

(Printed with an unregistered version of Fade In)

Untitled

Written by  
Author's Name

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First Draft

Contact information

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THE CULT THAT MADE SPOONS:  
A FORK IN THE ROAD

BY THE UNITED NATIONS INTERNATIONAL SCHOOL

Actors:

ARGENTI: Peter Bailey

AMELIE: Nayla Dayal

DARWIN: Luke Serrano

SEAX: Matthew Haacke

YAB: Brady Traugot

BOBBY: André Cardoso

EUGENIE: Sarv Gerstein

KENEEVE: David Sazdic

EUGENE: Anthony Mihailidis

GAFFEL: Evan Haacke

DUB: Jack Lipkind

JANET: Sophie Hafter

BALLOON MAN: Nelson Kalberer

SCENE 1: GREEK HISTORY

*Spot on Argenti*

ARGENTI

The year is 1004. The place is the ancient Byzantine Empire.  
The fetching princess, Maria Argyropoulina,....

*Spot on Amelie, center stage*

ARGENTI

....sets sail from Greece en route to Byzantium to meet her  
fiance, Giovanni....

*Spot on Gaffel, upstage left*

ARGENTI

....son of Pietro Orseolo II, the Doge of Venice.

GAFFEL

CIAO!

ARGENTI

Married with full Imperial pageantry, and crowned with the  
Imperial diadem, Maria enters the Empire with a resplendent  
dowry.

*Tableaux, Amelie with diadem*

ARGENTI

Imagine the amazement when she reveals a case of golden  
forks,....

ALL

Oooohhhh!

ARGENTI

....and then the astonishment when she proceeds to use them  
at the wedding feast, not as décor, no. She uses them as  
utensils.

ALL

Ewww!

*Tableaux of disgust*

ARGENTI

She is roundly condemned by the local clergy for her decadence.

DARWIN

God in his wisdom has provided man with natural forks - his fingers. Therefore, it is an insult to him to substitute artificial metal things for them when eating!

ARGENTI

At the time, forks did exist, but they were large, two-pronged implements used for toasting or carving meat.

*Tableaux of eating with  
fingers*

ARGENTI

Maria, however, put a fork in her mouth. When Maria and her two-year old son die of the plague two years later, it is seen as divine punishment for her decadence.

DARWIN

She died of a degenerative illness.

SEAX

Dastardly.

YAB

Draconian.

BOBBY

Discouraging.

DARWIN

Darwinian.

AMELIE

Delicious.

DARWIN

Her death is a divine judgment for her immoderate lifestyle.

ARGENTI

Her body, (and that of her son) after her excessive delicacy, entirely rots away. This is my failure. I was meant to protect her. But I got distracted, I got busy, and to be honest, I put too much faith in the health care system.

(walks around  
muttering about  
health care systems)

EUGENIE

Seventy years later, the story appears again. Documented by historians (most of them reputable!).

ARGENTI

Her full name now is Theodora Anna Doukaina.

EUGENIE

She becomes the wife of Domenico Selvo, Doge of Venice

GAFFEL

CIAO!

ARGENTI

And the story plays out again: from 1075 until her death in 1083.

EUGENIE

Dastardly.

ARGENTI

Draconian.

EUGENIE

Discouraging.

ARGENTI

Darwinian.

AMELIE

Delicious!

ARGENTI

Today, of course, the fork has transformed from a heretical utensil into an everyday necessity. You may think that this an inevitable evolutionary process, but in fact, it is due to the work of generations of high priestesses appointed by the spirit of Maria, or Theodora, or whatever you call her.

EUGENIE

That's right, my great great great great great great grandmother Alexandria was the first high priestess born with the soul of Maria or Theodora or whatever you call her: a spirit who appears - reborn into communities fixated on forks, knives and spoons.

ARGENTI

We meet her again. Born into a community determined to reinvent cutlery as a commodity. They have reverence, but they are beginning to lose the plot.

DARWIN

The year is 1927.

ARGENTI

The place is upstate New York.

DARWIN

The fetching princess, now called by many different names, is betrothed to no one, and she has no knowledge of her previous incarnation. She's come of age and her life of innocence is over.

EUGENIE

(gestures to Argenti)

She's his ward.

ARGENTI

Her safety is my responsibility.

EUGENIE

Born with a golden fork in her mouth, she is the last nubile woman in a community determined to breed perfection into the human race.

DARWIN

This community of free-love, Eugenacists sustain their way of life by producing... cutlery.

MUSIC TRANSITION

## SCENE II: JUMPY JUMP

*Workers enter and jump to center stage. Music begins and jumping routine starts.*

KENEEVE

Delivery!

## SCENE III: SEAX PRESENTS HIS MACHINE

SEAX

(on projected video)

My machine, my beautiful machine!

Functional, logical, precise!

Molder of spoons

(Yab poses)

Forger of forks,

(Dub and Gaffel pose)

Sharpener of knives

(Kenееve poses)

Mathematical, decisive, purposeful!

My machine! My beautiful machine!

Just look at it glisten, look at it produce!

*Video ends. Enter Eugenie*

EUGENIE

Prepare for the ritual!

SCENE IV: FRUG

*Dance routine with Frug music.*

EUGENE

Hello ladies and gentlemen, people of the community, my community. Thank you for taking the time out of your busy schedules to come join me on this glorious day. I want you to remember that you were living like savages. SAVAGES! Scavenging for scraps to eat with your bare hands. I came here to reinstall humanity, and to give you the utensil to stitch your lives back together! I have been your fearless leader throughout our difficult times together, and to add a silver lining to this community, I will continue to conduct our rituals, and continue to increase profits, but most importantly, we, WE will celebrate not only the spoon, but the fork and the knife as well. Believe me, I'll be the first one to admit it. I know that times have been tough.

My community, MY community is being attacked and plagued by the public, by fear mongerers, FEAR MONGERERS, using unproven accusations of horrible deeds, deeds so horrible that I can't even bear the thought of them, which is why I will spare you the details of horrible, disgusting, repulsive, unproven accusations, so as to not ruin this beautiful day for all of you, as ignorance is bliss. However, if there was ever a time when I needed to connect us, it is now. Take my hand brother and come closer family. Because of me, we are free. We have never had to conform to the systems unsuccessfully forced upon by the filthy, FILTHY outsiders, and best believe that I will not allow us to do so now. Because of me, we will prosper within our community, by embracing the forks, knives, spoons, plates, and napkins that you and I worship. Because of me, we will eat like kings, as our way of life spreads like butter under a knife! But for now, for the time being, I must start the karmic machine that carries us. If you, and I persevere in this day, together, we will eventually become INFINITY, ETERNITY, AND THE VOID!!!!

*Workers (Yab, Dub, Kenneeve, and Gaffel) move downstage right. Amelie moves downstage left.*



YAB

What a great speech. I love him. Did you enjoy the ritual,  
Jenny?

KENEEVE

You are too pretty to be called Jenny.

DUB

You are so pretty.

GAFFEL

You are a dish.

KENEEVE

That makes the silverware shine.

AMELIE

Thank you.

KENEEVE

You are the only girl for me.

GAFFEL

And me.

YAB

And me.

DUB

I make forks!

*Exit workers stage right*

EUGENIE

Oh! The boys think you are a hot tomato!

AMELIE

A what?

EUGENIE

They like you! Join me!  
(does some dance)

AMELIE

Oh, not today, mom.

EUGENE

Jenny, join your mother.

SCENE V: BUSINESS MEETING

*Bobby waits downstage right.  
Eugenie, Eugene, and Amelie  
(in that order) wait in a  
horizontal line center stage.  
Eugene stands on a box. Darwin  
and Seax cross downstage left  
to downstage right.*

DARWIN  
(shakes hand of each)  
Eugenie, Eugene, Jenny....  
(to Eugene)  
Great speech.  
(to Seax)  
We have a problem.

EUGENIE  
A problem?

DARWIN  
A lack of women.

EUGENIE  
Is this a business issue?

DARWIN  
Indeed.

EUGENIE  
(to Eugene)  
Hey, sweet fella,

EUGENE  
Yes, my love?

EUGENIE  
I desire my ladle. Be a dear and fetch it for me.

EUGENE  
I do admit, fulfilling the desires of women is one of my specialties.

*Eugene exits*

DARWIN  
We have one old woman and one young woman....

SEAX  
A face stretcher and a baby vamp.

EUGENIE

Excuse me?

DARWIN

Not to insult, but you are unfit for reproducing.

BOBBY

Reproducing what?

SEAX

Babies. We need more women to multiply!

DARWIN

Any ideas?

BOBBY

Let me take a stab at this. I think that....

SEAX

(interrupts)

I have been doing research on the outside world and they use.... advertising.

DARWIN

Advertising?

SEAX

Advertising! Images that show our product to the world!

DARWIN

How exactly will this help with our lack of women....?

SEAX

We will put women in the ads....

EUGENIE

Oh, I think that's a swell idea. I can get all dolled up!

BOBBY

How do we get them out of them ads?

*All look at Bobby as if he is  
crazy. Pause*

SEAX

By depicting something desirable to females, our community becomes connected to that desire. Thus, women join our community to have their desires fulfilled.

BOBBY

But what do we depict?

SEAX

Perhaps women with short hair, who smoke and drink.

EUGENIE

Symbols associated with liberty and freedom.

BOBBY

Isn't that lying to them?

SEAX

That's the point of advertising!

(crosses left)

According to my calculations, stocks would rise by 35% and profits would rise by 68-70%. We would even attract at least 2 women!

DARWIN

Two entire women! Brilliant! That would increase the amount of women currently in the community by 166 percent!

SEAX

Incredible! Wait, you said 166 percent. Aren't there only two women in our cult?

BOBBY

You're forgetting about Janet - she's still here but... she's....

SEAX

Behind the scenes?

BOBBY

Scary! She's scary.

*Pause*

DARWIN

Advertising sounds excellent. Seax, can you set up some cameras?

SEAX

Of course! I know my onions with all machines. But one last question, how will my workers keep up with our new demand?

DARWIN

You'll just have to get them to work harder. Tell them to put the pedal to the metal.

EUGENIE

Perfect. Well, Gentlemen, to places!

*Exeunt.*

SCENE VI: AMELIE

*Yab, Keneeve, Dub, and Gaffel enter from stage right jumping in two columns. Once they reach center stage, they face audience.*

KENEEVE

I still don't understand why you think forks are better than knives. Knives are clearly superior!

YAB

Guys, please stop yelling! All cutlery is created equal! Let's just get back to work.

KENEEVE

Great idea. The quicker we make these utensils, the quicker we get to see Amelie again.

OTHERS

Who?

KENEEVE

Eugene's daughter. Amelie!

GAFFEL

Why do you call her Amelie? Her name is Thisbe, representing her flamboyant personality, a name almost as beautiful mine!

YAB

To me, she's Laddette, because she reminds me of my love for silverware! I just wish I could love her as much as I love cutlery.

DUB

She has a name? I just get her attention by pointing to her and snapping.

(demonstrates)

GAFFEL

Not to seem rude but she's sorta taken....

YAB

Look, we can all have her.

DUB

Great! I'm down to share if you are.

KENEEVE

Ugh! No!

DUB

I wasn't talking about you Keneeve! Disgusting! But if Yab or Gaffel were up for it?

YAB

I'm in. You know, I love her like I'd love my mother.

OTHERS

Ew! Gross!

KENEEVE

That's very Greek.

YAB

No. not like that. She's the most shiny, polished, and recently washed person I know.

KENEEVE

She's sharp like a knife, which also happens to be sharpest utensil, far sharper than any fork in the entire universe!

DUB

(holds up fork)

Look at this! One, two, three, four. A fork is four times as sharp!

GAFFEL

You mean for tines as sharp.

*All except Dub laugh.*

DUB

I.. I don't get it.

*All try to explain to Dub, but he is dumb.*

KENEEVE

Look. How about I stab you with a fork, and stab you with a knife, and we see which hurts more?

DUB

Great idea!

YAB

Not with the silverware!

KENEEVE

(jumps towards Dub)

5, 4, 3, 2, 1.... Ahhhh!

*Amelie enters, everyone  
freezes*

AMELIE

Why, hello boys!

DUB

Quick, act casual!

*Amelie wanders around, poses  
in front*

AMELIE

Whatcha doing?

KENEEVE

(smoking spoon)

Nothing much, Amelie.

YAB

Ladelette, I'm just thinking about eternity, infinity, AND  
the void.

DUB

(snaps at Amelie  
until he gets her  
attention)

*Gaffel steps center stage*

GAFFEL

Just lifting some spoons, Thisbe. Look, three spoons at  
once!

(begins doing pushups  
with Amelie's foot  
on his back)

AMELIE

Oh Gaffel! You muscular man!

GAFFEL

Why Thisbe, you look great today! Almost as good as me!

AMELIE

Oh what a compliment! I know it's hard for you to say that.  
You look so good in your worker outfit.

KENEEVE

I have an outfit!

YAB

So do I!

GAFFEL

Why, you make me crazy. Almost as crazy as I make myself!

AMELIE

Oh Gaffel!

KENEEVE

I wrote you a song! It's.. it's about you. It's got costumes and hats and everyone is in it.

AMELIE

Gaffel, you're in a song for me!

KENEEVE

Well I wrote it!

YAB

And I'm in it!

GAFFEL

And me!

KENEEVE

Everyone get in position! And remember, it's my song so we all call her Amelie!

DUB

(#C held while  
everyone sings)

Amelieeeee

YAB

(F held while  
everyone sings)

Amelieeeee

KENEEVE

(G# held while  
everyone one sings)

Amelieeeee

AMELIE

(B slide to B flat  
and slide back to B,  
cocky)

MEEEEEE

YAB

(F# held while  
everyone sings)

Won't you beeeee



YAB  
(A# held while  
everyone sings)  
Won't you beeeee

KENEEVE  
(C# held while  
everyone sings)  
Won't you beeeee

AMELIE  
(E slide to E flat  
slide back to E)  
Won't I beeeee  
(Talks)  
What?

DUB  
Mine!

YAB  
No mine!

KENEEVE  
No mine!

GAFFEL  
No mine!

DUB  
Screw off!

YAB  
Get lost!

*Keneeve plays intro on piano*

DUB  
Oh Amelie  
It's plain to see  
That you're the one who makes me happy

YAB  
Oh Amelie  
It's clear to me  
That you're the one who lives in my dreams

KENEEVE  
Oh Amelie  
Why can't you see  
That I'm the one who loves you soooo much. Ooooooh!

KENEEVE (cont'd)

ALL  
Amelie, won't you pleeeeeease be mine.

GAFFEL  
(sings very badly)  
Oh Emily!

YAB  
(talks)  
Keneeve said it's Amelie!

GAFFEL  
Oh Aaaamaaaaaleeee!  
We're meant to beeeee  
And I think we should start a family!

*Pause*

GAFFEL  
Amelia!

AMELIE  
Call me whatever you want!

GAFFEL  
I feel ya!

AMELIE  
You sexy silverware savant!

GAFFEL  
So be with me

AMELIE  
Show me what it is to be free!

GAFFEL  
Please, Please, Please

AMELIE  
I'm begging I'm down on my knees

*Key change*

KENEEVE  
Don't you agree  
The other three  
Are really stupid and real ugly

YAB

If love is free  
And so is she  
Then love must equal Amelie

DUB

Oh Amelie  
Please heed my plea  
I need a wife to replace Janet

JANET

(yells)

Fork off!

YAB

(talks)

That's not how marriage works here! You have to stick to the rules!

KENEEVE

Well I'll be there for you anytime

YAB

I'll have a shoulder when you cry

DUB

I'll never stop loving until the day I die

ALL

Oh Amelie, won't you please be miii-iine.  
Oh Amelie  
You are my Queen  
When I'm with you I cannot breatheeeeeeeeeee  
(all hold this last  
note as long as they  
can. Yab runs out  
first, then Dub,  
until it is only  
Keneeve remaining)

YAB

(talks)

Ugh what a show off!

DUB

(talks)

Yeah yeah we get it

YAB

Just keep going with the song.

AMELIE  
(sings)

Oh Amelie  
It's clear to see  
I no longer wish to engage in polygamy  
Oh Amelie

OTHERS  
Please Amelie!

AMELIE  
I feel so free

OTHERS  
Please be with me

AMELIE  
And I am filled with so much glee

OTHERS  
(harmonizing)  
Pleeeeeeease!  
Amelie won't you please be mine!

*Amelie exits.*

SCENE VII: ADMONISHING WORKERS

*Enter Seax and Eugenie*

SEAX  
Work! Dammit! Everyone back in positions!

*Workers get back in position*

SEAX  
What is this illogical noise I hear? How are there errors,  
for I built this to perfection? There cannot be flaws... or...  
my machine is broken!

EUGENIE  
It is clear to me that you fail to see the morals which  
sustain this company.

*Seax begins inspecting the  
different parts of the machine*

EUGENIE  
We labour under God's word, we practice Polygamy.  
My daughter, JENNY is to be all your wives eventually.  
NOW!

*Seax stops and looks at  
Eugenie*

EUGENIE

I have business to attend to. I expect you will all listen to Seax.

*Eugenie exits. Seax returns to  
inspecting the machine*

SEAX

What has caused this fault? How has my machine broken? My perfect machine...

KENEEVE

We were just having fun

SEAX

Fun? To quote the great Russian author Yevgeny Zamyatin: "Well, after all, desires torment us, don't they? And, clearly, happiness is when there are no more desires, not one... What a mistake, what ridiculous prejudice it's been to have marked happiness always with a plus sign". Have the desire to make the knife, the most genius thing man has invented. The knife is the guillotine, the universal means of solving all knots.

(at Keneeve)

he knife is your job. Happiness is irrational imperfection, the square root of minus one. I'm going to have to replace this flaw in the machine.

(at Dub)

Unless you start to function I must remove you. Everyone! Back to perfection!

*All straighten and turn  
outwards.*

Let the gears turn.  
Let the pistons push.  
Let the springs spring.  
And let the engines rumble.

*Exeunt.*

SCENE VIII: I'M A PRIESTESS?!

*Enter Eugene and Amelie*

EUGENE

This is unacceptable!

AMELIE

But daddy, I don't like free love! I only want marry one man!

EUGENE

Jenny, free love is fantastic! You're so lucky to be a woman in this community! You can cut your hair short...

AMELIE

I like my long hair!

EUGENE

You don't have to raise your babies...

AMELIE

I want to raise my own babies! Actually, I want one baby. One son.

EUGENE

This community needs more than one son to be great!

AMELIE

I don't care about our community!

EUGENE

You are the future of this community!

AMELIE

Stop saying that word!

EUGENE

This is blasphemy!

*They exit. Enter Darwin and Eugenie*

EUGENIE

What are we going to do about Jenny?

DARWIN

She'll grow out of it.

EUGENIE

But how? We have to do something. She's spiraling out of control.

DARWIN

She's not a hurricane, 'Genie.

EUGENIE

Trust me, she's worse. All of these grand ideas about freedom and independence; she's so full of hot air.

DARWIN

Fine then, what do you propose we do?

EUGENIE

Well, I heard the workers all calling Jenny different names and....

DARWIN

Who's calling her names?!

EUGENIE

They're objectifying her - it's a compliment! They name her as they see her.

DARWIN

Okay, I'm sorry, continue.

EUGENIE

What if we let her name herself something?

DARWIN

That'd be nice. It'd give her some freedom.

EUGENIE

But, what if she chooses the wrong name?

DARWIN

Is there a wrong name?

EUGENIE

With her, there will be. She'd probably pick a name that's flighty, with her inflated sense of self-worth.

DARWIN

She is too lighthearted.

EUGENIE

Maybe we just make her think she's choosing?

DARWIN

I don't think that's morally sound.

EUGENIE

We need to prepare her for her role somehow.

*They exit. Enter Eugene and  
Amelie*

AMELIE

I want one husband!

EUGENE

Why have one you can have ten!

AMELIE

There is only one Gaffel. And I love Gaffel.

EUGENE

Gaffel?! You can't be serious.

AMELIE

Of course I'm serious. I love him! He's so... strong and talented!

EUGENE

Gaffel?

AMELIE

YES, DADDY!

EUGENE

He's not talented! He's the simplest part of the machine!

AMELIE

He's manly! When he sings, I want to cry!

EUGENE

Everyone wants to cry when they hear him sing!

AMELIE

You don't understand him. He's avant-garde!! Daddy, I love him!

EUGENE

Do I have to spoon-feed you everything? He's a lollygagger!

AMELIE

I love him!

EUGENE

Fine, love him, but don't get any crazy ideas about marrying just him. You will marry many men and have many babies or our community will not survive! Remember what I always say: IGNORANCE IS BLISS!

AMELIE

Please daddy!

EUGENE

NO! This conversation is over!

*Amelie hides behind a bench  
and weeps. Enter Darwin and  
Eugenie*



DARWIN

Perhaps we don't have to mess around with names and titles. Her true nature may be awakened if we tell her who she is.

EUGENIE

Is she ready? When they told me I was a reincarnated princess it was... a lot to take on.

DARWIN

Don't pretend you don't love it.

EUGENIE

Maybe a little, but I still don't think she's ready.

DARWIN

Maybe if she knows, she will lean into her destiny. You were not far from her in years when the mantle was bequeathed unto you. She's come of age now, you know she has to take over in the next year.

EUGENIE

Look at her lack of taste in men, she seems to reach for the silliest spoon in the drawer! And she's...

DARWIN

Capricious?

EUGENIE

Precisely. Her strength is built upon stubbornness. And yes, we are nearing the time that she has to take over, which only reinforces how careful we have to be.

DARWIN

I suppose you're right.

EUGENIE

I always am.

DARWIN

Still, it would help our case to be nicer to her.

EUGENIE

I'll think about it.

*They exit. Amelie emerges from behind the bench*

AMELIE

I'm a princess?!

SCENE IX: ENGAGED

*Enter Gaffel*

AMELIE

Gaffel?

GAFFEL

Thisbe!

AMELIE

You look so spiffy in your overalls!

GAFFEL

I know. I'm the cat's pajamas.

AMELIE

Meow. Oh! You'll never guess what I just discovered: I'm a princess!

GAFFEL

That's swell! Does that mean I'm a prince?

AMELIE

Well, maybe...I don't know...You really are the bees knees.

GAFFEL

My knees are nice... Thisbe....

AMELIE

Didn't you just call me Amelie?

GAFFEL

Yes, but that's because it was Kenneve's song... and he wanted us to say Amelie because that's his name for you. But you truly are a Thisbe. My Thisbe.

*Amelie giggles*

GAFFEL

So, my Thisbe, are you ready to be the most honored girl in this community?

AMELIE

Well, Gaffel, it's only me and my mom,

GAFFEL

And Janet!

AMELIE

And I am apparently a princess so...

GAFFEL

Thisbe, will you be my one true fork forever?

AMELIE

Why, Gaffel, yes!

*Gaffel struggles to bend a  
fork into a ring*

AMELIE

Give it here.

*Amelie easily bends it and  
puts on finger*

GAFFEL

I loosened it.

AMELIE

Oh it's marvelous Gaffel! Here's... here's my special fork.

GAFFEL

*(takes fork)*

It looks so good on my finger. And you would look so good on my arm.

*(takes Amelie's arm)*

You do look good on my arm.

AMELIE

I do look good on your arm.

*Exeunt.*

#### SCENE X: DEATH OF KENEEVE

*Keneeve, Yab, and Dub onstage  
stretching. Enter Gaffel*

GAFFEL

I have an announcement. Thisbe, beautiful Thisbe, has given me her fork.

DUB

You're going to join alloys with her?

GAFFEL

Yeah! I can't wait for our metals to hook up --- we're going to have a full metallurgy. I can't wait till we melt each other down, and mingle together in a hot vat of endless love. Oh, the mixture we will form! Once our two metals are conjoined, it will be forever binding.

KENEEVE

No, no. Maybe.. she just.. wanted you to clean her ladle?

GAFFEL

Stop trying to shove possibilities down my throat. She loves me! Only me! What an honor it must be for her to have my love.

KENEEVE

How could she do this to me?

YAB

You know, I'm happy for you. Hey do you want me to sing at the....

GAFFEL

And, I'm singing at the ceremony!

YAB

How could take this from me! I WILL KILL YOU!!!

DUB

Whoa whoa, calm down boy.

KENEEVE

My heart! It's broken!

DUB

You'll survive. There's plenty more knives in the drawer.

*Gaffel begins eating a banana*

KENEEVE

No. She is the only one for me; the sharpest knife in the drawer. In a world of utensils, she outshines all the rest. She was what kept me afloat, my life balanced on a knife's edge!

GAFFEL

I guess you could say she had your heart at knife point.

YAB

Come on Keneeve, there must be some silver lining in all of this.

KENEEVE

I can't believe she would stab me in the back!

DUB

So much anger and tension, you could really cut the atmosphere with a spoon!

KENEEVE  
melie.. I can't live without Amelie.  
(metaphor about death)  
I want to kill myself. How.. how does one kill themselves?

DUB  
What about a lack of oxygen? Keneeve, if you hold your  
breath long enough, you'll expire!

KENEEVE  
OK, here it goes!  
(holds breath)

DUB  
Keneeve, tell me if it's working.

*Dub stays with Keneeve. Gaffel  
and Yab have a conversation*

GAFFEL  
So Yab, did you read the latest edition of the Daily Cult  
Chronicle?

YAB  
Yeah! I assume you want to talk about the higher taxes on  
metal?

GAFFEL  
Nah, I was thinking about the new competition from stainless  
steel. Who would want to use such a thing?

DUB  
Are you dying?!

GAFFEL  
Did you see the scandal about that company who...  
(finishes banana,  
throws peel on  
ground)  
...put a fork and a knife on the same piece of metal?

YAB  
Oh yeah!

DUB  
How about now?

KENEEVE  
(coughs and sucks in  
air)  
Ugh! I wish I weren't a singer! Curse my good breath  
support.

GAFFEL

What if you die by stabbing yourself with cutlery?

DUB AND KENEEVE

Yeah, we could finally learn whether forks or knives are sharper!

YAB

No, you can't harm the silverware!

KENEEVE

When I die, tell Amelie I loved her.

*Keneeve puts cutlery in his  
hair and falls over*

YAB

Is he dead?

DUB

Keneeve, quickly tell me, which is sharper?

KENEEVE

That also didn't work! Neither piece of silverware was sharp enough.

YAB

(taking offense)

Don't you dare insult the quality of our cutlery!!!

GAFFEL

Hey Keneeve, don't worry. I'll invite you to the ceremony.

KENEEVE

You know what? If I can't kill myself, at least I'll be able to kill you!

*Keneeve advances towards  
Gaffel, but slips on a banana  
peel and dies*

GAFFEL

He's dead!

YAB

Poor fork.

GAFFEL

This is my fault! I drove him to his death. His suicide was fine but.. he didn't choose to slip on that peel. How can I live with the guilt?

DUB  
I'm so sorry you have to deal with this.

YAB  
It's not about you Gaffel.

GAFFEL  
But I caused his death! Curse my beauty, my prowess, my singing talent! He could not compete! I did this to him! Poor Keneeve!

*Enter Amelie*

AMELIE  
Hello, boys

*Gaffel throws Keneeve's body off his lap*  
Why is Keneeve on the ground?

DUB  
He's dead.

GAFFEL  
Because of me!

YAB  
It's not about you!

AMELIE  
How did he die??

DUB  
Of a broken heart.

YAB  
He loved you, and you didn't love him back.

GAFFEL  
It was me! It was the power of my love, my allure, my enchanting voice, my Adonis-like arms.

AMELIE  
What?

GAFFEL  
Thisbe, my love can't be contained to one woman, it's too powerful. I have to share my love to save us all!

AMELIE  
Are you breaking up with me??

GAFFEL

Thisbe, don't look so sad. I know what you must be thinking, but I assure you that I will be all right in the end. I guess this was my destiny, to have love so potent that it must be shared.

AMELIE

I thought you loved me with all your heart.

GAFFEL

I have always, and will always love you with 10% of my heart. And.. you could still be my first wife!

AMELIE

But what about "oh Amelie"?

GAFFEL

Thisbe, I killed a man with my beauty, my superiority, my  
(sings)  
looovvee!

AMELIE

Oh my god, you ARE a terrible singer!

GAFFEL

No Thisbe, I'm a beautiful singer. A beacon of light in our world. And like our stock market, my value to will only continue to rise... but only if I marry a lot of women.

AMELIE

You are being ridiculous!

GAFFEL

Thisbe....

AMELIE

(interrupts)

That's not my name!

GAFFEL

Thisbe....

AMELIE

(interrupts)

Still not my name!

GAFFEL

If you're going to be so difficult, I'm just going to leave and get help.

(begins to leave)



AMELIE  
(choked)  
Gaffel....

GAFFEL  
(turns around)  
Ciao.

AMELIE  
(angrily)  
CIAO!

*Amelie runs offstage*

YAB  
(kneeling over  
Kenееve)  
O Higher Plate,  
We follow each of your commandments  
We live the lifestyle you preach  
We embrace the soul of silverware  
We return this knifeless life to you  
Watch over us and cleanse us.

*Enter Seax, who screams*

SEAX  
My machine! My beautiful machine!

*Seax drags the body offstage.  
Enter Eugene, Bobby, Eugenie,  
and Darwin*

EUGENE  
Mr. Gaffel! I hear that you cut ties with my daughter!

GAFFEL  
I did sir, but I did it for her own good. I must share my  
love with many women.

EUGENE  
Oh.. Good man, Gaffel!

EUGENIE  
Finally we see a young person with some sense of right and  
wrong!

YAB  
Does anyone care about Kenееve?

SEAX  
(offstage)  
MY MACHIIIIIIINE!!!

*A bell rings. Enter Argenti,  
center stage*

ALL

Who is it?

ARGENTI

It's me!

EUGENE

How did he get in here?

GAFFEL

Didn't you lock the door?

DUB

Which door?

YAB

The door with the lock!

DARWIN

What should we do?

EUGENIE

I've got this. Workers, grab him. Bobby, go get the iron maiden!

YAB

Actually, we melted down the iron maiden to make the last batch of spoons.

DUB

Oh, that was a good batch.

DARWIN

Do we have a straight jacket?

BOBBY

No. But we do have an extra set of overalls. Hopefully Kenneve was his size.

(gets overalls)

*Four tableaux of getting  
Argenti into jacket:*

*Tableaux 1*

ARGENTI

(to audience)

Remember me?

*Tableaux 2*

ARGENTI

(to audience)

Remember when I said these folks were beginning to lose the plot?

*Tableaux 3*

ARGENTI

(to audience)

Well, clearly, they've lost it. And I am here to help Theodora or Maria or Thisbe, or whatever you call her - navigate this precarious fork in the road.

*Tableaux 4*

SCENE XI: PHOTO SHOOT

*Workers exit. Enter Seax*

DARWIN

We need to move on with the photo shoot!

EUGENIE

I have my dresses!

DARWIN

We can't keep this guy around forever. It ruins the culture of the community. This isn't Al Capone's speakeasy, it's our free-love empire!

EUGENIE

He also knows too much for us to cut him loose. If we allow him to leave freely, he'll talk.

ARGENTI

No, I....

EUGENIE

Don't speak!

(low voice)

He may be trustworthy...

DARWIN

Trustworthy? Think about Troy. They let in the enemy, and their city got ravaged and burned to the ground!

EUGENIE

Well, what do you propose we do, kill him?

SEAX

Melt him down!

ARGENTI

I do think that's a bad idea.

DARWIN

Can you be quiet, please! We are trying to think here.  
Killing him might be good; it saves both time and money.

EUGENIE

But we aren't killers, we are lovers.

DARWIN

So if killing him doesn't work, then what...

*Pause*

EUGENE AND DARWIN

INDOCTRINATE HIM!

DARWIN

That would increase our production!

EUGENE

Keep him from reporting to the outside!

DARWIN

And increase the diversity of the gene pool!

EUGENE AND DARWIN

IT'S GENIUS!

DARWIN

We'll need to introduce him slowly.

EUGENE

Take him to a few rituals.

DARWIN

If it doesn't work....

EUGENE

We kill him.

DARWIN

Sounds like a plan. Let's go set up for his ritual.  
Meanwhile, we can leave him here to choose between death and  
cutlery.

EUGENE

At once!

*All exit, except for Argenti,  
who is tied up*

SCENE XII: SYSTEMS

*Enter Amelie*

ARGENTI

Good morning, Good evening, this is a sad, sad day of mourning. Adieu, adieu, adieu... Hello, you.

*Pause*

AMELIE

I'm not meant to talk to you.

ARGENTI

Is that so?... Alright, off you go!

*Amelie seems confused*

ARGENTI

Ya just gonna stand there? Or you gonna help me out of this chair?

AMELIE

What are you doing?

ARGENTI

Well, I'm trying to escape, you crazy pretty... grape. Damn.

AMELIE

No! I mean.. with your words. What is that?

ARGENTI

Rhyme? ...Well... ever heard of the ragtime?

AMELIE

No.

ARGENTI

The windchime?

AMELIE

No.

ARGENTI

Maritime?

AMELIE

No! I haven't! I don't understand what you're talking about! Or how you're talking!

ARGENTI

It's just - words that sound similar. Grass, Entrance, Pastor, Lackluster... Whatever you'd like.

*Amelie sits cross-legged next  
to Argenti*

AMELIE

It's that easy?

ARGENTI

Easy as the breeze...y

*They laugh*

AMELIE

I looked into a spoon,

ARGENTI

and leapt over the moon.

AMELIE

Mother yelled at some worker buffoon,

ARGENTI

children played with balloons.

AMELIE

What's a balloon?

ARGENTI

...what's a balloon?

AMELIE

I don't know what that is.

ARGENTI

Round? Rubbery? ...makes your voice fizz?

...you've never left this place? Never tried to escape?

AMELIE

There's nowhere else to go!

ARGENTI

Stuck in this chateau, demitasse?

AMELIE

Pardon?

ARGENTI

Oh, Demitasse, It's plain to see you're not  
like all your friends. A bunch of brutes, spoon mad  
Loonies wrapped up in a dream world. You ought  
to break out. With me in tow. Leave old dad  
And mum behind. You're worth more than you think.  
More than those crazy spoon freaks speaking all-synched.

AMELIE

But.... what's a demitasse?

ARGENTI

It's a small coffee cup and the spoon that accompanies it.

*Pause*

AMELIE

What does that have to do with me?

ARGENTI

N-not much, really. I came up with it on the spot. I think the name suits you: Demitasse.

AMELIE

(Disappointed)

Oh.

*Pause*

Well, I thought the poem was pretty.

ARGENTI

Did you?

AMELIE

I did.

ARGENTI

It was a sonnet. It's meant to have a rhythm as well as rhyme. A bit like music. Sonnetta. Nice little poetry system.

AMELIE

Do you have to write poetry in systems?

ARGENTI

Not really. We were rhyming free verse, just earlier. No system there.

AMELIE

Oh. Were we?

ARGENTI

Yeah.

AMELIE

It worked.

ARGENTI

And without a system.

AMELIE

But systems are more reliable. They're precise.

ARGENTI

....let me show you something.

*Pause*

AMELIE

Are you going to....

ARGENTI

Slide me over to the piano, will you?

*Systems song....*

ARGENTI

See what I mean? You don't need them.

AMELIE

....but what's life without a system?

ARGENTI

Systems are everywhere. Can't avoid them. But you can pick the good from the bad, outside. Guess you're forced into some. But you do have freedom outside. To pick your poison.

AMELIE

So I could... fly a balloon?

ARGENTI

Yeah.

*Pause*

AMELIE

That sounds wonderful.

ARGENTI

It can be. I think you'd like the outside, anyway.

AMELIE

You do?

ARGENTI

Yeah. You're all cooped up here, tip-toeing over spoons and men. There's a future for you, over the wall.

*Exit Amelie*



SCENE XIII: ARGENTI'S  
INDOCTRINATION

*Enter workers, Seax, Darwin*

DARWIN

Are you prepared to join our community?

ARGENTI

Cult!

DARWIN

Community!

ARGENTI

Cult!

SEAX

Everyone, please maintain order!

DARWIN

Seax, I must go check whether Argenti's... nay, Eugenti's...  
addition will help our profits.

SEAX

Even if he doesn't help, the advertising is already helping  
our stocks and soon we should have some women! Here, I will  
come with you. Workers, help Argenti join in!

*Seax and Darwin exit.*

*New Jumpy Jump routine with  
Peter instead of Kennevee.*

*Exeunt.*

SCENE XIV: BALLOON

*Enter Amelie*

AMELIE

Now I cannot be bound  
Yes, I cannot be tamed  
No longer scared to utter a sound  
No longer will I be shamed

Community burned to the ground  
Proud to accept the blame  
Can my true self be found?  
Who am I? What's my name?

What is at the end of the road?

Do I even dare to hope?  
But my resistance won't be slowed  
I know I will conquer this slope  
But I just can't  
Or I won't

A slave to machines that are fed on lies  
A daughter who's caged in her parent's eyes  
A woman who everyone else defines  
Who am I?

With tears in my eyes I say goodbye  
If I don't jump now, I will never try  
My wings clipped, can I still reach to the sky?  
Can I fly?

Who am I?

A name that represents independence!  
My choice to be a free woman!  
The strength to escape, the power to overcome!  
To rise above those who would define me  
To fly above the systems that control me!  
I've got it! I've got it!

I'm balloooooooooon  
I'm balloooooooooon

*Balloon Man comes in and gives  
Amelie a red balloon.*

*Exeunt.*