

# Solve for Castrato ( $\kappa$ )<sup>\*</sup>

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a play in one act

by Margie Pignataro

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<sup>\*</sup>or, Fatal to the Cause of Truth

### Cast of Characters

The Music Box Theatre Phone Operator  
 Curiosity  
 Oxford English Dictionary  
 Anne Rice  
 Interviewer  
 The Accident Reconstruction Network  
 St. Hubertus Estate Winery  
 Pre-Castrato  
 Mother of Pre-Castrato  
 Cinderella  
 J. S. Jenkins  
 A Man of Honour  
 Philosopher of Ethics and Aesthetics  
 The Professional Playscript Format Guidelines and Sample: The Playwright's Guide to  
 Professionally Formatted, Submission-Ready Scripts  
 Emeril Lagasse  
**The Puppets:**  
     Butch Lesbian  
     Curiosity  
     Boyfriend  
     Hamlet  
     Ophelia

### Scene

Bare theatre stage.

### Time

Today.

### Author's Note

The footnotes should be done with puppets. I envision sock puppets.

The characters are open to interpretation. The play can be done with two actors and five puppets or up to nineteen actors and no puppets. The number of actors (and puppets) used I leave entirely up to the director.

The images included may be interpreted as suggestions. How the pictures are staged is open to interpretation. (♪) refers to additional (and optional) pictures located in the appendix.

Please forgive my attempts to adapt professional play formatting to my unusual structure. *The Professional Playscript Format Guidelines and Sample: The Playwright's Guide to Professionally Formatted, Submission-Ready Scripts* does not explain how to format images, footnotes and embedded scenes in a Script. I interpreted this possibly one of three ways:

1. Images, footnotes and embedded scenes are not Professional.
2. I am being inventive with my script and deserve a gold star.
3. What I have written is not actually a play, but a bastard of drama.

Whatever the answer is (one of the above or all three), I have worked to make my script clear and as aesthetically pleasing as possible.

After having gone through a third draft of this script, I realized I have only one stage direction. This is not an oversight on my part or a smarmy gesture. Interpret this absence merely as me being silent as to particular staging, thereby consenting to whatever a director envisions.

Having contemplated this author's note, I wonder if it, too, should be staged. Yes, I think it should. Please have Curiosity read this note, concluding with the following:

*What you are about to see is a work of fiction. Any resemblance to persons living or dead is one of the greatest coincidences you will ever witness in your life.*

## SCENE 1

SETTING: The Music Box Theatre Phone Operator

## OPERATOR

Thank you for calling the Music Box Theatre.

If you would like a current listing of our shows and show times, please say: Calendar.

If you need information regarding past Music Box Theatre experiences, please say: Help.

## CURIOSITY

Help.

## OPERATOR

This is the Automated Operator. Please state your question after the Automated Operator says the word Beep.

## CURIOSITY

I was at your theatre a few months ago—

## OPERATOR

The Automated Operator did not say the word Beep.

If you would like to return to the Main Menu, please say: Menu.

Please say your question after the Automated Operator says the word Beep.

Beep.

## CURIOSITY

Can you give me information about your castrato?

[ SCENE 1A

SETTING: Oxford English Dictionary

## OED

**Castrato:** A male singer castrated in boyhood so as to retain a soprano or alto voice.

**1763** *J. BROWN Poetry & Mus.* v. 63

An Italian Castrato (who hath laboured at this Refinement through his whole Life).

**1879** *E. GOSSE Lit. N. Europe* 147 The Italian Opera with its gang of castrati.



**Abbreviate** (ăbrĭ-vi-āt), *v.*, also 5-7 **abbreviate**. [*f.* ABBREVIATE *ppl. a.*; or on the analogy of *vbs.* so formed; see -ATE. A direct representative of *L. abbreviāre*; as ABRIDGE, and the obs. ABBREY, represent it indirectly, through OFr. *abregier* and mid. Fr. *abrĕvier*. Like the latter, *abbreviate*, was often spelt *a-breviate* in 5-7.] To make shorter, shorten, cut short in any way.

**1530** *PALSGR.* I *abrevyate*: I make a thyngeshorte, *yeabreye*. **1625** *BACON Essays* xxiv. 99 (1862) But it is one Thing to Abbreviate by Contracting, Another by Cutting off.

† **1.** *trans.* To make a discourse shorter by omitting details and preserving the substance; to abridge, condense. *Obs.*

*a* **1450** *Chester Pl.* I. 2 (Sh. Soc.) This matter he abbreviated into playes twenty-foure. **1592** *GREENE Conny catching* 111. 16 The queene abreviated her discourse. **1637** *RALEIGH Mahomet* 34 Abreviated out of two Arabique writers translated into Spanish. **1672** *MANLEY Interpreter* pref., I have omitted several Matters . . . contracted and abbreviated Others.

† **b.** To make an abstract or brief of, to epitomize. *Obs.*

*c* **1450** *TREvisa Higden's Polychr.* I. 21 (Rolls Ser.) Trogus Pompeius, in hys xliiij. bookes, allemoste of alle the storyes of the worlde, whom Iustinus his disciple did abreviate. **1603** *FLORIO Montaigne* (1634) 627 To reade, to note, and to abbreviate Polibius. **1648-9** *The Kingdomes Weekly Intelligencer* Jan. 16 to 23 The high court of Justice did this day sit again concerning the triall of the King. The charge was brought in and abbreviated.

† **c.** *Math.* To reduce (a fraction) to lower terms. *Obs.*

**1796** *Mathem. Dict.* I. 2 To abbreviate fractions in arithmetic and algebra, is to lessen proportionally their terms, or the numerator and denominator.



{  
SETTING: SCENE 1Ai  
Emeril Live!

EMERIL

Okay, so check this out: lay the ravioli in the center of the sauce on the plate. And you wanna lay the veal against the ravioli. Check this out: can you see that: it's like the veal is talking to me, laying like so delicious looking on that ravioli. Then, if you want to kick it up another notch, throw them asparagus spears on there. And BAM! basil and cheese.

*Panned Veal with Cheese and Crab Ravioli and Red Pepper Cream Sauce.*

Oh yeah, baby, and the kids, the kids love this. The kids love veal.

END OF SCENE 1Ai}

SCENE 1A (Cont.)

**Castration:** The action of castrating, in various senses.

**1. a.** The removing of the testicles; gelding.

**1875** [BLAKE](#) *Zool.* 30 Castration produces diminution in size of the horns.

**b. castration-complex** *Psychoanalysis*, a group of repressed ideas based on a feared potential loss of the genitals in childhood, and resulting in anxiety.

**1914** tr. *Freud's*<sup>5</sup> *Psychopath. Everyday Life* ix. 223 A 'castration-complex' namely, a childhood fear, often continued in a disguised form into adult life.

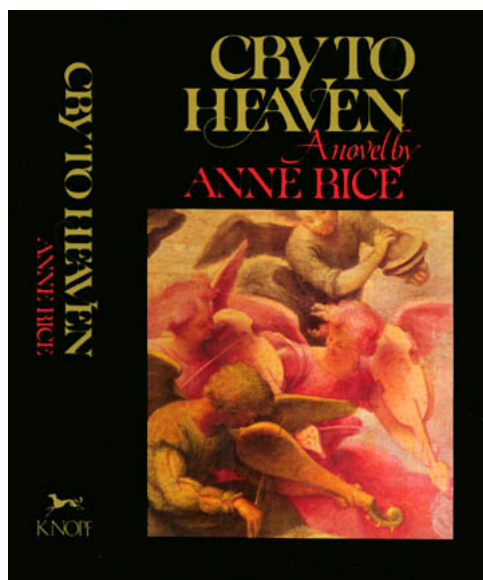
**1929** P. MAIRET *Adler's Problems of Neurosis* v. 67 The Freudians have interpreted this fact as the so-called 'castration complex', because girls frequently have the fantasy that the male organs have been surgically removed from them.

{  
SETTING: SCENE 1Aii  
Anne Rice Interview

INTERVIEWER

Anne Rice, as you know America is titillated by your novels. Not because they're well-written. Your style is actually quite purple and bloated (like a drowned man), and it verges on linguistic hysteria. America's puritanical curiosity is intrigued that a *mere woman* thinks about and interrogates fictionally such relevant issues as vampirism, sadomasochism, witches and castrati.





RICE  
Thank you.

INTERVIEWER  
Castrati being the subject of your novel *Cry to Heaven*. Do you suffer from Penis Envy and are your novels an interior self-interrogation exteriorized textually?

RICE  
Actually, I suffer from testicle envy. It's a Post-Freudian concept, emerging from post-structural, post-feminist post-modern post-discourse. The Penis, I see the Penis, I always see the Penis, but I see it as a gun. The testicles are

bullets. I envy the testicles. I feel that if women had testicles their penis would emerge.

INTERVIEWER  
Physically emerge? As the Alien did in *Alien*? Exploding out—<sup>♫</sup>

RICE  
Yes, exploding out, figuratively and emotionally exploding out, but physically not necessarily. You don't need a physical body to have a there there.  
There is no there there, unless you make a there for there to be something there.<sup>1</sup>

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<sup>1</sup> CURIOUSITY  
Can you teach me how to sing?  
BUTCH LESBIAN  
You just sang, Sexy.  
CURIOUSITY  
That wasn't singing. That was *something else*.  
BUTCH LESBIAN  
Baby, if that wasn't singing there's no such thing as music.  
CURIOUSITY  
But that wasn't anything. Really, there was nothing there.  
BUTCH LESBIANS  
That's what men used to say about vaginas: that there's nothing *there*.<sup>^</sup>  
HAMLET  
That's a fair thought to lie between maids' legs.  
OPHELIA  
What is, my lord?  
HAMLET  
Nothing.  
OPHELIA  
You are merry, my lord.  
HAMLET  
Do you think I meant *country* matters?

RICE (Cont.)

Castrati embody this.

Their voices are the there that's there without being there.

INTERVIEWER

Naturally.

END OF SCENE 1Ai}

SCENE 1A (Cont.)

OED (Cont.)

4. The removal of objectionable parts from a literary work; expurgation. Also *concr.* **1791-1824** D'ISRAELI *Cur. Lit.* (1859) II. 448 A partial suppression, or castration of passages..fatal to the cause of truth. **1806** in *Holinshed's Scot. Chron.* I. 7 In this second edition, several sheets..were castrated for containing some passages disagreeable to Queen Elizabeth..but the castrations have since been printed apart.

END OF SCENE 1A]

SCENE 1 (Cont.)

OPERATOR (Cont.)

To which castrato are you referring?

CURIOSITY

You have more than one?

No, it was at *Brand Upon the Brain*.

By Guy Maddin.

OPERATOR

If you want movie times for *Brand Upon the Brain*, please say: Time.

CURIOSITY

I've already seen *Brand Upon the Brain*.

I want to see the castrato again.

I mean I want to hear him sing again.

OPERATOR

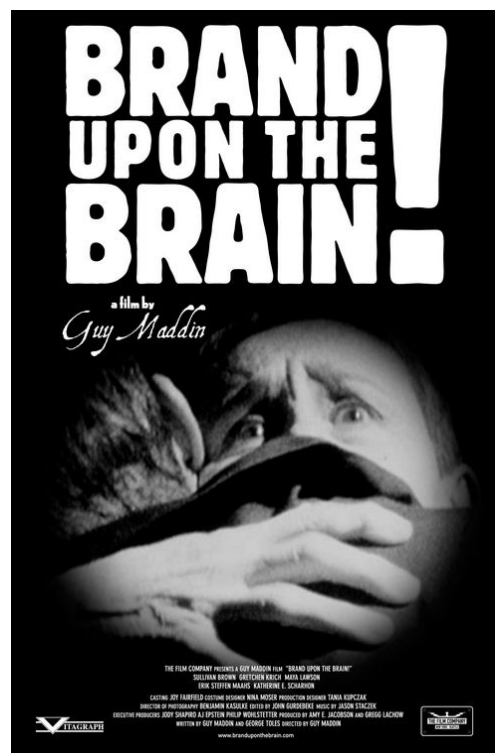
There is no castrato.

CURIOSITY

Yes, there was.

OPERATOR

The last castrato, Giovanni Battista Velluti, died in 1861 of old age.🎵



CURIOSITY

I saw him.

OPERATOR

Giovanni Battista Velluti?

CURIOSITY

NO.

*Your* castrato. He sang during a showing of  
*Brand Upon the Brain*.

Don't lie to me.

OPERATOR

This is the Automated Answering System of the Music Box Theatre.

This is a recording.

I can only make pre-recorded statements.

This conversation has been pre-texted, pre-edited, begun and finished.

And at the end you learned nothing new.

If you believe these pre-recorded statements are lies, I'll connect you to a manager.

Would you care to hear the Main Menu?



CURIOSITY

NO.

I saw—what was his name, the bad guy  
from *Back to the Future*—

OPERATOR

Crispin Glover.

CURIOSITY

Yes! He did the narration. There was an  
orchestra. And sound effects people in  
white coats.

And a castrato!

OPERATOR

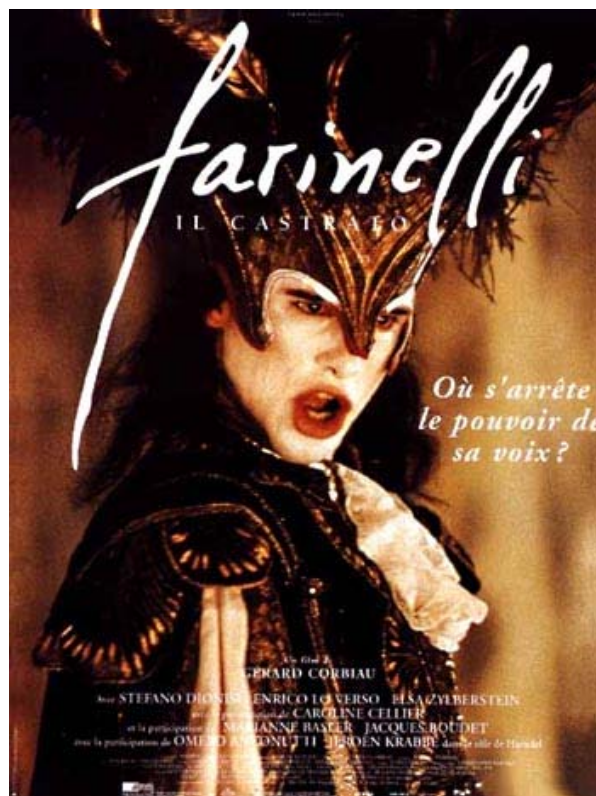
What did this castrato look like?

CURIOSITY

He looked like a man in his sixties. I  
think. He was in a white suit. He stood a  
few steps back from the mike until he got  
his cue.

He stepped up, hand to his throat and what came out—

I felt the entire audience lean forward



CURIOSITY (Cont.)

and stop breathing.

I was sitting in the back, house right, it was hard to see.

OPERATOR

He must have been in the film.

CURIOSITY

No, he was on the stage. Singing.

OPERATOR

From the distance you describe, your seating was too far away to discern reality from a film. There is a definite relationship between distance and reality: the further the distance from an object, the more your perception fails, and the less real the object is.

[SCENE 1B

SETTING: The Accident Reconstruction Network

ACCIDENT RECONSTRUCTION NETWORK

Distance Equations:

When given time (t), acceleration (a) and initial velocity ( $v_i$ ), use the following:

$$d = v_i t + \frac{1}{2} a t^2$$

When given film ( $\phi$ ), castrato singing ( $\kappa$ ), and theatre seat location ( $\tau$ ), use the following:

$$\delta = \frac{\phi + \kappa}{\tau}$$

When given distance ( $\delta$ ), theatre seat location ( $\tau$ ), and film ( $\phi$ ) it is possible to solve for Castrato ( $\kappa$ ).

END OF SCENE 1B]

SCENE 1 (Cont.)

OPERATOR (Cont.)

That's why long distance relationships don't work.

CURIOSITY

Wow, you're right.

OPERATOR

Do you have a program from the show? If there really was a castrato, his name should be in it.

CURIOSITY

I had one,

CURIOUSITY (Cont.)

but I left it in my boyfriend's car and then he dumped me.<sup>2</sup>  
I still owe him for my ticket. But I don't have twenty bucks.

OPERATOR

The Music Box Theatre does not give refunds.

CURIOUSITY

I don't want a refund.

OPERATOR

Would you like the Main Menu?

CURIOUSITY

NO!

I want the castrato.

OPERATOR

The Music Box Theatre does not sell  
Castrato.

CURIOUSITY

I don't want to buy him.  
I want to hear him sing again.  
He sang like a woman, but not like a woman.  
It was like a man, but not like a man.  
He sung like  
ice wine.



[SCENE 1C

SETTING:

St. Hubertus Estate Winery.

ST. HUBERTUS ESTATE WINERY

Our Pinot Blanc & Pinot Noir Ice Wines are hand-picked at temperatures well below -8°C. Once picked, the grapes are pressed outside in order that they remain frozen throughout the process. The juice is fermented slowly for six weeks, then arrested when the optimum balance of sugar and acid is reached.

<sup>2</sup>

BOYFRIEND

I've been sleeping with your best friend and I made out with your mom at a party. It was cool but I sucked doing that. And when I piss it burns so I think I may have an STD. You need to get tested. FUCK! I'm such an asshole. But I have pamphlets. Have a pamphlet. Hey, what's going through your mind, what's going on, talk to me. Yell at me. Call me an asshole. I know I'm an asshole.

CURIOUSITY

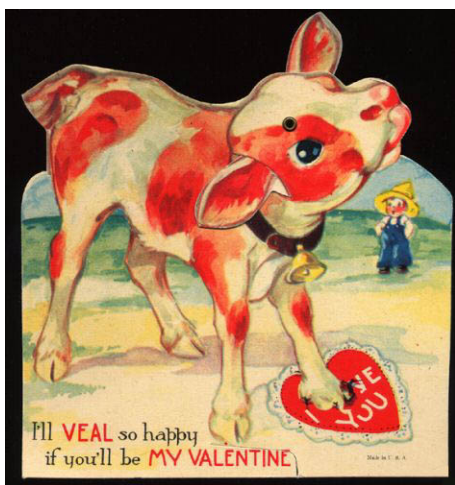
What was the name of the castrato we saw? Do you remember?

## ST. HUBERTUS ESTATE WINERY (Cont.)

With intense flavors of peaches and cream, concentrated aromas of marmalade and apricot, and a perfect balance of acid, this combination makes for the ultimate dessert in a bottle.<sup>3</sup>

A romantic addition to any meal, ice wine is an perfect to follow delicate meats such as veal.

## END OF SCENE 1C]



{ SCENE 1Ca  
SETTING: Emeril Live!

EMERIL

Okay, so check this out: heat some olive oil in a sauté pan.

Take the veal and like pound it out thin. Like, really thin. Nice beautiful veal like this, you gotta pound it. It won't work unless you make it thin.

Veal's real tender so it pounds easy.

Then dredge it in Essence. My special Emeril essence. then you dredge that veal in flour and bread crumbs.

<sup>3</sup> BUTCH LESBIAN

This shit's amazing. Ice Wine? I thought it would taste like frost, but it's like—

CURIOSITY

The soul of peaches in a bottle.

It's my boyfriend's.

BUTCH LESBIAN

It's ours now.

CURIOSITY

Sixty bucks a bottle. We were saving it. For something special.

But he's had it over a year. I don't know. I guess nothing special's happened.

BUTCH LESBIAN

This is special. You're glorious. You taste like intense peaches and cream; you're a dessert in a bottle and I want to drink you for hours and hours.<sup>A</sup>

<sup>A</sup> CURIOSITY

Wait, did you just say you fucked my mother?

BOYFRIEND

No, I said I made out with your mother and fucked your best friend.

CURIOSITY

I fucked our neighbor.

BOYFRIEND

What? Not that butch lesbo upstairs?

CURIOSITY

Yeah. Well, technically she fucked me.

BOYFRIEND

I didn't make out with your mother. Or fuck your best friend. I made that up to see if you were listening. You never listen.

You're always off in your fucking mind thinking retarded things like what it feels like to be a castrato.

And you *really* fucked the dyke upstairs? You cheated with that you what did you do did you really with HER?

CURIOSITY

We drank your ice wine. I made her veal. It was so romantic.

Hey, did you make up the STD, too?

BOYFRIEND

Get tested and find out.

EMERIL (Cont.)

Dredge it. What did I say?

DREDGE it.

And then we're gonna kick it up a notch and add

MORE essence.

That's right, MORE! BAM!

END OF SCENE 1Ca}

SCENE 1 (Cont.)

CURIOSITY (Cont.)

So if you ever get the chance you should try it. Ice wine is the most amazing beautiful thing. Especially with veal.

OPERATOR

This is a recording.

CURIOSITY

That's right. I forgot. You're very life like. Like a real person with a history and hang-ups and a childhood.

If you had a mother, I don't think she would have wanted to breast feed you. I can hear that in your tone: even your mother wouldn't want you around.

[SCENE 1D

SETTING: Italy.

PRE-CASTRATO

Mama!

MOTHER OF PRE-CASTRATO

You're such a beautiful little boy!

PRE-CASTRATO

Mama!

MOTHER of PRE-CASTRATO

Do you want to sing like your father?

PRE-CASTRATO

Papa!

MOTHER OF PRE-CASTRATO

Do you want to sing like God?

PRE-CASTRATO

Jesus!

MOTHER OF PRE-CASTRATO

Do you want to make me proud?

PRE-CASTRATO

Mama!

MOTHER of PRE-CASTRATO

There is no God.

PRE-CASTRATO

Jesus?

MOTHER OF PRE-CASTRATO

Your father fucked my best friend. And made out with my mother.

PRE-CASTRATO

Mama?

MOTHER OF PRE-CASTRATO

Your father was a coal miner.

Your father was a soldier and killed in World War II.

I found your father in bed with a butch lesbian and cut off his dick and then shot them both!

PRE-CASTRATO

Papa?

MOTHER OF PRE-CASTRATO

You had no father. You're a bastard.

You have to be something. Something unusual and marketable.

What are we going to do, my little Pre-Castrato? What's to become of us?

PRE-CASTRATO

Mama.

MOTHER OF PRE-CASTRATO

Do you want to go to Disneyland?<sup>♫</sup>

Do you want to *live* at Disneyland?

They're going to teach you how to sing!

PRE-CASTRATO

Mama?

## MOTHER OF PRE-CASTRATO

No, I can't stay with you, I have to get remarried and have other children.

I have to become an alcoholic stripper.

I have to become a crackwhore.

I have to finish my doctorate and publish books on codicology.

{SCENE 1Di

SETTING: Oxford English Dictionary.

## OED

Codicology: The study or science of manuscripts and their interrelationships. **1968** *PMLA* LXXXIII. 25/1 It is codicologically indivisible from the preceding pieces and in the same script.

END OF SCENE 1Di}

## MOTHER OF PRE-CASTRATO

You'll sing like Cinderella! You'll be a Princess! You want to sing like a princess?!

END OF SCENE 1D]

[SCENE 1Dii

SETTING: *Cinderella*.

## CINDERELLA

(sings)

Some day my Prince will come...]

END OF SCENE 1Dii]



[SCENE 1E

SETTING: Interview with Anne Rice.

## INTERVIEWER

From *Cry to Heaven*:

"He needed no instruction. He felt it swelling as he stroked it with his tongue and his teeth. His body was becoming his mouth, while his fingers pressed into the flesh of the maestro's buttocks..."

blah blah blah

"Guido gave a guttural cry as he felt the dry, raw pinnacle of his own passion."

INTERVIEWER (Cont.)

Is it really artistically responsible to eroticize castrati in such a way? Stereotyping their feminine appearance as synonymous with homosexuality?<sup>4</sup>

RICE

That's only the beginning of the novel—

INTERVIEWER

To take castrati seriously as artists, shouldn't we not reduce them to such shocking sexual images?

RICE

But later—

INTERVIEWER

Isn't that your stance toward vampires, werewolves, and underage girls? Equate these people as sexual perversions to be shocking and titillating, and thereby denying them the possibility of being taken seriously?

RICE

Have you actually read the entire book?

INTERVIEWER

I stopped at chapter five.

END OF SCENE 1E]

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<sup>4</sup>

BOYFRIEND

You munched that dyke that looks like a guy?!

CURIOSITY

It's not important now. You broke up with me.

BOYFRIEND

Fuck yeah it's important! Was she better than me? Was she you know orally better than me

CURIOSITY

I wasn't keeping score like a fucking County Fair pie-eating contest.<sup>4</sup>

BOYFRIEND

How could you, she looks like a guy, when you had me, I'm a guy!

CURIOSITY

What fucking century are you living in? How does a 21<sup>st</sup> century man not get it!

BOYFRIEND

I'm the real deal here.

CURIOSITY

No, you're not. There is no real deal. Especially *here*.

We need to castrate ourselves from each others' lives.

[SCENE 1Ei

SETTING: *The Voice of the Castrato.*

J.S. JENKINS

The deliberate induction of male hypogonadism by castration was practised from ancient times for various reasons. But the most intriguing reasons for prepubertal castration was to be found in Italy, where from the end of the 16th century it was carried out to preserve the male unbroken voice into adult life.

Removal of the testes results in the absence of male-type growth of the larynx. In the only recorded post-mortem examination of a castrato the dimensions of the larynx were strikingly small, with the vocal cords the length of a female high soprano.

However, in a castrato somatic growth continued unhindered, resulting in a voice very different from that of the prepubertal boy. Although there was the high pitch of the child, soprano, or contralto, it was associated with fully grown resonating chambers provided by the pharynx and oral cavity as well as an adult thoracic capacity, made even more effective by intensive voice training.

Yet although the pitch may have been similar to that of a female, the timbre of the voice was different. A contemporary critic described the castrato sound as being "as clear and penetrating as that of choirboys but a great deal louder with something dry and sour about it yet brilliant, light, full of impact".

The usual age for castration was between 7 and 9 years. A contemporary treatise on the subject entitled *Eunuchism Display'd* published in 1718 by someone who styles himself as "a man of honour":

[SCENE 1Eia

SETTING: *Eunuchism Display'd.*

A MAN OF HONOUR

Sever the spermatic cords. After that, the testes atrophy or "grow lank and flabby till at last they dry up."<sup>1</sup>

Or, place the boy in a warm bath to make the testes more tractable.

After some time, place bilateral pressure on the carotid vessels. This makes "the Party so stupid and insensible that he [falls] into a kind of Apoplexy and then the action would be performed with scarce any Pain at all to the Patient."

{SCENE 1Eib

SETTING: Emeril Live!

EMERIL

Okay, so you need 8 3oz veal top rounds. You can get that easy from a cow like this small. Small like a little boy. You know, like your son or nephew. Now you gotta have your knife and gun with you---you can't be like running off to get things once we start preparing the cow to cook.

Let's see- first thing is probably to gather the folks, trucks, coolers, ice, a tow truck with a boom hoist or a back hoe. Go out to the cow's pasture. Capture the calf, lure him with my baked apples. Calves love that.

Shoot him right in the curl of hair, in the front of head, with alignment of bullet parallel to the neck. Probably better have a rope handy to keep the cow in one spot while doing this. They fight a lot, like they know its coming.

We're gonna do this real quck, real fast, real fast, we're going to kill this veal real fast.

BAM!

END OF SCENE 1Eib}

SCENE 1Eia (Cont.)

A MAN OF HONOUR (Cont.)

Or, "Sometimes they used to give a certain quantity of Opium to Persons designed for Castration whom they cut while they were in their dead Sleep and took from them those Parts which Nature took so great care to form; but it was observed that most of those who had been cut after this manner died by this Narcotick. It was thought more advisable to practise the Method just mentioned".

END OF SCENE 1Eia]

SCENE 1Ei (Cont.)

J.S. JENKINS (Cont.)

During the 18th century it is likely that 4000 boys were castrated each year. Not all demonstrated vocal aptitude after the operation. Those who did were apprenticed to a singing master or entered a conservatorio to embark upon long intensive voice training lasting up to 10 years. However, although the best soprano castrati were

J.S. JENKINS (Cont.)

capable of great vocal range, rising to above high C, it was the voluptuous sensuous sound they gave to the lower notes that particularly entranced 18th century audiences. The church did not condone the practice of castrating boys, but required the presence of castrati in its choirs.

END OF SCENE 1Ei]

SCENE 1 (Cont.)

CURIOSITY (Cont.)

That's what entranced me.

The voluptuous sensuous sound.

The intense peaches and cream.

The taste of frost and fire.

He was a dessert in a bottle and I loved it.

*I loved it.*

I'm such a horrible, awful person, I know, but I don't regret his castration because his singing was so fucking amazing and I never heard *anything* like that before.

Yes, I'm in favor of castrating little boys! We should still be doing it!

I'm evil! My aesthetic values override my ethics and morality, but I blame your theatre: you have no right to throw something so beautiful and wrong at me without a warning! You could've provided us with an ethics lecture to help us process it:

[ SCENE 1F

SETTING: Lobby of the Music Box Theatre.

PHILOSOPHER OF ETHICS AND AESTHETICS

Now, we know you all loved the castrati and, yes, his voice is amazing and beautiful, and you'll never hear anything like him for the rest of your life, but, keep in mind, it is wrong to cut off a man's balls.

Repeat after me:

It is wrong to Castrate Little Boys.

It is wrong to Castrate Little Boys.

It is wrong to Castrate Little Boys.

END OF SCENE 1F]

SCENE 1 (Cont.)

CURIOSITY (Cont.)

No wonder the church was hacking 4000 boys a year!

Is there a better way to worship God than through such a beautiful and horrible sacrifice?

I want to find the Castrato and apologize and tell him I don't regret his injury or abuse or whatever you want to categorize it as.

## CURIOSITY (Cont.)

I'll buy his albums and tell my friends and hire him for weddings, and thank god there are sick music directors out there who thought of such a disgusting horrible thing.  
 How could the church resist, how could anyone *having heard a castrato sing*.  
 The church probably said: God buried this jewel of talent in men. Is it so terrible to excavate it, to rip open their bodies and expose this pinpoint of glorious, liquid light?  
 How can we taste it and not feast on the rich, tender veal-flesh of little boys, if it's going to sound so delicious?  
 We can't help ourselves. All of us want *Glory*. Right?

## OPERATOR

Main Menu:

Thank you for calling the Music Box Theatre.

If you would like a current listing of our shows and show times, please say: Calendar.

If you would like to speak to an operator about past Music Box Theatre experiences, please say: Help.

If you would like to end this call, say: Good-Bye.

## CURIOSITY

Good Bye.

(sound of castrato singing)

END OF SCENE 1



## EPILOGUE

SETTING: Works Cited.

## OED

I'm the Oxford English Dictionary. The definitions used here were from the online edition, subscribed through Texas Tech University.

For those of you who don't have access to the online edition, a more convenient edition can be located in the reference section of the Yale University Library. The call number is PE1628 O868 1996.

I'm the second edition, edited by Judy Pearsall and Bill Trumble. Published in New York, by the Oxford University Press (go figure), in 1996.

Be careful though: I'm 1765 pages.

## ACCIDENT RECONSTRUCTION NETWORK

The Accident Reconstruction Network.

I'm not sure why I was used. Only one of the three equations offered by the website were used, and liberties were taken with a second.

The Accident Reconstruction Network does not condone or endorse the liberties taken with the second equation.

This is our webaddress:

<http://www.accidentreconstruction.com/education/equations/distance.asp>

## ST. HUBERTUS WINERY

St. Hubertus Winery: glad to meet you.

Here's our website:

<http://www.st-hubertus.bc.ca>

We're a small winery, located in Kelowna, British Columbia, Canada. Kelowna is in the heart of the Okanagan, 11 kilometers from downtown.

Wait, you all aren't on the metric system. I don't know what that is in miles.

We're organic and use high quality grapes, and we're family owned and operated.

You can order our wines online; we have an order form. It's not difficult to figure out, but the website has its squirrely moments. You know how computers are sometimes. They're really the love 'em and leave 'em type: that's what I said when we got a laptop. Desktops can't really leave you.

I don't think the playwright has ever ordered from us. She's not in our records.

So I'm not sure why we were chosen out of the hundreds of makers of ice wine in the world to be in this play,

or what this play was really about,

but we sure do appreciate the free advertising.

And good luck to her, and whatever kind of writing or theatre she wishes to do.

## J. S. JENKINS

What you heard was from the Website belonging to the Urological Sciences Research Foundation, linked to their page "The Voice of the Castrato."

(I'm not giving you the web address; just do a Google search and you'll find it.)

J. S. JENKINS (Cont.)

It was an article that appeared in the journal *Lancet*, published in 1998, number 351, pages 1877-80.

The playwright cut out a lot of my material, and rewrote a few of the sentences. Making my prose clearer, I assume.

(And we can all see from this production how highly our playwright values CLARITY.)

She cut out some of my personal observations on the relationship between the church and castrati. I don't think it was inappropriate to make an ethical comment about the use of castrati in church choirs.

It's not like the creation of castrati is an ethical dilemma.

What I found interesting is that she considers herself a lapsed Catholic. Usually the lapsed are the first to be critical of the church.

Perhaps she isn't so lapsed after all, hm?

EMERIL

BAM!

RICE

I'm Anne Rice and the playwright used quotes from my book *Cry to Heaven*, published in New York by Ballantine Books in 1982. And I don't appreciate her comments about my hysterical, purple, bloated prose.

I *do not* write the way a drowned man looks.

One more thing: I do not have a *castration complex* or *testicle envy*.

What kind of person thinks of something like *testicle envy*?!

THE PROFESSIONAL PLAYSRIPT FORMAT  
GUIDELINES AND SAMPLE: THE PLAYWRIGHT'S  
GUIDE TO PROFESSIONALLY FORMATTED,  
SUBMISSION-READY SCRIPTS

This script is not submission-ready.

This script is unprofessional.

The author is not a professional playwright and does not receive our endorsement.

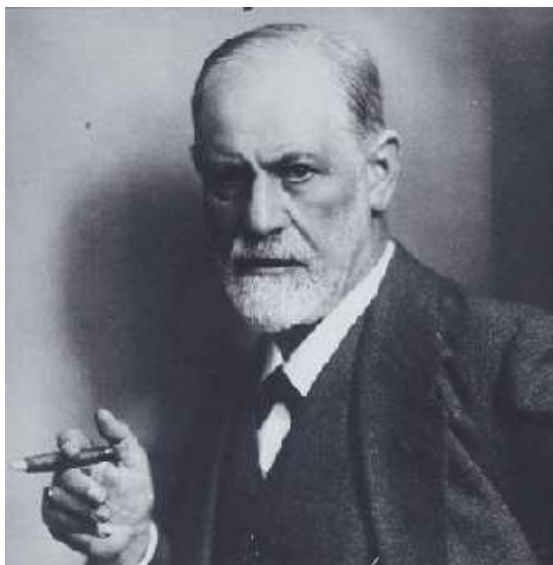
Do not produce this script.

END OF EPILOGUE

END OF PLAY

♪ APPENDIX

(4): **1914** tr. *Freud's Psychopath.*  
*Everyday Life* ix. 223 A 'castration-  
 complex' ♪



(5): Physically emerge? As the Alien did in *Alien*? Exploding out—♪



(6): The last castrato, Giovanni Battista Velluti, died in  
 1861 of old age. ♪

(11): Do you want to go to Disneyland?🎵



(12, footnote 3): Better? I wasn't keeping score like a fucking County Fair pie-eating contest.🎵



(14): After that, the testes atrophy or "grow lank and flabby till at last they dry up."<sup>4</sup>

