

Hole in the Head
By Murphi Cook

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Hole in the Head

CHARACTERS:

MAUDE, the mother

GABE, the son

SHIRLEY, the daughter

FERNANDO, the butler with a Spanish accent

THE ANALYST, the analyst with a German accent. Played by Gabe.

THE ARMY MAN, an army man. Played by Gabe.

THE GIRL WITH THE CHICKEN HEAD, a girl with a chicken head. A monster. Played by Shirley.

BOOMING VOICE, voiced by Fernando.

BOOMING PREACHER VOICE, voiced by Gabe.

TIME:

Any.

Everything is but a fragment.

PLACE:

A room.

Outside there is a war and MAUDE'S house is situated in the line of fire. This war should be heard, but it should not be overpowering unless otherwise noted. Only a faint beat of shots, yips, and hollers that is amplified when a character comes from the outside. It is not until ACT II Scene II that the war sounds fade into silence.

1.

Black. A door slam. War.

Goodbye.

MAUDE

Light. A room. There is a chaise lounge center stage. On the wall is a crooked “Birth of Venus” in a gold frame.

MAUDE stands at the door. Her dress is torn at the shoulders, there is some blood on her face, and her hair is a mess. She holds a letter in her hands.

FERNANDO stands behind her. In his hands is a bowl of water, washcloth, and a comb.

They are both frozen. Suddenly,

MAUDE turns, notices FERNANDO.

You startled me.

MAUDE

Forgive me.

FERNANDO

FERNANDO begins to clean MAUDE up.

MAUDE drops the letter.

Who are you?

MAUDE

I am the butler.

FERNANDO

The butler?

MAUDE

I work for you, madam.

FERNANDO

Oh.
And what's your name?

MAUDE

Fernando.

FERNANDO

Fernando. What an alluring name.
Fernando.

MAUDE

Yes madam.

FERNANDO

Are you new?

MAUDE

No madam.

FERNANDO

How long have you worked for me, Fernando?

MAUDE

Quite some time, madam.

FERNANDO

Have you?

MAUDE

Yes madam.

FERNANDO

How funny.
You're quite handsome, Fernando.

MAUDE

Yes madam.

FERNANDO

You would think I'd remember such a face.

MAUDE

Pause.

Fernando.

She is clean. Fernando picks up his things.
He almost leaves, but stops. He picks up the

letter.

Are the children coming?

FERNANDO

Children?

MAUDE

Yes madam.

FERNANDO

I don't have any children.

MAUDE

Yes madam.

FERNANDO

FERNANDO exits.

MAUDE takes the letter and reads it.

Children.

MAUDE

War overtakes her.

2.

MAUDE lays draped across the chaise lounge.

The doorbell rings.

Come in.

MAUDE

Her ANALYST enters. They have done this before.

Good evening, Ms. Maude.

ANALYST

Hello. Come sit. Please.

MAUDE

Her ANALYST ignores this request and

examines her head, face, and eyes.

ANALYST

It has come to my attention that you have not been feeling well.

MAUDE

No.
I guess not.

ANALYST

Please, tell me what has been irking your psyche.

MAUDE

Nothing.

ANALYST

Nothing?

MAUDE

Nothing.

Pause.

Everything.

ANALYST

What about everything?

MAUDE

Everything.

ANALYST

Specifics, Maude.

MAUDE

My life is a dream.

ANALYST

What sort of dream?

MAUDE

Did you know I had children, doctor? I woke up today and there was a telegram telling me they were coming home.
Here. Here is home.

ANALYST

We've talked about this before.

Have we? MAUDE

Yes. ANALYST

How funny. MAUDE
Are you sure you weren't dreaming?

The ANALYST checks her vital signs. As he does this, he grazes her breast.

I do not dream – tell me more about what you are feeling. ANALYST

That. MAUDE

MAUDE grabs his hand and keeps it at her breast. She forces his hand in a rough circular motion.

That feels nice. MAUDE

Does it? ANALYST

No. MAUDE

The ANALYST pulls his hand back.

Of course it does. ANALYST

He writes in his notebook.

Don't stop. MAUDE

Tell me about your children. ANALYST

What about them? MAUDE

Anything. ANALYST

I don't know them. MAUDE

They're your children. ANALYST

I don't remember them. MAUDE

You must remember something. ANALYST

Not a thing. MAUDE

Pause.

I've been having the most peculiar sleep lately.

ANALYST

And just what is so peculiar about this sleep?

MAUDE

My dreams.

ANALYST

I would like to see them. May I?

MAUDE

Oh they're luscious really.
But...

MAUDE

I feel like someone is looking for me.
They're always reaching for me,
pulling me,

As MAUDE tells her dream her chest begins to rise up and down as she writhes and squirms. Her breathing gets heavy. She is entering the dream. The ANALYST joins her.

wanting
something.

What do they want, Maude?

ANALYST

The sounds of battle cries, yee haws, glasses
breaking, and gunshots.

Me.
They want me.
Do I...
Do I want them?
Such powerful loins.
I must want them.
That noise!
Can you hear them?

MAUDE

Yes.

ANALYST

They're ravishing me.
Up and down.
Up and down.
Everybody wants to
To
To
fuck me.

MAUDE:

MAUDE lies on the floor. She is slowly
rocking her hips up and down.

She comes.

She stops. She rolls over.

When she turns back, she has a belly.
Pregnant.

Heavy breathing begins, rhythmic and slow,
until it eventually gets harder and heavier
and she starts to scream.

She pulls something from between her legs

– a doll baby. A baby cries.

MAUDE tries to get up. She falls. The breathing begins again, followed by screaming.

Soon she is pulling another doll from between her legs. Another baby cries.

MAUDE gets up and examines the pair.

MAUDE

Christ.

Well you might as well stop this nonsense. It's not going to do you any good.

GABE and SHIRLEY stop crying.

MAUDE

That's better.

Care for a drink?

MAUDE brings her babies to the chaise lounge.

She lifts up her shirt and places each one at a breast. They drain her.

The ANALYST watches her carefully and scribbles as she does this.

MAUDE

Heathens.

MAUDE puts the two babies on the floor.

MAUDE

And then she comes in.

ANALYST

Who?

MAUDE

The girl with the chicken head.

The GIRL WITH THE CHICKEN HEAD enters.

Those beady little eyes,
Cold. Black. Dots.
And that beak. That dirty crooked beak.
Gone, everyone, gone.

MAUDE

What happened to them?

ANALYST

She pecked out their eyes.

MAUDE

The GIRL WITH THE CHICKEN HEAD
pecks out the babies' eyes. The babies
scream.

She turns for MAUDE.

Get away from me!

MAUDE

The GIRL WITH THE CHICKEN HEAD
reaches towards MAUDE with both her
arms. MAUDE punches at the girl's head
over and over again.

You poke their eyes! But you can't poke my eyes! Get out of my house! Get out! Get out!

MAUDE

All the while the ANALYST watches
MAUDE and takes something out of his
pocket. A tiny hammer. He also takes a
handkerchief out of his pocket and cleans
this tool.

The GIRL WITH THE CHICKEN HEAD
falls to the floor and crawls away.

Stay away!

MAUDE

A change. The dream is over.

Repression.

ANALYST

What? MAUDE

Repression. ANALYST

What? MAUDE

Repression.
But
I can fix you. ANALYST

You can? MAUDE

I can. ANALYST

How? Pills? MAUDE

No. Something we haven't tried before.
Do you by chance have an ice pick? ANALYST

An ice pick?
I don't know. I believe I would prefer pills though. MAUDE

Pills will not help you. The ice pick, Maude. ANALYST

If you insist. I'll ask that man. MAUDE

What man? ANALYST

You know...
Oh what his name? MAUDE

Fernando? ANALYST

MAUDE
Yes.
That's it. Fernando.
Fernando!

FERNANDO enters.

FERNANDO
Yes madam? Good evening, doctor.

MAUDE
Bring us an ice pick, Fernando.

FERNANDO
Yes madam.

FERNANDO exits.

MAUDE
What are you going to do with it?

ANALYST
I am going to bring back the Maude you have lost.

MAUDE
How?

FERNANDO enters with an ice pick.

FERNANDO
Your ice pick, madam.

MAUDE
Thank you...
Fernando.
That will be all.

FERNANDO exits.

MAUDE
And you're sure you can't do this with a pill?

ANALYST
Nothing will cure you like this will. Just a few quick taps and you will be as good as you once were.

Doctor?

MAUDE

Yes?

ANALYST

MAUDE grabs his arms. Desperate.

Fix me.

MAUDE

ANALYST takes MAUDE'S vital signs once again.

A few quick taps where?

MAUDE

ANALYST gets on top of MAUDE and straddles her. He gets closer to her face as he examines her eyes. She believes he is leaning in to kiss her and she puckers up. She squeezes her eyes shut. He holds the ice pick in place with the hammer ready to tap.

Open your eyes, Maude.

ANALYST

MAUDE opens her eyes and the ANALYST'S hammer hits the pick.

MAUDE screams.

3.

MAUDE lies asleep. She wears big sunglasses over her eyes, very Hollywood.

FERNANDO enters wearing white gloves. He dances a slow lonely waltz. He sees MAUDE. He stops.

The following actions should be executed as a series of poses held for ten seconds. This should seem fragmented rather than fluid – a significant amount of time has passed.

FERNANDO sits on the chaise lounge with

MAUDE –he watches her. He moves to her feet, holds them out—rubbing. He straddles her—caressing. He lifts her glasses—looking. He kisses her.

FERNANDO exits.

MAUDE wakes up.

MAUDE

Fernando?

MAUDE goes back to sleep.

GABE and SHIRLEY enter. They are both dressed in sailor suits. They are adorable. They each take their respective doll and throw it offstage. They shake MAUDE awake.

GABE and SHIRLEY

Mummy, mummy wake up! Mummy! Oh wake up, sleepyhead.

MAUDE wakes up.

MAUDE

Where did you two come from?

SHIRLEY

University, silly.

GABE

Yeah mummy we're home for summer recess.

MAUDE

University?

GABE

Yes, mummy.

SHIRLEY

Are you feeling alright? You look a little pale darling.

MAUDE

Am I dreaming?

SHIRLEY pinches MAUDE and MAUDE

squeaks.

SHIRLEY

Of course you're not dreaming!

MAUDE

I felt that.

But...

It seems as though you were just born.

GABE

We were just born.

MAUDE

You were?

GABE

Yes.

SHIRLEY

No.

GABE

Didn't you get our letter?

MAUDE

Your letter?

MAUDE grabs her head.

MAUDE

Your letter? Oh your letter. I've got it right here.

MAUDE pulls the letter out of her dress.
She reads it while GABE mimes the words.

MAUDE

"Dear Mum-

Put on some satin and lace because your babes will be home from University at the start of the Summer Solstice.

Cuddles and kisses,
Gabe and Shirley"

SHIRLEY

Gabe wrote it.

GABE

Sure did. Where's your satin and lace, mum? That's the same ratty dress you were wearing last time we saw you.

SHIRLEY

I think it's absolutely lovely!

GABE

It's horrendous. What's for dinner?

MAUDE

Oh. Why, I hadn't thought about it, I'll ask...

I'll ask..

Fff. Fff.

Fernando.

I'll ask Fernando.

Fernando!

FERNANDO enters.

FERNANDO

Yes madam.

MAUDE

It seems the children are home.

FERNANDO

It does seem that way.

MAUDE

Do you have dinner prepared?

FERNANDO

Of course, madam.

GABE

What is it?

FERNANDO

Salisbury steak, master Gabe.

GABE

I'm a vegetarian, you nit.

SHIRLEY

But I'm not.

I missed you Fernando.

FERNANDO

There are vegetables as well.

SHIRLEY

Did you miss me?

FERNANDO

Yes, miss.
Dinner is in the dining room.

SHIRLEY

All those long, cold nights with nobody to keep me warm.

FERNANDO

Very well, miss.

MAUDE

Fernando?

FERNANDO

Yes madam?

MAUDE

I would like to have my dinner out here this evening,

SHIRLEY

Oh me too!

GABE

Me too, and don't forget my vegetables!

FERNANDO

Very well. Dinner will be in the living area.

FERNANDO exits.

GABE

He had better bring my vegetables.

SHIRLEY

I didn't know you were a vegetarian.

GABE

I am.

SHIRLEY

Since when?

GABE

Since now.

MAUDE

Children. I've got a terrible headache can you please quit your bickering.

SHIRLEY

Oh mummy, I'm sorry. I knew you weren't feeling well, I said it as soon as we came in, you just look so pale.

GABE

I bet I can make you feel better – let me massage your head.

GABE joins MAUDE on the chaise lounge. He grabs her head and rubs it vigorously, then slowly, then he moves his hands down to the sides of her neck, eventually making his way to her collar bone.

All the while SHIRLEY hums a tune, a well-known children's song like "Hush, little baby," and dances around MAUDE and GABE.

SHIRLEY

Two little babies home from school
Back to their genetic pool
Swimming in a house full of love
Flying high like a turkey or a dove!

Brother Gabe rubbed mummy's head,
Not too hard or she'll be dead
Sister Shirley –

GABE

Quit your yammering!

SHIRLEY

You never let me finish.

SHIRLEY moves to the corner and continues dancing,

SHIRLEY

Sister Shirley's cute as a button,
Why can't they turn Gabe into mutton!

Gabe ignores SHIRLEY.

Gabe takes off MAUDE'S sunglasses, and
sees her eye.

Christ mum! What happened?

GABE

The doorbell rings.

MAUDE grabs her sunglasses and puts them
back on.

I'll get it!

SHIRLEY

SHIRLEY answers the door.

Why hello! Welcome to our house, what's that you've got there? A letter! Oh, how I just love
mail. Buh-bye, now.

SHIRLEY

SHIRLEY looks at the letter.

Oh poo.
Gabe it's for you.

SHIRLEY

Hold your horses, Shirl. Can't you see I'm rubbin' mum?

GABE

FERNANDO enters with a platter. On this
platter are three tv dinners, each in its own
black plastic container.

Dinner is served.

FERNANDO

SHIRLEY jumps up to help FERNANDO.

Fernando! Let me help you.

SHIRLEY

GABE

Oh Christ, what is this?

FERNANDO

Salisbury steak, master Gabe.

GABE

I asked for vegetables!

FERNANDO

The dinner includes potatoes and creamed corn.

GABE

Ohhh, potatoes and creamed corn.
But it's touched the meat, you idiot.

SHIRLEY

Cut it out, Gabe. Oh Fernando, this meal looks scrumptious! Did you really make all this for me?

FERNANDO

Yes, miss.

SHIRLEY

Oh what a doll you are.

MAUDE

Thank you
Fernando. That will be all.

FERNANDO

Very well.

FERNANDO exits.

SHIRLEY begins to eat while GABE
merely picks at his food. MAUDE just
stares down at hers after the first bite.

GABE

This is garbage. Absolute garbage.
Do you see this mother? It's grey. All of it's grey.
Grey food does not sit well with my palate.

SHIRLEY

You're just being contrary Gabe. Isn't he, mummy?

MAUDE

It does taste like shit.

SHIRLEY

Mother! Gabe! You two are impossible! I'm going to have to eat everything you don't finish. I don't want Fernando to feel bad about his work—Got to keep his morale up. Really Gabe, must you spoil everything?

SHIRLEY takes the uneaten dinners and gobbles them down.

GABE

He should feel bad, he's a twat.

SHIRLEY

He is not.

(Beat.)

Don't you mean twit, anyway?

GABE

No you nit I mean twat.

SHIRLEY

Fernando is a lovely man.

GABE

You just want to screw him. Keep his morale up.

SHIRLEY

You're disgusting.

GABE

Not as disgusting as you. Looking to screw the help.

SHIRLEY hits GABE in the head and turns to MAUDE, sweetly.

SHIRLEY

I can't believe you haven't asked us what we learned yet in school, mummy. Don't you want to know what your darlings have been doing?

MAUDE

Oh. What did you learn in school?

SHIRLEY

Pick a subject and we'll tell you all about it.

MAUDE

I don't know.

SHIRLEY

Let me see, what should we talk about Gabey? What is the most titillating,
most tantalizing,
most terrific fact that we have learned all year?
Oh I just don't know – all we talk about in school now is those smelly old Indians because of the
war –

GABE

I'll give you a war!

GABE bends over and farts on SHIRLEY.

SHIRLEY screams.

SHIRLEY

I hope they draft you and make you go fight far away from me !

Beat.

Oh! I know! Let's do a play! I've got it! I'll be the star, Mary Rowlandson, and you
you can be one of the dirty nasty Indians who took her.

GABE makes whooping sounds as he runs
around the room. He picks up a fork and
grabs SHIRLEY. He holds it to her throat.

SHIRLEY squeals in delight.

The sounds outside grow louder and louder.
Both speak louder in response to the
growing noise, but no one acknowledges it
otherwise.

GABE

You cook meat. Or I cook you.

SHIRLEY crosses herself. MAUDE lies
back and falls asleep.

SHIRLEY

Oh god, please do not let this monster cook me. I will cook your meat, squawking duck, but you
must not touch any of my holy places, those are saved for my husband.

GABE smacks SHIRLEY and she falls to
the floor.

GABE

You make me cloth.

SHIRLEY

I will make you clothes, squawking duck but you must promise never to take them off in front of me.

GABE kicks SHIRLEY.

GABE

Stupid woman.

SHIRLEY gets up.

SHIRLEY

Indians don't say words like stupid. Now try it again.

GABE

Okay fartface.

SHIRLEY

Quit it, Gabe. Mother will never learn it if we don't do it for real.

GABE kicks SHIRLEY extra hard and she falls to the ground. He grunts.

GABE

Woman have no brains!

SHIRLEY giggles. GABE kicks her again.

SHIRLEY

Harder Gabe!

GABE grabs her hair and attempts to scalp her with a fork.

GABE

Me eat woman's brains.

SHIRLEY

But Gabey, you just said I didn't have brains – you've ruined it twice now!
It's hopeless.

Did you like our play, mummy? Teacher says it was just like that.

SHIRLEY notices that MAUDE has fallen asleep.

SHIRLEY

Mummy! Wake up! Did you even watch our scene?

MAUDE

I was just resting my head.

SHIRLEY

Your eyes were closed! I saw them from behind your glasses!

MAUDE

I was sleeping.

SHIRLEY

But mummy, aren't you even a little curious about what we've been doing?

MAUDE

Not particularly.

SHIRLEY

Fine. All I want is a mum who cares about me. Instead all I get is a mum who sits around like a bowl of lumpy potatoes.

SHIRLEY finally acknowledges the sounds outside.

SHIRLEY

What IS that sound? That's it. Everybody wants to ruin my scene!

SHIRLEY runs to the door.

She opens it and steps outside.

SHIRLEY

PLEASE BE QUI-

Loud shots are heard. Followed by SHIRLEY'S screams.

SHIRLEY reenters. She holds her hands over her face, as blood streams through her fingers. MAUDE never reacts.

SHIRLEY

I've been hit, oh I've been hit! I'm blind!

GABE begins to act like Squawking Duck again. He chases the bleeding SHIRLEY with a fork.

GABE

Oh me love eyeballs. You give me one for appetizer, and I eat rest for dessert.

SHIRLEY

Indians didn't know words like appetizer, you idiot!

SHIRLEY exits. Offstage you can still hear her.

SHIRLEY

Fernando! Fernando? Oh Fernando! I've been shot, I've been shot. My eyes! I'm blind! I require a medic!

GABE sits next to MAUDE. He plays with her hair.

GABE

You're not yourself, mum. Do you need me to fix you?

MAUDE

I need my analyst.

GABE

What's he gonna be able to do that I can't?

MAUDE

Fix me.

GABE

I told you I would fix you.

MAUDE

Call my analyst, Gabe.

GABE

If he doesn't fix you, I will.

GABE exits.

MAUDE

Good boy.

MAUDE notices the letter SHIRLEY left.

MAUDE

Gabe.

GABE reenters.

MAUDE points to the letter on the floor.
GABE takes the letter. He opens it.

An arrow flies across the stage and gunshots are heard. Confetti falls. A loud BOOMING VOICE is heard as GABE silently rereads the letter over and over.

BOOMING VOICE

“Dear Sir-

Congratulations! You have been selected to exercise your civic duty. Currently, our country is in the middle of a civil war. East verses West, or cowboys and Indians, as we at the House of White like to call it. You will be fighting for the East, you cowboy you. Report to duty tomorrow at oh nine hundred.

Potus”

MAUDE

Gabe.

Silence.

Gabe.

GABE

Yeah mum?

MAUDE

My analyst.

GABE

Right.

GABE folds up his letter and puts it in his pocket. He exits.

FERNANDO enters. His white gloves are stained with a red color.

FERNANDO

Is there anything else I can get you, maam?

MAUDE

No.

FERNANDO

Tea?

MAUDE

No.

FERNANDO

Toilet?

MAUDE

No.

FERNANDO

Another ice pick?

MAUDE sits up, surprised.

Why yes. That would be lovely.

MAUDE

FERNANDO takes the ice pick out of his pocket.

Thank you.

MAUDE

FERNANDO exits.

4.

MAUDE sits with the ice pick in her hands.

The doorbell rings.

Come in doctor.

MAUDE

The ANALYST enters. His clothes are torn, his hair is a mess, and there is blood on his face.

It's a war zone out there.

ANALYST

The ANALYST points to a bloody ear.

ANALYST

I lost my ear on the way.

MAUDE

It didn't work.

ANALYST

Pardon me?

MAUDE

We have to do it again.

ANALYST

You must wait for the results, no procedure has immediate results.

MAUDE takes off her glasses. Her left eye is swollen, black, blue, with crusty blood all over it. She grabs the ANALYST.

MAUDE

I know that it did not work, doctor. I can feel it in my head. You must do it again. These children are strangers screaming for my attention and and and Fernando –

ANALYST

Impossible. I cannot do another procedure so close to the last. It could have grave results.

MAUDE lifts the ice pick and holds it at the ANALYST'S jugular.

MAUDE

You said you would fix me, and I want to be fixed now.

ANALYST

I cannot do it. It's not safe.

MAUDE

It is.

ANALYST

It's not. If you die –

MAUDE

Just fix me.

ANALYST

Did you feel any sort of change after the last procedure?

MAUDE

No.

ANALYST

Not a thing?

MAUDE

No. Yes. A pinch. The girl pinched me. I felt that!

Silence. The ANALYST removes a stethoscope from inside his jacket and places the chest piece on top of her head. He listens.

ANALYST

Then this one will work wonders for you, I am quite sure.

He readjusts his war torn suit, takes a handkerchief and wipes his bloody ear and takes out his notebook and scribbles. He removes a small hammer and gestures for MAUDE to sit down. She sits, ready for him to hammer into her brain. Her eyes are wide open.

MAUDE

The right one this time.

The ANALYST hammers the ice pick into her eye. She doesn't scream or flinch. When he is done, she puts her sunglasses back on.

MAUDE

Thank you.

The ANALYST opens the door.

An arrow flies in.

He exits.

MAUDE lies back and goes to sleep. SHIRLEY enters with gauze covered eyes. She has a baby doll. The doll's eyes are gouged out.

SHIRLEY

Goo-goo ga-ga. What's that sweetheart, you're hungry? Goo, goo, goo. Oh well mummy will feed you darling. Ga-ga. Mummy will always feed her baby when she's hungry.

SHIRLEY puts the baby to her breast. She makes the sound of a baby sucking. She giggles.

SHIRLEY

Don't tug too hard now, mummy's got sensitive nipples. All done?

She kisses her baby.

SHIRLEY

Mummy, would you like to meet your granddaughter, Little Sweet Shirley Junior – Sugar, for short? Mummy?

MAUDE does not respond.

SHIRLEY

Don't mind her, sugar, I'm sure she's just dreaming of her sweet grandbaby.

SHIRLEY feels her way over to the chaise lounge and tries to give the baby to MAUDE.

SHIRLEY

Don't you want to hold Sugar, mummy?

SHIRLEY drops the baby into MAUDE'S lap, but misses. The baby falls to the floor and her head falls off.

SHIRLEY

Isn't she just a doll, mummy? Mummy?

SHIRLEY feels MAUDE'S lap.

SHIRLEY

Oh mummy, you're not even holding her right!

SHIRLEY picks up the headless doll and moves to exit.

SHIRLEY

Your silly grandmummy doesn't even know how to hold babies, Sugar-boo.

Let's go and find Fernando instead – he adores children!

SHIRLEY exits.

FERNANDO enters. He walks over to MAUDE and lifts up her glasses. He kisses her forehead and puts her glasses in his pocket. He exits.

5.

MAUDE is awake. She holds the doll head in her hands, cradling it lovingly. Both eyes are now black eyes.

GABE enters doing a battle cry. He is dressed as an Indian. He is wearing a loincloth, a full headdress, and lots of war paint. He carries a tomahawk.

MAUDE

What are you doing, Gabey?

GABE

I am being an Indian. I hate cowboys. They're a bunch of stupid pricks with stupid hats. I want to be an Indian.

MAUDE

You look like an Indian.

GABE

That's cause I am one. I don't want to fight for the east, mum, I want to fight for the west. And I'm going to, no matter what that nit Potus says.

MAUDE

Why don't you come rest your head on my lap. That'll make you feel better.

GABE lies down next to MAUDE and places his head on her lap. She immediately begins to play absentmindedly with his hair.

GABE

So you're feeling better then?

MAUDE

Much.

A long silence. The more MAUDE plays with GABE'S hair the more childish he gets, until he is curled up in the fetal position, sucking his thumb.

GABE

Mummy, I want some cherries.

MAUDE

Of course my darling. I will call Fernando. Fernando? Fernando!

GABE

Get out here you lazy sack of shit.

FERNANDO enters.

MAUDE

We would like some cherries, Fernando.

Silence.

Cherries, Fernando.

FERNANDO

There aren't any, madam.

GABE

You're a liar. I bet you ate them.

MAUDE

That's just nonsense Fernando. We must have cherries.

GABE

Do you know what I do to liars, Fernando?

FERNANDO

No madam. The icebox is quite empty.

MAUDE

Did you eat the cherries Fernando?

FERNANDO

No madam.

GABE

He's lying, mummy.

GABE gets up and puts a scalpel under FERNANDO'S neck. FERNANDO ignores him.

GABE

Quit your lying or I'll slice your throat.

MAUDE

This is impossible –

FERNANDO

There is no money, madam.

GABE

You hear that mother, now he's stealing our money!

FERNANDO

That reminds me, isn't it time for your bath, Master Gabe? What is that you have smeared all over your face?

GABE

Why don't you just mind your own. You just want to see my peen.

GABE lifts up his loincloth and flashes him.

MAUDE

Please stop it Gabe.

Why wouldn't you get me cherries, you know they're my favorite. Are you sure that you didn't?

FERNANDO is silent while MAUDE stares intently at him. She remembers.

MAUDE

Fernando?

FERNANDO

Yes madam.

MAUDE

Fernando?

FERNANDO

Yes madam.

MAUDE

Fernando. Fernando. Seems so wrong. Fernando.

Will you go find me cherries, Fernando?

Yes madam.

FERNANDO

Thank you.

MAUDE

FERNANDO exits.

That Fernando is a real bull shitter.

GABE

Don't say that, Gabe.

MAUDE

Sorry mummy.

GABE

You shouldn't say bad things about him at all.

MAUDE

But he's our slave. That's what you do to slaves.

GABE

I don't think he's a slave, Gabe.

MAUDE

Of course he is.

GABE

I think he's one of us.

MAUDE

I think you should check your eyes.

GABE

I think...he's your father.
(No response.)

MAUDE

He is your father! I had sex with Fernando! I remember! I had forgotten once but now I remember. It's working. The treatments! Did you hear me, Gabe?

GABE

I heard you. My father is a millionaire, not a slave, silly.

MAUDE

Fernando is your father.

GABE

He is not. My father struck gold when I was just a boy –

MAUDE

No.

GABE

He's a real tycoon in the oil industry!

MAUDE

No.

GABE

He's the best damn–

MAUDE

Repression.

GABE

What?

MAUDE

Repression.

GABE

What?

MAUDE

Fernando is your father.

GABE

You're lying to me!

MAUDE

I'm not lying to you. I had sex with Fernando. Nine months later you were born.

GABE

How could you do this to me, you slut? You know I'm going off to war soon!

MAUDE

You're a big boy and you need to know the truth. This is the truth.

We all need the truth.

GABE

No. I think you're lying. I think you want me to get angry so that I will lose my head when I fight the cowboys. Then I'll be dead and daddy's heir will be gone, and you will get all his money, you money-grubbing whore!

MAUDE

There is no money. I had sex with my butler.

GABE

Yes there is, look at this house!

MAUDE

I don't even have cherries.

GABE

But we do, Fernando just eats them.

FERNANDO enters as GABE says his name. He carries a pathetic pie.

MAUDE

You shouldn't call your father by his first name.

GABE

Okay mummy. Hello daddy.

FERNANDO

Pardon me sir?

MAUDE

I remember Fernando.

FERNANDO

You do?

MAUDE

I do.

FERNANDO

What do you remember?

MAUDE

You, Fernando.

GABE

What's that you've got in your hands, daddy?

FERNANDO

You remember me?

MAUDE

Yes. But Fernando wasn't always your name now was it?

FERNANDO

No.

MAUDE

What was it?

FERNANDO drops his accent.

FERNANDO

Earl.

MAUDE

That's right. Earl. I had forgotten.

FERNANDO drops the pie as MAUDE
grabs his hands.

GABE

Look at that, mummy. He didn't even make us a cherry pie, it looks like he made us rhubarb. Rhubarb Schmubarb, that's not what you feed a boy about to go off and save the west. Shows how much daddy cares about us. Just wants us to starve and die.

MAUDE

But why did you change your name?

FERNANDO

You wanted a foreign butler.

MAUDE

Right.

I quite like Fernando better. Do you mind if I call you that from now on?

FERNANDO

No.

GABE takes a piece of pie off the floor and
stands between the middle of them to show
MAUDE.

MAUDE

And Gabe here is a product of our passion. Do you remember that night we shared?

MAUDE

Your hands groping my breast, your tongue –

GABE

Yeah Fernando, don't you remember when you fucked my mother?

As MAUDE and FERNANDO talk
MAUDE gets closer to FERNANDO'S face
and ignores GABE. GABE sneaks behind
FERNANDO with his tomahawk.

MAUDE

You inside of me...
Oh Fernando!
We mus'nt be so lewd. Little Gabe can hear.

Beat.

Fernando.

FERNANDO

Yes madam.

MAUDE

A woman needs her cherries.

FERNANDO

I've worked for you all this time.

MAUDE

And I appreciate your many years of service, but –

GABE eases behind FERNANDO and slits
his throat with the tomahawk.

GABE

But we won't be needing your help anymore.

MAUDE

Gabe!

FERNANDO'S limp body falls to the floor.

MAUDE screams.

GABE

This man is not my father.

GABE slices open FERNANDO'S stomach and pulls out a bloody mess. MAUDE cries as she watches.

GABE

Look mummy, I found our cherries. Looks like Fernando stole them just like I said.

MAUDE

He did?

GABE

Yes mummy.

MAUDE

He wouldn't.

GABE

He did.

MAUDE

You're sure?

GABE

I'm sure.

MAUDE

Good help is so hard to come by these days.

MAUDE and GABE each take a piece of FERNANDO'S stomach and pop it into their mouths. They chew.

SHIRLEY enters.

SHIRLEY

When's dinner, mum? I'm absolutely starved.

GABE hands SHIRLEY a cherry from FERNANDO'S belly.

GABE

Eat this.

SHIRLEY chews.

SHIRLEY

How I just love cherries! Did Fernando get these for us?

GABE

Of course he did, sis.

MAUDE, SHIRLEY, and GABE together

I love him.

Black out.

6.

Darkness.

The GIRL WITH THE CHICKEN HEAD appears. She walks, slowly. She stops. She lays an egg. She pecks at it with her beak. It cracks. She is gone.

7.

The setup is the same as before; however, now there are smears of blood around the room.

MAUDE has propped FERNANDO up onto the chaise lounge. His throat is still split, and his guts are smeared all over his chest and stomach.

MAUDE looks better than before, she has fixed her hair and wears an old wedding dress. MAUDE stands fixing FERNANDO'S tie, and smoothing out his suit.

MAUDE

Oh Fernando! This is the happiest day of my life.

FERNANDO

Mine too, madam.

MAUDE

Fernando. You are going to have to stop calling me madam. My name is Maude. I told you, I remember everything. You must forgive me for forgetting, do you forgive me? Oh please say that you do. I'll just die if you don't.

FERNANDO

I forgive you...

Pause.

Maude.

MAUDE

That's right darling.

FERNANDO

What about the children?

MAUDE

Gabe and Shirley?

FERNANDO

Yes.

MAUDE

Gabe and Shirley are adults now, they don't need us.

They were mistakes.

Silly little mistakes.

Without them, maybe I would have never forgot. Maybe we could have been together all this time.

Oh nevermind that.

There is a voice.

BOOMING PREACHER

Dearly Beloved –

MAUDE

Oh hush up, Fernando! The ceremony's about to start. We're here, Father!

BOOMING PREACHER

We are gathered here today, to join this lovely pair, Maude and Earl.

MAUDE

His name's Fernando, Father.

BOOMING PREACHER

Maude and Fernando. In holy matrimony.

MAUDE

That's marriage, Fernando.

BOOMING PREACHER

Maude, do you take Fernando as your awfully wedded husband?

MAUDE

I do!

BOOMING PREACHER

Fernando, do you take Maude as your awfully wedded wife?

FERNANDO

I do.

MAUDE swoons.

BOOMING PREACHER

Then I say you're married. You may kiss the bride.

MAUDE kisses FERNANDO, passionately.
The BOOMING PREACHER is gone.

MAUDE

We're married!

(Beat.)

Do you know what lovers do when they're married?

FERNANDO

What's that?

MAUDE

Have babies!

FERNANDO

I –

MAUDE

Oh Fernando, your name is so exotic, do you think our babies would be exotic? Maybe little black babies with big puffy lips and almonds for eyes, or little asian babies with rice bellies. We should probably get to making these babies right away, let's start now.

MAUDE climbs on top of FERNANDO.

MAUDE

Let's make a baby, Fernando.

FERNANDO sputters.

MAUDE

Fine. If you only want to focus on me right now that's just fine. Let's discuss us, shall we?
Where will we honeymoon?

FERNANDO

Here?

MAUDE

Oh you. All freshly married couples must travel for their honeymoon.

FERNANDO sputters again.

MAUDE

But maybe you're right. I do love this house. And that painting, I couldn't leave it, and I don't think I have a suitcase large enough to fit it.

FERNANDO

You're right.

MAUDE

No you're right, I'm so glad I remember you now.

FERNANDO

Me too.

They kiss.

An arrow sails into the room, and lands in the middle of the painting. It is from GABE'S bow and arrow.

GABE and SHIRLEY enter. GABE is wearing the same outfit as before, except there is more war paint on his face and arms now. This war paint is blood from FERNANDO. He is emitting a war cry.

SHIRLEY wears a typical nurse's uniform – all white, with a cap with a red cross. With white gauze still wrapped around her head.

When the children enter FERNANDO falls from MAUDE'S embrace, dead. MAUDE is not disturbed by this.

GABE:

SHIRLEY:

Hoy oy oy oy Hoy oy oy oy
Kill the Cowboys
Kill the Cowboys
Hoy oy oy oy Hoy oy oy oy
Slice 'em Dice' em

Don't think twice'em.

Hoy oy oy oy Hoy oy oy oy

Fuck their wives

Steal their lives
Hoy oy oy oy Hoy oy oy oy
KAPOW.

Our Father,
Who art in heaven, Harold be thy name;
Thy kingdom come; Thy will be done,
On earth as it is in heaven.
Give us this day our daily bread,

And forgive us our trespasses,

As we forgive those that trespass against us.

And lead us not into Temptation; but

deliver us from evil.

AMEN.

GABE

You better kiss us goodbye, mum, 'cause we're off to fight!

SHIRLEY

Don't you worry, mummy, I won't be fighting, I'll just be healing the wounds of all those poor sick men.

GABE

Aw Christ, you're just looking for a husband.

SHIRLEY

Am not!

GABE

Are too!

SHIRLEY

Am not! Mum, tell him I'm not looking for a husband.

MAUDE

She's blind, Gabe. She won't be able to see them.

SHIRLEY

Compassion knows no boundaries, mother. I can still see goodness.

GABE

And feel money in their wallets.

SHIRLEY

You're disgusting.

GABE

You are.

SHIRLEY

Tell mum how you're not even fighting for the cowboys. Did you know that mum? Gabe is doing exactly not what Potus said, he's only being an Indian because he's got a stupid costume. Everyone's going to know that those feathers aren't real anyway. There's no such thing as a pink bird.

GABE

Ever heard of a flamingo, you turd.

SHIRLEY

Flamingos don't have feathers they can't even fly.

GABE

How do you know what color my feathers are anyway? I thought you were blind.

SHIRLEY

I can still smell cheap color.

GABE

Why don't you just shut your yap. I am in strong moral opposition to the cowboys and I will not fight with them because I want to cut out their tongues.

SHIRLEY

No one is morally opposed to cowboys.

GABE

I am.

SHIRLEY pulls a worn photograph of the Marlboro man out of her bosom. There are holes poked all around his outline.

SHIRLEY

Who could oppose this?

GABE

See! I knew you were just looking for a husband. What are all those holes doing around his head? You been seeing with your fingers? I bet you're doing more than that with those fingers.

SHIRLEY

I'm not! I'm not! I'm not! I'm just remembering who I'm fighting for. I'm doing what is right, I'm going to be an angel of mercy for those cowboys. As soon as we walk out that door you are just a stinky savage, and not my brother.

GABE shoots an arrow at her head and narrowly misses.

GABE

Great. Fantastic. Terrific. Let's just kiss our mum goodbye and cut those ties that bind us.

SHIRLEY

Goodbye mummy, I'll miss you so. I'm sorry our visit had to be so short, but my country needs me right now.

MAUDE

Goodbye Shirley.

SHIRLEY hugs and kisses MAUDE.

GABE

Move it, it's my turn.

SHIRLEY

You can't rush goodbyes, Gabe. Aren't you proud of me, mummy?

GABE

Why should mum be proud of a self-serving twit like you?

SHIRLEY

You really are a vile human. I'm glad you'll die an Indian.

GABE

And I'm glad you'll die an idiot.
Goodbye mum.

MAUDE

Goodbye Gabe.

GABE and SHIRLEY move to exit. GABE notices the dead FERNANDO lying on the floor.

GABE

Oh Shirley, aren't you going to say goodbye to Fernando?

SHIRLEY

How could I have forgotten!
Fernando.
Fernando?
Fernando!

Where's Fernando?

Fernando, I have to go, but I'll miss you so much!

GABE and SHIRLEY exit to the sounds of war and screams outside.

You hear GABE yip and SHIRLEY squeal and then there is nothing else from them.

After this, the war sounds should grow fainter, until they are no longer heard at all.

MAUDE

I thought they'd never go. That was smart of you to keep so quiet just now. This way they won't expect anything.

Silence.

Fernando? Fernando, darling, they're gone, you can wake up now.

MAUDE shakes FERNANDO.

A heavy sleeper are you? Well its almost twilight so you'll never get to bed tonight if you don't get up now. Fernando. Fernando?

MAUDE realizes that FERNANDO seems to be more dead than asleep.

Fernando? Fernando you really must wake up. Oh Christ, why won't you wake up? You were just here. Fernando please, we've got plans, you must wake up so that we can make our babies and start all over.

MAUDE grabs her head. Beat.

Oh my head. The treatment, that's it. It must be taking you away from me. I can't lose you again, I just can't. I will call my analyst and he'll help me get you back.

MAUDE exits but can still be heard offstage. The GIRL WITH THE CHICKEN HEAD enters and begins to peck and nibble at FERNANDO'S insides.

MAUDE

I seem to have forgotten his number, Fernando. Do you have it?

MAUDE enters and sees the GIRL WITH
THE CHICKEN HEAD.

MAUDE

You! Get away from him! Get!

MAUDE hits the girl with the chicken head
until the girl falls to the ground. Maude
kicks her. MAUDE grabs both of her arms
and drags her to the door. She throws the
girl with the chicken head outside. When she
does this the ANALYST appears. The left
side of his head is bandaged.

MAUDE

You're here.

ANALYST

To check your head.

MAUDE

I was just about to call you but then she came back.

ANALYST

Your daughter?

MAUDE

No.

ANALYST

Who?

MAUDE

The girl with the chicken head. She was trying to eat Fernando.

ANALYST

I see.

The ANALYST notices the dead
FERNANDO on the floor.

ANALYST

And what happened here?

MAUDE

She wanted to eat him.
I forgot him,

but then I had him,
and now I've lost him.
You must get him back for me, doctor!

ANALYST

You mentioned earlier that you remembered –

MAUDE

Everything. I remembered everything.

ANALYST

The procedure's been working.

MAUDE

Yes but now it's worn off. I need more treatment, Doctor.

ANALYST

This is an unconventional course of treatment –

MAUDE

Do it, doctor.

ANALYST

It could bring about death in the patient.

MAUDE

You must do it.

ANALYST

But it could bring about recovery.

MAUDE

Doctor, please!

ANALYST

A recovery from this type of repression would be very impressive. Very, very impressive.
(Beat.)

Maude. I will need a corkscrew.

MAUDE exits. The ANALYST examines FERNANDO, he checks for a pulse. He sees the neck and belly wounds and backs away from the body. He pulls his notebook out of his pocket and scribbles.

MAUDE

What does it look like?

Silver with wood on top.

ANALYST

MAUDE reenters.

I can't find one anywhere!

MAUDE

Maybe you should check with him.

ANALYST

He's asleep.

MAUDE

He is the butler.

ANALYST

Right.

MAUDE

MAUDE carefully rummages through FERNANDO'S pockets, as she does so she kisses him when her face grazes his. She finally finds a corkscrew in his jacket and gives it to the ANALYST.

Bring him back.

MAUDE

The ANALYST places the corkscrew in the center of her head and taps it gently with his hammer. He then turns the screw into her skull. She squeezes FERNANDO'S hand.

Push harder, doctor, he's not squeezing me back.

MAUDE

Harder.

I said harder, you puss!

MAUDE

That's all I can do for now. You should begin to feel the effects of the procedure very soon.

ANALYST

MAUDE

No, no. I must feel him now. Let me do it.

MAUDE starts poking her finger into the new hole atop her head.

ANALYST

Impossible. Your fingers are not sterile. You must wait.

The ANALYST bandages up MAUDE'S head with white gauze.

ANALYST

You shall feel better soon. If you experience any difficulties, please call me.

MAUDE grabs the ANALYST'S arm as he tries to go.

MAUDE

Doctor.

ANALYST

Yes Maude?

MAUDE

My brain feels like marshmallows.

ANALYST

Very good my dear, that's what we want.

MAUDE

Will I get him back?

ANALYST

Of course. Then you may roast your marshmallows together.

MAUDE

Lovely.

The ANALYST exits.

MAUDE

Oh my sweet, beautiful butler, you'll be back to me soon, so soon.

Beat.

Oh! I bet I know why you're being so still. You're sulking because we didn't have a wedding cake. Silly me. How could we have had a proper wedding with no cake? I will make one for you!

We'll need sugar, eggs – we've already got eggs, her eggs, but they'll do – and butter, and marshmallows, of course!

MAUDE runs to find these things. She finds nothing.

MAUDE

I'm really going to need you to go to the store, Fernando. How can I make you a cake if you don't get me the things I need?

Beat.

I need you, Fernando. My body needs you to lick me, I mean like me, I mean love me, oh shove me into the oven, a bun in the oven!

The doorbell rings.

MAUDE

Pardon me.

MAUDE walks in zigzags over to the door. She opens it.

MAUDE

Why hello.

At the door is ARMY MAN, a man in uniform. He carries two large boxes, one under each arm.

ARMY MAN

Are you Miss Maude?

MAUDE

You bet I am.

ARMY MAN

Your head –

MAUDE

Is getting better. Come in.

ARMY MAN

I shouldn't, I'm just –

MAUDE

I said come in!

MAUDE pulls the ARMY MAN in. He is

careful not to drop the boxes.

MAUDE

Now what is a fella like you doing ringing my bell-a?

ARMY MAN

I'm ju –

MAUDE

It would be swell-a if you would call me Stella.

ARMY MAN

You said you were Miss Maude.

MAUDE

I said call me Stella.

ARMY MAN

I'm sorry. Stella.

MAUDE

Swell-a.

MAUDE takes the packages out from under his arms and puts them on the floor. She takes his hands in hers and pulls him around the room.

MAUDE

Your face is so pretty.

ARMY MAN

Excuse me?

MAUDE

Your genes must be swell, I bet you look so good in jeans.

ARMY MAN

I must –

MAUDE

Look at your teeth, you look like a horse!

ARMY MAN

Thanks.

MAUDE

So it's packages you deliver?

ARMY MAN

It is, I –

MAUDE

Any kind of package?

ARMY MAN

Only ones from –

MAUDE

I know what kind of package I want.

MAUDE begins to unbutton his pants.

Yours.

ARMY MAN

Miss Mau –

MAUDE

Stella.

ARMY MAN

Stella.

MAUDE

Yes.

ARMY MAN

We shouldn't do –

MAUDE puts her hand in his pants.

MAUDE

What?

ARMY MAN

This.

MAUDE

We should?

ARMY MAN

Not.

No?

MAUDE

The ARMY MAN'S knees begin to buckle.

Oh yes.

ARMY MAN

That's better.

MAUDE

MAUDE pulls the ARMY MAN to the ground. He lies on top of her and thrusts. They emit grunts and moans.

How lovely.

MAUDE

Thanks.

ARMY MAN

Love me.

MAUDE

Do I?

ARMY MAN

Yes.

MAUDE

No.

ARMY MAN

You lie.

MAUDE

ARMY MAN stands up and begins to button his pants.

Do you think we did it?

MAUDE

Did what?

ARMY MAN

Made a baby?

MAUDE

A baby? I sure as hell hope not.

ARMY MAN

MAUDE taps her belly.

We did. I can feel its heart beat beat beat, and its feet, they kick, how quick this happened.

MAUDE

You're crazy.

ARMY MAN

I'm pregnant.

MAUDE

I've got to go.

ARMY MAN

I'm a newlywed! It's bliss.

MAUDE

The ARMY MAN is leaving.

Who are you?

Beat.

Oh. Right. I forgot. I'm from the government.

ARMY MAN

Why are you here?

MAUDE

Your children –

ARMY MAN

They've already gone to fight for you –

MAUDE

The two that went to fight –

ARMY MAN

And you can't have this little one, he's too young.

MAUDE

The other two –

ARMY MAN

Yes. MAUDE

Were in an accident. ARMY MAN

What sort of accident? MAUDE

A deadly accident. ARMY MAN

Deadly? How dead. MAUDE

They lost their heads. ARMY MAN

Lost where? MAUDE

Just outside your door. Your son shot an arrow at the Indians and they sent a tomahawk his way. ARMY MAN

But he was an Indian. MAUDE

Unofficially. ARMY MAN

They wanted to help. MAUDE

They didn't watch their arrows. ARMY MAN

What's in the boxes? MAUDE

Your children. ARMY MAN

The ARMY MAN walks over to the two boxes and he opens them. He pulls a head out of each one. In his left hand he holds GABE'S head, with his war paint quite smudged and his feathers ruffled, while in

his right hand he holds SHIRLEY'S head,
with her white nurse's cap with the red cross
securely in place still.

ARMY MAN

We thought you'd like to keep them.

MAUDE takes the children's heads from the
ARMY MAN. She stares at them.

MAUDE

I would.

ARMY MAN

I'm sorry for your loss.

MAUDE

Dead. Dead.

ARMY MAN

Goodbye.

The ARMY MAN exits.

MAUDE

Two dead heads. A baby in my belly and two heads in my hands.

MAUDE goes to where FERNANDO lies
and places the two heads next to him.

MAUDE

Fernando, don't be so cruel to me. He gave us a baby. Please talk to me. Oh my head, it hurts. It works, so I'm not dead.

(Silence.)

Come back to me. I'll call my analyst. He'll help. Of course he'll help. Fix me right up. Treatments should work almost immediately, you'll be very pleased, very pleased. Fix to remember. Right. Away. Right away.

MAUDE goes to the door and calls out.

MAUDE

Doctor! Doctor? Come back! Hello?

MAUDE fumbles through FERNANDO'S
pocket and pulls out a small card.

MAUDE

Got you.

She exits and returns, dragging a telephone.

MAUDE

This way I can make sure she doesn't get you while I'm gone.

She tries to dial.

MAUDE

Fernando, how do I use this, you must help me.

She takes FERNANDO'S hand and dials
with his fingers.

MAUDE

Doctor, doctor. Hello? Hello. He's not back. No he's here but he's not talking to me. You said you would. You won't? But you must! You must! Come fix me. Time? It is time. I've got no time for you to wait. My children came back. No. Dead. Fix us, please. You have to. Please doctor. No-

(She hangs up.)

He won't, won't fix us.

MAUDE sits among the dead.

MAUDE

Say something.

MAUDE picks up GABE'S head.

MAUDE

Gabey baby, mama loves you. Don't you wanna talk to your mama? Stroke mama's hair?

MAUDE unwraps the gauze from her head,
and puts her head to GABE'S.

MAUDE

Yes, yes, that's nice now. Say something to me. Please my baby.

MAUDE puts GABE'S head down and
picks up SHIRLEY'S. When she sings, she
sings to the same tune SHIRLEY sang
earlier, yet flat, jarring.

MAUDE

Shirley girley, mama's here. Mama's here. Say hello. Say mama. Say hello mama. To me.
Please. Do you want a song?

Maude loves Shirley, Maude loves Gabe
She even loves this little babe-
In her belly.
It would be swellly
If you came back.
You, too, Fernando.
Come back.

MAUDE puts SHIRLEY'S head down. She
leans over FERNANDO and kisses him.

MAUDE

I'll bring you back to me. I'll bring you all back, back, back to me. Three of you and one of me, a two boy two girl family. We will leave this house when you're all better, do you like that? Gabey? Shirley? Fernando? Oh! I haven't had a visitor in such a long time, why is that, don't they like me anymore?

MAUDE goes over to the door. She opens it.

There are no more sounds of war.

MAUDE

Hello? Hello! Don't you like me anymore? Don't you want me anymore?

MAUDE closes the door and returns to the
dead.

MAUDE

They must have left.

MAUDE takes the corkscrew that the
ANALYST used earlier, and puts it on top
of her head on the other side.

She pushes.

MAUDE

Harder. Harder. HARD-ER-ER-ER. We'll have a show. A show that travels, the famous family of father Fernando and his dazzling darlings. We'll wear sequins and bows and tippy taps on our toes. My toes are so cold. I'm not wearing any shoes. I'm never wearing shoes. We can do dances for crowds! I'll dance with Shirley darling and she'll rub the bump on my belly that isn't filled with jelly but a baby instead. Our wonderful boys will come out and take off our sequins and show our fans what they want. Where are my shoes, Fernando? Shoes go on your feet. Feet shoes. Street blues. Neat news.

MAUDE bangs the corkscrew into her head
but nothing happens.

MAUDE

Pick ice, ice pick, quick!

MAUDE searches the room for an ice pick.

MAUDE

They'll read about us in the paper every day. We'll sing we'll dance we'll fly to France. Perhaps we'll take a boat, you can be the captain Fernando, but don't hit anything because we're on a schedule. Schedule on time, you want time, need time, I got time when you're back. Crack. My head. What's wrong with my head? Blood on my head? No just love on my head. Did I ever tell you about the time I traveled to Europe with my mummy and daddy? Oh it was so lonely, I mean lovely – we visited castles and pianos and ate poke salad. Salad? I don't like salad. Now that I think think think about it I don't think that happened at all. They must have went without me. You won't go without me will you? Of course you won't. You love me. Come back to me.

MAUDE exits and returns with a meat tenderizer. She takes the ice pick used earlier and places it on her head. She hits the pick with the meat tenderizer. There is a loud crack. As she hits her head she counts off the blows.

MAUDE

Holes in my head one, two, three, four holes.

MAUDE begins to make guttural sound, but visibly fights through it.

MAUDE

D-d-d-id it work? Did it?

The silences that follow should be exaggerated.

MAUDE

Fernando?

(Silence.)

Gabe?

(Silence.)

Shirley?

(Silence.)

Maude?

MAUDE sits center stage and begins to rock back and forth. Blood covers her face. Physically, she has deteriorated.

MAUDE sticks her fingers into her head and squeezes her brain.

The girl with the chicken head enters. She stalks over to MAUDE and leers over MAUDE'S frail body. She is poised to peck.

MAUDE

No...no...no...please!

Black Out.
End of Play.