Still I See My Baby – Application for Experimentica

Still I See My Baby

We change our world to suit our needs its human nature. Still I See My Baby imagines a world where people have access to a new technology capable of manufacturing designer children. What will be the struggles of a post-human future? When genes are the ultimate commodity, who controls our children?

The state have taken your baby, what did you do wrong? You were born gay, will you take the corrective procedure? Your wayward daughter is trying to kill her foetus, do you call in the church? Your exceptional child has vanished, why will nobody tell you what has happened? This is the world of Still I See My Baby – where pursuit of perfection drives a seductive evil.

By Dan Horrigan Directed by Hannah Kaye

skyorthebird@hotmail.co.uk hbkaye79@yahoo.com

+447800748082 +447841578959

Presented by Sky or the Bird <https://www.facebook.com/SkyOrTheBird/>

[www.dan-horrigan.squarespace.com](http://www.dan-horrigan.squarespace.com)

<https://vimeo.com/danhorrigan>

This document is to support our application to the festival and provide further information.

In this document you will find the latest draft of the play. The version we use at the festival will run at 55 minutes. However, it is entirely possible we can present a truncated version of the play. The play is made up of separate episodic scenes and we can present iterations that run at 20, 40, and 60 minutes.

You can see a workshop production of the play here: <https://vimeo.com/135975901>

The play has changed since the production above. The most notable change is a new concluding scene.

You can watch the short film adapted from the play here: <https://vimeo.com/137491790>

password: Populace2015.

Dan Horrigan CV: <http://www.stagejobspro.com/uk/dan.horrigan>

**Hannah Kaye CV**

58 Sydner Road

London

N16 7UG

07841578959

hbkaye79@yahoo.com

**Education**

**King’s College, London 2014**

 M.A. Shakespeare and Early Modern Drama

**Royal Central School Of Speech & Drama, 2010**

 M. A. Movement Studies

**Drama Centre London, 2007**

 B.A. (Hons) Directing

**Universite de la Sorbonne – Paris III, 2004**

 Licence Arts du Spectacle: Etudes Theatrales

Courses in the history and theory of drama, focusing particularly on the French theatre and on French philosophy and anthropology with regard to the performing arts.

**University of Chicago, 2001**

 Bachelor of Arts with Honours – English Language and Literature.

 Awards & Honours

* Winner of Napier-Wilt award 2001: prize given each year to the best Senior paper or project in the English department. Given for my translation and production of Jean Anouilh’s Antigone.
* Served in Maroon Key Society 1999-2001
* Recipient of Metcalf Fellowship 2000

**Teaching**

**Teaching Subjects/Specialities:** Stanislavsky/Method Acting, Scene Study, Shakespeare/Jacobean Drama (including advanced text analysis and social/historical context), Laban, movement psychology, Viewpoints, general movement.

**Birmingham School of Acting**: Specialist Lecturer in Laban and Shakespeare.

**Drama Centre:** Associate Lecturer in Movement Psychology. Workshop leader in Viewpoints to 2nd year B.A. Acting students. Lorca and Jacobean scene study to the Foundation students.

**Urdang Academy:** Lecturer in Acting & Movement for Actors on 3 year degree course.

**Caravanserai Acting Studio:** teach monologue and scene study.

**East 15 Acting School:** Taught acting and contemporary scene study to 1st year B.A. acting students. Directed Jacobean term project with 1st year students and Shakespeare project with 2nd year students.

**Italia Conti School of Theatre Arts:** Directed three 3rd year public performances and directed 2nd year Shakespeare project.

**St Edmunds’ College:** Coached students in Shakespeare scenes for Midsummer Festival, workshops.

**Cours Flourent (Paris):** Taught 1st year of Acting in English class (movement, scene study, monologues, etc.) Assistant teacher to Lesley Chatterley for 2nd and 3rd year Acting in English.

**Ecole Nationale de Chaillot (Paris):** Acting Shakespeare in English (32 students in their 1st and 3rd years)

**Directing**

Director *Duchess of Malfi* Birmingham Schoolof Acting

Director *Midsummer Night’s Dream* Birmingham Schoolof Acting

Director *Still I See My Baby* Theatre503

Director/Adapter *Othello Syndrome* Drayton Theatre

Director *RIP* The King’s Head

Director *Still I See My Baby* The Cockpit

Director *Nine*  Urdang Academy

Director *London: Four Corners One Heart* Theatre503

Director *Still I See My Baby*  Charing Cross Theatre

Director *The Jewish Wife* Courtyard Theatre

Director *The Maids* (my translation) Roundhouse

Director *The Photojournalist* Camden People’s Theatre

Director *Napoleon Noir*  Lost Theatre/Shaw Theatre

Director *Picnic* Italia Conti – Avondale

Director *The Rimers Of Eldritch* The Chelsea Theatre

Director *A Winter’s Tale* Italia Conti-Sheridan Studio

Director *Perfect Shadows* Jerwood Space

Director *Much Ado About Nothing* East 15 Acting School

Director *The Duchess Of Malfi* East 15 Acting School

Director *Proof* East 15 Acting School

Director *After Mrs Rochester* East 15 Acting School

Director *Troublesome King John* Jerwood Space

Director/adapter *The Hamlet Project* Arcola Theatre

Director *Pistachio Stories* Soho Theatre

Director *Luna Park* Arcola Theatre

Director *Paper, Scissors, Stone* Short Film

Ast.Director *The Ghostlight* (dir, Di Trevis) Old Vic Theatre

Ast.Director *The Miser* (dir. Philip Hedley) Cochrane Theatre

Dep. Director *Frozen* (in French, dir.Lesley Chatterley) Theatre Du Marais

Ast.Director *Fear & Misery in The Third Reich* (dir. Di Trevis) Cochrane Theatre

Ast.Director *The Winter’s Tale* (dir. Laurence Evans) Drama Centre London

Ast.Director *Der Freischutz* (dir. Jon Gunnar Thorvarsson) National Theatre Iceland

Director *The Metamorphosis* Cours Flourent School

Director *Fool For Love* (in French) Cours Flourent School

Ast.Director *Le Dindon* (dir. Lukas Hemleb) Comedie-Francaise

Ast.Director *Une Visite Inopportune* (dir. Lukas Hemleb) Comedie-Francaise

Ast.Director *Hedda Gabler* (dir. Jean-Pierre Miquel) Comedie Francaise

Ast.Director *Sganarelle* (dir. Thierry Hancisse) Comedie Francaise

Ast.Director *Breathing Underwater* (dir. Ann Boyd) Running With Scissors

Director *Antigone* (Anouilh, my translation) University Theatre

Ast.Director *Division Street: America* (dir. Curt Columbus) Steppenwolf Theatre

Director *Hedda Gabler* University Theatre

Ast.Director *Come Back ... Jimmy Dean* (dir. Shannon Cochrane) Steppenwolf Theatre

Director *Oleanna* University Theatre

Director *Fortinbras* University Theatre

**Movement Direction**

*Othello Syndrome* directed by Hannah Kaye Drayton Theatre

*RIP* directed by Hannah Kaye King’s Head

*Still I See My Baby* directed by Hannah Kaye Theatre 503

*Merrily We Roll Along* directed by Guy Unsworth Finsbury Town Hall

*Dona Rosita the Spinster* directed by Monique Wilson Battersea Arts Centre

*The Duchess Of Malfi*  directed by Dan Horrigan Charing Cross Theatre

*La Bete Humaine* directed by David Tucker Drama Studio London

**Acting**

Emilia/Narrator *Othello Syndrome* dir. Hannah Kaye Drayton Theatre

Phyllis *Charlotte Bach* (film) dir. Charles Mapleston Malachite Productions

Claudius/Gertrude *The Hamlet Project* dir. Hannah Kaye Edinburgh Fringe

*Invited to participate in the Jerwood Workshop run by Di Trevis. Have done five workshops: Greek Tragedy, The Young Actor in Professional Life, New Writing, Moliere, Commedia dell’arte, and Lorca.*

Avdotya Nazarovna *Ivanov* dir. Frankie Cosgrave Drama Centre

Ethel Gibbons *This Happy Breed* dir. Frankie Cosgrave Drama Centre

Regina Morti *Une Visite Inopportune* (in French) dir. Catherine Daumas Cmpgie Tournboulon

Judy Shepherd, etc. *The Laramie Project* dir. Lesley Chatterley Cours Florent

Arkadina/Gertrude *The Seagull/Hamlet* dir. Lesley Chatterley Quai d’Anou

Nurse *Romeo & Juliet* dir. David Cromer Hyde Park Arts Festival

Janet/Lily (understudy) *Division Street: America* dir. Curt Columbus Steppenwolf Theatre

2nd Witch *Macbeth* dir. Curt Columbus Hyde Park Arts Festival

Peresphone/Pandora *Myths of Ancient Greece* dir. Curt Columbus School Partnership Tour

Company Member Untitled Tour dir. Conrad Bishop Independent Eye Company

**Producing**

*The Chronic Life* Odin Teatret dir. Eugenio Barba Sadler’s Wells

**Casting**

**Steppenwolf Theatre Company** Assistant casting director and scout for theatre company. Took over as temporary CD when previous post holder left. Cast or helped cast 7 productions; scheduled and ran auditions; went to student showcases in the Chicago-area to scout new talent.

**Theatre Training**

**Trinity Laban Conservatoire of Dance and Music:** Certificate in Choreological Studies.

**Royal Central School Of Speech & Drama:** Classes and workshops on anatomy, movement for actors, historical movement, movement direction, research methods and methodologies, pedagogy.

**Drama Centre London:** classes in acting and directing, including movement, ballet, text, scene study, acting and directing for camera, movement psychology.

**Cours Florent:** advanced acting in English (3rd year) with Lesley Chatterley.

**Bilingual Acting Workshop:** advanced acting and directing with Amy Werba.

**University of Chicago:** Advanced Shakespeare scene studies, Performing Tennessee Williams, The Art of Directing, Acting The Greeks, Chekhov in Contemporary Contexts. (Teachers: Gavin Witt and Curt Columbus.)

**Skills**

Fluent in French and Spanish

Member of the Magdalena Network – International women in contemporary theatre

Invited to participate in Transit Festival 2013 hosted by Odin Teatret

Piano: 14 years, can read music

PC and MAC: Word, Wordperfect, Pagemaker, Quark, Publisher, general internet.

Full clean driving license and car.

**References**

Annie Tyson Di Trevis

Head of B.A. Acting Freelance Director

Drama Centre

02072724504/07834734367 07990975352

Still I See My Baby

Dan Horrigan

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skyorthebird@hotmail.co.uk

07800748082

***Translation Draft 7***

***Love is the power to see similarity in the dissimilar. Theodor Adorno.***

The play can be performed with three women and two men.

A note on dialogue:

A pause is designated with a …

Silence is designated with a (…)

A / indicates an interruption that creates overlapping dialogue.

**Life Like Water.** *A room in a hospital. A man is attending to an unconscious woman, one of many in the ward. She comes round. Disorientated. She sees him, realises where she is.*

Woman Where is she?

Man Its procedure.

Woman Is she Ok?

Man I can’t tell you.

Woman You don’t know?

Man I can’t say.

Woman She’s mine.

Man I mustn’t.

Woman You must.

Man I can’t tell you. You know I can’t tell you.

Woman Please.

Man You had a boy.

Woman Did he struggle? When they took him from me?

Man I wasn’t here.

Woman Will I see him?

Man You were careless.

Woman No, no, bring him back.

*(Enter a second man.)*

Man 2 She’s disturbing the others.

Man Please be quiet.

Man 2 Yes, be quiet.

Woman I want to see my son.

Man 2 How does she know?

Man She’s guessing.

Woman He told me.

Man 2 It’s gone now anyway.

Woman One more won’t make a difference.

Man 2 Oh it does, it does. / Each child makes a difference.

Woman Then let me keep him.

Man 2 You won’t be able to conceive again. We’ve taken care of it.

Man1 Making a strong state is like maintaining a garden. We need variety, yes of

course, but you have to weed the garden constantly. / Otherwise things get

overrun.

Man2 We live in circumstances that are finely balanced.

Woman Do you have a child?

Man2 At home. / I’m at work now.

Woman I have a child at home. When we had trees we’d a roof made of leaves. Now the forest has gone it’s made of plastic. ... My child used to play in the river. Now there are dead babies in bags floating in it. ... I don’t let her go anymore. ... How did you know I was pregnant?

Man 2 We pay for information like that.

Woman My neighbours. (...) They have no children.

Man 2 That’s very sensible. / Resources are scarce.

Woman They work at the school.

Man 2 Yes, they are good citizens.

Woman My child starts there soon.

Man 1 Well let’s hope it pays attention, you didn’t and look where it got you.

Woman Is my baby dead?

Man 2 We’re going to keep you in for observation over the next few days. Then you can

return to work, and your child.

Woman He is isn’t he?

Man He reached for you. Before he went./He reached out.

Man 2 Shut up.

Woman Of course he did. All children reach for their mothers.

Man 2 You’ll need your strength. Put it out of your mind./You have a hefty fine to

pay.

Woman The water used to be full of life, I’d go under and it would hold me, the way I

held him … Did you harvest my son? Or throw him in the river? … Can’t you

tell me? Don’t you know? (…) He reached for me. He reached for his mother.

*Man2 administers a sedative, and she slips back under, held in the embrace of the water.*

**Who Will Tend The Garden?** *a barren patch of ground on the remains of a derelict monastery. A man with a camera is standing still, listening to the audience. A woman joins him. They are uncertain, apologetic in their company of one another.*

Man How many down there?

Woman We won’t know until they’re all up.

Man How far back are we talking?

Woman Decades. ... It was going on when I was your age.

Man How many brought up so far?

Woman It’s difficult to say before the tests come back.

Man And they’re all in one place?

Woman So far. We’re to make sure.

Man Where were they found?

Woman The sewage system.

Man And there could be more remains? Scattered around.

Woman Scattered around, yes.

Man I heard experiments were conducted on them.

Woman We’ve been hearing that everywhere.

Man What happened?

Woman Fuck knows.

Man And we’re to what exactly?

Woman Take pictures of the ground around the whole area.

Man Why us? We only live here.

Woman That’s precisely why.

Man What will happen, once they’re all out of the ground?

Woman There’s a lot of speculation.

Man Let’s be prepared for the worst.

Woman Nobody is prepared for this.

Man Most people will shrug their shoulders.

Woman That’s what we did back then. / Look where we are now.

Man Before my time.

Woman You have to answer the questions we didn’t.

Man Are there more places like this?

Woman Apparently so. / Many, many more.

Man You left us a lot of questions.

Woman More than we had a right.

Man They do this sort of thing in Africa now.

Woman This isn’t Africa.

Man Outsource their experiments to people too poor to refuse them. That’s what

passes for permission.

Woman The children down there were pariahs while they were alive.

Man They’ve gained humanity since they were discovered in a cesspit.

Woman Progress.

Man At what cost?

Woman We’re counting it now.

Man Progress is money. It’s the order of things. Some say unshackle it, and let’s look

on in wonder at how fast things get better.

Woman Do you think the children under our feet were wonderstruck?

Man You remember them, why don’t you tell me?

Woman All I’m saying is somebody saw money to do those experiments.

Man Who?

Woman I don’t know. ... We’ll do right by these children. Raise, identify, put up a plaque.

 Those old ideas that put these children in the ground will have to catch up to

the way people live now.

Man What exactly put these children in the ground?

Woman The facts will have to be exhumed alongside them. Then we can decide what’s

best.

Man Was it the Church? Was it Science?

Woman It was ordinary people like you and I deciding these children weren’t good

enough. That’s how they get away with it.

Man Why?

Woman Everything good needs to be made so by comparing it to something dirty

and nasty.

Man And that’s what these children were?

Woman Look where they ended up. ... What do you think?

Man What makes them special now?

Woman Time.

Man How so?

Woman You realise how far back it goes. All that guilt we put on them. Age after age of

guilt.

Man Do we have less to be ashamed about today?

Woman You might, I hope.

Man Facing up to the past. It’s come too late for these. ... At least it’s here now.

Woman Look what we did in the name of the beautiful and good.

Man How do you decide what’s beautiful and good?

Woman You don’t want to decide because you’re looking for dead children in a sewer.

That’s certain.

Man You want to know because it’s all around you.

Woman Before you lose it forever.

Man Is must be very difficult to hold on to beauty.

Woman It’s difficult to let go of.

Man Holding on, or letting go. These children never had a choice.

Woman They never experienced beauty. Not for themselves, not for anybody else.

Man They weren’t perfect, and look where they are now.

Woman Do you think that’s the problem?

Man Perfection?

Woman Yes, perfection.

Man I think it’s is a very big part of the problem.

Woman I can see why. Back in the garden when everything was perfect, we had to ruin it

then. We have to ruin it now.

Man They say it was part of the divine plan, that we fell in the garden.

Woman Whose plan was this then?

Man I don’t know.

Woman We’ll probably lay a garden here.

Man Who will tend it?

Woman Whoever cares.

Man Let’s get these shots done. The light is fading.

*Man 1 begins to photograph the audience. Flash after flash illuminating them as the lights dim.*

****It’s All Part Of The Service**. *A man and a woman on Skype. They have their backs to the audience, though each has their image as it appears on the screen projected for full view. At certain times they take their cameras with them as they move.***

**Woman For the right price, yes.**

**Man How much are we talking?**

**Woman 5k.**

**Man I can’t afford that.**

**Woman I’m at the cheaper end of the market.**

**Man I see that.**

**Woman To give people like you the opportunity.**

**Man I’ll only get the result nature provides.**

**Woman That’s very fashionable in certain quarters.**

**Man I want it to have advantages.**

**Woman You’ll find there are advantages, if you do this with me.**

**Man At the clinic I could choose.**

**Woman Can you afford the clinic?**

**Man Of course not.**

**Woman Then I’m the answer.**

**Man I won’t know what I’m getting.**

**Woman Look at this. What do you think?**

**Man There’s a resemblance.**

**Woman Yours, based on forecasts. You can expect something close to that. Aren’t you pleased?**

***(The connection is broken. She holds her nerve. He takes a drink of his spirit, fixes the connection. It comes back,***

***she is ready for him.)***

**Man How many have you provided?**

**Woman You can rely on my womb.**

**Man Really?**

**Woman Absolutely.**

**Man His or hers education will be limited. The role they are able to take up in society will be strictly delineated.**

**Woman My stock is good. Delivered to spec. My sequencing is sound. I couldn’t do this job without a licence. The government wouldn’t allow it. Not only that, if the AC flags up something below spec /you can terminate with a full refund.**

**Man 4k for a girl. 3k for a boy.**

**Woman Five thousand is the price./ I could charge up to Seven.**

**Man Four five for a girl. Four if it’s a boy.**

**Woman This haggling is demeaning.**

**Man You’re all about the money.**

**Woman Have you considered India? / They really need it, and it goes further.**

**Man I may well try India.**

***(The connection goes again. She waits. She chews her finger. He downs his spirit, fixes the connection. It comes***

***back on. There she is for him, cool and collected.)***

**Woman You’ll have to have sex with me. Is that the problem?**

**Man I’ll provide the sperm, you can get your own baster.**

***(Again the connection is lost. He sits in quiet amusement of his own joke.)***

**Woman You sack of shit. I know exactly where to put that baster.**

***(She gets the connection back up. He considers, then accepts.)***

**Woman Don’t you want it the old fashioned way? ... I can fix it just so.**

**Man If my partner hadn’t passed away I wouldn’t need to do this.**

**Woman Do I remind you of her? (...) Oh, I see. I don’t mind. Let’s do it.**

**Man What does this mean to you?**

**Woman It’ll pay for my studies, and help my career. You won’t see me after delivery.**

**Man What’s our timeline?**

**Woman I have a forty eight hour window coming Friday.**

**Man Alright.**

**Woman So we’re agreed then? We go ahead./ 5k.**

**Man I’ll see you in London.**

**Woman Stay long enough to see some of it.**

**Man I never liked the rain.**

**Woman The forecast is good. They’ll be a car for you at the airport. I can be in it if you want to get started straight away.**

**Man No, I’ll see you at the hotel.**

**Woman I can give you the whole weekend.**

**Man It won’t take that long.**

**Woman Relax, it’s all part of the service.**

***The connection is terminated. He considers masturbating. She injects her leg with hormones.***

****Don’t Ask.** *A dock, lorries, the sound of freight on the river. Isolated, lonely bursts of horns from the ships puncture the air. Occasionally the sound of seagulls. Night. Rain. One man unloading cargo, he is alert and suspicious. Another man approaches him, begins helping with unloading.***

**Man1 I can make delivery.**

**Man2 How soon?**

**Man1 When do you need it?**

**Man2 Now.**

**Man1 Tomorrow.**

**Man2 Fine. The drop off point remains the same yes?**

**Man1 Yes.**

**Man2 And the money?**

**Man1 You considered adoption? A friend of mine’s thinking of it.**

**Man2 That’s nice.**

**Man1 My daughter’s sick. I can’t find a donor.**

**Man2 I could buy an organ easily. Get a ghost made.**

**Man1 If you tell me what you need I can find a better match.**

**Man 2 Don’t try and gouge me.**

**Man1 Shy are we?**

**Man2 We agreed fresh cargo.**

**Man1 It’s scarce this time of year. Supplier might struggle.**

**Man2 I can take it or leave it./Will you deliver?**

**Man1 There’s no need to be ashamed.**

**Man2 Ashamed? /I’m not ashamed.**

**Man1 Putting yourself through this. What are your tastes?**

**Man2 I need fresh vanilla cargo.**

**Man 1 That will cost more.**

**Man 2 Call it a special offer./First time buyer.**

**Man1 Fresh vanilla can get damaged in transit.**

**Man2 It’s what I want.**

**Man1 If it’s damaged you still have to take it.**

**Man2 If it’s damaged I’m holding you responsible.**

**Man1 People will wonder how you got it.**

**Man2 I’ve made sure that won’t happen.**

**Man1 How?**

**Man2 We gonna share all our secrets?**

**Man1 It’ll have a sell on price.**

**Man 2 I’ll see.**

**Man 1 Better you keep it between us./If you decide to do that.**

**Man 2 Competition up your arse then?**

**Man 1 Options there for you.**

**Man 2 That’s lovely.**

**Man 1 Don’t yank my chain.**

**Man2 Where does it come from?**

**Man1 It’s untraceable./No need to worry.**

**Man2 You only do the deliveries right?**

**Man1 I didn’t know I was doing this for the first few months. When I realised they made threats./You learn to cover your arse.**

**Man2 Who did?**

**Man1 All sorts. I’m used to it now. Pays well.**

**Man2 You don’t lose any sleep?**

**Man1 Do you?**

**Man2 I thought you didn’t care.**

**Man1 I don’t.**

**Man2 Then don’t ask.**

**Man1 Look then we’ll go ahead. It’s your money./Sell it back if it suits.**

**Man2 Yeah, my money, my choice.**

**Man1 The truck will drop off its cargo and park up for the night. I’ll take you to your delivery. You leave with your property.**

**Man 2 If I’m satisfied I’ll use you again.**

**Man1 I’m done now. You know what to do.**

**Man2 I do.**

**Man1 Until then.**

***(he leaves)***

**Man2 Yeah, when the time is right.**

***(enter a woman dressed for work on the docks.)***

**Woman He knows more than he’s letting on./About where they come from.**

**Man2 We need to be moving further up the chain.**

**Woman We’ll arrest him.**

**Man2 It’s too soon for that.**

**Woman We’ll get the girl out of it.**

**Man2 They’ll always be another.**

**Woman But one less, one less.**

**Man2 Please god.**

***A long lonely plangent blast of a horn from the river, and they’re gone into the night.***

****In Your Heart.** *A good affordable first home. A meal eaten, his plate polished off and hers partially eaten, they are now into drinks. There is an unopened document on the table. A young couple, they hold the professional ease that comes with people who are successful at a young age, they are playfully teasing each other. Then they seem to find a moment of silence between their playfulness, he takes a sudden quick sip of his wine.***

**Woman Are we ready for this?**

**Man Yes, I think so.**

**Woman What if they’ve refused us?**

**Man We’re not peasants rearing pigs.**

**Woman They’re not prioritising scientists.**

**Man That’s a rumour,/nothing more.**

**Woman Look at your colleagues.**

**Man What about them?**

**Woman How many of them are doing this?**

**Man They’d have said something.**

**Woman They’re afraid to speak out.**

**Man Do you also believe the water we drink makes us infertile?**

**Woman Of course not.**

**Man Then drink.**

**Woman I want you to open it.**

**Man It’s for you.**

**Woman Are you scared?**

**Man I want to see your face.**

**Woman Ok.**

**Man Go on then.**

**Woman I can’t./Will you?**

**Man There’s no need to be afraid.**

**Woman I’ve done everything I should to be worthy.**

**Man Open it then. I want to see your face.**

***(She reaches for the envelope. She takes a knife and cleanly slices it open. She reads. It’s a rejection.)***

**Man It can’t be my fault.**

**Woman We must go into hiding.**

**Man Are you mad?**

**Woman We tried to be careful.**

**Man We were weren’t we?**

**Woman As humanly possible.**

**Man Don’t tell me that.**

**Woman We’ve enough money, haven’t we?**

**Man We can’t hide forever.**

**Woman Come with me, to the countryside. Far from all this.**

**Man All our family is here.**

**Woman How else can we start our own?**

**Man I can’t believe you’d ask that of me.**

**Woman Don’t you love me?**

**Man Of course.**

**Woman Don’t you want a baby?**

**Man Yes./Of course.**

**Woman Then let’s have it.**

**Man First a license, then your baby. It’s written in blood, on walls across the city.**

**Woman Tell me you don’t ache.**

**Man Yes, I do, I ache, but I should be reporting you for saying this.**

**Woman Then report me. The state will find you another partner.**

**Man I don’t want another partner.**

**Woman Then do what I ask. (…) Look with your heart. There is our baby. Do you see?**

**Man I see what they’ll do to us.**

**Woman They’re already doing it.**

**Man The state decides according to the needs of the corporation.**

**Woman The needs of the corporation are not greater than our needs.**

**Man They have more power. What can we do?**

**Woman I know, why don’t you?**

**Man They’ll take it.**

**Woman Not if we get away first. Have it, come back and pay the fine.**

**Man It won’t stop at a fine.**

**Woman We can afford the penalty. We’re not raising pigs.**

**Man It’s written in blood.**

**Woman Please.**

**Man Get rid of it.**

**Woman It’s our baby. (...) Our baby. Can you see?**

***She searches for a trace of recognition. There is only a rictus of fear and grief.***

****Be Careful How you Use It**. *A decent middle class home. A married couple sat next to one another, their child sits at their feet preoccupied with her pictures and toys. The couple are dressed well, though they are ill at ease in their own home. Taking it all in, the source of growing discomfort, sits their guest. He has documents, which he is leafing through, letting their anxiety build.***

**Man I have the data.**

**Man2 You get why we’re doing this don’t you?**

**Man Of course, parents like to look ahead. You hear it all the time. They’ll say when they’re nine what they’ll be like when they’re fourteen, eighteen, whatever. / It’s as natural as rain.**

**Man 2 You see that’s been taken away from us.**

**Man That’s why I’m in the business.**

**Woman It’s embarrassing resorting to this.**

**Man Let’s see how we can help.**

**Man2 She starts in two months./We need to know what she’s up against.**

**Man You’ll find all the information here. Behaviour traits, likely palliatives required, susceptibilities, forecasts, and genome sequencing. Given your economic standing she won’t fall behind. You can see from the data who she’ll want to be friends with, and who she’ll want to avoid./It’s pretty much a given what she’ll attain.**

**Woman Are there other children with flaws?**

**Man Several. The data flushes it all out./I mean fleshes, fleshes it all out.**

**Woman Charming.**

**Man2 Our daughter needs treatment for an auto immune disease.**

**Man Why didn’t you go in for gene therapy?**

**Man2 The sequencing didn’t flag it up.**

**Woman We were let down badly.**

**Man2 Somebody must have known.**

**Man You would have terminated?**

**Woman We’d have had the choice.**

**Man So you’re worried it will hinder her ability to progress?/ Make friends?**

**Man2 We’ll be seen as poor stock.**

**Man Pharmacology will sort that out.**

**Woman You know treatment is unreliable.**

**Man All the same, it’s worth a go.**

**Man2 Well we’ll have to won’t we?**

**Man It must be disappointing .**

**Man2 Well of course. You spend all that time thinking about what you can and can’t give them, and then she was born with a problem we weren’t told about.**

**Man Trust me, it’s far more common than they’d like you to believe. I see it every day. That’s why I’m in the business. She won’t stand out./There are ways to manage the condition.**

**Woman We wanted her to stand out. We put so much thought into her. Now she’ll have to blend in.**

**Man Say you’d got her in to another school, with a higher quality of stock, she’d have been embarrassed./And so would you.**

**Woman It’s an absolute mystery where this problem came from. All our neighbours’ children turned out alright.**

**Man As far as you’re aware. Believe you me, there’s a long way to go before perfection.**

**Man2 Can you get forecasts on our neighbours kids?**

**Man If you can afford it.**

**Man2 I’ll give it some thought.**

**Woman It’s so unfair. Of course, some of them who know aren’t talking to us anymore. We’ll probably have to move./It’s pulled us right down.**

**Man There’s information on the parents as well as the children. You’ll be able to see who it’s good to get to know.**

**Woman We wouldn’t have had to get to know any of them before this.**

**Man2 We’d have stayed with a better class of person.**

**Man She’ll make you proud I’m sure.**

**Man2 She’ll know she could have had better things.**

**Man She’ll have enough.**

**Woman She’ll look at us and see she’s inferior, and she’ll always have that problem.**

**Man Not if you don’t put it there.**

**Woman Don’t tell us we put that problem there.**

**Man2 It’s a mystery how it got there, it’s a mystery how it wasn’t detected./We’re good stock.**

**Woman There aren’t supposed to be any surprises.**

**Man All the surprises are covered in the data.**

**Man2 It’s in there isn’t it? Where this problem came from.**

**Man You’ve got your answers.**

***(He is winding up now. Ready to leave.)***

**Woman Who was it?/Him or me?**

**Man You have the data. It’s a head start on how she’ll turn out. Be careful how you use it.**

**Man2 We’re put off having another.**

**Man You’ve a bit more to manage than most.**

***(He’s gone, leaving them with their answers.)***

**Woman I want a proper child.**

**Man2 We haven’t the money./Not with the costs of the treatment.**

**Woman It’s not fair. It’s a travesty. Our child is a travesty I’ll never get over.**

***She looks discontentedly at her child, who reaches out for a hug that never comes. He thinks of consoling his wife, instead he looks through the information, he wants to know, he dreads to know.***

****He’ll be Better Off With Them Won’t He**? *A school, one woman waiting at the gates, joined by two more. They are all dressed for a wet winter’s day. Rain is threatening. At some point it will begin to fall.***

**Woman1 We’ve told you not to wait here at the gates every day.**

**Woman2 I’m waiting for my child.**

**Woman1 We know.**

**Woman2 My child. I’m waiting.**

**Woman3 You must know he’s gone.**

**Woman2 Where?**

**Woman3 You must know. I’m sorry./You must know he won’t be here.**

**Woman2 Then where could he be? ... Perhaps he went off with a friend./Might that be it?**

**Woman1 The children are starting to talk about you. We’re struggling, we’re all struggling with it. … You turn up here at the end of the day. /It won’t change anything.**

**Woman2 I thought I saw him you see. He must not have heard me. I was calling his name.**

**Woman1 That’s why we’re here.**

**Woman2 He must know we need to go home now.**

**Woman3 Yes you do need to go home now.**

**Woman2 He did the same yesterday. He runs off. He hasn’t been home for three weeks.**

**Woman1 Three weeks today.**

**Woman2 You’ll help me find him won’t you?**

**Woman1 I can’t help you.**

**Woman2 Hasn’t he mentioned what he’s been up to? Who he’s staying with?**

**Woman3 He’s not staying with anyone.**

**Woman2 He’s the smartest boy in his year. You told me he would go straight to the top. Now nobody cares.**

**Woman1 No, no, we care, of course we do. We’re all upset./We feel for you.**

**Woman2 I ask the parents if they’ve seen him, and they gape. The children cry when I mention his name.**

**Woman1 It has to stop, I’m sorry, but you must see it has to stop.**

**Woman2 Tell him I’ll make his bed nice and comfortable if he’ll come back. I’ll make it up for him, if he comes back, if he comes back tomorrow.**

**Woman3 Try and think, he won’t be here tomorrow, you must know.**

**Woman2 Yes of course, today is Friday. Maybe he’ll be home for the weekend. We always go to the pictures on a Sunday. ... Last time we went to see a film about a boy born in special circumstances. People travel from a great distance to see him. He grows up to be very important. ... He can inspire love, though he struggles because he feels abandoned, and his friend betrays him. ... He dies, but the most amazing thing happens. He comes back.**

**Woman1 Maybe he’s waiting for you at the cinema?**

**Woman2 Do you think?**

**Woman 3 No.**

**Woman1 I’m sorry./ I don’t know why I said that.**

**Woman 2 That’s the rain now. I try to keep him, he always gets out.**

**Woman 1 Yes, he did that when he was here.**

**Woman2 Children love it. The rain. Why don’t we?**

**Woman3 It’s very late now isn’t it? Have a think about why he isn’t here. You won’t have to come back Monday.**

**Woman2 Something is definitely going on, I mean, the way people look at me when I call his name.**

**Woman1 I’m going to ask that someone from the Church visits you.**

**Woman2 So he’s in trouble?**

**Woman1 They can explain it. Will you go home?**

**Woman2 I can see I’m frightening the children. That’s why the parents gape at me. Some of them say things that make no sense. Most of them ask me to go back home. … I think I know why.**

**Woman3 You must know why.**

**Woman2 It’s because they can look after their children and I’m not good enough. So the state have taken him. That’s it isn’t it? Because he’ll be better off with them won’t he?/ He’ll have things I can’t give him.**

**Woman3 You think the state have your child?**

**Woman2 That’s right, yes.**

**Woman3 Yes, ok yes. You see then there isn’t anything to be gained from coming here and waiting for him at the gates?**

**Woman2 I think it’s for the best the state have him, do you agree?**

**Woman1 I’m sure he’s being looked after.**

**Woman2 I’ll always remember him the way he was here. … Do you have children?**

**Woman1 Not yet.**

**Woman2 When you do, cherish each moment, they can be taken so suddenly.**

**Woman1 Yes, I see that.**

**Woman2 He didn’t look, when he crossed the road./And then he was gone.**

**Woman3 That’s right, you see? There isn’t anything to be gained waiting for him at the gates every day.**

**Woman1 The children are making signs. Telling them to slow down. We’re going to put them up./All around these streets.**

**Woman2 I’m going to wait another hour.**

**Woman3 Another hour won’t bring him back.**

**Woman1 Would you like my brolly?**

**Woman2 No thanks.**

**Woman 1 Well, goodbye.**

**Woman2 Thank you for understanding.**

***Left alone now she opens to the rain, listening for her child’s voice in the patter of its fall. She thinks she has it,***

***then it’s gone, it comes back over there, then is gone again. She looks out to the audience, could he be with them?***

*****In Your Arms*.** *A secure facility. An open window, beyond the sound of children playing. One woman stands uncertain, she wears an apron covered with acrylic paint. The sound of the children playing is making her tense though she tries to cover it up. Suddenly another woman closes the window and the sounds of the children become muted. A third woman sits smoking a cigarette with languid drags.***

**Woman1 When did you last see your child?**

**Woman2 This morning./I was on duty early.**

**Woman1 And how do you know?**

**Woman2 He had a purple mark./Above the eye.**

**Woman3 There could be plenty of children with a purple mark.**

**Woman2 Shaped like a heart. I know it was mine.**

**Woman1 Are you sure?**

**Woman2 I know what I saw.**

**Woman3 This is a problem.**

**Woman2 That’s why I’m reporting it. I value my job at the school./ I don’t want anything to jeopardise it.**

**Woman3 Some of the carers harm the babies. Because of the manner of their birth./ That’s why we separate them now.**

**Woman2 There are always bad apples. I’m not one of them.**

**Woman3 Yes we value your work.**

**Woman1 But you have seen your child?**

**Woman 2 Must I say it again?**

**Woman 3 We don’t allow parents and their children to work on the same wing.**

**Woman 2 Then you understand my concern.**

**Woman1 The children you look after belong to women on another wing. You have their’s they have yours. /It increases co-operation.**

**Woman2 Then move him./In the interests of co-operation.**

**Woman1 We need to think about what to do with you.**

**Woman2 Why should I be punished? I’ve always complied. My statistics think for themselves.**

**Woman3 You mean speak.**

**Woman2 Pardon?**

**Woman3 You mean your statistics speak for themselves.**

**Woman2 What did I say?**

**Woman1 You said think not speak.**

**Woman2 Clearly they don’t think for themselves./That would make no sense.**

**Woman1 We could move you to A.**

**Woman2 I’m not mad.**

**Woman1 You need help.**

**Woman2 This is an administrative error. I should have been working in E if my child was in D. Before this I worked in munitions.**

**Woman3 It’s best you forget your past. You can only look forward to tomorrow. You can’t think about today.**

**Woman2 Why can’t I go to E?**

**Woman3 It’s for those who have been through the entire programme.**

**Woman2 I’m due.**

**Woman1 In A you won’t have to think about your child.**

**Woman2 I want E.**

**Woman1 You’re not ready.**

**Woman2 How do you know?**

**Woman3 We know.**

**Woman2 I’ve proved myself.**

**Woman1 There’s no way on earth your child is in D.**

**Woman2 I saw him.**

**Woman3 No, you didn’t.**

**Woman2 It’s got very hot in here. Do you have water? My mouth is dry.**

**Woman 3 You’ve come to us with this story because you want to be moved to E.**

**Woman 2 No.**

**Woman1 You’ve been in this room several times, talking of a boy with a purple mark above the eye./You’ve no memory of it have you?**

**Woman2 No. No.**

**Woman1 A purple mark, could have been paint. Perhaps a bruise.**

**Woman2 He was born with it.**

**Woman3 Your child was processed years ago. Think about it. (...) It’s been twelve years. And still you see a boy with a purple mark./ It can’t be him.**

**Woman2 That’s my boy.**

**Woman1 No it isn’t.**

**Woman 3 The purple mark is all you remember isn’t it? About your child?**

**Woman2 What’s happening to me?/Can you tell me?**

**Woman3 You have to stop seeing your child.**

**Woman2 Why did the doctor put him in my arms?**

**Woman1 The doctor was wrong to do that.**

**Woman2 How can I forget holding my boy in my arms?**

**Woman 1 Stay efficient./That’s what’s keeping you out of A.**

**Woman2 I see him in the eyes of every child I work with./And I want to make E.**

**Woman3 Your statistics speak for themselves. But you must forget you ever held your child.**

**Woman2 Yes, yes I see that. Yes, I will forget my baby. I will forget I ever held my baby in my arms. I will forget I ever had a baby.**

***The window is opened, the sound of the children playing floods the room. Woman2 is filled with it, she’s***

***somewhere else now, wherever it’s taken her. Woman 3 brings her a drink of water, which is dispatched in a single***

***deep slake.***

****It’s What You Would Have Chosen.** *A police cell. One man in handcuffs. His lawyer explodes into the room, convivial and brash.***

**Man1 You need a defence.**

 **Man2 Yes.**

**Man1 Something that keeps you out of prison.**

**Man2 Yes.**

**Man1 Cases like yours aren’t as rare as you think.**

**Man2 Really?**

**Man1 You’re not alone.**

**Man2 I’m heterosexual.**

**Man1 You were caught performing a same sex act.**

**Man2 I was confused.**

**Man1 We can look at your parents, how they handled in utero determination.**

**Man2 I think that would be good.**

**Man1 People were still unsure about testosterone application back then. It was early days.**

**Man2 I see.**

**Man1 Did your mother take the supplement?**

**Man2 It never came up.**

**Man1 Ask her.**

**Man2 We’re not talking since the incident.**

**Man1 The option existed. If she refused you have a good defence.**

**Man2 My wife is expecting our first child.**

**Man1 Have you determined sexuality for your first born?**

**Man2 Yes./We all want a healthy baby.**

**Man1 I’m hopeful your mother refused the treatment./We can blame your parents lack of planning.**

**Man2 They hate me now.**

**Man1 They blame themselves.**

**Man2: What if she did take the testosterone?**

**Man1 It doesn’t always work.**

**Man2 It should.**

**Man1 That’s what we’ll say.**

**Man2 I see.**

**Man1 Was it your first same sex experience?**

**Man2 Excuse me?**

**Man1 How many men have you been with?**

**Man2 The point is I don’t want to be with men.**

**Man1 That’s good.**

**Man2 Nobody does that these days. Unless they’re abnormal.**

**Man1 The confusion is unnecessary./It’s such a simple thing to take care of.**

**Man 2 It’s all unnecessary.**

**Man1 The point is you have a condition. We can treat you, the way we would an alcoholic. How long have you had the illness?**

**Man2 I don’t have an illness.**

**Man1 It’s better you do, believe me.**

**Man2 How is it better?**

**Man1 You don’t want to say it was a choice. So how long? (...) Be honest.**

**Man2 Since I was twelve.**

**Man1 Good. We can say it’s genetic. Should have been dealt with. It does distress you doesn’t it?**

**Man2 It scares me./Always has.**

**Man1 Would you be willing to undergo treatment? There’s a new programme. It would be seen as a very enlightened thing to do. You’d be taking care of your stock. That, alongside having taken decisive action to secure your child’s sexual health, we can say you are managing the illness.**

**Man2 How does the treatment work?**

**Man1 Its early days. Still being trialled. Volunteer for it./You may be able to keep your baby.**

**Man2 I don’t want to try anything dangerous.**

**Man1 You need to show you’ll manage the illness./You want to see your wife? Your child?**

Man2 I can’t stand it. Men, they burn my peripheral vision./I can’t look my wife in the

eyes.

Man1 The programme will change all that.

Man2 I’m not sure.

**Man1 You’ll undertake treatment to manage the illness, for the sake of your wife, your child, and your own happiness. You’ll take the responsible course of action. Because you want to be healthy don’t you? Don’t you? You want to be straight. That’s what you’d choose. It’s what you should have been. You agree? For the baby?**

Man2 Can you change what’s hardwired?

Man1 You don’t want to say you can’t change.

Man2 I don’t want to be thought of as ill.

Man1 Some people are trying to convey that corrective procedures can’t work. We

 know they can.

Man2 I enjoy sex with my wife.

Man1 Oh good, yes, very good.

Man2 I want to get back to that.

Man1 I think you need to, if we’re to keep you out of prison and with your family.

Man2 I was confused.

Man1 You need to decide.

Man2 Do I have a choice?

Man1 Always.

Man2 Prison or the procedure.

Man1 That’s the way the wind blows.

Man2 The state is pushing for everybody to determine their child’s sexual health.

Man1 Oh, say you agree my friend.

Man2 There are still people like me being born.

Man1 It’s not a universal trait. There are always anomalies, abnormalities, defects./

Those who swim against the tide.

Man2 What do you see when you look at me?

Man1 A client.

Man2 A deviant.

Man1 A man whose health wasn’t assured. Who I am going to keep out of prison. You

really should focus on that.

Man2 Of course, keep me out of prison.

Man1 But you need to take the responsible course of action./As I’ve pointed out.

Man2 For the baby?/Yeah, I heard you.

Man1 The procedure will work.

Man2 We know that IQ is largely determined by the environment, the opportunities, at

 least as much as genes. Why is sexuality different?

Man1 Do you wish to be a corrupting influence?

Man2 It’s a cultural decision being enforced at the expense of nature.

Man1 Your nature should have been turned off.

Man2 When that gene’s discovered, who makes the choice? The parents? The State?

One thing’s certain. It’s not the foetus.

Man1 The state knows best.

Man2 That’s what scares me.

Man1 Not the sex with men?

Man2 The consequences? Certainly. The act? Not at all.

Man1 Be very careful.

Man2 That was my mistake./I wasn’t careful.

Man1 If you want to stay out of prison follow my line.

Man2 I suppose it’s a straight line?

Man1 We’re going to put you through the corrective procedures before the case goes to

court. You’ll find it easier to cope with the questions, and there will be

great compassion for you, that you had a defect, which we can use. You’ll be free

of the fear, the desire, the chains of shame.

Man2 Will I be free?

Man1 It won’t be on your mind again. ... Now sign this consent form. Consent is

important for the case. I need your consent to make it look good./Come on now.

Man2 What happened to the other guy? Do you know?

Man1 The other guy?

Man 2 Tell me please. I need to know. Did he sign?

Man1 You don’t want to think about him, surely?

Man2 You see he was ... I .../Can you say?

Man1 Let’s simply say, you’re the lucky one. You can thank your wife and child

You have a choice. (...) Will you sign?

Man2 I’m signing.

Man1 Does it feel good? To be managing the illness?

Man2 I’ve chosen.

Man1 Your first step to wiping it out.

Man2 What comes next is all my choice.

Man1 We’ll get you back where you belong. We’re moving towards a bright future.

With values we can all share. A future free of the chains of shame.

Man2 It’s what I chose for the baby.

*Alone now, he thinks of his wife, he thinks of his child, he cries for his lover.*

****Land Between Blood.** *We are in a basic hut. Incongruous items, an oil barrel for a seat, a grill for cooking made of an old shopping trolley, a roof of corrugated Iron. A wall with the packaging of ‘luxury’ items such as peas, butter, vegetables, that does for wallpaper. There are two women. One wears a mishmash of clothes, with plastic bottles for shoes. The other looks hopelessly smart in the surroundings.***

**Woman 1 I’ve come a long way. Do you recognize me? (…) Look, I have this. I was wearing it when they took me./You made it.**

**Woman 2 What are you saying?**

**Woman 1 Look.**

**Woman 2 I’ve seen this before.**

**Woman 1 Do you recognise it, you do don’t you?**

**Woman 2 This belonged to my child.**

**Woman 1 You made it for me./Before they took me.**

**Woman 2 My sister made it for her.**

**Woman 1 I’ve always wondered why they didn’t take it.**

**Woman 2 They flattened the village, some of us were killed. They took our children. They said we couldn’t look after them properly.**

**Woman 1 I’ve come from the city to find you.**

**Woman 2 How did you find this?**

**Woman 1 I’m your daughter. ... Do you see?**

**Woman 2 You must live in the city, you look unwell.**

**Woman 1 Back there everything moves quickly, and there is always light. Here it is dark, so dark I can’t believe there was ever light.**

**Woman 2 Light.**

**Woman 1 Light. Light.**

**Woman 2 In the darkness we think of our children. Where they might be now. Land after land, the distance between us. ... If you understood me I’d know where you got this necklace.**

**Woman 1 You are my mother. Can you understand? Mother.**

**Woman 2 Mother?**

**Woman 1 That’s it. Mother. Mother.**

**Woman 2 How much for the necklace?**

**Woman 1 I don’t understand.**

**Woman 2 Look, I have fish./How many fish for the necklace?**

**Woman 1 I’m not hungry.**

**Woman 2 The stones on this can only be found here. So they came. They wanted them and the forest. I hear these make people rich.**

**Woman 1 Rich?**

**Woman 2 Rich. Rich. Rich.**

**Woman 1 They took us from each other. I ended up in the city. I learnt to eat the city. To breathe the city. To speak the city./But the city is not my home.**

**Woman 2 You are the city.**

**Woman 1 I found you.**

**Woman 2 There is a time you look into the darkness and imagine a light drawing nearer. You fancy it’s your child returning to the forest. ... Sometimes it seems so real, but there is too much land between for the light to travel. It would take more than a lifetime to reach me. ... I gave up thinking what she would look like.**

**Woman 1 I didn’t know if you’d be alive.**

**Woman 2 We let them take our land and our children, hoping they would see what we see and feel what we feel.**

**Woman 1 The rain here is different. Where I travelled from you don’t think of it as water. There when it falls it feels like metal. Wet means nothing. Here it’s as if you are born. You feel everything.**

**Woman 2 What do you feel?**

**Woman 1 That’s right. Feel. Feel.**

**Woman 2 Feel.**

**Woman 1 Mother. Feel. You are my mother. Do you feel it? (…) Can you recognize me, or has the city got into me? You are my mother./I am your blood, can you feel it?**

**Woman 2 You may be my daughter, but the city has you. Leave the necklace and go home.**

**Woman1 Few want to return. I do. I have.**

**Woman2 This is not your home.**

**Woman 1 Home, yes home.**

**Woman 2 There is no life for you here. The metal that falls has got into your skin, you will poison us if you stay.**

**Woman 1 Poison?**

**Woman 2 Poison. Poison. Poison.**

**Woman 1 In my blood?**

**Woman 2 If you stay.**

**Woman 1 It was a mistake to come here.**

**Woman 2 Our spirit is gone with the forest. The men are all withering and the women are barren. That’s why you should go back.**

**Woman 1 Can I keep the necklace?**

**Woman 2 You must forget us entirely. That is why they took you. Forget us. Forget us./ Forget us.**

**Woman 1 Forget us?**

**Woman 2 Like we never existed. That is what the city is.**

***Woman 2 holds a light up to the necklace. It shimmers. Woman 1 leaves her there smiling alone with it.***

****Why Can’t You Do Things The Proper Way?** *A comfortable working class home*. A *mother and father trying to get their daughter into some nice clothes. The arrival of the Canon is imminent.***

**Man We want to understand.**

**Teen I’ve told you.**

**Woman Where did you get the alcohol?**

**Teen I found it.**

**Woman The cigarettes?**

**Teen I found them.**

**Woman You know there is a strict regime on what you can put in your body.**

**Teen It’s my body.**

**Man Not anymore it isn’t.**

**Woman Why were you trying to miscarry?**

**Teen I wasn’t.**

**Woman You’ll end up in prison.**

**Man Or strapped to a gurney with a needle in your arm.**

**Teen That won’t happen.**

**Woman What if it’s born with defects?/Abnormalities?**

**Teen It was one cigarette.**

**Man The Canon will put some sense into you.**

**Woman Is it because it’s out of wedlock? We know, God knows, we know that’s a sin. But it’s still a baby. It will bring great joy to those who deserve one./Who are worthy but can’t have one.**

**Man It’s a sin, but you can do a good thing with that sin.**

**Teen I want my sin to grow up with me.**

**Woman She talks like that. To us./What did I raise?**

**Man You’re going to the convent young lady.**

**Woman I think it’s for the best.**

**Teen Why do we have a church? /There’s no belief anymore. Only knowledge.**

**Woman Who have you been talking to?**

**Man That’ll be him talking./The one who got her this way.**

**Woman I don’t want to hear that again./Not after what he’s done.**

**Teen The dad will do right by me.**

**Woman He still needs our permission.**

**Man Which I won’t give.**

**Teen You don’t care about this baby. You’ll never see this baby. If you said you cared. Said you wanted to keep it. But no. I’m a pariah. So why should I care about my baby?**

**Woman You’re too young to be a mother.**

**Teen My body says that’s not true.**

**Man You can’t look after it.**

**Teen The baby’s dad can afford to look after us./He’s not ashamed.**

**Man Better you were drowned.**

**Teen Why should I be made to give my baby away?**

**Man You’ve broken all the rules.**

**Teen Get with it. God is dead. Anything’s allowed.**

**Man If He’s dead nothing is allowed.**

**Woman Least of all an abortion on our tax return.**

**Teen I’d never do that.**

**Woman You need to learn a lesson. The Church takes babies very seriously./It takes their protection and welfare very seriously.**

**Man God or no God.**

**Woman But you have shown a complete disregard for the proper way of doing these things. That’s why your father called the Canon in.**

**Teen The Canon doesn’t scare me.**

**Man When you work out what you’ve done you’ll see it differently.**

**Woman You’ve got to learn the value of a baby.**

**Teen The Canon knows the value of a baby. It’ll buy him something nice for his church.**

**Man Your mouth will send you to hell.**

**Teen Not it won’t, you will.**

**Man See that, that little bit of fear. Hold on to that. It’ll put you on the right road.**

**Woman Didn’t I raise you properly? Didn’t I do everything I could? Yes, I think I did. And still. And still when I look at you I see my baby. Why can’t you do things the proper way?**

***A sudden burst of knocking. They have to open the door, they can’t stand to do so.***

****We’re Still Human Aren’t We?** *Dusk. A garden, spring, there are wild flowers growing where they will. There are also plants, and various flowers, in hanging baskets and pots. The woman is watering them. A round table illuminated by a lantern with an electric light, a bottle of water and glasses,* *and a man watching the woman go from plant to plant.***

**Woman Can you be a little clearer please?**

**Man I’ve been as clear as water.**

**Woman Refresh me.**

**Man You can’t get rid of them. People have tried. Governments have tried. Whole systems of belief have fallen away. Essential human traits have reasserted themselves.**

**Woman The traits you talk of are ugly.**

**Man People have forgotten how to live in the world. It’s no surprise we’re losing what connects us to it.**

**Woman We’re connected, aren’t we?**

**Man If I told you there was a place in Africa where people bring the rain, what would you say?**

**Woman I don’t understand.**

**Man All the men, the women, and the children. They spend weeks crafting sculptures. They put everything into it. ... Then they leave them out on the plane. Along comes the rain and washes them all away.**

**Woman Why?**

**Man If they didn’t the rain wouldn’t come.**

**Woman We don’t need superstition.**

**Man Our frailties exist for good reason.**

**Woman What are your reasons?**

**Man For my frailties?**

**Woman I know your frailties well. It’s your reasons I struggle with.**

**Man I want to look my child in the eyes and know it’s the product of a union.**

**Woman What union?**

**Man Between us. You and me.**

**Woman The best of you and me.**

**Man I don’t want to look at my child and think, no we built you, we selected you. We had a certain amount of money, which determined what you could and couldn’t have. I’m talking about messing around with the germ line./Engineering.**

**Woman We could have a healthy child from conception, if you’d only agree.**

**Man Our child will be a slave, born to fulfil the criteria of its genetic advantages.**

**Woman Advantages, yes.**

**Man In the past people stood free and equal. I was told about it from an early age. I learned we could form relationships based on equality./That we were protected, and respected, regardless of our makeup.**

**Woman And people couldn’t live it. Not really, not when all was said and done. It’s impossible to live it./The world lives off itself, the sharpest teeth win.**

**Man There’s no compassion anymore.**

**Woman What have we lost?**

**Man The ability to love different things as if they’re similar.**

**Woman We’re moving towards a world where we can choose entirely the very best traits of humanity. And wipe out the worst./ That’s what we can do for our children.**

**Man I want a child born to travel as far as he or she can dream.**

**Woman What dream will they have?**

**Man Their own.**

**Woman Would that child be born without defects, abnormalities? Serious mental conditions are a common trait in your family. I married you in spite of them. They’re simple to fix./That’s what you told me.**

**Man I fixed them myself.**

**Woman Now you’re refusing. You want a child that you know, yes you know, has a very high risk of being born with those problems. Why would we need our child to inherit that?/It sounds like a nightmare.**

**Man They should be born protected with the same rights as the next person.**

**Woman What rights?**

**Man Must you always question me when you know what I mean?**

**Woman I must, yes, why wouldn’t I?**

**Man Why should there be this increasing gulf between the have’s and have not’s?**

**Woman Let’s not throw away what we have because somebody else doesn’t./ What kind of argument is that?**

**Man This water we’re using, what makes it a commodity?**

**Woman It’s purity?**

**Man It comes in a plastic bottle. The bottle makes the water two thousand per cent more valuable. If you can’t afford the bottle you don’t get the water. Why? People have decided water is not a basic right. It’s not universal. If you ask me, we’ve lost something.**

**Woman We’ve lost nothing./We have something to make.**

**Man I’m the water you’re the bottle.**

**Woman That water needs to be purified first.**

**Man I’m contaminated. Is that it?**

**Woman Do you believe that suffering, sickness, and disease make us human?**

**Man What do you think?**

**Woman I think it’s entirely possible they do, and entirely unnecessary.**

**Man You won’t change my mind.**

**Woman I don’t want to change yours, I want to have a say in theirs. (...) Your stock is below spec. You can’t go ahead and impregnate me without the proper interventions. You must see to overlook those would lead to unnecessary suffering.**

**Man What’s necessary and unnecessary is my choice.**

**Woman What’s unnecessary?**

**Man This for a start.**

**Woman I think this conversation is entirely necessary.**

**Man For you, it may well be.**

**Woman It’s is an elegant solution./ Agree with me.**

**Man We don’t need an elegant solution.**

**Woman We have a duty of care to the generations to come.**

**Man What we have is a genetic caste system.**

**Woman We’re increasing the sum total of happiness.**

**Man Grief still comes, there’s no getting away from it.**

**Woman We have to provide for their needs, as far as possible.**

**Man We’re so much more than what we need.**

**Woman You want them to have your flaws./It’s parental narcissism.**

**Man I want them to have their own. That’s what makes us people.**

**Woman They have a right to a perfect life.**

**Man They’ll be perfect to me.**

**Woman Why can’t they be perfect to me?**

**Man So I’m to have children with sharp teeth and your eyes?**

**Woman What’s wrong with my eyes?**

**Man They’re yours not theirs.**

**Woman You mean they aren’t yours.**

**Man What will they see?**

**Woman Everything on this earth.**

**Man And how will they understand their privilege?**

**Woman As an opportunity to live fully.**

**Man And we’ll tell them it costs those less privileged for them to enjoy that?**

**Woman That’s truly human.**

**Man Then we’re still human aren’t we?**

***(He senses rain.)***

**Man Look at that, it came.**

**Woman What did?**

**Man The rain.**

**Woman I can’t feel it.**

**Man Who will remember we were here?**

***She opens the canopy above the table, as he switches on the lamp. Then she pours herself a glass of water and one for him. She watches as he listens to the rain falling on the canvas. Of course, there isn’t actually any rain, and she knows this. The lights fade, until they are illuminated solely by the lamp. He smiles at her, she sips contentedly.***