started?

(CONTINUED)

RILEY

Let's.

The Trial 4*The Judge Materializes.**The hole in the Fey rips a little more.*

JUDGE

So, they still talk about that.

TWO

Yes, they do. Was that us?

JUDGE

Not in the way that you might think. Things like that used to be common before the great division of the Fey and their world. They harmed more humans than witches.

TWO

They think of us like fiction.

JUDGE

That's good. What was it about this group? Why did you break the rules for them?

TWO

I got to know them.

*The Judge fades.*GSA Check-In

JO

Alright, does anyone want to start?

*The following becomes a montage, falling out of the flow of the GSA meeting into storytelling.*

RILEY

I'll go. I'm Riley, I use (PGP's?). Sometimes I feel like most things are microaggressions. A lot of it comes from the big guys, you know, the muscle-headed jocks and Bible Belt conservative freaks. They're obvious. They're easy. Probably because I think I'm smarter than them, let's be honest I am smarter than them. But then there's the other things. Real small, real simple things. And I always think I can deal with it, because I'm use to it. I know this. And guess what, I can't. Yesterday Someone said (microaggression). I didn't know what to say. I mean throwing chairs isn't an option. And we're covering gender identities next week in health class, oh god.

(CONTINUED)

*People around the circle snap in agreement.*

MORGAN

Alright, I'm Morgan, I use (PGP's?). I was talking to Mx. Bilitis about taking their CHS argument and rhetoric class. But the only time they offer it next term is fourth period. And I really wanted to take Mythology fourth period. So I told him that I would talk to Mx. Mattachine about what other times mythology is offered. They told me that I'd have to take it either fourth period or second. And I can't take it second because I have physics all year long. I was thinking that I could just switch in to AP physics sixth period, but that means I'd have to join the physics club which meets on the same day we do. So I went and talked to Mx. Compton about possibly changing the physics club dates and they said that it just wasn't possible. I wish I could be in ten places at once. I wish I was already done with my college applications.

AVERY

So, I'm good. I'm Avery. (PGP's?). I didn't get Macbeth...or anything. I mean, I'm not surprised about the lead, but no part at all. When I asked Mx. Giddings about it they were like, "you're just not the lead type, and this isn't really a comedy. I guess it's fine, I won't have to deal with them asking me to be more like Kurt from Glee (OR) Ellen Page. But this is my last chance to be in a high school play. Whatever. In other news, I hit 3,000 followers on twitter!

PARKER

Hi, I'm Parker. (PGP's?) I guess, I'm alright. This week has been good, not as bad, less...misplaced. Sometimes, I wish I could disappear, like walk through school and not worry about anyone seeing me. I don't know. It sounds weird, but it feels like I'm cursed, like everyone is staring at me...

JO

I'm Jo. (PGP's?) I guess this thing about Lavender Scare is getting to me. I keep getting this feeling like all we're doing is fighting and fighting all the time. We had to fight to make this GSA. We had to fight to have a room. And now we're fighting for people to care and listen to us. I know there's not a fast and easy way, but I wish there was. I wish there was a way that I could make people care.

*Pause.*

(CONTINUED)

JO

Two, do you feel like checking in?

TWO

Hi, I'm Two. I prefer, I don't know.

JO

What pronouns do you use?

TWO

Um, I don't care?

JO

Alright. I mean. I can respect that. But you should know that some people, myself included, care a lot about what pronouns we use. I feel like I've spent a lot of time fighting for mine, so people use the right ones. I care a lot.

TWO

Oh, I'm sorry. I'm just not used to, any of this.

JO

I know. It's a lot.

TWO

Then maybe, (PGP's?). Can I change it later?

JO

Absolutely. Thank you. And how has your week been?

TWO

I feel. Lost. Alone. I'm new here, very new. And I feel like I don't know how to be, like there's too much that I don't know about. I feel glad that I found all of you.

AVERY

We're glad you did too. Hertz.

The Trial 5

*The Judge materializes. They have become suddenly very distressed. The hole in the Fey rips more than it has. The Judge almost loses control.*

JUDGE

There's so much confusion, so much that is left to chance. Thinking about it is- There is just so much mess.

(CONTINUED)

TWO

I suppose that's true. It's hard to explain what it's like to be there, to be one of them.

*The Judge vanishes.*

Parker and Riley Scene

*Two is walking home from school. They see Parker and Riley wait near bus stop. Two listens to their conversation.*

RILEY

You can tell them to shut up, ya know?

PARKER

What d'you mean?

RILEY

The other GSA members? You can just tell them to quit it with the prying into your personal life stuff. They're eccentric, yeah, but it's not like they can't listen.

PARKER

I don't wanna make a scene. They'll figure it out.

RILEY

If you don't say anything they won't. I mean, Jo knows I don't do romance. It's not a big deal.

PARKER

Jo's known you for how many years?

RILEY

Too many. They're my best friend.

PARKER

That's nice. I wish they would say something.

RILEY

It's not their job. They do a lot already.

PARKER

I know. They're so great.

RILEY

Deadpan at me a little harder, Parker. You know it makes me feel pretty.

PARKER

It makes my skin crawl. The innuendos and jokes. I don't want people to think I'm, like, making out with someone or something.

(CONTINUED)

RILEY

The romance novels you read in class with half naked men on the cover might have contributed to this over-sexualization of your pure intentions.

PARKER

Wouldn't it bother you?

RILEY

No. I don't care what or who people think I'm doing.

PARKER

I'm not like that.

RILEY

Sorry. I guess I can try to talk to Avery and Morgan.

*Silence.*

RILEY

The bus is late.

PARKER

Ziggin and a Zagging.

RILEY

Rockin and Rolling.

PARKER

All hail the Port Authority.

RILEY

When do you gotta be at work?

PARKER

'Bout five minutes ago.

RILEY

Oh.

*Pause*

PARKER

I probably won't be fired.

RILEY

"Probably"

PARKER

Maybe. I might just start skipping more GSA meetings, or ducking out half way through

RILEY

What? That's no fun-

PARKER

I can't be fired

RILEY

Well crap. You don't work after school on Tuesdays, right? I can talk to Jo and we can move the meetings then

PARKER

Morgan has practice Tuesdays.

RILEY

Okay, what about Thurs-

PARKER

Avery has voice lessons.

RILEY

Maybe on Friday we could-

PARKER

Chill. There's no need to turn everything around and make a scene.

RILEY

Uh, yes there is. All of us belong in that room and I'm not gonna let you just ditch us like this.

*pause*

RILEY

What are you thinking about?

PARKER

Nothing.

*pause*

PARKER

You don't know anything about being poor, do you?

RILEY

Of course I know about being poor. The system of capitalism is structured around the disenfranchisement of the proletariat class, who's labor is appropriated by the bourgeoisie elite to further increase-

PARKER

My little brother's birthday is next week and he's not gonna get any presents, Riley. What you know about

(MORE)

(CONTINUED)

PARKER (cont'd)

that? All of our money had to go into fixing the family car, because if that doesn't run soon, Mom can't work and we can't pay bills. That ever happen to you? You can say what you want about trickle down and the working man and raising the minimum wage, but don't forget you've never lived this.

*There is a heavy silence.*

PARKER

I like books and movies and comics.

RILEY

I know.

PARKER

For a few hours you aren't you. You aren't there. I don't have to think about all of that stuff.

RILEY

Nah, instead you're some hunky French man wooing the heart of the closeted and naive foreigner through the power of love and late night rendezvous.

*They both laugh.*

PARKER

I know they're terrible, but I love them.

*The bus pulls up.*

*They both get on. Two watches them go.*

At Home

*Two enters to find One at home. One is watching TV.*

ONE

Two!

TWO

Hi, One.

ONE

Do you do drugs?

TWO

What are drugs?

(CONTINUED)



ONE

I'll have to look it up. I am supposed to talk to my kid about drugs. You're my kid.

TWO

Um, yes.

ONE

Let's talk about drugs.

TWO

I don't know what that is. Who said we had to talk about drugs?

ONE

Maybe this counts as talking about it.

TWO

Did you leave the house today?

ONE

I've been doing research. There's so much to catch up with! This is a television. It's filled with tiny people. Am I a good parent?

TWO

I think, yes. I'm not sure what a parent should do.

ONE

Neither am I.

*Pause.*

ONE

How was your first week of school?

TWO

Mostly good. I made some friends.

ONE

Friends? Wonderful! What's it like?

TWO

Good. Confusing. Are you alright?

ONE

I have also been learning about coffee.

TWO

Okay.

(CONTINUED)

ONE

Tell me more about these confusing friends.

TWO

We'll they're all in a group called a GSA. They're so kind, but I don't think they're well liked.

ONE

Are they bad people? Have they hurt anyone?

TWO

That's the odd thing. They aren't. They said there's "a war". But, I can't figure out what it's about.

ONE

No one likes war. This is well documented.

TWO

But no one has a choice on whether they're in it or not.

ONE

This is confusing. I highly recommend that you stay out of wars.

TWO

I'll try.

ONE

I did go out today, to the grocery. And you know what happened?

TWO

What?

ONE

The person by the door said they liked my hair. Hair! Can you believe it? Of all the things to praise, humans focus on things as physical and trivial such as hair! Ha!

TWO

Yeah, that's pretty funny.

*The doorbell rings.*

*Two immediately falls to the ground.*

ONE

Two! Get down it's the flier alarm!

(CONTINUED)

TWO

You're thinking of a fire alarm, and that's the doorbell.

*One gets slowly up.*

ONE

Oh.

TWO

I'll get it.

*Two goes to open the door. One turns back to the TV.*

*Jo stands on the front stoop. They hold two pizza cones.*

JO

Um, Hi.

TWO

Hello.

JO

So, maybe this is weird. I got your address from the sign-up sheet. And I thought maybe, since you didn't know anyone, you would be free today on Friday, because it's the weekend, and it's always better to have things to do on the weekend.

TWO

The weekend?

JO

The end of the week.

TWO

Oh. Yes. It is.

JO

And then I thought. "Hey, you shouldn't show up empty handed." So one thing lead to another. And...here's your pizza cone.

*Jo hands Two one of the pizza cones.*

TWO

What's a pizza cone?

JO

Oh, it's like a pizza, but a cone.

(CONTINUED)

TWO  
What's pizza.

JO  
What!?

TWO  
I'm sorry?

JO  
You've never had pizza?

TWO  
No. Should I have.

JO  
It's alright. It's going to be alright. I'm so glad this gets to be your first one, well kind of.

TWO  
Me too.

JO  
This is a self-destructive experience that everyone has to enjoy at least once in their life.

TWO  
Is this something you do in this world- city? Do things that are bad for you?

JO  
Absolutely, and wait a few years. It gets worse.

TWO  
Okay...

JO  
That was a joke. Do people from your planet experience these "jooookes"?

TWO  
What is joke? What is humor? Please enlighten me, Mx. Know-it-all on these foreign "jokes."

JO  
haha, sarcasm.

TWO  
Sarcasm.

JO  
But that's Doctor know-it-all to you.

(CONTINUED)

TWO

What's a doctor?

JO

Haha, you're hilarious.

TWO

huh?

JO

but in all seriousness, how was your first week? Are you getting any crap for choosing to associate with us sexual deviants at GSA?

TWO

oh, it's fine. I guess I stand out a bit.

JO

And are you feeling good at GSA? Comfortable? Is Riley giving you trouble? I know Riley can be a bit-

TWO

No no! Everything is great. I really love it here! I didn't expect to, but everything just feels so.. Um...

JO

inclusive?

TWO

A sense of togetherness is strong. You all seem to have a little...

JO

family?

TWO

Yes, your family.

*One bursts out laughing from offstage.*

ONE

(O.S.)

Oh Dr. Huxtable! What will you do with your willful teens!?

JO

Is that your...

TWO

Yup, that's my...

(CONTINUED)

JO

Right.

TWO

Jo.

JO

Yes.

TWO

Why are things so hard? I mean, why are people mean to the GSA?

JO

A lot of reasons, I think. But, honestly, at the root of it all... I don't know.

TWO

I wish there was something I could do to make it better.

JO

There is, you're doing it. You show up, you're a good friend.

TWO

Yes, but something big.

JO

Baby steps. The world spins slowly.

*Pause*

JO

Also, it's our.

TWO

What?

JO

It's our family.

TWO

Oh. Right.

*Two gets an idea.*

*The Judge materializes.*

*Throughout the rest of this Two sneaks into the house, past One and into the bedroom.*

JUDGE

This is when you decided.

TWO

Yes.

JUDGE

In that conversation?

*Two searches through boxes.*

TWO

It got stronger the whole time I was there, the more that I got to know the GSA, the more that I got to know Jo.

*Two hangs out with the GSA.*

*Two hangs out with Jo.*

*Two goes back to searching through boxes.*

I got this feeling that there was something I could do. This feeling that we didn't need to feel helpless, to just observe and research, that I could make this world better, not in baby steps, not one at a time, but all at once.

JUDGE

A shortcut.

*Two pulls the grimoire from a box.*

TWO

A shortcut.

The Trial 6

*The trial returns.*

*The Judge has managed to stop the tear in the Fey for just a moment. They regain some control.*

JUDGE

Shortcuts are dangerous.

TWO

I know.

JUDGE

So, you began to read the Grimoire.

TWO

Yes.

JUDGE

What did you learn?

TWO

I learned a lot. I learned about our world and theirs, about this process of breaking through, of making magic.

JUDGE

Please explain.

TWO

Well, you know how in the mortal world individuals have set bodies.

JUDGE

Yes.

TWO

And objects have, boundaries and edges, like chairs.

JUDGE

Chairs?

TWO

Yes, well, in the mortal world a chair is just a chair. It's a thing and it stays that way. As you know, in the Fey, a chair is also all chairs or the the idea of sitting or rest or-

JUDGE

We understand.

TWO

Right, well. When you do magic in the mortal world, you break a hole into the Fey and you connect different things, mix them together. Mortals do this at a very basic level in their heads, especially when they dream, but that's harmless, like wind passing through a sheet. Magic makes a little hole in the sheet, it can really make things...change.

JUDGE

I see. And these mortals agreed to be...changed?

TWO

It took some convincing. I found a few smaller spells, for practice. And then I found it, the perfect spell, the one that could change everything for us.

(CONTINUED)



*Two opens the book to just the right page, a lavender light glows.*

After the Football Game

*Avery, Morgan, Jo, and Riley enter. They are leaving the football game and walking together.*

*Morgan has an instrument case.*

*Two joins them in their walking.*

RILEY

So, I'm not saying football is a direct manifestation of the heterosexual ego's need to reaffirm themselves as a pseudo alpha male. I'm just saying it's exactly that.

JO

I think your analysis around the ball fixation is a bit reaching, but I see you.

TWO

Sports is lot more philosophical and complicated than I thought.

AVERY

Whatevs, Morgan played amazingly.

JO

Really the MVP.

MORGAN

MVP Clarinetist.

AVERY

Go Tigers!

MORGAN

Go Tigers, ggggrrrrrrowl!

EVERYONE BUT RILEY

Grrrrrowl!!

RILEY

I wish Parker was here.

JO

Yeah, me too.

*They come to a park bench, sitting or standing.*

*Avery lays down on the ground.*

(CONTINUED)

AVERY

Don't you like the way that the clouds are orange at night, when the street lights hit them?

JO

Yeah, it's pretty.

MORGAN

That one seems so fluffy. I want to touch it.

AVERY

Cloud you are fluffy! I don't like how you mock me, sitting high up in the sky saying, "Woo! I am so fluffy, but you can't touch me."

*Laughter.*

MORGAN

So, hey, are people going to homecoming?

RILEY

Hell, no!

AVERY

Really?

JO

Yeah, really?

RILEY

You want to go to that straight-fest?

JO

Why not?

MORGAN

I'm going.

RILEY

(To Jo)

You really want to go?

JO

Yeah, I think it could be fun.

TWO

Who's coming home?

RILEY

Come on!

(CONTINUED)

TWO  
Sorry.

JO  
Really, Two you have never even heard of homecoming?

TWO  
No

AVERY  
Wowz.

JO  
Where are you from?

TWO  
Not here.

*Pause.*

TWO  
So, what is it?

AVERY  
It's a dance.

MORGAN  
And a football game.

AVERY  
But mainly a dance and people ask each other and it's superfun.

RILEY  
Or super oppressive.

TWO  
People ask each other?

JO  
People ask each other to go to the dance, usually in like a romantic way.

TWO  
Oh.

*Pause.*

RILEY  
Who wants to go watch a movie at my place?

AVERY

Yayesss!

MORGAN

I'm in, as long as it's not Milk again

RILEY

I am NOT seeing Milk again.

AVERY

But it's #bestmovieever!

RILEY

At this point I could recite the movie backward in three languages. No.

TWO

Isn't milk a dairy product?

*Pause.*

TWO

That's... Not right, is it?

MORGAN

Maybe we should watch Milk.

RILEY

Ugh, fine!

JO

(to Two)

Milk is a movie about a really important gay politician.

MORGAN

Let's go.

*Morgan takes out their keys.*

AVERY

Shotgun!

RILEY

You had shotty on the way here.

*Jo takes out their car keys.*

JO

See you there. Two, you're with me.

TWO

Okay.

*Everyone exits.*

Bashing

*Parker is walking. Their phone buzzes. They take it out of their pocket.*

RILEY

(text message)

Where are you?

PARKER

(text)

Walkin', sorry I missed the game. Work. And then the bus didn't come.

RILEY

(text)

Whatevs. We're going to my house.

PARKER

(text)

Cool. C U there.

RILEY

(text)

Walk safe.

*Parker puts their phone away.*

*Several dark figures appear behind them. They walk faster.*

*The dark forms follow.*

Riley's House

*Avery and Morgan sit at Riley's house.*

MORGAN

Did you leave it in your locker?

AVERY

idk, maybs, probs, whatevs.

MORGAN

Four abrevs in a row, should I be worried?

(CONTINUED)

AVERY

No. It's cool.

MORGAN

Do you wanna borrow my notes?

AVERY

Maybs?

*Beat.*

MORGAN

We could study now!

AVERY

Um, no. Thank you.

MORGAN

Fine.

*Pause.*

MORGAN

Sorry about the play, by the way.

AVERY

Whatevs.

MORGAN

Not whatevs. You should have at least been in it.

AVERY

Yeah.

MORGAN

There will be other plays.

AVERY

Not in high school.

MORGAN

Maybe that's better.

AVERY

Yeah. College.

MORGAN

Ugh.

AVERY

Oops, sorry. I didn't mean to say it.

MORGAN

I wasn't thinking about it!

AVERY

We could play a game.

MORGAN

Now I want to re-read my essay again.

AVERY

Okay, would you rather have to give up eating sugar OR give up eating salt?

MORGAN

What kind of question is that?

AVERY

An excellent one.

*Pause.*

MORGAN

I don't know. Do you include like carbohydrates with sugar?

AVERY

What? No. Why would I? Also, what is that?

MORGAN

Like bread, technically it's a kind of sugar.

AVERY

Oh, no, just normal sugar, like sweet things.

MORGAN

Could I still use sweeteners?

AVERY

No!

MORGAN

Hmmm.

AVERY

Okay, so give up salty things or give up sweet things?

MORGAN

Give up sweet things for sure.

AVERY

You're absurd.

*Riley enters with some snacks.*

AVERY

No candy for Morgan.

RILEY

What?

MORGAN

I didn't know that I was agreeing to this.

AVERY

We're playing would you rather.

RILEY

Oh. Great.

MORGAN

I got one!

AVERY

Okay, go.

MORGAN

Would you rather have to kiss a complete stranger or have to kiss your best friend. Riley, you have to answer this one.

RILEY

Um, no.

AVERY

Come on!

RILEY

Neither.

AVERY

Cheap!

RILEY

Listen, I know you don't mean anything by it, but that question sucks for me.

MORGAN

Well, it's supposed to be a hard question.

RILEY

No, it sucks because I'm not like that.

MORGAN

Like what?

(CONTINUED)



AVERY

Is Parker coming over?

MORGAN

I bet they're with their sweetie.

*Morgan makes kissing noises.*

RILEY

Alright! That's it. Stop it!

*Pause.*

MORGAN

Alright, jeez.

RILEY

You need to know that not everyone wants to be talked about like that. Not everyone wants to be thought about like that.

AVERY

Like what?

RILEY

Like they want to make out with someone or do anything like that. There are people who identify as asexual, okay. Like me... And it's oppressive to talk about us like we are interested in something that we are not.

*Long Pause.*

MORGAN

Okay. I'm sorry.

Outside Riley's House

*Two and Jo leave Jo's car and go to the house.*

TWO

Um, Jo.

JO

Yeah?

TWO

Can I ask you something?

JO

Sure.

TWO

I have been thinking.

JO

Yeah?

TWO

And I think I can help.

JO

Help with what?

TWO

Well, you see, I haven't been completely honest with you, with everyone.

JO

Okay.

TWO

And I think I want to help you, help you more, in a big way.

JO

Two, what's going on? This is weird.

*Two pulls a flower from their pocket.*

JO

Oh...

TWO

I'm still not very good, but I'm getting better.

*Two performs a spell.*

*Flowers appear all around Two and Jo.*

JO

How...

TWO

I'm not from another school. I'm from... some place else, another world. I'm a witch.

*Long pause. Jo takes in the magical flowers.*

JO

Okay. Alright. Yes. Of course. Alright. Okay Uh-huh. Yep. Great. Good stuff.

(CONTINUED)

TWO

Jo?

JO

Ah, yeah? Yup, what's up?

TWO

Are you okay? I'm sorry I didn't tell you sooner. I didn't know how. I'm not sure that I'm supposed to.

JO

How did you? What is that?

TWO

It's called magic. I learned how to do it from a special book.

JO

Of course.

TWO

I know it's a lot. I think I can use it to help the GSA.

JO

What do you mean help us?

TWO

There's a spell that I found. A spell is a way to make magic.

JO

I know what a spell is.

TWO

Really?

JO

Yes, they don't exist. Witches don't exist! This is, beyond! This is-

TWO

Jo.

*Two takes Jo's hand.*

TWO

It's going to be alright.

*Jo calms down a little bit.*

JO

Alright.

TWO

There's another spell. It's very powerful. It can only be cast by a family that loves each other. It gives that family great power, filling their weakness with strength from the Fey.

JO

They Fey.

TWO

That's my world.

JO

Of course.

TWO

It's called the Lavender Spell.

JO

Lavender?

TWO

Yes, that's the key ingredient, it binds the family together.

JO

Lavender, of course.

TWO

Huh, that is a coincidence, isn't it.

JO

Two-

*A cough breaks the moment.*

*The flowers vanish.*

*Parker limps on. They've been badly hurt.*

JO

Parker! What happened to you?

PARKER

There were some guys.

TWO

Are you okay?

PARKER

I think, no.

TWO

You should sit down.

PARKER

Okay.

JO

Hey! Help! Help!

TWO

What should we do?

JO

I'm calling the cops.

*Jo dials their phone.*

The Trial 7

*The Judge appears.*

*They release their hold on the hole, it rips wider and the Fey suffers for it.*

JUDGE

How was that young human injured?

TWO

Some other humans beat them up.

JUDGE

Why?

TWO

Hate, fear, Parker is different from most humans, looks different, does different things, everyone in the GSA stands out in their own way.

JUDGE

And this event convinced the others in the...GSA to participate in the Lavender Spell?

TWO

Yes. Well, first I had to tell them I'm a witch. I had to "come out."

JUDGE

Come out of what?

(CONTINUED)

TWO  
The broom closet.

JUDGE  
What?

TWO  
Never mind.

JUDGE  
And they accepted you?

TWO  
After a fashion.

*The GSA stands around the space. Jo stands near Two.*

RILEY  
Whoa! Intense.

MORGAN  
A what? Like from Hocus Pocus?

AVERY  
Oh my gosh! What? Can we fly on a broomstick together?  
Oh, I'm sorry. Is that insensitive? Can we fly on your preferred cleaning home instrument together?

PARKER  
Yeah. I know they're a witch.

*Everyone looks at Parker.*

PARKER  
What?

JUDGE  
And where was your guardian during all of this?

*One appears, setting the table at home.*

At Home

*Two steps into the dining room at home.*

TWO  
One was doing...research. Somehow they never saw that the grimoire was missing.

ONE  
There you are!

TWO

What?

ONE

I've been waiting for you.

TWO

I know, I can explain.

ONE

Explain what? I'm glad you're home. I made pot roast.

TWO

What's a Pot Roast?

ONE

My TV friend Martha showed me how to make one today.

TWO

One?

ONE

Doesn't it smell wonderful! Now, go and wash up for dinner.

TWO

Wash up?

ONE

Yeah, you know.

TWO

No. What do I have to wash?

ONE

I don't know, let's eat.

TWO

Okay.

*They sit and start serving themselves.*

ONE

So, how was your day, dear?

TWO

Dear?

ONE

Yeah.

TWO

It was good.

ONE

Well, that's just lovely.

*Pause.*

TWO

Actually, I could use your advice.

ONE

Oh! Of course. That's what parents are for!

TWO

Right. Well, remember the confusing friends that I told you about?

ONE

Yes, we should have them over for dinner.

TWO

Yeah, sure. Anyway, one of them got beat up.

ONE

Beat up?

TWO

Some people hurt them.

ONE

Oh no! Is this part of the war?

TWO

I think so, yes. I think I have the ability to help them, to help all of them make things better. But I'm worried that to help them would be risky.

ONE

My friend Martha said, "baking cookies is equal to Queen Victoria running an empire. There's no difference in how seriously you take the job, how seriously you approach your whole life."

TWO

Okay? What does that mean?

ONE

I don't know. Risky can be scary, but I think helping people- It's a good thing.

(CONTINUED)



TWO  
Okay.

The Trial 8

*The Judge appears.*

*The hole in the Fey rips a little wider.*

JUDGE  
Helping people is not always a good thing.

TWO  
One didn't know what we were talking about.

JUDGE  
But still. They should have been more vigilant.

TWO  
I take full responsibility.

JUDGE  
Yes, yes we know. Tell us about the casting of the  
Lavender Spell.

TWO  
It was during the next GSA meeting, actually.

The Spell

*Two holds the Grimoire.*

JO  
I can't believe we're doing this.

RILEY  
It probably won't even work. Have you done this spell  
before?

TWO  
No.

RILEY  
Great!

AVERY  
We believe in you, Two.

PARKER  
Is this really going to make things better?

TWO

I hope so.

MORGAN

I hope I get super strength so I can go kick the crap out of those jerks that did this to you.

RILEY

Yeah.

JO

That is not going to make anything better. I'm having second thoughts.

MORGAN

Come on, Jo. We have this coming.

AVERY

Yeah, it's about time we have the advantage.

RILEY

What do you think, Parker?

*Pause.*

PARKER

Let's do it.

JO

Okay.

TWO

Did everyone bring their objects?

*Everyone nods.*

*They have all been asked to bring two objects. One for their future, one for their past.*

TWO

There is one thing that I haven't told you about yet. There's a warning on the spell.

RILEY

Uh-oh.

TWO

It's not a big deal. It just, if the spell works, the book warns that members of the family should not use magic within the family. We need to never, ever use our powers against each other.

(CONTINUED)

AVERY

Oh, why would we do that?

MORGAN

Yeah, we like each other.

TWO

I know.

RILEY

What would happen?

TWO

I'm not sure. The book doesn't say. I assume something very, very bad. We all clear?

*The groups nods.*

TWO

Let's get started

*They all cast a spell, a unique spell for each person in the GSA.*

*Song: "Spins" (the spell version)*

*A music and movement moment.*

The Trial 9

*The Judge materializes.*

*They are having a hard time holding it together as the hole in the Fey grows larger.*

JUDGE

Is this court to understand then that you, One of 121314, formally Two of 62869, freely and wholly admit to casting this, the Lavender Spell, in the mortal world? This being the event which led ultimately to the ripping of the barrier between worlds, the offense upon which these proceedings are convened to pass judgment?

*Pause.*

TWO

Yes.

*A murmur trembles throughout the Fey.*

JUDGE

At this time, do you have any words to say in your defense?

TWO

I was trying to help. I wanted to make things better.

JUDGE

This court weighs only events and consequences. Your intentions fall outside our jurisdiction. Can you please relay to this court the events that lead from the casting of the Lavender Spell to the breach between the Fey and the Mortal world. With some haste!

*The Judge's body nearly comes apart. They keep it together.*

TWO

I'll try. The spell had a different effect on everyone in the GSA. Avery was the first to notice something, different.

*Everything melts into Avery's story.*

Avery's Power

*Avery acts out the events as they narrate them.*

AVERY

I just decided to walk into rehearsal. I don't know what I was thinking. I walked right up to Mx. Giddings and said, "I think you should cast me as Macbeth. I am talented enough and I have been working hard since my Freshman year. I think you know that I can do it." As I was talking I could feel this warmth inside me. And then I could feel everyone's eyes on me. It was magic. They listened to every single word I said. They couldn't look away. The short of it is, you're looking at Macbeth!

Morgan's Power

TWO

(to the Judge.)

After that, things happened more quickly.

*Morgan also acts this out as it happens.*

MORGAN

I was running late for a student council meeting, because I was just coming from quiz bowl. I was thinking about my college transcript and how bad it's going to look if I have to drop another club. And then suddenly, I felt everything flip and I was there.

*Morgan pops into existence in the student council meeting.*

MORGAN

I teleported! I was wild. Now there's no stopping me.

Parker's Power

*Parker is walking down town. They see the dark shapes that were there before, right before Parker got beat up. They freeze, so afraid.*

PARKER

I froze, closed my eyes. Anywhere but here, anywhere but here. I felt a burst of cold air on the inside of my body.

*The dark shapes pass.*

PARKER

And they walked right by, like they couldn't see me at all.

Riley's Power

*Riley sits in class.*

RILEY

I was in Health class. It was this awful lecture about what sex is, and how sex happens when a man and a woman love each other very much and how it's best for people who are legally married, and all I could think was stop talking, stop talking, just shut up!

*Pause.*

RILEY

And then it happened. Mx. Lahusen just stopped talking. They had to go to the nurses office. It was amazing. But it also made me feel...a little wrong.

Jo's Power

*Two is hanging out in Mx. Gidding's room, waiting for the GSA to start.*

TWO

Jo was the last to see a change, but when they did, it changed everything.

*Jo enters.*

JO

It happened.

TWO

What happened?

JO

I felt, something. I think I did some magic.

TWO

Really?

JO

I was just talking to Mx. Rodwell, I thought maybe this time they would listen, about the Lavender Scare.

*As Jo continues we see them act the following out.  
MX. RODWELL (45) sits in their classroom.*

JO

I was telling them how important that time in history is, and how it's so relevant to what is going on right now, even in this school.

TWO

Yeah?

JO

I could see that they were closing down, sick of hearing me say this, sick of hearing me complain. And then something happened. It was like I could see inside their head. I could see their annoyance, their frustration, like rocks on their forehead, or a plant, yeah like leaves on a plant. I could see that there was something deeper than the leaves, like the roots. And the roots were made of fear. So, I reached in and I pulled the weed.

*Mx. Rodwell gasps.*

TWO

You reached into their head?

JO

Not literally, or physically. It was like my thoughts had hands that could touch theirs. And when I pulled out the weed, they were different. They didn't talk for a long while, and then they said.

MX. RODWELL

Actually, Jo. That's a good idea. It's a really good idea. We should talk about the Lavender Scare. In fact, I'm the adviser for the Homecoming Committee...

(CONTINUED)

TWO

Homecoming committee?

JO

Yes! They want to theme the Homecoming Dance with the Lavender Scare! They want the GSA to help organize it. We can make educational signs and pamphlets. I think we're going to call it "Lavender Scary" for Halloween!

TWO

That's great!

JO

It's amazing, just think about it. Everyone is going to learn about this. It's a huge step. Two, it's because of you. Thank you so much! I can't thank you enough. You did this. Everyone is so happy right now.

TWO

I'm glad.

*Jo hugs Two.*

*Two freezes, not sure what to do. Slowly they put their arms around Jo.*

*Jo pulls back and looks Two in the eye.*

*They almost kiss.*

*Riley enters.*

*Jo and Two come apart.*

JO

Riley.

RILEY

Am I interrupting?

TWO

No.

JO

Um, we should actually start the meeting. Where is everyone?

RILEY

Who knows.

TWO

Riley, are you okay?

(CONTINUED)

RILEY

Fine... Actually, I'm worried.

JO

Why?

RILEY

Have you seen the others lately?

JO

No. Everyone seems pretty busy this week.

RILEY

Yeah, I bet.

JO

What?

RILEY

Nothing.

*Avery sweeps into the room. They wear sunglasses and something absurd.*

JO

Avery. Hi. Wow. I like your...glasses.

AVERY

I know. Aren't they totes glam.

JO

Um, yup.

AVERY

So, I just popped by to say hi. I actually have to head to rehearsal in a bit.

RILEY

Why? I thought you didn't get cast.

AVERY

They let me re-audition. I'm actually playing the roll of Macbeth, nbd.

JO

Wow, congratulations.

AVERY

Thx.

*Morgan pops into the room.*



MORGAN

Hi! everyone. So sorry this has to be a quick one. I'm actually in three other meetings right now.

JO

What? Where-

MORGAN

One sec.

*Morgan disappears.*

AVERY

Yeah, Morgan is now president of Quiz Bowl, Chess Club, the Young Democrats, AND the Young Republicans.

*Morgan reappears.*

MORGAN

Sorry about that. We just had a vote. You are looking at the new class president.

JO

What!?

MORGAN

Alright, what's on the agenda? This has to be quick. I have an acceptance speech to give in fifteen seconds.

RILEY

Don't they get curious when they see you wink in and out of existence?

MORGAN

They all think I just need to go the bathroom a lot.

*Avery laughs.*

TWO

Jo has some exciting news.

RILEY

I bet Jo does.

JO

Yeah, actually, drum roll. I talked to Mx. Rodwell and they want the GSA to help organize the Homecoming dance this year!

*No reaction.*

JO

They said it can be a Lavender Scare theme. It's going to be an amazing chance to make some change and educate people. We need to make sure that what happened to Parker never happens again.

AVERY

We actually open that weekend. I don't know if I want to be decorating during tech week. I'll want to give my instrument a rest.

MORGAN

I could probably fit it in. Can we email to find times?

JO

Yeah, sure.

RILEY

You know how I feel about homecoming.

MORGAN

Where is Parker?

AVERY

Not here as usual.

MORGAN

Okay, times up. I'll see you all next week. Great meeting. Thanks.

*Morgan vanishes.*

AVERY

I should probably start warming up. This has been lovely, as always. I'm excited to see how Homecoming works out. TTYL.

*Avery exits.*

RILEY

Everyone is different.

JO

They're all just getting what they want.

RILEY

They're getting too much of what they want. This is changing us, and not in a good way.

JO

Riley-

RILEY

What?

JO

Just. Why do you have to be so difficult all the time?

RILEY

Excuse me?

JO

Why can't you just be happy for everyone else?

RILEY

Because, I don't like what we're becoming.

JO

Maybe you're just afraid of change.

RILEY

Maybe you're being an idiot.

JO

I know what this is really about.

RILEY

What is this really about?

JO

Just because you can't fall in love, doesn't mean I don't get to.

*Pause.*

RILEY

Wow.

JO

I'm sorry.

RILEY

Yeah.

*Beat.*

JO

I need to start planning. I'll see you, Two.

*Jo leaves the room.*

TWO

I didn't mean to change things like this.

RILEY

Really? Seems like you got what you wanted.

TWO

I didn't. I'm so sorry-

*Riley leaves the room.*

*Two sits down.*

PARKER

(invisible)

Riley is right.

TWO

Parker?

PARKER

(still invisible)

We are different.

*Parker emerges from the shadows.*

TWO

Have you been here the whole time?

PARKER

Yes.

TWO

What should I do?

PARKER

I don't know.

TWO

Everything is...wrong.

PARKER

I find it's better to stay out of wars.

*Parker vanishes.*

TWO

Parker? Are you still here.

*Nothing.*

TWO

Parker!

*Two exits from the room.*

At Home

*The house is a mess, One has been "fixing" things.*

TWO

What is happening?

ONE

Hey there, sport.

TWO

Sport?

ONE

Just doing some stuff around the house.

TWO

Everything's a mess.

ONE

Yeah, this is part of parenting. I'm child-proofing things. It's for your safety.

TWO

Okay.

ONE

Oh hey, I found out about a new thing today. It's called Jokes. How did the chicken get to the other side? By crossing the road! Hahahahahahhaa!!!

*Pause. Two starts crying.*

ONE

Oh no, what's wrong? It's not a very good joke.

*Two goes to One and falls into their arms. One holds Two.*

ONE

It's going to be alright. Everything's going to be all right.

The Trial 10

*The hole in the Fey is bigger than it has ever been.*

*The Judge materializes. They are a mess, all over the place, barely together. Their body is scattered, their speech is fragmented.*

(CONTINUED)

JUDGE

We notice that you developed a particular attachment to the human known as Jo, the leader of the GSA.

TWO

Yes.

JUDGE

But the other members of this GSA were...spinning away from each other.

TWO

Yes.

JUDGE

Because of the powers that you gave them.

TWO

Yes.

JUDGE

Power Corrupts.

TWO

Yes. But-

*Gavel Crack.*

JUDGE

No But. What happens next?

TWO

Homecoming.

Homecoming Dance

*Homecoming Dance comes into existence. A DJ plays music. Students dance around the gymnasium.*

*Jo waits to the side.*

*Two enters. They are both dressed to the nines.*

JO

You look...

TWO

You too.

JO

Thanks.

TWO  
Great job, this all looks so amazing.

JO  
Thanks. I wish the others were here.

TWO  
They'll be here.

JO  
I'm sure they wanted to help. Everyone's so busy now.

TWO  
Yeah.

JO  
Wanna dance?

TWO  
Okay. I've never done it before.

JO  
I'll show you how.

*Avery enters, holding a script.*

JO  
Avery.

AVERY  
Oh good. Can you help me out?

JO  
Um, sure.

TWO  
Hi, Avery.

AVERY  
Yeah.

*Avery hands Jo the script.*

AVERY  
I need your help running lines.

JO  
Avery, this is homecoming.

*Avery looks around.*

AVERY

Oh.

JO

Haven't you been at rehearsal all week?

AVERY

Well, yes. But they maybe decided that it should be a one-person show.

JO

You're performing Macbeth by yourself?

*Morgan pops into existence.*

MORGAN

I'd like to second that motion!

*Morgan looks around. Everyone stares at them.*

MORGAN

Shoot. Wrong thing.

JO

Morgan? Are you alright.

MORGAN

Of course. Happy Prom!

JO

Or Homecoming.

*Morgan's phone rings.*

MORGAN

Actually hold that thought, I have to get this.

*Morgan picks up their phone.*

MORGAN

Hello. No. No no no no no. That would be against the bylaws. I know...

*Morgan walks to the edge of the space.*

AVERY

Double, double, toil and trouble...

*Riley enters. They stay on the other side of the space.*



RILEY

Are you going to stay invisible all night?

*Parker appears.*

PARKER

No.

RILEY

I think I'm going to go.

PARKER

Stay. Please, just for a little while.

RILEY

Fine.

*Mx. Rodwell comes to the center of the space. They have a microphone.*

MX. RODWELL

Attention everyone! Attention. Thank you so much for joining us for the 2014 Homecoming Dance, Go Tigers! Grrrrrowll!!

*Everyone cheers.*

MX. RODWELL

I would like to introduce everyone to a very special student. Jo? Jo, will you come up here? Please tell us about our theme tonight.

JO

I just want to say thank you to my fellow GSA members for making this all possible. Avery, Morgan, Parker, and...Riley. Thank you.

MORGAN

(into their phone)

You can't vote without me there. No!

*Jo stops.*

AVERY

(trying out a different way to say it.)

Double double toil and trouble.

RILEY

Hey!

JO

Riley.

RILEY

This is wrong. None of this is right. This is not who we are. The Avery I know doesn't care about the spotlight more than their friends. The Morgan I know makes time for people they care about, even when their busy. Parker you should not have to be invisible just to feel safe. I should never have the power to silence someone, no matter how stupid they're being. And Jo, this is not you, caring more about a stupid dance than-

JO

Stop! This is change, Riley. This is the change we have been fighting for.

RILEY

No, it's not. Can't you see what this is doing to us?

JO

If only you saw it just a little bit differently.

*Jo uses their magic on Riley, plucking a weed from their head.*

TWO

Jo! No!

*There is a great rumbling and then a ripping sound. People run around everywhere.*

*Utter chaos reigns as a hole is torn between the mortal world and the Fey.*

*Two gets sucked through the hole back into the witch world.*

#### The Trial 10

*The trial returns.*

*Past and present are the same.*

*The Judge's body rips and convulses. The Fey is in chaos.*

JUDGE

One of 121314, formally Two of 62869, this court finds you guilty of ripping a hole in the fabric of our world. Your reckless actions lead to this catastrophic event. You are hereby stripped of your rights and privileges as a witch.

*The Judge is barely holding it together.*

(CONTINUED)

TWO

Good.

JUDGE

What did you say?

TWO

Good! If what it means to be a witch is to be separate and do nothing, then I don't want to be a witch. I'm sorry I made things worse. I'm sorry that I took a shortcut and tore that hole. But I'm not sorry for being involved. I'm not sorry for caring about people, for wanting to make things better.

*The Judge is spread across the Fey, tearing apart piece by piece.*

JUDGE

Stop saying these things. With the tear. It's too much. You're going to make the world...

spin...

the other..

*The Fey is wild as it spins the other way, with the mortal world.*

#### The Barrier Breaks

*Two moments collide. The moment of the tear created by the Lavender Spell at homecoming and the end of the trial become one in the same. The tear destroys the barrier between the Fey and the mortal world.*

*The Judge fades as their body breaks into individual bodies, separate, unique, beautiful. All they can do is watch in wonder. The Fey is open like hasn't been in a very long time.*

*The Fey calms. Two finds One in the confusion.*

TWO

One?

*Two and One stand in space.*

ONE

Hey there.

TWO

What happened?

ONE

Something changed. The Fey is different. The barrier is gone.

TWO

I'm so sorry.

*One comforts Two.*

ONE

I'm sorry too.

TWO

Why are you sorry?

ONE

I should have been paying more attention. I should have been...a better parent.

TWO

Neither of us know what that means.

ONE

I think I do now.

TWO

What happens next?

ONE

I think it's time for some changes around here. This world has been apart for far too long.

TWO

The GSA. What if they got hurt?

ONE

We're spinning together now. Go and see.

The Aftermath

*The Fey goes with Two and watches as the members of the GSA deal with the events of homecoming.*

*Song: "Love Me" (working title)*

GSA Meeting 2

*Riley sits in the GSA classroom, alone.*

*Jo enters.*

JO

Hey.

*No reply*

JO

I said hey.

RILEY

I heard you.

JO

Riley. Please.

RILEY

Drop the Mom voice.

*Pause.*

JO

Talk to me, Rile.

RILEY

Fine. You're a sell out.

JO

Excuse me?

RILEY

A sell out. We all are. We took the easy way out.

JO

I know.

RILEY

A witch.

JO

Don't be mad at Two.

RILEY

Wherever they are.

JO

We all agreed to it.

(CONTINUED)

RILEY

I'm not mad at Two, Jo, I'm mad at you.

JO

Oh

*Pause.*

RILEY

You left me behind.

JO

You think I would leave you behind?

RILEY

Yes.

JO

You're my best friend, no one's gonna mess that up.

RILEY

It got messed up.

JO

Yeah. It did. I'm sorry.

RILEY

I'm sorry too.

*Pause.*

RILEY

There is no easy way to make the world better.

JO

I thought there could be.

RILEY

So did I. We were wrong.

JO

Yeah.

*Morgan and Avery enter.*

RILEY

I mean, Two was pretty cute. Nice enough. You could do worse.

*Parker enters.*

JO  
Thanks.

RILEY  
We're all here.

AVERY  
Yeah.

MORGAN  
No more powers.

PARKER  
No more Two.

*Pause.*

JO  
I'm so  
*Research - October, 2014 through October, 2015*  
*"Writing" - October, 2015 through February, 2016*  
*"Devising" - February, 2016 through Spring 2016*  
*Pittsburgh performances, Tour - Summer 2016*  
orry everyone. I feel like I let you all down.

AVERY  
#nbd

MORGAN  
It was all of us.

*Two enters.*

AVERY  
Two! OMG!

TWO  
Sorry I'm late for the meeting.

MORGAN  
What happened? How are you here?

TWO  
The Fey is...under new management. I decided to come back, and stay. I hope that's alright.

*Pause.*

RILEY  
Of course it's alright.

TWO  
Thank you.

*Pause.*

RILEY  
I know things got...intense.

TWO  
Yes

RILEY  
But I'm glad you're back.

TWO  
Thanks.

*Two walks to Jo.*

TWO  
Hi

JO  
Hi.

*Pause.*

JO  
Two. I'm sorry. I- I don't know what got into me.

TWO  
I warned you, foolish mortal!

JO  
What?

*Jo takes Two's hand.*

TWO  
Sarcasm.

JO  
Sarcasm.

*They Kiss. Flowers bloom everywhere.*

TWO  
Does anyone want to go get a pizza cone?

PARKER  
Yayssssss.



## The Lavender Spell - Song Lyrics

Spins

It spins and spins, this world.

In this world, we're worlds apart  
In this world, we're worlds apart  
We spin and spin, then start over again  
As this world - it spins apart

It holds our hearts  
It unfolds in our minds  
If we hold on too tight  
The world lets go and we fall behind

It spins and spins around  
My feet can't find the ground  
All I hear is screaming  
The low lights - a'gleaming  
But no one is making a sound

A closing door  
A crack in the floor  
You push, I pull  
Wrong or right  
To stand or fight back

It spins and spins this world  
And I am out of sync  
The stars keep on burning  
These separate worlds keep turning  
Not knowing what to do or what to think  
(final chorus - simultaneously)  
A closing door (I wish we could just make a change)  
A crack in the floor (I wish we could just be the same)  
You push, I pull (reach your voice high - and make a sound)  
Wrong or right (for me and you)  
To stand or fight back (for me and you)

Love Me (working title)

Love me  
Take me as I am  
Hold me  
And we'll try to make it better  
Pull me  
Take me by the hand  
Trust me  
Try to understand

If I was blind  
I could still hear you  
I'm suddenly finding  
I'm not sorry anymore  
If I felt small  
I would still fight for you  
If that was us then  
What are we now

See me  
Meet me where I am  
Hear me  
Listen to what I'm trying to say  
Teach me  
Teach me how to love  
Love me  
Even when you can't

If I was blind  
I could still hear you  
I'm suddenly finding  
I'm not sorry anymore (or I'm not a number anymore)

Sincerely  
Show me who you are  
Respect me  
So I don't disappear  
Surround me  
With just one look of love  
Love me now  
Tomorrow is too late

Perhaps a few "Love me's"