



# FRUIT TRILOGY

BY EVE ENSLER



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INC.

FRUIT TRILOGY  
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*For all the Fire Dancers*

FRUIT TRILOGY was originally produced in New York City by Abingdon Theatre Company (Tony Speciale, Artistic Director; Denise Dickens, Producing Director) and Tony Montenieri at the Lucille Lortel Theatre in June 2018. It was directed by Mark Rosenblatt, the scenic design was by Mark Wendland, the costume design was by Andrea Lauer, the lighting design was by Jeanette Oi-Suk Yew, the sound design was by Matt Hubbs, and the production stage manager was Katie Ailinger. The cast was Kiersey Clemons and Liz Mikel.

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# POMEGRANATE

## **CHARACTERS**

ITEM 1

ITEM 2

# POMEGRANATE

*Interior lights up slowly. We see two women's heads, Item 1 and Item 2, on a shelf in a box display next to each other. We do not see their bodies. Only their heads. The shelves are in a warehouse storage room. There could be eerie ambient store music in the background.*

ITEM 1. (*Excited.*) Do you see it?

ITEM 2. What?

ITEM 1. It's finally arrived.

ITEM 2. What?

ITEM 1. The first pomegranate.

ITEM 2. Yes, it is red.

ITEM 1. So red.

ITEM 2. Maybe too red.

ITEM 1. It must be spring, I think, or early fall.

ITEM 2. What does it matter?

ITEM 1. The pomegranate is a sign.

ITEM 2. Of what?

ITEM 1. Of what is coming?

*Suddenly noise of people arriving.*

ITEM 2. Yes, look they are here.

ITEM 1. So many today.

ITEM 2. And that smell, that wretched smell.

There they go. Always first to the children's section. Right away to the children. Most expensive and always the first to sell.

ITEM 1. The children are new. There is a frenzy over there.



*The sound of little girls screaming and crying.*

They're coming now. Close your eyes.

ITEM 2. They won't be fooled. They can read the label.

ITEM 1. We will both close our eyes.

ITEM 2. Your eyes are brown.

ITEM 1. My eyes are windows.

ITEM 2. My eyes are tired.

ITEM 1. What war are they fighting? I can't remember.

ITEM 2. I can't remember when there wasn't a war.

ITEM 1. How long have we been here?

ITEM 2. Since they came.

ITEM 1. But there were others before.

ITEM 2. Yes, and then there were new ones. The ones who put us here.

ITEM 1. Oh yes, now I remember.

ITEM 2. You always forget.

ITEM 1. It's hard to remember.

ITEM 2. No, it's hard to believe. That's why your mind blocks it out. You don't want to believe it.

ITEM 1. My own brother...

ITEM 2. (*Sarcastic.*) Breathing is important.

ITEM 1. But each of our men...

ITEM 2. Survived. They have other women now, they have each other.

ITEM 1. Women? We are items that they buy to...

ITEM 2. Perhaps that's all they need.

ITEM 1. My brother was not like that.

ITEM 2. (*With contempt.*) Your brother.

ITEM 1. He was kind. He was caring. He loved his wife.

ITEM 2. She is on a back shelf. I saw her the other day. She is not doing well.

ITEM 1. His own wife. He let them...

ITEM 2. He comes here to buy, your brother, I watch him. He is rough with the merchandise.

ITEM 1. How long have we been here?

ITEM 2. You are forgetting again.

ITEM 1. My brother was not like this.

ITEM 2. But he was, 'cause he is.

ITEM 1. How do you face another day?

ITEM 2. What?

ITEM 1. When you think like that? When you believe people are who they are.

ITEM 2. Who else could they be?

ITEM 1. Circumstance, the result of circumstance.

ITEM 2. What does it matter?

ITEM 1. What?

ITEM 2. What does it matter if it's circumstance or who they are.

ITEM 1. My brother is not himself. He is afraid. If he doesn't go along, they will kill him. You said so yourself. This is not who he is.

ITEM 2. Isn't who you are defined by what you do?

ITEM 1. But not when your life is threatened.

ITEM 2. No, no I think who you are is dependent on what you do *when* your life *is* threatened.

ITEM 1. You are so hard.

ITEM 2. No, I am accurate.

ITEM 1. So what then, all these men, once our men, are really monsters.

*Pause.*

ITEM 2. Yes.

ITEM 1. Then what are we?

ITEM 2. We are women more willing to be vile receptacles than we are willing to be dead.

ITEM 1. That is terrible.

ITEM 2. Do you disagree?

ITEM 1. It's so cut and dry. So cold.

ITEM 2. It is true.

ITEM 1. How do you keep going?

ITEM 2. I do not have expectations.

ITEM 1. Expectations?

ITEM 2. (*Annoyed, snapping.*) Yes, yes, I see who they are. I do not expect them to be different.

ITEM 1. That is so depressing.

ITEM 2. It is accurate.

ITEM 1. What is this word “accurate.” Why is it important?

ITEM 2. Because it is.

ITEM 1. Is what?

ITEM 2. Is what is.

ITEM 1. How do you know?

ITEM 2. Because it is what is happening.

ITEM 1. But maybe it is not all that is happening? Maybe there are other levels—what the person is doing and what they wish they would be doing under other circumstances.

ITEM 2. That is a pipe dream.

ITEM 1. How do you know?

ITEM 2. Because I am responding to what the stinking man is doing.

ITEM 1. But somewhere else he could and might be doing something else.

ITEM 2. That is hope. Hope is like God. God brought us here.

ITEM 1. How can you say that?

ITEM 2. All your illusions. All the ways they filled your head. All your not seeing what is, that’s how they took over.

ITEM 1. You are blaming me?

I am talking about possibility.

ITEM 2. Projection.

ITEM 1. What?

ITEM 2. Projection, illusion, what you would like to see. That has nothing to do with what is happening.

ITEM 1. You are cold.

ITEM 2. Accurate is not cold. It is what is.

ITEM 1. People are not one thing. They are not only what is.

ITEM 2. What does it matter?

ITEM 1. What?

ITEM 2. If people are one thing or thirty things?

ITEM 1. Because then this one act isn't all they are.

ITEM 2. And what does that matter?

ITEM 1. Then my brother is still someone he once was.

ITEM 2. And what good does that do you?

ITEM 1. Then he is still here.

ITEM 2. Where?

ITEM 1. Inside the man who is rough with the merchandise.

ITEM 2. So when the big ugly one with the greasy hair who smells like onions is ramming into you who is he?

ITEM 1. How long have we been here?

ITEM 2. (*Getting really angry.*) Stop doing that!

ITEM 1. What?

ITEM 2. Obfuscating.

ITEM 1. Obfuscating? I am not that sophisticated. And don't scream at me. It attracts attention. I was just trying to remember.

ITEM 2. I don't care who any of them are or were or might be. I don't care about their layers or levels or circumstance.

ITEM 1. Heartless. How could you be so heartless?

ITEM 2. I am heartless?

ITEM 1. How do you survive?

ITEM 2. I see.

ITEM 1. What?

ITEM 2. What is. I live here.

ITEM 1. Where?

ITEM 2. Here.

ITEM 1. (*Almost hysterical.*) Where, where do you live?

ITEM 2. Here.

# FRUIT TRILOGY

by Eve Ensler

4 women

A play that speaks to these explosive times and charts the journey of women, from the disembodiment that comes from violence to the embodiment that comes from self-love. From the Tony Award-winning author of *The Vagina Monologues*, *The Good Body*, and *In the Body of the World* come three shorts that give a voice to defiant, ordinary women: POMEGRANATE—two women for sale, another morning on the shelf; AVOCADO—a young woman on her chaotic, shocking journey toward freedom; and COCONUT—from the bliss of her bathroom, a woman connects with the one thing she has never fully owned... her body. Woven together with dark humor and heightened theatricality, FRUIT TRILOGY explores the humanity behind the headlines.

*"Few people write about what Eve Ensler writes about, and none write the way she does. ...FRUIT TRILOGY is an honest, unflinching look at the way women's bodies are commodified (bought and sold as though they're produce), violated, and—with great difficulty, courage, and strength—eventually accepted by their owners. ...a significant piece that shouldn't be ignored..."*  
—**TheaterMania.com**

*"...Eve Ensler's latest is a harrowing but unmissable theatre experience. ...It is the show's climactic piece, COCONUT, however, that will linger long in the memory. ...this is much more than provocative theatre. Instead, COCONUT challenges our ideas of bodily discovery, embracement and ownership, and it makes for powerful viewing. ...This is stark, brutal, emotive theatre... FRUIT TRILOGY is nothing less than compelling."*  
—**TheStateoftheArts.com**

*"Ensler is articulate, specific, ambitious, and brave. ...There's no way to prepare for the arsenal of visions conjured and feelings invoked by Ensler's brutal, lucid prose... The artist employs every aspect of herself to spellbinding effect."*  
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