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The role of Yusef Akbar Azziz Al-Nassar Gamel El-Fayoumy and the construction of specific relationships in the play *The Last Days of Judas Iscariot* by Stephen Adly Guirgis

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THE ROLE OF YUSEF AKBAR AZZIZ AL-NASSAR GAMEL EL-FAYOUMY AND THE
CONSTRUCTION OF SPECIFIC RELATIONSHIPS IN THE PLAY *THE LAST DAYS OF
JUDAS ISCARIOT* BY STEPHEN ADLY GUIRGIS

A Thesis

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
in partial fulfillment of the
requirements for the degree of
Master of Fine Arts

in

The Department of Theatre

by

Kaluhath Kenneth De Abrew
B.A., Ohio Wesleyan University, 2005
May 2009

DEDICATION

I dedicate this thesis with love to the late Mr. Subramainam, aka the Sri Lankan Shakespeare, who for some reason thought that I could act when I was no more than thirteen years old.

ACKNOWLEDGEMENTS

I would not be an MFA acting candidate without the help of many individuals. Acknowledging every one of them is an impossible task simply because there are so many. Therefore, I will thank a few who have specifically helped me in this project.

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ABSTRACT

The following document consists of a written interpretation of an actor's work on approaching and eventually performing the role of Yusef Akbar Azziz Al-Nassar Gamel El-Fayoumy in a production of *The Last Days of Judas Iscariot*. This play was written by Stephen Adly Guirgis and performed at the Louisiana State University Hatcher Theatre in 2008. A specific focus is given to the separate and significantly different relationships between El-Fayoumy and ten other characters. The document also represents an actor's struggle to be clear and precise while being free and imaginative.

INTRODUCTION

The Last Days of Judas Iscariot was performed at the LSU Hatcher theatre from December 2 to December 7, 2008. It was directed by Scott Woltz and George Judy and the cast was as follows: Satan, Yohance Myles; Gloria, Lauren Stotts; Mother Theresa, Jessica Wu; Judge Littlefield, George Judy; Caiaphas and St. Matthew, Andrew Fafoutakis; Loretta, Mary Magdalene, and Sister Glenna, Sarah Smith; Bailiff and Simon the Zealot, Josh Dawes; Sigmund Freud and St. Thomas, Alex Galick; Pontius Pilate, St. Peter, and Uncle Pino, Nick Rhoton; Matthias of Galilee, Natalie Meyer; Jesus of Nazareth, Reuben Mitchell; Judas Iscariot, Scott Woltz; St. Monica, Michele Guidry; Henrietta Iscariot, Josephine Hall; Butch Honeywell, Scott Siepker; Fabiana Aziza Cunningham, Leigh-Erin Balmer; Yusef El-Fayoumy, Kenneth De Abrew; understudies, Steven Bailey (Butch Honeywell;) and John Fletcher, (St. Matthew and Caiaphas).

I have chosen to study the role of Yusef Akbar Azziz Al-Nassar Gamel El-Fayoumy (El-Fayoumy) in *The Last Days of Judas Iscariot* because of the character's core significance to the script and because it is the most significant role I have played. He is the antagonist to the protagonist Fabiana Aziza Cunningham. I am used to playing smaller roles. These are usually characters that interact with one or two other characters. In this role, however, my character interacts with nearly every other character in the play; therefore I will focus on these interactions. Finding specific relationships with other characters in the play is a challenge for any actor. The unique challenge of this play is the sheer number of characters that have a specific effect on the theme of the story. El-Fayoumy has to have specific, diverse and clear relationships with these characters. He is not in a position to play the same actions or use the same tactics throughout the production since the reactions he receives from each character are unique.

El-Fayoumy has to have specific relationships with ten characters. They are: Henrietta Iscariot, Mother Teresa, Simon the Zealot, Satan, Freud, Caiaphas the Elder, Pontius Pilate, Fabiana, Judge, Bailiff.

This document will include a text analysis, a character analysis with a background story, ten chapters dealing with a written interpretation of El-Fayoumy's relationship to each of the other ten roles, a physical score (a document which will have the script in one column and the actions played on the other), a discussion of the performances, a conclusion and other supporting documents.

TEXT ANALYSIS

Stephen Adly Guirgis has been a member of the LABryinth theatre company since 1994. According to the company's website, the mission of the LABryinth Theatre Company is as follows:

LABryinth Theater Company is a multicultural collective that produces new plays reflecting the many voices in our New York City community. We are fully committed to maintaining an ensemble that combines emerging artists with seasoned professionals. It is our goal, as an ensemble, to take on all the roles involved in the collaborative process of creating new theater. Through these works, our members are given the opportunity to write, act, direct, design and produce. We support multi-disciplinary growth as well as discovery and exploration. We give artists from diverse backgrounds the opportunity to work. (<http://www.labtheater.org/about/history.html>)

The play seems to directly support the mission of the LABryinth theatre company. One can notice that the style of writing in *The Last Days of Judas Iscariot* is quite contemporary, even "hip." For example, we find historical and spiritual characters such as Mother Teresa saying "who dat." The characters seem to not only represent historical and religious figures but also the multi-ethnic community in New York. The staging of the play calls for a minimal set and the focus to be placed directly on the actors and their relationships. It is also admirable to see the playwright introduce major cultural, religious and iconic characters such as Jesus and Satan along with fictional characters such as El-Fayoumy, Bailiff, Judge and Fabiana. In one sense the play is taking place in the current era but it is also taking place in mythic purgatory, a place defined by waiting. In response, our production design concept merged a department of motor vehicle waiting room with a courtroom atmosphere.

The contemporary nature of the play seems to call for a fast pace. The text itself is quite long and sometimes the characters take a while to get to the main objectives. On the other hand the lengthy text is all but required given the problem at hand is the biggest betrayal in Christianity. The story deals with Judas' court hearing in the present day. Fabiana states that Judas should be forgiven and sent to heaven while El-Fayoumy stands by the point of view that Judas deserved his punishment in hell.

The title character, Judas Iscariot, is in a coma for most of the play, which raises some interesting questions about whether or not the play is taking place inside Judas' head. His stillness seems to suggest that his opinion is irrelevant. One of the earlier scenes of the play portrays the dynamic character of Saint Monica (Nag in Heaven) being moved by this stillness. The juxtaposition of the clearly hyperactive Saint Monica and the absolutely still Judas strikes a chord in the audience that words fail to describe. The character of Cunningham seems to approach the trial with logic and theory, but also with heart. Her case for Judas seems to be a personal struggle to relate to God. We later find out that Cunningham had struggled a great deal in her life before entering purgatory. The character of El-Fayoumy seems to make a stand by twisting historical fact and manipulative questioning. Although El-Fayoumy has a personal stake in the result of the case, he does not relate to any character on a personal level. In our production, however, I made the choice to personally relate to Mother Teresa. It is made clear that the Judge would rather not deal with the case of Judas Iscariot, simply out of the understanding that Judas is the betrayer of Christ. The direct and highly emotive language used by the judge breaks our image of the silent judge who speaks without any emotion. We find out that the Judge himself has committed suicide by hanging himself from an oak tree much like Judas who hung himself from an olive branch.

The style and sleekness of Satan's character is very powerful. Satan becomes a regular guy in his first entrance. His language reflects a stylish man who knows how to dress and talk. There is nothing unusual about him, and we see that he acts as a mirror to reflect one's own image. He does nothing to destroy Judas. One can see this mirror image idea come to life in the text specifically when Satan uses El-Fayoumy's own sense of language and flattery against him. Satan stops El-Fayoumy's flow of ideas using this method more than once in the first encounter. Later we see the same Satan transformed into "the Devil" where he is highly emotive and full of rage and power.

The biblical characters have taken on a modern style of speech. They freely use modern street slang to express themselves. The playwright has brought the biblical characters to the present era allowing the audience to relate to the characters' struggles. For example, Simon relates the Roman invasion to New York being taken over by devil worshipping cannibals. This method of comparing Judea to New York brings the historical issue into a modern day context.

The character of Caiaphas describes his situation in a more rigid format. His words are pedantic and filled with definitions. He gives a black-and-white analysis to what seems like a gray situation. The weight of his words is almost jarring in comparison to the fluid nature of El-Fayoumy's speech. We see the two styles clash at certain points in Caiaphas' testimony.

The opposites of the characters are quite apparent in the text. It seems as if most characters have a clear journey and this journey is supported by the text. The text changes its style with regard to relationships. The relationships are mainly power based. "Who is in charge of the scene now?" seems to be a good constant question to ask throughout the play.

The LAabyrinth Theatre Company and the Public Theatre first produced the play under the direction of Phillip Seymour Hoffman. It opened on March 2, 2005 in New York City

(Guirgis, 4). The play has been well received by many audiences to date, yet is still a new play with room for possibilities and experimentation.

PREPARATION

Background Story

Who is Yusef Akbar Azziz Al-Nassar Gamel El-Fayoumy? The script says he is from Egypt. It suggests he knows a thing or two about being a lawyer. He seems to have misplaced his papers in Hell and is in purgatory to prosecute Judas. That is about all we know about him from the text. The Following is my imagined biography of El-Fayoumy.

El-Fayoumy was born in Egypt in 1964 in Cairo. He was born to a somewhat middle class family. His father was a farmer and his mother a housewife. He was a Muslim by birth. His mother died of breast cancer when he was twelve years old. In the year 1984 he went to England to attend law school. He was fluent in English by this time. He was employed by the Shahid law firm in 1992 where he worked his way up to a partner in 1997. In 1998 he started working for Cravath, Swaine & Moore, based in New York. Although he practiced mainly in Cairo, he traveled a bit in the US and Europe.

In late 1998, he became a Christian, not out of faith but to represent richer clients and make more money. He studied the Bible just so he could have a knowledgeable conversation. He was known to take cases for money and not for justice. He also had a private law practice for a select few clients. Since 1995, he was specifically known as a “fixer,” like the title character in the movie *Michael Clayton* (Gilroy).

He was killed on September 11, 2001, during the terrorist attack on the World Trade Center. El-Fayoumy was there to meet with a female client he was lusting after. Killed instantly, his soul was sent to hell.

In his first meeting with Satan, he set up a deal. He promised to be the Devil’s personal lawyer for one case and if he won that case, then he would be free to leave hell for good. Satan

agreed and asked El-Fayoumy to not represent hell but to make sure Judas Iscariot stayed in hell. El-Fayoumy was to re-prosecute Judas in four weeks.

Being the fixer, El-Fayoumy takes on the job and starts working right away. El-Fayoumy honestly believes he can even talk his way out of hell. He enjoys the courtroom more than the research he specialized in. He is quite excited to take on the case in purgatory and “save his soul.”

Scene Analysis Key

The scene analysis will be divided into ten sections with regard to El-Fayoumy’s ten separate relationships. Initially, there will be a discussion of the relationships. Included are references to sections of the physical score that specifically relate to the section in discussion.

The play was performed in the Hatcher Hall theatre at Louisiana State University. The audience was all around the stage seated on raked platforms. It is important to note that the audience as a whole is the jury. It is up to Cunningham and El-Fayoumy to set opposing points of view with regard to Judas and to convince the jury in addition to the Judge. Cunningham, El-Fayoumy and certain other characters refer directly to the audience/jury on a regular basis.

The four corners of the stage each had a pillar that were interesting, yet caused visual obstructions to the audience at times. The primary characters are present in those corners. For the purposes of understanding the physical score I have provided a blocking key:

P – Prosecution corner (where El-Fayoumy sits most of the time)

D – Defense corner (where Cunningham sits most of the time)

L – Judge corner (where Judge Littlefield sits most of the time)

J – Judas corner (where Judas sits most of the time)

CW – Clockwise

CCW – Counter Clockwise

S – Stand (where the witnesses sit on center stage)

For example if I crossed clockwise from Prosecution corner to Judge corner the blocking would be notated as **Cross from P to J CW**

Please refer to appendix A for a basic floor plan of the performance space.

Relationship: Henrietta Iscariot

Henrietta Iscariot is the mother of Judas Iscariot. The argument I try to make is that Judas was always prone to do what is unlawful and/or unethical. So if I can get the mother to say “yes my son has always done horrible deeds,” I would win the case. The idea that a mother would betray her son is rare simply because all creatures are predisposed to protecting their young.

I try to ease Henrietta Iscariot into the situation by flirting with her. I point out her most sexually tempting feature (her breasts). Thereby I ease the tension and make her feel it is okay to talk about her son with me since I am on her side. I try to turn a hostile witness friendly. I get the truth from her about the one incident where he did not protect his family at a young age. I am able to persuade Henrietta to say, “**SELFISH BOY YOU COME TO NO GOOD**” (Guirgis, 20) which is a great win for my case. (Refer to section 1.1 in the physical score.)

After my initial win, Fabiana cross-examines my witness into making her relate a heartwarming story of how Judas was kind to a less fortunate friend. Judas gave his precious spinning top to the less fortunate Matthias. At what seems to be the end of the scene I approach Henrietta again to point out that Judas acquired this spinning top by illegal and unethical means. (Refer to section 1.2.) Hence the good deed of helping the friend was cancelled by the horrible deed that preceded it.

So the question I leave the jury is: if Judas used the silver pieces he got for Jesus’ betrayal to help a poor man did that cancel the betrayal of Christ? My argument in a leaner structure is that Judas made bad choices from the beginning. He is selfish. He is a shoplifter.

Even his so called good deeds have an EVIL root. No wonder he betrayed Christ. The stereotypical relationship with Henrietta can be defined as employer/employee or king/subject.

Relationship: Mother Teresa

I find it very important to find a real authority in spiritual matters to explain why Judas is in hell. Therefore, I call Mother Teresa to the stand. I make a strong point to lay out her credentials over and over again, restating that she is worthy of explaining Judas' situation.

My relationship with Mother Teresa can be defined as mother/child. I find out very early in the scene when she refers to me as "handsome boy" (Guirgis, 23) that she responds to this relationship. Mother Teresa has not had a child of her own. I know this and try to fulfill the psychological need that she may have, by giving her the child she wants (myself) I get what I want.

There is also an element of honesty in this section. I respect Mother Teresa and have met her a few times during my life on earth. It is indeed a joy for me to talk to her. (Refer to section 2.1.)

Mother Teresa brings me to tears. The tears come from a true impulse. The idea of being in front of such a significant figure and losing my own mother at the age of twelve creates the mother/son relationship. Later Freud says, "your mother denied you her breasts didn't she?" (Guirgis, 45). This may be true given that I never speak about a loving mother except for Mother Teresa.

After I have established my connection with Mother Teresa, I move on to the question at hand. Why is Judas in hell? Her answer is that he had succumbed to despair and is full of pride. I ask her to repeat herself in numerous ways so the jury may pick up on the facts. (Refer to section 2.2.)

After Mother Teresa's amazing testimony, Fabiana tries to assert her authority by introducing some controversial issues regarding Mother Teresa's life. Mother Teresa defends herself with dignity. Slowly the conversation gets personal and causes Fabiana to degrade Mother Teresa which works to my benefit as Mother Teresa remains strong. However, because of my identifying Mother Teresa as my mother, Fabiana's attack on her causes me to react strongly. I threaten Fabiana and try to move on with the testimony when Mother Teresa refuses to talk further. I restate my point of view which reaffirms Mother Teresa's authority on the subject. (See section 2.3.)

The relationship with Mother Teresa was a personal favorite of mine. In my mind Mother Teresa was "my mother" as Henrietta was Judas' mother.

Relationship: Simon the Zealot

Simon the Zealot is a witness called in by Fabiana. She tries to make the point that Judas had to betray Jesus. Since Simon was Judas' friend and colleague he is in a position to explain the problem at hand. They come to the conclusion that Judas betrayed Jesus in order to help him realize his destiny and bring down the Roman oppressors. After this section, I make my counter-argument that "violence was not a part of Jesus' mission" (Guirgis, 32). I also bring out the irony that Judas' "help" causes Jesus to be tortured and hung up on a cross (Guirgis, 32). This section was edited out in our final version of the play.

I immediately realize that Simon is a revolutionary who is ready to express his point of view with a passion. I see that he is driven and this drive makes him say things out of impulse. I decide to tap into this impulse, hoping to get a statement which suggests that Judas was a fucked up fool who handed over Jesus when he should have waited. There is a certain level of danger in this action since Simon might actually strike me, and I am in no physical condition to handle such violence. When I do not get the desired response, I move on trying to make a clear

distinction between Simon and Judas. Simon is a God-fearing man, and Judas is a proud man who has no fear of God. After making my argument I attack Fabiana's use of language to stop her comeback. I fail. At first, my relationship with Simon was lion/lion tamer while the second section was demonstrator/intern. (Refer to section 3.1.)

Relationship: Freud

Dr. Freud, too, is a witness for Fabiana. My initial impulse is to discredit him, but I jump the gun on this thought. I challenge him before he has barely spoken three words. I challenge his authority, my main tactic for Freud. In failing initially, I wait for Fabiana to question him. (Refer to section 4.1.)

Fabiana's thought of bringing psychology into the argument is quite innovative. It can be assumed that in the initial prosecution of Judas (a long time ago) this opinion was not available. I return to portray Freud as a drug addict who has no authority on anything including his own life choices. I am also triggered into action because Freud flirts with Fabiana in whom I am clearly interested. I am also annoyed that he walks around the courtroom as if he owns it. The courtroom is mine. I completely destroy his ego and reassert mine. (Refer to section 4.2.)

My relationship with Freud is one of judge/criminal. Earlier in the scene we were competitive suitors for the same woman.

Relationship: Caiaphas the Elder

I call in Caiaphas the Elder to eliminate Caiaphas' responsibility for the death of Christ. I believe Caiaphas is a willing witness for the prosecution. I make inroads by figuring out the politics of the time and by calling Judas a Jew who betrayed his own religion and people. My relationship is more of a teacher/student where Caiaphas is the teacher. I test the waters with a few jokes to which he does not respond, hence I play the part of the student. (Refer to section 5.1.)

I am quite shocked by Fabiana's mistreatment of Caiaphas. I am also quite taken aback by her skill in making Caiaphas look like the one who is responsible for the death of Christ. Fabiana makes one mistake when she asks Caiaphas the difference between him and Judas concerning the betrayal of Jesus. Caiaphas points out that Judas betrayed Jesus for money whereas he (Caiaphas) did it on principle. I return with the argument that Judas betrayed Jesus by his own desire for money. I put another nail in the coffin of this case but in the process I destroy my relationship with Caiaphas. He accuses me of simply wanting to win the case and not really caring about the truth. This is absolutely true and other than in the face of Satan, this is my only loss in the whole play. (Refer to section 5.2.)

Relationship: Pontius Pilate

In relation to Pilate, I almost lose the case. Fabiana nails down the fact that Pilate was indeed responsible for the death of Christ. I try my last shot at him in an effort to prove that Judas had no genuine remorse when he tried to return the silver paid for his betrayal. Surprisingly, Pilate fully supports me. This relationship was clearly governor/subject, where I was the subject. (Refer to section 6.1.)

Relationship: Bailiff

My relationship with the bailiff is not fully defined. We both are present for most of the court hearing and clearly have opinions on what happens in front of us. In the original version of the play, Caiaphas was played by the same actor who played the Judge, hence the Bailiff character took over the judge's position temporarily. However, we did not do this in our production, yet the actor who played the Bailiff did play Simon. In the original version El-Fayoumy seeks a familiarity with the bailiff only when he is made the judge. I believe our relationship was secondary, yet we clearly agreed or disagreed with certain witnesses. These changes were subtle and nonverbal.

Relationship: Judge Littlefield

I understand the basic truth that if the judge is “happy” with me, I might just win the case. I take every effort not to challenge the judge’s authority. I take his side in all matters. I give him the impression that I am here to help him. I enjoy being in the court and love to perform for the judge and jury. I overload the judge with praises and take his side on almost everything regardless of my opinion. The judge, on the other hand, does not hesitate to shut me up when necessary. (Refer to section 7.1.)

I am very excited the Judge does not favor Fabiana. This defines our initial relationship like sports fans supporting the same team, but slowly it turns into judge/counselor, as written in the script.

Relationship: Fabiana Aziza Cunningham

Fabiana is the protagonist of this play while El-Fayoumy is the antagonist. I represent the need for things to remain the same while she represents change. I represent obedience where she represents questioning. I represent prosecution while she represents defense. Clearly the two characters are two sides of the same coin.

However, I employ a plethora of tactics to win the case. By winning the case, I would achieve my objective of moving away from hell and moving towards heaven. Fabiana is my obstacle. If I can get past her, my objective is achieved. I am physically attracted to her, like the negative end is attracted to the positive end of a magnet. My relationship to her depends on the situation in the courtroom. In general, we are two star recruits of rival basketball teams. All other characters that appear in the courtroom, including the judge, are potential recruits. When I fail in recruiting a character to my team, I slander him or her so he or she becomes useless to Fabiana’s team.

We have very few direct confrontations. However, it is clear that everything I do is in response to Fabiana's actions. The staging reflects such opposition as we negotiate the physical space. In certain moments, I specifically step into her space to reinstate my position and power. Just in terms of physicality, we represent two rival tennis players. After each cross examination, we physically say, "The ball is in your court."

Relationship: Satan

I conjure Satan when I lose the argument with Simon the Zealot at the end of the first act. Satan is my trump card and as mentioned in my background story, my employer. So the initial relationship can be defined as CEO/mailroom clerk. He is indispensable to me while I am no more than a speck of dust to him. In this first encounter on stage, I also realize the power of Satan when he challenges the judge by making rude and hurtful comments. I stop flattering the judge and start flattering Satan. Slowly I take the responsibility of Judas' actions away from Satan and thereby prove Judas was indeed responsible for his betrayal. (Refer to section 8.1.)

At the end of this section, Satan moves on to describe his first encounter with Judas. This encounter happens well after Judas' betrayal of Jesus. This revealing story leads to Judas saying, "Aw, fuck that guy, man -- he's a bitch!" (Guirgis, 40). This statement proves the malicious and unforgiving nature of Judas. At this instance my relationship with Satan changes; I now become his biggest fan and he is my favorite movie star. (Refer to section 8.2.)

Satan is not cross-examined by Fabiana at the end of the first act. Satan is re-conjured by Fabiana when I win Pilate over. Satan enters the scene angry and frustrated with the judge. At this moment my relationship to Satan changes to one of lion/antelope, where I am the antelope. As the scene progresses, Fabiana challenges Satan. At this point we see the real Devil where all the politeness is replaced by pure crushing malice. Satan breaks down Fabiana piece by piece. Watching this, I genuinely start to feel for her. I also realize that after Fabiana I could be the

Devil's next prey. I gather up courage like a suicide bomber and very briefly strike the oppressor who is Satan. Satan brings the hammer down on the relationship and at this point I am a wounded antelope that hobbles around at best. (Refer to section 8.3.)

At the end, my relationship goes back to its raw state. Satan is the Devil and I am the hopeless sinner. This is a classic example of making a deal with the Devil where the Devil refuses to keep his end of the bargain. (Refer to section 8.4.)

Physical Score

Section 1.1 (Guirgis, 19-21)

Text	Action
<p>YUSEF EL-FAYOUMY Great Magnificent Sir! The Prosecution now calls Henrietta Iscariot, mother to Judas Iscariot, to the stand!</p>	<p>Rise from P cross to L. Magnetize the focus of the court.</p>
<p>BAILIFF State your name, ma'am.</p>	
<p>HENRIETTA ISCARIOT Henrietta Iscariot.</p>	<p>Cross to P.</p>
<p>YUSEF EL-FAYOUMY Yes . . . Good day, Miss Iscariot.</p>	<p>Cross to S.</p>
<p>HENRIETTA ISCARIOT Good day.</p>	
<p>YUSEF EL-FAYOUMY Yes . . . Well . . . I can't help but notice, Miss Iscariot, that you are a very well-built woman -- would it be fair to say "your cup runneth over"?</p>	<p>Easing her into the conversation.</p>
<p>HENRIETTA ISCARIOT Um, all the Iscariots are buxom, if that's what you mean?</p>	

YUSEF EL-FAYOUMY *My meaning exactly!!* Now then: can you recall if Judas Iscariot as an infant was prone to steal more than his fair share of milk from your deliciously well-apportioned bosom?

HENRIETTA ISCARIOT I can't recall that. No.

YUSEF EL-FAYOUMY Very well, but can you recall . . . *this!!!* I take you back to the year eight. You were a single parent raising many children, Judas being your eldest, and the man of the family. You sent him out fishing to get food for you and his poor starving sisters. What happened next?

HENRIETTA ISCARIOT

(*to* JUDGE LITTLEFIELD) Do I have to answer?

JUDGE LITTLEFIELD Just tell the truth, ma'am.

HENRIETTA ISCARIOT Well, Judas didn't come home till very late. I waited by the fire. I was worried, he was only eight. I was concerned that maybe the Romans had detained him for shoplifting again --

YUSEF EL-FAYOUMY A shoplifter! So please the court!

HENRIETTA ISCARIOT But then he came home.

JUDAS *crosses, sits on floor. He is eight.*

Cross CW to J, focus on Henrietta. (I do not look at Judas directly except when he talks to Satan and Matthias of Galilee.)

Cross to CW to L. Piercing into the information.

Interrupting Henrietta's trend of thought and asserting my point.

Cross to P sit.

JUDAS ISCARIOT Hi Mommy.

HENRIETTA ISCARIOT Judas! I was so worried.

JUDAS ISCARIOT Look what I got, Mommy! A spinning top!

HENRIETTA ISCARIOT Judas, did you catch any fish? Your sisters are weeping with hunger --

YUSEF EL-FAYOUMY Weeping, your great sir! Weeping and Wailing!

Making my point again (very animated)

JUDAS ISCARIOT I caught five fish, Mommy!

HENRIETTA ISCARIOT But where are they?

JUDAS ISCARIOT I sold them in the market and bought this spinning top. Look how it spins, Mommy!

HENRIETTA ISCARIOT Judas Iscariot, I am ashamed of you!

JUDAS ISCARIOT But Mommy --

HENRIETTA ISCARIOT -- *Selfish boy, you will come to no good!!!*

YUSEF EL-FAYOUMY "*Selfish boy, you will come to no good,*" was that your

statement at that time?	Rise, cross to S.
HENRIETTA ISCARIOT He was only eight!	
YUSEF EL-FAYOUMY Eight -- and too late!!! Nothing further, great sir!	
JUDGE LITTLEFIELD Cross?	Case closed. Cross to P.
YUSEF EL-FAYOUMY No, thank you.	
JUDGE LITTLEFIELD I wasn't asking you.	Still crossing to P, not turning.

Section 1.2 (Guirgis, 23)

Text	Action
YUSEF EL-FAYOUMY Not so fast! Miss Iscariot, your son was picked up by the Roman Authorities the very next day, on a charge of stealing <i>a blind man's staff</i> , correct? A Blind man's staff that he then pawned to Omar the Baker to purchase, it says here:	Rise, cross to Henrietta with pad in hand.
"cotton candy and a royal-blue spinning top," correct?!	Reading off the pad.
Correct?! . . . Is that correct, Miss Iscariot?!	Interrogation (Bad Cop).
HENRIETTA ISCARIOT I don't know, it was so long ago --	
YUSEF EL-FAYOUMY <i>Speak into the microphone!!!!!!</i>	Ahead of myself, step towards Henrietta.
HENRIETTA ISCARIOT There is no	

<p>microphone.</p> <p>YUSEF EL-FAYOUMY Yes. This is true . . . Your Honor, we have reason to believe that The Staff Deprived Blind Man in question was later run over by a rabid Judean Camel. Here is the death certificate. No further questions.</p> <p><i>Gavel bangs.</i></p>	<p>Two steps back turn to Judge cross L. Complaining almost.</p>
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Section 2.1 (Guirgis, 23-24)

Text	Action
<p>YUSEF EL-FAYOUMY Yes! Great, wise Sir: Prosecution calls the incomparable Mother Teresa to the stand!</p> <p>MOTHER TERESA <i>hobbles up to the stand with a cane. She's old, but tough. She wears her signature sari, and a cross around her neck. She can hear hardly at all.</i></p> <p>BAILIFF Name.</p> <p>YUSEF EL-FAYOUMY Mother!!!</p> <p>MOTHER TERESA Did you say something?</p> <p>BAILIFF Name?</p> <p>MOTHER TERESA What?</p> <p>BAILIFF Your name, please, ma'am?</p>	<p>Getting into her field of vision.</p>

<p>MOTHER TERESA Oh. Jess. <i>(She checks her watch)</i> Ten forty-five. Okay?</p>	
<p>BAILIFF Uhh. . .</p>	
<p>EL-FAYOUMY <i>takes charge.</i></p>	
<p>YUSEF EL-FAYOUMY Mother Teresa: Hello. Over here!</p>	<p>Soft Spoken.</p>
<p>MOTHER TERESA Who's dat?</p>	
<p>YUSEF EL-FAYOUMY Hello. It is I, Mother. Remember me?</p>	<p>Cross to S. Speaking louder.</p>
<p>MOTHER TERESA Oh, jess. Handsome Boy! Hello.</p>	
<p>YUSEF EL-FAYOUMY Yes. Hello. How are you?</p>	<p>Cross to S. Even louder.</p>
<p>MOTHER TERESA Speak louder, boy.</p>	
<p>YUSEF EL-FAYOUMY <i>(much louder)</i> I said, "How are you?"</p>	<p>Cross to S. Even louder.</p>
<p>MOTHER TERESA What?</p>	
<p>YUSEF EL-FAYOUMY <i>(very, very loud)</i> I SAID, "HOW. . .ARE. . . YOU?"</p>	<p>Cross to S. Loudest.</p>

<p>FABIANA AZIZA CUNNINGHAM Uh, Judge, Bailiff -- I believe we do have a hearing device for Mother Teresa?</p> <p>JUDGE LITTLEFIELD</p> <p><i>(to BAILIFF)</i> Get the device.</p> <p>BAILIFF I believe you have the device, sir.</p> <p>JUDGE LITTLEFIELD What?! Here.</p> <p><i>BAILIFF takes a large set of earphones, hands them to MOTHER TERESA.</i></p> <p>BAILIFF Ma'am, put these on, ma'am?</p> <p>MOTHER TERESA What?</p> <p><i>BAILIFF puts the earphones on MOTHER TERESA's head.</i></p> <p>MOTHER TERESA Oh. Thank you, giant man.</p> <p>YUSEF EL-FAYOUMY Yes. Hello Mother! Yes. Can you hear me now?</p> <p>MOTHER TERESA Jess.</p> <p>YUSEF EL-FAYOUMY</p> <p><i>(much softer)</i> Can you hear me now?</p>	<p>Cross to her side to give Baliff access.</p> <p>Coming back to her field of vision. Close to her. Louder.</p> <p>Step back, softer.</p>
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<p>MOTHER TERESA Jess.</p> <p>EL-FAYOUMY <i>now simply mimes speaking.</i></p> <p>YUSEF EL-FAYOUMY Can you hear me now?</p> <p>MOTHER TERESA . . . You are tricking me, no?</p> <p>YUSEF EL-FAYOUMY Yes! Yes! I was tricking!</p> <p>MOTHER TERESA</p> <p><i>(playfully)</i> Bad boy.</p> <p>YUSEF EL-FAYOUMY</p> <p><i>(playing back)</i> Very bad! A scandal! Yes! I know.</p> <p>EL-FAYOUMY <i>and</i> MOTHER TERESA <i>titter.</i></p> <p>FABIANA AZIZA CUNNINGHAM Your Honor, if Prosecution is through flirting with the beatified iconic virgin, we could, perhaps, begin?</p> <p>JUDGE LITTLEFIELD El-Fayoumy, contact has been established -- let's get on with it now, shall we?</p> <p>YUSEF EL-FAYOUMY Without further hesitation, your grace. Forgive the delay, I was simply enamored to be in her beatific presence, your eminence. I love Mother</p>	<p>Step back, mime.</p> <p>Crossing to stand and playing with her fingers.</p> <p>Smile at Mother Teresa. Turn CW towards L. Cross to L two steps. Circle Mother. Teresa CW, end at D. Focus split between Mother Teresa, Judge and the jury.</p>
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<p>Teresa, great one. In Christian Egypt, she is a great star -- as a young boy, I used to don a towel and my mother's nightgown and stalk the back streets of Cairo looking for dying things to comfort and salve. Yes.</p> <p>EL-FAYOUMY <i>has become a little emotional.</i></p> <p>(To MOTHER TERESA) Mother! I love you, really. You are the Oasis! You are the Light!</p> <p>JUDGE LITTLEFIELD Do we need to take a moment here, counselor?</p> <p>YUSEF EL-FAYOUMY</p> <p>(<i>dabbing his eyes</i>) Yes. Yes, Your Honor. Perhaps we do.</p> <p>JUDGE LITTLEFIELD Five minute recess! Adjourned.</p> <p><i>Gavel bangs.</i></p>	<p>Cross to S, kneel down.</p> <p>Rest my head on her lap.</p>
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Section 2.2 (Guirgis 26-28)

Text	Action
<p>JUDGE LITTLEFIELD El-Fayoumy, are we ready to proceed?</p> <p>EL-FAYOUMY <i>rises.</i></p> <p>YUSEF EL-FAYOUMY Absolutely! . . . Forgive me the delay . . . Mother Teresa -- I will not take much of your time here, and, certainly, you are in no need of introduction.</p>	<p>Rise, cross to P to get my notes.</p> <p>Stop, Turn CCW to Mother Teresa.</p>

<p>MOTHER TERESA I don't mind.</p> <p>YUSEF EL-FAYOUMY Very well, then . . . Mother Teresa, you are a soon-to-be-canonized saint and a recipient of the Nobel Prize for Peace. You are from Albania, which tells me you know how to handle a firearm, but yet, from the age of twelve, you desired to serve God, at eighteen you entered the convent, and at twenty-one, you left for the slums of Calcutta, and soon after began ministering to the sick and dying -- which you did with mercy, love, grace, and generosity for the rest of your life until the day you died. Correct?</p>	<p>Travel CW around S, end at D. Focus split between Mother, Judge and jury. Re-instating Mother Teresa's authority.</p>
<p>MOTHER TERESA Jess.</p>	<p>Cross to P to get my notes.</p>
<p>YUSEF EL-FAYOUMY Yes. Absolutely yes, Mother. Now then, Mother, I call you to the stand today for a special purpose.</p>	<p>Turn CW to S. Flirting. Change asking facts.</p>
<p>MOTHER TERESA And what is dat?</p>	
<p>YUSEF EL-FAYOUMY Yes. I am coming to it . . . Mother, your life and subsequent canonization suggest to me that you know a thing or two about God and the life of the spirit -- correct?</p>	<p>Focused simplicity.</p>
<p>MOTHER TERESA I know what I know. What do you want to know?</p>	
<p>YUSEF EL-FAYOUMY Yes. Mother. Is there a Hell?</p>	
<p>MOTHER TERESA I hope not, but I</p>	

<p>think so.</p> <p>YUSEF EL-FAYOUMY Judas Iscariot -- he is in Hell -- yes?</p> <p>MOTHER TERESA Well, we can't never know for sure, but it doan look good.</p> <p>YUSEF EL-FAYOUMY Mother, shouldn't we feel sorry for someone in Hell?</p> <p>MOTHER TERESA Very sorry. Jess.</p> <p>YUSEF EL-FAYOUMY Does God feel sorry for people in Hell?</p> <p>MOTHER TERESA More sorry than us. Jess.</p> <p>YUSEF EL-FAYOUMY But, if God feels so sorry, why not bring the "damned" upstairs? "There hots and a cot," yes? Surely God has that power?</p> <p>MOTHER TERESA Boy, God can lead us anywhere, but sometimes, the people, they doan wanna go. And if the people doan wanna go, then, whaddya gonna do?</p> <p>YUSEF EL-FAYOUMY But surely, these people do not prefer to go to Hell?</p> <p>MOTHER TERESA You'd be surprised. Do you know what despair is, boy?</p>	<p>Focused on Mother Teresa but with a clear awareness of Judge and Jury.</p> <p>As if the greatest idea in the world.</p> <p>For the benefit of the jury.</p>
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<p>YUSEF EL-FAYOUMY Mother, illuminate me.</p>	<p>Cross to S and sit on the ground cross-legged. Student/teacher relationship.</p>
<p>MOTHER TERESA I will tell you what Thomas Merton -- who was a very handsome boy like you -- I will tell you what dat boy had to say about despair. You may not know this, but I at one time in my life suffered a great spiritual darkness --</p>	
<p>YUSEF EL-FAYOUMY Oh no, not you - -</p>	<p>Quite taken by the story.</p>
<p>MOTHER TERESA Quiet now, boy. Jess, for many, many years, I experienced a terrible pain of loss, of God not wanting me, of God not being God, and of God not really existing. One day, I confided my feelings to a friend: an Irish Nun, one of the Sisters of Loretto from Dublin, Ireland. My friend, Sister Glenna, she quoted to me Thomas Merton on the subject of despair. She said:</p>	<p>Absolute silence with a nod.</p>
<p>SISTER GLENNA <i>appears.</i></p>	
<p>SISTER GLENNA "Despair . . . is the ultimate development of a pride so great and so stiff-necked that it selects the absolute misery of damnation rather than accept happiness from the hands of God and thereby acknowledge that He is above us and that we are not capable of fulfilling our destiny by ourselves."</p>	
<p>MOTHER TERESA Do you understand what I'm saying to you?</p>	
<p>YUSEF EL-FAYOUMY Can you repeat it?</p>	<p>For my benefit and the benefit of the jury. The strongest point mother Teresa brings</p>

<p>MOTHER TERESA Jess, sure:</p> <p>SISTER GLENNA "Despair . . . is the ultimate development of a pride so great and so stiff-necked that it selects the absolute misery of damnation rather than accept happiness from the hands of God and thereby acknowledge that He is above us and that we are not capable of fulfilling our destiny by ourselves."</p> <p>YUSEF EL-FAYOUMY Ah, yes. I think I see.</p> <p>SISTER GLENNA <i>vanishes.</i></p> <p>MOTHER TERESA Judas, he succumb to despair. The music of God's love and Grace kept playing, but he, he made himself hard of hearing -- like me, no?</p> <p>YUSEF EL-FAYOUMY But Mother, couldn't God have just obtained a megaphone and simply shouted instructions into Judas's ear?</p> <p>MOTHER TERESA Boy, one must participate in one's own salvation. In order to hear, one must be willing to listen. When you turn off God, you are saying: "I know better than you." No good, boy. No good.</p> <p>YUSEF EL-FAYOUMY No good indeed. Mother, you are a ravishing delight and I thank you for your astute and expert testimony!</p>	<p>up.</p> <p>Rising. Turn 360 degrees to make sure the Judge and the jury understand it. Two steps to P.</p> <p>Turn CW to Mother Teresa.</p> <p>Cross back to S, touch her hands. In later performances, the last move turned into a high five.</p>
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Section 2.3 (Guirgis, 29)

Text	Action
<p>FABIANA AZIZA CUNNINGHAM I can live with my questions, Mother Teresa. But if you can live with those answers, then, with all due respect, I'd say your place is not in Heaven with the Saints, but with the rest of the dinosaurs living in the Stone Age. Nothing further.</p> <p>EL-FAYOUMY <i>rises emphatically.</i></p> <p>YUSEF EL-FAYOUMY Mother Teresa - - I wonder if you join me in wondering just</p> <p><i>(turning to CUNNINGHAM) who the hell defense counsel thinks she's speaking like that to??!</i></p> <p>MOTHER TERESA It's okay, boy. Everybody wanna say something --</p> <p>YUSEF EL-FAYOUMY -- Yes --</p> <p>MOTHER TERESA -- Nobody wanna listen nothing.</p> <p>YUSEF EL-FAYOUMY This is correct, Mother.</p> <p>MOTHER TERESA <i>rises.</i></p> <p>MOTHER TERESA I go now.</p> <p>YUSEF EL-FAYOUMY But I'm not finished.</p>	<p>Cross to D at an increasing pace. The volume of the words increases with the cross.</p> <p>Focus on Cunningham.</p> <p>Still focus on Cunningham. Turn CW to S. Cross to S.</p> <p>Cross to Mother Teresa.</p>

<p>MOTHER TERESA I go now.</p> <p>YUSEF EL-FAYOUMY Oh . . . As you wish, Mother.</p> <p><i>(To jury)</i> And I think we should all emblazon in our memories --</p> <p>MOTHER TERESA <i>takes off her earphones.</i></p> <p>MOTHER TERESA Boy.</p> <p>YUSEF EL-FAYOUMY Yes, Mother?</p> <p>MOTHER TERESA Maybe, Boy, you give this earphone device to Girl. Like this, maybe Girl gonna hear something make her head don't hurt no more.</p> <p>FABIANA AZIZA CUNNINGHAM There's nothing wrong with my head!</p> <p>JUDGE LITTLEFIELD Cunningham, stand down!</p> <p>MOTHER TERESA Nice boy . . . Handsome boy . . .</p> <p><i>And time stands still as we see</i> MOTHER TERESA <i>hobble off with</i> BAILIFF.</p> <p>Gavel bangs.</p>	<p>Make a 360 turn. For the benefit of the jury. Making my case one last time.</p> <p>Take earphones, cross to D.</p> <p>Turn CW 180 degrees to L. Hand over earphone to Judge.</p> <p>Cross to P, sit.</p>
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Section 3.1 (Guirgis, 32-33)

Text	Action
EL-FAYOUMY <i>rises.</i>	Rise one step to S.

<p>YUSEF EL-FAYOUMY So . . . Judas was a "helper," eh?</p>	
<p>SIMON THE ZEALOT Yeah.</p>	
<p>YUSEF EL-FAYOUMY Just . . . there to lend zee helping hand, yes?</p>	<p>One step to S.</p>
<p>SIMON THE ZEALOT Yeah.</p>	
<p>YUSEF EL-FAYOUMY Simon the Zealot, let's talk turkey: Judas was your friend, yes?</p>	<p>Perfect stillness. End of small talk. The following section has tight cues. The volume of the conversation gets higher as it progresses reaching the highest point at "before you met Jesus of Nazareth." Also I will progressively circle S CCW, ending at D.</p>
<p>SIMON THE ZEALOT Yeah.</p>	
<p>YUSEF EL-FAYOUMY You thought the same way, yes?</p>	
<p>SIMON THE ZEALOT Yeah.</p>	
<p>YUSEF EL-FAYOUMY Shared the same opinions.</p>	
<p>SIMON THE ZEALOT Yeah.</p>	
<p>YUSEF EL-FAYOUMY Had the same beliefs.</p>	
<p>SIMON THE ZEALOT Yeah.</p>	
<p>YUSEF EL-FAYOUMY Wanted the same things.</p>	

SIMON THE ZEALOT Yeah.

YUSEF EL-FAYOUMY Wanted them desperately.

SIMON THE ZEALOT Yeah.

YUSEF EL-FAYOUMY Then why, Zealot, did you not do like Judas did? If you believed what you believed and thought what you thought, why, Zealot, did you not join Judas or turn Jesus in on your own? Can you explain me this?

SIMON THE ZEALOT . . . I don't know.

YUSEF EL-FAYOUMY Protecting a friend -- that is admirable indeed. Zealot, Jesus never said his mission as Messiah on Earth was to overthrow the Romans, did he?

SIMON THE ZEALOT Not exactly, no.

YUSEF EL-FAYOUMY You wanted it to be the mission, you even thought it was the mission, but it wasn't really the mission, was it?

SIMON THE ZEALOT I guess not.

YUSEF EL-FAYOUMY How is it, Zealous One, that *you* came to understand that violence wasn't part of Jesus's mission, but *Judas* never did?

SIMON THE ZEALOT . . . I couldn't

<p>say.</p> <p>YUSEF EL-FAYOUMY Answer me this: What was your inner life like before you met Jesus of Nazareth? And I don't think I need to advise you to be honest here, do I?</p> <p>SIMON THE ZEALOT Nah. I was consumed with anger. Jesus -- he saved my life.</p> <p>YUSEF EL-FAYOUMY Man of Zeal: Final Question: Do you believe, as the Bible says, that God made man in his own image?</p> <p>SIMON THE ZEALOT I do.</p> <p>YUSEF EL-FAYOUMY Of course you do, and there, Zealous friend, lies the answer to one of my previous questions. The difference, I posit, between you and Judas Iscariot is that you <i>accepted</i> that you were created in God's Image, whereas Judas Iscariot -- he sought to create God into <i>his own image</i> -- God as earthly avenger, which was not God's way. And even though you were scared, Zealot, even though you were confused and angry, and hurt, still, you chose to obey God, didn't you?</p> <p>SIMON THE ZEALOT I guess I got lucky.</p> <p>YUSEF EL-FAYOUMY Luck indeed! Nothing further.</p> <p>CUNNINGHAM <i>rises.</i></p>	<p>Two steps to S.</p> <p>One step back turning out to the jury and Cunningham. Back to Simon.</p> <p>To the benefit of the jury and Judge. The comparison has been made.</p> <p>Cross to P and sit.</p>
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FABIANA AZIZA CUNNINGHAM

Jesus never proclaimed himself to be God,
Simon -- correct?

SIMON THE ZEALOT Nah. He never
did.

FABIANA AZIZA CUNNINGHAM

What did Jesus say to Judas at the last
supper?

SIMON THE ZEALOT He said, "Do
what you gotta do."

FABIANA AZIZA CUNNINGHAM

Sounds like Jesus approved.

SIMON THE ZEALOT Maybe.

FABIANA AZIZA CUNNINGHAM But

if you were Judas, Simon, and "doing what
you had to do" ended up getting you
thrown into despair and hanging from a
tree and then sent to Hell to live in misery
and infamy in perpetuity -- if you were
Judas -- wouldn't you have kinda wished
that Jesus had maybe said something else
instead?

SIMON THE ZEALOT Yeah, counselor.
I very much would have.

FABIANA AZIZA CUNNINGHAM

Would it kind of make you feel like you
got fucked?

YUSEF EL-FAYOUMY Objection:

Rise two steps to L.

<p>Language! "A foul mouth is a dirty bird"!</p> <p>FABIANA AZIZA CUNNINGHAM I withdraw the question.</p> <p>SIMON THE ZEALOT . . . I woulda felt like you said, though.</p> <p>FABIANA AZIZA CUNNINGHAM Thank you, Simon. Nothing further.</p> <p>SIMON <i>exits.</i></p>	<p>Two steps back to P, sit.</p>
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Section 4.1 (Guirgis, 42-43)

Text	Action
<p>FABIANA AZIZA CUNNINGHAM Doctor Freud, would it be accurate to say you qualify as an expert in the field of modern psychiatry?</p> <p>SIGMUND FREUD Fräulein -- I AM modern psychiatry.</p> <p>YUSEF EL-FAYOUMY Objection, Your Honor! -- the witness is boasting!</p> <p>JUDGE LITTLEFIELD Overruled!</p> <p>YUSEF EL-FAYOUMY But a "boaster," Your Eminence -- it is distasteful, really!</p> <p>JUDGE LITTLEFIELD Siddown, El-Fayoumy!</p> <p>YUSEF EL-FAYOUMY I lunge to obey you, your grace -- but let the record reflect that Prosecution has grave reservations</p>	<p>Rise. Two steps out.</p> <p>One step out.</p> <p>One Step back. Two steps to S.</p>

<p>about this man's alleged so-called "standing" as a psychiatric expert!</p> <p>SIGMUND FREUD Perhaps a quick jaunt to London for a leisurely perusal of "The Standard Edition of <i>The Complete Psychological Works of Sigmund Freud Volumes One Through Twenty-Four</i>" would set your mind at ease.</p> <p>YUSEF EL-FAYOUMY <i>Perhaps it would if you were indeed</i> Oh. I see. Right. Yes. Of course. Uh . . . Yes.</p> <p><i>He sits.</i></p>	<p>Step back to P. Sit.</p>
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Section 4.2 (Guirgis, 44-46)

Text	Action
<p>FABIANA AZIZA CUNNINGHAM Your witness.</p> <p>YUSEF EL-FAYOUMY Doctor Freud, yes, sorry for the mix-up before.</p> <p>FREUD <i>yawns big and disdainfully.</i></p> <p>SIGMUND FREUD <i>(re: the yawn)</i> Excuse me.</p> <p>YUSEF EL-FAYOUMY So, Herr Doktor -- I must admit I am intimidated to be in the midst of such greatness. After all, you are a "genius," correct?</p> <p>SIGMUND FREUD Correct.</p>	<p>Stand, cross to D, focus on Cunningham, intention on Freud.</p> <p>Turn CW. Notice yawn.</p>

<p>YUSEF EL-FAYOUMY An "expert"?</p> <p>SIGMUND FREUD Yes.</p> <p>YUSEF EL-FAYOUMY A big brain.</p> <p>SIGMUND FREUD Unequivocally.</p> <p>YUSEF EL-FAYOUMY Yes. "Unequivocally." Yes. Nice word. And it rolls off your tongue so effortlessly -- really, I am impressed.</p> <p><i>FREUD again yawns big and disdainfully.</i></p> <p>YUSEF EL-FAYOUMY A little tired, are we, Doctor? Perhaps a kilo or two of <i>fine-grade Bolivian flake</i> would restore your pep?!</p> <p>SIGMUND FREUD Excuse me?</p> <p>YUSEF EL-FAYOUMY Cocaine, Doctor! "Blow," "Flake," "Rock" -- "She don't lie" -- does she, Doc?!!!</p> <p>SIGMUND FREUD What?</p> <p>YUSEF EL-FAYOUMY Over a twelve-year span, you consumed cocaine in what can only be categorized as Prodigiously Massive Quantities, correct?</p> <p>SIGMUND FREUD As part of my research, yes.</p> <p>YUSEF EL-FAYOUMY "Research" --</p>	<p>Two steps to S.</p> <p>Open up, Cross CCW, end at P.</p> <p>Cross to L, focus on Freud. Rolling R on "round the clock research."</p>
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<p>yes. And after twelve years of round-the-clock research, you finally came to the conclusion that ingesting staggering amounts of powder up your nose was, perhaps, unhealthy?</p> <p>SIGMUND FREUD I was trying to determine its medicinal value.</p> <p>YUSEF EL-FAYOUMY Is that your real nose?</p> <p>SIGMUND FREUD Your mother denied you her breast, didn't she?</p> <p>YUSEF EL-FAYOUMY I'll thank you to let me ask the questions, Doctor Fried.</p> <p>SIGMUND FREUD <i>Freud!</i></p> <p>YUSEF EL-FAYOUMY Oh, yes, Freud, of course. Forgive me, I made a "you"-slip, didn't I? . . . Anyway, last question Mr. Expert Genius: Doctor Freud: You were an avowed atheist all your life, correct?</p> <p>SIGMUND FREUD Correct.</p> <p>YUSEF EL-FAYOUMY And then you died and found out what?</p> <p>SIGMUND FREUD I experienced anti-Semitism as a child -- it prejudiced me against all religion.</p> <p>YUSEF EL-FAYOUMY Einstein experienced prejudice -- but he wasn't</p>	<p>Two steps to S.</p> <p>One step to S.</p> <p>Two steps back, I won.</p> <p>Turn to L CW.</p>
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<p>wrong like you, was he? My cousin Wagui can't count to ten without drooling, but he wasn't wrong like you either, was he? Was he??!!</p> <p>SIGMUND FREUD Intelligence and Faith are two different things!</p> <p>YUSEF EL-FAYOUMY Are they, Doctor Freud? Because I would say that you can't have one without the other. But, of course, I'm not a brilliant genius expert like you, am I?</p> <p>SIGMUND FREUD I had a wonderful vibrant mind and my intellectual curiosity was boundless!</p> <p><i>EL-FAYOUMY makes a violin-playing gesture.</i></p> <p>YUSEF EL-FAYOUMY Good day, doctor, go blow your nose -- you are excused!</p> <p>FABIANA AZIZA CUNNINGHAM</p> <p><i>(rising)</i> Doctor Freud, do sane people commit suicide -- yes or no?</p> <p>SIGMUND FREUD No!</p> <p><i>(Towards EL-FAYOUMY)</i> Though they can sometimes be tempted to <i>murder!</i></p> <p>YUSEF EL-FAYOUMY Go murder an eight-ball, egghead!</p> <p>JUDGE LITTLEFIELD That's enough!</p>	<p>Turn back to S 3 steps.</p> <p>Cross to D.</p> <p>Cross back to P, sit.</p> <p>Stand up 3 steps to Freud ready to fight (swearing in Sinhalese).</p>
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Next witness!	
<i>Gavel bangs.</i>	
Next witness!	

Section 5.1 (Guirgis, 46-50)

Text	Action
<p>YUSEF EL-FAYOUMY Prosecution calls Caiaphas the Elder!</p> <p><i>CAIAPHAS enters.</i></p> <p>Caiaphas the Elder, High Priest of the Sanhedrin, hello to you.</p> <p>CAIAPHAS THE ELDER Hello.</p> <p>YUSEF EL-FAYOUMY "Shalom" -- as it were.</p> <p>CAIAPHAS THE ELDER Shalom.</p> <p>YUSEF EL-FAYOUMY Caiaphas the Elder: Perhaps you can clear this up -- is there a Caiaphas the Younger?</p> <p>CAIAPHAS THE ELDER No.</p> <p>YUSEF EL-FAYOUMY And yet, you are the Elder?</p> <p>CAIAPHAS THE ELDER Yes.</p> <p>YUSEF EL-FAYOUMY I see. Yes. Thank you. My cousin Amghad Wahba owes me five bucks now. So, Caiaphas the Elder: In the Bible, it says that Judas</p>	<p>Caiaphas walk in. Cross to P Turn and notice Caiaphas at the stand.</p> <p>Pick up notebook.</p> <p>With enthusiasm.</p> <p>As if this the most important question.</p> <p>Take notes.</p>

<p>Iscariot made an approach to you -- a dark and nefarious approach -- to offer up the location of Jesus of Nazareth, and to, in fact, turn him in to you and the authorities. Correct?</p> <p>CAIAPHAS THE ELDER Correct.</p> <p>YUSEF EL-FAYOUMY Caiaphas the Elder: Are you saying that it was Judas Iscariot who approached you, and not the other way around?</p> <p>CAIAPHAS THE ELDER Yes.</p> <p>YUSEF EL-FAYOUMY Because I saw in a film once, Caiaphas the Elder, where it was <i>you</i> who approached <i>him</i>.</p> <p>CAIAPHAS THE ELDER It was Judas Iscariot who approached me at the Temple, not the other way around.</p> <p>YUSEF EL-FAYOUMY Yes. But still, even though your statement is indeed confirmed by all four Gospels, Caiaphas the Elder, I must ask you again: Did you approach Judas Iscariot about betraying his leader and Messiah, Jesus of Nazareth?</p> <p>CAIAPHAS THE ELDER I did not.</p> <p>YUSEF EL-FAYOUMY Why not? Jesus was a big headache to you, no? You were legitimately concerned that the high jinks of Jesus would lead to an uprising weren't you?</p>	<p>Very animated (historic re-enactment).</p> <p>Benefit of the jury.</p>
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<p>CAIAPHAS THE ELDER I was.</p> <p>YUSEF EL-FAYOUMY So, why not reach out and touch someone, Caiaphas the Elder?</p> <p>CAIAPHAS THE ELDER Are you asking me why I didn't try to approach one of the Apostles initially?</p> <p>YUSEF EL-FAYOUMY Yes.</p> <p>CAIAPHAS THE ELDER I didn't think it would work.</p> <p>YUSEF EL-FAYOUMY Why not?</p> <p>CAIAPHAS THE ELDER There is an old rabbinical saying: "Let them kill you, but do not cross the line."</p> <p>YUSEF EL-FAYOUMY "Cross the line," yes -- this means what?</p> <p>CAIAPHAS THE ELDER To betray your ideals. Your conscience. The law.</p> <p>YUSEF EL-FAYOUMY Judas crossed that line, didn't he?</p> <p>CAIAPHAS THE ELDER He did.</p> <p>YUSEF EL-FAYOUMY Do you admire that?</p>	<p>Two steps to S.</p> <p>Cross to J. Focus on S.</p>
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<p>CAIAPHAS THE ELDER No. I do not.</p> <p>YUSEF EL-FAYOUMY But why not? We all cross the line sometimes, don't we?</p> <p>CAIAPHAS THE ELDER We are all capable of crossing the line. Thankfully, we do not all do it.</p> <p>YUSEF EL-FAYOUMY But really, Caiaphas the Elder, what's the big deal? You cross a line, so what? Just draw yourself another line, correct?</p> <p>CAIAPHAS THE ELDER No. Not correct.</p> <p>YUSEF EL-FAYOUMY Why not?</p> <p>CAIAPHAS THE ELDER The line comes from God, doesn't it? The line is given. We do not create it, and thus, it is not ours to modify. It is only ours to Obey or Betray.</p> <p>YUSEF EL-FAYOUMY I see. Caiaphas the Elder: When <i>Pontius Pilate</i> first arrived in Judea, he visited you in the Temple, did he not?</p> <p>CAIAPHAS THE ELDER He did.</p> <p>YUSEF EL-FAYOUMY And as a show of his force and might, Pontius Pilate attempted to place symbols of Rome in the Temple, which was, to your people, a great desecration of your Holy place of worship,</p>	<p>Animated for the benefit of the jury</p> <p>Listen as student with respect.</p> <p>Cross to D.</p>
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<p>correct?</p> <p>CAIAPHAS THE ELDER Correct.</p> <p>YUSEF EL-FAYOUMY Caiaphas the Elder, when you saw Pontius Pilate attempting this, what did you do?</p> <p>CAIAPHAS THE ELDER I told him that he must remove the pagan symbols.</p> <p>YUSEF EL-FAYOUMY And what did Pilate say to that?</p> <p>CAIAPHAS THE ELDER I believe the gist of his reply was: "What are you gonna do about it, Curly?"</p> <p>YUSEF EL-FAYOUMY And what <i>did</i> you do?</p> <p>CAIAPHAS THE ELDER . . . I knelt before him --</p> <p>YUSEF EL-FAYOUMY -- and begged for mercy?</p> <p>CAIAPHAS THE ELDER No.</p> <p>YUSEF EL-FAYOUMY Groveled for forgiveness?</p> <p>CAIAPHAS THE ELDER No! I removed my headdress, bared my throat to him, and bade him slit it.</p>	<p>Cross to L. Focus on S.</p> <p>Animated.</p> <p>Animated.</p>
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<p>YUSEF EL-FAYOUMY In other words, Caiaphas the Elder, you "let him kill you, but you did not cross the line."</p>	<p>This is the point. Demonstrating it to the jury and Judge.</p>
<p>CAIAPHAS THE ELDER Yes.</p>	
<p>YUSEF EL-FAYOUMY Judas crossed it, though -- didn't he?</p>	<p>Focus on S.</p>
<p>CAIAPHAS THE ELDER He did.</p>	
<p>YUSEF EL-FAYOUMY Interesting. And, by the way, what was the result of your standoff with Pilate regarding the sanctity of the Temple?</p>	<p>To Judge.</p>
<p>CAIAPHAS THE ELDER Pilate backed off.</p>	
<p>YUSEF EL-FAYOUMY He didn't put up the pagan symbols, did he?</p>	
<p>CAIAPHAS THE ELDER No.</p>	
<p>YUSEF EL-FAYOUMY You held the line.</p>	
<p>CAIAPHAS THE ELDER Yes.</p>	
<p>YUSEF EL-FAYOUMY Your integrity castrated him, didn't it -- his little Roman balls rolling down the Temple hill like withered purple grapes! Yes?!</p>	<p>Animated.</p>
<p>CAIAPHAS THE ELDER I have no</p>	

<p>response to that.</p> <p>YUSEF EL-FAYOUMY As well you shouldn't! So in conclusion Judas crossed the line. Didn't he?</p> <p>CAIAPHAS THE ELDER He served a necessary purpose, but as a fellow Jew, I confess he disgusted me.</p> <p>YUSEF EL-FAYOUMY Caiaphas the Elder, I thank you -- and may I add, you are much more handsome in person than when they portray you on the silver screen!</p>	<p>Backing up to P, sit.</p>
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Section 5.2 (Guirgis, 54-55)

Text	Action
<p>FABIANA AZIZA CUNNINGHAM Well then for your sake, Caiaphas, I sure hope that your God has a more forward-thinking attitude than Judas's God does. Step down, you're excused.</p> <p>YUSEF EL-FAYOUMY Caiaphas the Elder, Judas approached you -- correct?</p> <p>CAIAPHAS THE ELDER Yes.</p> <p>YUSEF EL-FAYOUMY He didn't have to approach you, Caiaphas the Elder, did he?</p> <p>CAIAPHAS THE ELDER No.</p> <p>YUSEF EL-FAYOUMY And yet he did.</p>	<p>Rise, cross to J.</p>

<p>CAIAPHAS THE ELDER Yes.</p> <p>YUSEF EL-FAYOUMY Of his own free will.</p> <p>CAIAPHAS THE ELDER Yes.</p> <p>YUSEF EL-FAYOUMY And accepted payment for his betrayal.</p> <p>CAIAPHAS THE ELDER Yes.</p> <p>YUSEF EL-FAYOUMY Payment. Judas did not say, "Caiaphas the Elder, put your money away, mister, this one's on the arm," right?</p> <p>CAIAPHAS THE ELDER Right.</p> <p>YUSEF EL-FAYOUMY Caiaphas the Elder, I think we all realize the precarious position you were in, trying to protect your citizens from Roman reprisal.</p> <p>CAIAPHAS THE ELDER And it makes you feel good to say that, doesn't it? After two thousand years of persecution and vilification, you finally get around to saying: "Hey, we know it wasn't you and your people's fault." Is that it?</p> <p>YUSEF EL-FAYOUMY Good Caiaphas the Elder, I was only trying to --</p> <p>CAIAPHAS THE ELDER Win your case, right? I tell you what: You people call me, I come. You question, I answer -- but</p>	<p>Crossing back to P. The argument is won.</p> <p>Stop, turn CCW to S.</p> <p>Two steps to S.</p>
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<p>please -- never say that you realize the position I was in, because you have no idea the position I was in. And never try to excuse or forgive me, because I'm not interested in your forgiveness. God's forgiveness: This interests me. Yours? I could care less. Why? Because you have no idea. The people who need forgiving? The people who perpetrated the lies and exaggerations that became sacrosanct fact and led to hatred and violence for the past two thousand years? They are the ones who need forgiving -- and not by you -- but by me -- me -- and my people. It's the Writers of the Gospel who need forgiveness -- not me. No, sir. I know what it is to suffer. Do you? I don't think so.</p> <p>YUSEF EL-FAYOUMY You're very handsome, Caiaphas.</p> <p>CAIAPHAS THE ELDER If I am, it's 'cuz God made me, not 'cuz you said so. Good day.</p>	<p>Following Caiaphas to P.</p> <p>Sit at P.</p>
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Section 6.1(Guirgis, 63-64)

Text	Action
<p>JUDGE LITTLEFIELD The witness is excused.</p> <p>PONTIUS PILATE</p> <p><i>(strutting off magisterially)</i> Hail Caesar, baby!</p> <p>EL-FAYOUMY <i>rises</i>.</p> <p>YUSEF EL-FAYOUMY Your Excellency! "Hedg-e-mon"! Just one</p>	<p>Stand.</p> <p>With lot of respect.</p>

question if I may?!

PONTIUS PILATE What's that?

YUSEF EL-FAYOUMY Yes . . . I wonder if you would tell the court -- Hedge -- the following: If indeed Judas Iscariot came to your tent to recant -- and I'm not saying he did or *HOWEVER*, if, by chance, Judas did in fact attempt to recant and return the tarnished silver, tell us please -- *AND THIS IS VERY IMPORTANT* -- Hedge: Did you get the sense or impression that Judas was recanting out of a genuine *REMORSE* and concern for Jesus, *or* do you think he was seeking to undo the damage out of a selfish neck-saving *fear* ?

Beat.

PONTIUS PILATE I am a man -- and defense counsel may dispute this -- who happens to know something about Remorse -- personal and otherwise. In my day, I stared into the eyes of perhaps ten thousand accused men and sat in judgment of them. I spared a few, and executed plenty. I sent people to face the whip, the cell, the gallows, and the cross. And I sent a few home, as well. Remorse is rare, but when you see it, it is unmistakable. Judas Iscariot had no Remorse -- His Fear left no room for it. His Fear was one hundred percent Ego-Driven and Self-Serving. One hundred percent panic. Zero percent remorse. If you believe nothing else -- believe that.

YUSEF EL-FAYOUMY "Hedge" -- thank you. Thank you, indeed.

The gavel bangs.

Crossing to J.

Cross to P, sit.

Section 7.1 (Guirgis, 10-11)

Text	Action
<p>JUDGE LITTLEFIELD <i>Bailiff!!!!!!!!!!</i></p> <p>YUSEF AKBAR WAHID AL-NASSAR GAMEL EL-FAYOUMY <i>rises dramatically from his seat in the courtroom.</i></p>	<p>Owning the space. Enter at P with suitcase and a bottle of water.</p>
<p>YUSEF EL-FAYOUMY Your Honor, if I may?!</p>	
<p>JUDGE LITTLEFIELD Who speaks before me?!</p>	
<p>YUSEF EL-FAYOUMY It is I, Yusef Akbar Wahid Al-Nassar Gamel El-Fayoumy!</p>	<p>Cross to S.</p>
<p>JUDGE LITTLEFIELD <i>Who the hell are you?!</i></p>	
<p>YUSEF EL-FAYOUMY An attorney, great sir! Willing and able to prosecute this sham of a case and defend the Gates of Heaven and the Kingdom of God against this big shenanigan of a so-called writ, great handsome sir! Look no further, Your Honor! Yusef Akbar Wahid Al-Nassar Gamel El-Fayoumy is a <i>beacon</i> for justice!</p>	<p>Cross to L. Cross to J CW.</p>
<p>JUDGE LITTLEFIELD A "beacon," eh?</p>	
<p>YUSEF EL-FAYOUMY May I approach you?</p>	<p>Two steps to L.</p>
<p>JUDGE LITTLEFIELD <i>The bench, not</i></p>	

me!

YUSEF EL-FAYOUMY The bench! Of course! YES! -- And it is a lovely bench, splendid and sturdy like the great derrière that rests upon it!! Your Honor, I received wind of this so-called "writ" several weeks ago. I have been preparing night and day to refute the allegations it contains!

FABIANA AZIZA CUNNINGHAM

Your Honor, let the record reflect I have no opposition to Mr. El-Fayoumy here.

JUDGE LITTLEFIELD

(to CUNNINGHAM) Speak when spoken to!!!

YUSEF EL-FAYOUMY Do not bait this great man, lady! He presided over the appeal of Attila the Hun when you were nothing more than a cheap shot of whiskey on your great-great-grandfather's first unpaid bar tab!

JUDGE LITTLEFIELD Well said!

YUSEF EL-FAYOUMY Forgive the outburst.

JUDGE LITTLEFIELD . . . You got a license to practice, Mr. El-Fajita?

YUSEF EL-FAYOUMY A license? A license! Yes. Absolutely!! Submitted for your most scrupulously discerning approval, eminently great sir!

Cross to L.

Bow to Judge.

Cross to P, set suitcase and water on the bench. Sit.

Rise, cross to S. The rate of speech faster with every step.

Turn to D CW.

Cross to P.

<p>EL-FAYOUMY <i>crosses, fumbles, searching his pockets for the license.</i></p> <p>BAILIFF</p> <p><i>(cautiously)</i> Sir, his name's El-Fayoumy.</p> <p>JUDGE LITTLEFIELD What?</p> <p>BAILIFF You called him El-Fajita.</p> <p>JUDGE LITTLEFIELD Just gimme my glasses!</p> <p>BAILIFF You're wearing them, sir.</p> <p>JUDGE LITTLEFIELD</p> <p><i>(exploding)</i> My <i>other</i> glasses!!!!!!!!!!</p> <p>BAILIFF Oh. Here.</p> <p>YUSEF EL-FAYOUMY Most worshipful lord and master: very tiny problem. My license, I seem to have left it in my other suit. I could rush back to Hell and retrieve it --</p> <p>JUDGE LITTLEFIELD From Hell are you?</p> <p>YUSEF EL-FAYOUMY Temporarily detained -- a problem with my papers.</p> <p>JUDGE LITTLEFIELD You sure about</p>	<p>Cross to L.</p> <p>Two steps to P.</p> <p>Turn CCW two steps back to L.</p>
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<p>that?</p> <p>YUSEF EL-FAYOUMY Quite sure, your grace. I attribute the mix-up to the Americanization of the afterlife -- completely understandable in lieu of recent events.</p> <p>JUDGE LITTLEFIELD You're damn right.</p> <p>YUSEF EL-FAYOUMY Yes, your eminence -- as are you, great sir!</p>	<p>Cross to P, sit.</p>
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Section 8.1 (Guirgis, 34-36)

Text	Action
<p>YUSEF EL-FAYOUMY Most reverent señor -- with your magisterial permission -- Prosecution now conjures Satan -- Prince of Darkness, to the stand!</p> <p><i>SATAN enters, waves amiably to the jury.</i></p> <p>JUDGE LITTLEFIELD Name!</p> <p>SATAN</p> <p><i>(to CUNNINGHAM)</i> Fabiana Aziza Cunningham, right?</p> <p>JUDGE LITTLEFIELD Lou.</p> <p>SATAN I been keeping the light on for ya, Cunningham.</p> <p>JUDGE LITTLEFIELD C'mon now, Lou -- why don't you take your seat and we</p>	<p>Cross to L. Cross to P, sit.</p>

can get started here?

SATAN You never change, Frank, do you?

JUDGE LITTLEFIELD I suppose I don't.

SATAN I like that about you. Now say, how's Wilhemina doing? And the girls?

JUDGE LITTLEFIELD I wouldn't know. Now, park your caboose in that chassis if you would, please?

SATAN I'm sorry. Of course.

(To EL-FAYOUMY) Fire away.

(To JUDGE) My apologies, Frank.

JUDGE LITTLEFIELD Let's just proceed. El-Fayoumy -- proceed!

YUSEF EL-FAYOUMY Ah. Yes. Uh . . . Yes . . . Uh . . . How are you today, Satan?

SATAN Well . . . Long night, but uh, no regrets.

YUSEF EL-FAYOUMY Up late partying with the decadent and debauched?

SATAN Oh, God, does it show?

YUSEF EL-FAYOUMY Oh -- No no,

Stand, one step to S. "Small talk till Anyway, let's begin then, shall we?"

One step to S.

<p>not at all.</p> <p>SATAN I'll tell ya -- I could barely make it through my double-session Pilates this morning -- if it weren't for the good genes, I'd be a raisin with tits and a perm.</p> <p>YUSEF EL-FAYOUMY Yes. Well, you look very good. Sincerely. Really, Satan, you have an excellent physique.</p> <p>SATAN Oh -- Thank you. So do you.</p> <p>YUSEF EL-FAYOUMY Oh. Thank you, too. Yes, I make exercises . . .</p> <p>Anyway, so . . . No horns and tail today, Prince of Evil?</p> <p>SATAN No.</p> <p>YUSEF EL-FAYOUMY At the dry cleaners, I suppose.</p> <p>SATAN Yes.</p> <p>YUSEF EL-FAYOUMY Yes I must say, Claimer of the Damned, your candor is quite refreshing.</p> <p>SATAN As is yours.</p> <p>YUSEF EL-FAYOUMY Oh . . . Thank you . . . Yes . . . Oh! Your jacket, Satan, really, it is smart.</p>	<p>Cross to L. Focus on S.</p> <p>Showing Satan my exercise.</p>
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<p>SATAN You like it?</p> <p>YUSEF EL-FAYOUMY Beautiful, really. Armani?</p> <p>SATAN Gucci.</p> <p>YUSEF EL-FAYOUMY "Gucci." Yes. Elegant. Very. Yes . . . So . . .</p> <p>(And your trousers, they are Gucci, too?)</p> <p>SATAN Yeah.</p> <p>YUSEF EL-FAYOUMY They have a lovely sheen . . . Anyway, let's begin then, shall we?</p> <p>SATAN I am at your service.</p> <p>YUSEF EL-FAYOUMY I appreciate that.</p> <p>SATAN And I appreciate your appreciation.</p> <p>YUSEF EL-FAYOUMY Excellent . . . So . . . Dark One, tell me: Did you ever have any conversations with Judas Iscariot prior to his selling-out of Jesus Christ?</p> <p>SATAN No, I did not.</p> <p>YUSEF EL-FAYOUMY Never "entered into him," as I believe Saint Luke's Gospel</p>	<p>Cross to P, focus still on S.</p> <p>Look at Judge and then back to S.</p> <p>To Satan, Judge and jury.</p>
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puts it?

SATAN No.

YUSEF EL-FAYOUMY And you are more or less sure of that?

SATAN Ask my main squeeze, Sheila: If I had "entered" Judas Iscariot, trust me, he woulda felt my considerable "presence" -- if you know what I mean.

YUSEF EL-FAYOUMY Yes -- you and Jimmy Woods -- I've heard the rumors. So then, it would be safe to say that the "Devil didn't make him do it"?

SATAN Absolutely -- Unless, of course, there's some other Devil runnin' around that I don't know about.

YUSEF EL-FAYOUMY Very funny. Really, you are quite charming, Satan . . . But let us be quite clear: You did nothing, not Satan, nothing, to sway Judas Iscariot not even a tiny nudge?

SATAN Honestly, he didn't require nudging. Judas was a gimme -- It happens like that sometimes.

YUSEF EL-FAYOUMY A "gimme," yes. A bad seed.

SATAN Yes.

YUSEF EL-FAYOUMY Yes. Well, then,

Animated.

Big laugh. Realize no one else is laughing.
Back to S.

<p>how 'bout after he did the deadly deed? Did you speak with the Savior Betrayer then?</p> <p>SATAN I spoke to him, yeah.</p> <p>YUSEF EL-FAYOUMY Care to share?</p> <p>SATAN Not a problem. I appeared to Mister Iscariot at Bathsheba's Bar and Grill shortly after the night in question. I was actually in town for a guy named Abdul Mazzi-Hatten, but he never showed. When I encountered Mister Iscariot, he appeared to have already taken full advantage of the Happy Hour.</p>	<p>Cross to P, sit.</p>
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Section 8.2 (Guirgis, 40)

Text	Action
<p>SATAN Hey. Judas, lemme ask you something: Who is this Jesus of Nazareth guy I've been hearing about?</p> <p>JUDAS ISCARIOT Jesus of Nazareth?</p> <p>SATAN Yeah -- I heard he's some kinda somebody.</p> <p>JUDAS ISCARIOT Some kinda somebody?</p> <p>SATAN Yeah, that's what I heard.</p> <p>JUDAS ISCARIOT Aw, fuck that guy, man -- he's a bitch!</p> <p>YUSEF EL-FAYOUMY <i>rises</i></p>	<p>Rise, cross to L.</p>

<p><i>triumphantly.</i></p> <p>YUSEF EL-FAYOUMY <i>"FUCK THAT GUY, HE'S A BITCH"!!!! Your Honor! Nothing further!</i></p> <p>JUDGE LITTLEFIELD Cross?</p> <p>FABIANA AZIZA CUNNINGHAM . . . Not at this time.</p> <p>JUDGE LITTLEFIELD Lou, stick around.</p> <p>SATAN I know the drill. <i>The gavel bangs.</i></p>	<p>Look at Satan and back at Judge.</p>
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Section 8.3 (Guirgis, 66)

Text	Action
<p>SATAN You know what, Cunningham? All those excuses you got wedged between that dubious cleavage of yours: your mother, the bulimia, the herpes, the booze, the abortions, the rape, the bipolar pharmaceutical adventures, the twin suicide attempts and the abject failures at every relationship you ever attempted -- all those things do nothing to Band-Aid the simple fact that There Comes a Time When the World Stops Rewarding Potential -- and when that time came for you, you threw yourself the world's biggest pity party and dedicated the rest of your short, pathetic, inconsequential life to finding fault everywhere fuckin' else but in the return gaze of your own cosmetically altered reflection. Okay?</p> <p>YUSEF EL-FAYOUMY Satan, please -- you are perhaps out of bounds here!</p>	<p>Rise, cross to S three steps.</p>

<p>SATAN El-Fayoumy, on a good day, your cock measures three and a half inches erect and it goes off on a hair trigger if you so much as sneeze . . . Worse than that, you're a Flatterer, and your Love of God is utterly false -- as is your hair color. And the sole reason you're so hot for this nasty train wreck over here is because you're addicted to tragedy and punishment -- not because you <i>think</i> you're a piece of shit, but because, El-Fayoumy, the truth is: Your self-diagnosis is correct: You're a bag of hot air and a weakling -- and you will never, ever, be loved.</p> <p><i>(To CUNNINGHAM)</i> You'll never be loved either, Cunningham, and that's because you're incapable of giving it -- but you already knew that about yourself, didn't you?</p> <p><i>(To JUDGE)</i> You can bring in the jury now, Frank. Never let it be said that the Prince of Tyre stood in the way of Truth.</p> <p>JUDGE LITTLEFIELD</p> <p><i>(To SATAN)</i> No more outbursts.</p> <p>SATAN I'm a buddha floating on a lily pad.</p>	<p>Slowly step backwards towards P. At the end of this section pinned to the wall.</p>
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Section 8.4 (Guirgis, 70)

Text	Action
<p>JUDGE LITTLEFIELD You're excused.</p> <p>SATAN Thanks, Frank.</p> <p><i>(To the lawyers)</i> Counselors: You availed yourselves as expected. And by the way, El-Fayoumy, you're completely wrong, too.</p>	<p>Absolute stillness, focus on Satan.</p>

I'll be in touch.

And he is gone.

JUDGE LITTLEFIELD Next witness!

Blackout. A beat.

PERFORMANCES

The play was performed for exactly a week. The production was more than ready for an audience when we opened on December 2, 2008. We had almost forgotten how funny certain moments of the play actually were. We had focused so hard on getting technical aspects right that we were falling into a trap of being mechanical and not in the moment.

The opening night was an immense success. The show with many cuts was still running close to two and a half hours which is long for a live production. However, the strength of the text and the energy of the actors carried us through. It was an exhilarating feeling to have an audience experience this creation for the first time.

In some senses, the opening of the show was where some of my most subtle work began. For example, Mother Teresa and I discovered great fun in dealing with one another. Mother Teresa picked up the idea of being “hip,” the sort of energy that a lady in her eighties would have when she had mastered a cellular phone. I started pushing physical boundaries with Fabiana. I tried to get as close to her as possible without touching. We kept on working in order to get the arc for my scene with Simon. The exact boiling point of this scene was very hard to figure out until we were in the middle of the run. My scenes with Satan grew immensely as we progressed, mainly due to the playful nature of Yohance Myles who played Satan. He was not afraid to play and this gave me the license to do the same. There are still people I meet who talk about how much they enjoyed the show. Some people have seen it three to five times. The weight of the subject matter was truly balanced with the humor in the text.

CONCLUSION

Everything I have written here is the homework of the actor. What we did on stage was the actual art. Theatre is not a science, hence cannot only be calculated but rather experienced as an art. This lesson I relearn every single time I perform.

The work overall was a success. As actors we always walk away from performance thinking, "Ah, I could have done that bit differently." This is only normal, hence the work is all about learning. A play should always be regarded as a living, breathing thing.

An actor should work on recognizing one's self as a human being in order to be effective on stage. I have recognized some of my strengths and weaknesses. I try to play to my strengths while gradually attempting to improve on my weaknesses. For example, I have come to realize that I possess a certain specific and unique stage presence which used effectively can hold the attention of an audience. At the same time, I have vocal and physical limitations that interrupt the clarity of the work. I must overcome these to further improve the quality of my work. This particular role tested my stamina and clarity. Working on an actor's instrument (the voice, body and mind) is a constant struggle for any actor. The training at an M.F.A. acting program gives one the basic tools to work on the instrument for a lifetime.

I also took note of what it means to be truly prepared. To be available and to be prepared goes deeper than the simple saying. To be prepared is to know the text and intentions of the character so fully that you do not worry. To be available is not just to show up on time but to show up with mind, body, spirit and the least ego possible. The work on this play highlighted the work I have done in the M.F.A. actor training program regarding clarity of speech and an improvement of flexibility. It also showed the work I still have to do to be a versatile actor. It was an honor to perform El-Fayoumy, and I humbly look forward to many such challenging roles in the future.

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Michael Clayton. Dir. Tony Gilroy. Perf. George Clooney, Tilda Swinton, Tom Wilkinson and Sydney Pollack. Warner Bros., 2007.

APPENDIX A: FLOOR PLAN

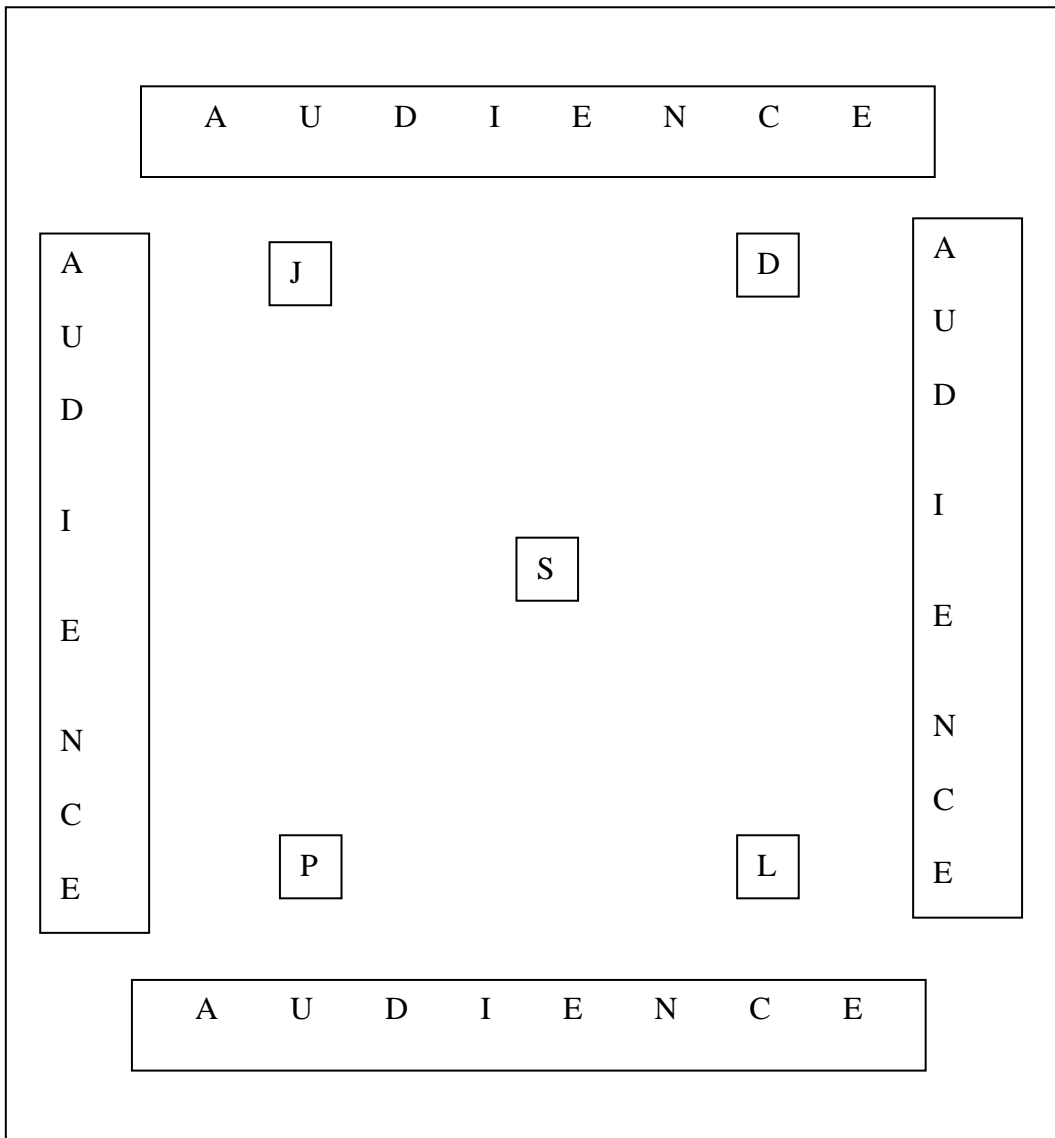
Key: **P** – Prosecution corner (where El-Fayoumy sits most of the time)

D – Defense corner (where Cunningham sits most of the time)

L – Judge corner (where Judge Littlefield sits most of the time)

J – Judas corner (where Judas sits most of the time)

S – Stand (where the witnesses sit on center stage)



APPENDIX B: PRODUCTION PHOTOGRAPHS



Above: Judge and Bailiff (Photograph by Nick Erickson)



Above: Judge and Fabiana (Photograph by Nick Erickson)



Above: Henrietta, Matthias of Galilee and Judas (Photograph by Nick Erickson)



Above: El-Fayoumy and Mother Teresa (Photograph by Nick Erickson)



Above: Freud and Fabiana (Photograph by Nick Erickson)



Above: Caiaphas and El-Fayoumy (Photograph by Nick Erickson)



Above: Judge, Satan, Fabiana and Judas (Photograph by Nick Erickson)



Above: Simon and Fabiana (Photograph by Nick Erickson)



Above: Bailiff and Pontius Pilate (Photograph by Nick Erickson)



Above: Satan and El-Fayoumy (Photograph by Nick Erickson)

VITA

Kaluhath Kenneth De Abrew was born in Kettering, Ohio. He grew up in Kandy, Sri Lanka. Kenneth attended Trinity College in Sri Lanka for fourteen years, where he completed his education from kindergarten to high school. In 2005, Kenneth received his Bachelor of Arts from Ohio Wesleyan University in theatre and zoology (genetics sequence). He plans to graduate with a Master of Fine Arts in acting from Louisiana State University in May, 2009.