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Dramatic Publishing



Lillian Goes to the Mirror

by
Cherisse Montgomery

From...

35 in 10

Thirty-Five Ten-Minute Plays

Compiled and Edited

KENT R. BROWN



Dramatic Publishing

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LILLIAN GOES TO THE MIRROR

By
Cherisse Montgomery

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Lillian Goes to the Mirror premiered in 2004 at the Mae West Fest in Seattle, Wash. It was directed by Judy Jacobs, and featured Crystal Eney and Erik Eagleson.

CHARACTERS

LILLIAN: Early 30s. Wears blazer, glasses, skirt and loafers. Beneath her button-down blouse is a black bra stuffed with white tissue.

DAN: Early 30s. Dressed comfortably.

SETTING: The stage is divided into three areas: the poetry-reading area, where the unseen audience is female; Lillian's changing area; and Lillian and Dan's kitchen. The changing area consists of house shoes, a coat tree, and a robe with a ponytail holder in the pocket. Hanging near the coat tree is a full-length mirror. The kitchen is represented by a table and two chairs. They will pantomime preparing and eating their breakfast using no food, silverware or plates. The only other prop is a metal spatula.

TIME: The poetry reading is in the present. The kitchen scene with Dan takes place in memory. The changing area blends both past and present.

LILLIAN GOES TO THE MIRROR

AT THE CURTAIN: *LIGHTS up on LILLIAN who walks from the audience to the stage. She preens a bit before reaching the stage, perhaps smoothing her skirt and checking her hair. Applause, wolf calls, and murmurings are heard from the audience.*

LILLIAN. This one I call “Amazons Gone Wild.” *(Pause.)*
We have waited for the Moon who guides
our waters, our yolkblood, and the hunt.

Under her light and by the fire, she
blesses the knife and my pound of flesh.

The women welcome my new body
with gifts of pine cones and skyward howls.

They say my brunette train of hair will
cover the persistent scar, but still,

it is strange to be forever marked
by an absence.

(Sound of applause. Then the clatter of a falling chair. LIGHTS up on DAN who scrambles to pick up the chair then continues cooking breakfast. LILLIAN notices but tries not to react.)

LILLIAN (*to AUDIENCE*). This poem is based on the traditions of the ancient Amazons who, in ritual, severed their left breasts. Unlike traditional women, Amazons wavered between male and female gender identities. Warriors with long hair, a single breast, and blades of steel.

DAN. Out of bed, Lily! Beauty sleep is no substitute for breakfast.

LILLIAN (*to AUDIENCE*). But, there must have been an unhappy few, who felt empty, lacking, and were haunted by memories of when they were whole and beautiful...

DAN. C'mon, beautiful! I didn't slave in this kitchen for nothing.

LILLIAN (*to DAN*). You are not welcome here. I have washed my hands and memories clean of you.

DAN. You aren't gonna make me eat all this by myself, are you?

LILLIAN. I have forgotten you. Height, your brand of shampoo, eye color, your crooked bottom tooth.

DAN. C'mon, Lily, like a big girl.

LILLIAN. I don't want to.

DAN. Don't let your eggs get cold. Last two.

(*LILLIAN walks to the changing area.*)

LILLIAN. I just bought a dozen this week. (*LILLIAN begins exchanging her blazer for the robe, her glasses for the ponytail holder, and her loafers for house shoes.*)

DAN. Forgot to use butter the first few times. We'll have to buy more.

LILLIAN. Are you burning them now?

DAN. No, that would be the sausage. Out of that, too.

LILLIAN. I could've cooked this morning.