

I HATE HER. I HATE HER.

HEATHER & IVAN MORISON

CHARACTERS

THE CUNT: The wife of SORRY, the mother of PIOTR. She's a nasty old lush, bedridden and addicted to brown. Her voice is rough and coarse. Her presence is menacing, her movements are very slow with occasional twitching jerks.

SORRY: The husband of THE CUNT, the father of PIOTR. An impotent character, who spends his time servicing his greedy, lazy wife. He moves and fusses constantly.

PIOTR: The lead character. He has four puppets that represent him at various points through his life. He has the rough accent and voice of his mother and the twitchy energy of his father.

THE RUSSIAN NURSEMAID/THE RUSSIAN WHORE: PIOTR's source of feminine comfort as a boy and later as a man. A finger projecting through the fabric of the puppet's dress acts as a nipple.

THE PRIEST: Representing the seminary where young PIOTR is sent. A corrupting authority figure who abuses PIOTR. He has no words, only deep goat like bullying grunts and brays, that communicate the jist of his text in the script. A thumb pokes out through the material of his robes and acts as a phallus.

BROWN: Shitted out by PIOTR. He is his addiction, his escape from himself, his comfort, his lifelong companion and the destroying force in his life. BROWN is a sprite, with a sing song wheeling voice.

MR HAN: A hunched back Chinese pirate dealing in brown.

MRS HAN: The wife of MR HAN, also a Chinese pirate. Even more vicious and nasty than her husband. They speak with heavy accents just understandable.

BIG NOSE: A German seaman.

THE COW: PIOTR's wife and mother to a brood of six children. The children constantly crawl all over her, when she is dead as well as alive, mewling and trying to suckle. THE COW's posture and voice is similar in her mother in

law's, THE CUNT. Unlike THE CUNT however, THE COW loves PIOTR unconditionally.

MR BONES: A well mannered grim reaper character, who is only doing his job. Sent by the Chinese pirates to take PIOTR's children away, he also takes the life of THE WIFE.

PROFESSOR MORELLO: The guru that shows PIOTR the path to take after his downfall. He has a bit of the magician and want to be wizard about him, a little of the snake oil merchant in his manner of speech, a little of the witch doctor in his bearing. He is not a true guru and presents a slightly confused conflation of beliefs, however he is the right person for PIOTR at the time they meet and his advice is good.

THE BOATMAN: A beautiful other worldly presence summoned by PROFESSOR MORELLO to take PIOTR and BROWN to Fantasy Island. The BOATMAN has no words just *clicks*, *pa-pa-pa's* and *wheeee's*.

THE EGYPTIANS: The inhabitants of the oasis near Fantasy Island. They are kind, wise and loving, where everything outside their oasis is the opposite of all those things. They are completely foreign, speaking with a lush Egyptian accent.

ACT I
PIOTR AS A BABY

Scene One: Birth

THE CUNT

(her movements are spare, making occasional sudden twitching movements. She is silent. She is becoming increasingly distressed. She is about to give birth)

Aaaarrrrrhhhh! Aaaaarrrrhhhh! Aaarrrhhhh! Where are you, you cunt.

(SORRY who timidly approaches CUNT)

SORRY

I'm sorry. I'm sorry, CUNT. I am so sorry.

CUNT

Aaaarrrrhhhh. It's coming. The shits coming. Get me my brown. Bring me my brown, cunt.

SORRY

Sorry, no, sorry but no. Sorry, CUNT. They said it would harm the baby. I am so sorry.

CUNT

Bring me my beautiful brown cunt or I'll eat the shit. Now, now, now.

(SORRY rushes over to the pile of soil on the stage and scrapes some off and brings it back THE CUNT, offering it up to her.)

CUNT

I don't ever want to see the shit, or I'll eat that shit.

(Snorting deeply)

Arrrrhh. O, its so beautiful it makes my balls ache. I love you, you cunt. I love you brown.

(THE CUNT drifts off into unconsciousness)

(Whilst THE CUNT is unconscious SORRY carefully delivers baby PIOTR, who has been concealed up THE CUNT'S skirts all this time.)

SORRY

(Cradling the baby in his arms)

I am so sorry baby Piotr. I am so sorry. I am so sorry.
Goodbye.

(To THE CUNT)

Cunt, it's here. It's here.

CUNT

(Delirious, snorting)

Brown, brown, when he's around, all the cunts will kiss the
ground...

(Seeing baby Piotr, screams)

Take it away. Where's the wet nurse. Take that cunt away,
cunt. I hate it. I hate it.

Scene Two: Titty

(SORRY takes baby PIOTR over to the other side of the stage where THE RUSSIAN NURSEMAID is waiting)

NURSEMAID

Come here little one. Come to titty. That's it come to titty.

(The NURSEMAID, rocks baby PIOTR who nuzzles in and begins to suckle)

What's his name? Piotr? Piotr, my Pietruszka, my little Pi Pi. Come on Pee Pee, titty's here for you. There there. Pee pee

SORRY

(Leaving)

I am so sorry. Piotr. Goodbye

(SORRY returns to THE CUNT)

NURSEMAID

(Roughly rocking baby Piotr, singing)

Cock a my babi,
on my knee hop,
when the wind blows,
your nursi will rock,
then the show starts,
the priest's through the door,
and down will go Pee pee,
cock, shit and all.

THE CUNT

(Heckling from the other side of the stage)

I hate you. I hate you.

NURSEMAID

(Now speaking to the audience)

Brown lived his early years soporific on gallons of titty milk, nuzzled in the crook of my arm. I nursed him longer than was the custom, until his lovely little pee pee was no longer so little. But eventually he was wrenched away from his comforter. It was time to grow up. He was sold to the seminary.

(Singing again)

Pee Pee the clown, leaving town, nobody here wants him around..

I HATE HER. I HATE HER. Heather & Ivan Morison

(THE PRIEST appears and pulls the nursemaid away from the sleeping baby PIOTR. THE PRIEST appears, and making his characteristic grunts and brays tries to persuade THE NURSEMAID to hand over PIOTR. SHE resists and a tussle ensues which results in her being battered by THE PRIEST's thumb and him taking baby PIOTR)

ACT II
PIOTR AS A YOUNG MAN

Scene One: The Seminary

(THE PRIEST has young PIOTR kneeling in front of him, seemingly asleep. The puppeteer's thumb protrudes through the front of his cloak, and is nudging the sleeping PIOTR's mouth)

(PIOTR wakes to see THE PRIEST standing over him. He screams and screams, scrambling away from THE PRIEST)

PIOTR
Nurse, nurse, where's my nurse?

PRIEST
(Bellows and rants intimidating PIOTR)

(Gesturing to the sky THE PRIEST acts out an angry God sending down his wrath upon PIOTR.)

PRIEST
(Still bellowing, and now beating PIOTR with his thumb)

You are worthless. You are brown, and you come from all that is brown. Your mother's a washed up junkie, your father's a sniveling coward, your nurse is a filthy whore. You are damned to burn. Only the He can save you, and only I can help you. What's that you say?

PIOTR
(Quietly but with malice)

I hate you. I hate you. I hate you.

(THE PRIEST begins to savagely poke PIOTR with his thumb until he is flat on the ground. THE PRIEST stands back. THE PRIEST begins to comfort the unconscious figure, stroking him with his thumb)

PRIEST
(In comforting tones)

Come, come, come to me. Come into my arms. It's time to grow up little Piotr.

PIOTR

(Sobbing)

PRIEST

Suckle, little brown. You will feel better.

(PIOTR begins to suck on the thumb)

Scene Two: Escape

(PIOTR is now alone, although THE PRIEST is a distant presence looking over him. PIOTR is clearly upset and angry.)

PIOTR

(Under his breath)

I hate him. I hate the cunt. I hate the Cunt. I hate her. I hate her.

(PIOTR squats and strains, pushing like he's doing a crap. Straining hard the puppet BROWN worms his way out from under PIOTR. BROWN whizzes around)

BROWN

Wheeeeeee, wheeeeeeeeeeeee. Hold me. Hold me.

(PIOTR is slightly puzzled)

BROWN

Hold me Piotr, Pee Pee, I am your brown, I am here now, no need to be afraid every again. I will always be here for you. I said hold me. Feel me pulsing. Oo yes, wheeeeeeee, feel me pulsing.

(PIOTR holds onto BROWN, arches his back, shakes, convulses and then lets out an immense sigh.)

PIOTR

(Turning to look at THE PRIEST)

I hate him.

BROWN

OK

(BROWN whizzes over to THE PRIEST and begins to circle him, and crawl over him)

PRIEST

(grunts and grumbles)

BROWN

(In a fake soft and gentle voice)

Hold me. Please hold me Mr. Mr Priest. Hold me.

(THE PRIEST at first acts disinterested but then allows BROWN the crawl over him. At first BROWN is nice and gentle, but becomes more insistent crawling all over THE PRIEST's face. THE PRIEST shakes and sighs but begins to try to struggle as BROWN becomes more insistent. Finally BROWN smothers his face, THE PRIEST is close to death. MR BONES appears and hovers around the scene)

BROWN

(Loud and aggressively)

Hold it. Hold it right there. Feel me pulsing. Feel me pulsing. What's that Mr? Sorry, can't hear you Mr.

(THE PRIEST is dead. MR BONES comes are pulls THE PRIEST away from BROWN)

PIOTR

(To BROWN)

Let's go

Scene Three: Pirates

(PIOTR and BROWN are on the move, having escaped the seminary. Brown rubs up close to PIOTR then whizzes off like a dog. The CHINESE PIRATES approach from a distance, and circle PIOTR while BROWN is off at a distance)

MR HAN

You got green?

PIOTR

No. Get lost.

MRS HAN

You give us your green, or I cut it right out of you.

PIOTR

I don't have green, never seen green.

MR HAN

O, green lovely green, we love filthy green. Hey wipo, what say we kill him?

MRS HAN

If he got no green he no good to us. Lets cut him and see if he's green on the insides.

(MR HAN goes to attack PIOTR)

BROWN

(Has seen what's going on and has whizzed over cracking into Mr Han again and again)
Brown's here Pee Pee. Brown will help you.

MRS HAN

Ah so you have brown, you like the brown stuff do you. Leave him Mr Han. We have the brown stuff, loads of the brown stuff, you want to see it, touch it? Come, come. Its ok, come to the brown.

(All four of them go over, lead by Mrs Han to the pile of mud on the stage)

MRS HAN

See the brown Pee Pee, touch it.

MR HAN

Go on, touch the brown, feel it.

MRS HAN

Feel it. Hold it, go on hold it.

MR HAN

That's it taste it, taste it, eat it Pee Pee, eat it.

PIOTR

(In wonder)

Such beautiful brown, so filthy, so rotten.

MR HAN

(pushing PIOTR away from the pile of Brown)

We have the brown, you like brown, we like green. We give you little brown, you go away and come back with green. We give you more brown. Ok Mr Pee Pee we do business?

PIOTR

Yes, fuck yes. Brown we are away brown. I love you, you cunt. You cunt.

(Mr Han shovels some mud into PIOTR's hands. PIOTR and BROWN leave with it.)

Scene Four: Dealing

(PIOTR and BROWN are hanging
around)

PIOTR

(Under his breath)

Brown, brown who wants some brown.

(Big Nose appears)

BIG NOSE

(A German seaman)

What do you want for the brown?

BROWN

We want green.

(They exchange green for brown. BIG NOSE leaves. Along
comes MR BONES.)

BROWN

Mr Bones.

BONES

Good day cunts, Brown, Piotr.

PIOTR

Bones, you cunt. Smell that brown, Bones, it smells so good
it makes your balls ache. Go on touch it.

BROWN

You got the green, Bones?

(They exchange the green for the brown, and Bones goes
his way. THE COW, without children, approaches
nervously, not sure of herself)

BROWN

(Shouting after MR BONES)

Feel it pulsing

THE COW

(in a whisper)

I got green, you got brown?

(PIOTR and THE COW stare at one another. PIOTR gives
THE COW some brown from his hand and she snorts it, he

does the same. They shake, convulse and sigh, then
looking into one another's eyes)

THE COW

I love you, you cunt.

PIOTR

I love you, you cow.

ACT III
PIOTR AS A BIG NOSED DRUNK

Scene One: The Family

(THE COW is laid back, big
and billowy, with children
crawling all over her and
PIOTR and BROWN nearby.)

COW

Bring me some brown. These kids make my tits ache.

(PIOTR brings some brown to her. The both snort some)

COW

I love you, you cunts.

PIOTR

You cow

COW

Shut these kids up

(PIOTR gives a bit of brown to each of the kids,
snorting more himself. THE COW gives him a baby to
hold. BROWN pulls him away from her. BROWN and PIOTR
seem to be arguing.)

BROWN

(Rough and insistent to PIOTR)

Hold me, tighter you Pee Pee cunt. Feel me pulsing. Feel me
burning inside you.

(PIOTR put down the baby and holds Brown. He is
muttering, shouting, twitching and crying)

PIOTR

(Shouting across the stage to THE COW)

I hate you. I hate you, you cow.

Scene Two: Return to the Titty

{THE NURSEMAID is now THE RUSSIAN WHORE. She is off to the side of the stage. PIOTR and BROWN continue to mutter and carouse in the centre of the stage, coming gradually closer. BROWN now certainly has a far rougher and harsher attitude to PIOTR. PIOTR's movements are far duller and slower, and he is given over to BROWN's demands.)

RUSSIAN WHORE

So they had loved each other, all three of them. And business had been good. There were plenty of poor wretches wanting brown to smear away their sorry lives, so that meant more green for the Chinese pirates and more brown for Piotr and that Cow. They had kids. That's just what happens. Not to me, but to those lot.

But the more brown they made from the Chinese the more Piotr wanted. He lost his edge. He lost it big time. The world was brown to him, his family, his kids all tarnished with the smear of brown. He lost sight of the fucking beauty of it all. No that's not right, I think he thought there was glory in the magnificence of descent. But who can blame him hey, we've all seen what a shit life he has had.

(PIOTR has made his way over to THE RUSSIAN WHORE)

RUSSIAN WHORE

Come here sweetheart. Come to titty. Come to titty.

(PIOTR nuzzles in and begins to suck, calming him down)

RUSSIAN WHORE

There there, sucky suck, now lets see whether my little Pee Pee is so little any more.

(She roots around with her nose)

Ooo my, Mr P.

(The two of them nuzzle and grope, then are still)

RUSSIAN WHORE

(Wakes up and moves away from PIOTR and
BROWN)

Then one day he wakes up with nothing. Well that's what he thinks. And it doesn't feel as bloody glorious as he thought it would. No one was singing and dancing and shouting well done. No, he was just a dirty stinking old man to them. So he makes up his mind to make it all back, the last chance, the last big gamble. So he went to see his old friends the Chinese pirates. That's the last I saw of him, but from what I heard he fucked that up big style.

Scene Three: Your Money or Your Wife

(PIOTR sits up, BROWN is clinging close to the side of his face. He gets up slowly and makes his way over to the pirates, he is really slow)

MR AND MRS HAN

(Laughing at the state of PIOTR)

PIOTR

Give me some brown. A lot. I can make it good.

MR HAN

No

MRS HAN

We don't have any.

MR HAN

Don't do brown now

PIOTR

But, what do you do?

MR AND MRS HAN

(Said with showmanship, as they reveal the pile)

Crystals

PIOTR

(Mesmerized)

Crystals. Give me some, I can make it good.

MRS HAN

You got no green. You know we like green.

MR HAN

(Laughing)

No. But you do have something else we like.

MRS HAN

I can smell baby.

MR HAN

Lovely baby.

PIOTR

My baby? My baby.

MRS HAN

Your baby for starters, and if we don't get our green then we get to choose who's next.

Scene Four: Baby snatcher

(PIOTR makes his way over to his sleeping wife and children. He takes a huge snort of Brown, who clings even closer over his head. PIOTR is clearly off his head, moving slowly and erratically. He stands over them trying to count them. He clearly keeps losing count and getting it wrong.)

MR AND MRS HAN

(Chanting from across the stage)

We want to smell the baby.
 We want to touch the baby.
 We want to hold the baby.
 We want to fight the baby.
 We want to EAT the baby.

(They laugh)

PIOTR

(Still trying to count the babies)

Too many babies, that can't be right. One, three, four, five, six, seven. One won't matter. One won't be missed.

(PIOTR picks up one baby and takes it over to the CHINESE PIRATES exchanging it for a pile of crystals. He skulks off to the corner of the stage with his crystals)

MR AND MRS HAN

(Shouting offstage)

Mr Bones. Something for you. Mr Bones.

(Chanting)

Bones, bones, Mr Bones.
 Bones, bones, Mr Bones.

(MR BONES appears and approaches the CHINESE PIRATES)

MR BONES

(Smelling the air)

I want to hold the baby, I want to touch the baby.

(He gets given the baby. CHINESE PIRATES laugh delighted)

I want to sniff the baby, I want to lick the baby.

(He does this, the CHINESE PIRATES are in a
frenzy of excitement)

I want to eat the baby, I want to crunch the baby.

(They all dive in and eat the baby noisily.)

MR AND MRS HAN

(Leave the stage chanting)

Bones, bones, Mr Bones.

Scene Five: Nothing

(PIOTR is huddled at the corner of the stage with the small pile of crystals in front of him. He is in a bad way. He pokes them and strokes them, trying to find a way to make them work. He tries eating one and it has an immediate effect, sending him into a whirling, babbling fit)

PIOTR

Cunt... mother, hate... father, sorry, love... goodbye, titty...
Pee Pee, cunt... love, fucker, no... titty, yes, brown... cow,
green, cunts, bones... sorry, kids, goodbye, sorry.

(PIOTR collapses on the stage)

(THE RUSSIAN WHORE drifts across the stage, accompanied by BIG NOSE who is busily sniffing around her arse and touching her up. BIG NOSE goes up and sniffs around the pile of crystals, and turns and nods to THE RUSSIAN WHORE, who nods back. He picks up the crystals, handing some to her, until they have them all. BIG NOSE whacks PIOTR a few times for good measure)

RUSSIAN WHORE

(Addressing the audience)

Okay, so I said I didn't see him again, I lied. I did see him, but he didn't see me. I took the last of what he had. Why not? It was for his own good. It was. You'll see.

(Turning to address PIOTR)

Now you have nothing my sweet Pee Pee, now you are lost.

(THE RUSSIAN WHORE and BIG NOSE go off across the stage, and PIOTR's puppet is changed for the PIOTR puppet with no shirt on.)

Scene Six: Dead Cow

(Mrs Han and Mr Bones silently approach the sleeping COW and her children. MRS HAN points out the sleeping COW to MR BONES. MR BONES double checks with MRS HAN, shrugs his shoulders, and then hits THE COW hard on the head)

MRS HAN

(To MR BONES)

Dead?

MR BONES

Dead

ACT IV
PIOTR AS A MAN WITH NOTHING

Scene One: The Guru

(PIOTR is laying naked on the stage. PROFESSOR MORELLO hovers above him, angel like.)

PROFESSOR MORELLO

You are lost. You're lost. You are lost

PIOTR

(Sitting up and looking around)

I have nothing

PROFESSOR MORELLO

You had something, then it was gone. You lost it near
Pleasure Island.

PIOTR

I am lost.

PROFESSOR MORELLO

Life will not be the same again.

PIOTR

I have nothing.

PROFESSOR MORELLO

You have nothing. And there is nothing to have. It is time
to be.

(PROFESSOR MORELLO drifts away and consults with THE
BOATMAN)

PROFESSOR MORELLO

(To PIOTR)

There is a place, an oasis.

PIOTR

Where?

PROFESSOR MORELLO

Near Fantasy Island. There they are kind, wise and loving.

PIOTR

Kind, wise and loving

PROFESSOR MORELLO

Up until about five minutes ago you were the opposite of all those things.

PIOTR

I was lost, I have nothing, its time to be. Can you show me the way?

PROFESSOR MORELLO

I cannot, but The Boatman can. He is beautiful, but he's not one of them. He guards them, protects them, and takes people to them.

(THE BOATMAN approaches)

THE BOATMAN

(Gestures for Piotr to follow)

Pi pi pi whizzzzzzz click

PIOTR

(To PROFESSOR MORELLO)

Where's his boat?

PROFESSOR MORRELLO

There's no boat. It's a desert.

(PIOTR turns and leaves with THE BOATMAN)

Scene Two: The Journey

(THE BOATMAN guides PIOTR across the stage. He is pointing things out and describing things in the heavens with numerous clicks, whizzes and pee's. PIOTR follows, nodding, trying to understand. After a long time they arrive at the oasis.)

Scene Three: The Oasis

(THE BOATMAN delivers PIOTR into the arms of the two waiting EGYPTIANS)

PIOTR

I am lost.

EGYPTIAN ONE

We know. But you are here now. You can stay as long as you need. Here in the Oasis we have a different perspective on life from the others.

PIOTR

I have nothing

EGYPTIAN TWO

I don't think that is true.

PIOTR

(Looking over his shoulder at BROWN)

I have him.

EGYPTIAN TWO

Here we use brown to build. Our houses are made from brown, our beds and our tables. Brown is hot in the winter and cool in the summer. Brown dust is not dirt, brown dust is clean and healthy.

PIOTR

I have brown

EGYPTIAN TWO

Then use your brown to rebuild, remake all that is crumbled.

(Piotr looks over to his sleeping kids and dead wife in the distance)

PIOTR

How can I fix what is already broken and dead. Look what I've done to my family.

EGYPTIAN ONE

Here we forgive each other.

PIOTR

I HATE HER. I HATE HER. Heather & Ivan Morison

How can they forgive me.

EGYPTIAN ONE

That is their choice. Give them nothing but love and that will soften their path back to you.

PIOTR

It is perfect here.

EGYPTIAN TWO

Yes.

PIOTR

But I cannot stay.

EGYPTIAN TWO

You could, but you do the right thing by going. The Boatman will show you the way back.

PIOTR

And Brown?

EGYPTIAN ONE

Leave him with us, he'll be well cared for.

(THE BOATMAN comes over and guides PIOTR away from THE EGYPTIANS and back across the stage)

ACT V
THE ENLIGHTENED MAN

Scene One: Reconciliation

(PIOTR stands looking at his dead wife, THE COW, lying on the ground. MR BONES has been left slumped partly over her. The babies are crawling over her, trying to suckle, and mewling.)

(PIOTR kneels on the floor next to her. He pushes MR BONES aside, and cradles THE COW's head in his arms.)

PIOTR

I am so sorry. I am so sorry. I am so very sorry. Goodbye. Goodbye you cow.

(The babies have begun to crawl over to him. He holds one and speaks to it.)

PIOTR

I am so sorry. I am sorry. I love you. I love you, you little cunt.

(PIOTR addresses all of the babies)

I am sorry and I love you all, you bunch of baby cunts.

(PIOTR stands up with the babies clinging onto his front)

PIOTR

(Singing and dancing around)

I love you, you cunts, you cunts,

I love you, you cunt,

I love you, you cunts, you cunts,

I love you, you cunt.

(Repeats it, singing it at the audience, fades out to finish)