

# **One More Yesterday**

Music by Dennis Manning & Bobby Peaco

Lyrics by Dennis Manning

Book by Ronnie Larsen

ONE MORE YESTERDAY

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SONGS

Act 1

Tiny Box

One More Yesterday

Die Again

One More Kiss

Joyous Sound

Lydia's Dream

Act 2 -

That's A Wrap

I'm A Great Dancer

One More Kiss

Just One More Kiss - Reprise

What If?

That's A Wrap - Reprise

One More Kiss - Reprise on tv

Turn Off The Lights

Joyous Sounds (Reprise)

Through Her Eyes

Tomorrow's Horizons

(CONTINUED)

CONTINUED:

CHARACTERS:

Lydia

Benji

Agent

Liz

The Director

The Writer

Tiny Box Singers

The Chorus/New Yorkers - Subway and Street

Young Lydia 1 - Photograph

Young Lydia 2 - Photograph

Young Lydia 3 - Photograph

Young Lydia 4 - Photograph

Auditioning Karen

Autograph Seekers

Lady Macbeth (Lydia)

Shakespeare Troupe

Tony Presenter

Streetcar Actors

Streetcar Doctor

Blanche Dubois (Lydia)

Actresses (6)

Donna

Omaha Residents/Audience

Martha (Lydia)

George

(CONTINUED)

CONTINUED: (2)

6 Reporters

Young Lydia Tap Dancer

Chorus Dancers

Drug Cartel

Film Crew - Make Up

Film Crew - Lights

Film Crew - Camera

Film Crew - Costumes

Film Crew - Clapper

Film Crew - Assistant

Film Actor - Criminal

Film Actor - Criminal

Film Actor - Criminal

Film Actor - Criminal

Clowns

Ballet Dancers

Mop Dancers

TV Dancers

Internet Fans

Commercial Directors (3)

India Film Fest People (3)

Journalist in India

Film Buyer in India

Junket Interviewers (4)

Lydia's Accountant

Lydia's Theater Agent

(CONTINUED)

CONTINUED: (3)

Lydia's Film Agent

Lydia's Commercial

Lydia's Financial Manager

Lydia's Social Media Manager

Lydia's Publicist

Wedding Guests (4)

SET

Very Abstract and Simple

A series of frames with LED tape on a white box set

Projections

Everything is on wheels and moves on and off quickly

**ONE MORE YESTERDAY - ACT ONE**

Song: Tiny Box

Projection: NYC Skyline - Time lapse night to morning.

Sound: Alarm

A bedroom, a frame represents her small box of an apartment, a box, her tiny apartment. A woman sleeps in bed

Light: Apartment/back wall - brick color.

Long silence

Sound Cue: Alarm clock

Lydia sits up. Wide awake. Lydia turns off the alarm clock. She sits and stares forward thinking a million things. Her hair is a mess.

Next to the bed is a microwave. She opens ramen noodles. Prepares it. Puts it in the microwave. She sets it for 30 seconds. We sit and watch her wait for 30 seconds.

Finally it dings. She removes the cup of noodles and we watch her eat. After she has taken a few bites we hear soft music being played on a live piano.

Lights: Cast

Slowly all the other actors enter, elegantly, one by one, their ages vary but none are in her age range. They move confidently, thoughtfully and elegantly. They acknowledge each other but mostly they keep their eyes on her. One begins to sing. Lydia dresses as the cast sings.

CAST - CHORUS 1  
THERE'S A TINY BOX

CAST - CHORUS 1 + 2  
IN A TINY ROOM

CAST - CHORUS 1 + 2 + 3  
IN A TINY HOUSE  
SHE SITS MOST EVERY AFTERNOON

CAST - CHORUS 1 + 2 + 3 + 4  
MAKING TINY PLANS

(CONTINUED)

CONTINUED: (2)

CAST - CHORUS 1 + 2 + 3 + 4 + 5

DREAMING TINY DREAMS

CAST - ENTIRE CAST EXCEPT LYDIA  
SHE KEEPS HER  
SECRETS SAFELY TUCKED AWAY  
UNDER A LOCK AND KEY

Cast face forward. Lydia dresses behind the line of the actors so when the chorus is completed she is ready to leave for the meeting with the agent.

CHORUS

OH SOMEDAY  
SHE SAYS  
MY LIFE IS GONNA CHANGE  
SOME DAY MY DREAMS WILL  
CARRY ME AWAY  
TO A CASTLE  
ON A MOUNTAIN  
FAR AWAY OH SOMEDAY, SOMEDAY, SOMEDAY

The cast clears the stage. Lydia, now dressed exits on her way to the office.

Projection changes to New York City street.

The CHORUS (7) become New Yorkers.

Projection: NYC, Skyscrapers and areal shots, Crowds walking

Lydia is now on the streets of New York - Whole Cast

Projection: Subway

Cast wait for subway doors to open.

She is now riding the subway with the whole Cast

We are now on the subway, everyone crammed together, everyone semi-annoyed.

CHORUS AND LYDIA

SOMEDAY  
MY LIFE IS GONNA CHANGE  
SOME DAY MY DREAMS  
WILL CARRY ME AWAY  
SOMEDAY

(CONTINUED)

CONTINUED: (3)

Cast disperses into the city.

PROJECTION: Elevator

Lydia walks to her agents office, gets in an elevator.

THE AGENT OFFICE

Lydia enters the office.

LYDIA seats herself in the chair and looks around the tiny office. She ponders the small space.

LYDIA  
THERE'S A TINY BOX  
IN A TINY ROOM  
IN A TINY HOUSE  
SHE SITS MOST EVERY/

Cutting her off, her agent enters, texting and ignoring Lydia. Finally her agent speaks.

AGENT  
Sorry Lydia, one second...I'm sorry,  
almost done.

LYDIA  
It's fine, don't worry about it.

Agent ignores her and answers a text on his phone. Finally, still distracted, focusing mostly on he phone...

AGENT  
How are you?

LYDIA  
I'm good.

AGENT  
I'm sorry one second. One second.

The Agent finishes the text while Lydia patiently waits.

Finally, the Agent puts their phone down.

Ok, So you had a birthday!

LYDIA  
I did.

(CONTINUED)



CONTINUED:

AGENT  
Congratulations!

LYDIA  
For what?

AGENT  
Another year.

LYDIA  
Oh, please. Aging is not an accomplishment. Lots of terrible people grow old. Bank robbers. Serial killers. Politicians. All it means is that you haven't died yet. Nothing to be congratulated for.

AGENT  
You've accomplished more than most actors could ever dream of.

LYDIA  
And I'd be starving without my pitiful check from social security and my rent-controlled apartment. Thank God for rent control. Thank God for Top Ramen

AGENT  
What do you pay, if you don't mind me asking.

LYDIA  
For Top Ramen? 29 cents a packet.

AGENT  
You're apartment, Lydia, your rent-con/

LYDIA  
375.

AGENT  
375??? Good Lord. Don't ever move.

LYDIA  
It's a third floor walk up, William. I'm 83. It's complicated. This is not where I thought I would be at 83.

AGENT  
And where did you think you'd be?

(CONTINUED)

CONTINUED: (2)

LYDIA

Still working steadily, money in the bank, maybe another Tony.

AGENT

How many TONY'S do you have?

LYDIA

You're my agent, you should know this. Donna would have know this.

AGENT

Donna's dead.

He picks up his phone.

AGENT (CONT'D)

You're stuck with me. "Hey ALEXA, how many Tony awards does Lydia Taylor have?"

LYDIA

Three. I have three.

ALEXA

Lydia Taylor has three Tony Awards. One for Best Actress in a play. One for best actress in a Musical. And one for Best Supporting actress in a play.

LYDIA

I told you.

AGENT

Hey ALEXA, "when was the *last time* Lydia Taylor won a Tony Award?"

LYDIA

You really are the devil you know that.

ALEXA

The last time Lydia Taylor won a Tony Award was in 1971.

LYDIA

Do you know how you are saved in my phone? Look.

AGENT

The Devil. That's nice.

(CONTINUED)

CONTINUED: (3)

LYDIA

I picture you sitting here with a pitchfork and horns saying, Lydia Taylor, again, tell her I'll call right back...in 6 months...then I picture you laughing maniacally. I don't know why you guys keep me around if you are never going to see me or send me out.

AGENT

Well we are here now.

LYDIA

Because I just showed up. Unannounced. "Hello, it's me, Lydia Taylor, three time Tony Winner, remember me, totally washed up. One foot in the grave. Got any work for me, Lucifer."

(singing Sondheim)

"I'm still here. Look who's here." Do you know Donna called me once a week just to check in even if she didn't have anything she called to make sure I was okay and to let me know she still believed in me and that this agency still believed in me.

AGENT

Lydia. I know you miss Donna. We all miss Donna. We all loved Donna. And Donna loved you. I'm trying my best here to fill her shoes. I really am. Now can we talk about the fact that it's 2023 and you're still using a flip phone cause that is really heartbreaking.

LYDIA

I need a job, William.

AGENT

You need a phone, Lydia.

LYDIA

I can't afford one of those fancy phones, I don't have a job.

AGENT

I'm working on it.

LYDIA

Are you?

(CONTINUED)

CONTINUED: (4)

AGENT  
I am.

LYDIA  
Really?

AGENT  
Yes.

LYDIA  
What was the last thing you submitted me  
for. Be honest.

Agent doesn't respond.

LYDIA (CONT'D)  
I don't care anymore. I'll go out for  
anything. I just need to work, William.

AGENT  
Crap, one second...

Agent starts typing on their phone.

AGENT (CONT'D)  
Last one...I promise...it's my Mother...

The agent types on their phone as music begins...

Lydia grows impatient, checks her watch.

Light change, we are now in her head.

She turns to the audience on her first line. Still seated in  
her swivel chair.

LYDIA  
I WANT ONE MORE YESTERDAY  
I WANT TO KNOW SOMEDAY  
THAT ALL MY TRIUMPHS  
WERE NOT IN VAIN

She rises and heads to center as her memories start to appear  
in the frames on the set. She never sits again.

LYDIA (CONT'D)  
AND THE MEMORIES THAT I HOLD DEAR  
WHISPER ONLY SECRETS  
THAT I CAN HEAR

LYDIA (CONT'D)  
ONLY OLD PHOTOGRAPHS

(CONTINUED)

CONTINUED: (5)

We see the four photographs posed from the back

Photograph Pose 1 - 1950's Young Starlet

We begin to create photographs and moments of her life using the cast, turning around, posing, as their frames light up.

LYDIA (CONT'D)  
REMAIN

Photograph Pose 2 - Very glamorous showgirl

LYDIA (CONT'D)  
OF THE BEAUTY THAT I ONCE WAS

LYDIA (CONT'D)

Photograph Pose 3 - Young Girl

OF THE PROMISE THAT I ONCE HAD

Photograph Pose 4 - Young Lydia

LYDIA (CONT'D)  
OF THE FUTURE THAT WAS YET TO BE

LYDIA (CONT'D)  
I WANT ONE MORE YESTERDAY

Photographs shift poses on each of Lydia's lines. They mirror Lydia.

LYDIA (CONT'D)  
I WANT ONE MORE SONG UP ON THE STAGE  
ONE MORE LINE FROM ONE MORE PAGE  
I WANT ONE MORE YESTERDAY  
MORE YESTERDAYS

She returns to her chair at the desk but never sits again.

LYDIA (CONT'D)  
OF ME.

LYDIA (CONT'D)  
Do you realize that my career started to decline 10 years before you were even born. I have shoes older than you.

AGENT  
What's your point?

(MORE)

(CONTINUED)

CONTINUED: (6)

AGENT (CONT'D)

Lucifer, can you just put the phone down  
for 5 minutes, please?

AGENT (CONT'D)

It's my Mother, I always answer my  
Mother's texts, she's not well, well, I  
mean she's well but, she's, you know  
she's getting old. She just turned 54.

LYDIA

I'm 83. I could be your Mother's Mother.

AGENT

Oh she would love that. She still  
remembers you from the "Young and the  
Restless."

LYDIA

"One Life to Live."

AGENT

What did I say?

LYDIA

The Young and the Restless.

AGENT

I meant One Life to Live.

Lydia absorbs the absurdity of the moment then turns to the  
audience.

LYDIA

(singing)

I want one more yesterday

The "photographs" begin to dance and sing with her.

LYDIA (CONT'D)

I WANT MY DREAMS TO GET IN THE WAY  
OF ALL THE PLANS THAT MIGHT HAVE BEEN  
BUT NEVER CAME TO PASS  
AND THE LOVED ONES  
THAT I HOLD DEAR  
HAVE SOMEHOW FADED  
OR DISAPPEARED  
ONLY OLD PHOTOGRAPHS  
REMAIN

(CONTINUED)

CONTINUED: (7)

LYDIA & PHOTOGRAPHS  
OF THE BEAUTY THAT I ONCE WAS  
OF THE PROMISE THAT I ONCE HAD  
OF THE FUTURE THAT WAS YET TO BE  
I WANT ONE MORE YESTERDAY  
I WANT ONE MORE SONG UP ON THE STAGE  
ONE MORE LINE FROM ONE MORE PAGE  
I WANT ONE MORE YESTERDAY  
MORE YESTERDAYS

The "photographs" exit.

LYDIA  
I want to work, William. That's it. I  
don't care where, I don't care what, I  
want to work. Send me out for anything  
but porn. Oh, hell, send me out for  
porn, too. Just send me out, William,  
please.

LYDIA (CONT'D)  
(singing)  
IF JUST FOR A MOMENT  
I COULD FEEL

Autograph seekers enter and wait at the stage door.  
Projection of Photographers and publicity

LYDIA (CONT'D)  
WHAT IT WAS WHEN IT WAS REAL

Lydia signs autographs.

LYDIA (CONT'D)  
HEAR THE APPLAUSE JUST ONE MORE TIME  
REMEMBER MY MUSIC  
REMEMBER MY LINES

One by one they exit.

LYDIA (CONT'D)  
BUT THEN MY HEART SEEMS NOT TO CARE  
THAT NOW THERE'S NO ONE WAITING THERE  
ASKING FOR MY ONCE MOST FAMOUS AUTOGRAPH

Projection: Lydia writing her autograph on the back wall.  
Lydia watches it and writes her name in the air with her back  
to the audience.

(CONTINUED)

CONTINUED: (8)

LYDIA (CONT'D)  
(singing)  
IT ALL SEEMS SO SAD  
IN THIS AFTERMATH  
OF WANTING  
JUST ONE MORE YESTERDAY

Lights: Office restore

AGENT  
Okay, listen to me. I'm gonna send you  
out.

LYDIA  
Thank you.

AGENT  
Lydia, if you wanna work I'm gonna find  
you work. Okay?

LYDIA  
Okay.

AGENT  
And I'm gonna order you a real phone from  
Amazon. I'll have it delivered to you.  
And we'll cover the bill.

LYDIA  
Thank you!

AGENT  
So get ready to hit the ground running.  
And when you get that work, no  
complaints. You got it?

LYDIA  
Got it!

Handshake between Agent and Lydia initiated by Agent.

Agent exits.

LYDIA (CONT'D)  
ONE MORE SONG UP ON THE STAGE  
ONE MORE LINE FROM ONE MORE PAGE  
I WANT ONE MORE YESTERDAY  
MORE YESTERDAY  
OF THE BEAUTY THAT I ONCE WAS  
OF THE PROMISE THAT I ONCE HAD  
OF THE FUTURE THAT WAS YET TO BE  
I WANT ONE MORE YESTERDAY

(MORE)

(CONTINUED)



CONTINUED: (9)

LYDIA (CONT'D)  
ONE MORE YESTERDAY  
OF ME

Black out

THE AUDITION

Music: Die Again Vamp

No lights up. Just black.

In the dark we see the face of an actress illuminated by a smart phone.

Then we see the face of another person illuminated by a smart phone.

Then we see another face of a person moving across the stage and holding a cup of coffee in their other hand.

Lights: Office and waiting room

Lights come up to reveal an office and a waiting room.

The Director is sitting behind a table with various papers. They are on their smart phones. In the waiting room two women sit and wait. Lydia and Karen. Karen is 22. Karen is on her phone. Lydia is reading her script to herself.

The Writer enters with a coffee cup walking thru the waiting room and in to the office. The actresses look up and smile briefly. The Writer enters the casting office and gives the coffee to The Director.

THE WRITER  
Be careful, it's hot.

THE DIRECTOR  
Oh, thank you, how many more.

THE WRITER  
Just two.

THE DIRECTOR  
Great. So, who's first?

Waiting room.

LYDIA  
(She Sings as she reads the  
script)  
DIE AGAIN.

(MORE)

(CONTINUED)

CONTINUED:

LYDIA (CONT'D)  
THEY WANT ME TO DIE AGAIN.  
JUST ONE MORE TAKE.  
JUST ONE MORE RAKE  
ACROSS THE COALS AGAIN.

AUDITIONING KAREN  
(to Lydia)  
Good luck.

LYDIA  
Thank you.

AUDITIONING KAREN  
Do you think we're up for the same role?

LYDIA  
I somehow doubt it.

AUDITIONING KAREN  
Hey, do you have a charger for an iPhone.  
I'm on 2%. I think my phone's about to  
die.

LYDIA  
I don't. I'm sorry.

AUDITIONING KAREN  
Oh, crap. 1%.

LYDIA  
Do you want to borrow mine? Here.

Takes out her flip phone, offers it.

AUDITIONING KAREN  
What is that? Is that a walkie talkie?  
No, seriously, what is this? Is this one  
of those Life Alert things in case you  
fall over and you cant get up?

LYDIA  
It's my heart monitor.

Karen takes it and looks at over.

AUDITIONING KAREN  
Oh, okay, that makes sense. I thought you  
were serious when you said "it's my  
phone." I was like "I don't think so  
lady."

(MORE)

(CONTINUED)

CONTINUED: (2)

AUDITIONING KAREN (CONT'D)

(laughing)

I thought you were serious when you said it was a phone. I was like I don't think so lady. Is your heart okay? Are you nervous?

LYDIA

Well of course I am. Aren't you. Lemme check my heart rate.

She pretends to use the phone as a heart monitor, first on heart her then on her wrist, then on her head. Checks it.

LYDIA (CONT'D)

Okay, I'm fine.

AUDITIONING KAREN

So is this your first time here or is it a call back.

LYDIA

(she sings)

DIE AGAIN.

I WANT HER TO DIE AGAIN.

Lydia is silent. The Writer enters.

THE WRITER

Karen Keylock?

AUDITIONING KAREN

That's me.

Karen is once again "on" and quickly gathers her things.

THE WRITER

Welcome. I'm Ellen, by the way.

AUDITIONING KAREN

Nice to meet you, "Ellen by the way".

They both laugh, forced. Lydia rolls her eyes. They enter the office together.

THE WRITER

So we have a new side. It's basically the same one I emailed you but there's an added "hello"? It's no biggie but look it over. Here's your mark, and there's the camera. And remember, the electricity has been cut and the house is pitch black and you're all alone.

(CONTINUED)

CONTINUED: (3)

AUDITIONING KAREN

And do I still die?

THE DIRECTOR

Yes, you still die, that hasn't changed

AUDITIONING KAREN

Do you want to see me die, too, cause I'm really good at it.

THE DIRECTOR

(singing)

JUST LOOK INTO THE LENS

AUDITIONING KAREN

(singing)

THEY WANT ME TO DIE

WRITER AND DIRECTOR

(singing)

WE WANT YOU TO DIE

LYDIA

(singing)

THEY WANT ME TO  
DIE DIE DIE DIE DIE  
BUT I'M ALREADY DEAD.

CASTING DIRECTOR

And...Action!

AUDITIONING KAREN

(in character, terrified)

Hello?

(more terrified, huge pause)

Hello?

(more fear, more pausing)

Hello?

(scared, to herself)

THE DIRECTOR

Great! So good. So scary.

(to Ellen)

Excellent, right?

Karen exits.

LYDIA

(singing)

I WANT HER TO DIE, DIE, DIE, DIE, DIE,  
DIE, DIE

(CONTINUED)

CONTINUED: (4)

The writer enters. Lydia acts like she's been caught, like they heard her.

THE WRITER  
Lydia Taylor, you ready?

LYDIA  
Oh, yes, absolutely.

They enter the audition room.

THE DIRECTOR  
The one and only Lydia Taylor?

LYDIA  
Stop.

THE DIRECTOR  
Great to see you again, Lydia.

LYDIA  
Awwww, thanks darling, and you as well.

THE DIRECTOR  
Thank you for coming back. You were so good last time.

LYDIA  
Oh, thank you.

THE DIRECTOR  
Okay, let's read this thing.

THE WRITER  
Here's the new side. And really important, there's an added "hello".

LYDIA  
Well I'm actually off book soooo...just add another "hello"? That's it?

THE DIRECTOR  
Exactly. Perfect. So here's your mark.  
Whenever you're ready.  
(SINGS)  
JUST LOOK INTO THE LENS.

Lydia is quickly in character. Begins. Looks around, very frightened. It should feel exactly the same as the first actress. Exactly the same. And, again, not cartoony. Keep it real. Like a real horror film. A good horror film. Slow and tense.

(CONTINUED)

CONTINUED: (5)

Music underscores this whole flashback sequence and every time a memory changes the lights should change.

LYDIA  
(in character, terrified)  
Hello?  
(more terrified, huge pause)  
Hello?  
(more fear, more pausing)  
Hello?

Music: Ominous

She begins to rub her hands as Lady Macbeth.

Projection: Blood flows down wall

LYDIA/LADY MCBETH  
Yet who would have thought  
The old man  
To have had  
So much blood in him  
What, will these hands  
Ne'er be clean?  
But screw your courage  
To the sticking-place  
And we'll not fail  
Come, you spirits  
That tend on mortal thoughts  
Unsex me here

A crown is placed on Lydia's head. The cast has assembled in the frames as in a Shakespeare play. All wearing crowns. The dialogue is very classic Shakespeare

The cast transforms into simple Shakespearean costumes, hats, capes, etc, like a traveling theater troupe.

Lights Change.

Music and Lights Change. The cast speaks.

LYDIA/LADY MCBETH (CONT'D)  
I had an Edward  
Till a Richard kill'd him

ACTRESS 1  
I had a Harry  
Till a Richard kill'd him

(CONTINUED)

CONTINUED: (6)

LYDIA/LADY MCBETH  
Thou hadst an Edward  
Till a Richard kill'd him

ACTRESS 2  
Thou hadst a Richard  
Till a Richard killed him

LYDIA/LADY MCBETH  
I had an Edward that killed my Clarence

ACTRESS 3  
Thou Clarence is dead that stabbed my  
Edward

Music: Awards

Lights: Change

Cast removes the Shakespeare costumes. They take out fans.  
We are now in New Orleans.

TONY PRESENTER  
And the Tony Award for best actress in a  
musical goes to...

Music: New Orleans

The actors now become "Streetcar" actors

ACTOR 1  
Blanche.

ALL ACTOR  
Blanche.

Doctor enters.

STREETCAR DOCTOR  
That won't be necessary

LYDIA/BLANCHE  
Ask them, ask them to let me go.

STREETCAR DOCTOR  
Let go.

LYDIA/BLANCHE  
Whoever you are, I have always depended  
on the kindness of strangers.

Music: Awards

(CONTINUED)

CONTINUED: (7)

TONY PRESENTER

This is very exciting...and the Tony Award goes to...

CAST

Lydia Taylor!

LYDIA

Well this is quite a surprise, wow, I truly was not expecting this.

These next acceptance speeches overlap.

ACTRESS 3

It's an honor just to be nominated.

ACTRESS 2

And I wouldn't be here without our amazing director.

ACTRESS 1

And of course the love of my daughter who lifts me up.

ACTRESS 5

My amazing daughter who inspires me every day

ACTRESS 4

While Mommy has this crazy career.

ACTRESS 6

With crazy hours

EVERYONE

Thank you, I love you with all my heart!

LYDIA

And finally I need to thank my friend, and agent, Donna, who is always looking out for me.

Donna Brown sweeps on stage.

DONNA

It's the role of Martha in "Who's Afraid of Virginia Woolfe", it's for 6 weeks, it's \$1200 a week.

LYDIA

And the bad news?

(CONTINUED)



CONTINUED: (8)

DONNA

It's in Omaha, Nebraska.

Music stops.

LYDIA

Oh no.

DONNA

They'll fly you out first class, put you up in a nice hotel. That's all I got right now. I'm sorry. Things are slow. Think of it as a vacation from New York.

LYDIA

I don't want a vacation from New York.

Music: Omaha

Cast now becomes Omaha Residents/Audience

CAST

Welcome to Omaha.

Lydia spins and sees them. Waves.

LYDIA

Hello darlings! I love you, Omaha!

They applaud her as she spins around and becomes Martha.

Music: Virginia Woolfe

The cast are seated upstage. They are loving the play.

LYDIA/MARTHA

What a dump.

Audience laughs hysterically.

GEORGE

Martha? Do you want me to sit around all night braying at everybody the way you do?

LYDIA/MARTHA

I don't bray!

Audience laughs hysterically.

GEORGE

All right you don't bray.

(CONTINUED)

CONTINUED: (9)

LYDIA/MARTHA

I do not bray.

Audience laughs hysterically.

GEORGE

All right, I said...

LYDIA/MARTHA

Make me a drink, George.

Audience laughs hysterically.

The cast become Omaha reporters.

Everyone Lip Synchs each line when the other actor is speaking.

REPORTER 1

Last night at the Rose Theater, Lydia Taylor brought Omaha audiences to their feet.

REPORTER 2

With her devastating portrayal of Martha in the Omaha premiere of.

REPORTER 3

Who's Afraid of Virginia Woolfe.

REPORTER 4

Taylor a 1971 Tony Award Winner for "McBeth the Musical" sat down with us earlier in the week.

REPORTER 5

Where I asked her about her 12 year absence from Broadway.

REPORTER 6

And if she would be returning to the Great White Way anytime soon.

LYDIA

(overly gracious)

Well I certainly hope so but for now I'm just enjoying being in Omaha with this wonderful play and our wonderful audiences.

Reporters turn and go upstage with their backs to her as she confides in the audience.

(CONTINUED)

CONTINUED: (10)

LYDIA (CONT'D)  
(to audience)  
And I hope never to return here again

DONNA comes on stage

Because, Donna there is nothing to do here, and the acoustics in the theater are terrible and it's just really hard after you've done 6 plays on Broadway and two musicals, one of which ran for 3 years, 4 months and 67 days to now suddenly find yourself taking work in Omaha, Nebraska because no one in New York will even see you because you are simply yesterday's ...yesterday's ...yesterday's news and I do want to work I do and I'm grateful for this job but I want to work in New York, New York is my home, I belong in New York.

EVERYONE  
So! Would you ever return to Omaha?

Music: Sweet

LYDIA  
Absolutely, I would love to, everyone has been wonderful and the audiences are delightful and/

Music: Awards

TONY PRESENTER  
/and this years Tony award for Best Actress goes to...

CAST  
Lydia Taylor.

The cast repeat it as they exit and the mantra becomes quieter and quieter.

CAST (CONT'D)  
And the winner is Lydia Taylor.  
And the winner is Lydia Taylor.  
And the winner is Lydia Taylor.

She meekly calls after them as she returns to the audition.

(CONTINUED)

CONTINUED: (11)

LYDIA  
Hello? Hello? Hello?

LYDIA (CONT'D)  
Hello?

THE WRITER  
Lydia, there's only three "hellos", not four.

LYDIA  
Oh, I am so sorry. You are absolutely right? Can I do it again?

THE DIRECTOR  
Actually, I think it might be better with four hellos.

THE WRITER  
How bout I write and you direct.

THE DIRECTOR  
I am curious what Lydia thinks.

THE WRITER  
No offense, Lydia, but Lydia's not the writer, hello, hello, hello, the writer is actually in the room.

THE DIRECTOR  
What do you prefer Lydia? Four hellos or three?

LYDIA  
I'm just the actor, I just do what I'm told.

THE DIRECTOR  
Do you know that's the first time I've ever heard an actor say that. Every actor wants to direct.

THE WRITER  
And every director wants to write.

THE DIRECTOR  
And every writer wants to....

LYDIA  
I just want to act. That's it. Just put me to work. Please. Please. Do I sound like I'm begging? Cause I am.

(MORE)

(CONTINUED)

CONTINUED: (12)

LYDIA (CONT'D)

Is that weird? I'm sorry. Yes, I am begging. When you're a 62 year old unemployed actress who hasn't acted in years you don't have much pride left. So I am literally begging you both. Please. Please.

THE DIRECTOR

You haven't even read the script.

LYDIA

I don't care. I'm sure it's great. The parts I've read are great.

THE WRITER

Thank you.

THE DIRECTOR

The script has some major problems.

THE WRITER

Really?

LYDIA

I don't care. Please. Please.

Things get very uncomfortable. Finally she quietly utters, "please" with the most vulnerable and desperate sound a human being can make. But quiet. Quiet and desperate.

LYDIA (CONT'D)

Please.

The WRITER and DIRECTOR sing as they exit.

WRITER/DIRECTOR

(singing)

SOME DAY SHE SAYS  
HER LIFE IS GONNA CHANGE.  
HER LIFE IS GONNA CHANGE.

FLASHBACK. THE SET OF "ONE MORE KISS"

LYDIA

(Sings)  
SOME DAY

YOUNG LYDIA

(Sings)  
SOME DAY

(CONTINUED)

CONTINUED:

LYDIA & YOUNG LYDIA  
(voices singing and overlapping)  
SOME DAY SOME DAY SOME DAY.

CHORUS GIRLS dressed as young Lydia's as the dance chorus.

Chorus girls enter, stretching and singing, practicing a few moves.

CHORUS GIRLS AND LYDIAS  
(singing)  
SOME DAY  
SOME DAY

GOD MIC  
Okay, you gals ready?

LYDIAS  
Can I just have another minute.

GOD MIC  
45 seconds. Lydia, you're going to be wonderful.

LYDIAS  
Thank you!

GOD MIC  
30 seconds.

LYDIAS  
Oh God, okay...

In tandem the two Lydias run thru a quick tap routine, 10 seconds. Lydia speaks to young Lydia but they do not look at each other.

LYDIA  
You can do this. The movie's gonna be a big hit, trust me, I know. And you look beautiful, Lydia.

GOD MIC  
Everybody ready?

BOTH LYDIAS AND DANCERS  
Ready.

(CONTINUED)

CONTINUED: (2)

GOD MIC

Alright and remember to smile. Okay,  
quiet on the set. And Lydia. You look  
beautiful.

GOD MIC (CONT'D)

The other actresses leave the stage.

And...ACTION!

Big Tap number with both Lydia and Young Lydia.

Music: Just One More Kiss

YOUNGER LYDIA

SOME TIMES WHEN I'M IN LOVE  
I JUST DON'T KNOW WHAT TO SAY.  
YOU MAKE ME FEEL SO LIGHT AND GAY.  
LET'S KISS RIGHT NOW AND NOT WAIT FOR  
SOME DAY. SOME DAY. SOME DAY. SOME DAY.  
SOME DAY.  
ONE MORE KISS.  
ONE MORE KISS.  
ONE MORE KISS FOR YOU, AND ME.  
ONE MORE DANCE.  
WITH ONE MORE GLANCE. JUST ONE MORE KISS  
FOR YOU AND ME.

PEOPLE SAY WE'RE TOO YOUNG.  
PEOPLE SAY WE'RE TOO NEW FOR LOVE  
DO YOU HEAR THAT KNOCK  
ON THE DOOR  
IT MIGHT BE COULD BE CUPID  
WHAT ARE WE WAITING FOR  
ONE MORE KISS.  
ONE MORE KISS.  
ONE MORE KISS FOR YOU, AND ME.  
ONE MORE DANCE.  
WITH ONE MORE GLANCE. JUST ONE MORE KISS  
FOR YOU AND ME.

Dance Interlude

DO YOU HEAR THAT KNOCK  
IT COULD BE CUPID AGAIN  
DO YOU THINK PERHAPS WE SHOULD LET HIM  
IN?

(CONTINUED)

CONTINUED: (3)

THE DANCERS ENTER and singing as the song builds to the BIG ending. The chorus comes out as Valentines/Heart and red outfits ala Busby Berkeley. Bug head dresses maybe.

DANCERS

AH AH AH AH AH AH AH AH

ALL ON STAGE

ONE MORE KISS.

ONE MORE KISS.

ONE MORE KISS FOR YOU, AND ME.

ONE MORE DANCE.

WITH ONE MORE GLANCE.

JUST ONE MORE KISS FOR YOU

ONE MORE KISS FOR ME.

ONE MORE KISS FOR YOU AND ME.

Song ends

Sound Cue: iPhone ringing

Lydia takes out her new iPhone.

We hear the Die Again vamp. The stage goes red.

Projection: Fire

The Agent comes out in a Devil outfit complete with Devil Wings and horns. She holds her phone to her ear but he does not. He stands in the frame.

AGENT

How do you like your new phone?

(WINGS GO UP)

LYDIA

I love it! Thank you.

AGENT

Welcome to 2023.

LYDIA

It's nice to be here.

AGENT

So I have good news. They want you to play the lead!

LYDIA

Oh, God, William. Are you serious?

THE DEVIL crosses the stage.

(CONTINUED)



CONTINUED: (4)

AGENT  
Lydia, it's non-union.

LYDIA  
What's non-union?

AGENT  
The movie. It's verrrry low budget. They  
can't afford a union contract You would  
have to give up your SAG card.

LYDIA  
What's the offer?

AGENT  
(WINGS GO UP)  
Points! Points in the movie!

LYDIA  
Points? I, I , I thought it was a job,  
William.

AGENT  
It is a job.

He moves to center stage in the frame.

AGENT (CONT'D)  
You'll just get your money on the backend  
after it makes money.

LYDIA  
But I need money now!

AGENT  
You lied to them Lydia. You told them  
(WINGS GO UP)  
you were 62. 62 means you were 4 years  
old when you won your first TONY award.

LYDIA  
Everyone lies about their age!

AGENT  
They're worried you might die before they  
finish shooting. Look I fought you. You  
wanted a job, so I found you a job.  
Shooting begins June 17th for 3-weeks.  
You'll be shooting in Brooklyn.

LYDIA  
Will I have a driver?

(CONTINUED)

CONTINUED: (5)

AGENT

Nooooo!  
(WINGS GO UP)  
But they have offered to pay for your  
Metro card.

LYDIA

Where in Brooklyn?

AGENT

It's about an hour on the subway. So  
technically, yes, I guess you will have a  
driver. Whoever is driving the subway  
that day.  
(HE LAUGHS and the WINGS GO UP)

THEY ARE NOW IN THE SAME SPACE.

LYDIA

Alright Diablo, where do I sign?

AGENT

One last thing. The movie is being shot  
on an iPhone  
(WINGS GO UP)

LYDIA sign the contract and her signature is projected on the  
wall. The agent exits.

LYDIA

(singing)  
AND SO I BEGIN.  
THE PLOT IS SO THIN.  
THEY WANT ME TO  
DIE, DIE, DIE, DIE, DIE,  
BUT I'M ALREADY DEAD.

The Writer and Director enter from opposite sides of the  
stage.

THE DIRECTOR

Actually, Lydia, you don't die.

THE WRITER AND THE DIRECTOR

You live!

THE WRITER

The audience thinks you're gonna die but  
right when he's almost choked out your  
last breath...

(CONTINUED)

CONTINUED: (6)

THE DIRECTOR  
You grab one of your knitting needles,

THE WRITER  
And stab him right in the temple!

THE DIRECTOR  
And it goes all the way through his brain

THE WRITER  
And comes out the other side.

THE DIRECTOR  
And then you yell,

THE WRITER  
"Granny ain't dying today!"

THE DIRECTOR  
Then you say your tag line. Your slogan.

THE WRITER AND THE DIRECTOR  
"Don't mess with the Vigilante Granny."

LYDIA  
"Granny ain't dying today! Don't mess  
with the Vigilante Granny."

THE WRITER AND THE DIRECTOR  
Yes!!!!!!!!!!

LYDIA  
(now in character)  
"Granny ain't dying today! Don't mess  
with the Vigilante Granny."

THE WRITER AND THE DIRECTOR  
YES !!!!!!!!!!!

LYDIA  
(laughs) What's it called?

THE WRITER AND THE DIRECTOR  
"The Vigilante Granny."

DIRECTOR  
It's like the "Death Wish" movies but now  
Charles Bronson is an 80 year old  
Grandmother.

LYDIA  
Well how many people do I kill

(CONTINUED)

CONTINUED: (7)

THE WRITER AND THE DIRECTOR  
Ah...25..ah 30.. 50 people!

LYDIA  
50 people?

THE WRITER  
Cause at the climax of the movie...

DIRECTOR  
You infiltrate a drug cartel and you  
throw your needles at them all like  
darts.

Music: Cartel Kill

Die Again vamp returns.

The cast enters with needle knits lodged in their chests,  
heads and arms and blood dripping down. Screaming. They are  
all dying. They all die around her feet.

LYDIA  
"Granny ain't dying today! Don't mess  
with the Vigilante Granny."

THE WRITER  
Lydia Taylor is The Vigilante Granny.

LYDIA  
(Laughs)  
We are really doing this?

THE WRITER & THE DIRECTOR  
Oh we are really doing this!

THE DEAD DRUG CARTEL  
We're really doing this!

They jump up!

THE DIRECTOR  
Shooting begins July 10th!

The cast and crew cheer!

THE DIRECTOR (CONT'D)  
Can I get a "hell yeah".

(CONTINUED)

CONTINUED: (8)

CAST

Hell yeah!  
(singing)  
SOMEDAY  
SHE SAYS  
HER LIFE IS GONNA CHANGE

CAST (CONT'D)

HER LIFE IS GONNA CHANGE

They all start to exit as they sing and the music builds.

CAST (CONT'D)

HER LIFE IS GONNA CHANGE  
HER LIFE IS GONNA CHANGE

They exit and Lydia cross down stage left

Music: Joyous Sounds begins

ON THE MOVIE SET

The make up person brings out a directors chair in a spotlight. On the back its says. Lydia Taylor. Lydia is profoundly moved.

During this next song we go thru the whole process of making a film - arriving, costuming, lights, staging, etc.

LYDIA

I WOKE UP TODAY  
AND THINGS HAD CHANGED

Another assistant brings her flowers and she reads the card.

LYDIA (CONT'D)

I HAVE SUNSHINE  
AND FLOWERS  
INSTEAD OF RAIN

Lydia reads the card written by The Director.

THE DIRECTOR

On behalf of the cast and crew we want to welcome our favorite legendary three time Tony Award Winner, Lydia Taylor, to the first day of shooting of the Vigilante Granny. And the Oscar goes to..." We can dream, right? Can I get a "hell yeah"

(CONTINUED)

CONTINUED:

LYDIA  
Hell yeah

An assistant brings her a water bottle. She drinks.  
Finishes drinking and resumes song.

LYDIA (CONT'D)  
I HAVE A GLASS OVERFLOWING  
INSTEAD OF A GLASS  
HALF-EMPTY WITH TEARS

She heads to the director chair and sits.

LYDIA (CONT'D)  
TODAY WILL BE MY DAY  
THIS WILL BY MY YEAR

Make up begins make-up person - (Abbie)

LYDIA (CONT'D)  
SO I WAKE UP  
PUT ON A LITTLE MAKEUP  
AND THEN I TAKE UP  
WHERE I LEFT OFF YESTERDAY  
AND THE POINT IS  
I GET TO CHOOSE "WHAT IS"  
SO I MAKE A JOYOUS SOUND  
SAYING "THANK YOU FOR TODAY"

The crew start to arrive and begin setting up including Benji

WHOLE CAST  
WAKE UP  
PUT ON A LITTLE MAKEUP  
AND THEN I TAKE UP  
WHERE I LEFT OFF YESTERDAY  
AND THE POINT IS  
I GET TO CHOOSE "WHAT IS"  
SO I MAKE A JOYOUS SOUND  
SAYING "THANK YOU FOR TODAY"

WAKE UP  
PUT ON A LITTLE MAKEUP  
AND THEN I TAKE UP  
WHERE I LEFT OFF YESTERDAY  
AND THE POINT IS  
I GET TO CHOOSE "WHAT IS"  
SO I MAKE A JOYOUS SOUND  
SAYING "THANK YOU FOR TODAY"

(CONTINUED)

CONTINUED: (2)

THE DIRECTOR  
(singing)  
CAN I GET A "HELL YEAH"

THE CAST  
(Singing)  
"HELL YEAH"  
THANK YOU FOR THE DAY

Scene on the set.

THE DIRECTOR  
All right now everybody knows what they  
are responsible for right?

ASSISTANT DIRECTOR  
Assistant director! Assisting and  
directing.

COSTUMER  
Costumes she is going to look incredible

HAIR AND MAKE UP ASSISTANT  
Hair and make up we are going to  
transform her!

PRODUCTION ASSISTANT  
Production assistant. Where ever you need  
me I'll be.

DIRECTOR OF PHOTOGRAPHY  
Director of photography! The phone is  
charged and ready to rumble!

THE WRITER  
The writer. Now remember the changes on  
page 42.

THE DIRECTOR  
All right! Now where is my leading lady,  
Miss Lydia Taylor herself is she ready?  
Is the Vigilante Granny ready?

Big reveal - Lydia enters in the Vigilante Granny costume and  
the knitting needles The cast applauds.

LYDIA  
Hell Yeah!

(CONTINUED)

CONTINUED: (3)

LYDIA (CONT'D)

(singing)  
I WANT TO WORK  
AND SUDDENLY  
THINGS HAVE CHANGED

THE WRITER AND THE DIRECTOR

(singing)  
I WANT TO CREATE  
AND GIVE  
AND JOIN IN  
LIFE'S REFRAIN  
I HAVE A PASSION  
FOR LIVING  
INSTEAD OF  
AN OLD POINT OF VIEW

LYDIA

An old point of view?  
(singing)  
DON'T LET YOUR AGE DEFINE YOU

CAST

(singing)  
DON'T LET YOUR AGE DEFINE YOU

LYDIA

(singing)  
DON'T LET YOUR AGE DEFINE YOU.

LYDIA AND CAST

(singing)  
DON'T LET YOUR AGE DEFINE YOU  
LET YOUR EXPERIENCE SHINE THROUGH.  
SHINE THROUGH!

They start staging the scene they are about to shoot. The "Subway Scene" projection on wall of a subway. Lydia is seated center on a bench that is the "Subway" seat. She has her knitting needles.

Two CRIMINALS enter and ease their way to Lydia as they will attempt to Shoot and Rob her. When they are seated next to her they give each other a nod, pull out their guns and Lydia stabs them! Blood is projected on the wall. Very Looooowwww Budget death scene. Camera director videos on the phone.

All people set people do their jobs as part of the scene.

(CONTINUED)



CONTINUED: (4)

THE DIRECTOR

Alright this is the "Subway Scene."  
Alright is everybody ready?

PRODUCTION TEAM

Ready!

THE DIRECTOR

Quiet on the set! And...Action

The Subway Criminals approach, Granny. They work off of each other, nodding and signal to move in closer. They sit next to Granny, pull out their guns and Granny stabs them each in the chest with a knitting needle. They wriggle, shake and die. Blood is projected on the wall.

LYDIA

"Granny ain't dyin' today! Don't mess  
with the Vigilante Granny!"

THE DIRECTOR

Cut!

THE WRITER AND THE DIRECTOR AND ASSISTANT  
DIRECTOR

(singing)  
YESTERDAY I HEARD  
SAD SONGS FROM EVERYONE  
TODAY I HEAR THE SOUND  
OF A THOUSAND BEATING DRUMS  
I HAVE SO MUCH TO GIVE  
LET THE JOY OF LIFE SHINE THROUGH  
IF YOU DON'T WANT "THIS"  
THEN THAT'S ON YOU

THE DIRECTOR

(singing)  
CAN I GET A DRUM ROLL?  
CAN I GET A SPOT LIGHT?  
CAN I GET A "HELL YEAH?"

CAST

(Singing)  
HELL YEAH!

THE DIRECTOR

(singing)  
HELL YEAH!

(CONTINUED)

CONTINUED: (5)

CAST

(singing)  
HELL YEAH!

THE DIRECTOR

(singing)  
JOIN WITH ME AND

CAST

(singing)  
MAKE A JOYOUS SOUND!

Next scene is the "slow motion" projection of dark street.

THE DIRECTOR

Alright this is the scene where you are gonna chase in sloooooow motion. Alright is everybody ready?

CAST

Ready!

THE DIRECTOR

OK quiet on the set! And....ACTION!

The Song "Die Again" is played very fast like a 1920's cop and robber silent film. Lydia will be chased stop/start hide and move by CRIMINAL 1 who will then miss Lydia. CRIMINAL 2 is waiting and she steals Granny's handbag. Slow motion starts with strobe light. The music now slow down. Granny chases CRIMINAL 2.

LYDIA

(in slow motion speaking)  
Giiivvve Mmmeee baaaccck myyyyyy  
purrrrseee

CRIMINAL 2

(in slow motion dialogue and running in slow motion across the stage)  
Trrrryyyyy anddddd caaatcchhh meeeeee  
Grannnyy

CRIMINAL 2 trips and falls and Granny grabs back her purse. Granny stabs CRIMINAL 2.

CRIMINAL 1 enters in slow motion to assist in the attack. Granny stabs CRIMINAL 1. He falls to the ground. The slow motion stops.

(CONTINUED)

CONTINUED: (6)

LYDIA

"Granny ain't dyin' today. Don't mess  
with the Vigilante Granny."

THE DIRECTOR

Cut!

Cast all applauds, cheers, general excitement.

THE DIRECTOR (CONT'D)

Alright! Alright everybody! We have the  
"Drug Cartel Scene" next. Is everybody  
ready?

CAST

Ready!

THE DIRECTOR

Alright! Quiet on the set! And...ACTION!

JUNGLE Scene is projected on the wall. "Die Again" is played  
in the background. Lydia is running through the jungle. She  
appears to have made it out safely. She goes to leave and 4  
CRIMINALS from the cartel pounce upon the stage. Think one  
jumps in in each corner and they start to box her in! Oh NO!  
As they close in on her she stabs like darts each cartel  
person and they drop over dead.

LYDIA

Granny ain't dying today. Don't mess with  
the Vigilante Granny.

THE DIRECTOR

AND...CUT!

All cast exclaims! Hoots. Excitement and conversation.

CAST

THEN I WAKE UP  
PUT ON A LITTLE MAKEUP  
AND THEN TAKE UP  
WHERE I LEFT OFF YESTERDAY.  
(KEY CHANGE AND CLAPPING)  
WAKE UP (CLAP CLAP)  
MAKEUP (CLAP CLAP)  
TAKE UP (CLAP CLAP)  
WHERE I LEFT OFF YESTERDAY.  
AND THE POINT IS  
I GET TO CHOOSE "WHAT IS"  
(MORE)

(CONTINUED)

CONTINUED: (7)

CAST (CONT'D)  
SO I MAKE A JOYOUS SOUND  
SAYING "THANK YOU FOR TODAY"

THE DIRECTOR  
(singing)  
CAN I GET A "HELL YEAH"

CAST  
"HELL YEAH"  
THANK YOU FOR TODAY.  
THANK YOU FOR TODAY!

THE DIRECTOR  
Great job everyone. Let's break for  
lunch, please be back by 2:00pm

LYDIA MEETS BENJI

The cast exits. Lydia's props for Granny are removed by the crew members. Lydia is given her own handbag with the cell phone in it. Benji enters, mop in hand

CREW MEMBER  
Lydia, great news, This is Benji, the  
custodial manager.

BENJI  
You can say just "janitor" I don't mind.

LYDIA  
Nice to meet you, Benji.

BENJI  
Nice to meet you, Lydia Taylor.

CREW MEMBER  
Benji found you your own private dressing  
room. It's not much but it's more than  
anyone else is getting. I'll leave you  
two together.

Crew Member leaves.

LYDIA  
Oh Benji, I really appreciate it.

(CONTINUED)

CONTINUED:

BENJI

It's an honor. Truly. "One More Kiss" is one of my favorite movies of all time and you were spectacular.

(singing)

"ONE MORE KISS."

"ONE MORE KISS."

(still singing)

JUST COME WITH ME AND I'LL SHOW YOU TO YOUR NEW DRESSING ROOM.

LYDIA

Thank you.

BENJI

It's just down this way. When I heard that you were getting dressed in the bathroom, I said "That is unacceptable because you are Lydia Taylor."

The shelf rolls on.

They go to the dressing room. A shelf full of cleaning supplies, paint cans, brooms, mops, a coat rack, a dressing table with mirror, the flowers.

Benji unlocks the door. Lydia and Benji enter. Lydia is taken aback but she is a trooper.

BENJI (CONT'D)

Now it's just a little space. And I found a little table and a little chair and a little mirror. Like I said it ain't much.

The actors magnify the small space and Benji squeezes past Lydia to move around the space and get out of the imaginary door.

LYDIA

Its fine it's absolutely fine.

BENJI

You deserve better.

LYDIA

Oh stop.

BENJI

You do.

(CONTINUED)

CONTINUED: (2)

LYDIA  
Everybody deserves better.

BENJI  
But you're Lydia Taylor.

LYDIA  
And you're Benji...?

BENJI  
Nickelson. Benjamin Nickelson.

LYDIA  
Nickelson?

BENJI  
Benjamin Nickelson but please call me  
Benji.

LYDIA  
Benji. That's a lovely name.

BENJI  
If you say so. People think I was named  
after the dog, I am not named after the  
dog.

LYDIA  
I actually acted with Benji once in a  
very bad movie called "The Double  
McGuffin." He was a very good actor.  
Best actor in the movie.

BENJI  
I saw The Double McGuffin, you and Benji  
were great!

LYDIA  
Nobody saw The Double McGuffin.

They both laugh.

BENJI  
So you gonna be okay in here?

LYDIA  
Absolutely.

BENJI  
If you need anything, anything at all you  
just ask.

(CONTINUED)

CONTINUED: (3)

LYDIA

Thank you, Benji.

BENJI

You're welcome Miss Taylor.

LYDIA

Miss Taylor? Benji please its Lydia. Or Liddy, or "hey you". I answer to just about everything. But not Miss Taylor. Makes me sound old.

BENJI

I just can't believe I'm standing here talking to thee Lydia Taylor.

LYDIA

And I cant believe I'm standing here talking to thee Benjamin Nickelson.

They both laugh again

BENJI

Well I better let you do whatever you do, learn your lines or...

LYDIA

Oh I know my lines. "Don't mess with the Vigalante Granny!"

They laugh again.

BENJI

Excuse me Miss, ah, I mean Lydia, Can I ask you a weird question?

LYDIA

Ask me anything.

BENJI

Is this like a real movie, will I be able to go see this in an actual theater with popcorn or is it like one of those weird things they only show on Netflix?

LYDIA

The future is a mystery, Mr, Nickelson. I just show up and go where I'm told. And when it's done I'm done. I don't even watch my movies, never have, never will. Besides, I've made some really bad movies.

(CONTINUED)

CONTINUED: (4)

BENJI

Not "One More Kiss." That was a great movie. You were so beautiful in that movie. Wait that sounds wrong. You still are beautiful I just meant you that were beautiful and you are beautiful and...I'm just gonna shut up now.

LYDIA

I was 22 when I made that movie. I was a completely different person. I don't even know that person anymore. And yes, I was beautiful.

She laughs.

BENJI

You are still beautiful.

Awkward silence.

BENJI (CONT'D)

Okay, well. All right. So I'll leave you alone but if you need anything. Just say, "Benjamin" or "Benji" or "hey you"!

LYDIA

Okay.

BENJI

Okay.

He leaves...and they're officially in love...lol.

She sits alone. Bored. Takes out her phone.

LYDIA AND LIZ

Lydia and Liz are on opposite sides of the stage as this scene starts. Lydia is in NYC and Liz in CALIFORNIA. Lydia calls Liz.

LIZ

Hello?

LYDIA

Liz!

LIZ

Who am I speaking to please?

(CONTINUED)



CONTINUED:

LYDIA

Liz, it's your Mother.

LIZ

Lydia?

LYDIA

Well I prefer Mom but...

LIZ

I almost didn't pick up, I didn't recognize the number.

LYDIA

I have a new phone. My agents bought me a new phone cause I make them so much money. It's the least they can do. It's one of those fancy phones with Facebook and a camera. It's very exciting. There's even a thing called Facetime.

LIZ

Yes Mom I know about Facetime.

LYDIA

We can talk and see each other at the same time. Isn't that exciting?

LIZ

Lydia, if I want to see you I just put on one of your old movies. In fact your grandkids are in there right now watching "One More Kiss" and I told them, "look kids that's your Grandma. If you're lucky, you might just meet her one day but she doesn't look like that anymore.

LYDIA

Oh Liz enough, please.

LIZ

Well they would love to meet you...some day.

LYDIA

I'm coming out this year I promise.

LIZ

You said that last year. And the year before. And the year before and the/

(CONTINUED)

CONTINUED: (2)

LYDIA

I know, I know, It's just that I have been so busy. I am coming out this year. I have some exciting news. Can we Facetime? I would love to see you, see your beautiful face.

LIZ

We are just a plane trip away.

LYDIA

I know Liz, I'm sorry. I've just been vey busy these past few years. My agents run me ragged. It's just work, work, work, constantly, no time for a life, it's so frustrating, but I can't say no to all that money, you know that, not at my age, I'm just grateful at my age to still be getting so many offers, I'm grateful for the paychecks. It's a gift, working in the arts is a gift, how many times have you heard me say that.

LIZ

Lydia, I have to go, can we catch up another time I have to/

LYDIA

Liz, don't do that.

LIZ

What?

LYDIA

That thing you do.

LIZ

What?

LYDIA

Go cold. Punish me. Don't do that. I'm on a set. I'm on a movie set. You know how I am when I'm working I'm so happy I want to celebrate I wanted to celebrate with you. Let's Facetime, if I can just figure this out....okay...just hold on...okay here we go...you have to accept...

She accepts.

Sound: Facetime Sound

(CONTINUED)

CONTINUED: (3)

Projection: Facetime Universe/Internet

They see each other for the first time in a long time.

LYDIA (CONT'D)

Well here we are. Technology. It's wonderful. You look wonderful. You shaved your head. I like it. I like it. It's very strong. Just like you. Say something.

LIZ

You look old Lydia.

LYDIA

Thank you, Liz. Thank you, that's lovely, I'll call you in the morning.

Lydia hangs up.

Music: Lydia's Dream

Projection: Airplane

LIZ

I TURNED 8  
THAT DAY IN BOSTON  
I DIDN'T HAVE A PARTY  
I DIDN'T KNOW ANYONE  
WE JUST FLEW IN  
FROM LA  
LYDIA SAID

Lights: Change

LYDIA AND LIZ

NOW LIZ  
DON'T WORRY  
I'LL MAKE THINGS RIGHT

LIZ

SO SHE RENTED ME  
A CLOWN

Clown enters and juggles

LIZ (CONT'D)

FOR A BIRTHDAY AFTERNOON  
JUST ME  
AND THAT CLOWN  
GOD I HATE CLOWNS

(CONTINUED)

CONTINUED: (4)

Clown exits.

IT WAS ALWAYS  
LYDIA'S DREAMS  
WE WERE DREAMING  
AND LYDIA'S PLANS  
WE WERE PLANNING  
IT WAS  
LYDIA'S LINES  
AND  
LYDIA'S SONGS  
LYDIA  
LYDIA  
ALL THE TIME  
I FELT SO LOST THERE  
IN BETWEEN  
THE SHADOWS OF THE FOOTLIGHTS  
AND LYDIA'S  
LYDIA'S  
LYDIA'S  
LYDIA'S DREAM

Projection: Plane flies to Paris.

LIZ (CONT'D)  
I TURNED 16

Lydia enters crossing across the stage with a suitcase.

LIZ (CONT'D)  
THAT DAY  
IN PARIS  
I DIDN'T HAVE A PARTY  
I DIDN'T KNOW  
THE LANGUAGE  
WE JUST FLEW IN  
AGAIN  
FROM LA  
LYDIA SAID

LYDIA AND LIZ  
"NOW LIZ  
DON'T WORRY  
I HAVE TO GO TO ROME"

Lydia exits.

LIZ  
I WAS TAKEN TO  
THE BALLET

(CONTINUED)

CONTINUED: (5)

Ballerina's enter and perform a ballet.

LIZ (CONT'D)

TO SEE  
THE PRETTY PEOPLE  
JUST ME  
ALONE  
AT THE BALLET  
GOD  
I HATE THE BALLET  
IT WAS ALWAYS  
LYDIA'S DREAMS  
WE WERE DREAMING  
AND LYDIA'S PLANS  
WE WERE PLANNING  
IT WAS  
LYDIA'S LINES  
AND  
LYDIA'S SONGS  
LYDIA  
LYDIA  
ALL THE TIME  
I FELT SO LOST  
THERE  
IN BETWEEN  
THE SHADOWS  
OF THE FOOTLIGHTS  
AND LYDIA'S  
LYDIA'S  
LYDIA'S  
LYDIA'S DREAM

Ballerina's exit.

Lydia enters and sits in her dressing room. She watches Liz.

LIZ (CONT'D)

LYDIA'S DREAMS  
WERE SO FANTASTIC  
LYDIA'S DREAMS  
SEEM TO  
ALWAYS COME TRUE  
THE PROBLEM IS  
IN LYDIA'S DREAMS  
IT WAS NEVER ME  
IT WAS NEVER WE  
IT WAS ALWAYS YOU  
IT WAS ALWAYS YOU  
IT WAS ALWAYS YOU  
IT WAS ALWAYS  
LYDIA'S DREAMS  
LYDIA'S PLANS

(MORE)

(CONTINUED)

CONTINUED: (6)

LIZ (CONT'D)

WE WERE PLANNING  
IT WAS  
LYDIA'S LINES  
AND  
LYDIA'S SONGS  
AND  
LYDIA'S RIGHT  
AND  
LYDIA'S NEVER WRONG  
AND  
LYDIA  
LYDIA  
LYDIA  
LYDIA'S DREAMS

END OF ACT 1



CONTINUED: (8)

So someone is going to break through your window and you're gonna kill him.

Lydia is assisted with getting into bed. A "window" is set up on Stage Right that the burglar will "break" through in the scene.

Alright is everybody ready?!

THE CAST

Ready!

THE DIRECTOR

OK Quiet on the set! AND ...ACTION

LIGHTS dim. Music vamps "Die Again." Projection on the wall as a window is broken and Lydia hears the glass breaking. She wakes up. The Burglar stealthily moves in. He has a mask on and is pointing a gun.

LYDIA

Hello? Hello? Hello?

BURGLAR

(In a NY accent, think mob voice)

Don't scream or ya dead!

LYDIA

Oh, don't shoot me I'm just a little old lady.

BURGLAR

I know old ladies like you like to keep money around here like under the bed or in a coffee can.

LYDIA

I don't drink coffee.

BURGLAR

You know what I mean! I'll find your money whether you're dead or alive!

LYDIA

Oh no don't shoot. Granny ain't dyin' today. I'll, I'll give you my money. It keep it over there in that knitting basket. Bring it over here sonny and I will give you what you want.

The burglar gets the basket and hands it to Lydia.

(CONTINUED)



CONTINUED: (9)

BURGLAR

Don't try anything funny.

LYDIA

Oh here it is. Here you go!

Lydia stabs a knitting needle into the burglar's in the leg.

BURGLAR

Ahhhhh.

Lydia stabs a second needle into his stomach.

OWWWEE...AHHH

He falls on the bed. The music builds with intensity and layers the voices.

(singing)

AH AH AH AH AH AH

THE CREW

(singing)

AH AH AH AH AH AH

THE WRITER AND THE DIRECTOR

(singing)

DIE AGAIN! DIE AGAIN!

Lydia wraps yarn around the burglar and does 3 final stabs in the chest and the freezes in mid-air. Blood splatters on the wall projection.

LYDIA

Granny ain't dyin' today. Don't mess with the Vigilante Granny.

THE DIRECTOR

Cut!

The crew all cheers. Music vamps. General excitement. The bad is taken off the stage by the stage crew (they appear like the tech crew on the movie set).

THE DIRECTOR (CONT'D)

I am gonna keep this short. And I'm gonna keep this sweet. I love all y'all and I thank you so much. And I'm gonna miss each and everyone of you. I am going to make sure that this film make us all filthy, stinking rich! And it will be seen all over the world we are are all gonna be rich! Well That's a wrap!

(CONTINUED)

CONTINUED: (10)

The crew cheers and claps in excitement.

THE DIRECTOR (CONT'D)

And on the note y'all

Music queues for "That's a Wrap." The crew is not quite sure what is going on. The Director is trying to get across that the film is finished.

(The Director sings)

THAT'S A WRAP.  
IT'S IN THE CAN.  
"THANK YOU SIR,  
THANK YOU MA'AM."  
SEE YOU SOON  
OR MAYBE NOT.  
AND SO THAT'S THAT.  
THAT'S A WRAP.

The director starts to walk away.

COSTUMER

(she sings)  
I NEED A JOB.

HAIR AND MAKE UP ASSISTANT

(she sings)  
I NEED A LEAD.

THE WRITER

(she sings)  
I NEED A LOAN.

PRODUCTION ASSISTANT

(he sings)  
GOT 5 KIDS TO FEED.

THE DIRECTOR

(she sings)  
THE MOVIE'S DONE

VIDEOGRAPHER

(she sings)  
OR MAYBE NOT?

THE DIRECTOR

(she sings)  
NO, NO, NO THAT'S A WRAP.

(CONTINUED)

CONTINUED: (11)

THE CREW  
(singing and pleading)  
WILL YOU CALL ME NEXT FRIDAY?  
CAN WE MEET AFTER THE GAME?  
WILL YOU BE THERE AT THE PREMIERE?

The crew drops to their knees in a pyramid style on each word.

CAN WE MEET SAME TIME NEXT YEAR?

The Crew shouts things like "oh please, come on, one more week, etc)

THE DIRECTOR AND CREW  
(All sing)  
THAT'S A WRAP.  
THE FILM IS DONE.  
WE ALL MOVE ON.  
GO BACK TO ONE.  
SEE YOU SOON  
OR MAYBE NOT  
AND SO THAT'S THAT.  
THAT'S A WRAP.

The crew sings this again and the Director sings gospel-style "That's a wrap"

THE CREW  
THAT'S A WRAP.  
IT'S IN THE CAN.  
"THANK YOU SIR,  
THANK YOU MA'AM."  
SEE YOU SOON  
OR MAYBE NOT.  
AND SO THAT'S THAT.  
THAT'S A WRAP.

THAT'S A WRAP.  
THAT'S A WRAP.  
IT'S IN THE CAN  
"THANK YOU SIR,  
THANK YOU MA'AM."  
SEE YOU SOON  
OR MAYBE NOT.  
AND SO THAT'S THAT.  
THAT'S A WRAP.

THE DIRECTOR  
CAN I GET A "HELL YEAH"

(CONTINUED)

CONTINUED: (12)

THE CREW  
"HELL YEAH!"

THE DIRECTOR AND CREW  
(singing)  
THAT'S A WRAP!

THE DIRECTOR  
That's a wrap!

The cast all says goodbye and the director ushers the crew out through the stage door.

Lights up to reveal Benji mopping the wall.

BENJI  
(singing)  
SO I WAKE UP.  
PUT ON A LITTLE MAKE UP.  
THEN I TAKE UP  
WHERE I LEFT OF YESTERDAY.

Lydia crosses across bags in her hands ready to travel back on the subway. The movie is finished. She sees Benji.

LYDIA  
Did you get all the blood off?

Benji turns and sees Lydia.

BENJI  
Hey Lydia! Did you?

LYDIA  
I'm not sure. I hope so.

BENJI  
Let me see.

She slowly spins around.

BENJI (CONT'D)  
Actually you missed two little spots on the back of your neck.

He takes out his handkerchief, wipes her neck.

LYDIA  
"Yet, who would have thought the old man to have so much blood in him."

(CONTINUED)

CONTINUED: (13)

BENJI

"What will these hands nee'r be clean."

LYDIA

Shakespeare?

BENJI

I was in Macbeth in high school. I played the Porter.

Benji takes his key off his belt and rattles them. Becomes the Porter from Macbeth.

BENJI (CONT'D)

"If a man were porter of hell-gate"

LYDIA AND BENJI

"He should have old turning the key"

LYDIA

Yes! Yes! I was Lady Macbeth one summer in Toledo, Ohio.

BENJI

"Tomorrow, and tomorrow, and "Tomorrow"  
"Creeps in this petty pace from day to day  
To the last syllable of recorded time;  
And all our yesterdays have lighted fools  
The way to dusty death"

LYDIA AND BENJI

Out, out, brief candle.

LYDIA

You're an actor, Benjamin.

BENJI

No, no, no. I'm just a janitor.

LYDIA

But you wanted to be an actor.

BENJI

I wanted to be a lot of things. Fireman, Astronaut, President, Fred Astaire.

He does a very brief soft shoe.

LYDIA

Benji...you're a great dancer.

(CONTINUED)

CONTINUED: (14)

BENJI

In my mind.

Lights change, music starts. The scene is in Benji's mind. He dances and vamps and engages Lydia in the scene.

BENJI (CONT'D)

CAN YOU HEAR THE MUSIC  
CAN YOU FEEL IT IN THE AIR  
FEEL THE BEAT  
OH, I'M A GREAT DANCER  
IF ONLY IN MY MIND  
NO ONE IS WATCHING ME  
I DON'T  
SKIP A BEAT IN TIME  
TAKE MY HAND  
WE'LL GO GLIDING

Lydia and Benji both hold the mop handle and soft shoe dance together.

FOLLOW MY LEAD  
WE'RE DOING FINE  
AND THEN I WAKE UP  
I'VE BEEN DANCING  
IN MY MIND

Benji mimes playing a guitar using the mop and soft shoe dances backwards, performing for Lydia.

I WAITED FOR YOU  
AT THE DANCE  
I WAITED TOO LONG  
AND I MISSED THE CHANCE  
TO SWAY WITH YOU  
OUT ON THE FLOOR  
I WANTED THAT MOMENT  
I WANTED  
SO MUCH MORE  
OH, I'M A GREAT DANCER  
I'M A GREAT DANCER  
IN MY MIND

LYDIA

(singing)  
IN YOUR MIND.

LYDIA (CONT'D)

Wow. Benji, really, you're not bad.

BENJI

Awwwww thanks!

(CONTINUED)

CONTINUED: (15)

LYDIA  
You're not good.

BENJI  
Hey!!!!

LYDIA  
But you're not bad!

BENJI  
(singing)  
CAN YOU HEAR THE MUSIC?

LYDIA  
(singing)  
I CAN HEAR THE MUSIC.

BENJI  
(singing)  
CAN YOU FEEL IT IN THE AIR?

LYDIA  
(singing)  
IN THE AIR.

BENJI AND LYDIA  
(singing)  
FEEL THE BEAT!

They both dance with the mop.

LYDIA  
(singing)  
OH, YOU'RE A GREAT DANCER

BENJI  
(singing)  
OH, I'M A GREAT DANCER

LYDIA  
(singing)  
IF ONLY IN YOUR MIND

BENJI  
(singing)  
IN MY MIND

LYDIA  
(singing)  
NO-ONE IS WATCHING YOU

(CONTINUED)

CONTINUED: (16)

BENJI  
(singing)  
NO-ONE IS WATCHING ME

LYDIA  
(singing)  
I DON'T SKIP A BEAT IN TIME.

BENJI  
(singing)  
TAKE MY HAND WE'LL GO

BENJI AND LYDIA  
(singing)  
GLIDING.  
FOLLOW MY LEAD WE'RE DOING FINE  
AND WHEN I WAKE UP,  
I'M STILL DANCING IN MY MIND.

BENJI  
I LISTENED FOR YOU  
IN MY HEART  
BUT THE BEAT I HEARD  
KEPT US APART  
THE WORDS THAT WE SHARED  
DID NOT SEEM REAL

LYDIA AND BENJI  
BUT THE DANCE THAT WE DANCED  
MADE US FEEL  
IN LOVE  
WE'RE GLIDING  
GLIDING  
WE'RE GLIDING

Dance break, MOP DANCERS come out dressed as Benji with mops  
and they dance in the background.

CAST  
BUT THE DANCE  
THAT WE DANCED  
MADE US FEEL  
IN LOVE  
I'M A GREAT DANCER  
I'M A GREAT DANCER  
I'M A GREAT DANCER  
I'M A GREAT DANCER  
I'M A GREAT DANCER  
I'M A GREAT DANCER  
WHEN I'M IN LOVE

Song ends.

(CONTINUED)



CONTINUED: (17)

After the applause ends he does a little soft-shoe.

LYDIA

Benji, you're a great dancer.

BENJI

In my mind. "I coulda had class. I coulda been a contender."

LYDIA

Marlon Brando.

BENJI

(overlapping)  
On the Waterfront.

LYDIA

Benji, did you really want to perform?

BENJI

I thought about it for 5 minutes then my Dad said "get a job" and I got a job. And I been a janitor ever since. Did you always want to be an actress?

LYDIA

Always.

BENJI

But if you weren't an actress, what else would you wanna do?

LYDIA

Nothing.

BENJI

Nothing?

LYDIA

Nothing. It's sort of sad right? But when I'm not acting I feel like I'm nothing. "Nothing will come of nothing."

BENJI

"Speak again."

LYDIA

"Unhappy that I am I can not heave my heart into my mouth."

BENJI AND LYDIA

"I love your Majesty."

(CONTINUED)

CONTINUED: (18)

BENJI

King Lear.

LYDIA

You're amazing! I actually played Cordelia in Buffalo when I was 22. It was awful. The man playing Gloucester wouldn't keep his hands off me. When they gouged his eyes out I was so happy.

BENJI

The character or the actor?

As Lydia speak she is unaware that Benji is right behind her doing the same actions she speaks of. Benji is in love.

LYDIA

The character. Though the actor deserved to have his eyes gouged out, too.

He was always just staring at me. Standing too close. I was too young to understand I could tell him to buzz off.

Lydia turns around and Benji is right there. She jumps.

BENJI

Am I standing too close?

LYDIA

No, no! Not all. Stop. You're a friend! I adore you. You've taken such good care of me.

BENJI

Are you sure?

LYDIA

Of, course. You're wonderful. I didn't mean...

Lydia steps off to get her bags of clothes and belongings from the movie set to head back on the subway. She enters.

LYDIA (CONT'D)

Okay Benji, that's a wrap. I think I have everything.

BENJI

Hey, hey, Lydia, let me help you.

(CONTINUED)

CONTINUED: (19)

LYDIA

No, no, no, no I'm fine.

BENJI

You can't take all that stuff on the subway.

LYDIA

Oh, I'll be fine. I'm stronger than I look.

BENJI

I can be done in 15 minutes. Lemme run ya home. It's no trouble. Where do you live?

LYDIA

Benji, darling, I'm fine truly.

BENJI

It's no trouble, I'd be honored to drive you home.

LYDIA

(She does a Blanche DuBois imitation)

"I've always depended on the kindness of strangers."

BENJI

Tennessee Williams.

LYDIA

Yes! Excellent

BENJI

A great movie.

LYDIA

I actually auditioned for the role of Stella.

BENJI

Stella!!!

They both laugh.

BENJI (CONT'D)

So where are you?

(CONTINUED)

CONTINUED: (20)

LYDIA

Oh in, Manhattan? 66th and 3rd. The subway stops right by my building. I'll be fine. Really. Thank you, but I'll be fine.

BENJI

Did you say 66th and 3rd? No way, that's just a few blocks away from me.

LYDIA

No!

BENJI

Yes.

LYDIA

Really?

BENJI

Yep.

LYDIA

Oh wow.

BENJI

We're neighbors.

LYDIA

Wonderful.

BENJI

Maybe we can have dinner some day.

LYDIA

That would be lovely.

BENJI

Perfect. When?

LYDIA

Uhhh...I don't know.

BENJI

How bout next week.

LYDIA

Um....

BENJI

How about next Wednesday.

(CONTINUED)

CONTINUED: (21)

LYDIA

Well I...

BENJI

How bout next Wednesday at 7pm. My treat.

LYDIA

Benji...

BENJI

Benji kneels on one knee like a proposal.  
No pressure.

LYDIA

"No pressure."

BENJI

Lydia. "Liddy." "Hey you." "Stella!"  
Let me take you to dinner. Next  
Wednesday. 7pm. Please. I'm begging you.  
Please.

LYDIA

Mr. Nickelson, I would be delighted to go  
to dinner with you.

BENJI

I love it when you talk like you're in a  
movie.

LYDIA

(Now in an overly dramatic  
stage voice)  
"Benji, my dear, dear, dear Benji, I  
would be most delighted to dine with  
you."

BENJI

Wait, are you being serious or are you  
just making fun of me?

LYDIA

Benji. Yes! I'm in. Let's do it!

BENJI

Yes!

LYDIA

I would absolutely love to.

(CONTINUED)

CONTINUED: (22)

BENJI

Yay! It's a date!

LYDIA

Lydia hesitates.

It's a date.

BENJI

I feel like I just won the lottery.

LYDIA

So where are you...I mean how close are you to 66th and 3rd.

BENJI

Just around the corner...on um...Staten Island.

LYDIA

Staten Island. Oh Benji, that's an hour out of your way. Maybe more. You are not driving me home.

BENJI

What you don't like guys from Staten Island?

LYDIA

Don't be silly, of course I do.

BENJI

I got a nice place with a little backyard. Maybe you could come over...some time...see the house...no pressure. Lydia I gotta tell you something. I've been waiting for the filming to end cause I wanted to be professional and all but Lydia I've had a crush on you since the day you walked in this building. Wait, that's not true. I've had a crush on you since I saw you in "One More Kiss." I've never met anyone like you. It would be an honor to drive you home...take you to dinner...cook For you at my house. I'm a pretty good cook. Am I making you uncomfortable? I'm sorry. I'll shut-up.

LYDIA

Lydia gets emotional. Gentle tears.

(CONTINUED)

CONTINUED: (23)

No. Keep talking. Please. The last time someone took me on a date was...16 years ago. That's sad isn't it. So I am flattered, Believe me. I am flattered.

BENJI

It's not flattery, Lydia. You are a beautiful woman. Beautiful. Do you know that?

LYDIA

I was beautiful.

BENJI

You are beautiful. When was the last time you were kissed?

LYDIA

It's uh...too long. It's been way too long.

BENJI

Can I kiss you?

After an eternity, she finally nods "yes" and they share a very brief, very tender, kiss on the lips. Benji's foot raises up in a classic 1950's kiss.

BENJI (CONT'D)

(sings A cappella)

JUST ONE MORE KISS

ONE MORE KISS

JUST ONE MORE KISS

LYDIA

If you keep singing that stupid song you'll never get another kiss. I hate that song and I hate that movie.

BENJI

Nooooo. Why?

LYDIA

Let's go.

BENJI

Here gimme those bags.

LYDIA

I'm fine.

(CONTINUED)

CONTINUED: (24)

BENJI

Let me carry the bags or I'll sing One  
More Kiss again...

LYDIA

You better not...

He grabs the bags and goes leaving her behind, singing as he  
exits.

BENJI

(singing)  
JUST ONE MORE KISS...

Benji exits thru the office door to the street. Lydia walks,  
hears tapping behind, turns to see young Lydia.

Young Lydia sings and taps very slowly, coy, toying with  
older Lydia.

YOUNG LYDIA

(singing)  
DO YOU HEAR THAT KNOCK  
IS THAT  
CUPID AGAIN  
DO YOU THINK  
PERHAPS  
WE SHOULD  
LET HIM IN

LYDIA

No. We should not. We should most  
definitely not.

YOUNG LYDIA

Why?

LYDIA

I don't know.

YOUNG LYDIA

He's in love with you.

LYDIA

Stop it.

YOUNG LYDIA

He wants to marry you.

(CONTINUED)



CONTINUED: (25)

LYDIA

He doesn't know me. He doesn't know he'd be marrying a self-absorbed, narcissistic, broke, washed up actress.

YOUNG LYDIA

Stop it, stop it, stop it. You're a good person. You deserve to be loved by a good person.

LYDIA

Do I?

YOUNG LYDIA

He thinks you're beautiful.

LYDIA

He hasn't seen me without make-up.

YOUNG LYDIA

You're beautiful, Lydia.

LYDIA

I'm 83.

YOUNG LYDIA

And you're still beautiful.

LYDIA

I was beautiful.

She goes and takes Young Lydia's head in her hands.

LYDIA (CONT'D)

I was so beautiful. Listen to me. Take your time. Enjoy your life. It all goes by so fast.

(singing, A Capella)

ONLY OLD PHOTOGRAPHS REMAIN  
OF THE BEAUTY THAT I ONCE WAS  
OF THE PROMISE

Benji suddenly breaks in through the office door. Lydia quickly attempts to recover her emotions.

BENJI

Hey, Liddy, you ready.

LYDIA

No, Benji, I'm not. I'm gonna miss this place.

(CONTINUED)

CONTINUED: (26)

BENJI

Good news. I have the keys. You can come back anytime you want and visit your old broom closet, I mean your dressing room, come on let's go. The ghosts come out at this hour.

LYDIA

I know.

Lydia leaves but looks back as Young Lydia starts to sing and tap dance in place, piano score, tapping out the sound of One More Yesterday, the intro...the tapping gets faster, greedy, building louder and bigger.

THE COMMERCIALS

Song: The Die Again vamp plays or other scoring.

AGENT

Lydia, Lucifer here! Happy New Year! I got a huge audition for you. It's for a big national brand. You would be the spokesperson. If you get it's a lot of money for you which means it's a lot of money for me so please go land this job! You're perfect for it.

Lydia immediately is in character for the commercials. Adjusting her performance as directed.

Music: Commercial

LYDIA

Enjoying life is so much easier when you have the best bladder control protection. New Depend undergarment has special layers of absorbency that won't bunch or sag. More people trust Depend.

Music: Stop

DEPEND DIRECTOR

Lydia, can you be more excited about the product, you seem a little cold. Warm it up, please.

Music: Commercial

LYDIA

Enjoying life is so much easier when you have the best bladder control protection.

(CONTINUED)

CONTINUED:

Music: Stop

DEPEND DIRECTOR

Not that warm.

LYDIA

New Depend undergarment has special layers of absorbency that won't bunch...

DEPEND DIRECTOR

Don't condescend to the product, imagine the diaper is your best friend.

Music: Commercial

LYDIA

Enjoying life is so much easier when you have the best bladder control protection. New Depend undergarment has special layers of absorbency.

Music: Stop

DEPEND DIRECTOR

Alright, thank you, you were the best one today.

LYDIA

Ahhhh, thank you.

DEPEND DIRECTOR

Next! Send in Number 2.

BENJI & LYDIA

BENJI

And how many more?

LYDIA

It's what we do, we audition.

BENJI

But how many more.

LYDIA

As many as it takes.

BENJI

But, Lydia, you haven't gotten one acting job since that crazy Granny movie ended. That's almost a year ago.

(CONTINUED)

CONTINUED:

LYDIA

It has not been a year, Benji, please.

BENJI

It feels like it. Whatever happened with that movie.

LYDIA

I don't know, they're still editing it.

BENJI

How long does it take to edit a movie shot on an iPhone?

LYDIA

Benji, please, not tonight. I've had a long crazy day. Let's just go have a nice dinner.

COMMERCIAL AARP

AGENT

It's next Tuesday at 4:00. It's another biggie. And you are perfect for this. Go get 'em. Oh and Happy St. Patrick's Day! You are Irish right?

Music: Commercial

LYDIA

I'm only in my 60's. I've got a nice long life ahead. Big plans. So when I found out Medicare doesn't pay all my medical expenses I got an AARP Medicare supplement plan. Thanks AARP.

Music: Stop

AARP DIRECTOR

Thank you, Lydia you were great, and I loved you in Clouds Over A Desert Sky.

LYDIA

Oh, thank/

AARP DIRECTOR

Next!

LYDIA & LIZ

Lights: Liz and Lydia on Facetime. The song "Lydia's Dream" is playing in the background as they talk.

(CONTINUED)

CONTINUED:

LIZ  
Happy Mother's Day.

LYDIA  
You called.

LIZ  
I always call on Mother's Day.

LYDIA  
I know, I know, it's just great to hear your voice. How are the kids?

LIZ  
They're good. They're good. Jeni is obsessed with soccer.

LYDIA  
Oh that's wonderful. Tell me more about Jeni and soccer.

LIZ  
She loves soccer. So tell about this new man in your life.

LYDIA  
Oh, he's not new, well he's sort of new He is very handsome and tall. Very tall. He's an investor in the movie that I have been working on. He's an investment banker. He has a huge apartment overlooking Central Park. You would love him he takes very good care of me. You would love him.

Liz exits.

BENJI AND LYDIA

BENJI  
I picture us in Staten Island sitting on the patio, BBQing in the backyard, relaxing, spending my retirement money, just you and me together, every day, watching tv, traveling...

LYDIA  
Benji, I can not go on auditions from Staten Island. It's just not possible.

BENJI  
I know. That's the point.

(CONTINUED)

CONTINUED:

LYDIA

So just give up?

BENJI

You're 84 Lydia...you have three Tony awards...you did it...let's go enjoy life together.

LYDIA

Benji, it took me a long time to get my agent to even send me out again so what I just say "thanks and goodbye" No Benji, I'm sorry, I have to work. I'm not gonna be a kept woman on Staten Island. I'm sorry.

BENJI

I'm gonna go take a walk.

FUNERAL COMMERCIAL

Music: Commercial

LYDIA

Did you know the cost of a funeral has risen over 200% in the just the last two years. How can seniors like me pay for funeral costs without passing the bill on to our loved ones. So please call this number now to protect your family from rising funeral costs.

FUNERAL DIRECTOR

Thank you, Lydia.

LYDIA

You're welcome.

FUNERAL DIRECTOR

And I loved you in "One More Kiss."

LYDIA

Oh, thank you, one of my favorite films.

FUNERAL DIRECTOR

I'm thrilled to meet you in person. I actually thought you were dead.

LYDIA

No, not dead yet, still kicking around, hahaha, just trying to get some work.

(CONTINUED)

CONTINUED:

FUNERAL DIRECTOR

Well you're not right for this but best of luck to you. Have a nice summer.

BENJI AND LYDIA

BENJI

Maybe it's a sign, you booked that Killer Granny film, you met me, you haven't worked since. Maybe the Universe is telling you it's time to let Benji take care of...

LYDIA

I would never let someone take care of me.

BENJI

Can we talk about money? I know I'm just a janitor but I've got \$900,000 dollars in the bank and my little house is worth 600,000. It's a decent house.

LYDIA

It's a great house, I love it but I can not give up my rent controlled apartment. If something were to happen between us, God forbid, where would I...?

BENJI

Did you even hear what I said? I'm sitting on a million and half bucks. Lydia, what I have is yours, let's make it legal

Benji drops to one knee to propose.

Marry me. If you're unhappy you can leave anytime and take half the money.

LYDIA

Oh Benji.

BENJI

I'm serious.

LYDIA

Stop.

BENJI

Lydia.

(CONTINUED)

CONTINUED:

LYDIA

You are the sweetest man on the planet  
but I just cant, I'm sorry.

Song: What If

BENJI

WHAT IF I  
SAID  
"I LOVE YOU?"  
WHAT IF I  
TOOK THE CHANCE  
WHAT IF I  
STARTED BELIEVING  
WHAT IF THIS COULD BE  
THE ONE ROMANCE  
THAT I'VE WAITED FOR  
WHAT IF LOVE  
WAS JUST THAT SIMPLE  
WHAT IF LOVE  
JUST COST A DIME  
BUT IF LOVE  
CAME THAT EASY  
WE WOULD ALL  
BE IN LOVE  
ALL THE TIME  
IT'S JUST SO EASY  
TO FALL

LYDIA

BUT HARD  
TO REMAIN

BENJI AND LYDIA

IN LOVE

LYDIA

WHAT IF I  
SAID  
"I'M SORRY?"

BENJI

WHAT IF I  
COULD DRY  
YOUR TEARS

LYDIA

WHAT IF I  
STARTED CHANGING  
WHAT IF I  
COULD GET BACK  
ALL THOSE YEARS

(CONTINUED)



CONTINUED: (2)

LYDIA (CONT'D)

WHAT IF

BENJI

WHAT IF  
WHAT IF LOVE  
WAS JUST THAT SIMPLE  
WHAT IF LOVE  
JUST COST A DIME

LYDIA

BUT IF LOVE  
CAME THAT EASY  
WE WOULD ALL  
BE IN LOVE  
ALL THE TIME

BENJI

IT'S JUST SO  
EASY  
TO FALL

LYDIA

IT'S JUST SO HARD  
TO REMAIN

BENJI AND LYDIA

IN LOVE

LYDIA

WHAT IF I  
JUST STAYED SILENT  
WHAT IF I  
COULD HEAR YOUR HEART  
WHAT IF I  
STARTED TO LISTEN  
WHAT IF I  
COULD GO BACK  
TO START  
WOULD THINGS HAVE CHANGED?

BENJI

WHAT IF  
LOVE  
WAS JUST THAT SIMPLE?

LYDIA

WHAT IF  
LOVE  
JUST COST A DIME?

(CONTINUED)

CONTINUED: (3)

BENJI AND LYDIA

BUT IF  
LOVE CAME THAT EASY  
WE WOULD ALL  
BE IN LOVE  
ALL THE TIME

LYDIA

IT'S JUST SO EASY  
TO FALL

BENJI

IT'S NOT SO HARD  
TO REMAIN

BENJI AND LYDIA

IN LOVE.

LYDIA AND AGENT IN OFFICE.

AGENT

Staten Island?

LYDIA

I'm in love. I'm in love with a  
wonderful man. If you hadn't sent me out  
for that crazy Vigilante Granny movie I  
would never have met him. I owe you  
everything. So thank you.

AGENT

And that's it? You're done?

LYDIA

I haven't booked anything since that  
silly horror film. It's over. We both  
know it. And I'm fine with it. I'm  
going to ride off gracefully into the  
Sunset.

AGENT

Well, clearly, you're still young and  
you're still restless. Get it.

LYDIA

One Life to Live.

(CONTINUED)

CONTINUED:

AGENT

Oh crap. I screwed that up. I'm sorry, let me start over, Lydia, I fully support your decision, because, you only have one life to live.

LYDIA

And I'm gonna miss you.

They hug.

Music: India Music

Lights: Change

Projection: India

THE DIRECTOR

Girl we in India!

THE WRITER

We're in India.

THE DIRECTOR

We're in India!!!

They hug and jump up and down.

THE WRITER AND THE DIRECTOR

We're in India. Hello, India.

THE DIRECTOR

I can not believe we are here at the Jio MAMI Mumbia Film Festival. This is the first Festival to accept our little movie so I was like "Hell yeah, we'll come to India." And we love it here and you all have been so great. This is the actual iPhone we used to shoot Vigilante Granny so how bout we all take a selfie together. How do you say cheese in India?

The Writer quickly checks on their phone and whispers into the Director's ear.

THE DIRECTOR (CONT'D)

Paneer? Paneer!

(to audience)

Everybody say, paneer, on the count of three, you got it, paneer, and 1, 2, 3.

(MORE)

(CONTINUED)

CONTINUED: (2)

THE DIRECTOR (CONT'D)

Oh come on you can all do better than that!

She should try to get the audience to really say it. She does the real Selfie

OK on the count of three! 1, 2, 3,  
PANEER! Paneer! Now enjoy the very first showing, anywhere in the world of...

WRITER AND DIRECTOR

"The Vigilante Granny!!!"

Projection: Film countdown - 10 - 9 - 8 etc.

Music: Film Intro/That's A Wrap

Projection of Film starting.

Song: That's A Wrap a reprise - The stage is dark and the tech crew brings out the bed for Benji and Lydia while the Director and Writer sing.

The DIRECTOR and the writer

That's a wrap  
Thank you Mumbai  
How we hate  
To say "goodbye"  
You made our dreams  
Come true tonight.  
And the reviews  
Are dyno mite.

The Writer sings the verse again and the Director sings in the Gospel-Voice "That's a wrap"

THE WRITER

THAT'S A WRAP  
THANK YOU MUMBAI  
HOW WE HATE  
TO SAY "GOODBYE"  
YOU MADE OUR DREAMS  
COME TRUE TONIGHT.  
AND THE REVIEWS  
ARE DYNO MITE.

THAT'S A WRAP  
THANK YOU MUMBAI  
HOW WE HATE  
TO SAY "GOODBYE"  
YOU MADE OUR DREAMS  
COME TRUE TONIGHT.

(MORE)

(CONTINUED)

CONTINUED: (3)

THE WRITER (CONT'D)  
AND THE REVIEWS  
ARE DYNO MITE. THAT'S A WRAP!

THE DIRECTOR  
CAN I GET A "HELL YEAH!"

The audience shouts out "Hell Yeah!"

THE DIRECTOR (CONT'D)  
That's wrap Mumbai!

Staten Island

Bedroom rolls on

Giant TV rolls on

Just One More Kiss plays on the tv

Benji is in his pajamas, happy, watching the movie, turns the volume up.

Lydia from off-stage.

YOUNG LYDIA  
ONE MORE KISS  
ONE MORE KISS  
ONE MORE KISS  
FOR YOU  
FOR ME

Lydia calls from off stage. Benji pauses the movie

LYDIA  
Benji?

BENJI  
I'm in the bedroom. Are you coming to bed?

LYDIA  
In a minute.

BENJI  
I've got a surprise!

YOUNG LYDIA  
JUST ONE MORE DANCE WITH ONE MORE GLANCE

(CONTINUED)

CONTINUED: (4)

Lydia enters while the movie is playing

She enters in a night gown and robe.

LYDIA

Oh, no, no, no,

BENJI

It's on tv. Look honey there you are!

LYDIA

No no no. We are not having a Lydia Taylor Film Festival tonight.

BENJI

What do you have against "One More Kiss." It's a great movie and you're so good in it.

She tries to get the remote. They struggle for it.

TV - CHORUS

JUST ONE MORE KISS

JUST ONE MORE KISS

She grabs the remote. Turns it off. The screen (scrim) goes black. The tv, with the actors behind it, floats off.

LYDIA

Enough. Please. Knock it off. I'm sorry.

Tension. They get in bed. About to go to bed without resolving this tense exchange. Finally says.

LYDIA (CONT'D)

I met a wonderful man and we fell in love on that film. He was an actor. We got married, I got pregnant, and 2 months before Liz was born he died...in a motorcycle accident on the 405...I was devastated...and then two months later, Liz was born and there I was, a single Mother in Los Angeles and I was simply not prepared. I threw myself into work. I wanted to make sure that Liz got everything she needed. All I did was work, work, work. But the one thing Liz really needed was me. And then one day I looked at her and she had grown up. Over night.

(MORE)

(CONTINUED)

CONTINUED: (5)

LYDIA (CONT'D)

And then she was off to college and that was it. 20 years, gone, and all I had done was work, work, work. I was a horrible Mother. I still am. Liz has no idea her Mother is a washed-up has-been. Every time we talk I just lie and lie because I need her to believe that her Mother is a somebody. She thinks I'm still working. Still making money. Still winning awards. She has no idea. I am the villain in her story. She wanted a Dad. I tried. But her Father's death just changed everything. I tried dating again but it never worked. No one was ever good enough for Lydia Taylor. My ego, my pride, my vanity, has been the source of all my problems. Then Donna, my agent died and my career died. Then I died. And then I met you, Benjamin Nicholson. And you made my feel alive again. Love has been absent from my life for far too long. Thank you for bringing me back to life. I love you, Benjamin Nicholson. I know my career is over and I'm at peace with it. I don't know what tomorrow will bring but I know I'll be fine because now I have you. Goodbye Lydia Taylor. Hello, Lydia Nicholson. And now we sleep and dream of another day.

Lights: Black-out/spotlight on older woman.

INDIA FILM FEST PERSON 1

I am a 78 year old woman living in Mumbai, India. I saw your movie last night and I loved it. Now when my Grandkids talk back to me I say,

INDIA FILM FEST PERSON 1 + 2

"Don't Mess With the Vigilante Granny."

INDIA FILM FEST PERSON 2

I put it on a t-shirt and they all sold-out. I want to Venmo you money because in India Karma is real.

INDIA FILM FEST PERSON 3

Granny, I love you. And I desire you come to Mumbai and be my wife. Yes?

(CONTINUED)

CONTINUED: (6)

JOURNALIST IN INDIA

Big news out of India where Vigilante  
Granny has just become the highest  
grossing movie of the year!

FILM BUYER IN INDIA

I saw your film in India last week and  
I'm very interested in acquiring the film  
rights for Norway

INDIA FILM FEST PERSON 1

Italy!

INDIA FILM FEST PERSON 2

Costa Rico!

INDIA FILM FEST PERSON 3

Germany!

INDIA FILM FEST PERSON 1

Friend Request!

INDIA FILM FEST PERSON 2

Friend Request!

INDIA FILM FEST PERSON

Friend Request!

ALL INDIA FILM FEST PEOPLE

(building to a crescendo)

Friend Request! Friend Request! Friend  
Request! Friend Request!

Song: Turn Off The Lights

Lydia wakes up and grabs her phone - cast exits

LYDIA

I HEAR VOICES  
TALKING  
BESIDE ME  
I HEAR VOICES  
CALLING  
MY NAME  
I HEAR THE PRESS  
AND WHAT THEY SAY  
ABOUT ME  
AND I WAS  
JUST NOT PREPARED

(MORE)

(CONTINUED)



CONTINUED: (7)

LYDIA (CONT'D)  
FOR ALL THIS  
FAME

BENJI  
TURN OFF THE LIGHTS  
AND DREAM OF  
ANOTHER DAY

She turns off the lights

Music ends

Silence

ALL INDIA FILM FEST PEOPLE  
(singing)  
FRIEND REQUEST! INSTAGRAM! TWITTER!  
TIKTOK TIKTOK TIKTOK,TIKTOK!

THE DIRECTOR  
Hey Lydia, I'm in Norway at the Bergen  
International Film Festival and things  
are starting to happen. Girl, we need to  
talk!

Music resumes

Suddenly she sits up

She turns the lights on

She just can't sleep

LYDIA  
I DON'T KNOW HOW  
THIS WHOLE THING  
GOT STARTED  
I DON'T KNOW  
HOW  
I SUDDENLY BECAME  
THIS VIGILANTE GRANNY  
IT'S JUST A CHARACTER  
I PLAY  
AND IT SEEMS  
RIGHT NOW  
THAT THIS IS  
MY NEW NAME

BENJI  
TURN OFF THE LIGHTS  
AND DREAM OF  
ANOTHER DAY

(CONTINUED)

CONTINUED: (8)

She turns off the lights.

Music ends

Silence

AGENT

Lydia! I woke up and I have 100 emails  
from directors and producers worldwide.  
Journalist, The New Your Times, BuzzFeed.  
You name it! Call me back!

She sits up

Turns the lights on

Lydia

I HAVE SURVIVED  
DAY AFTER DAY  
AFTER DAY AGAIN  
BEFORE THIS  
GRANNY CAME ALONG  
I HAD MY NAME  
NOW LYDIA TAYLOR  
SEEMS LIKE A PERSON  
FROM THE PAST  
VIGILANTE GRANNY  
SEEMS LIKE SHE WILL LAST

BENJI

TURN OFF THE LIGHTS  
DREAM OF ANOTHER DAY ANOTHER DAY. ANOTHER  
DAY.

Lights go dark. Projection of the alarm clock 6am. It buzzes  
and Lydia and Benji both wake up startled.

BENJI (CONT'D)

Ah, Lydia it's 6am. Turn off the lights!

LYDIA

No, no I can't. I'm gonna be late. I'm  
sorry. I'm meeting the team this  
morning. Do you want to come?

BENJI

No, No I can barely open my eyes. Besides  
you don't need me there, anyway.

Lydia exits. The bed slides off. Benji exits.

AGENT'S OFFICE.

Agent comes out. Money is falling on the projection on the wall. He does a "Happy Money Dance" The Agent snaps his fingers.

AGENT  
(singing reprise of "Joyous Sounds.")  
I WOKE UP TODAY AND THINGS HAVE CHANGED!  
THINGS HAVE CHANNGGGGEEEEEEEEEEEEEEED  
(he holds out this note with ease.)  
I HAVE SUNSHINE AND FLOWERS  
AND FINE CHAMPAGNE

The Writer brings out a tray of champagne. The agent drinks a glass.

I HAVE A ACCOUNTS OVERFLOWING  
INSTEAD OF A ACCOUNTS HALF-EMPTY WITH  
TEARS.

Now singing with gusto and slow vamp.

TODAY WILL BE MY DAY!  
THIS WILL BE MY YEAR!

THE PRODUCTION CREW AND THE AGENT  
(singing)  
SO I WAKE UP.  
PUT ON A LITTLE MAKEUP  
AND I TAKE UP  
WHERE I LEFT OFF YESTERDAY.  
AND THE POINT IS,  
I GET TO CHOOSE "WHAT IS"  
SO I MAKE A JOYOUS SOUND  
SAYING "THANK YOU FOR TODAY."

AGENT  
Okay, everyone, Lydia's 20 minutes away.  
Where's the champagne?

ASSISTANT  
I have it.

AGENT  
Can you please put your phones away 'til  
this is over, This woman is going to put  
your grandkids thru college. And she's  
won three Tony awards, not 2, not 4,  
3...and she was on One Life To Live NOT  
The Young and the Restless. Any  
questions?

(CONTINUED)

CONTINUED:

ASSISTANT

She's here.

AGENT

Oh my God. She's here. Okay, she's here. Okay here we go.

THE PRODUCTION CREW AND THE AGENT

(singing)

WE MAKE A JOYOUS SOUND SAYING  
"THANK YOU FOR TODAY!"

They wait breathlessly.

She enters.

(singing Big ending)

THE PRODUCTION CREW AND THE AGENT (CONT'D)

THANK YOU FOR TODAY!

The room stands and applauds. Lydia is seated center.

LYDIA

Well hello darlings.

AGENT

Lydia, this is Amber, your theatrical agent.

LYDIA'S THEATRE AGENT

I currently have offers on three Broadway projects.

AGENT

Melissa handles film and TV.

LYDIA'S FILM AGENT

For the sequel I expect they'll just drive a truck full of money up to your house.

AGENT

Joanne handles publicity.

LYDIA'S MEDIA MANAGER

I hope Granny likes to talk.

AGENT

She does.

They all laugh. The Agent then cuts them off.

(CONTINUED)

CONTINUED: (2)

AGENT (CONT'D)

Sandy handles everything connected to taxes and billing. All the boring stuff.

LYDIA'S ACCOUNTANT

The most important stuff!

LYDIA'S MEDIA MANAGER

The Variety review just posted "don't be surprised to see Vigilante Granny gripping an Oscar as easily as if it were one of her very own knitting needles"

Song: Through Their Eyes

Everyone in the room freezes except for Lydia.

LYDIA

THROUGH THEIR EYES  
THEY SEE  
A MOVIE STAR  
THROUGH THEIR EYES  
THEY SEE  
A DIVA ON A STAGE  
THROUGH THEIR EYES  
I AM STRONGER THAN I AM  
I WISH I COULD SEE  
WHAT THEY SEE  
THROUGH THEIR EYES

The room dissolves. Lydia is wheeled downstage in a chair by the team.

The team morph into reporters surrounding her with microphones, asking questions, Lydia answers them with flair. She loves this.

JUNKET INTERVIEWERS

Lydia, Lydia, Miss Taylor, Vigilante  
Granny.

She picks one.

JUNKET INTERVIEWER 1

The NY Times just declared you to be the front runner for the Academy Award, any thoughts?

LYDIA

I'm just grateful to be working.

(CONTINUED)

CONTINUED: (3)

JUNKET INTERVIEWER 2  
600 million dollars domestically/900  
million globally, you are officially the  
highest paid actor of 2024.

LYDIA  
Don't mess with the Vigilante Granny.

They all laugh and freeze.

LYDIA (CONT'D)  
THROUGH THEIR EYES  
THEY SEE  
JUST  
GLAMOUR AND SMILES  
THROUGH THEIR EYES  
THEY SEE A  
"WOMAN IN HER PRIME"  
THROUGH THEIR EYES  
I SEEM  
STRONGER THAN I AM  
I WISH  
I COULD SEE  
WHAT THEY SEE  
THROUGH THEIR EYES.

JUNKET INTERVIEWER 3  
Can you confirm reports you're engaged to  
a janitor?

JUNKET INTERVIEWER 1  
Is it true you've never met your  
grandchildren?

JUNKET INTERVIEWER 2  
Why are you currently estranged from your  
daughter?

JUNKET INTERVIEWER 3  
Is it true you were deeply depressed for  
over a decade before you landed this  
role?

JUNKET INTERVIEWER 4  
And what will you do with all this money?

JUNKET INTERVIEWER 1  
You say you just turned 85 but others say  
your real age is actually 93, can you  
address?

(CONTINUED)

CONTINUED: (4)

LYDIA  
THROUGH THEIR EYES  
THEY SEE  
MY LIFE IN MAGAZINES  
THROUGH THEIR EYES  
I HAVE BEEN GONE  
FROM THE SCENE  
THROUGH THEIR EYES  
THEY SEE  
MY COMEBACK  
TO THE SCREEN  
I NEVER LEFT  
BUT THEY DON'T SEE  
THAT WHAT WAS  
IS NOW GONE  
AND WHAT IS  
IS ALL THAT I HAVE  
LEFT

LYDIA (CONT'D)  
I love my daughter.  
I love my grandchildren.  
I'm engaged to a wonderful man.  
I have lots of money in the bank. And  
YES I just turned 85. Any other  
questions?

Music stops.

JUNKET INTERVIEWER 2  
So is it true that you were deeply  
depressed for over a decade before you  
landed the role of the Vigilante Granny?

Awkward and painful silence while Lydia thinks.

LYDIA  
Deeply.

JUNKET INTERVIEWER 1  
Did you ever consider suicide?

LYDIA  
No. Only homicide.

They all laugh.

LYDIA (CONT'D)

Lydia gets up and moves downstage right. The reports and  
chair disappear.

THROUGH MY EYES  
(MORE)

(CONTINUED)

CONTINUED: (5)

LYDIA (CONT'D)

I SEE THE WORLD  
JUST AS IT IS  
THROUGH MY EYES  
THIS IS ALL  
A BIG PARADE  
THROUGH MY EYES  
I SEE THE DEPTHS  
WITHIN MY SOUL  
I WONDER  
AM I JUST  
A LITTLE  
TOO OLD  
NOW

BENJI

No! You're perfect.

He takes her hand.

LYDIA

What if they hate me.

BENJI

They're gonna love you.

LYDIA

If I faint, catch me.

BENJI

Just breathe.

LYDIA

My heart is racing.

BENJI

Breathe Lydia.

She takes deep breaths.

LYDIA

How do I look?

BENJI

You look BEAUTIFUL. Everything is going  
to be fine. Oh here they come.

Liz walks out with her daughter The Granddaughter is dressed  
for soccer.

The Granddaughter sees Lydia and runs to her.

(CONTINUED)



CONTINUED: (6)

GRANDCHILD

Grandma!

They embrace.

LYDIA

(singing)

I WISH

I COULD SEE

WHAT THEY SEE

GRANDCHILD

And are you my Grandpa?

They all look around at each other a little confused.

BENJI

Uh, yes, I suppose I am.

Hi Jeni, I'm Benji. Nice to meet you.

JENI

Benji? Like the dog?

BENJI

Yes, Benji like the dog.

LIZ

Jeni, why don't you take Benji in the backyard and teach him how to play soccer.

JENI

Do you like soccer?

BENJI

Of course, of course, let's go...

They leave.

LIZ

You said he was tall.

LYDIA

Liz he is the most wonderful man I have ever known.

Your home is lovely, Liz, truly.

LIZ

I married well.

LYDIA

And how is Barry?

(CONTINUED)

CONTINUED: (7)

LIZ

Larry.

LYDIA

Larry. How is Larry?

LIZ

He's great. He's a great Dad.

LYDIA

That's wonderful and, uh, he's still a, um...

LIZ

Anesthesiologist.

LYDIA

Yes, wonderful!

LIZ AND LYDIA

(awkwardly)

So here we are.

LIZ

So how does it feel to be the biggest star on the planet?

LYDIA

Honestly, it feels unreal.

LIZ

Well if it finally got you to come see your Grandkids I guess its a good thing.

LYDIA

Liz, I am not here because I'm trying to show off or something like that. I'm here because...I want to fix things between us...Liz...my life...my whole life for the past 15 years it's just been one big lie. I've been wanting to come visit you for years but the truth is, Liz for about the last 15 years...I have just been...flat broke. I haven't worked in about 15 years, nothing, not even a commercial, nothing. My agency didn't even know me anymore...3 Tony awards and I can't get my agency to meet with me. I started to feel invisible...and when I talked to you I was so deeply embarrassed so I would just lie and lie...this huge hit movie...this Vigilante Granny.

(MORE)

(CONTINUED)

CONTINUED: (8)

LYDIA (CONT'D)

I did it for free...well for points...and a Subway card...and yes...I am making money now...but until recently...

LIZ

Lydia, Mom, what are you talking about? We travelled the world together.

LYDIA

Yes, when I was working. That's why I was always gone. I had to go make money.

LIZ

But we had everything.

LYDIA

Because I was working, Liz. But I didn't save anything. No investments. No property. I spent everything I made on us, good schools, clothes, agents, nannies, clowns, ballerinas, taxes, vacations. But eventually I couldn't get a job and that was it. Your bathroom is twice the size of my apartment.

LIZ

But this makes no sense. Larry's an anesthesiologist. We could have given you money, flown you out, taken you on vacation. We offered to buy you the house across the street so you could live here and watch your grandchildren grow up and you said you couldn't leave New York cause you were under contract or something.

LYDIA

All lies Liz. I couldn't leave New York cause I couldn't afford a plane ticket! I didn't want you to know your Mother was a failure. I was so ashamed of what I had become.

Lydia breaks down.

(CONTINUED)

CONTINUED: (9)

LYDIA (CONT'D)

And now I'm the biggest star on the planet and I have more money than I'll ever be able to spend and so many offers and I have an amazing man, we're getting married, I have everything, everything except the most important thing...you...are what I most want...I just want to be in your life and I want to be a Grandma. If you'll let me. Can we stop focusing on yesterday and start focusing on tomorrow. Tomorrow's horizon is going to be much brighter than today. I promise. Can we please focus on the future. Please.

Long silence.

LIZ

Of course. Wow. Okay. Well. This is a lot to take in.

LYDIA

Can we please start over? Please.  
(singing)  
TOMORROW'S HORIZON  
WILL BE BRIGHTER THAN TODAY.  
FROM THE PAST WE CAN BORROW  
MEMORIES OF YESTERDAY.  
THERE'S A FUTURE  
WAITING FOR YOU AND ME.  
TOMORROW'S HORIZON  
WILL BE WONDERFUL JUST WAIT AND SEE.

They hug. They exit. The cast now ready for the Wedding. Benji in a tux. Lydia changes to a Wedding dress that will "peel off" at the end to become her dress for the Oscars. This is a BIG, BRIGHT, ending.

Song: Tomorrow's Horizon

The cast enters except for Benji, Liz and Lydia who will make their entrances later.

CAST

TOMORROW'S HORIZON  
WILL BE  
BRIGHTER THAN TODAY  
FROM THE PAST  
WE CAN BORROW  
MEMORIES  
OF YESTERDAY

(MORE)

(CONTINUED)

CONTINUED: (10)

CAST (CONT'D)

THERE IS A FUTURE  
WAITING  
FOR YOU AND ME  
TOMORROW'S HORIZON  
WILL BE WONDERFUL  
JUST WAIT AND SEE

AGENT

NO LONGER  
WILL SHE EAT  
FROM HER MICROWAVE

WEDDING GUEST 1

No more taking subways  
At the break of day

THE WRITER

HER SHIP HAS COME IN

THE DIRECTOR

THE TIDES HAVE TURNED.

WEDDING GUESTS 2,3 AND 4

THE MONEY IS ROLLING IN

CAST

AND SHE HAS NO CONCERN  
TOMORROW'S HORIZON  
WILL BE  
BRIGHTER THAN TODAY  
FROM THE PAST  
SHE CAN BORROW  
MEMORIES  
OF YESTERDAY  
THERE IS A FUTURE  
WAITING  
FOR YOU AND ME  
TOMORROW'S HORIZON  
WILL BE WONDERFUL  
JUST WAIT AND SEE

Queue the music for Benji's entrance. He is nervous. He breathes to calm himself. He moves just Right of Center.

Queue the music for Liz to enter. All smile warmly at each other.

Queue the music for Lydia's entrance in the wedding dress. The cast all nod and hand motion and turn Stage Left for the entrance.

(CONTINUED)

CONTINUED: (11)

LYDIA

NO MORE  
LOOKING BACK  
ON WHAT MIGHT  
HAVE BEEN

BENJI

IF YOU TRY  
THEN YOU KNOW  
THAT YOU JUST MIGHT WIN

BENJI AND LYDIA

WHEN YOU STUMBLE  
MAKE IT  
PART OF YOUR DANCE

CAST

WHEN THERE'S  
A CHOICE TO BE MADE  
THEN CHOOSE  
AND TAKE THE CHANCE!

Music stops.

BENJI AND LYDIA

"I do!"

The cast all cheers!

CAST

TOMORROW'S HORIZON  
WILL BE  
GRANDER THAN TODAY  
FROM THE PAST  
WE CAN BORROW  
MEMORIES  
OF YESTERDAY.  
THERE IS A FUTURE  
WAITING  
FOR YOU AND ME  
TOMORROW'S HORIZON  
WILL BE WONDERFUL.  
WILL BE BEAUTIFUL.  
WILL BE SENSATIONAL. WILL BE  
SPECTACULAR! JUST WAIT AND SEE!  
AHHH AHHH!

Lights Dim. We now go to the Oscars. The cast departs.  
Projection on the wall of the Red Carpet.

(CONTINUED)

CONTINUED: (12)

Part of Lydia's wedding dress is removed to reveal an elegant evening gown for the Oscars. Lydia steadies herself. She is poised and in control. A true star!

OSCAR ANNOUNCER

And the nominees for Best Actress in a Major Motion Picture are:  
Ginny Godfrey for "Last Night in Chicago"  
Joanna Keylock in "A Connecticut Marriage"  
Eileen Mack for "Goodbye to Billy"  
Peg Pauly in "Foothills"  
And Lydia Taylor in "The Vigilante Granny"  
And the Oscar goes to...

Takes a long pause. The Oscars are now just a memory. We never know if she wins or not and it doesn't matter.

LYDIA

(sings)

ONE MORE SONG  
UP ON THE STAGE  
ONE MORE LINE  
FROM ONE MORE PAGE

ONE MORE YESTERDAY  
ONE MORE YESTERDAY  
OF THE BEAUTY THAT I ONCE WAS  
OF THE OF THE PROMISE THAT I ONCE HAD  
OF THE FUTURE THAT WAS YET TO BE!  
I HAD ONE MORE YESTERDAY  
ONE MORE YESTERDAY  
OF ME!

Black out

Lights up

Curtain call

Song: That's A Wrap - brief reprise

CAST

(singing)  
THAT'S A WRAP.  
IT'S IN THE CAN.  
THANK YOU SIR,  
THANK YOU MA'AM.  
SEE YOU SOON,  
OR MAYBE NOT.  
AND THAT'S A WRAP.  
THAT'S A WRAP.

(CONTINUED)

CONTINUED: (13)

THAT'S A WRAP.  
IT'S IN THE CAN.  
THANK YOU SIR,  
THANK YOU MA'AM.  
SEE YOU SOON,  
OR MAYBE NOT.  
AND THAT'S A WRAP.  
THAT'S A WRAP.  
CAN I GET A "HELL YEAH?"

AUDIENCE  
HELL YEAH!

CAST  
THAT'S A WRAP! THAT'S A WRAP!

**THE END**