

The Pie Ladies in Deep Water

Sherry Piros



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THE PIE LADIES IN DEEP WATER

By

Sherry Piros

CAST

KITTY: In her fifties to seventies, she is a group leader, keeping the Pie Ladies on track.

LUCILLE: In her fifties to seventies, she is quiet, friendly, helpful, and proper.

GLADYS: In her fifties to seventies, she is savvy, quick to grasp nuances, an organizer.

DULCIE: In her fifties to seventies, she takes things too literally, not the sharpest tack in the box.

NADINE: In her fifties to seventies, she's the motherly one of the group, concerned with doing what needs to be done.

VELDA: In her fifties to seventies, she's got a bit of a sharp tongue and a quick wit. She and Dulcie quarrel like sisters but really are friends.

CRUISE DIRECTOR: In his/her forties or fifties, thinks foreign languages can be understood through volume and slow, distinct speech.

SUPAO: In his sixties to seventies, capable leader of the islanders of Tupa Patu. He speaks the best English of his group.

ERANO: In his sixties to seventies, also from Tupa Patu. Solid group member.

NIHIA: In her/his fifties to seventies, also from Tupa Patu. Still learning English.

SATIN: In her fifties to seventies, attractive, wealthy, and still very interested in men.

SAVANNAH: Her sister, also in her fifties to seventies, attractive, wealthy, and interested in adventure or experiencing life to the fullest.

Place

On a cruise ship in the South Sea Islands area of the Pacific.

Time

The present.

Production Notes

If you have done either of the two previous *Pie Ladies* plays, such as *The Pie Ladies Make Bail*, feel free to recycle any scenery that you used before. For example, the jail bars that were used in *The Pie Ladies Make Bail* could be covered with a white painter's drop cloth to represent a back wall.

Setting: A section of a cruise ship deck. The back wall has a pirate movie poster(s) on it. In front of the wall are eight deck chairs with a small table in the middle. One of the chairs the Right of the table has a small foot stool in front of it. Toward the downstage edge are three posts with rope attached between them to represent the railing on the ship. The Left exit leads to the Pie Ladies' rooms in the lower class area of the ship. The Right exit is to the staterooms and other areas.

At Rise: SATIN sits on the chair Right of the table, busy with pen, paper, and a page from a newspaper. Supao, Erano, and Nihia enter from Right. They stop at Center.

SUPAO: Hokay. We work on boat many days. Still got problem. (*The others grunt or nod in agreement.*) We need good plan. (*They vocally or physically agree.*) You gots good plan? (*They look at each other and back at Supao. No good plans.*) Hokay. You gots not-so-good plan? (*They look away.*) Hokay. You gots really bad plan? (*They shrug.*) Even really bad plan better than nothing.

CRUISE DIRECTOR: (*Enters from Right. Question accompanied by much gesturing to clarify message.*) Supao.What...is...your...crew...doing?

SUPAO: Doing?

CRUISE DIRECTOR: What ...you...doing...now?

SUPAO: We look for really bad plan.

CRUISE DIRECTOR: Why...you...look...really...bad...plan?

SUPAO: No got not-so-good plan.

CRUISE DIRECTOR: Oh? Why do...you want... (*giving up*) Never mind. I don't want to know. Supao, you all work for international opportunity program. If you stand around talking, you are not working. If you are not working, you don't get paid. Do you understand?

NIHIA: What did that one say?

SUPAO: Say we talk, we not get paid.

ERANO: That one talk and no get paid?

CRUISE DIRECTOR: Oh, no, no, no. *I have to talk. You have to work.*

NIHIA: We work. That one talk. Easy.

CRUISE DIRECTOR: Okay. Now. Get new movie posters from supply room. Understand *supply room*? Yes? Put them on walls. Then regular cleaning. Understand?

SUPAO: Cha, boss. Posters. Clean. Hokay.

(SUPAO, ERANO, and NIHIA exit Right. CRUISE DIRECTOR exits Left.)

SAVANNAH: *(Yells from offstage Right.)* Satin.

SATIN: Over here, Sis.

SAVANNAH: *(Entering from Right.)* What are you doing?

SATIN: I'm writing an ad for the Matchmaker column in the ship's newsletter. Listen: *(She reads.)* SWF...single, white female...59 years old. (SAVANNAH coughs.) Outgoing, healthy, attractive, flexible—

SAVANNAH: Flexible?

SATIN: All the other SWFs used it. *(continues reading)* Passionate, great sense of humor, and financially independent. Seeking gentlemen for—

SAVANNAH: *Gentlemen?* M – E – N?

SATIN: Is that a problem?

SAVANNAH: I keep telling you, one at a time. One at a time.

SATIN: Honestly, Savannah. All right. (*erasing and rewriting*) *Gentleman.* M – A – N.

SAVANNAH: Finish it. Seeking gentleman for...?

SATIN: What do you think about *whatever*?

SAVANNAH: That's disgusting.

SATIN: All right. Then...*for fun and romance.* Possible relationship. Does that pass inspection?

SAVANNAH: That's just ducky.

SATIN: So how does it sound?

SAVANNAH: Like fiction.

SATIN: You're saying that because you're jealous.

SAVANNAH: No, I'm saying that because it's true.

SATIN: Well, then. It can't be fiction if it's true.

(*NIHIA enters Right with pail and mop. She mops floor during next lines and obviously listens.*)

SAVANNAH: (*sits beside SATIN*) Forget that for a minute. Look at what I just bought. (*She shows a gold bracelet.*)

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