

Dr. Rowan, the Demon, and Love

a demonological comedy

by

Carol Wolf

Carol Wolf
Box 207
O'Neals, CA 93645
559-642-3387
CarolWolf@sti.net

© copyright 2019, by Carol Wolf

Dr. Rowan, the Demon, and Love
a demonological comedy

by

Carol Wolf

Characters:

Dr. Kate Rowan.....a scholar

Michael.....the gardener

John Dee..... 16th century scholar and future magician to Queen Elizabeth I

Helen Baldwin.....Rowan's aunt by marriage, owner of Three Oaks

Dr. Adrian Snow.....Professor of Medieval Literature

Dr. Liz Cosgrove.....Professor of History

Adrakar.....the Demon (played by Michael)

Setting: the garden of Three Oaks, a 17th century house on the Connecticut River, in the present.

Synopsis: Kate Rowan, a professor of English Literature, has inherited a 16th century spell book from her uncle, and deserted her classes and gone to her uncle's colonial house, Three Oaks, to continue his work in trying to raise a demon.

Her work is interrupted by the gardener, Michael, who wants to renew their old affair, her aunt, who owns the house, and wants her out, her boss, who comes to fetch her back, bringing the professor of History from California who has come to collaborate with her, just as Rowan succeeds in raising John Dee, the 16th century magician to Queen Elizabeth the First.

Note: translations of the Greek and Latin spoken are in brackets beneath the lines, but the translations are not to be spoken.

Dr. Rowan, the Demon, and Love

by Carol Wolf

(Lights up on the study of Three Oaks, a Colonial-style house in Connecticut. Entrances left and right. The windows are shuttered, the room is dark.)

(Dr. Kate Rowan, in her early thirties, is on stage, in the midst of a project that has driven her for more than a month. She is dressed in jeans and a shirt, with a scholar's gown and hood over them, and wears an Oxford cap.)

(Rowan around her on the floor is a circle of candles. She holds a silver cup full of dust in her right hand, and a fist-sized crystal in her left. At intervals, she scatters dust around the circle.)

ROWAN

Pulvere, pulveri, venit homo...

[From the dust, to the dust, comes the man]

I call you by ashes, I call you by stone, by spirit, by your name, I call you. John Dee. Come to me.

(She stops, waits, listens – nothing. She scribbles a few notes in the margins of the book.)

A hundred and six...nothing. A hundred and seven: same candles, crystal, English only.

(She set a crystal in the circle, picks up the cup.)

(Michael enters, stands watching. He is in his thirties, wearing jeans, a work shirt, and work boots.)

From the dust, to the dust, through water, comes the man. I call you by ashes, I call you by stone, by spirit, by water, and by your name –

I call you, John Dee!

MICHAEL

Dr. Rowan...?

ROWAN

Who's there? Is it – John?

MICHAEL

It's me. Michael. The gardener? I look after the grounds. Or my dad did. I'm helping him out.

ROWAN

How did you get in here?

MICHAEL
Well it wasn't easy. Everything's boarded up.

ROWAN
I know.

MICHAEL
I've got a key to the lock on the cellar. My dad has to get at the boiler sometimes.

ROWAN
Well if you don't mind – you are interrupting me.

MICHAEL
Yeah. Okay. I just had to –

ROWAN
What.

MICHAEL
What are you doing? In here, all by yourself.

ROWAN
Nothing.

MICHAEL
For weeks now. I never see any lights on.

ROWAN
Please. Go. Please.

MICHAEL
I came to tell you I'm sorry.

ROWAN
For what.

MICHAEL
I saw you.

ROWAN
Saw what?

MICHAEL
I just wanted to tell you. The other night. That was me by the river.

ROWAN
Oh?

MICHAEL

I saw you. In the water. When you were swimming. The moon, all silver, the water all black, and you. I didn't mean to scare you.

ROWAN

I wasn't scared.

MICHAEL

No?

ROWAN

No.

MICHAEL

Well, good.

ROWAN

What were you doing out there? This is private property. You don't garden at night.

MICHAEL

I don't sleep much. I went for a walk. Kate, don't you remember me? Michael.

ROWAN

The gardener.

MICHAEL

I wasn't the gardener then.

ROWAN

That was a long time ago.

MICHAEL

I remember.

ROWAN

Okay, listen, I am in the middle of something. I don't want to renew our one-time relationship, if you can call it that. And especially not right now.

MICHAEL

I have to talk to you. It's important.

ROWAN

If it's about gardening, just – garden.

MICHAEL

No. It's not that.

ROWAN

Yes, all right, we can talk. But not now. I can't stop now. I really can't.

MICHAEL

Sure. Just –

ROWAN

Still in the middle of something. Make sure you lock the door. Please. Some other time.

MICHAEL

Right.

(Michael goes)

ROWAN

Damn! Where was I? A hundred and seven – no, one hundred and eight. Water – no, earth – John Dee – damnation!

(She throws down the cup. Blackout. Lights come up at once. Behind her in the shadows. John Dee is lying on the floor.)

DEE

He hagia theoi meter.
[Holy mother of God.]

(Rowan see Dee and starts away from him, stands staring at him, gasping. Dee has not yet seen her.)

Prostason eme O Iesou.
[Jesu defend me.]

ROWAN

John Dee. Say it is. Oh God. John Dee.

(Dee sees Rowan. They stare at one another, not moving. Then Rowan laughs and starts toward him.)

DEE

God!

ROWAN

Don't be afraid. Hush – no, sh. It's all right. Tell me – your name.

DEE

What is this place?

ROWAN

It's my place. I brought you here.

DEE

What are you?

A friend. Don't be afraid.

ROWAN

A friend?

DEE

Let's have a look at you.

ROWAN

(She pulls him to his feet, touches his clothes)

It is you. My god, look at this.

DEE

(Pulls away)

Jesu and Mary –

ROWAN

Hush –

DEE

God and His Angels –

ROWAN

Stop it – be quiet.

DEE

Who are you – who cannot bear to hear these holy names?

ROWAN

No, no, it's all right, calm down. What is your name? Say it. Are you John Dee? The scholar?

DEE

Aye.

ROWAN

Of Cambridge? Paris? Poland?

DEE

Nay, of Cambridge. Tell me where I am. Is this not St. John's Hall? Or nearby?

ROWAN

You really are John Dee.

DEE

Aye.

ROWAN

It worked! It worked! Oh my God!

(She gropes for the light switch)

Where are the bloody lights? Let's look at you –

(She turns on the wall switch. At the sudden light, Dee falls to the ground. She goes to him, he starts away.)

DEE

Mercy!

ROWAN

Don't be afraid. Nothing is going to hurt you. Don't move – please – stay where you are.

DEE

What do you want of me? Where have you brought me?

ROWAN

I need your help – your collaboration – on a project in your field of expertise.

DEE

God deliver me.

ROWAN

I will. When you've done as I ask. If you'll just help me –

(Dee runs. Exit.)

Dee – no! Come back here! It worked. I can't believe it. Dee!

(Exit Rowan after him. Blackout.)

(Lights come up on the garden of Three Oaks. Off left is an orchard, fields, and beyond the fields, the river. Right, paths lead to the house, which is out of sight.)

(Helen Baldwin enters. She is in her forties, perfectly dressed for a morning in the country.)

(Michael enters.)

MICHAEL

Damn it. God damn it.

HELEN

Michael? Is Kate still in there?

MICHAEL

She's in there.

HELEN

All right. When you see her again, could you tell her I've started eviction proceedings? I really want her out.

Good.

MICHAEL

HELEN

Have you see her? Does she ever come out of there?

MICHAEL

She comes out.

HELEN

I've been waiting to talk to her. She won't open the door. Well. It's done now. Tell her I'm sorry. . . I'm just going to . . .

(She looks up and sees something in the distance, left)

Do you know those people? Michael?

MICHAEL

What people?

HELEN

Over there. Coming across the meadow. They must have walked up from the bridge. Do you know them?

MICHAEL

No.

(Exit Michael)

HELEN

Neither do . . .

(Recognition)

Oh.

LIZ

(Off stage)

Dr. Rowan?

(Enter Liz Kosgrove, self-confident, late twenties, dressed like a grad student)

Dr. Rowan – finally! We drove all night to get up here, wonderful country, everything's so green, and the trees! We left the car by the bridge, I hope that's all right. There's a big fence across your driveway. It's locked.

HELEN

I know.

LIZ

I'm Elizabeth Kosgrove. I think you may have forgotten, but I've come out to work with you on the Raleigh letter.

(Enter Dr. Adrian Snow, 50s, comfortably dressed in leisure clothes and a jacket.)

This is Three-Oaks? Dr. Rowan?

ADRIAN

Liz, that isn't Dr. Rowan. It's Mrs. Baldwin, isn't it? Helen Baldwin?

HELEN

Yes.

ADRIAN

I'm Adrian Snow. You won't remember me. I was a colleague of your husband's.

HELEN

Former husband.

ADRIAN

Yes. I was very sorry to hear of your husband's death –

HELEN

Former husband. We were separated.

ADRIAN

Ah. Well.

HELEN

I remember you, Dr. Snow.

(Enter Michael upstage, pushing a wheelbarrow full of floral trash, pruning shears, and a crate of apples. He puts on leather gloves.)

LIZ

We have come here hoping to find Dr. Kate Rowan. Dr. Snow –

ADRIAN
(To Helen)

Adrian.

LIZ

– says she's here. Mrs. Baldwin, I came out all this way from California to collaborate with her, but apparently she simply forgot I was coming. I only have a few days.

ADRIAN

I got a message from Kate last week saying she was up here continuing Nick Baldwin's work. Until then no one knew where she'd gone. Is she here?

MICHAEL

She's here.

HELEN

Michael says she's here.

ADRIAN

I've got a couple strong things I'd like to say to her, and I think Liz does too.

HELEN

So do I. In fact, I wish you the best of luck. I'm beginning to think she never comes out.

MICHAEL

She comes out.

(Exit Michael)

HELEN

Michael says she comes out. I'm going to talk to her if I have to wait here till Christmas, and you can tell her that if you see her before I do.

ADRIAN

May we try the front door?

HELEN

Be my guest. – Watch out for the bucket of water.

ADRIAN

What?

HELEN

Bucket of water. Dumped. From above.

LIZ

Oh, siege tactics. English Civil War. Defending a fortified house.

ADRIAN

Well, let's go see how it works. That way? Good

(Liz exits right. Adrian pauses.)

Mrs. Baldwin?

HELEN

Helen.

ADRIAN

Helen. Do you know what she's doing here?

HELEN

Kate? She didn't tell me.

ADRIAN

She said the strangest thing in her message, about what Nick was working on. Frankly, it sounds like they're both nuts. Do you know what it was?

(Enter Michael.)

HELEN

Michael says it's the treasure in the garden.

ADRIAN

The what?

HELEN

Treasure in the garden. It's a tradition around here. Some forefather was supposed to have buried a treasure at Three-Oaks. But Kate didn't shut herself in the garden, did she, Michael? No, she's locked in the house, just like Nick.

MICHAEL

She comes out. I've seen her.

ADRIAN

Well, wherever she is, I've come to get her back. I've got graduate students teaching two of her classes, and her seminar was given to me. Me! I'm Norse Mythology and Literature – what do I know about goddam late Elizabethan poets? She's coming back with me.

HELEN

Good luck.

ADRIAN

Count on it.

(He starts off)

MICHAEL

She's not going to hear you. She doesn't hear the door.

ADRIAN

We'll yell.

MICHAEL

She might be asleep. She works all night.

(Liz enters, mopping her head.)

She must be up.

LIZ

It's really quite effective. Second story casement window over the front door.

HELEN

Did she throw the bucket?

LIZ

I didn't see the bucket.

HELEN

You're lucky. I stay clear of the house now.

ADRIAN
You're sure it was Kate?

LIZ
Well, professor, I don't know. I never saw her.

HELEN
I saw her.

(Enter Rowan, right.)

ROWAN
Michael!

ADRIAN
Kate!

ROWAN
Yes, Kate. What the devil are you doing here?

ADRIAN
What do you mean what am I doing here? You wrote me a message. You sent directions, damn it.

ROWAN
I needed you here yesterday. Yesterday at the latest, I told you.

ADRIAN
Well yesterday there was a seminar on goddam late Elizabethan poets and somehow I got stuck teaching it.

ROWAN
Not now – it doesn't matter now –

ADRIAN
What do you mean?

LIZ
I'm Elizabeth Kosgrove, from UC Davis?

ROWAN
No – I am involved in something here –

LIZ
What?

ROWAN
Have any of you seen – no. Michael, are you sure you shut the doors when you left? I think my experiment got out. I can't find him in the house. You did lock the doors?

Yes.

MICHAEL

And you haven't seen anyone, running around?

ROWAN

You told me to get lost.

MICHAEL

And yet, here you are.

ROWAN

I'm working.

MICHAEL

And you haven't seen anyone.

ROWAN

Just these guys.

MICHAEL

Doctor Rowan, I have come all the way from the West Coast to talk with you about the Raleigh letter I found at Wilton –

LIZ

Yes, I remember.

ROWAN

I have brought a copy of the letter –

LIZ

Forget it.

ROWAN

What?

LIZ

It doesn't matter anymore. Now, if you would all get out of here. Michael – show them the way out.

ROWAN

It's that way.

MICHAEL

Now wait, you asked me up here.

ADRIAN

I asked you to come yesterday.

ROWAN

ADRIAN

Well I couldn't come yesterday. I thought you'd forgotten about Liz Kosgrove. I picked her up this morning and brought her with me.

ROWAN

I don't need her. And I've got work to do. Thanks for driving up, I'm sorry, it's too late –

ADRIAN

Kate, you're coming back with me.

ROWAN

No. I resigned.

ADRIAN

You didn't resign – you left.

ROWAN

I resign now.

ADRIAN

You can't.

ROWAN

You just don't want to teach my seminar.

ADRIAN

You're damn right!

ROWAN

Have them prove that Ben Jonson was John Donne. It doesn't matter anyway. None of it matters now.

LIZ

My research, Dr. Rowan, for our collaboration –

ROWAN

No, you don't understand. The study of history changed, from last night. That's what you missed, Adrian. Imagine, for one insane moment, what it must be like to KNOW. Not study and deduce from fragments, but to know. The way God knows.

ADRIAN

Kate, what are you talking about?

ROWAN

You'll never believe me. Last night, the impossible happened. I wouldn't believe it, but I was there.

(Starts to go)

One thing. We always thought that Nick Baldwin was a fool. Well, he wasn't. I was the fool. And you're the fool now.

(Rowan starts off again; Helen moves to stand in front of her.)

ROWAN (cont.)

Helen.

HELEN

Yes. That's my house you're occupying, Kate.

ROWAN

No. I'm sorry, but Nick left it to me. The house, his belongings, his papers. He left everything to me.

HELEN

Kate, Nick was out of his mind. He couldn't leave it to you because it wasn't his. It's always been in my family. It's mine. I'd like you to leave. Please.

ROWAN

No.

HELEN

Kate –

ROWAN

I can't. Not now. I can't stop now. I won't.

HELEN

Kate Rowan –

ROWAN

Right. Right. It's your house. I'll be out – by the end of the week. I should be finished by then.

HELEN

That's fair.

ADRIAN

Finished with what?

ROWAN

But I'm not telling you. Except this. It is possible to bring back the dead. There. What is history now?

(Exit Rowan. They look after her.)

LIZ

There is a professor of English at Pitzer, who believes she is the reincarnation of William Blake. Aberration is a hazard of the pursuit of things of the mind.

ADRIAN

Yes, but not Kate. Not Kate.

LIZ

There was once an Oxford don who made it a condition of his will that after his death his body be stuffed and brought out to attend his college meetings.

ADRIAN

But Kate isn't aberrant. She's as sound as she can be.

LIZ

Bringing back the dead?

ADRIAN

Metaphorically, maybe?

HELEN

Well. I'd better go make some calls

ADRIAN

Wait a moment. Helen, what was Nick working on?

HELEN

I don't know. He stopped talking to me a long time ago.

ADRIAN

Did you know Nick Baldwin's work, Liz?

LIZ

Of course. Late Elizabethan politics –

ADRIAN

Late Elizabethan politics – and Kate.

LIZ

(To Helen)

He never showed you his work?

HELEN

Not since I refused to type it for him.

LIZ

Good for you.

ADRIAN

But what would have gotten them both fired up? Nick – and Kate –

(Enter Rowan)

Kate! Now, just listen and answer for one moment –

ROWAN

Not now. Michael – go up to the road and make sure the gate is locked. Please. And Michael – come back through the woods, and tell me if you see anyone.

MICHAEL

All right.

You haven't seen – anyone?

ROWAN

Just . . .

MICHAEL

(Nods to the others)

Any of you?

ROWAN

Just what are we looking for?

HELEN

(Beat)

ROWAN

A boy. A young man. Dressed like he walked out of the fifteen-hundreds. He's gotten away. I want that gate locked –

Right.

MICHAEL

(Michael goes)

You've got a boy in there? Dressed up?

ADRIAN

Just what are you playing at, Kate?

HELEN

He's mine. I raised him.

ROWAN

Okay, Professor Snow, I'm ready to go now.

LIZ

Wait. You –

ADRIAN

ROWAN

Raised him from the dead. It's John Dee. I called him. There he was. Nick was concentrating on Northumberland – no good. I called John Dee – he knew everything about necromancy. Also, I had the crystal – for a contact point. That made the difference.

LIZ

The Earl of Northumberland – Elizabeth's earl?

ROWAN

Yes, the ninth earl – But John Dee's the answer. Now he's run off –

ADRIAN

Now wait one minute. Are you trying to say that you've got John Dee – *the* Doctor John Dee, the magician?

ROWAN

You don't believe me.

ADRIAN

No.

ROWAN

I knew you wouldn't. The world does not belong to the little minds – but they always think it does. I have Northumberland's book of spells.

LIZ

You have –

ROWAN

And I have a nineteenth century scholar's reduction of the earl's notes on demon raising. If you see a young man – he's mine.

(Exit Rowan)

ADRIAN

I don't believe her.

LIZ

That she has that book?

ADRIAN

The what?

LIZ

The Earl of Northumberland's grimoire, and his notes on his experiments in sorcery – where could she have gotten them?

ADRIAN

I don't believe she's conjured up the magician John Dee.

LIZ

Of course not. But if she has that book, and his notes, perhaps in his own words – do you know what that means? The Ninth Earl of Northumberland and Sir Walter Raleigh were imprisoned in the Tower of London at the same time; they met every day. – Dr. Snow, please excuse me.

(She goes after Rowan. Exit.)

HELEN

Do you think Kate has gone nuts?

ADRIAN

It's starting to strike me that way. Do you know anything about what she's talking about? A big old book, and the papers?

LIZ

My grandmother kept boxes of old papers in the house. Her father was a collector.

ADRIAN

Maybe Nick really did get his hands on something.

HELEN

Something that might be worth some money?

ADRIAN

Oh, well, who knows.

HELEN

I am trying to start a new life for myself. I've never done it before. That's what I want the house for. And if there is some money . . . well, I don't want to bore you.

ADRIAN

No, no. Could I look at the house?

HELEN

I should go –

(Beat)

It's right through that way. You can't miss it.

ADRIAN

You don't mind if I . . .

HELEN

Help yourself.

ADRIAN

Papers like that could be very valuable – well, if they're anything like she said. Who knows. I'll go find Kate.

(Exit Adrian. Enter Michael.)

MICHAEL

Dr. Rowan?

(To Helen)

The gate's locked. I knew it was.

HELEN

How often do you come here, Michael?

MICHAEL

I work here. All the time.

HELEN

It's a lot to keep up.

MICHAEL

That's right.

(Helen starts to go, stops at his barrow, picks up an apple. It has a stem and leaves, from the tree)

HELEN

Michael? Can I have an apple?

MICHAEL

I guess they're yours, Mrs. Baldwin.

HELEN

That's right.

(She tears off the stem and leaves and drops them, exits upstage.

(Michael goes over, picks them up and puts them in the barrow, starts to wheel the barrow away upstage.

(Enter John Dee, down right. He comes on running, panting, casts around – Michael stops and watches him.)

DEE

(As he enters)

Deliver me, Oh my God, out of the power of the wicked, deliver me from the valley of the shadows. Lord, if there be any help in this terrible place, bring me where I might be heard, dear God –

(He sees Michael. Beat)

If thou art any thing of evil, begone. In the name of Christ, get hence.

MICHAEL

What's the matter with you?

DEE

If you are not that of evil, but a spirit of good in this place, I pray you – lead me from here.

MICHAEL

Where to?

DEE

Yet are you a devil? Or what are you?

MICHAEL

I'm the gardener here.

(Pause)

Rabboni?

DEE

No. Michael.

MICHAEL

DEE

Michael? Oh, Holy Michael – now praised be God who has blessed me beyond other men, to bring me here where I might see – Holy Michael. Pray forgive me. I know not. How does one address an angel?

MICHAEL

I don't know.

DEE

You . . . ?

MICHAEL

I never addressed one.

DEE

Never . . . ? Oh. Ha ha. Pardon. Only say you will be my deliverer and guide me – out of here.

MICHAEL

To where?

DEE

To whence I came. But shortly. A celebration in St. John's Hall. Cambridge. England. The World. Oh tell me that I am not dead. Am I?

MICHAEL

You don't look dead to me.

DEE

Then tell me, if it is permitted, what is this place?

MICHAEL

This is Three Oaks. The garden. Connecticut. America. The third planet. The system of the star Sol. The Universe of Light.

DEE

I am lost. Is this the land beyond the living? Is it safe here?

MICHAEL

No. I think someone is looking for you.

DEE

Oh, God, is it so? Yet if you will stand by me I have naught to fear. Sweet being of light, I am a Christian. I was stolen hither by a terrible demon, a sorceress, in the form of a woman, in the clothes of a man. I have escaped her, yet I know not how far to run to safety. I am as simple here as was Eve in the Garden

DEE (cont.)

when the world was made. The Devil may seem a friend to me. Yet if you will be my aid, I will not fear. Say you will stand between me and the wrath of any evil being. Say you will be my friend. I trust no other in this darkling place.

MICHAEL

Sure.

DEE

Pardon?

MICHAEL

Sure. Yeah. I will.

DEE

Heaven is good.

MICHAEL

I have to talk to her anyway. Talk to her today. I have to.

DEE

How does one offer thanks to such as you? I know not. Yet I thank you.

MICHAEL

Sure.

DEE

By what power did this place come to be made? Do others stray here, or am I the first? Forgive me. When I lived at home, I was a scholar. I have always loved to know.

MICHAEL

Know what?

DEE

Anything – any spot of knowledge or wisdom or heavenly truth that you would let fall – so that it be not evil nor wrong for a Christian and a mortal man to know. Teach me – anything.

MICHAEL

(Beat)

Don't try to hard to be good. To be a good man. It costs too much. And God doesn't care.

DEE

Nay. Say you so?

MICHAEL

I know. Don't hope too much. It hurts. And God doesn't care.

(Michael goes back to work)

DEE

Nay, not our Lord God, but our Savior, Christ, Who weighs each tear drop let fall, and measures each stripe by His Own.

MICHAEL

Is that so.

DEE

Yea, it is. But tell me, if you may, when you are in the pure presence of God, is it like ravishing fire, or is He indeed in the form of a man, as it is written, we are made in His image? Or if these matters may not be spoke of, yet tell me this. Does one eat of anything, or drink in this place? You are an angel and beyond all earthly needs but I confess, I still feel the longings of the flesh. What may one eat of here without danger?

(Michael takes an apple from the box. He holds it out to Dee. Dee stares at him. Michael wipes it on his shirt, holds it out again. Dee stares at it, backs away. Michael shrugs, takes a bite, eats it, and goes back to work, eating.)

(Enter Rowan.)

ROWAN

There you are!

DEE

Oh my Saviour defend me now.

ROWAN

YOU! Come here!

DEE

Begone, Demon!

ROWAN

John Dee!

DEE

Now God defend me – Holy Michael help me – this is the demon that I told you of.

ROWAN

Don't you run away –

DEE

No! Michael – douse this abominable evil with a blast of holy fire – crush it – dissolve it – help!

(He runs.)

Get him.

ROWAN

(Michael grabs Dee.)

You – !

DEE

I work for her.

MICHAEL

You!

DEE

Now listen here, John Dee –

ROWAN

I will not –

DEE

ROWAN

You are in my power and will remain till I release you. This all about you that you see is my domain. All within its bounds obey my word. That way is the river, with no crossing. All my other borders are guarded by the demon ways where my sentinels patrol at roaring speed, great eyes boring ahead of them, maws grinning, with a bray like trumpets out of tune when they espy their prey. Yes, tremble and fear me. The skies themselves here roar with servants on my business. Do not try again to run away. When my use for you has ended I will let you go.

DEE

Whither?

ROWAN

Why, whence you came. Do you think I cannot?

DEE

No. What manner of being are you that command angels and demons and powers of earth and air, and Christian souls, too, in this strange country.

ROWAN

A scholar. A scholar like yourself. Now come.

DEE

No.

ROWAN

Stay by me. I am your only help from here. No one knows where you are.

DEE

God knows.

ROWAN

Yes. God helps me to do what I do.

DEE

Nay!

ROWAN

Come. We have work to do.

(She starts to take him off)

MICHAEL

Dr. Rowan – Kate.

(She turns)

Let him go. You don't need him. It's the treasure you're after, isn't it? Listen. You just have to understand. I'm the treasure. The treasure in the garden. Kate . . .

(Rowan takes Dee and goes. Exeunt. Michael sits down. Beat.)

I thought it was the treasure.

(He starts to nod off. Catches himself)

I thought . . .

(He nods off the sleep.)

(Lights up on the study. Enter Rowan and Dee.)

DEE

Mercy, have mercy, I pray you – spare my life.

ROWAN

Be quiet.

DEE

I am not worthy of your wrath, such a man as I –

ROWAN

Be quiet! Relax. Nothing's going to hurt you. I brought you here because I need your help.

DEE

For what purpose? Am I brought here to be your servant? To serve a term in bondage for some appointed time? If this is so, please know that I will not engage in any business that is against God's law. I am a Christian –

ROWAN

Will you be quiet? I want nothing that you don't want yourself. But I don't have your gifts. I need one thing from you. And then I will let you go, send you back.

DEE

I will engage with all my heart to discharge any honest service, if my freedom be the price, and safe

conduct home.

(Rowan sets before him the crystal she used in the opening invocation.)

ROWAN

There.

DEE

What is it.

ROWAN

It's yours.

DEE

Mine? That is an enchanter's tool, is it not?

ROWAN

That's right. That's good. It was yours, and across four centuries I have brought it here safe for you. Use it now, to raise for me the demon Adrakar. Adrakar the Knower of Mysteries, Opener of the Human Mind. Bring him to me. Render him into my power. That's all.

DEE

Raise a demon?

ROWAN

Raise Adrakar.

DEE

Nay! I will not!

ROWAN

Why not?

DEE

I cannot!

ROWAN

You've done it a thousand times – demons from the deep, voices of the dead, men and women from history –

DEE

Nay, God forbid – I am no necromancer! An honest student of mathematics and Greek –

ROWAN

And magician to the Queen. I've read your books.

DEE

What queen? I've written none!

ROWAN

I want the demon Adrakar, in my power, at my word –

DEE

Call him yourself!

ROWAN

I've tried. It's you who have the gift.

DEE

I know nothing of these matters – nothing at all. Someone has deceived you –

ROWAN

No. Where do you think I got the invocations that brought you here today? I got them from you.

DEE

You lie!

ROWAN

That's enough. You will call up Adrakar; I want him here; I want him tonight.

DEE

I pray he never comes.

ROWAN

Oh, pray that he does. And when Adrakar is in my power, and all human knowledge is mine, – what won't I know then? And when I have him – I'll free you. So pray, pray that he comes.

(Blackout.

(Lights up on the garden as Michael thrashes and cries out in his sleep. He wakes suddenly, gasping.)

(Enter Helen.)

HELEN

Michael? Is Kate still outside? Did she go by here? Michael?

(Michael is still shaking off his dreams)

This is my cell phone number. Ask Kate to call me about the appraiser who's going to look at the house. Are you listening?

MICHAEL

Yes.

HELEN

Ask Kate to call me. I just need to make a few arrangements. Just one call –

MICHAEL

The phone up there is disconnected.

HELEN

Of course. Michael, are you all right?

MICHAEL

No. Mrs. Baldwin, could you please – take my hands. Just for a second.

HELEN

. . . Why?

MICHAEL

Just . . . never mind.

HELEN

You're sure you're all right.

MICHAEL

Oh, yeah.

HELEN

Will you see Kate gets this number? Ask her to call me.

(Michael holds out his hands.)

Never mind.

MICHAEL

I thought it was the treasure. Isn't that what she wants?

HELEN

You mean Kate? You look awfully tired. You should get some sleep.

MICHAEL

No. I am not going to sleep.

HELEN

Is something the matter?

MICHAEL

I just have to talk to Kate. That's all.

(Enter Liz, followed by Adrian.)

ADRIAN

(To Liz)

I suggest that you and I have one more conversation with Kate Rowan –

LIZ

And ascertain just what it is she has –

ADRIAN

And what she thinks she's doing with it – and for how long.

(Enter Rowan, holding Dee tightly by the arm.)

ROWAN

All right. Adrian. I'm showing you this, but only so I have some basis of reference with you in the future. But this is not going to be whispered at conferences, or going around the academic circles, next week or anytime. Understood? All of you? All right. Dr. Adrian Snow, Mistress Elizabeth Kosgrove, Madam Helen Baldwin. I present John Dee, Fellow of St. Johns College, Cambridge, and that's all I can get out of him for now. John Dee, here are two learned scholars of Letters and History, colleagues of mine from Universities of great renown in this country. There. Now you know.

ADRIAN

John Dee? John Dee?

DEE

(In Latin)

Si vera doctus et Christianus es, honoratus sum.

[If it is true that you are a scholar and a Christian, then it is my honor.]

ADRIAN

What?

LIZ

That's Latin.

ADRIAN

I know it's Latin. Uh-hm. Uhm. Salutatione. Salve. Honoratus sum. Dr. Dee.

[Greetings. Welcome. I am honored.]

LIZ

Me honoras item.

[It is my honor also.]

ADRIAN

Can you believe this?

LIZ

Not for a second.

DEE

Ignoscite. Non doctor, sed discipulus humilis sum. Sin, homines eruditi, poetestis me dicere – ubi sum?

Quomodo possum reddere ad Cambridge?

[Pardon me. I am not a doctor, but a humble scholar, but if you learned ones could tell me – where is this place? How may I return from here to Cambridge?]

ADRIAN

Uh . . .

(To Liz)

Did you get that?

LIZ

He wants to know how to get to Cambridge. Who is this.

ROWAN

I have told you.

LIZ

No. No. Dr. Rowan, you can't possibly expect us to believe that this – this guy is actually –

ROWAN

Yes. He is. I know he is. I brought him here.

LIZ

Dr. John Dee. The Dr. John Dee?

ROWAN

Yes. Yes it is. Look at him. Listen to him. Feel his clothes.

ADRIAN

Kate, you've cracked up.

ROWAN

Will you look at the evidence and not just discard everything at its face value?

ADRIAN

Kate –

ROWAN

Look at him! Talk to him!

ADRIAN

Whoever he is –

DEE

Te precoro, si vir integer es, me adjuvabis –

[I pray you, if you are an honest man, say you will help me –]

ADRIAN

Speak English! I take it you can speak English?

DEE

She is a sorceress! She summoned me here –

ADRIAN

I'll bet she did –

DEE

I was at a play in St. John's Hall –

ADRIAN

I'll just bet you were –

ROWAN

What do you think I'm trying to pull here? What do you think? If you had been here yesterday –

ADRIAN

Oh come on!

ROWAN

You would have seen him arrive.

DEE

Pardon. All. Can no one tell me the way home from here? You – all – worshipful people – will no one help me – as you would wish to be helped – should some like calamity befall you.

ROWAN

I will send you home the moment you have done my bidding.

DEE

I cannot. I have told you.

LIZ

And what is that?

DEE

I am not the man you seek – to do such damnable work – and at the cost of my soul – I will not try.

LIZ

What does she want you to do?

ROWAN

Raise me a demon. Nick tried for Melchnichor, because he finds all treasure concealed in the earth. I read his notes – he never knew if he got it or not, for what form a demon may take –

LIZ

“Be it of air, of fire or mortal flesh 'tis beyond the knowledge of mortal men to discern, save it is called up duly in its proper form.”

ADRIAN

What is that –

ROWAN
(To Liz)

That's right. And John Dee knew – he knows – the proper form.

HELEN

What is going on here? Who is that?

ADRIAN

This is Doctor John Dee. Court Magician to Queen Elizabeth – the First. I think that's who you mean.

HELEN

Elizabeth the First?

DEE

Who?

LIZ

No he's not.

ROWAN

You don't believe me. I don't care. He's going to raise for me the demon Adrakar. That's what I brought him here to do.

DEE

Deus in caelo me defens.
[God in heaven defend me.]

LIZ

Which one is that?

ADRIAN

Which one what?

LIZ

There are, according to the Kabbala, seven hundred and seventy-nine principal demons, each with a specific sphere of influence –

ROWAN

Such as finding treasure.

LIZ

And according to contemporary accounts, a sorcerer who could gain control of one of those demons also gained control of all its powers.

DEE

Meo deus me defens.
[My God defend me.]

ADRIAN

You're trying to tell me that my friend Nick Baldwin dropped his job and shut himself up here because he wanted to raise a demon to help him look for this mythical treasure in the garden? To raise a demon?

HELEN

It doesn't surprise me.

ADRIAN

And that's why you walked out on your classes? To come up here and dabble in the occult?

ROWAN

I came up here because Nick wrote to me before he died. I stayed because . . . because when I was young I believed that if I studied forever I would know history. And now I know, the best we can do is to glean, to guess, to extrapolate, to hope that we're on course, to publish, persuade, argue, about scraps of material passed on or reinterpreted –

ADRIAN

Yes, of course.

ROWAN

I want to know.

LIZ

But that's what we do.

ROWAN

I want to know. I read Nick's notes. And I was skeptical, but then I saw what he was trying to do, and what he was doing wrong. He spent two years trying to raise Melchnichor. All he got was candles going out, books being thrown –

ADRIAN

You're both nuts.

HELEN

I heard the house is haunted.

ROWAN

The notes say –

LIZ

You really have Northumberland's grimoire?

ROWAN

Yes. That's what Nick found here. His book of spells, a copy of his notes, and a crystal that once belonged to John Dee. The notes say that with the crystal some men could raise demons. Nick's obviously not one of them, but John Dee did. Endless sources say John Dee raised demons by the hundreds, and people from history at will. And Nick had the crystal as a contact point, too. I couldn't believe he never tried it. He should have sent for me sooner. I tried it and it worked – and there he is.

(They all look at John Dee)

ADRIAN

I'll never believe it. Never.

ROWAN

Ask him. Ask him what year he was born.

ADRIAN

No. Kate!

LIZ

What year were you born?

DEE

Nay. I will not be questioned by such as you.

LIZ

Such as we?

DEE

Friends of this – devil.

ROWAN

John Dee, you are in my power, and must obey the letter of my will in all things if you wish to return home again. Is this not so?

DEE

So you say.

ROWAN

Those are the rules. I summoned you, right?

DEE

Convenit.
[Agreed.]

ROWAN

Then answer the question.

LIZ

What year were you born?

DEE

In the eighteenth year of the reign of King Harry the Eighth. That is the year of Our Lord, 1527.

LIZ

What year is it now?

DEE

Nay, I know not. Does Our Savior's calendar keep time here?

LIZ

What year was it just before you came here? Just before you were summoned.

DEE

Does not the sorceress know what day it is?

ROWAN

Answer her.

DEE

Our King Harry has reigned 37 happy years. May he live many more. It is the year of Our Lord 1546.

ADRIAN

This doesn't mean anything. The kid can say anything he likes. People don't – people can't – It's too stupid to say.

ROWAN

Adrian, to tell you the truth, when he appeared in the middle of the study, I think I would have fainted except I was hyperventilating. I looked over and there he was – and he was praying in Greek. It's John Dee all right. And he is going to bring me the demon Adrakar. And when Adrakar is mine – then I'll know. Everything. Imagine that. When the kid has settled down. That's when we'll do it.

ADRIAN

Oh, Jesus, Kate.

DEE

Is any one of you a Christian? A servant of Our Savior Christ?

ROWAN

Be quiet. Nothing is going to happen to you.

DEE

But to my soul.

ROWAN

You do it all the time – it's not a problem. Just one more demon. This one just for me.

LIZ

I hope you're patient.

ROWAN

I can be patient.

LIZ

Very, very patient.

ROWAN

It worked once. It will work to get Adrakar. He can do it.

LIZ

In about ten years. If this really is John Dee, he's nineteen. He's got six more years till he's interested in

anything besides math. After that it's navigation. Not for ten or fifteen years is he into raising demons on a regular basis –

Oh God no. DEE

– so I hope you're patient. Really patient. LIZ

(Pause)

How old are you? ROWAN

Nine – nineteen. DEE

See what I mean? LIZ

Well then he's going to learn a little early. He's going to learn tonight. John Dee, this is the twenty-first century. You do my little job for me, or you'll never see the inside of a Henrican Catholic Church again. ROWAN
(To Michael)

Watch him.

(Exit Rowan.)

(After Rowan has gone, Michael sits down and nods off to sleep.)

Oh, mercy. What did she mean? DEE

If she did – if this is – LIZ

Now let's just not be fooled here – ADRIAN

But oh the possibilities, the unending – LIZ

Liz, just think a minute – ADRIAN

John Dee. John Dee. LIZ

DEE

Bethink me you are all of you like that other – sorcerers.

LIZ

No, no. She's talented. But I think I want to learn. Don't you?

DEE

No.

LIZ

Do you think there should be limits to human knowledge?

DEE

Aye.

LIZ

Why?

DEE

So that knowledge of evil, knowledge that is unclean, may be kept from the weak or the lowly, who might with it imperil their souls.

ADRIAN

Sounds good to me. Take heed, Liz.

LIZ

But might a soul not also be imperiled by refusing an opportunity – offered by God – to enrich the mind with knowledge and the rest of humankind?

DEE

But the knowledge may be a wile of the Devil's, to trap men who are greedy for such things.

LIZ

But is not God omnipotent? Does he not know all things? What knowledge can the Devil have that does not come, in the first cause, from God?

ADRIAN

Liz, you told me you were an atheist.

LIZ

That doesn't mean I haven't thought about it.

DEE

I am too simple for these matters.

LIZ

Oh, no. Not you.

DEE

Only tell me, where am I from Cambridge? A small town on the river Cam. It has many fair churches, and a good library. It will harm no one were I to be returned there.

ADRIAN

How far are we from Cambridge, Liz?

LIZ

About eight thousand miles?

ADRIAN

More like five.

LIZ

It's an eight-hour time difference –

ADRIAN

From California. It's six hours by plane from here.

DEE

Nay, but I was here all in an instant. It cannot be so far. It was at a play – which may yet not be over now. I have not yet been missed –

ADRIAN

How long's his play been over, Liz?

LIZ

Ah – four hundred . . . seventy-three years. Just about.

ADRIAN

This is the twenty-first century. The Year of Our Lord 2019. Your play is over and your friends are dead.

DEE

It isn't possible.

ADRIAN

I'm with you there.

(Dee runs away. Exit.)

LIZ

Damn.

ADRIAN

Let's get out of here.

LIZ

You go if you like. I think I'll stay.

Why?

ADRIAN

I just think this is getting interesting.

LIZ

(Michael starts awake, stands breathing hard)

Oh boy. Oh boy.

MICHAEL

Michael, why don't you go home?

HELEN

No.

MICHAEL

Go home and get some sleep.

HELEN

I'll be fine.

MICHAEL

HELEN
(To Adrian)

What happens to people when they don't sleep?

ADRIAN

They go crazy, I think.

MICHAEL

No problem.

HELEN

Have you seen a doctor?

MICHAEL

I don't need a doctor. I know what I need – I'm on it. Don't worry about me.

LIZ

What is it you need.

MICHAEL

Nothing. It's right here. And when she . . . don't worry. I just have to ask her. In the right way.

ADRIAN

Is he making sense?

I'll be all right.

MICHAEL

(Exit Michael)
HELEN

He was in prison.

ADRIAN

What?

HELEN

He just came home a couple months ago. He was in some ecological activist group, they sabotaged some building equipment to and got charged with terrorism. I heard he had a hard time.

(Enter Rowan, holding some papers)

ROWAN

Where's Dee?

ADRIAN

He ran off. That way.

ROWAN

Dee!

(To Liz)

I checked my sources. I can't find anything that says he couldn't learn demon raising earlier. He can start today.

(Enter Michael, upstage)

LIZ

Wait – what are those?

ROWAN

Some of the papers I was telling you about.

LIZ

You're folding them!

ROWAN

Yes. Why. Want to look at them?

(Hands them over. Liz smooths them reverently)

The scholar's anonymous, but he's commenting on primary source material – see, here he quotes from Northumberland's experiment, dated 1605.

LIZ

From the Tower of London.

ADRIAN

Who has written in the margins?

ROWAN

Some of it's Nick. Some of it's me.

ADRIAN

Kate! You didn't!

LIZ

This is history!

ROWAN

It's not history till it's finished being a tool. That's a tool.

LIZ

Dr. Rowan . . .

ROWAN

What?

LIZ

This is a treasure, more than a treasure, and for you to have abused it –

ROWAN

What you don't seem to have grasped here, is that the records of the past don't mean shit if you can ask, ask the people who wrote them. I can. You wait. Dee!

ADRIAN

Give us the key to the house.

ROWAN

It's open. Go on. Dee!

(Exeunt Liz and Adrian)

Dee, come back here!

HELEN

Kate – now just listen to me for one minute –

ROWAN

What.

HELEN

I need to arrange a time for the appraiser to see the house.

ROWAN

Helen, leave me alone – one more night – and I'll be out of here. I just have this one thing to do.

HELEN

That's fair. Can I see the house now?

Go! Yes! Go!.

Michael – please – go and look for that kid.

I want to talk to you.

I've told you, I'm in the middle of something –

For a minute.

Something important!

Kate. Please.

What's wrong?

I'm . . . I've . . .

Are you hurt?

Yes.

Take yourself to the hospital. Use my car.

No. It's not . . .

Are you bleeding?

No.

Then what is it?

Remember what we were like when we were together. We were invincible. Invulnerable. You are still – I saw it, in the river that night, when you were swimming in the river, all shining white in the dark water. I

ROWAN

(Exit Helen, right. To Michael)

MICHAEL

ROWAN

MICHAEL

ROWAN

MICHAEL

ROWAN

MICHAEL

ROWAN

MICHAEL

ROWAN

MICHAEL

ROWAN

MICHAEL

ROWAN

MICHAEL

know this about you. Kate, you can make me whole again with a touch, with the right kind of look.

(He meets her look)

Not like that. I want my self back. I want to be what I was again, and you can do that for me. If you touch me the right way, I know, all the jagged parts, all the knots and scars, will just dissolve. I'll be myself

MICHAEL (cont.)

again. And then I can sleep.

(Pause)

ROWAN

You want me to sleep with you.

MICHAEL

Well. Yes.

ROWAN

No.

MICHAEL

Wait. It doesn't have to be that. I didn't mean that. But we were good for each other then.

ROWAN

We broke up. We moved on.

MICHAEL

Yes, all right. But if you kissed me, really kissed me. I'd be better. That would help.

ROWAN

No.

MICHAEL

It's not much to ask. Just one time – one kiss.

ROWAN

No.

MICHAEL

Well then let me kiss you. Just – that's all I ask. Kate, if you could just understand for a moment. I'm asking you to change my life, heal my life, save my life.

ROWAN

You men. You've got to change. You think every woman you know is just waiting to put you back together after the tiger hunt. It just isn't so. We're hunting for ourselves now, so learn to do as women do. Heal each other. Or heal yourselves.

(Exit Rowan)

MICHAEL

Kate, I can't. I've tried.

Damn it all! Who does she think she is? (She's gone)

(Enter Liz)
LIZ

Have you seen Dr. Rowan?

Thank you. (Michael points)

Wait a minute. Stop. Can you tell me . . .
MICHAEL

What. LIZ

What do women want? MICHAEL

Come on. I'm asking. How often does someone ask? (She laughs)

Love. Friendship. Happiness. Money. Power. A house on the beach. Beautiful children. Incredible lovers. LIZ
What do you want?

All right, all right. MICHAEL

Wait. I thought . . . (She moves to go)

Well? LIZ

That women knew. And if you asked one . . . MICHAEL

In a recent survey, most women indicated a preference for being held, to having intercourse. Historically speaking – LIZ

What. MICHAEL

Women showed a marked preference for partners who could offer them the greater economic gain. LIZ

I knew it. MICHAEL

LIZ

Whereas nowadays . . .

MICHAEL

Yeah?

LIZ

Most women prefer economic independence. What's this all about?

MICHAEL

Nothing. I was curious, that's all. That's all! You're a woman, I asked you, I thought you'd know.

(Beat)

LIZ

What do men want?

MICHAEL

Nothing! All right? Forget it.

LIZ

You're a man. I'm asking.

MICHAEL

Money fame power and incredibly beautiful women. That's all we need, all right?

LIZ

That's true. That's what's documented. And that's all?

MICHAEL

Yes! That's all! End of conversation!

LIZ

Fine. Where did you say Dr. Rowan went?

(He points)

Thank you. You don't look all right.

MICHAEL

That's only because I'm not doing very well in the money fame power department, and incredibly beautiful women, only six or seven. I'm working on it. Go on, she went that way.

(Exit Liz)

Damn it. Damn it.

(Enter Dee)

DEE

It is a machine. A machine, not a demon.

(To Michael)

It is a machine!

What is?

MICHAEL

A machine!

DEE
(Imitates the sound of a car passing on the highway)

Sure.

MICHAEL

And you are a man. No wondrous being. Yet this – is a wondrous place.
(He imitates a car again)

They go so fast. They must go – forty miles by the hour!

MICHAEL

Seventy, probably, on that road.

DEE

Seventy! No!

MICHAEL

Sure.

DEE

Who – possesses these wondrous machines?

MICHAEL

Oh, everyone.

DEE

Everyone? Why, with such a machine, one might travel to the corners of the world – in days.

MICHAEL

That's right.

DEE

And those I saw, only there, just beyond those trees, may have come from Samarkand? From Bethlehem?
From Muscovy?

MICHAEL

Could be.

DEE

Oh, that I might make but one journey. You say everyone has one?

MICHAEL

Just about.

To Cambridge . . .

DEE

(He imitates a car, circling the garden)

(Enter Adrian)

MICHAEL
(To Adrian)

He likes the cars.

ADRIAN

I see.

DEE
(Sees Adrian, stops)

Me ignosce, dominus.
[Your pardon, worthy sir.]

ADRIAN

Come here.

(Dee goes to Adrian)

In what year and what month were the Spanish Armada?

DEE

Quid?
[Pardon?]

ADRIAN

Damn. You're still Henry the Eighth. When did he die – '48?

DEE

Nay!

ADRIAN

1547 – something like that.

DEE

So soon!

ADRIAN

I know – what was Cardinal Wolsey's first name?

DEE

His first name?

ADRIAN

His Christian name.

DEE

Nay, I know not. What was it.

ADRIAN

Thomas.

DEE

Say you so. I never knew it. My mother saw his lordship once, as close as I am now to you. She said the goldwork in his robes shone in the light of torches, and a servant walking behind carried a monkey on his shoulder. I was three when the Cardinal was laid in his grave. And you say the King is so soon to die. Mercy upon us.

ADRIAN

You're good. Oh, you're good. You ever get tired of being John Dee, you come study with me.

DEE

(Bows)

Me honoras magnoperas.
[You do me great honor.]

ADRIAN

Speak English! Can't you speak English?

DEE

If you would be so kind as to instruct my ignorance in these mysteries –

ADRIAN

What mysteries?

DEE

That the sorceress called the “demon ways.” They are but roads, not so? Yet so straight and level, and without ruts or seams, and hardly a ditch to speak of. How is it done?

ADRIAN

The roads? Oh, we've got this enormous machine that makes em.

DEE

Say you so?

ADRIAN

Oh, yeah. Invented by a man named Casey. Giant razor blade a hundred miles high. Shaves the skin off mountains and knits it together.

DEE

This is wonderful.

ADRIAN

Oh, yeah.

DEE

And are there more machines?

ADRIAN

Oh we got all kinds. In this country machines do everything.

DEE

Do they speak?

ADRIAN

Oh sure.

MICHAEL

Too much.

DEE

Do they hold court and rule?

ADRIAN

Some people say so.

DEE

But who is king here? Who rules this country.

ADRIAN

No one knows.

DEE

What?

ADRIAN

There are people who like to think they run it, but mostly it runs itself.

DEE

Then it is a machine. Yet can it reason, as a man can?

ADRIAN

About that good; we're working on it. We have machines where people can speak to one another from the ends of the world, and machines where they can see each other talking.

DEE

Yet how did all this come to pass? That all these machines came to be? If this is indeed another time, another century, how – when did this come to pass?

ADRIAN

Ah, the Industiral Age. 'Twas in the year seventeen hundred and eighty-something –

DEE

Seventeen hundred –

ADRIAN

– on a really evil day this guy Fred Douglas got an idea for a machine called the cotton gin.

DEE

Cotton gin . . .

ADRIAN

– And the cotton gin begat the weaving machines –

DEE

Begat?

ADRIAN

– And the weaving machines begat Steam Combustion, and Steam Combustion –

DEE

Begat? They begat?

ADRIAN

– begat factories, and factories began the wage slave and the sewing machine and the computer and the telephone – oh, the telephone! – and every other modern in-convenience that we know and love so well today.

DEE

But did these machines truly have congress with one another? That they could beget their own kind?

ADRIAN

Yup. And now there's not a house in America that isn't full of them.

DEE

Oh, wonderful world. And these beings, these machines, can one see them speak to one another, and form new machines in their concourse?

ADRIAN

Oh, sure.

DEE

And may a man converse with them – may I?

ADRIAN

Sure.

MICHAEL

Will you stop it?

ADRIAN

What?

MICHAEL

He's telling you a load of crap – about the machines.

ADRIAN

No I'm not.

MICHAEL

Come off it.

(Adrian holds up his phone)

ADRIAN

Made by robots. Quod erat demonstrandum.

DEE

Dominus, noli me –
[Honored sir, do not –]

ADRIAN

Speak English.

DEE

I beg you, do not toy with me, who am a stranger, and in great perplexity.

ADIAN

Is that right.

MICHAEL

Leave him alone.

(Enter Liz and Rowan)

LIZ

Adrian, we're going to do it.

ADRIAN

What.

ROWAN

The invocation. Liz is going to help.

LIZ

That's right I am.

ADRIAN

Liz –

LIZ

Because it might work. Dr. Snow, it might work. And if it does –

ADRIAN

I think you're going to make fools of yourselves.

LIZ

I am prepared to take that risk. And anyway, if it doesn't work – it's just among ourselves.

ROWAN

It will work. It has to – because it worked once. I called John Dee, and there he is. And tonight, John Dee will call up Adrakar.

DEE

No.

ROWAN

Do you want to go home?

DEE

Yes.

ROWAN

Well you will go home when you have done this for me.

DEE

Madam, know you not that such an act will bring with it my damnation? If the demon does not grasp my soul to him at once.

ROWAN

It's my soul he will grasp. Mine. When the moment comes, I will call him to me.

DEE

This is full of danger – for all of us. Why are you not afraid?

ROWAN

It's worth it. Now. Come back to the house. You can look the notes Northumberland took from you – will take from you. And Liz and I will set up the study.

DEE

Nay – I have not said I would –

ROWAN

You have to. If you want to go home. Your choice is, you can do it now, or later. That's your choice.

DEE

For mercy's sake, I beg you, give me leave to go apart a little, and pray. Then I will give you my answer.

ROWAN

You'll just run off again.

Where should I go?

DEE

Michael? Will you watch him?

ROWAN

Sure.

MICHAEL

All right. Ten minutes.

ROWAN

(Dee bows. Exit Rowan)

Liz, you don't believe this stuff.

ADRIAN

I don't know. He's pretty convincing. And if it's true, I'm not missing a second of it.

LIZ

Oh, Gods.

ADRIAN

Come on. Don't you want to see?

LIZ

Ah. I'm going to regret this.

ADRIAN

(Exeunt Liz and Adrian. Pause)

Are you going to pray?

MICHAEL

Does the mind of God reach here, think you?

DEE

Try and see.

MICHAEL

Hast ever raised a demon?

DEE

All the time. I turn my head, I see 'em in the sides of my eyes.

MICHAEL

They know this place, then. You should take valerian, or a pinch of skull cap, if such herbs of benefice

DEE

can be got here.

MICHAEL

But that would make me sleep. Who is this Adrakar she wants? What's she want him for?

DEE

He is a demon. When I summon him to serve her tis said he will bring her all human knowledge. She says I have the power. But to stray so near to where hell opens – I confess, I am afraid.

MICHAEL

Yeah? What could happen to you?

DEE

I could be caught up – stolen – damned.

MICHAEL

You're that now, aren't you.

DEE

Aye. 'Tis so.

MICHAEL

So – no problem.

DEE

But I am no sorcerer. And those who trespass in ignorance in the forbidden arts, they are easy prey unto those forces of malice and power that wait where we cannot see. With many years of study one might dare . . .

MICHAEL

So call up this demon. Maybe he'll take her away.

DEE

But he might come.

MICHAEL

No. I'll come. That's it. I'll be her old Adrakar.

DEE

How now?

MICHAEL

That's it. You raise the demon – pretend to raise the demon – and you'll get me. I'll be her Adrakar. I'll tell her what she wants to know – and a lot more besides.

DEE

You will be Adrakar? You?

MICHAEL

Sure. I'll play him for you. You do that demon raising, do it fake, the whole thing, and in the big finish I'll

come smash in through the window, howling like mad, and I'll tell her anything she wants to know.

DEE

She will know you.

MICHAEL

So what if she does? There'll be that one moment, just for a crack, when she thinks it's true. And then she'll see it's me – and then I'll laugh at her.

DEE

She will be avenged on you.

MICHAEL

What can she do?

DEE

Cast you out to some far place, some lost world.

MICHAEL

I been there. I can't go any farther.

DEE

Wouldst truly do this thing for me? Stand between hell and me, and take on thee her wrath?

MICHAEL

Oh, no. I'm doing this for me. She needs a lesson. I'm going to see she gets it.

DEE

You are a man, you say.

MICHAEL

I think so.

DEE

'Tis strange.

MICHAEL

What.

DEE

You see a very gentleman, and yet a servant here, and yet, unafraid.

MICHAEL

There's nothing to be afraid of. Just call up Adrakar. Give me a sign. I'll make mincemeat of her.

DEE

Mincemeat.

MICHAEL

I swear to God.

DEE

I'll do it then. Sure.

MICHAEL

Sure.

DEE

I'll do it though she strike me down.

MICHAEL

Don't you worry about her. I'll take care of her. She'll be thinking so hard about me she'll forget you exist.

DEE

Yet will she conjure me home?

MICHAEL

I'll command her. You just do the best fake demon-raising you can come up with.

DEE

We'll want chanting of strange smells, smoke – and brimstone.

MICHAEL

Smoke is good.

DEE

And you must disguise yourself, more like a spirit.

MICHAEL

Yeah. Adrakar in dirty jeans, not so good. I've got a hut over there. I'll just be a minute. If she asks for me . . . she won't.

(Exit Michael.)

DEE

Sure.

I was a student of Greek. A Fellow of the new College of Trinity, at Cambridge, appointed by the King . . . who is to die very soon . . . who has died already . . . and I – have died at some time in the interim – if I ever return – to my time. To Cambridge.

How can this be the future if I am here?

What did she name me? Court Magician to the Queen? Elizabeth? Wizard.

I know that there are scholars who in their time tapped the walls of the world, sounded the depths of air between mortality and Heaven, touched even Hell, seeking mastery. But I . . . I am shaking. Not all in fear. Is this to be given me? Demons as my slaves, angels for my servants, the Queen commanding my services . . .

Nay . . . these are the temptations of Hell. Was it for this that I was brought here? Pray, John, pray.

(Quickly)

Save me from the seduction of power. Let me not offer up my soul to the temptation. If it is in me to raise

DEE (cont.)

this demon, let me not find him in the halls of air. Let me not be changed by vainglory to something that is hateful to God.

(Enter Michael, carrying a red plastic raincoat and a ski mask.)

MICHAEL

I've got this. Covers the jeans. And this for my face. Just give me a sign, a signal – I'll come right in, blow them away. You ready?

DEE

You will come? You will come immediately?

MICHAEL

Yeah, sure.

DEE

Before any other wind blows.

MICHAEL

I'll be there. Don't worry.

(Enter Rowan and Liz. Michael stashes the coat and mask.)

ROWAN

John Dee. We're ready for you.

LIZ

Will you do it?

DEE

Sure.

ROWAN

Nothing will happen to you.

DEE

I trust so.

(Dee exits with Liz.)

MICHAEL

Kate –

Not now, Michael.

ROWAN

I just want to say one thing. About what I said before. I didn't mean it, okay? I'm fine.

MICHAEL

Good.

ROWAN

Nothing happened to me. I'm just the gardener, okay?

MICHAEL

Good. Garden.

ROWAN

Kate . . .

MICHAEL

What.

ROWAN

How do you want those flower beds laid out for next year? For bulbs I need to know pretty soon.

MICHAEL

It's Helen you need to talk to.

ROWAN

Kate –

MICHAEL

What?

ROWAN

What is this Adrakar business?

MICHAEL

What do you know about that?

ROWAN

Just what I've heard. Never mind. Kate –

MICHAEL

What?

ROWAN

I could teach you something. Something you don't know.

MICHAEL

ROWAN

What's that.

MICHAEL

About kindness to other people. About doing right so that others people can have better lives.

ROWAN

You know all about that, do you?

MICHAEL

I know some.

ROWAN

You're talking to a teacher, you know.

MICHAEL

Right.

ROWAN

Look, I'm a little busy up at the house right now.

MICHAEL

Yeah, yeah.

ROWAN

All right. I know you were in prison. Helen said you had a bad time there.

MICHAEL

There aren't any good times in prison. And that isn't what I'm talking about. In fact, I made a friend in prison, my best friend, Armand. We started a book club.

ROWAN

And now he's out and has a good job and writes you letters.

MICHAEL

No, he's dead. He overdosed, because drugs are easier to come by in prison than books. Bet you didn't know that.

ROWAN

I didn't.

MICHAEL

But that wasn't the point. The point was the million things I might have done to keep it from happening. I count them like sheep, so I don't go to sleep and have to watch it happen again. It gets worse every time.

ROWAN

I'm sorry. About your friend.

Yeah, so am I.

MICHAEL

(Enter Liz)
LIZ

Kate? Are you coming?

I'll be right there.

ROWAN

(Exit Liz)

We can talk later – about the bulbs.

MICHAEL

Oh, thank you.

ROWAN

Look, I'm sorry about your life. But this is mine.

MICHAEL

Oh, it's all right. I'll draw up some plans for the bulbs, ma'am, and you can just initial them. Sorry to be a bother.

ROWAN

Cut it out.

MICHAEL

Yes, ma'am.

ROWAN

That's enough. I am not responsible for your problems. Enough!

(Exit Rowan)

MICHAEL

Get up to the house. Get on up there. Adrakar is coming. He is waiting for you.

(Michael laughs.)

(Blackout.)

End Act I

Act II

(Lights up on the study. Enter Helen)

HELEN

Is this where we're doing it?

(Enter Rowan, Liz, Adrian, and John Dee)

ROWAN

This is the oldest part of the house. This is where I summoned John Dee.

LIZ

How do we begin?

ADRIAN

Yes, where's the hocus pocus? Where do you want us to stand?

LIZ

That's up to John Dee, isn't it?

ADRIAN

Of course it is. Liz, use your brain. Remember your brain?

LIZ

Dr. Snow, this is an experiment, based on research made four hundred years ago –

ADRIAN

By a researcher who just happens to be present for the moment in the twenty-first century. Right.

LIZ

If you can't keep an open mind –

ADRIAN

I have an open mind, but I don't use it to swallow elephants.

ROWAN

Adrian, shut up. John Dee, here is the Earl of Northumberland's book of spells. Here at the back are the ones for summoning demons. Here are notes on his experiments.

LIZ

That's the grimoire? May I . . . ?

ROWAN

Later. Right now, it's a tool.

(To Dee)

It is for you, who have documented abilities in this area, to choose and arrange the ritual.

DEE
Must I begin now?

ROWAN
Yes.

DEE
What . . . what befell this Earl of Northumberland, who summoned these demons and was their master?

ADRIAN
He died.

DEE
Nay.

ROWAN
Shut up, Adrian. Of course he died. Hundreds of years ago.

LIZ
At a ripe old age.

ROWAN
Do it. Come on. Do it.

DEE
It saith here, the eldest scholar present must conduct the invocation.

ROWAN
No.

DEE
Lady, so it saith.

ADRIAN
No kidding. Give it here; let's have some fun.

ROWAN
No. Adrian, please get out of here.

DEE
He must not go. Not now we have begun. It saith here –

ROWAN
We haven't started yet.

DEE
We have gathered for the purpose. We have begun.

ROWAN
(To Adrian)

Will you do it straight?

ADRIAN

Cross my heart. Right off the paper.

ROWAN

All right.

(Hands him the book. Hands Dee the crystal)

Here. You take this.

DEE

Nay.

ROWAN

It's yours.

LIZ

Is that – ?

ROWAN

John Dee's crystal. Disappeared a hundred years ago. Guess who turned up with it.

HELEN

I've seen that. I didn't know what it was.

ROWAN

With this, John Dee called up any demon he wished for, for sixty years.

LIZ

Queen Elizabeth touched this. Walter Raleigh must have. And Shakespeare was in Mortlake, where Dee lived. Maybe even Shakespeare . . .

ROWAN

Let's begin. And when we've done it, I'll tell you.

ADRIAN

Well, first we need a circle. They all start with a circle. A circle of brimstone, lit from a taper of plaited flax.

HELEN

A fire? On my floor?

ROWAN

Use chalk.

ADRIAN

It says brimstone.

We haven't got any brimstone.

ROWAN

Good.

HELEN

Yet a demon, being an element of air and fire, will not be constrained within a circle of chalk. Chalk will not summon it.

DEE

It worked to summon you. Here.

ROWAN

(Hands chalk to Liz and they both commence drawing either side of a big circle on the floor.)

It is not safe.

DEE

A big circle, big big big. And let's put a star inside it. A pentagram. Five points.
(Rowan hands Helen some chalk. She draws the pentagram inside the circle.)

ADRIAN

Whoops. We've got another problem.

What?

ROWAN

At the appropriate moment, we will need the blood of a virgin.

ADRIAN

Oh, come on!

ROWAN

I'm not making this up. Look right here.

ADRIAN

Does it have to be human? I mean . . .

LIZ

Well, yes.

ADRIAN

What do we do?

LIZ

(Pause)

DEE

I, if it please you, can provide the needed quantity. If it is not too much.

ROWAN

All right. Anyone got a knife? Pocketknife? No?

LIZ

I have a sewing kit. It has scissors.

(She gets it out of her backpack)

ROWAN

(To Adrian)

You're enjoying this.

ADRIAN

Yup.

(Dee stands holding the scissors in one hand and the crystal in the other.)

LIZ

What happens now?

ADRIAN

The circle being drawn –

LIZ

Yes.

ADRIAN

The principal stands in the center.

(Rowan goes to the center)

The circle is closed with fire.

(HELEN

Not on my floors –

ROWAN

Candles, all right? Candles.

ADRIAN

Carry them around the circle.

(Liz and Helen each light a candle and start to walk around the circle.)

Backwards.

(They pause, turn to walk in the other direction)

Backwards!

Adrian!	ROWAN
It says backwards. Backwards!	ADRIAN (He goes to Liz, turns her, sets her walking backwards around the circle. Helen follows suit in the opposite direction)
And speak the words of power.	HELEN
What words of power.	ADRIAN
It doesn't say.	ROWAN
Come on!	ADRIAN
It doesn't!	ROWAN
Well make some up – someone!	DEE
Ad mundo, ianua Ad ianuae, sera –	ADRIAN
In English!	DEE
To the world, the door –	LIZ
To the door, the lock –	DEE & LIZ
To the lock, the key To the key, the will	ROWAN, DEE & LIZ
By will, by key By lock, by door Open, open and come through We call you	

Adrakar!	DEE
Backwards!	ADRIAN
What?	ROWAN
Backwards! Do it! Everyone!	ADRIAN
What do you mean?	HELEN
John – the blood.	ROWAN
Now?	DEE
Do it, or I'll do it.	ROWAN
How does it start?	HELEN
To the world, the door.	LIZ
To the world, the door.	HELEN
Wait –	ADRIAN
John –	ROWAN
	(John cuts himself on his right hand)
All right. Now.	ROWAN
Backwards!	ADRIAN
To the door, the world.	HELEN

(All of the following goes on simultaneously, everyone saying at intervals what s/he remembers of the invocation, while Liz and Helen march backwards around the circle, Adrian trots around in a stationary circle, and John Dee stands at the foot of the circle, bleeding on the floor.)

HELEN (cont.)

To the door, the world. To the door, the world . . . [etc.]

LIZ

Adrakar, we call you
Through, through, and come open
By door by lock
By key by will
To the will the key
To the key the lock
To the lock the door
To the door the world
We call you Adrakar . . . [etc.]

DEE

Adrakar invocamus
Pervene pateface
Ianuae serae
Clavis voluntatis
Clavis serae ad
Sera ianuae ad
Ianua mundo ad
Invocamus Adrakar . . . [etc.]

ADRIAN

We call you Adrakar . . . Adrakar you call we . . . Call we you Adrakar . . . You call Adrakar we . . .
Adrakar . . . Adrakar . . . Rakarda . . . Rakarda . . . you call we Rakarda . . . [etc.]

(Dee begins looking around for Michael, emphasizing words to indicate that he is signaling. He starts wandering around the circle, but is kept inside by Liz or Helen in his way, or Rowan sending him back to his place. All the various chants become rhythmic; even those who are only mocking fall into the cadence, and the cadence grows.)

ROWAN

(Simultaneous with the others, above)

To the world, the door
To the door, the lock
To the lock, the key
To the key, the will
By will by key
By lock by door

Open open and come through
Te invoco Adrakar
Te invoco Adrakar . . . [etc.]

ROWAN (cont.)

Adrakar –

DEE

Adrakar –

ROWAN

(Thunderbolts. Darkness. Enormous otherworldly noises. Everyone is thrown about except Rowan, who staggers and stands her ground.)

(Adrakar is in the circle. Dressed in shimmering red that bears only the smallest resemblance to Michael's raincoat, huge, radiant, other-worldly, he calls out in a thousand voices)

WHO HATH CALLED ME HITHER!

ADRAKAR

She did! She did!

DEE

I did! Adrakar . . .

ROWAN

(He sweeps her up in his arms and exits through the walls.)

(Blackout. Pause.)

(Lights up somewhere in the garden, night. Enter Helen.)

Adrian?

HELEN

Adrian?

(Enter Liz)

No. It's Liz.

LIZ

Did you see – anything?

HELEN

Where's Dr. Rowan?

LIZ

I don't know. I think . . . I don't know.

HELEN

Did you see – what did you see?

LIZ

I have no idea. I don't want to say.

HELEN

Yeah. I'm going to look for Dr. Rowan. If she's not too far.

LIZ

(Exit Liz)

Where do you think . . . Adrian?

HELEN

(Exit Helen)

(Enter Dee. He crosses, hurrying. Exit. Blackout.)

(Another part of the garden. Lights up on Adrakar and Rowan, lit as silhouettes.)

How do I command you to tell me all that I want to know?
Are you not mine? Did I not summon you?

ROWAN

(Adrakar laughs)

ADRAKAR

Yes. I am yours, and you must accept the consequences.

ROWAN

The consequences are that you will impart to me all the knowledge and wisdom of human kind, past, present, and future. That is my will.

ADRAKAR

And so I shall.

ROWAN

Now.

ADRAKAR

All the wisdom. All the knowledge. As much as your heart can bear and your mind can understand.

ROWAN

Yes.

ADRAKAR

The pain in the eyes of a child growing up too fast. The joy of a young woman who sees that the world is great enough for her. The fear of a woman growing older before she is sure she was young. All this you know.

The body, once limitless in its health and strength, now shows you boundaries. Sickness you never feared seems sure to touch you. The rain is cold now. Once it was to dance in. The old woman is coming. You find her traces in your hair.

Where is the unyielding ceremony of your life of joy? Did you play it too quickly? Is it too late now? Because there has been no one to share it with, is it empty? Did it not exist, because only you remember?

All this you know. Whom will you tell it to? You are the vessel that has kept its treasure stored. Will it then die with you? How much have you touched the world, separate as you are. The mysteries have poured themselves into you, but what has increased or fallen off because of you? Did one friend ever see you as you spoke or laughed, or one student, as you passed the papers back? Have you given back – anything – of the thunder and wine that beats in you. Or only drawn it off. Left the silence. Who will ever tell you. This is the knowledge of the past and present world. Will you now hear the future?

ROWAN

No.

ADRAKAR

No?

ROWAN

I didn't know . . . I didn't . . .

ADRAKAR

What is wisdom in a liar?

ROWAN

All right. Adrakar. Is knowledge cruelty?

ADRAKAR

Oh, no. Knowledge is itself. It is understanding that brings pain; and then takes the pain away.

ROWAN

All right. Tell me the future.

ADRAKAR
(Laughs softly)

All of it?

ROWAN

Will I die soon?

ADRAKAR

No. At least, not tonight. Though before I finish with you, you may wish you had.

ROWAN

Are you allowed to hurt me? I thought while you were mine nothing could hurt me.

ADRAKAR

Nothing else. You cannot run from me now. You have opened the gates, I am in the world. Your breath is my heartbeat. Until I go back again I won't be very far.

ROWAN

When will you go back?

ADRAKAR

Not long. One little darkness, one night spent in the shadow of my wings; my going will seem a mercy to you. And yet I am all that you desired. And more. Do you know now what the future is?

ROWAN

Is this how you impart knowledge?

ADRAKAR

One of my ways.

(He kisses her. When he breaks off, she tries to continue.)

Be patient. Moment by moment, the night is very long.

ROWAN

One night with you, this one night, will teach me everything I want to learn.

ADRAKAR

And more than that.

ROWAN

I'm not afraid of you.

ADRAKAR

Tell yourself that, and see if it is true.

ROWAN

I don't believe in damnation. You cannot damn me. Can you?

ADRAKAR

You damn yourself.

ROWAN

Then I'm not afraid.

ADRAKAR

No. You have never gone where I can take you. I am your ferryman. I have marked your crossing to beyond what your mind knows. To look upon the chasm where your dreams come from, and to cast you in.

ROWAN

You are trying to frighten me. Do you think I'll give you up? Now, after all I've done, all I've tried? If what you have to teach me breaks my mind, then that's what I'll know. Do you think I'm afraid to babble idiocy for the rest of my life in return for one touch of the holy, all-knowing spark?

ADRAKAR

It's not your mind that I've come after. It's your heart I shall break. That's what it costs to know me.

ROWAN

What does that mean?

ADRAKAR

Ah.

ROWAN

What can you have of me that I won't give? I'm safe from you.

ADRAKAR

Why in the world do you think that? The door is open. I have come inside.

ROWAN

If I shut my mind to you, it ends here.

ADRAKAR

Try. The heart was made to open. All the walls of your life you call knowledge, to keep me away. Your heart knows the walls are illusion, and I will cast them away. Soon, around your new, gaping heart, you will be remade. And what will that teach you?

ROWAN

I don't want to be remade.

ADRAKAR

Ah, but you do. The hungry heart forms the world. You think it's the mind. You thought it was your mind that called to me. Lady, it was your heart, and it is for your heart that I have come.

ROWAN

I don't know how to fight you.

ADRAKAR

You cannot fight yourself.

ROWAN

I don't want you to hurt me.

ADRAKAR

Hurt you? When hands turn against themselves, when fire burns from nothing, and when loneliness is shared, will I hurt you.

ROWAN

Leave me with something. Don't come and go and take everything away.

ADRAKAR

Can fire burn from nothing? Look here. Look. Learn this new language.

(She looks in his eyes. After a moment, he laughs)

You know it already. It was your milk-tongue, your first song. I want, I need, I love. Oh, it's been a long time since you spoke it. How far you have come since then across the years. But every heart longs for its home. See? I know your language.

(Kisses her.)

I want . . . I need . . .

ROWAN

I love.

(Exeunt.)

(Lights dawn. Somewhere in the garden. Birdsong. Enter Dee, running.)

DEE

Lady? Domina? Good Dr. Rowan . . . ?

(Enter Liz, holding a book)

LIZ

John Dee?

DEE

I never meant to do it.

LIZ

What?

DEE

Call the demon here. We have a plan, to counterfeit the demon's coming, and it would be the gardener, the gardener would come. I never meant to call the demon in truth. Should we not seek for her?

LIZ

I did. I didn't find her anywhere. So I came to look for you.

DEE

I meant the lady no harm. She gave me no choice but to obey her – oh Heavens and angels keep her till we come.

LIZ

Why don't you call him?

DEE

How now?

LIZ

She is with Adrakar. Call him here – you did it once. Call them both to you.

DEE

Now Jesu defend me. Did you not see what a danger he is?

LIZ

Do you think I'm not afraid? Of course I am. When that – thing – showed up, I think I had a heart attack. I'm pretty sure I did. What I want to know is, what was it, really? And how did you do it?

DEE

I did nothing. I did what I was told. It was only supposed to bring the gardener.

LIZ

And you are John Dee. You really are.

DEE

I have never denied it.

(Liz opens the book)

LIZ

You were born July 13, 1527, in London, is that right?

DEE

Aye.

LIZ

Your father was a Welshman.

DEE

He is.

LIZ

You became a Bachelor of Arts at St. John's College, Cambridge, in 1645 – sorry, 1545.

DEE

Aye, so. What is that book?

LIZ

Oh, this is Haberford on Tudor Social History. His dates are sound but some of his sociology –

DEE

And my name is in that book?

LIZ

You are the cousin of Thomas Parry, of the household of Queen Elizabeth?

DEE

Lady Elizabeth.

LIZ

Right.

DEE

Tell me, in good sooth, is this the book of the future?

LIZ

No. It's the book of the past. I just wish you could go away and come back fifty years older. Then you could tell me some things.

DEE

And in it is written all that will befall England – and me?

LIZ

Up through early James I. The next century. Yes.

DEE

Give me that book.

LIZ

I don't think I should.

DEE

Give me that book.

LIZ

No.

DEE

Then will you read to me from there? Tell me . . .

LIZ

All right. What.

DEE

What may I ask? The Lady Elizabeth is to be our next Sovereign? When the King dies?

LIZ

Which king?

DEE

Harry the Eighth.

Oh. No. First you get his son, Edward.

And the Lady Elizabeth overthrows him?

No. He dies at fifteen.

Without an heir?

He doesn't marry.

And Elizabeth reigns after.

No. You get Mary before that. And before that you get the Lady Jane Grey.

Who?

A pretender. Quickly dispatched.

And Queen Mary is unmarried also.

She married Philip.

Of Spain?

Yes.

That Spaniard?

Yes.

And they have no child?

LIZ

DEE

LIZ

DEE

LIZ

DEE

LIZ

DEE

LIZ

DEE

LIZ

DEE

LIZ

DEE

LIZ

DEE

LIZ

Mary thinks she does, but it comes to nothing.

DEE

What?

LIZ

No. No child.

DEE

And Elizabeth reigns until her death, and her children after her.

LIZ

No children.

DEE

No children? Ah, she was too old when she came at last to the throne to bear?

LIZ

She's twenty-five.

DEE

So young? And reigns how long?

LIZ

Very long. Forty-seven years.

DEE

Queen Elizabeth. And I will be her court magician. Tell me what I may foretell to her. Or better – let me have that book.

LIZ

I don't think it's right to do that.

DEE

Had I such a book, of your life, and the future of your sovereign, and your country, I would give it to you. Oh, give it to me. Is it right to withhold knowledge?

LIZ

Some knowledge.

DEE

Nay.

LIZ

See, I'm not sure. Would you really want to know the day of your death?

DEE

Is that writ therein?

LIZ
Yes.

DEE
If I died a good Christian, surely there is no harm.

LIZ
It depends what you mean by Christian.

DEE
How now?

LIZ
Well, you're going to be Protestant under Edward.

DEE
Say you so?

LIZ
And Roman Catholic under Mary.

DEE
Nay.

LIZ
And Protestant again under Elizabeth.

DEE
I? Become a Protestant heretic? I? How does this come to be? How can God be so quickly estranged?
Protestant under Elizabeth – oh, give me that book!

(He takes it from her)

LIZ
It's only Haberford. For the really detailed stuff you want Brunswick. His footnotes have footnotes. I didn't see a copy, but she may have one around.

DEE
It saith here that my cousin Blanche Parry of the Lady Elizabeth's household is sent to the Tower.

LIZ
Yeah?

DEE
And no more! What becomes of her? For what reason was she sent?

LIZ
It doesn't say?

DEE
Not a word more.

LIZ
History's like that.

DEE
How do I find out what became of her? She is my cousin, I have a duty to her.

LIZ
Try a cross reference. Try another book.

DEE
There are more?

LIZ
I told you. Hundreds. Hundreds and hundreds.

DEE
And all of them speak of me?

LIZ
Well, not all.

DEE
Oh, wonderful world. Here is my name again. My house is sacked. They sacked my house. The dogs!
And burnt my library. Where am I? Why will it not say where I am? My books are burning!

LIZ
You haven't bought them yet.

DEE
Aye. Aye. And now I know, I'll hide the best books away. Court Magician to the Queen. There it is. Write plain.

(Enter Adrian)

ADRIAN
Liz. Just – tell me what happened. Back there.

LIZ
John Dee here says that he and the gardener cooked up the scene between them – to get back at Kate, I guess.

ADRIAN
The gardener! That's all it was. All right. That's fine, then.

LIZ
Have you seen him? The gardener?

ADRIAN

Well. He's with Kate. He must be.

LIZ

Right. That's what I think I'll just go and see.

DEE

The King of Poland sends to consult with me! The King of Poland!

LIZ

Good going.

ADRIAN

What's he doing?

LIZ

Looking himself up in Haberford.

ADRIAN

Brunswick is better, if he wants detail.

LIZ

I didn't find one.

ADRIAN

In the library. I saw one on the desk. Nick's copy.

DEE

Here is the day of my death. I shall be an old man. And yet . . . not so very old. Who is this man, Haberford? How knows he this is the very day I will die?

ADRIAN

You can check him. Try Brunswick. Kate's desk.

LIZ

Or Valence, for the later stuff.

DEE

More books?

(Exit Dee)

ADRIAN

John Dee. Here. Liz . . .

LIZ

I'm going to see if I can find the gardener.

(Exit Liz)

ADRIAN

I am not going to get excited about this.

(Enter Helen)

Hi. Over here. You know, that might very well be John Dee? The John Dee? From 1546, just like he said? I am not getting excited about this. John Dee – did you ever hear of him? He was this mathematical whiz-kid at Cambridge, and an assistant professor of Greek, went to Europe on a lecture tour, came back and introduced new navigational instruments in England, instructed the pilots of every major exploration across the Atlantic for forty years – what else? Astronomer, astrologer, physician, holder of seances, traveled all over Europe, probably a spy for Queen Elizabeth, here. At Kate's house. You know, I haven't been excited about history for along time. And I'm not starting again now.

HELEN

You are the only man I ever considered committing adultery with when I was married. I just wanted you to know that. Remember the reception at the Springer's house? I was the woman lying under the piano. We talked about whether education ought to be compulsory. I think you were bombed out of your skull.

ADRIAN

Uh huh.

HELEN

When I saw you here today – I don't think you knew who I was. But I wanted you to remember – that woman was me.

ADRIAN

I did remember. I did recognize you.

HELEN

Oh. Well. I wanted you to know that. About what I thought about you.

ADRIAN

Well. Thank you.

HELEN

I just want to know one more thing.

ADRIAN

What?

(She kisses him.)

Well?

HELEN

Nice.

(They kiss again)

Really nice.

ADRIAN

I could get excited about this.

So could I.

HELEN

(Exeunt.)

(Enter Michael)

MICHAEL

I must have fallen asleep. I'm not tired. No pictures behind my eyes. I guess sleeping was okay after all. Armand. I am so sorry. I won't forget you. But I don't need to see you die every day to remember you. All right. You sleep well.

(Enter Liz)

Hi.

LIZ

Hey.

MICHAEL

Did you – have you seen Kate? Lately? Dr. Rowan?

LIZ

No.

MICHAEL

How do you feel?

LIZ

Fine. I feel fine. I think I must have fallen asleep.

MICHAEL

Did you?

LIZ

I must have.

MICHAEL

You don't remember the study? Coming into the study?

LIZ

No.

MICHAEL

Taking Dr. Rowan away with you?

LIZ

What? No.

MICHAEL

The candles? The chanting?

LIZ

I went to sleep. That's all.

MICHAEL

What did you dream?

LIZ

Nothing. I didn't dream anything. I just slept.

MICHAEL

And you just woke up.

LIZ

Yeah. Just now.

MICHAEL

And you don't remember anything.

LIZ

All right. I had a dream. A short dream. It wouldn't mean anything to you.

MICHAEL

Try me.

LIZ

It's none of your business. It's boring. Dreams are boring. All right. I was in prison. Me and – a friend. And we were the only two people there. It's a huge place, and the echoes from the concrete walls, it's like a madhouse, voices and footsteps and banging all the time. In my dream it was silent. All the doors were open. There was sunlight on the floor. Me and Armand, my friend, we were outside the first floor latrine in B Wing. That's where he died. On the floor in there. But Armand was standing there and he – he never smiled, but his eyes were smiling. And he said, "Time's up. I've come to show you the way out, Mike." And then he was gone. And the prison was empty. Full of sunlight. That was my dream.

LIZ

And nothing about Adrakar.

MICHAEL

No.

LIZ

Or Kate.

MICHAEL

No. It was about me and Armand, and that's all.

LIZ

Then where were you when Adrakar came? What distance from the house? Where did you fall asleep?

MICHAEL

All right. That was one funny thing. I was heading for the house, last I remember. But I woke up just now by the river. There's a long, flat stone in the water. The used to use it as a landing dock, a long time ago. That's why they built the house here, by the three oak trees. People still swim off there. That's where I woke up.

LIZ

By the river? Half a mile from the house. Show me?

MICHAEL

Look, I might just not remember going there, okay? I haven't been myself in a long time.

LIZ

You look all right.

MICHAEL

I'm better now.

LIZ

And you don't remember.

MICHAEL

I told you.

LIZ

Show me where you woke up.

MICHAEL

What is all this? What do you want from me?

LIZ

Adrakar came.

MICHAEL

What, the demon?

LIZ

The demon came. John Dee says it was you. I just want to know . . .

MICHAEL

What.

LIZ

Whatever you taught Dr. Rowan. I want to know it too.

I told you –

MICHAEL

Show me. Show me where you woke up.

LIZ

(Exeunt Liz and Michael.)

(Enter Rowan)

ROWAN

Ad mundo, ianua. Ad ianuae, sera. Invocame, Adrakar . . .

All right. Once is a free gift of heaven; more than once is too much. But don't think I will ever forget – I will never forget. Though it makes me a stranger in my own time, to carry the mystery with me, and the exaltation. I will never forget. Adrakar. Travels through time. The beginning. The journey. The end. The forever moment. The eternal present. The infinite now, poised on the edge of the next moment, always the present moment, for all eternity. Travels through time.

You said you'd crack my heart. All right – no contest. But I don't mind. What's left is better than I had before. Oh, Adrakar. Don't forget me. I was transformed, but don't you forget me. You be changed a little too, if only a little.

The wind sings through the holes in stone. Through the crack in my heart you will hear my spirit sing across the tides of time. Adrakar. My life is singing to you. Lord of Self-Knowledge. Lord of Joy of Life. Go then, in peace, as you have left me on fire. The winds will nurture me. Vale, Adrakar. Farewell.

(Enter Michael)

Kate. I just wanted to –

MICHAEL

Michael.

ROWAN

Yeah. Look. I just wanted to say –

MICHAEL

I'm sorry for the way I behaved this afternoon.

ROWAN

Yeah. Right. That's what I'm saying.

MICHAEL

No. I mean, I'm sorry for the way I behaved to you, Michael. I'm sorry.

ROWAN

Oh. I'm sorry too.

MICHAEL

How are you?
ROWAN

Now? I'm fine. I feel fine. I went to sleep.
MICHAEL

Did you?
ROWAN

Yeah. That's all. I just slept.
MICHAEL

And now you're well.
ROWAN

Yes. Look. What happened here tonight? What did you do?
MICHAEL

Me?
ROWAN

I had this dream. Never mind.
MICHAEL

What was it. Tell me.
ROWAN

You won't like it. Look, I woke up down by the river, you know where you go to swim? And I thought I'd – I dreamed I'd been with you, that's all.
MICHAEL

Did you? By the river?
ROWAN

Look, no offense, okay?
MICHAEL

No, no. Do you remember anything else? About the dream?
ROWAN

Yeah.
MICHAEL

Tell me.
ROWAN

No.
MICHAEL

Michael. I woke up near the river too.

ROWAN

(She kisses him.)

Yeah. That's what I dreamed.

MICHAEL

(They kiss)

Me too.

ROWAN

(Enter John Dee carrying a whole pile of books.)

DEE

Herein is my name writ down three times – and herein not at all. In this one I am named fraud, charlatan, and dupe. And herein am I set down as “The inspiration of the westward exploration by sea.” In this book I have two wives, and in this one, none.

Dr. Rowan! You are a scholar, which of these books says true?

ROWAN

Oh, you've found Nick's Haberford. And Brunswick.

DEE

I am looking for my life. All I find is sentences, fragments. Where is the book of my life?

ROWAN

Here it is.

(Takes him by the shoulders)

Every detail of it. Not a moment of it lost, or a truth misplaced. Are you ready to go back?

DEE

Back to Cambridge? Now?

ROWAN

Now, today. You did your part. I am ready to do mine.

DEE

Yet, wait but a moment. Give me time to con these books.

ROWAN

You don't need to. You're going to see it all. Elizabeth, Raleigh, the Spanish Armada. Shakespeare.

MICHAEL

Shakespeare?

ROWAN

They're contemporaries – in about thirty years.

DEE

Who is Shakespeare?

ROWAN

You'll see.

DEE

Some great warrior? A hero?

ROWAN

That's right. When you hear of him, go and see him. See if you can write something down and – never mind. It will never reach us. Come, are you ready?

DEE

But tell me more! The Spanish Armada? An invasion by Spain?

ROWAN

Don't worry. You'll win.

DEE

But what are the chiefest dangers of our time?

(To Michael)

Tell me this?

MICHAEL

Don't ask me. I did microbiology and environmental studies. The only English history I know is Robin Hood.

DEE

But he's a fable!

MICHAEL

So's Queen Elizabeth.

DEE

No. The Lady Elizabeth shall be queen, she shall, she shall!

(Enter Adrian and Helen)

ADRIAN

Of course she shall. Kate.

ROWAN

I'm all right. Really.

ADRIAN

Good. Then let's go make some coffee and discuss the rest of the semester.

ROWAN

(Looks at Michael)

I haven't made any plans yet.

ADRIAN

Well I have. How would you like to teach a course on ninth century Norse literature?

ROWAN

No!

ADRIAN

I think you're going to have to. Helen and I have been discovering that we're old friends. I'm taking some long overdue leave to stay up here and help her fix up the house.

ROWAN

But –

ADRIAN

And since we're staying, you're going back. You have a monograph to write on demon raising. Though no one is going to believe you. I know I won't.

ROWAN

No? Then what happened here tonight?

ADRIAN

We got a little worked up, and someone played a joke. How's that?

ROWAN

Then who is he?

ADRIAN

Well I don't know. But he's going to be gone soon, isn't he.

ROWAN

Then what happened to me tonight. Michael, what happened to you?

MICHAEL

I slept. I got well.

ROWAN

And that's all?

MICHAEL

That's all anyone else needs to know.

ADRIAN
That's what I'm saying.

MICHAEL
I think going back to school is the right idea.

ROWAN
No.

MICHAEL
That's what I'm going to do. Finish my degree. Now that I'm better. I was thinking maybe we could meet sometime. Maybe for lunch?

ROWAN
Or even dinner?

ADRIAN
Great. I can give you a course outline.

MICHAEL
(To Helen)
You're going to have to find a new gardener.

HELEN
We'll manage.

ROWAN
Then Master Dee, by your leave –

DEE
Now?

ROWAN
Now.

(Enter Liz, wet, carrying a ceramic bottle.)

LIZ
Kate!

ADRIAN
Liz, you're wet.

MICHAEL
She decided to go swimming. That's when I left.

LIZ
Look what I found!

ADRIAN
What is it?

ROWAN
A bottle.

LIZ
It was wedged under the rock. I had to get in the water to get it out.

MICHAEL
I've seen it there lots of times.

HELEN
Is there anything in it?

LIZ
No, but that's not the point. Look at it, Kate.
(Rowan takes it)
How do you think it got there?

ADRIAN
Someone dropped it. What are you getting at?

LIZ
Yes, and when? What year?

ROWAN
It's an ale bottle. Seventeenth century, maybe. Nice find.

LIZ
Look at the maker's mark. There's a date –

ROWAN
Oh. Sixteen-oh-six. All right, early seventeenth century.

ADRIAN
Rightfully speaking, that bottle belongs to Helen.

LIZ
No, you don't understand. 1606, if it was brought here in 1606 or slightly later, then who brought it?

HELEN
Well, boats have been coming up that river for hundreds of years, and that white stone you swim off, that's always been a natural docking place.

LIZ
But there was no colony here that early. Not this far north.

ADRIAN

So you're going to figure out who brought it? And publish? Sounds fine.

LIZ

I think I know. If I can prove it.

ADRIAN

Who?

ROWAN

Raleigh's ships go much farther south.

LIZ

Yes.

ROWAN

Frobisher's dead by then. Hakluyt's too early.

LIZ

Much too early.

ROWAN

All right, who do you think?

LIZ

Captain Matthew Bayne. Set out with the ships supplying Raleigh's settlers in spring, I think, in 1606, and made landfall with them, headed north departing early, never heard from again. I think I can make a case, with that bottle, that he made landfall here – and was lost afterwards.

HELEN

What was he doing here?

LIZ

He was blown off course, or put in for repairs, or for supplies, or perhaps for a court martial. They did that on land, you know, when Francis Drake –

ROWAN

No – no – no – no – Liz. I know why they stopped here. On purpose. For the very purpose.

LIZ

What?

HELEN

Why?

ROWAN

To bury the treasure. They came here to bury the treasure. Ask me why.

ADRIAN

What are you talking about?

ROWAN

Why? Because we tell them to! We tell them to!

LIZ

What?

ROWAN

Liz! Who was standing on the deck of Matthew Bayne's ship just before it sailed, bringing charts for navigation, and showing them how to take a longitude? As he did for every voyage west for decades?

(Pause. Liz and Rowan turn to look at Dee. The others look at Dee.)

LIZ

Dr. John Dee.

ROWAN

The treasure in the garden. What is it? It's anything we say it is. And he will send it.

LIZ

That's right.

DEE

But . . . I can send you no treasure. Gold and gems given to seamen – to bury in a strange land – they will not do it.

ROWAN

Not gold. Not gold.

LIZ

Better than gold.

ROWAN

Much better. And it's been here all the time. It's here now. All we have to do is tell him what to put in it.

ADRIAN

What are you two talking about? If there's a treasure, you know it belongs to Helen.

ROWAN

No, no. This will belong to everyone.

LIZ

Right. But we get to see it first.

ADRIAN

See what? What treasure?

ROWAN

Now you listen to me, John Dee. And paint these words on your soul and never forget them, across all the years of your life. In 1594 –

LIZ

Is that too early?

ROWAN

No, it's just right. In 1594, when you're in London, in the spring –

LIZ

Yes, right.

ROWAN

You will go to the playhouse known as the Theater, in Shoreditch, and make the acquaintance of one William Shakespeare. A player, and soon to be a shareholder of the Lord Chamberlain's Company.

DEE

A player? A common player?

LIZ

Common?

ROWAN

Befriend him. You will like him.

LIZ

Everyone did.

ROWAN

And you will remain his friend, or at least his acquaintance, for the next fifteen years. Understand?

DEE

You will not have me poison him? Or betray him in any way?

ROWAN, LIZ & ADRIAN

No!

ROWAN

No. Now listen carefully. The man is a writer. He writes plays for his company. When they have been copied out and produced – not before – I want you to buy his master copies from him.

ADRIAN

Kate!

ROWAN

What else? The man wrote thousands of pages – not one line is left in his own hand. Where did they go? Well I'm telling you where. John Dee bought them. And he put them in a trunk. A metal trunk. And he sent them with Captain Matthew Bayne on his voyage to the New World.

ROWAN (cont.)

And when he took a boat up the river north of Jamestown, he brought the trunk with him. The metal trunk. And he brought it ashore at the great white stone that juts into the river a mile from the estuary. And he buried it – where?

HELEN

At Three-Oaks. In the middle of the triangle formed by three ancient oak trees not far from that stone.

ROWAN

There it is. Have you got that? Do you understand completely? Don't fail me or I swear I'll send Adrakar across the years to you, to consume you where you stand.

DEE

I'll send him back. Am I not a scholar too? But nonetheless, I will do as you wish. I will find this man Shakespeare, in London, in my 65th year, and I will buy from him the manuscripts of his plays –

ROWAN

– After they are produced.

DEE

Aye so.

LIZ

Get him to date them.

ROWAN

And any notes on his sources.

LIZ

And if you can find any letters from him, that would be great.

ROWAN

There will be at least two dozen plays when Bayne leaves. But if you can, be sure and get “Hamlet.”

DEE

“Hamlet.”

LIZ

And Lear.

ROWAN

Lear is too late.

LIZ

That's right what am I thinking?

ROWAN

Ask him about the sonnets.

LIZ

Ask him to date them, for God's sake.

ADRIAN

If you could sit down with him for half an hour, and ask him what he was doing from the time of his marriage –

LIZ

1582 –

ADRIAN

– to when he showed up in London –

LIZ

1592 –

ADRIAN

And the rest of his life, for that matter.

ROWAN

Find out what parts he played in his plays.

LIZ

Find out what parts all his players played, for that matter.

ADRIAN

Ask him about his birthday –

LIZ

Ask him about his wife –

ROWAN

Ask him about Mr. W.H. Does he know anyone with those initials?

LIZ

Ask him – oh god, what else? What are we forgetting?

ROWAN

It doesn't matter. Liz, it doesn't matter. But write down a general description of the man –

ADRIAN

Get someone to take his picture.

(They look at him)

I meant a sketch! You know I meant a sketch!

ROWAN

Put them all in a trunk –

DEE

To give to Captain Bayne, with instructions where to take it. Yes. I have it.

LIZ

Wrap every paper separately in oilskin. Be sure that the trunk is tight and well sealed.

DEE

A metal trunk.

ADRIAN

It's going to be pretty big.

ROWAN

I hope it's enormous.

LIZ

So do I. Let's send him back – and then, let's go dig.

DEE

I will do all this for you, sure. I will find this man Shakespeare for you –

ROWAN

William.

DEE

Yes. But do one thing for me.

ROWAN

What's that?

DEE

Give me those books. Let me take them with me. As a magician, I think they will do me much good.

(They pile books in his arms)

HELEN

If you could ask him why he wrote all those sonnets to men. I've always wanted to know that.

ADRIAN

But we know that. I can tell you that.

HELEN

You can?

ADRIAN

Nick never told you about the Earl of Southampton?

HELEN

Nick never talked to me.

LIZ

(To Dee, giving him a book)

You will also meet, at Court, one Sir Walter Raleigh –

ROWAN

Don't confuse the issue.

LIZ

I'm not – it's documented already. Raleigh studies mathematics with Dee.

ROWAN

Leave it at that. This is more important.

LIZ

All right. But if you happen to pick up any little note or so from Raleigh, put it in.

DEE

Wrapped in oilskin. In a well-sealed metal trunk. I will do it.

ROWAN

The books will remind you. They're real. And William Shakespeare will be, when you meet him. Don't fail us.

DEE

I will not. I await my meeting with this – hero – with much curiosity. What is it you are looking for in his plays? Some secret knowledge lost? Some Kabbalistic ritual that he knew, set in his writings, that was lost or obscured in time?

LIZ

Yes.

ROWAN

No. Don't you meddle with it. Just send it on. It's a gift from Adrakar. Sent across time. A gift of human knowledge, and of love. And that is all. And that's enough. Michael, go and . . .

MICHAEL

What.

ROWAN

We're going to need some shovels. Can you find us some?

MICHAEL

Sure.

(Exit Michael)

DEE

But one thing more, by your favor, before I go.

ROWAN

What's that?

DEE

I wish to see a car. Close by. And see it gather speed and fly off down the road –

(Makes car noises)

ROWAN

Come on. I'll show you mine. We can drive it up to the gate. If that doesn't convince you it's time to go, you can stay and change the oil. But – don't forget what we have asked of you. Forty years is a long time to wait for a plan to begin.

DEE

I will not forget. I will carry out your commission safely, and see off your treasure to you across the sea. It waits for you even now, I promise you. And I can see your impatience to find it. Like a guest stayed too long, I will go soon.

ROWAN

And before you go, I'll let you drive my car.

(Exeunt Adrian, Helen, Liz, and Dee, enter Michael with shovels.)

MICHAEL

Do you think there'll be anything there?

ROWAN

It could be. It could be anything at all. And that's enough.

(Kisses him)

Thanks, Adrakar.

(Lights fade. Blackout.)

The End.

Dr. Rowan, the Demon, and Love #5.21

7-29-2019

Carol Wolf

Hartford, San Diego, Whittier, San Jose, Circle C Ranch