

POLITE CONVERSATIONS AND WINE

a play

by
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SYNOPSIS

ALICE & LISA are a young married couple, ready to take the plunge into motherhood. And that deserves a celebration. And their mothers (DONNA and BETH) may feel left out so ... there'll be two parties. This one will be just the four of them. What could possibly go wrong with that?

CHARACTERS

- | | | |
|-------|---|--|
| DONNA | - | a woman old enough to be a grandmother |
| ALICE | - | Donna's daughter, old enough to be a mother herself |
| BETH | - | a woman old enough to be a grandmother |
| LISA | - | Beth's daughter, old enough to be a mother herself, married to Alice |

SETTING

The action takes place in a modest apartment.

TIME

The time is the present—give or take a few minutes in linearity—afternoon through sunset and into the evening*

A NOTE ON THE FORMAT:

This is a memory play. Events, scenes (segments of this one afternoon/night) unfold as they do in our own recalling. Memory is not linear, therefore, neither is this play. The results of which, as in our own minds, are never the same.

* - To accentuate the element of time shifting, lighting of the stage may be altered throughout to reflect the time of day (as indicated in footnotes & by chart at the end of the script).

When I am an old woman I shall wear purple
 With a red hat which doesn't go, and doesn't suit me.
 And I shall spend my pension on brandy and summer gloves
 And satin sandals, and say we've no money for butter.
 I shall sit down on the pavement when I'm tired
 And gobble up samples in shops and press alarm bells
 And run my stick along the public railings
 And make up for the sobriety of my youth.
 I shall go out in my slippers in the rain
 And pick the flowers in other people's gardens
 And learn to spit.
 You can wear terrible shirts and grow more fat
 And eat three pounds of sausages at a go
 Or only bread and pickle for a week
 And hoard pens and pencils and beer mats and things in boxes.
 But now we must have clothes that keep us dry
 And pay our rent and not swear in the street
 And set a good example for the children.
 We must have friends to dinner and read the papers.
 But maybe I ought to practice a little now?
 So people who know me are not too shocked and surprised
 When suddenly I am old, and start to wear purple.

—“Warning” Jenny Joseph

A NOTE ON THE NOTATIONS:

1. A slash (/) indicates the character with the next line of dialogue begins his or her speech (overlapping dialogue).
2. Dialogue in parenthesis “()” is expressed aloud, as an aside or unintentionally.
3. Dialogue in brackets ([]) is not verbalized / may be expressed nonverbally.

A CLARIFICATION REGARDING TYPOS:

Nope. They aren't. Did I miss one (or two)?—probably. But for the most part, if you see a typo, such as a word repeated, a grammatical error, lower case or UPPER CASE used in place of common punctuation, it was, indeed, intended.

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(At Rise:¹

Two women [ALICE being a generation younger than DONNA] share a glass of wine—perhaps not their first—as the scene opens mid conversation:)

DONNA
You were purpled.

ALICE
... I was “what”?

DONNA
That’s just my word for it.

ALICE
Purple.

DONNA
You know the the the the ...

ALICE
The poem? “When I’m an old woman ...”?

DONNA
No, no, not the poem—you know: the movie. “Purple”.

ALICE
The Color Purple.

DONNA
Yeah, the color you know; Purple: it was a movie.

ALICE
That’s the name of the movie *The Color Purple*.

DONNA
Right. Purple.

ALICE
The *Color* ...
Actually, it was a book.
Are you talking about. ...

¹ EARLY EVENING

DONNA
The boy you were going with before ...

ALICE
My wife.

DONNA
No, the boy ...

ALICE
Pete. His name was Pete. Why would you— ...?

DONNA
What he did to you.

ALICE
Why are you bringing this up?

DONNA
I'm not. Let's just . . . let it go.

ALICE
No, you can't do that.

DONNA
This is ... not the time ...

ALICE
Why? Why because *she's* here?

DONNA
Well, there's *that*.

ALICE
You can't do that—

DONNA
I'm not doing anything

ALICE
(Continuing:)
Start to bring something up and then drop it like it doesn't matter

DONNA
It doesn't matter.

ALICE
What he did doesn't matter?

DONNA
I'm not saying that.

ALICE
Then what are you saying?

(Pause.)

DONNA
I hate it when you do this. Like your father, twisting everything I say around.

ALICE
I haven't twisted anything.
What is purpled?

DONNA
... When that boy ...

ALICE
Pete.

DONNA
Did what he ...

ALICE
Raped me.

(Pause.)

DONNA
It changed you.

ALICE
Obviously.

DONNA
... You have guests.

(Slight pause.)

ALICE
We'll put a pin in this.

DONNA

That's all I was trying to say. You're right: it's not the time: you have guests—

ALICE

And you're one of them.

DONNA

I'm not a guest, I'm your mother.

ALICE

So is she.

DONNA

You know what I mean.

ALICE

(Pouring another glass of wine:)

I don't think I like this side of you.

DONNA

What's not to like?—This is a party.

(Holds out her glass for a refill as well:)

ALICE

(Playing the ever hostess—she refills her mother's glass.)

It's not a party.

DONNA

It's a girl's night.

ALICE

Girl's night.

(Both drink: LISA & BETH [ALICE & DONNA's counterparts—Lisa being Alice's wife] enter as Alice & Donna drink, taking from the same bottle, they fill their glasses drinks as well—polishing off the bottle--as the conversation continues:)²

BETH

Have you thought of names yet?

² **LATE AFTERNOON** - NOTE that Alice & Donna continue as if their previous conversation has not taken place—while in actuality it hasn't—this will become clearer to most as the story unfolds—non linearly. Unfortunately, it may not become clear to all; however please note at each of these junctures, in addition to the lighting shift, the emotional levels and pacing for these women should significantly change; sometimes on a dime.

LISA
Hey, we need get her knocked up first.

BETH
(To Alice:)
So, you're going first?

LISA
Then ... we'll see.

BETH
We'll see?

ALICE
If we want another.

LISA
If we can afford another.

BETH
Have you picked out a ...

ALICE
Sperm donor?

LISA
We've been looking.

DONNA
How do you do that?

BETH
There's always the old fashioned way. Pick him up in a bar. Worked for me.
That was a joke honey, I loved your father very much. At the time. We did meet
in a bar though.

ALICE
It's mostly on line. So nobody ...

DONNA
Nobody knows each other.

LISA
Exactly.

DONNA

‘A little impersonal, isn’t it?’

LISA

I think that’s the point.

DONNA

You are a different generation.

BETH

Well in their situation.

ALICE

He’s not / going to—

LISA

Not going to be in the child’s life so ... that would just be awkward, right?
Right?

(There is an awkward moment of silence.)

ALICE

Kinda like that, yeah.

(ALICE & LISA high five each other.)

DONNA

But it’s so expensive, isn’t it? / How can you—

LISA

Infertile couples do it all the time. / Hetero—

ALICE

We’re saving.

LISA

And we’ve taken out two credit cards for this specific ...

DONNA

Debt? That’s ... that’s ...

ALICE

Our choice: right.

BETH

See? They know what they're doing. They know what they want. You've made a plan. Stick with the plan. What are the names?

LISA

If it's a boy: we were thinking Adam.

DONNA

Cause he's the first.

LISA

Because we like the name.

BETH

And for a girl?

LISA

We're uh ...

ALICE

It's between uh Linda and Katie and uh Evelyn.

BETH

Adam and Eve? (Evelyn: Eve)?

LISA

Oh shit. You snuck that in there, didn't you?

ALICE

No, babe, I didn't—no: Evelyn was your idea.

LISA

Oh shit, it was, wasn't it? OK, Linda or Kate. We've eliminated a name.

ALICE

We were *thinking* of naming her Donna or Beth but you know—how do you ... right? Even if you use both names: who comes first? And then there's Gramma. And Gramma. / And Gramma.

LISA

So, we decided no naming after family members.

ALICE

Because we love you.

LISA

Hell yes we love you.

BETH

We love you too.

(Slight pause.)

DONNA

Of course.

ALICE

Say it.

Say it.

DONNA

I love you. My god, are you that ... I can't think of the word—that / you need to—

LISA

Insecure.

DONNA

Thank you: yes. That you need to hear it?

LISA

Every / day.

ALICE

I need to hear it.

LISA

I love you.

ALICE

Thank you. Everyone needs to hear it; when we grew up you and Daddy would—

LISA

Everyone: and our child / will hear it every day; yes, it's important.

DONNA

I love you, of course I love you, I've always loved you, I always will.

ALICE

Thank you Mommy.

You're an idiot. DONNA

 You raised me. ALICE
 And I still like Lyric.

 Lyric is not a name. LISA

 That's a medicine, isn't it? BETH

 No, that's Lyrica. / My sister— DONNA

 It is. It is a name. ALICE

 We're not hippies. This is isn't 1960 or something. LISA

 I don't give up that easy. ALICE

 To the death. LISA

 To the death. ALICE

 Uh: I wouldn't talk like that in front of her—Whatever you name her. DONNA

 Or him. BETH

 Lyric is not a boy's name. LISA

 So, you admit it's a girl's name. ALICE

 It's not a name at all. It's a / word. LISA

ALICE

We'll see.
So, we haven't decided on a name.—

LISA

Adam if it's a / boy.

ALICE

We've decided on a boy's name.

(There is as long awkward silence.)

LISA

You want to put on a movie?

DONNA

No. No movie. Let's talk. We hardly ever see you any—I hardly see you anymore.

BETH

She's right: no movie.

LISA

Then we'll need more wine.

ALICE

More wine. More wine.
Babe?

LISA

What?

ALICE

“More wine.”

LISA

You have two feet.

ALICE

To walk all over you I'm sure.

LISA

(Not in front of the mothers.)

ALICE

Never in front of the Mommies.

(LISA exits into the kitchen to get more wine. There is a relaxed silence in the room.)

Babe?
LISA (Offstage)

What?
ALICE

Where is it? Where is the wine?
LISA (Offstage)

You put it away.
ALICE

Really? when did “I”?
LISA (Offstage)

What’s the problem— ...
ALICE
(Exiting also to the kitchen:)

(The two mothers are now alone. The relaxed silence continues. Slowly becoming awkward.)

Maybe we should put on a movie.
BETH

No. This is normal, we need to ... work through this.
DONNA

(The sound of a door closing. Silence. The silence grows until finally there is another sound of the door.)

I found it. It was in the car.
ALICE (Offstage)
(Re-entering triumphantly with more wine, LISA in tow.)
It was in the car.

She left it in the car.
LISA

Thank god it’s not summer, right?
ALICE

BETH

Why; how long was it in the car?

ALICE

Two days.

(Opens the bottle.)

Who wants a refill? It's still got a chill.

(Everyone - ad libs through pouring. They all drink.³)

(BETH sighs which fills the silence which in turn draws attention to her way ... wanted or not.)

BETH

What?

LISA

What?

ALICE

What what?

BETH

What?

LISA

What?

BETH

What're you doing?

LISA

You're the one who sighed: what were you doing—'re you bored already?

BETH

No.

LISA

Then what was the sigh?

BETH

Can't a wom—a mother—I was just—I ... it was just a sigh—it was taking the edge off.

³ **AFTERNOON:** the mood immediately sombers down. There is a tension in the room that has perhaps been hanging in the room awhile.

LISA

I didn't know there was an edge?
Did you feel an edge?

ALICE

There's always an edge.

LISA

Really? Razor or cliff?

ALICE

A little bit of both—Cinnamon or Raisin?

LISA

Definitely cinnamon. I hate the way the raisins get between my / teeth.

BETH

Alright: don't do that.

LISA

Do what?

BETH

That tag team thing that you do. Don't tag team me.

LISA

Stop.

ALICE

You stop.

BETH

Both of you stop.

LISA

I'm sorry, we're just glad you're here. We're playing.

BETH

Monopoly is playing: you two are ganging up and I wish you would stop. You don't need to entertain me; you don't need to entertain us. Or yourselves.

ALICE

Oh, we definitely need to entertain ourselves.

LISA

Ok, we'll stop.

BETH
Save it for your child.

ALICE
But then when else can we practice?

BETH
You don't need practice, dear. You could teach lessons already.
Donna, are you with us?

DONNA
Hmm?

ALICE
Mom? you alright?

DONNA
What—I'm fine, why?

ALICE
Your just so quiet.

LISA
It's not like you.

BETH
It's really not.

DONNA
What is that supposed to / mean?

ALICE
Yeah, what's that supposed to mean?

LISA
It means ... what it means.

ALICE
No more wine for you: you're getting mean. And by mean I mean mean.

LISA
I didn't mean it like that: / I meant it—

ALICE
mean.

LISA

—like: we’re playing still, right?

ALICE

We have to stop playing now. Right?

LISA

And *this* is *my* first.

ALICE

So, catch up.

LISA

Don’t worry, I will. Now who’s being mean?

ALICE

Shut up.

(There is a small silence.)

DONNA

Can we open a window in here? It’s a little ...

LISA

I got it.

ALICE

No, I got it, / it’s my mother—

LISA

Fine: go ahead.

ALICE

Thank you.

DONNA

Thank you.

ALICE

You want I can open a door.

DONNA

No need: window’s good. And it’s “she’s” honey: “*She’s* my mother” I’m not an it.

ALICE

We’re all “its” Mommy.

LISA

We're all she's too.

BETH

Good point.

DONNA

I'm just trying to help. Thank you for cracking the window.

BETH

Flashes?

DONNA

... No.

BETH

I went through them last year. Believe me it's nothing to be embarrassed about.

DONNA

Thank you, I menstruate just fine.

ALICE

Okay then: this just became fun.

LISA

The window too much for you?

BETH

Not at all. Honey, do you have a ...

LISA

You want a blanket?

BETH

No, I brought a sweater, I'll get it if I need it.

LISA

I can get it for you.

BETH

I don't need it. If I do I can ... You just sit.

DONNA

I'm sorry, I just need the air. For the / circulation.

BETH

Of course.

DONNA

Of course.

ALICE

You don't have to apologize.

DONNA

I'm not. I'm just explaining.

LISA

Nobody needs to explain. Nobody needs to apologize: we can just ... be.

BETH

Now *that* sounds like something out of the sixties.

ALICE

Thank you.

(Goes to offer a high five to Beth which is unacknowledged and withdrawn before it can get awkward.)

Alright then: This is fun. ...

I'm sure you've been wondering why I gathered us all together here tonight.

I'm donating a kidney.

DONNA

... What?

ALICE

To the cat. She clearly has a drinking problem: have you seen the floor around her water dish?

(slightest of pauses as no one responds.)

It's everywhere.

LISA

Cheese?

DONNA

Where *is* the cat?

BETH

Lady Gaga.

DONNA

I know the name. I know your cat's name for godsakes.

No one said you didn't. BETH

Under the bed. ALICE

She hides. BETH

She doesn't like strangers. LISA

Who's strangers? DONNA

To the cat. LISA

Gaga. BETH

She doesn't like company: no one's strangers. ALICE

You're a little strange. LISA

You're a little stranger. ALICE

You're the stranger. LISA

So, she doesn't like ME. ALICE

I've been waiting for the right to time to say something. LISA

Oh, then keep waiting: 'cuz you know we'll only have to get rid of her. ALICE

It is was it is. LISA

ALICE

‘Guess it was bound to happen.

LISA

Sooner or later.

DONNA

Do you two do this all the time?

LISA

Do / what?

ALICE

What?

BETH

It’s their thing. Can you just stop? It’s ... a little juvenile.

ALICE

Don’t make me be an adult now.

LISA

I was thinking of giving it up for Lent.

ALICE

When is Lent?

LISA

I think it’s the stuff that collects in the dryer.

ALICE

We don’t have a dryer—Can we get a dryer?

LISA

We have a blow / dryer.

BETH

Your father and I are getting a Divorce.

(Pause.)

LISA

Booya.

(High fives Beth who half- heartedly receives.)

ALICE

(To Donna:)

They've been divorced for six years now.

DONNA

. . I thought so, I just didn't want to say anything.

BETH

Oh, you have to say something: it's the only way to make them stop.

LISA

(That's what she said.)

(It is all Beth can do but roll her eyes.)

LISA

I'm sorry, are you suffering us?

BETH

(I know why the cat hides.)

(Another drink all round.⁴)

BETH

Goddammit it why don't you just admit you're getting menopause like the rest of us and buy yourself some pills.

LISA

Mommy?

ALICE

Mother.

DONNA

Don't call her mother: I am your mother.

LISA

Your both— ... I'm not doing this anymore. I can't do this anymore: I can't deal with it.

(To Alice:)

Fix her.

(She exits deeper into the rest of the apartment.
Slight pause.)

⁴ **EARLY EVENING:** insults have been spewed. Offensive, Defensive positions have taken place.

ALICE

Are you happy now?

DONNA

I don't need to be fixed.

BETH

Well, she wasn't talking about me.

DONNA

Oh no, no one talks about you. You couldn't stand the whispering.

BETH

At thirty degrees below?

DONNA

Put on your sweater.

ALICE

Stop it. Just stop it. Jesus—

DONNA

Don't.

ALICE

Jesus. Jesus jesus jesus: Jesus fucking H Christ. God. What was I thinking; That we could all get through one night without ... Fuck!

DONNA

Please don't talk like that; it isn't / ladylike.

ALICE

Ladylike went out the window when we said, "I do". Your version of it anyway.

BETH

That isn't fair to talk to your mother like that.

ALICE

She's my mother I'll talk to her the way I want to.

DONNA

I know when I've / overstayed my welcome.

ALICE

Oh, siddown, Mother: you can't drive.

DONNA

Then call me a cab.

ALICE

No one takes cabs anymore. / You mean call you an Uber.

DONNA

Then drive me home.

ALICE

I'm not driving you home.

BETH

I'll drive / you.

ALICE

No one is driving anybody home.

(Slight pause.)

BETH

Honey, are you alright in there?

I'm just gonna. ... Yeah.

(She exits following after Lisa.)

LISA (offstage)

Go away.

BETH (offstage)

You found Lady Gaga?

Sorry.

OK. I'll leave.

(She re-enters:)

She ran under the bed.

DONNA

Lisa or the cat?

BETH

She doesn't like strangers. So, I guess, I must be a stranger. In my own child's home.

DONNA

So, I take it we're talking about the cat.

ALICE

Mother.

BETH

... Fuck you.

I can't believe I said that. That felt liberating. I have been wanting to say that for three years—all night. God, that felt great.

ALICE

My mother is too much of a lady, so ... I'll have to say it for her: In your twat.

BETH

... Oh my god.

(All have by this time taken another drink.⁵
LISA Enters.)

LISA

Sorry, wha'd I miss?

DONNA

Nothing we're just catching up. Letting dinner digest.

LISA

How many glasses have you had?

BETH

My second. Why?

ALICE

We aren't counting tonight. This is my last night of binging.

DONNA

So soon? Are you?

ALICE

No.

LISA

No nobody's—not yet. But she has to cleanse the body as it were.

ALICE

Prepare the temple.

LISA

Foam the runway.

⁵ **AFTERNOON:** Happier times for each; looking forward to the evening ahead.

ALICE

Grease the wheels. Ready the / anchor.

BETH

Stop.

ALICE

You stop—Split the rails--OK, I've stopped.

DONNA

You're sure this is what you want to do?

ALICE

To be Mommies? Yes. Yes, Mommies, we want to be Mommies too. And that's why we wanted you over.

DONNA

So, you *are* ... ?

ALICE

No. We want to celebrate. And we can't celebrate once we're preggers / because—

LISA

Because then we couldn't all drink.

ALICE

Exactly: because everything might make us want to throw up. And who wants to celebrate like that?

DONNA

You mean the way your father celebrates every other holiday?

ALICE

That's not his fault but yes: no; no one gets to throw up here. We will throw paint instead.

DONNA

What?

ALICE

Like we did when we were kids.

DONNA

Oh, yes, when you "helped" me.

ALICE

You returned fire, pretty good.

LISA

She's trying to tell you she wants you to paint the baby's room.

DONNA

Ohhh my .. honey, I don't know ...

ALICE

Oh, pleeeeeease. please please please.

BETH

You paint?

ALICE

Yes, she paints. And she was very good. Growing we always had our bedrooms painted—anything we wanted: Forests, cartoons, seascapes; she could have made a living at it.

DONNA

I .. hardly [think so,] but thank you / all the same.

ALICE

Really. She's just being modest .. for some reason ...

BETH

Do you still [paint] .. I mean [even if it's] just for yourself?

DONNA

No, I [hardly pick up a brush anymore—not for me;] but for you [two, my children]: yes.

BETH

So why would you stop?

LISA

(Mother.)

BETH

No, I'm curious. Someone has an artistic streak ... why would they give it up?

LISA

She's not Deanna.

(To Donna:)

Deanna went a little [cuckoo for cocoa puffs, if you ask me].

BETH
(Sincerely interested:)

Why did you stop?

ALICE
Why *did* you stop painting, Mom?

DONNA
It's not important

ALICE
Oh, that sounds important.

DONNA
We're here for you / girls, aren't we—

ALICE
Yes: and us girls want to know.

DONNA
(Just smiles ...)
[it's not interesting .. really, you don't want to me to go into it, trust me, it's rather dull.]

ALICE
Did Daddy make you?

DONNA
No, please, your father [was never like that]. Don't, you know very well [he would never]—It's not interesting.

ALICE
Was it .. me?

DONNA
oh my god, no.

ALICE
Then why then? Really?

DONNA
“Really?” Like, / I'm going to lie to you?

LISA
You know your daughter; she'll never move past this ...

DONNA

[Fine] ... I don't know—because ... it's gonna sound stupid.

LISA

(Handing Beth a small picture that has been sitting framed on a table:)

This is hers.

DONNA

Oh my god, where did you get that from?⁶

ALICE

I took it. Can't have it back.⁷

BETH

(Returning the picture to Lisa to return it to its proper place of honor:)

[This is very nice, thank you for sharing ...] So, what was the reason? Because it's starting to sound sinister.

DONNA

It's silly—because I I saw things and it—it *changed* the way I saw things. And that changed the way I felt [about things] ...

ALICE

Like what? 'Splain it to me.

DONNA

Oh my [god] ... Alright: Look out the window. You see that—the shade under the tree?

ALICE

Not the sunset? I like the sunset.

DONNA

[OK] both .. so,; under the tree: it feels cooler to me .. where there's shade and and where the sun is hitting: a little warmer. Do you feel that or is it just [me]?

BETH

Can't say that I [do] ...

⁶ Playing the ever humble artist—she has been fully aware the picture has been there ever since the girls decorated after moving in.

⁷ Playing her part as well—fully aware that Donna's known of the picture's home for, shall we say, years ...

ALICE

I do, Momma

BETH

Are you cold?

DONNA

That's not—no, I mean:..

LISA

I get you, Mommie Miller.

BETH

You do?

DONNA

Before you were born, I took up painting you know: seriously for a while .. and I tried to do it—bring in some money into the house. Your dad / never tried to stop me.

ALICE

I didn't know this / about you.

DONNA

You don't know everything, little girl. Well, I I sold a few [paintings] in the day but you know: but if I were to look out at that lawn and I found I was starting to stop seeing the shade and the light and the warm and the cool and just see different shades of green. A maybe little yellow(and you could do with a little watering) and I .. stopped seeing *grass*. It was just colors and pigments. Then shapes and nothing was .. it didn't have a feeling it was just so .. scientific and all; and it scared me; What if I stopped hearing *music* like that and let it turn into just a series of notes and timing and ... and I wanted to experience everything not just break it down into components and who wants to live like that? So, yeah, I stopped; till it went away.

BETH

Maybe you gave up on it too soon. Maybe it was just your mind retraining itself—a growing phase, not replacing anything but adding a layer.

DONNA

I thought about that but ... I gave it some time and it .. wasn't [going away and it wasn't for me]. It was exciting for a little bit, it made me think of Picasso and Van Gogh and you know how their paintings weren't real life but .. maybe for them they were. Maybe that's how they ended up seeing things but I didn't want to [give up the] ..

ALICE

My momma's deep.

DONNA

And it took a good amount of time to get my ... sight back, you know. Little projects, ok. But if I—And your father—I don't know where you got the idea he stopped me—he never ... And he doesn't even know and he doesn't need to .. He's going through enough. But I *will* paint your baby's room. Anything you want. Any time. Every year: Every phase she goes through.

LISA

Or he.

ALL (in varied response.)

Or he.

BETH

(Raising a glass:)

Or she.

ALL (in varied response)

Or she.

BETH

Or it; or they. Am I using the pronoun right?

DONNA

Now *that*, I can't—I don't understand.

ALICE

To my poor sick Daddy.

DONNA

You had me till then.

ALICE

To the chemo.

LISA

To the chemo.

(They all drink, but Donna, who almost does, but in the end doesn't.)

Change is hard. BETH

I hate the chemo. DONNA

Has he lost all his hair? BETH

Twice. First the natural way. Then everywhere else. DONNA

Everywhere else will grow back. BETH

Hmm. DONNA

Mother. Yuck. ALICE

What yuck? DONNA

Yuck. ALICE

Get your mind out of the gutter young lady. LISA

If your mother or I'd never visited the gutter, little girls, you two wouldn't be here. BETH

Ah. Yuck. ALICE

That's why it's called yuckin'. DONNA

Oh my God did my mother just say that? ALICE

(LISA high fives DONNA who responds albeit softly.)

LISA

(To Beth:)

That's how you do it.

BETH

I'll keep that in mind.

(Donna finally takes a drink. The rest follow ⁸... As they lower their glasses they are all in the midst of light banter—talking over each other:)

LISA

(As she lowers her drink—continuing:)

Then she—what? Ran another ten yards to the front / door—and bwaaaaa: all over the new tile.

BETH

Enough / now s she's not even here to defend herself.

DONNA

No stop.
Stop.

ALICE

Exactly. That is exactly how it happened.

BETH

It isn't fair.

ALICE

It was *her* tile.

LISA

Who's trying to be fair? We're just trying to be honest.

BETH

And that's why your sister wasn't invited?

LISA

And because she's not my sister.

Did you give birth to her? I rest my case.

(As BETH starts to object again:)

Are you still married to her father?

BETH

He's your father too.

⁸ **DUSK:** All are in a good mood now. The wine has begun to relax them each.

ALICE

Here we go.

LISA

No, here we don't go.

BETH

Don't talk about your father like that.

LISA

Why not? You should hear what he says about you.

(There is the slightest of pauses.)

BETH

What does he say about me?

ALICE

If I wanted someone to throw up on the tiles, I would have invited *my* father.

LISA

I don't know, I never speak to him.

BETH

(Letting it go—to Donna:)

How *is* the chemo going?

DONNA

We have good days and bad days.

BETH

And this is?

Any sign of remission? That's what you call it right—remission?

DONNA

We caught it late.

ALICE

Daddy's stubborn: refused to go the doctor for what—two years: three?

DONNA

Stage three, almost—just past ... He's uh ... he's a fighter.

BETH

Good for him. How / many—

DONNA

There are four stages. Five if / you count—

LISA

To Daddy.

(Indicating the difference between the two men:)

He's father. He's Daddy.

ALICE

To Daddy.

(They drink. There is a slight moment.⁹)

LISA

Because I thought it was the right thing to do!

DONNA

To leave your ... wife in the middle of her ... pregnancy?

BETH

God, you can't even say it, can you?

LISA

I have no job. They gave me no warning, Babe, you know that. It's the sensible thing to do.

DONNA

DON'T. This is about your daughter going to boot camp, playing soldier, while my daughter has to fend for herself.

ALICE

No, it's not—I can't believe you! You waited till we were all together before you—to bring this up?

BETH

Men do it all the time.

LISA

I didn't want—I knew you would go into—it's going to be OK.

DONNA

And that's supposed to make it right?

ALICE

I don't want you going to some fucking / war.

LISA

I'm not going to war. I'm—I'll ride a / desk.

BETH

That's just what they tell you.

ALICE

That's what they tell you. They lie!

DONNA

Why didn't you ask us to / help?

⁹ **NIGHT:** the wine is speaking now: a bombshell has been dropped: responses are based on gut feelings and not sober logic.

LISA

ENOUGH!

You can't help us cuz every dime you have goes to Deanna's rehab and you're your husband is [dying]— ... And I'm trying to support us through this fucking insanity.

ALICE

Insanity?

LISA

No. That's not what—

DONNA

I know your trying. But maybe this was a mistake.

LISA

... Which part? Having a baby or us in general?

BETH

You can't start off as a General, darling.
It was a [joke] ...

(Drink.)¹⁰

BETH

Oh my god that ... what was it ... an art piece? I didn't understand it at all but I knew she was heading out of control.
[Donna:] Maybe you would [understand], you're an artist.

DONNA

What?

BETH

Deanna.

DONNA

What about ...

BETH

My step-daughter, Deanna, she went to art school.

¹⁰ **SUNSET:** earlier the height of wine's joy is expressing itself as they share stories ...

NOTE: as we continue it becomes less important that ALL drink but that the woman in focus drinks, (in this case BETH).

DONNA
I never went.

LISA
No, Deanna did. And after that [is what she's talking about].

DONNA
What?

BETH
Maybe the same thing [happened to her] ... If you want to tell it, [go ahead]..

LISA
Really?

ALICE
Is this about?

LISA
Yes.

ALICE
Yes: tell her.

DONNA
What?

BETH
It's your home.

LISA
Ok then.

ALICE
I know.

DONNA
What? Tell me what?

LISA
Deanna went to "art school". I know you didn't but .. After she graduated she would do this performance art at festivals or showcases or whatever they call them.

BETH
Honey, she isn't here / to—

LISA

She would throw up this huge screen or a sheet or something unless [they had] a white wall and she would project Facebook.

BETH

And she got in trouble for that.

LISA

So, she changed the name to f'book but everybody knew what she meant and the double entendre [didn't hurt]. She she'd project this f'book. And she'd sit there with in uh a folding chair. With a little table. She'd scroll through her phone and we'd see her image looking through her whaddo you call it?

ALICE

Messages. Posts. Noti/fications

LISA

Messages. And you see "Christy was live" projected up on the screen or ... OK, so she swipes right and there's "Christy's *live* event". And it's just some random bullshit phone video of some café band. And meanwhile Deanna pours herself a drink and isn't really watching because who does, right? Usually you see three-five seconds of it and you scroll up and past it but we can't because it's there on the screen and Deanna hasn't changed it. She just drinks her drink. She finishes her drink. Two full minutes have definitely gone by: we know that because there's a clock on the corner you know recording the time span and then Deanna pulls a gun out of the cushion of the chair she's in.

DONNA

I thought you said it was a folding chair.

LISA

Really is that you're take away on this?—And she puts it, the gun, under her chin and pulls the trigger. Blood everywhere and just as soon as we recover: the café turns into the scene of one of those mass shootings and people are running and the band has stopped playing. Mass hysteria and then the picture goes black. "Cynthia *was* live". Get it?

DONNA

Oh my god .. she's dead?

LISA

Who—no, Mother Miller, it was an art piece.

ALICE

The blood was fake, Mom. It was a prop / gun.

What?
 DONNA

Deanna's fine.
 ALICE

She is in rehab.
 BETH

Well, she's in rehab.
 ALICE

For shooting herself?
 DONNA

Nobody shot anybody.
 ALICE

She was trying to make point—/(as was I) ...
 LISA

Who's Cynthia?
 DONNA

Weren't you listening?
 ALICE

She meant Christy—you meant Christy was live. She usually tells it so much better than me.
 BETH

Holy fuck, I'm trying to make your [Beth] point here and you've [Donna] got me lost on the minutiae.
 LISA

I'm just saying if you're going to tell a story be consistent. Because that's when we knew she had a drinking problem.
 BETH

[It was a cry for help.]
 LISA

I don't get it.
 DONNA

(A moment. They all laugh, not necessarily together or for the same reasons ... followed by a drink.¹¹)

DONNA

“L-B-G-T-Q-R-S ...” how many letters are there now?

ALICE

We plan take them all. Slowly. While you’re sleeping.

DONNA

No, really what do they all stand for? I know Lesbian, Bi—Gay, Bisexual, Transsexual—

ALICE

Transgender.

DONNA

Gender: fine. See, that’s what I mean. Queer.

LISA

What?

DONNA

Queer for Q?

ALICE

Or Questioning.

DONNA

What? Q’s the next one, right?

BETH

I’m staying out of this one.

ALICE

Q is for Queer or Questioning.

DONNA

Why?

LISA

More like “what or who” “ Who am I ... I don’t know yet; I’m still working that out.”

¹¹ **NIGHT:** DONNA clearly is the first to fall to the spirits. BETH tries to hold her own, to outlast DONNA, as ALICE & LISA watch on in amusement.

DONNA

Question: not Queer, because you / already have—

LISA

Because Queer can be insulting / depending on who you—

DONNA

What; why? / How—

LISA

It's like calling someone odd or different.: not right: queer. You get it, right?

ALICE

Lesbian, Gay, Bisexual, Transgender, Questioning.

DONNA

R? LBGTQR ... ?

ALICE

... Rarely.

DONNA

S?

ALICE

Sometimes.

DONNA

... Is that all of them?

ALICE

Yeah. Yeah, Mom, that's it. Isn't that enough?

DONNA

It was easier when it was just just other. You make it all too complicated.

LISA

Other?

ALICE

Some people just say LBGTQ plus.

DONNA

Plus. Same thing: "Other" "plus", right? Just other.

LISA

How is that the same thing?

DONNA

It's ... simpler.

LISA

Simpler; how: you mean like heterosexual and ... "other"? Normal and "other"? So, I'm not normal; we're not normal; your daughter isn't normal?

DONNA

I see what you're trying to do.

LISA

I'm not trying to do anything; I'm just repeating back what you said first.

DONNA

I never said normal; did I?

LISA

The fact that you don't even know what you said—whether you said it or not—tells me you thought it.

DONNA

I said other. I remember what I said, I said other.

LISA

While you thought normal. Other and normal.

DONNA

Why're you—?

ALICE

Why're you picking on my Mom?

LISA

Because this . . . this is what you're going to be crying about later. She is going to be crying tonight because her mother called her abnormal.

(Sensing Alice's wanting to shut down the conversation:)

No, no I don't want her to—I want you to know how you effect Ally. She's going to be crying and I'm going to be holding her. I just want you to know.

DONNA

... Well ... now I know. I'm sorry; I didn't mean . . . anything; I'm sorry. It's just I didn't ... Have you thought I might be crying tonight too? Both of us. You think this is what ...

DONNA (Continued:)

I grew up and this this wasn't normal, alright? This wasn't. This was ... but I ... I'm not wrong that this isn't normal or that this is the new normal. And it gets some getting used to. And now you're having a ... wanting to have a child—her egg in your womb and some donor sperm and it's all just : it's not normal, no. Help me out here.

BETH

Oh, I got no pony / in this—

DONNA

Really?

BETH

Really.

DONNA

... You see this is this why ... you're all ganging up on me now ... Just know. You know. I cry at night. Too. Nobody holds me. Nobody.

LISA

This is NOT the time to make this about you.

DONNA

Excuse me?

LISA

We are going to be having a baby. *You* are going to maybe be grandmothers. Maybe. Because if you look at our child or say one thing about her or him or Lyric or whoever that he she or it is not normal I swear to god you will never see her—him or US again.

DONNA

You ... can't. We have rights

LISA

Do you? Do you?

DONNA

We do.

LISA

Have you looked them up? Because we have.

DONNA

I'm sure you have.

(Starts to pull herself back to her feet.)

ALICE
You need help?

DONNA
No.

ALICE
You need help.

DONNA
I need help.
(As BETH goes to help her:)
Your back.

BETH
Don't worry about my back. Can we close the window now?

DONNA
Do what you want. You're going to anyway.

ALICE
Harsh.

DONNA
Truth.

ALICE
Why are you being like this?

DONNA
Why are you? Did you invite us here just to insult us like this?

ALICE
Who's insulting—I think maybe you've had too much to drink.

DONNA
Little girl, I have not had too much to drink, thank you. I am clearheaded as hell.

BETH
And menstruating; don't forget menstruating.

DONNA
Are you saying ... ?

BETH

You said it not me.

(DONNA chooses not to respond.)

ALICE

OK, then. I'll put on the coffee.

DONNA

I'm going to the [bathroom.]

BETH

I'll make the coffee.

(Once both DONNA and BETH have left ALICE and LISA share a moment and LISA exits to follow her mother.

ALICE drinks as she stares out the window.¹²

LISA re-enters from the kitchen. ALICE, still has a glass of wine in her hand.)

LISA

So, what are they doing?

ALICE

Nothing. Just sitting there.

LISA

And *my* mother?

ALICE

The same.

(They continue to watch.)

LISA

You know what they're doing, don't you?

ALICE

Yyyyeah.

LISA

Should we call them?

¹².AFTERNOON: ALICE's frustrated tension switches to anxiety/curiosity as move to an earlier moment of this evening.

ALICE

No, they'll come in eventually. They'll get tired [of waiting on each other].

LISA

At this rate they could be here till Tuesday; when the real party's happening.

ALICE

God, can you imagine them in the same room with Jennifer?

LISA

I can't imagined them with Karah.

ALICE

Fuck, no.

We're doing the right thing then, right; having it just us then, right?

LISA

Two bomb parties rather than one party that bombs—yeah, I knew it sounded stupid while I was saying it.

ALICE

And yet you continued [on and said it anyway]: good commitment, Babe.
[Yeah, and my] mom's idea of a good party is doubling the onion soup mix in the sour cream.

LISA

And crudité.

How long're you gonna let 'em suffer?

ALICE

I just wanna see who flinches first.

It's only been ten minutes; one of 'em's bound to give.

(But LISA is already on the phone.)

ALICE

Oh, don't ruin / the fun.

LISA (on phone:)

Mom, this is stupid. Come inside. Yes, we see you. We see both of you.
Because she's not going to call her.

ALICE

(Acquiescing with her own phone:)

Fine.

Because she's not.
 LISA (on phone:)

It's ringing.
 ALICE

You don't need to make an entrance. We both know—we all know / you're here
 LISA (on phone:)

Pick up.
 Mom answer the phone.
 ALICE

Be the adult.
 LISA (on phone:)

She's getting out of the car.
 ALICE

You win. You happy now? Maybe you can beat her to the—
 (But she's been hung up on.)
 LISA (on phone:)

Bye Mom.
 (ALICE opens the door as DONNA is just reaching the porchway.)

Mommie!!!
 ALICE

Hey, honey, I saw you were calling but I was just on my way in so [I didn't pick up]. Fixing my make-up. Lisa.
 DONNA

You want a drink?
 ALICE

I just walked in.
 DONNA

Does that mean why don't I have a drink in my hand already or ... ?
 LISA

It means I just walked in.
 DONNA

ALICE

(Regarding Donna's purse.)

Put it on the table. There's only the four of us. No one's going to steal it.

DONNA

You didn't ask your sister?

ALICE

Her sister's in Iowa.

DONNA

Oh; I guess so.

(And yet she doesn't set the purse down.)

(And BETH is at the door.)

LISA

Mom.

ALICE

Momma B.

You want a glass of wine or a beer?

BETH

If that's what you're having.

DONNA

I guess I'll have what you're all having.

ALICE

Two fire bombs coming up.

DONNA

What?

LISA

She's having wine.

DONNA

What's a fire bomb?

LISA

You don't want to know.

BETH

Your sister says hi.

Sends her love.

ALICE

Hi.

LISA

Hi back.

(DONNA hesitates—not sure how she should respond ...)

ALICE
No one else is coming, Mom. Just us.

DONNA
You're sure?

ALICE
Aren't we enough?

BETH
(keep it within reach.)

DONNA
Why?

(BETH rolls her eyes.)

LISA
Who wants first?

ALICE
Mommie?

DONNA
(Setting down her purse to take the wine..)
You're getting us drinking pretty fast ... should we be worried?

ALICE
It's a party.

DONNA
For four.

ALICE
Yes. For four.

DONNA
Because she could've—you could've brought ...

BETH
We're divorced.

DONNA
I know but ... it's a family thing, right?

ALICE
It's a girl thing.

DONNA
Right.

LISA
To us.

(They each drink separately.¹³)

DONNA
This is ... I like this.

ALICE
I knew you would. You wanna take the tour?

DONNA
I've been here before.

ALICE
You wanna see what we're gonna do.

BETH
I took the tour on Wednesday.

DONNA
Have you moved anything?

ALICE
No but we're going to. I want your advice.

DONNA
OK then. [After you.]

ALICE
(As they turn a corner in the hallway:)
[This is gonna be] the babies' room.

(BETH takes a drink: a beat.)

BETH
What do you want?

¹³ NO CHANGE: the same scene continues.

LISA
What?

BETH
How's her father doing?

DONNA (Offstage)
The same.

LISA
Maybe she doesn't want to talk about it. Tonight is ... new—just us. We just wanted to get together; you know? We never see each other ... like this.

BETH
We need a reason to see each other—something you're not saying?

LISA
Wow. I don't know whether to pour you more or make you stop, already.

BETH
I'm here for the show. That didn't come out right. I love you, I'm sorry.

LISA
Back at ya.

BETH
Deanna wanted to be here ...

LISA
I know: she asked if she could skype in. But they wouldn't let her. Rules. Go figure.

BETH
Go figure.

LISA
You're doing the right thing.

BETH
So are you. I'd help if I could.

LISA
I know. We just want you here to have you here. Isn't that enough?
I'm not Deanna. Deanna's not Deanna. You're doing the right thing, OK?

BETH

You said that.

LISA

Thought maybe you'd hear it this time. Now say it after me.

(There is a brief pause. LISA waits.)

BETH

Oh, you're serious.

LISA

"I'm doing—

BETH

The right thing. OK, I said it. Now you.

(DONNA laughs in the next room. Lisa sips as BETH drinks down her drink.)

BETH

I'm gonna need another.

LISA

That's my Momma.

(Making a toast:)

Girl's night.

BETH

To you, honey.

ALICE

(Enters with DONNA in tow:)

Are you toasting without us?

DONNA

You have all night. Don't you work tomorrow?

LISA

(Freshening drinks, followed by a toast:)

It's early.

"Girl's night."

ALL

(independent of each other:)

"Girl's night".

(They drink.¹⁴)

ALICE

I wish we had a fireplace.

BETH

Why?

ALICE

I just feel like throwing my glass into the fireplace. Doesn't that feel like a throw your glass into the fireplace moment? You know: "To Daddy"—drink—fling—
(The glass flings from her hand in the midst of her
"demonstration"—being plastic nothing breaks: just wine is
sent flying.)
—ohhh shit.

LISA

Great style, numbnuts.

ALICE

Hey.

DONNA

It'll come out of the carpet. You just have to—

BETH

Thank god it wasn't red. What're you do—who're you calling?

ALICE

Cleaning.

LISA

(On her phone:)

Looking up—

(Reading:)

"It's inevitable. You have a wine party. Wine will get spilled. Blah blah blah. Blot don't rub." Are you rubbing?

ALICE

Are you moving?

LISA

It says we need—

¹⁴ **EARLY EVENING (END OF DUSK):** The wine has done its work. All moods are different and not necessarily in sync.

DONNA

Club soda, salt and boiling water.

BETH

It's easier to remove wet than dried.

LISA

This says you need white wine.

ALICE

Why?

BETH

To dilute the red.

LISA

Shit you know your stuff.

DONNA

Well it's not red. Well it's not exactly white. It's more of a blush.

ALICE

No, it was white; mine was white; yours is the fruity stuff.

LISA

Cuz we know you like the fruity stuff.

DONNA

(Responding to Alice:)

Thank god. You want me to boil the water?

BETH

You can't let it dry.

LISA

It says to hit it when it's wet.

ALICE

Hit it?

LISA

Not hit it hit it. You know, "hit it". And a rubber band—

(Still reading:)

No: this is for a table cloth. Is it just on the carpet? (and these are just ads).

BETH

(Using a wash cloth as she and Alice actually attend to the wine:)

Blot. Don't rub.

ALICE

Blot. Don't rub it.

LISA

Yeah, don't rub it.

ALICE

Don't.

BETH

What? Oh—my god—stop. I don't want to hear that.

DONNA

I've got the water boiling. / Where do you keep the salt—And the soda—

ALICE

Microwave it.

DONNA

It's on the stove—Do you have club soda?

LISA

Are we going into labor already? Boiling water, clean towels.

BETH

Get off that thing and make yourself useful.

LISA

She did it.

BETH

Really? You are so not ready to be a parent.

LISA

Thank you, Mother.

BETH

I call it like I see it.

ALICE

I've got it.

(Gets up: done.)

BETH
Are you sure?

LISA
Yes. It's gone.

BETH
Is it?

LISA
Can you see it? Good job, Babe.

BETH
It's not a matter of whether you see it. It's a stain. A stain will attract more dirt. You may not see it now because it "looks" clean. But if you don't actually get it all up it will seep into the shag liner and that's where the "stain" will settle.
(She takes a towel and begins reblotting the same areas Alice covered.)

LISA
Wow, that's a lot of "air quotes" Mom.

BETH
I'm surprised you didn't read that on your phone.

ALICE
Shag liner: is that even a word?

LISA
Shag liner or "Shag liner"?

DONNA (offstage)
Do you need the salt or no?

LISA	ALICE	BETH
No.	No.	Yes.
		(Blots again.)

ALICE
Yes.

LISA
Oh shit.

ALICE
What?

LISA

I looked up shag liner. Should I turn Safe Search Off?

LISA ALICE BETH DONNA
Yes. No. No. What?

DONNA

(Entering:)

Here's the salt.

BETH

Lisa?

(Shows her the towel she's been dabbing with.)

LISA

Fine.

DONNA

Salt?

BETH

Thank you.

(BETH salts and blots, eventually joined by ALICE.
DONNA exits back to the kitchen.)

BETH

The salt will absorb the wine away from the shag. When it dries you can vacuum it all up.

We'll have to stay—you need to—have stay away from this area.

LISA

Why don't we just put a towel over it?

DONNA

Coming through.

(Re-enters with a one to two quart sauce pan of water.)

Where do you need this?

BETH

There and there.

ALICE

Here.

(After wetting the last area[s] DONNA joins BETH and ALICE)

BETH
Lisa?

LISA
Yes Mother.

BETH
It's your rug.

LISA
It's not our rug it's the landlord's rug.

BETH
It's your deposit.

LISA
Well, when you put it that way.
(Picking up a towel.)
So, what's the water do? You're just getting it wet again.

BETH
My god did you even listen to anything in home Ec? Blot.

LISA
What's Home Ec?
I know what Home Ec is—they stopped offering it before I was in grade school.

ALICE
You mean kindergarten.

LISA
I didn't go to kindergarten.

ALICE
You didn't?

LISA
Nope. Straight to first grade.

ALICE
I didn't know that.

LISA
There are many things you didn't know. And still don't.

ALICE

That explains so much. Like how you never learned how to socialize.

LISA

I socialize. Only when I want to.

ALICE

You turned the safe off didn't you?

LISA

I'll never tell.

BETH

Ok. Now that has to fully dry. That has to dry.

LISA

Dry. Got it.

BETH

These go into the washing machine.

LISA

(Giving names to the assorted wash rags:)

Really? But we can't separate Rory from Lorelei and send Sookie out to be washed without Jackson; they didn't even do that in season three—And what would Emily think?—I think we should wait till they're all ready for the hot tub.

BETH

You are so funny.

ALICE

You need help up?

LISA

I need another drink.

BETH

No, thank you.

DONNA

I think we all need another drink. You need another glass.

LISA

You sure you don't— ...

BETH

I'm fine.

ALICE

I'll join you, Mother B.
(Hands Beth her drink and sits down next to her.).

Here.

BETH

Thank you.

LISA

Move over then.

BETH

Not on the wet spot.
(ALICE looks to Lisa: "don't!" DONNA enters with a new glass for Alice.)

DONNA

What? Are we ... ? Oh.
(To Alice: before she [Donna] sits back down:)

You're gonna need to help me up again.

ALICE

(Gets up and helps Donna sit down:)

We will help you up again.

DONNA

I've got a bad knee.

BETH

Back.

DONNA

To getting old.

BETH

No. Sorry. Some things I don't / drink to.

LISA

To Shag liners.

DONNA

To what?

ALICE

You don't want to know.

DONNA

Well then: to things we don't want to know.

(They all drink.¹⁵)

DONNA

He changed you.

BETH

What're you / talking about—?

ALICE

Don't.

DONNA

He did. He did—I saw it.
And now he's gonna—*she's* gonna leave you too.

BETH

Excuse me?

ALICE

Nobody left.

LISA

Nobody's leaving anybody.

DONNA

Sure, you support this.
(Unaware she is referring to Lisa as *he*.)
He can't do anything wrong can he? Except
maybe being what God made him.

ALICE

No more for her.

BETH

You're done.

DONNA

She doesn't need to be alone.

¹⁵ **NIGHT:** Past the point of no return ...

BETH

You think I want my daughter going overseas?

LISA

I'm going into the Coast Guard. No one's going overseas.

DONNA

Until the deploy you.

ALICE

Have you already signed up?

DONNA

Why did you turn her into this if you were going to leave her?

ALICE

Mother!

(BETH is beyond words.)

LISA

I'm. Trying. To.

DONNA

I'm sorry. It's not your fault. It's not your fault. It's not your fault. It's [the wine talking].

ALICE

It's no one's *fault*.

DONNA

No, it's his. It's his. It's Peter's.

BETH

Who's Peter?

DONNA

It's not your fault.

(LISA shakes her head to
BETH: "no, don't go there")

ALICE

It's no one's fault, Mom. Nothing's wrong with me.

DONNA

When I told your father, he cried. Did you know that? He didn't cry when he got diagnosed with cancer. But when I told him about you [he cried].

(Slight pause.)

ALICE

You know why he cried, Mom? Because he saw it in your eyes. You're the only one who doesn't get it, Mom.

DONNA

Oh, I get it. I get it. I'm wrong. Everybody else is ... I bought you those for you [for your wedding] ...

(Grabs the washrag from the floor, she throws it across the room:)

Get this in the wash before you ruin the set.

(LISA retrieves the washrag and sets it aside.)

DONNA

How do you do it—how do you do it—how do you just [let her be who she is] and move on? Don't you care?

BETH

And what, lose her? For what? She's my daughter. I have a step daughter in rehab that I turned my back on too many times a... and we're all suffering [for it].

ALICE

Mommy, please.

DONNA

No. No, everybody just shrugs it off and says that's the way it is. But it's not—it's not. Your father ... god ... I can't talk to him. You—you talk to him every time the phone rings I can always tell it's you just by his ...

ALICE

Because Daddy accepts me. Her mother accepts her. For who we are. It isn't a fucking phase.

DONNA

If that boy.

ALICE

Peter. His name is Peter. And he raped me. *Because* I was gay. He didn't turn me into this. *That* was his reaction. I was already gay, Mom.

DONNA

You You never told me.
You told your father?

ALICE

No. You told him. I told you first. 'cuz I couldn't— ... I shouldn't have to go through this now. We got married because we love each other. We didn't get married because a fucking window opened up and we better hurry up before it closes again.

Why don't you get this?

LISA

Babe. [She's drunk, she doesn't know what she's saying.]

ALICE

No.

You want to hear the details of that night?

DONNA

... No.

ALICE

Good. Save us all an ugly [moment]... and if my wife wants to go to the Coast Guard or Afghanistan or wherever so she can ... we will work that out. I don't need you to fight my fights, I don't even need you to accept me, I need you to not be in my way.

And I need you to go home.

DONNA

(She sets down the glass.)

She changed you.

ALICE

(Decides against another attempt at correcting her:)

Right Mom.

DONNA

(Gathering herself together to leave ...)

Does your father know?

ALICE

Talk to Dad.

LISA

I'm calling you an Uber.

DONNA

I can drive myself.

LISA

Mrs. M.

DONNA

I'll wait in my car.

ALICE

Give me the keys.

You leave it open; you always leave it open.

(DONNA gives ALICE the keys.)

ALICE

(As she goes:)

I love you, Mom.

(DONNA says nothing. She exits.)

(Pause.)

BETH

You want me to leave too?

LISA

No. Just wait it out. Put on a movie or something.

BETH

I'll ... I'll do the dishes then.

LISA

Or the dishes. Fine. Do the dishes.

(BETH exits into the kitchen. LISA goes to hug ALICE. A beat.)

BETH (Offstage)

Where do you keep the ...

ALICE

I'm coming.

(LISA exits into the kitchen.

ALICE polishes off her glass.¹⁶ She moves to a cupboard and opens up a new bottle. Pours herself a glass of wine[her first]. She then goes to look out the window.)

ALICE

Holy god, you won't believe it.

¹⁶ **AFTERNOON:** We are back to before we started.

page #		FOR REFERENCE USE: (chronological script [for rehearsal purposes only] available upon request)		TIME OF DAY	linear order
start	end	starting dialogue	ending dialogue	lighting	chronological
1	4	DONNA: <i>You were purpled.</i>	ALICE: <i>Girl's night.</i>	EARLY EVENING	TENTH
4	12	BETH: <i>Have you thought of names yet?</i>	ALICE: <i>Who wants a refill? It's still got a chill.</i>	LATE AFTERNOON	FIFTH
12	20	BETH: <i>(sigh) --> What?</i>	BETH: <i>I know why the cat hides.</i>	AFTERNOON	THIRD
20	23	BETH: <i>Goddammit it why don't you just admit you're getting menopause like the rest of us and buy yourself some pills.</i>	BETH: <i>... Oh my god.</i>	EARLY EVENING	NINTH
23	31	LISA: <i>Sorry, wha'd I miss?</i>	BETH: <i>I'll keep that in mind.</i>	AFTERNOON	FOURTH
31	33	LISA: <i>Then she—what? Ran another ten yards to the front / door—and bwaaaaa: all over the new tile.</i>	ALICE: <i>To Daddy.</i>	DUSK	SEVENTH
33	34	LISA: <i>Because I thought it was the right thing to do!</i>	BETH: <i>You can't start off as a General, darling. It was a [joke] ...</i>	NIGHT	TWELFTH
34	38	BETH: <i>Oh my god that ... what was it ... an art piece? I didn't understand it at all but I knew she was heading out of control.</i>	DONNA: <i>I don't get it.</i>	SUNSET	SIXTH
38	43	DONNA: <i>"L-B-G-T-Q-R-S ..." how many letters are there now?</i>	BETH: <i>I'll make the coffee.</i>	NIGHT	ELEVENTH
43	51	LISA: <i>So, what are they doing?</i>	(page 50:) ALL: <i>"Girl's night".</i>	AFTERNOON	SECOND
51	59	ALICE: <i>I wish we had a fireplace.</i>	DONNA: <i>Well then: to things we don't want to know.</i>	EARLY EVENING	EIGHTH
59	63	DONNA: <i>He changed you.</i>	ALICE: <i>I'm coming.</i>	NIGHT	LAST (thirteenth)
63	64	ALICE: <i>Holy god, you won't believe it.</i>	ALICE: <i>Well, let's see how long this stand-off lasts.</i>	AFTERNOON	FIRST