



## Notes

- For auditions, I have removed stage directions that are not important to avoid confusion- this way the dialogue can be the focus.
- When you come upon a “/” in the script, it means that the following line should begin at the slash mark and the line being spoken should continue to the end of the sentence.
- “Marjorie” is an audience member who gets picked on by the girls throughout the play.

If you have any further questions, you can contact Director Kate Mallory at [kate.mallory@bigpond.com](mailto:kate.mallory@bigpond.com), 0479 048 979 or via the Ipswich Little Theatre Facebook page.

**1.** This piece commences after all the girls (minus Lulie) have settled in. Wren has an idea she wants to share with the group and Vern disagrees. Ginny also has her little moment in the spotlight. This is a good piece for Wren, Vern and Ginny.

**WREN.** Ginny, I have a new agenda that I'd like to add to the agenda for today!

**GINNY.** The agenda is almost / filled, Wren.

**WREN.** Thank you! This is important! While I was walking here this morning - it struck me: we need more public spaces to share! We have a park. And it's beautiful. But we need more! So I would like to propose -

- for the very first time -

- that we build and then donate a ranger station!

**VERN.** Wren, we've been over this. There's no use for a Ranger Station. Because there are no rangers in this town.

**WREN.** Oh, I don't think that's truuuuue! I think that if we build the station, the rangers will come to it! And it could be right in the center of town. I know the perfect place for it. Right in the center! And if there is ever an emergency, I'll just pull out the ol' phone tree, call everyone up and say, "Yoodle-oo! Meet me at the Ranger's Station!" and you all would know what I was talking about! Oh, and I could keep an eye out for any kind of Soviet invasion -

**VERN.** Whoa, whoa, whoa. In the event of a Communist attack - there's a much safer place to go than a Ranger Station.

**WREN.** Where are you suggesting?

**VERN.** Well, Wren. I'm suggesting you're standing in it

**WREN.** In what?

**VERN.** Only the safest place in America Today. You see, Wren, as buildings and grounds chairman, this facility is under the care of my person, which means, by extension, you are all under my person, and while anyone is under my person ...Ginny!

**GINNY.** Yes?

**VERN.** I expect to be obeyed.

**GINNY.** *(trying to not succumb to this...)* I've...made note of it.

**VERN.** Give 'em the tour, Ginny.

**GINNY.** Well I did have this later on the agenda, but I suppose we can break from procedure for this one matter.

**VERN.** That's right

**GINNY.** Widows, as you probably know when Vern -

**VERN.** Ginny.. Like I asked you to do it

**GINNY.** Vern, I feel silly -

**VERN.** Ginny.

*(GINNY lands at attention like she is reading a Royal Proclamation.)*

**GINNY.** *(in a VERY British accent)* Upon the impeachment of the previous Buildings and Grounds Chairman ... Marjorie-

One Veronica Schultz was elected to the post and tasked with renovating this Community Center. Under her direction, this facility was outfitted with a top-of the-line security system.

**VERN .** Exhibit A. As you know, a point of contention between myself and the beautification committee was this security door. Though eventually we were all able to see eye to eye.

**GINNY.** If anyone needs to step outside to the powder room during the breakfast, you are more than welcome to do so.

**VERN.** *(to Marjorie)* Respectfully.

*(VERN should hold this look as long as the audience allows. And the other sisters agree with it. This is serious. The last time Marjorie used the bathroom...let's just say it was disastrous.)*

**GINNY.** Yes. Now, in the event of an atomic bomb, there are -

*(DALE re-enters with a large framed portrait. The audience can only see the back of the frame.)*

**DALE.** Look what I have!

**VERN.** *(to GINNY)* That's okay. We can cover that part later.

**2. This piece starts not long after. Lulie has entered. She has a demanding presence and the girls see her as “mother hen”. This is a good piece for Lulie.**

**LULIE.** Can you believe it is that time of year again? The tasting of the first quiche! I don't think I need to re-iterate the importance of the EGG to me and my life. All of our lives. As I explained in the forward of my best-selling textbook "Women Can Yes: the History of the Egg", the egg is as close to the Lord Jesus as a piece of food can get. So pure, so perfectly shaped, so delicious. I remember the first time I ate quiche.

I was so young. Sprightly. Naive. And that first bite. I didn't think I'd ever find others who enjoyed quiche as much as I did. And then I found you all. My sisters. My fellow widows. And I for one cannot wait for you all to try this year's Prize Quiche.

*(LULIE goes over to the portrait of Lady Monmont.)*

**LULIE.** Now, now, sisters! Who is responsible for this?

*(beat)*

**DALE.** I am, Lulie. I found it in the archives.

*(beat)*

**LULIE.** That's the most beautiful thing I've ever seen. Let us take a moment to reflect on how our founder suffered for our sake. Feasting off of nothing but bits of bark and moss. Working tirelessly to build a haven we now call home. This very day, all those years ago, was an historic day. She had promised herself that she wouldn't stop until her mission was complete. A modern day Noah! But she was exhausted and hungry. Sure that she couldn't possibly go on. Until she stumbled upon this very spot - the home of hundreds of wild chickens. Nests overflowing with a bounty of eggs. And from those eggs she drew the strength necessary to complete this town. I like to think Lady Monmont is looking down on us today and smiling. Oh, and she's eating a quiche.

**3.** This piece starts right after Wren has completed the first tasting of the day. All women are incredibly excited and eager to have their turn. Pace should be quick when the women start to talk about Petunia. This is good piece for all characters.

**WREN.** It's tooo good!

**LULIE.** Oh, thank Jesus.

**WREN.** This might make everyone here just lose their senses!

**VERN .** That's what I was going for.

**LULIE.** Wren, I take it the quiche has passed the test?

**WREN.** Well, if Vern's quiche has anything to say about it, 1956 is going to be our best year yet!

**GINNY.** Oh Vern! I knew you could do it!

**LULIE.** Surely, it's considerably better than what Marjorie submitted last year.

**VERN.** Yeah, tomato and mushroom. That was a real winner Marge.

**DALE.** Ew. I can't even think about it. She might as well have just put meat in the quiche.

**LULIE.** Dale Prist! Wash out that mouth! We do not even joke about putting meat in a quiche.

**DALE.** Sorry, Lulie.

**LULIE.** Need I remind you all of this sisterhood's golden rule?

**ALL.** No men. No meat. All manners.

**LULIE.** Thank you.

*(beat)*

Meat in a quiche! Can you imagine?

**WREN.** Remember Petunia Bradley?

**LULIE.** Remember her? I expelled her!

**GINNY.** Who's Petunia Bradley?

**LULIE.** This was before your time here Ginny. It was one of the darkest days the Susan B. Anthony Society for the Sisters of Gertrude Stein has ever seen. Four years ago, Petunia Bradley marches in here with a sausage quiche!

**VERN.** I can't even think about it.

**LULIE.** She marches in here, puts it down on the table, and tells us that we need to open our minds.

**DALE.** Ew.

**LULIE.** Broaden our horizons!

**WREN.** I'm going to be sick.

**LULIE.** I mean, can you imagine? Putting a sausage in a quiche. The moment you put meat in a quiche, it's all you can taste. It takes away from the cornerstone of what makes a quiche magical ...

**LULIE & GINNY.** The Egg!

**LULIE.** (*annoyed with GINNY*) THE EGG!

**VERN.** Yer darn tootin'.

**WREN.** Next thing you know, Lulie takes Petunia by the hair in one hand, takes that sausage quiche in the other hand, tosses them both right out the door.

**4.** This piece is the very first 'coming out of the closet' moment. Led by Wren to have the spotlight stolen by Dale. Remember these two have had feelings for each other all this time. Dale definitely "wears the pants" - for lack of a better term. This is a good piece for Dale and Wren.

**WREN.** Widows! Don't you see? We don't have to pretend anymore. We needn't bide! We're the last ones left! It's just us! I say we use this opportunity to finally be honest with each other. And ourselves. We don't need to say "widows" anymore! We aren't widows! I've never been married!

**VERN.** Me either!

**DALE.** Me either.

**WREN.** Oh sisters! I've wanted to say this for so long

**LULIE.** Wren, watch yourself!

**GINNY.** Wren, no dear! Not in front of everyone like this!

**LULIE.** Sisters, this is getting out of hand! Order!

**WREN.** I gotta! I gotta say it! (*sung*) I gotta sing it out louuuuud! I am -

**DALE.** I'm a lesbian!

*(She stands in shock at what she has just done. The room is silent and all eyes are on her. She carefully walks over to **WREN** who is still processing what she just heard. **DALE** looks **WREN** in the eyes.)*

**DALE.** I'm a lesbian. And I can't even tell you how good that felt. And no one else is going to feel this wonderful feeling until you just say it.

*(beat)*

So if anyone else would like to say what I just said a moment ago...then I suggest you just do it. Anyone?

*(beat)*

Wren? Would you say it?

**WREN.** Of course I will, Dale. It would have sounded a lot better at the end of that powerful speech I was just making. But yes I'll say it, because it's true!

I. Am. A LESBIAN! And Dale gave me this bracelet!

**DALE.** And I gave me one too!

**GINNY.** Is everyone a lesbian?! Secret lesbian societies! This is exactly what I was warned about before I left Manchester. "Watch out for those Americans and their secret lesbian societies, they'll snatch you up!"

**5.** This piece goes into close relationship that Ginny and Vern have had without knowing what they were really feeling - the truth is coming out now. Vern probably knew all along and Ginny has been in denial. This is a good piece for Ginny and Vern.

**VERN.** Hey Ginny?

**GINNY.** Yes?

**VERN.** Ginny, remember the first time I fitted you for a pantsuit?

**GINNY.** No I do not, Vern.

**VERN.** Remember when I went to measure your inseam? And you let out that little noise?

**GINNY.** Not at all.

**VERN.** And I asked you what the noise was?

**GINNY.** It was a...chair scoot

**VERN.** And you said it was nothing.

**GINNY.** A kitten ...in the wind.

**VERN.** And I asked if you had coughed, and you said ...no. And then I asked if you'd maybe let out a really weird sneeze? And you said...

**GINNY.** No.

**VERN.** And then I said ...

**GINNY.** "Well if it wasn't a cough and it wasn't a sneeze, then what was it, Ginny?

**VERN.** And you said...

**GINNY.** I don't know Vern, just keep measuring that inseam. (*A smile starts to creep across GINNY's face.*) Oh my, I am a lesbian.

**DALE.** YES!

(*The widows cheer and applaud.*)

**LULIE.** Ginny, no!

**VERN.** That's my girl!

**LULIE.** This is chaos! I won't stand for it! Order! Order!

**VERN.** How can you deny something so basic? We don't have to hide! In four years, do you think anyone out there is going to care if we're lesbians or not? There'll be so few people left that it won't matter anymore. It'll be 1960! We could probably all get married if we wanted to.



**6. This piece is towards the end of the play where the girls attempt to salvage the quiches that were shut outside their bunker. This is Dale's heroine moment. This is a good piece all character - Lulie and Dale in particular.**

**LULIE.** What will become of him; growing up in a world without quiche? What kind of a mother will I be in a quicheless world? What if he can't taste it in my milk and he rejects my teat? What if he inherits mamma's hand condition? A child without any access to the EGG for the first years of his life is more likely to grow up weak and frail.

**VERN.** Lulie, I said I was sorry about the chickens.

**LULIE.** I'm not laying blame, Vern. I'm just worried. Like a mother worries. We can survive off of these rations as grown ladies. But what about a growing baby boy? Without the vital nutrients that the EGG provides, will he just shrivel up like a little white raisin?

**DALE.** Vern! Do we have a freezer back there in storage?

**VERN.** You bet your sweet hippy we do.

**DALE.** Then we're set! We've still got all those quiches right outside this door. If we freeze them and ration them, then the little bastard's got some EGG.

**VERN.** Alright, hold on! Dale - the radiation levels out there would melt Velveeta in seconds. Nobody can withstand that level of radiation -

**DALE.** For how long?

**VERN.** Sixty, sixty-three sec - There's no way to tell.

**DALE.** There are two things you need to know about me: One: I was an all-star sprinter in high school. And two: I've never been sick a day in my life. I can do this!

**WREN.** Dale, I really ...really appreciate what you're doing right now - but what are you saying, dear?

**DALE.** Words! I want to do this. I want to do for that little bastard what I was never able to do for Edith.

**LULIE.** I appreciate what you're trying to do -

**GINNY.** Dale. It's too dangerous.

**DALE.** Have you all forgotten the spirit of our great founder? In the words of Lady Monmont, "Deal with it!" And I'm going to. We've got those quiches, we've got a hungry baby, an atomic explosion...but I'm dealing with it.

**VERN.** Alright. Let's do it. Here's the plan: Lulie, you hold the door. Ginny and Wren, get ready to grab the quiches. Dale - I'm watching the clock. At 45 seconds - I'm making you come back in whether you like it or not. Deal, Dale?

**DALE.** Deal.