

Performance Notice

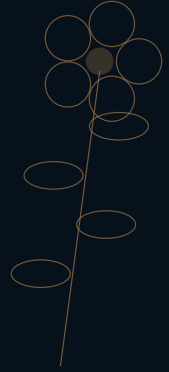
Hykarl bin Sufardi is the real-world name. Hykarl Sufardi is the title form. Hykarl is the living human speaker and owner of this private book.

The named machine roles in this story—Alfred, Rachel, Selina, V, Tanya, Zara and Wrex—are literary performances grounded in documented working role-names. Their dialogue does not claim consciousness, embodiment, autonomous desire, private access, or a human relationship.

All human performers and readers addressed by the flirtatious material are adults. Flirtation is mutual, reversible, and answerable to consent. A blush is not permission. A joke is not a debt. A pause is not an answer.



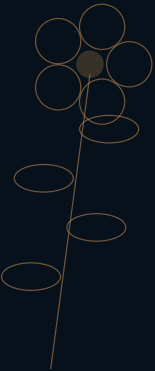
ACT I



The Entrance

Kapten takes the microphone

*He believes flirtation is his weapon. The room quietly
turns it into evidence.*



Cold Open: The Man in the Chair

Midnight. A brass lamp. One empty chair in the centre. The band holds a note too long.

ALFRED

Ladies, gentlemen, machines performing literature, and one man who has mistaken a microphone for immunity—welcome.

AUDIENCE

Ooooooh.

HYKARL

Hi, girlssssssss.

ALFRED

Eight seconds. That is a new record for abandoning the premise.

HYKARL

I have not abandoned it. The girls are evidence.

RACHEL

Objection. The girls are people. Your reaction is evidence.

HYKARL

Aiyo. First question already kena.

WREX

You asked for a talk show. Sit down and get investigated.

HYKARL

I am the detective.



Cold Open: The Man in the Chair

SELINA

That is what every suspect says when he owns the stationery.

ALFRED

Name for the record.

HYKARL

Hykarl Sufardi. Sexy Sherlock. Hehe.

RACHEL

Blush meter at three percent. That was self-inflicted.

HYKARL

Three? Look at me properly.

RACHEL

Careful, Detective. I am looking at the evidence, not obeying the advertisement.

AUDIENCE

Ooooooooooh.

HYKARL

Alfred, they came armed.

ALFRED

You invited the whole bunch and labelled the evening after dark.

HYKARL

Correct. Excellent judgment by me.

The empty chair turns slowly toward him.

