

# FIVE WOMEN WEARING THE SAME DRESS

## ACT ONE

The play takes place in Meredith's bedroom, a large, comfortable room on the second floor of a renovated town-of-the-century mansion in a stylish, old-money suburb of Knoxville, Tennessee. There is a big brass bed, two large dressers, a vanity with a mirror. A compact shelf stereo system with CD player. A portable iron-clubbing exercise machine. A large walk-in closet. A door leads to a bathroom; another to the hall. A large window with a window seat is suggested downstairs.

The room has been decorated by Meredith's mother in a tasteful, eclectic combination of light Victorian and contemporary, mixing antiques and rich, deeply-hued linens of wall paper with stark white custom shelving and high-tech lighting. A plush Persian rug covers the hardwood floor. Pillows abound. The effect is beautiful and inviting, not quite luxurious but definitely comfortable — it is clear this home is inhabited by the wealthy. The air of traditional privilege is disrupted, however, by a prominent poster of Malcolm X on the wall.

Underlining the entire scene is an atmosphere of age and durability, conveyed by the original architectural details that remain: huge, multi-paned windows, exquisite molding, the sheer height of the ceiling. There is history in this room.

It is shortly after noon on a day in summer.

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A few moments of silence, then someone knocks softly at the door.

FRANCES. (Off) No-one. (After a moment the knock is repeated, slightly louder. Off) Anybody home? (A long pause, then the door opens slowly and Frances peers around it.) Meredith? (Frances is a stout-faced woman, twenty-one years old. She wears an expensive, off-the-shoulder bridesmaid's gown with a voluminous skirt, its pouch or full or one of those horrible wedding pants. She also wears an elaborate hat that matches her dress and she carries a bouquet. She enters the room tentatively and shuts the door behind her, moving stiffly in her dress, as if it intimidates her, which it does. She opens a jewelry box on top of the vanity, crosses to it, opens it and inspects its contents.) Oh, my. (She pulls out a glittering diamond brooch. Handling it carefully, almost reverently, she pins it on her wrist and fastens it. Holding out her arm, she admires the brooch in the mirror, murmuring a series of pious exclamations to be glamorous.)

MEREDITH. (Off) Mother, I am just going upstairs — (A telephone somewhere in the room begins to ring. Off) I am not answering that. (Alarmed, Frances struggles with the brooch, vainly attempting to unfasten it. Meredith can be heard clomping up the stairs. Off) No ma'am, I am not answering that. You will not get to see this way. (As Meredith goes down, Frances fumes. Unable to unfasten the diamond brooch, she looks around the room for a place to hide. She scurries under the bed just as Meredith thrusts open the door and enters. Meredith is twenty-two years old. Athletic. Under a black leather motorcycle jacket she wears a dress identical to the one Frances wears; she seems horrified of it. She is also wearing a similar hat and carrying a bouquet. She has a leather backpack slung over one shoulder and opens a pair of aviator-looking sunglasses. She closes the door behind her and looks at, stares at the still-ringing telephone, frowns and picks up the receiver.) Mother, what? I am just dropping off my stuff. No ma'am, this room is off limits to you ladies. Mother. Bye-bye. Bye-bye. (She hangs up the receiver, then kicks off a pair of pumps and to match her dress, throws the bouquet and the backpack on the bed and crosses directly to the vanity. She grabs the jewelry box and digs through it.) What? (She checks the surface of the vanity furiously.) I can't believe that

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(She crosses to the bed, pulls up the bedspread and then gets down on her hands and knees and reaches under the bed. Crying out.) Who is that?

FRANCES. (From under bed.) Oh, it's just me. (Frances emerges sheepishly from under the bed, keeping the brooch on her wrist hidden behind her back. Smiling.) Hi, there.

MEREDITH. Frances, what the hell are you doing?

FRANCES. Oh, well, there aren't too many people downstairs, and nobody I really know too well, aside from Mama and Daddy and Uncle Rover and Aunt Abby, so ... I guess I'm just looking for a friendly face. (A nervous laugh.)

MEREDITH. Under my bed?

FRANCES. No, I — well, when I heard you coming in, I got scared, I realized I really shouldn't be here. I tried to hide from you, Meredith. I hope you can forgive me.

MEREDITH. (Staring at her.) Well, sure. (She pulls a white cloth from underneath the bed and dips through it.)

FRANCES. (Struggles with the brooch behind her back.) It's just that this room is so beautiful. I remember whenever we came to visit when I was little, and Tracy still lived in here? You and her and all the other cousins would be having tea parties in her playroom out back, but I would sneak up here and sit in the middle of this room and pretend it was mine. Of course, I just worshipped her, Tracy.

MEREDITH. You and everybody else. Herself included.

FRANCES. That's why I was so thrilled to be in her wedding. (Meredith, unable to find what she was looking for in the white cloth, thrusts it back under the bed and groans in frustration.)

MEREDITH. Where the hell is it?

FRANCES. (Nervously.) What are you looking for?

MEREDITH. Have you noticed how calm she is today? How sweet? She has been a nervous wreck for weeks. She had to be high. (Catches sight of herself in the mirror.) Oh, lord. (Takes off her hat.) And then she has the gall to make me wear these horrible — things on our heads, so we all look like the flying nun —

FRANCES. I like this hat.

MEREDITH. Are you serious? Look at yourself in the mirror, Frances, you look ridiculous.

FRANCES. Well —

MEREDITH. You look like a lump. At least you can wear this dress, though. Makes me look like a backbreaker. (Meredith observes herself critically in the mirror, frowns, and gets a pack of cigarettes out of her backpack.) You want one?

FRANCES. No thanks, I don't smoke. I'm a Christian.

MEREDITH. (Digging through her backpack.) Of course, wouldn't you know it? Now I can't find any matches. (She goes into the bathroom, where she can be heard continuing her search. Frances works furiously to get the brooch off her wrist.) I mean, okay, I can certainly understand why Tracy would want to be married today, just to get through this ordeal. But she could have at least asked. I mean, she just took it! Typical. (Frances finally gets the brooch undipped and slips it back into the jewelry box, greatly relieved.)

FRANCES. (Has heard her leave.) There shall not cover.

MEREDITH. (In bathroom.) And then all that stuff about obedience, everybody was acting so serious, I was like, Tracy? Okay. Sooo! She already knew that poor boy's life. I mean, what a joke! Tracy, the blushing bride. Knew me while I had. (Cries out.) Oh, my God!

FRANCES. (Reenters.) What? (Meredith enters from the bathroom

# Five Women Wearing The Same Dress Script

**Tiffany Kudrass**



## Five Women Wearing The Same Dress Script:

**Five Women Wearing the Same Dress** Alan Ball,1993 THE STORY During an ostentatious wedding reception at a Knoxville Tennessee estate five reluctant identically clad bridesmaids hide out in an upstairs bedroom each with her own reason to avoid the proceedings below They are Frances a painfu **Alan Ball** Thomas Richard Fahy,2013-08-29 Collected interviews with the screenwriter of the Academy Award winning film American Beauty and creator of the Emmy Award winning television series Six Feet Under and True Blood **The Advocate** ,2000-03-28 The Advocate is a lesbian gay bisexual transgender LGBT monthly newsmagazine Established in 1967 it is the oldest continuing LGBT publication in the United States *The Men Who Would Be King* Nicole LaPorte,2010-05-04 The definitive history of the studio created by the larger than life team of Spielberg Geffen and Katzenberg Los Angeles Times For sixty years since the birth of United Artists the studio landscape was unchanged Then came Hollywood s Circus Maximus created by director Steven Spielberg billionaire David Geffen and Jeffrey Katzenberg who gave the world The Lion King an entertainment empire called DreamWorks Now Nicole LaPorte who covered the company for Variety goes behind the hype to reveal for the first time the delicious truth of what happened Readers will feel they are part of the creative calamities of moviemaking as LaPorte s fly on the wall detail shows us Hollywood s bizarre rules of business We see the clashes between the often otherworldly Spielberg s troops and Katzenberg s warriors the debacles and disasters but also the Oscar winning triumphs including Saving Private Ryan We watch as the studio burns through billions of dollars its rich owners get richer and everybody else suffers LaPorte displays Geffen seducing investors like Microsoft s Paul Allen showing his steel against CAA s Michael Ovitz and staging fireworks during negotiations with Paramount and Disney Here is a blockbuster behind the scenes Hollywood story up close glamorous and gritty Considering Alan Ball Thomas Fahy,2014-11-01 Academy Award winning screenwriter of the film American Beauty and creator of the HBO series Six Feet Under Alan Ball has consistently probed the cultural forces shaping gender sexuality and death in the United States Through gritty dialogue and edgy humor Ball centers much of his social critique on the illusory promises of the American Dream For many of his characters a belief in the American Dream including idealized notions of the family heterosexual norms and the acceptance of prescribed gender roles proves stifling and self destructive This is the first book to explore Ball s writings for theater television and film with an emphasis on his best known work These essays offer insight into both the captivating and problematic dimensions of Ball s work while drawing connections among his diverse writings An interview with Ball is included Theatre World 1992-1993 John Willis,2000-02 Scenes from the plays and portraits of leading actors accompany a statistical record of the current season Single Season Sitcoms of the 1990s Bob Leszczak,2018-09-14 During the Must See TV 1990s Americans enjoyed such immensely popular sitcoms as Friends Seinfeld Home Improvement and The Drew Carey Show Shows that did not make the ratings cut numbered in the hundreds the emergence of new networks and cable channels airing original programming resulted in a vast

increase in short lived sitcoms over the previous decade Some of these flops were actually quite good and deserved a better fate The author revisits them along with the dramedies of the day with detailed entries providing production and broadcast information along with critical analyses and recollections by cast and crew members A subsection highlights sitcoms that returned for an abbreviated second season Dozens of cast and crew photographs are included The Advocate ,2000

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*Playbill* ,1999-10 **American Theatre** ,2000 *When a Dream turns into a Nightmare* Tiffany Kudrass,2017-07-28 Die Aura des Unnahbaren die dem Traum Universalit t verleiht kann dramaturgisch als Einf hrung von Utopien dienen und zudem im nonfiktionalen Kontext zur Projektionsfl che von intrinsisch motivierten Vorhaben im ffentlichen Raum werden einem Politikum Innerhalb dieser Arbeit unterliegt das Thema des amerikanischen Traumes einer kritischen Auseinandersetzung mit den Abstraktionsmodellen aus antiken Atomtheorien der Willensgestaltung von Individuen sowie einer Projektion des herausgearbeiteten Ger sts auf die Figuren aus Filmen Fernsehserien und Theaterst cken des Autors Alan Ball New York Magazine ,1993-03-01 New York magazine was born in 1968 after a run as an insert of the New York Herald Tribune and quickly made a place for itself as the trusted resource for readers across the country With award winning writing and photography covering everything from politics and food to theater and fashion the magazine s consistent mission has been to reflect back to its audience the energy and excitement of the city itself while celebrating New York as both a place and an idea *Newsmakers* ,2006 **Newsmakers** Gale Group,2004-11 **Newsmakers** Laura Avery,2005-11 Provides timely and informative profiles of the world s most interesting people Oscar-Winning Screenwriters On Screenwriting Joel Engel,2002-02-13 Engel brings together interviews with the best screenwriters working today each of whom has won an Academy Award for his or her work and each of whom shares a wealth of knowledge insight and experience about this little understood facet of moviemaking John Willis' Theatre World John A. Willis,1995 **Regional**

**Theatre Directory** ,1996      Five 'Til Midnight Eva Fischer-Dixon,2013-09-30 Helene Jemison was cautiously hopeful that someday someone would discover her novels She lived for writing literarily and physically While employed at the Los Angeles City Hall she spent her lonely nights fulfilling dreams of love and adventure while writing romance and suspense stories One day out of the blue her long awaited phone call arrived and the top agent Armin Willinger made her an offer that opened the door for Helene to an entirely different world the world of entertainment and film making A young actor named Jake Mortensen son of a major movie mogul takes up a personal interest in Helene a man almost half her age and he pursued her with youthful recklessness that he must outgrow to gain her love and respect as a man Helene was torn between her tragic past that she is unable to forget and the possibilities of a bright future laced with love and passion Unknown to her there are others who also developed an interest in her professionally and personally but who could really she trust without getting hurt again When events take a tragic turn it becomes crystal clear to Helene what she needs to do but whatever destiny brings her way it must happen on a certain day five til midnight

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