

**PLEASE BE AWARE THAT
THIS PLAY IS FULLY PROTECTED BY COPYRIGHT**

All plays, books, music and other materials published by Heartland Plays, Inc. are fully protected under the copyright laws of the United States of America and all countries which the United States has reciprocal relations including, but not limited to all countries covered by the Pan-American Copyright Convention, The Universal Copyright Convention and the Berne Convention. All rights to the plays and materials on our website are strictly reserved including, and without limitation, professional and amateur performance rights; motion pictures; public reading; radio and television broadcasting; audio and video recording and reproduction of any type known or yet to be invented; information storage and retrieval systems of any type known or yet to be invented; and the rights of translation into any and all languages. No individual or organization whether amateur or stock may perform this or any play published by Heartland Plays, Inc. without first obtaining advance permission from Heartland Plays, Inc. and paying the appropriate fees including Royalties and Single-Use Copyright fees. Heartland Plays, Inc. collects royalties on behalf of the Playwrights whose plays it publishes. Unauthorized copying, transcribing or reproduction of this or any play or excerpt, or storage or transmittal in any form and by any means whether known or yet to be invented, is strictly forbidden except as provided by Agreement with Heartland Plays, Inc. Any unauthorized use is a violation of copyright laws and will be prosecuted to the fullest extent of the law.

FIVE SIMPLE RULES TO REMEMBER

1. DO take advantage of the free online perusal of our plays to help you make the best choice for your particular needs or production.
2. DO enjoy the convenience of our online purchase application for performance rights and single-use copyright.
3. DO understand that this play and all plays and materials on our website are controlled by Heartland Plays, Inc. and fully protected by copyright.
4. DO NOT attempt in any way to copy, transcribe or reproduce this play by any means or perform this play or use any play or material from our website without first receiving permission from Heartland Plays, Inc. Any attempt to use this or any other work without first obtaining permission is a violation of copyright and punishable by law.
5. DO NOT rob this Author or any of the Authors we represent of their right to be paid for the use of their property. It is a crime and it is wrong!

Product Code A0556-FC

Lily Hare

A Full-length Comedy

by Kevin Daly

**ALL RIGHTS RESERVED
REPRODUCTION WITHOUT SPECIFIC WRITTEN PERMISSION PROHIBITED**

**Performance Rights Available Exclusively through
Heartland Plays, Inc. at heartlandplays.com
playsnow@heartlandplays.com
customer service: 406-431-7680**

Copyright © 2018 by Kevin Daly

Lily Hare

by Kevin Daly

CHARACTERS

Characters on-stage*

LILY HARE (F)..... *Actor, early twenties*
NED TAMBOURINE (M)..... *Thief, nineteen*
SIMON FILBERT (M)..... *Theater owner, twenties*

AN OLD WOMAN (F)..... *Old woman; a young person playing old*

Characters off-stage**

STAGE (F)..... *Stage Manager, twenties*
HOUSE MANAER..... *Non-speaking*

AMITY..... *Audience*
ELM..... *Audience*

WHITNEY..... *Audience*
ORANGE..... *Audience*

DIXWELL..... *Audience*
WHALLEY..... *Audience*
GOFFE..... *Audience*

EDWARDS..... *Audience*
HUMPHREY..... *Audience*

NOTES

*The majority of this play is set backstage at a small theater in Manhattan, 1849.

**The audience members are non-gender specific. The House and Stage Managers and audience members are not from 1849. They should blend with the anticipated audience at your theater.

SCENES

PROLOGUE

ACT ONE

SCENE ONE – Backstage
SCENE TWO – Backstage
SCENE THREE – Outside a courthouse

ACT TWO

SCENE ONE – Backstage
SCENE TWO – Backstage
SCENE THREE – Backstage
SCENE FOUR – Backstage
SENE FIVE – Outside a theater

Lily Hare
By Kevin Daly

PROLOGUE

AT RISE: *An empty stage. Off stage a young woman is heard. She is addressing an audience of her own. Her name is LILY HARE.*

LILY (VOICE)

Ladies and gentlemen I thank you for attending the theater this evening. I encourage your applause as I perform: “The Great Speeches of Shakespeare”. Every one of them. I begin now with Shakespeare’s finest speech. A pause while I enter character.

LILY begins with a poorly memorized rendition of Jacque’s “All the world’s a stage” speech. She even butchers the first line:

LILY (VOICE)

The entire world is a stage¹...

Enter NED TAMBOURINE. He drags a large chest. The chest is labeled: THE GREAT LILY HARE. From the chest he withdraws items that will make up Lily’s dressing room. A stool. A small table. A large hand painted sign. It reads:
OUR THEATER PRESENTS:
LILY HARE

He turns the sign around. It reads:
PLEASE TURN OFF ALL
NOISY THINGS

He withdraws a mirror and sets it on the table. He withdraws a robe and sets it on the stool. Some make-up and a wash cloth for the table.

¹ A suggested version of this speech is included at the end of the play.

Off stage: LILY'S speech is interrupted as her audience is now throwing tomatoes. To her credit LILY attempts to carry on with the program.

LILY (VOICE)

I am now Marc Antony. I have transformed before your eyes. At my feet lies the great Caesar. Do you see him?

Someone in her crowd yells: No!

LILY

Friends, New Yorkers, countrymen, listen closely; I've come to burry Caesar...²

She continues another poorly memorized speech as her audience stirs into a riot. NED withdraws a tattered curtain from the crate and addresses the visible audience.

NED

Would somebody mind giving me a hand with this? It's really not a one-person job.

He scans the audience. Maybe people volunteer, maybe they don't. He selects two planted audience members.

NED

You, and you. Would you mind?

The audience members look sheepishly at each other. From this point on they will typographically be known as AMITY and ELM. I will provide a short exchange here but the following can be improvised as necessary.

AMITY

Me?

² A suggested version of this speech is included at the end of the play.

NED

Yes, you, if you don't mind. And the person sitting next you.

ELM

Oh my.

AMITY

Come on it'll be fun.

NED

Come on. Come on. She won't last much longer.

AMITY and ELM enter the stage.

NED (CONT.)

Hi, hi. I think it's best if we skip the introductions. I'm me. You're you. Let's focus on the job at hand.

ELM

OK.

NED

We need to hang this curtain so Lily has a place to change.

AMITY

OK.

NED

You take this. And you take this. You know, pull them apart.

(They do.)

I need you to hold it nice and high. Higher. Higher. Don't hurt yourself. But higher.

NED raises AMITY'S arm nice and high. With his free hand he steals AMITY'S wallet. Within the audience view he withdraws cash and puts the wallet back.

NED (CONT.)

Excellent. Nice and high but don't hurt your back. Now let's get you in the right position. Just a few steps over this way. And if you could lean in slightly. Get those arms up as high as you can. Perfect. Now hold.

NED places the stool near ELM.

NED (CONT.)

(Placing his hand on ELM)

I might need to lean on you for a moment. When I say, not yet but when I say, just hand it to me and I'll hang it right up there.

*NED has stolen ELM'S wallet.
He withdraws the cash, returns
the wallet, then steps right up on
the stool.*

NED (CONT.)

Hand it up.

*NED hangs the curtain. Then
hurries over to AMITY and does
the same thing.*

NED (CONT.)

Perfect. Thank you both.

*NED starts a round of applause.
AMITY and ELM make to exit the
stage. NED withdraws the cash he
just earned,*

NED (CONT.)

Wait.

They stop. He offers them a dollar.

NED (CONT.)

For your trouble.

AMITY

That's it?

NED (CONT.)

(Sigh)

Alright.

*NED hands over a second dollar.
He shakes AMITY'S hand and
steals a watch or piece of jewelry
from AMITY'S wrist..*

NED (CONT.)

Pleasure working with you. Enjoy the show. *(One last look around the stage)* I think we're ready. A little help from my friends in the lighting booth.

A lighting cue suggests the start of the play. From the chest NED withdraws another sign that reads:
THE YEAR IS 1849.
NEW YORK CITY.

He turns the sign around. It reads:
THERE'S A TIME AND PLACE FOR
EVERYTHING.

He drops the sign into the chest and exits. Two patrons address each other. They're regulars at the theater. Typographically we will identify them as WHITNEY and ORANGE. They can be either male or female.³

I don't get it. ORANGE

What don't you get? WHITNEY

What was that? Was it a scene? Was that the play? ORANGE

You'll find out. WHITNEY

Do you know that? ORANGE

I know as much as you. WHITNEY

That's the problem with new plays. ORANGE

What? WHITNEY

I said that's the problem with new plays. ORANGE

Oh, yes. WHITNEY

³ A suggested seating chart for the planted audience members can be found at the end of the play.

ORANGE
There's no standard.

WHITNEY
Not when they're new.

ORANGE
Nobody bothers to check if they make any sense.

WHITNEY
I'm sure they checked.

ORANGE
Who?

WHITNEY
The people who put on the play.

ORANGE
I heard the playwright finished writing this morning.

WHITNEY
Where'd you hear that?

ORANGE
I heard it.

WHITNEY
That's impossible.

ORANGE
He was making changes.

WHITNEY
That might be true.

ORANGE
That's what I heard from someone who knows.

WHITNEY
It's a new play. What should you expect?

ORANGE
Shh. It's starting. Or continuing. Whatever.

ACT ONE

SCENE ONE

AT RISE: *Backstage at a small theater in Manhattan. 1849. Enter LILY HARE covered in tomatoes. She wears an acting costume (something masculine), a wig, and thick makeup. She sits on her stool and stares at herself in the mirror. She nearly weeps. With the washcloth she removes pieces of tomato.*

Ned! *(Calling out)* LILY

NED returns in a hurry.

What's wrong? NED

I thought you wanted to be an actor? LILY

I do. NED

Then what are you doing out there? LILY

I was giving you some privacy. NED

What if something brilliant occurs to me? Do you expect me to remember it? LILY

No. NED

LILY
There are few actors on the American stage who embody a character the way I do. I'm one of them. If you intend to command the stage you need to observe my entire process. An actor's work does not end with the final curtain. Better, it does not end. Why aren't you writing this down?

NED scrambles for some writing materials.

LILY (CONT.)

As an actor I must always be in tune with my body. I check now for bruises. Pains. Soreness. Anything that will need attention before my next performance. That stage was a disaster. I nearly broke my ankle it was so bent and broken. You know those people out there don't know how to appreciate a performance. It's rare to find an audience that appreciates my performance. Don't write that down.

(Pause)

Somebody clapped. That's common. I gestured my approval I hope you saw that. An actor should always extend the courtesy. The best actors gesture their approval while maintaining character.

(Pause)

Did I maintain character?

NED

Much longer than anyone else would have.

LILY

Commitment to character. It's rarely found on the stage these days.

(Pause)

The thing about tomatoes is that it's never just one.

NED

That's the thing about tomatoes.

LILY

That tells you something about the condition of our country. There's something wrong, Ned. There's something wrong when an actor of my caliber is covered in tomatoes one speech into a performance.

(Sigh)

Maybe it wasn't my best.

NED

(Bringing the robe)

We should hurry. It won't be long before they realize their wallets and watches are missing.

LILY

What did we earn tonight?

NED

More than enough to get us through the week.

NED begins emptying his pockets onto the table, including the cash he just stole.

NED (CONT.)

Some rings. Wallets. Loose coin. The usual. Look at this.

NED withdraws his prize: a pocket watch.

NED (CONT.)

It was latched to his belt. I bet he still thinks it's there.

LILY

You shouldn't be so proud of yourself.

NED

He's probably got ten more at home.

LILY

My father had a watch like this. It meant the world to him.

NED

(Pause)

We should go.

She continues to clean and dress herself. He packs up their belongings. Ideally we're back to an empty stage by the end of the scene.

LILY

I spent five years studying at the Francis Day Upright School for Actors. The school is no longer in operation but it was, in its day, the most well respected acting school in the American states. I studied under the great acting teacher Alexander Ripe, he was part Russian, they know a lot of about acting. He studied himself under the great acting teacher Francois Delsarte. He's French. They know the most about acting. You wouldn't know this, Ned but Delsarte is the most well respected teacher of acting in all the world. I tell you this because I'm not a thief. Alexander Ripe once pulled me aside from the whole class, a class mind you that included the well-respected stage actor Frank Chanfrau (who at the time, and still now in my opinion, was a very limited actor)— Mr. Ripe pulled me aside and asked me to present the seven gestures of mind and body, which I then presented so perfectly that I nearly brought a tear to my instructor's eye. He then commended me as his most worthy and dedicated student. That means something, Ned. If you intend to be my most worthy and dedicated student you'll do well to remember what I'm about to say: you steal so I can act. It's not the other way around.

(Pause)

I'll keep the watch. The rest you sell. Get what you can.

A heavy knock on the door to their room. LILY hides the watch.

NED puts the stolen items back in his pockets.

LILY (CONT.)

(Sigh)

Admirers. Inevitably they all come knocking. Usually married men, missing teeth, and stinking of whiskey. How do I look?

NED

You look good.

LILY

(Flattered)

I'm sure that's not true. But thank you for saying it. I'll distract him. Take what you can.

Another knock.

NED

Maybe we should skip this one.

LILY

(To the door)

Come in. An actor is always available to her public.

Enter SIMON FILBERT. In his mid-twenties, he comes from wealth and is out of place among the drunks and thieves who hang around this theater.

SIMON

I apologize for intruding on your personal time, Ms. Hare.

LILY

It's no bother at all. Come in! Come in! I was just wondering where my admirers were.

SIMON

I didn't see any out there.

NED

(Offering a hand)

The name's Ned. Ned Tambourine.

SIMON offers his hand.

SIMON

Simon Filbert. It's very nice to meet you.

NED

The pleasure's mine. All mine.

NED brings his second hand in and shakes vigorously. His hands retreat directly to his pockets. He's stolen a cufflink.

LILY

Did you enjoy the show, Mr. Filbert?

SIMON

The little that I saw.

NED puts his hands all over SIMON as he speaks to him.

NED

You weren't throwing tomatoes were you?

SIMON

I would never throw a tomato at an actor. It takes a lot of courage to stand up in front of an audience. I have a lot of respect for actors. I could never do what you do, Ms. Hare. And as a woman no less.

NED

(Attempting to diffuse)

You must be hot.

SIMON

Is it warm in here?

NED

Give me your coat.

NED undresses SIMON.

LILY

I have five years of professional training. I'm sure you noticed.

SIMON

(To NED)

What are you doing?

LILY

(Pulling his attention)

I've mastered the gestures of mind and body. Look at me now.

NED tosses the coat into the chest.

LILY (CONT.)

What am I doing?

She places her hands on her head and grimaces.

SIMON

You're in pain?

LILY

I'm thinking.

SIMON

About what?

LILY

It doesn't matter *what* I'm thinking about. It matters *that* I'm thinking. I mistook you for a man of the theater.

SIMON

I've never been formally trained.

LILY

Consider this your first lesson.

NED seats him on the stool. LILY runs through an elaborate exercise. NED robs SIMON of anything he can find on his person: wallet, eyeglasses, belt, scarf, etc.

LILY (CONT.)

(Filled with elaborate gesture)

What separates me from a good actor is my ability in gesture. I become any Shakespearean character I wish right before your eyes. Look now. I'm angered. Where's my daughter, where's my money?

SIMON

That's Shylock!

LILY

How'd I do it? Magic you say? Not at all, I'm an actor. I've mastered the gestures of mind and body. I become another: My lover, my lover.

SIMON

Romeo!

LILY

Juliet. But character is not one gesture.

(Hand on forehead)

There's a fearful thought!

(Hand away from forehead)

I will not entertain so bad a thought!

(Hand on cheek)

Oh, Romeo, Romeo, wherefore art thou Romeo!

(Hand away from cheek)

Deny thy father!

(Places her chin in the palm of her hand)

I shall forget to have thee still stand there, remembering how I love thy company!

(With the tips of her fingers throws a kiss)

A thousand times goodnight!

(Index finger pointed in the air)

I do remember an apothecary!

(Hand on top of the head)

Is it even so!

(Hand away from head, fist clenched)

Then I defy you stars!

(Marching in place, in a young boy's voice)

Gregory, on my word, we'll not carry coals.

(Hand cupped at ear)

Oh speak again, bright angel!

(Point at Simon)

Will thou provoke me! Then have at me boy.

(Left hand extended. Thumb up.)

Some shall be pardoned.

(Left hand extended. Thumb down.)

And some shall be punished.

*LILY holds the final position
awaiting applause. NED shoves
SIMON. SIMON rises in
applause.*

SIMON

Bravo. Bravo. Well done. Very well done.

LILY

Thank you. Really, thank you. I know you're just being kind.

SIMON

No, that was unbelievable.

It was something. NED

It's been some time since my school days. I'm capable of better. LILY

What a treat. SIMON

Shall I do another? LILY

We really should be going. (Urging) NED

Oh dear, where has the time gone? LILY

I wouldn't know. Someone stole my clock. SIMON

Isn't that terrible. LILY

Actually, it was impressive. I had it chained to my pants. SIMON

NED grins widely.

Was it expensive? LILY

It was a gift from my father. SIMON

Ask him for another one. NED

I can't. He passed away last month. SIMON

I'm sorry to hear that. We both are. LILY

I never had a father. NED

SIMON

I hope this isn't rude of me to ask but are you two...?

LILY

Ned's my student, Mr. Filbert. He's training to be an actor.

SIMON

That's wonderful. I mean it's wonderful that you want to be an actor. I wouldn't have the courage for something like that. I'm actually a very bashful person.

LILY

And yet here you are. In my dressing room.

SIMON

I know how this must seem but after seeing you on stage I just had to introduce myself. I've never done anything like this before.

LILY

Like what?

SIMON

(Pause)

I want to apologize for your treatment tonight. I've always felt that the theater should be reserved for the responsible and educated section of society. Unfortunately, I share this city with men who don't deserve the privilege of attending the theater.

LILY

That can't be the only reason you came back here.

SIMON

No, it's not.

It takes a considerable amount of courage for SIMON to speak his next line.

SIMON (CONT.)

If it would be your pleasure, Ms. Hare I would be honored if you would join me for tea tomorrow afternoon.

LILY

Tomorrow won't work. I can do tonight but I'm expensive.

SIMON

I'm sorry?

LILY

And I have some rules.

Rules? SIMON

I'm an actor, Mr. Filbert not a whore. LILY

(Flustered)
Of course not. I would never... SIMON

Yet, somehow I always have to explain that to men like you. LILY

I think you've misunderstood me. SIMON

You will pay my full acting salary. There will be no touching and my student will join us. He'll walk behind us at a distance but his presence is non-negotiable. LILY

I'm not attempting to hire you. SIMON

Don't be embarrassed, Mr. Filbert. It's a common arrangement. LILY

That wasn't my intention. I only thought you might enjoy some pleasant conversation. SIMON

Only if I'm paid. LILY

I'm sorry? SIMON

Only if she's paid. NED

This is a misunderstanding. SIMON

Of course it is. You saw a woman on stage and assumed she was easy. LILY

Yes. No! SIMON

LILY

Rather than waiting outside like a gentleman you barge into my changing area assuming what?

NED

I think he assumed you'd sleep with him.

SIMON

I didn't assume anything...

LILY

You couldn't have possibly thought I'd have any interest in you.

SIMON

(Pause)

No, I never thought you'd have any interest in me. As the owner of this theater I only came back here to apologize for the way you were treated this evening.

NED

Owner?

SIMON

And now I owe you an apology for this misunderstanding. I've already spoken with the manager and I intend to pay your salary in full.

SIMON reaches for his wallet only to find it missing.

LILY

You own this theater?

SIMON

Technically my father owns it. Owned it. His estate is being sorted as we speak. It doesn't matter—I represent my father when I apologize for your treatment. Great. My wallet's been stolen as well.

LILY

Do you own any other theaters? Any bigger theaters?

SIMON

(To NED)

Would you please wait for me to return with your salary?

LILY

Mr. Filbert...

SIMON

Please stop. You've made your point perfectly clear.

(To NED)

Give me one hour please.

SIMON exits.

LILY

(To NED; to herself)

Well that's interesting. He owns the theater.

End scene.

SCENE TWO

AT RISE:

The HOUSE MANAGER allows three late patrons into the theater. Typographically we will call them DIXWELL, WHALLEY, and GOFFE. They can be either male or female. They are unaware of theater etiquette. They pass a bottle between them.

DIXWELL

I hate missing the beginning.

GOFFE

Who cares?

DIXWELL

Now I'll be lost.

GOFFE

It's a play. You're supposed to be lost.

WHALLEY

Shh. You're making too much noise.

DIXWELL

How will we know what's happening?

WHALLEY

I'm sure it'll be explained.

DIXWELL

(To other patrons)

Excuse me. Can you tell me what happened so far?

WHALLEY

(To DIXWELL)

Stop.

GOFFE

I'll tell you what happened. They forgot to build a set.

WHALLEY

You're embarrassing me.

GOFFE

Who?

WHALLEY

Both of you.

GOFFE

There's no set.

WHALLEY

Will you stop talking?

GOFFE

Will you stop telling me what to do?

DIXWELL

(To WHALLEY)

Don't you know somebody in this play?

WHALLEY

Shh.

GOFFE

(Exaggerated)

Shh!

The HOUSE MANAGER approaches the patrons. They settle down momentarily. The HOUSE MANAGER retreats. NED returns to the stage dragging the crate. He's aware of the patrons.

WHALLEY

I'm so embarrassed.

GOFFE AND DIXWELL

Shh.

From the crate NED withdraws another large sign and displays it for the audience. It reads:
THERE'S A TIME AND PLACE FOR EVERYTHING.

He turns it around. It reads:
THE TIME IS ONE HOUR LATER.
THE PLACE HAS NOT CHANGED.

LILY enters in her street clothes.

DIXWELL

Was that supposed to mean something?

WHALLEY

Shh.

GOFFE

Hasn't changed from what?

NED and LILY have taken notice of the patrons.

WHALLEY

You both need to stop talking.

GOFFE

How are we supposed to know where they are?

WHALLEY

Shut up they're staring at you!

DIXWELL

(To the actors)

Sorry.

WHALLEY sinks in his/her chair.

NED

(Carrying on)

I think it's a terrible idea.

LILY

Why?

NED

Because your plans always end up with me getting in trouble somehow.

LILY

Only twice.

NED

I should be collecting the money so we can be on our way to Philadelphia before he realizes what we've already taken.

LILY

I thought you wanted to be an actor?

NED

This has nothing to do with acting!

LILY

It takes money, Ned. My father worked his whole life to pay for acting school. How much have you paid for your education?

(Pause)

He has money. How do you think he got that money? He took it from someone.

NED

What exactly do you want me to do?

LILY

I don't want you to do anything. I just want you to go along with it. I want you to trust me.

NED is reluctant. He empties his pockets and turns over the stolen goods.

NED

I have a bad feeling about this.

LILY

That means you're nervous. Nerves are good. They make us better actors. Take my things and wait for me at the back of the theater.

NED

You don't want me here?

LILY

You make him uncomfortable. Go before he comes.

NED exits. LILY places the items into her pockets. SIMON enters the scene. When he sees LILY he nearly turns around.

LILY (CONT.)

Mr. Filbert, please don't go.

SIMON

I thought I saw your student. I've brought your salary.

LILY

I won't accept your money.

SIMON

(Tired of it)

Why?

LILY

Because I owe you an apology.

SIMON

I just want to settle the debt and be on my way.

GOFFE

Are they just going to talk the whole play?

WHALLEY

Shh.

LILY

Then I owe you a performance.

SIMON

No, you don't.

LILY

Name your speech, sir. Any Shakespearean speech and it will be my pleasure to perform it for you now.

SIMON

It's not necessary.

LILY

I'm an actor. Please allow me to ply my trade. Any speech, sir. Name your speech.

SIMON

I really don't have time for this.

LILY

I know them all. Every one. Name your speech and I'll perform it for you now.

SIMON

I've always been fond of the "Crispin's Day" speech.

LILY

I don't know it. Another.

SIMON

This really isn't necessary.

LILY

I'm an actor, Mr. Filbert. This is a theater...

SIMON

(Asserting himself)

And I have more important things to deal with. I don't have time to waste with you.

LILY

(Pause)

I understand.

SIMON

That's not to say that your speech wouldn't be good. I'm sure you're a very good actor.

LILY

I'm a great actor.

(Withdraws the stolen items)

I believe these belong to you.

SIMON

Where'd you get those?

LILY

It's my student. He has sticky fingers.

SIMON

(Angered)

You stole from me?

LILY

I didn't steal anything. The moment I realized these belonged to you I knew I would give them back.

SIMON

I'm not the only one who was robbed tonight. Do you realize I was going to pay those people for what they lost?

LILY

Why would you do that?

SIMON

Because they got robbed in my theater.

LILY

Well technically it's not yours.

SIMON

Technically you're a thief and I'm sure the police will have something to say about this.

LILY

(Angered)

I am not a thief! I'm an actor! I'm the greatest actor who ever stepped foot on a New York stage.

SIMON

You're holding my wallet.

LILY

Because I want to give it back to you.

SIMON

Then why steal it in the first place?

LILY

Because we haven't eaten in a week. If you must know.

SIMON

(Pause)

You can keep the money. I just want the watch back.

LILY

I don't want your watch. I don't want any of it. Do you think I need money from you? I'm a world-class actor, Mr. Filbert. One day I'll be recognized as such and I'll make more in one performance than you'll see in a lifetime. In fact, I feel sorry for you. I feel sorry for how little you have in comparison.

(Tosses the items at him, he has trouble catching them.)

Ned and I will do just fine on our own.

SIMON

You should at least take your salary.

LILY

I don't want anything from you. I was trying to do the right thing. Just keep your money.

She makes to exit.

SIMON

Ms. Hare.

(She stops. A telling grin to the audience.)

I didn't mean to insult you.

LILY

Well you did.

SIMON

I'm not myself these days.

LILY

(Aside)

Men are like cattle. We must point them in the right direction.

SIMON

My brothers have put themselves under my skin and it's affecting my temper. I'm sorry.

LILY

I take great offense to being called a thief. You might have more money than me but you didn't earn it any better.

(Pause)

You have brothers?

SIMON

Two of them. And a sister but she's worse. Do you have siblings?

LILY

None that I speak with.

SIMON

Must be nice.

LILY

It's not hard to do.

SIMON

(Pause)

This theater was given to my father as partial payment for a debt. My older brother wants to sell it. My younger brother wants to turn it into a western style saloon.

LILY

What do you want?

SIMON

Quite frankly, I'd rather be done with the whole thing. But there's another part of me, a part that thinks my father had some purpose for this place. The man understood value.

LILY

The stage is a little crooked.

SIMON

It's not the most attractive theater.

LILY

It has potential.

SIMON

It does. I've entertained thoughts of renaming it for my father.

LILY

Then you'd have to make it the biggest theater in New York. I can see it now. Audiences lined up by the thousands for a chance to be seen at "The Filbert", the most popular stage in all of New York. Performing nightly: The Great Lily Hare in the role she was born to play...

SIMON

(Amused)

What role is that?

LILY

It doesn't matter what role. I'm an actor, Mr. Filbert. I can play any role.

SIMON

You don't have to call me that. I can be Simon.

LILY

OK, Simon. Then I'll be Lily. And you and I can be partners.

SIMON

Partners?

LILY

You own a theater don't you? You'll need a star actor.

SIMON

(Not convinced)

I don't know... The theater can be a dangerous place.

LILY

You sound like my father.

SIMON

And what does he think of your chosen career?

LILY

He died in a Virginia coal mine when I was thirteen.

SIMON

(Pause)

I'm sorry to hear that.

LILY

Are you keeping the theater or not?

SIMON

At the moment I only own a fourth of it.

LILY

We could make this the biggest theater in New York.

SIMON

What about your student?

LILY

He has no talent but he tries hard.

SIMON

Where is he now?

LILY

Waiting for me behind the theater. Don't think of this as a frivolous investment. There will be profits.

SIMON

He took this stuff right from my pockets. I had no clue.

LILY

This, what he took from you, this is nothing.

SIMON

We should speak with the police.

LILY

We should focus on the theater.

SIMON

This watch was attached to my pants. He's a professional. I don't think you realize what he's capable of.

LILY

Ned? No. I know what he's capable of. It's not much.

SIMON

He stole from just about everyone in attendance tonight. Yet, all he's returned is my wallet and watch. Where's the rest?

LILY

I don't know.

SIMON

Did you know there was more?

LILY

No.

SIMON

He's even lying to you. He's a thief. He has no morals. Today it's my wallet and watch; tomorrow it's your acting salary. Then when you have nothing, that's when he's most dangerous. A man like him will have no concern for human life.

LILY

He concerns himself with life.

SIMON

Would you like to know how I lost my father?

LILY

Oh no.

SIMON

(Pause)

He was on his way to the theater. To this theater, in fact.

LILY

No, no, no, no, no...

SIMON

He never made it here. A thief, could've been your Ned for all I know, tried to steal his wallet. My father caught him by the wrist. The thief struggled for a moment then withdrew a pocketknife and stuck it between my father's ribs. There's a reason people like you and I aren't thieves. It's because we have morals. Your student is a danger to us all.

LILY

Maybe you and I should talk to him ourselves? Get him to return the items he stole.

SIMON

You and I shouldn't go anywhere near him.

LILY

He's not dangerous.

SIMON

My father is dead. Not because his life had run its course. Not by some accident or disease. My father is dead because a man with no morals killed him.

LILY turns to the audience.

LILY

This certainly didn't go as planned.

End scene.

SCENE THREE

AT RISE: *NED appears onstage locked into a pillory. His ankles are chained together. A hand painted sign is attached to the pillory. The sign reads:*
THIS MAN IS A THIEF. 24 HOURS
OF PUBLIC HUMILIATION.

DIXWELL

I can't believe we missed the beginning.

WHALLEY

Would you stop talking?

GOFFE

So there's no set at all? We should expect no set the entire play.

DIXWELL

He's got something there. It's kind of a set.

Shushes from the AUDIENCE.

GOFFE

That's a prop.

DIXWELL

Maybe it's supposed to mean something.

WHALLEY

Shh!

GOFFE

I can't ask questions?

WHALLEY

(Forgetting his/her volume)

You're supposed to imagine it!

Could you please stop talking?

AMITY

No, no, don't get involved.

ELM

I'm sorry. I'm very sorry.

WHALLEY

Don't apologize to them.

GOFFE

Where's this play located?

DIXWELL

(To AMITY and ELM)

New York.

(Being polite)

ELM

How do you know that?

DIXWELL

It's in the program.

ELM

You got a program?

DIXWELL

*Shushing and hushes from the
AUDIENCE.*

You're embarrassing me.

WHALLEY

The whole play is about New York.

DIXWELL

(Turning to WHALLEY and GOFFE)

That's not New York. That's an empty stage.

GOFFE

Excuse me. If you have to talk will you please step outside?

AMITY

I'm sorry. We're done. I'm so sorry.

WHALLEY

GOFFE

(To WHALLEY)

For what we paid we should talk if we want.

AMITY

You're very rude.

ELM

(To AMITY)

You've said your peace.

WHITNEY

You'd think they've never been to a play before.

ORANGE

Very disrespectful.

GOFFE

There's nothing even on stage yet.

WHITNEY

It's not a tennis match.

GOFFE

It's not a library either.

Some chuckles from the AUDIENCE.

AMITY

Why don't you just leave?

A large portion of the crowd claps in approval. Two new patrons join the conversation. They will be typographically known as HUMPHREY and EDWARDS.

EDWARDS

What makes you the authority?

Some approval from the AUDIENCE.

WHITNEY

This is getting out of hand.

ORANGE

It is a new play.

AMITY

We paid a lot for our tickets. More than they did I'll tell you that much!

ORANGE

(Chiming in)

Our tickets aren't discounted.

WHITNEY

(To ORANGE)

You devil.

Cheers from the AUDIENCE.

EDWARDS

Your tickets are a piece of paper.

Cheers from the AUDIENCE.

GOFFE

You think you're better than us because you pay full price?

ELM

Nobody's saying anyone is better than anyone.

ORANGE

I'm saying it.

Laughter from the AUDIENCE.

DIXWELL

You paid more to sit further from the stage!

WHITNEY

My seat was donated by my father.

EDWARDS

Then take it with you when you leave.

GOFFE

Take it with you now!

Dangerous cheers from The AUDIENCE.

WHALLEY

It doesn't matter who paid what we just want to enjoy the play like you do.

EDWARDS

This country was built by people who would be loud in the theater.

The AUDIENCE cheers.

ORANGE

This country was built by Puritans. They wouldn't attend the theater.

The AUDIENCE laughs.

WHITNEY

(To EDWARDS)

Go home you idiot. You're ruining the show.

Cheers from the AUDIENCE.

HUMPHREY

(Responding to WHITNEY)

People like you are ruining the theater!

The AUDIENCE bursts into a shouting match with the patrons reiterating their previous points.

The STAGE MANAGER hurries forward.

STAGE MANAGER

Please! Please! Settle down. I apologize that this play hasn't been very good. The playwright is new to the craft and has shown lots of promise.

GOFFE

We don't want promise.

AMITY

We want talent!

STAGE MANAGER

If you would just allow us to continue you might find that this story will interest you as it develops.

ORANGE

We don't want development!

HUMPHREY

We want finished products!

Cheers from the AUDIENCE.

STAGE MANAGER

I promise you this is a very polished play.

EDWARDS

We don't want polished. We want rough!

WHITNEY

We want perfect!

More cheers.

STAGE MANAGER

We're just a small theater company.

DIXWELL

I want to know what I've missed.

ORANGE

We want a play with metaphor.

STAGE MANAGER

We have that, I think.

ELM

And symbolism!

STAGE MANAGER

That's not easy to do.

HUMPHREY

We want passion!

*The AUDIENCE chants: Passion! We
want passion!*

EDWARDS

We want something funny.

ORANGE

And witty!

*The AUDIENCE chants: Make us laugh!
Make us laugh!*

ELM

We want something by an established playwright.

WHALLEY

Something that makes you think.

WHITNEY

With a tragic ending!

THE AUDIENCE chants: We want death; we want dying!

GOFFE

We want something we haven't seen before.

AMITY

It should be complex.

DIXWELL

And easy to understand!

The AUDIENCE chants: We want something we haven't seen before, that's complex, and also easy to understand!

ORANGE

We want something in good taste.

EDWARDS

We want something that takes risks!

The AUDIENCE cheers.

HUMPHREY

And I want pirates!

Silence.

GOFFE

And I want a set!

The AUDIENCE busts into a frenzy. The STAGE MANAGER works hard to calm them again.

STAGE MANAGER

Please folks. Please settle down. If you would just allow us to tell our story I think we can give you all those things. Except the set. We don't have the budget for a set. I'm sorry.

Boos and hisses from the AUDIENCE as the STAGE MANAGER retreats behind the curtain.

The boos and hisses turn to cheers as LILY HARE returns to the stage. She gestures her approval.

LILY

There you are, Ned. Have you completed your daily exercises?

(He tries to ignore her)

We will not allow our present circumstance to cripple our training. Follow my lead.

(Left hand extended forward.)

Left hand extended. We are in love.

(Left hand bent at the elbow, fist to the sky)

We are angry.

(Left hand on chest)

We are scared.

(Left hand bent at the elbow, fist to sky)

We are victorious.

(Repeat x 3)

We are in love. We are angry. We are scared. We are victorious. Good. Right hand extended. We are in love. We are angry. We are scared. We are victorious.

(He refuses to participate)

I thought you wanted to be an actor?

NED

Do you have any idea how many people have slapped my face today?

LILY

Every experience can be parlayed into a training session.

(Continuing the exercise.)

We are in love. We are angry. We are scared. We are victorious.

NED

(While she continues the exercise)

There's an old woman that won't leave me alone. She drops my pants and spansks my ass. She says, "That'll teach the British." I say, "What are we teaching the British?" She says, "That'll teach the Irish." I say, "What are we teaching the Irish?" She says, "That'll teach the boys who embarrass their mothers." I say, "What are we teaching the boys who embarrass their mothers?" Then she gives me some water and walks off. It's been happening all day!

LILY

Again. We are in love. We are angry. We are scared. We are victorious.

NED

Of course this is all better than if they decided to hang me. He requested that you know? Your new friend, he asked them to hang me.

LILY

He wants to build me a theater.

NED

He wanted them to hang me.

LILY

If you'd heard what happened to his father.

NED

Hang me.

LILY

(Continuing the exercises)

Left foot out please.

NED

If I could move my left foot I'd kick you in the teeth.

LILY

An actor must refine the gestures of mind and body each and every day.

NED

I'll give you a gesture.

LILY

Left foot out. Toe extended forward. Heel slightly above the ground because we're proud. Left foot in. Toe up because we're curious. Toe down and over the right toe because we're bashful. Left foot out because we're proud. Left foot in because we're curious. Left foot down because we're bashful. Repeat.

NED

(Overlapping)

Why does this always happen? Why is it always your stupid ideas that get me in trouble? I know why! It's because you don't care about anyone but yourself. I don't care about anyone but myself but I don't get anyone else in trouble either. That's the difference between you and me. It really is.

LILY

Right foot out please.

NED

No right foot. No right foot. I'm not putting my right foot out. It's chained to my left foot. Because you told everyone I robbed them. Which is true. But you also didn't tell them I robbed them for you.

LILY

(Firing back)

If you don't want me to train you, Ned Tambourine, you just say so and I'll walk away. I'll walk away right now and you'll never see me again.

LILY (CONT.)

(Pause)

The last time I checked you asked me to train you. I wasn't looking for a student. I wasn't looking for a thief either. So you just make up your mind, Ned Tambourine. You just make up your mind right now. Because unless you want to train I've got no business here with you.

(Pause)

Right foot out please.

(This time Ned tries to extend his right foot.)

We are proud. We are curious. We are bashful.

(Repeat x3)

Have you been memorizing your speeches?

NED

No, I've been locked up out here all day.

LILY

Then I have other places to be.

She makes to exit.

NED

Lily.

(She stops.)

Please stay. At least they don't spit on me when you're here.

LILY

They spit on you?

(Pause)

I tried to talk him out of it, Ned.

NED

Is he really going to build you a theater?

LILY

His father's estate is being divided among four children. He'll use his portion to renovate the stage we played last night. When he does that I'll be the most famous actor in America. Probably the whole world.

NED

Do you think I'll be famous too?

LILY

No. Not as an actor. But people will want to know what I taught you. Most likely you'll start a school. A lot of famous actors have schools named after them.

NED

With your stage name or real name?

LILY

Stage name. Always use my stage name. The Lily Hare system of acting. Imprint that on your brain.

NED

You never told me your real name.

(A pause to see if she'll share. She won't.)

At least you have a real name. I don't know what my parent's called me. At the orphanage the headmaster called me Ned. He said it was his brother's name. He didn't give me a family name. He said I would get one of those if I were adopted. I took my family name from an alehouse in Trenton called the Tambourine. I had a job washing dishes but I made more stealing from the customers.

(Noticing)

Not you again!

An OLD WOMAN enters the stage. She drops his pants. Spanks him.

OLD WOMAN

That'll teach the British!

NED

What are we teaching the British?

Spanks him again.

OLD WOMAN

That'll teach the Irish!

NED

What are we teaching the Irish?

Spanks him once more.

OLD WOMAN

That'll teach the boys who embarrass their mothers.

NED

What are we teaching the boys who embarrass their mothers?

Offers him a sip of water from a canteen.

OLD WOMAN

Drink a sip, Jonesy. Drink a sip.

NED

Who's Jonesy?

OLD WOMAN

Have you seen him?

NED

Seen who?

OLD WOMAN

My son.

NED

He's not here.

OLD WOMAN

No, he ran off to join the circus.

(Pause)

May the good lord bring you to your mother's arms again.

The OLD WOMAN exits.

LILY

I'm meeting Simon for tea this afternoon.

NED

I'm embarrassed.

LILY

After tea we'll walk through the park. He's told me we might rent a boat.

NED

The old woman spansks me. The old men slap me on the face. The little boys spit on me. This is no way to treat a decent human being. I'm a good person, Lily.

LILY

Do you know what'll happen on our boat ride?

NED

You don't listen to me.

LILY

He'll fall in love. And once he falls in love he'll do whatever I ask.

NED

Did you see what just happened?

LILY

I'll have my own home. I won't have to travel from city to city.

NED

An old woman spanked me. She's been doing it all day. You just stood there. You stood there and watched.

LILY

You're being selfish.

NED

What!

LILY

You've been standing there less than a day. I've been on my own since I was thirteen. If you had any idea what that was like for me you'd understand how important this is.

NED

One day? How would you like to be locked up here for one day?

LILY

I have to get ready for my date. That should give you time to think about what you've done.

NED

What I've done?

LILY

Work on your speeches.

NED

No! No, don't leave, Lily. The moment you leave they start spitting, and yelling, and slapping.

LILY

Every experience should be parlayed into a training session. Wish me luck.

She exits.

NED

Bad luck! Bad luck. I wish you no luck. Don't walk away from me, Lily! Don't leave me here by myself!

(Pause)

This is a terrible idea. Her ideas never work out. I told her that. I told her that last night. Does she care? No. She doesn't care about anyone but herself.

EDWARDS

Then why go along with it?

NED

I didn't go along with it.

HUMPHREY

You gave her the stolen items.

Agreement from the AUDIENCE.

DIXWELL

Excuse me, can you tell me what happened in the scene we missed?

WHITNEY

My goodness. You didn't miss anything.

DIXWELL

Didn't we miss the first scene?

WHITNEY

It wasn't an actual scene.

DIXWELL

What was it?

ORANGE

I don't know what it was.

AMITY

This play isn't very good!

Agreement from the AUDIENCE.

HUMPHREY

It would be good if *he* developed a spine!

Agreement from the AUDIENCE.

NED

Me?

EDWARDS

Yeah, you!

HUMPHREY

Stand up for yourself!

Agreement from the AUDIENCE.

NED

I'm locked in a pillory.

ORANGE

(To WHITNEY)

Is that what it's called?

WHITNEY

No.

HUMPHREY

We want characters that take action.

WHALLEY

She's using you.

NED

Lily?

ELM

She's always putting you down.

Agreement from the AUDIENCE.

NED

You can say a lot of things about Lily Hare but you can't say...

GOFFE

She's a terrible actor.

NED

Take that back.

EDWARDS

She doesn't even use her real name!

NED

She has good reason for that.

HUMPHREY

How do you know she isn't lying?

Buzz of agreement from the AUDIENCE.

NED

Lying about what?

ELM

People who don't use their real names usually have something to hide.

AMITY

She's lying about something.

Agreement from the AUDIENCE.

WHITNEY

(Providing the counter point)

She's a female actor in the nineteenth century. It would be an embarrassment to her family if she used her real name.

NED

Thank you. Wait. What?

EDWARDS

He doesn't need to go along with everything she says.

WHITNEY

But he does. Don't you know this character? He's only the most recognizable character in western literature.

NED

(Encouraged)

I am?

WHITNEY

He's the devoted lover.

(Agreement from the AUDIENCE)

Of course this one's ripped straight from a Victor Hugo novel.

ORANGE

Which one?

WHITNEY

All of them.

NED

What? No.

DIXWELL

Wait, I don't understand. Who's he in love with?

NED

Nobody. I'm not in love with anyone.

ORANGE

He's in love with the actor.

Only because he misses his mommy. WHITNEY

(*To WHITNEY*)
Oh! You should write a play. ORANGE

I know. I just don't have the time. WHITNEY

Does she love him back? DIXWELL

No. Oh, God no. WHITNEY

She doesn't? NED

(*To the audience*)
You see? WHITNEY

He really does love her. ELM

Buzz of approval from the AUDIENCE.

But she's an actor. She's not trustworthy. AMITY

The AUDIENCE agrees.

No, no listen here. She's the title character. The main character is supposed to be likeable. WHITNEY

The AUDIENCE agrees.

Then who are we supposed to root against? DIXWELL

(*Of NED*)
How about this guy? GOFFE

The AUDIENCE agrees.

Me? NED

He's not much of a villain. EDWARDS

He is a thief. WHALLEY

It doesn't get worse than that. HUMPHREY

Yes it does. NED

Can we hate him? AMITY
(To WHITNEY)

Don't let me hold you back. WHITNEY

*The AUDIENCE boos and hisses.
Shouts of: Rotten thief! Shame on
you thief! We hate you! Villain!
Etc.*

Let's throw things at him! ELM

*The AUDIENCE agrees. They
toss anything they can find in
close proximity. The STAGE
MANAGER rushes back onto the
stage.*

I've run out of things to throw! HUMPHREY

Break off your seat and throw that! GOFFE

Please don't destroy our theater. STAGE MANAGER

I want to hear what she has to say. Let her speak. ORANGE

The AUDIENCE settles.

STAGE MANAGER

You have my sincere apologies that this show hasn't been very good. But it is a play after all.

ELM

She's right about that.

Buzz of agreement from the AUDIENCE.

GOFFE

Where's the action?

HUMPHREY

Where's the death and dying?

AMITY

Is anything ever going to happen in this story?

STAGE MANAGER

I can assure you something will happen I can't promise it'll be to your liking.

AMITY

Deal.

STAGE MANAGER

Look what you've done here. Now I have to put the show on hold so we can clean the stage. You didn't think about that before you threw your trash.

Apologetic murmurs in the AUDIENCE.

EDWARDS

No, we didn't.

ELM

She makes a good point.

WHALLEY

It is just a play.

STAGE MANAGER

Don't be so hard on yourselves. It's a good time for an intermission. If you choose to return please refrain from throwing things on the stage. It's very distracting.

NED

And dangerous.

STAGE MANAGER

We're only a small theater company. We can't afford a quality playwright or suitable actors but we have nice costumes and a neatly typed program.

Approval in the AUDIENCE.

AMITY

It is a nice program.

DIXWELL

It has pictures.

STAGE MANAGER

This current outburst notwithstanding, I do have to say you've been a remarkable audience.

ELM

We have, I agree.

WHITNEY

She speaks well, this one.

HUMPHREY

I like her.

WHALLEY

Let's cheer for the stage manager!

The AUDIENCE cheers and claps for the STAGE MANAGER.

STAGE MANAGER

Please save some approval for yourselves. You've endured a lot.

DIXWELL

She makes a good point.

ORANGE

This play has been terrible.

EDWARDS

We should cheer for ourselves.

The AUDIENCE cheers and claps for itself.

NED

Have I met your approval?

The AUDIENCE erupts in boos and hisses. They continue tossing items onto the stage.

STAGE MANAGER

There will be a ten-minute intermission.

NED and the STAGE MANAGER exit.

End of Act One.

ACT TWO

SCENE ONE

AT RISE: *As the patrons return to their seats.*

ORANGE

The playwright is clearly making reference to the German Sturm und Drang plays of the nineteenth century.

WHITNEY

Clearly.

ORANGE

He simply has less skill. Absolutely no poetic language.

WHITNEY

Poetic language is essential to capture the spirit of the nineteenth century Germans.

ORANGE

He's missed his mark.

WHITNEY

Without a doubt.

DIXWELL

I'm enjoying this. I wish we'd seen the beginning but I'm enjoying it.

EDWARDS

I bought some concessions in case we decide to throw things again.

AMITY

I hope that villain comes back. He really annoyed me.

Look it's our favorite character!

ELM

LILY HARE returns to the stage to an uproar of applause. She gestures her approval. She wears her acting costume, something masculine. She carries a large hand painted sign that she displays for the audience. It reads:
THERE'S A TIME AND PLACE FOR EVERYTHING

She turns the sign around. It reads:
THE TIME IS ONE HOUR LATER.
THE PLACE HAS NOT CHANGED.

*"One Hour" is crossed out.
"One Week" is written above the crossed out words.*

THE STAGE MANAGER enters and takes the sign. Rumbings of disapproval in the AUDIENCE.

Oh my.

WHITNEY

How unprofessional.

ORANGE

Amateurs.

EDWARDS

That's tacky.

ELM

Can't they afford a projector?

GOFFE

Or at least make a new sign.

DIXWELL

How much did we pay for our tickets?

HUMPHREY

AMITY

That makes me want to throw things again.

GOFFE

They made no effort to show us the setting.

WHALLEY

You're supposed to imagine it.

DIXWELL

They could put set pieces. Have people walking by.

GOFFE

At least paint a backdrop.

NED enters the stage to an uproar of boos and hisses. He drags the crate and withdraws the props that make up Lily's dressing room: stool, table, etc. NED tries to speak but must wait for the AUDIENCE to relent.

NED

(To the audience)

I'm not a bad person.

AMITY

Yes, you are.

LILY

(Beginning the scene)

Tonight should've been a milestone in my career. The first time I finish an entire performance and there's no one here to see it.

NED

I was here.

LILY

No one that counts. Simon chased off all the drunks, lechers, and thieves. He doesn't allow prostitutes. He doesn't sell alcohol. He's destroying the theater and everything it stands for.

NED

I could go on for you tomorrow night.

LILY

That's a terrible idea. Here's what we'll do: I'll get Simon to invite us to his home. You'll take something expensive and we'll leave for Philadelphia. New York isn't ready for me yet.

NED

I don't think that's a good plan.

The AUDIENCE stirs. LILY removes her makeup and costume.

ELM

He's so gutless.

HUMPHREY

Spineless.

WHITNEY

Poorly written character.

DIXWELL

Why doesn't he stand up for himself?

LILY

Of course it's a good plan. We need the money for our trip, for our housing, and to buy our way onto the stage.

AMITY

The way she talks to him.

GOFFE

Such a coward.

NED

(Having heard the audience)

Your plan last week got me arrested.

LILY

Only because we turned you in. I'm sure he has some fancy painting or rare sculpture lying around his house. Some loose jewelry, some silverware, more than enough to compensate us for our trouble.

NED

What trouble? He's paid you well for your performances.

LILY

Every time he sees me he shoves his tongue down my throat. If that's not worth some cash then I don't know what is.

NED

I'm not doing it, Lily.

The AUDIENCE approves. NED is pleased.

LILY

You didn't hear me the first time. We need money for our travel, our housing, and to get us on stage.

NED

To get *you* on stage. It's not like you ever give me an opportunity.

The AUDIENCE grunts its approval.

EDWARDS

There you go.

ORANGE

Finally some fire in this one.

NED

If I keep going along with your plans I'm going to end up in jail or worse.

AMITY

(Rising)

That's where you belong, villain! Boo! Hiss! Tss. Tss.

Silence.

WHITNEY

Sit down.

AMITY slinks back into his/her chair.

NED

Since meeting you I've taken people's wallets, watches, and cufflinks. I've taken people's coats, their shoes, their belts. Anything you've asked me to take I've taken because you said you would put me on stage.

LILY

(Aside)

That would be a crime in itself.

NED

I'm beginning to think that's never going to happen.

LILY

I'd like to see the Crispin Day Speech.

NED

What?

LILY

Have you memorized it?

NED

We've never covered that one. It's not in the show.

LILY

A true Shakespearean actor knows them all.

NED

(Pause)

If you give me some time.

LILY

To perform in my show an actor must memorize every speech Shakespeare put to paper.

NED

Why?

LILY

Because one never knows when the audience will make requests.

NED

You never acknowledge requests.

LILY

It's my show.

NED

That's not fair.

LILY

You want to know what's not fair? That for all the efforts I've put into your lessons you don't bother to learn the speeches. Gather my things and wait for me outside.

NED

This day is called the Feast of Crispian.
He that outlives this day and comes safe home
Will stand a-tiptoe when this day is named
And rouse him at the name of Crispian.
He that shall see this day and live t' old age
Will yearly on the vigil feast his neighbors
And say, "Tomorrow is Saint Crispian."
Then will he strip his sleeve and show his scars
And say, "These wounds I had on Crispian's day."
Old men forget; yet all shall be forgot,
But he'll remember, with advantages
What feats he did that day. Then shall our names,

NED (CONT.)

Familiar in his mouth as household words
Harry the King, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloucester
Be in their flowing cups freshly remembered.
This story shall the good man teach his son,
And Crispin Crispian shall ne'er go by
From this day to the ending of the world,
But we in it shall be remembered,
We few, we happy few, we band of brothers.
For he today that sheds his blood with me
Shall be my brother; be he ne'er so vile,
This day shall gentle his condition.
And gentlemen in England now abed
Shall think themselves accursed they were not here,
And hold their manhoods cheap whiles any speaks
They fought with us upon Saint Crispin's Day.

*Members of the AUDIENCE
applaud the speech. NED
gestures his gratitude.*

LILY

Where did you learn that?

NED

At the orphanage.

LILY

You didn't get one gesture right.

NED

Because we haven't practiced that speech. By tomorrow I could learn it.

LILY

If I've learned nothing in all my studies I've learned this: one can not evaluate one's own performance. Quite frankly, Ned, your presentational style leaves much to be desired and at this time you are not fit for the stage. Would you prefer that I lie to you?

NED

(Pause)

No.

A knock on the dressing room door.

LILY

(Calling out)

Simon, is that you? Come in! Come in!

The AUDIENCE is annoyed with Ned.

WHALLEY

That's it?

ELM

Aren't you going to stand up for yourself?

GOFFE

Boo!

The AUDIENCE boos and hisses at NED.

HUMPHREY

What a loser.

AMITY

Get off the stage!

EDWARDS

Coward!

SIMON enters and assaults LILY with a kiss.

LILY

Wow, Simon. That was awful.

SIMON

I couldn't help myself. Seeing you up on that stage sends a charge straight through me. Another kiss.

LILY

No, Simon. Please. I'm still in character.

SIMON

Then whom do I have the pleasure of kissing tonight? Is it Desdemona? Viola? Fair Portia?

LILY

Richard the third.

SIMON

Oh.

LILY

An actor must be allowed to debrief from a performance.

SIMON

Of course.

LILY

(To the audience)

Do you see what I endure?

*LILY retreats behind her curtain
to change out of the costume and
into her street clothes.*

SIMON

You were phenomenal tonight.

LILY

Was I?

SIMON

I've never seen so many Shakespearean characters on stage at the same time.

LILY

There aren't many actors who can do what I do.

SIMON

If Shakespeare only wrote one play this would've been it.

(A beat.)

Let me know when Richard's gone.

LILY

He stays with me, Simon. He stays with me for quite some time after a performance.

SIMON

Sometimes I can't resist myself.

LILY

You'll have to get better at that.

SIMON

I have to tell you something, Lily. And I don't mind sharing it with Richard the third. I have to tell you what you've done for me. Before I saw you on stage a week ago I was someone other than myself. I hadn't slept in weeks. My mind was overrun with worry. Should I sell the theater? Should I keep it? Should I listen to my brothers? Should I resist them? I was paralyzed with fear. Fear that I would somehow disappoint my father. But then I met you and everything changed. For the better, that is. I can't help but think that maybe this is what my father intended. I know that seems impossible, and I've never been one to believe in anything that wasn't practical or real, but it just seems like you and I were meant to be together.

LILY

That's nice, Simon. Ned and I would like an invitation to your home.

SIMON

My home?

LILY

Yes, tomorrow. You'll invite us for dinner and introduce us to your family. It's been a week and I still haven't seen where you live.

SIMON

I made plans for us tomorrow.

LILY

What sort of plans?

SIMON

(Playful)

It's meant to be a surprise.

LILY

Spit it out Simon.

SIMON

I know that's Richard the third speaking. Oh, I can't keep it to myself anyway. But you have to come out and see it for yourself.

SIMON withdraws two theater tickets and places them on her table. LILY returns from her curtain.

LILY

See what?

SIMON

(Pointing at the tickets)

Tickets to the Astor Place Theater. The best seats in the house.

NED

Is there one for me?

SIMON

I only have two.

LILY

Why would you do that?

SIMON

I thought we'd treat it as a date.

LILY

Why would you get me tickets to the theater?

SIMON

Aren't you pleased? The great English actor, Charles Macready is performing.

LILY

Why would I be pleased?

SIMON

He's considered the greatest Shakespearean actor of our time.

LILY

I'm the greatest Shakespearean actor of our time.

SIMON

I thought you would appreciate watching him work.

NED

I'll take a ticket.

SIMON

(Turning on NED)

They were very expensive.

LILY

What kind of actor attends the theater!

NED

If you aren't going to use them.

SIMON

(To NED)

I would throw them out before giving them to you.

LILY

I don't want another date until I've been properly introduced to your family.

SIMON

You don't want to meet them.

LILY

I'm beginning to think you're embarrassed of me.

Not at all. SIMON

I bet they look down on us. NED

Why don't you stay out of this? SIMON

I'm tired of being kept separate from your other life. LILY

You don't want to be part of that. SIMON

Yes, she does. She just asked you. NED

(*To LILY*) SIMON
My family's full of nasty people.

I'm sure you're exaggerating. LILY

Bringing you home would only complicate things at a time when we need as few complications as possible. SIMON

This battle with your siblings could go on for years. I don't want to contain my feelings that long. LILY

You have feelings for me? SIMON

They're fading quickly. LILY

They are? SIMON

I want to be treated with respect. LILY

Surely you can understand. There are things you're not ready to share with me. Like your real name. SIMON

LILY

Ned, pack my things. Our relationship with this theater is not what I thought it was.

NED begins packing. SIMON follows behind and unpacks.

SIMON

Ned, give us another moment.

LILY

(To SIMON)

I don't want you in here while I'm changing.

SIMON

(To LILY)

A little more time is all I'm asking.

LILY

I'm a star actor. I shouldn't wait for the things I want.

SIMON

Don't do this. You were wonderful tonight.

LILY

Yes, I was.

SIMON

And you'll be wonderful tomorrow. And eventually we'll make this theater into everything you want it to be. Ned, stop packing.

LILY

Why should I do what you want if you won't do what I want?

SIMON

Because there are things beyond my control.

LILY

Like what?

SIMON

Like my mother. She's an evil, nasty woman. She has a view of the world that I don't share.

NED

You live with your mother?

SIMON

I don't live with my mother. My mother lives with me.

Then it's your home? LILY

In a sense. SIMON

It's either yours or it's not. LILY

It's not that simple. SIMON

Why not? NED

Stay out of this. SIMON

Simon Filbert if you don't invite me to your home I'll scream. LILY

Please don't do that. SIMON

Three. LILY

This is only making it worse. SIMON

Two. LILY

I'd really like to solve this another way. SIMON

One. LILY

I'm married. SIMON

Gasps in the AUDIENCE. NED stops packing.

Oh wow. DIXWELL

ELM

He's married.

EDWARDS

Unbelievable.

LILY

(Pause)

You're married?

SIMON

Only legally.

LILY

You used me. You never had any intentions of building me a theater.

SIMON

I don't know what I intended. It's all been happening quite fast.

LILY

Does she know about me? Did you tell her?

SIMON

I wouldn't know what to say.

LILY

Get out.

SIMON

You have every right to be angry.

LILY

Ned, get him out of here.

SIMON

(To NED)

Keep your hands off me. Lily, please let me explain.

LILY

I have nothing else to say to you.

SIMON

I didn't ask for this. I wasn't looking for it.

LILY

That's a lie. Married men come back stage for one reason.

SIMON

I'm not anything like them.

NED

A little bit you are. You're married. You came back stage.

SIMON

I didn't plan this. It just happened. My father's death, this theater, meeting you, I still don't believe it was an accident that we met.

LILY

I hate men who cheat on their wives.

SIMON

In the brief moments I've watched you perform I've felt more for you than my wife of seven years.

LILY

Ned, kick his ass.

SIMON

If it weren't for the kids this would be a lot easier.

The AUDIENCE gasps again.

WHITNEY

Oh dear.

AMITY

He has kids.

HUMPHREY

It gets worse.

LILY

You have kids?

SIMON

Only three.

LILY

I can't believe I put your tongue in my mouth! Get out!

SIMON

Lily.

LILY

Ned, get him out of here.

SIMON

I was young. There was pressure from my family.

NED grabs onto SIMON.

SIMON (CONT.)

(To NED)

Don't touch me.

(To LILY)

You need to know that I feel for you the same way you feel for me.

LILY

I doubt that.

NED

She asked you to leave.

SIMON

(To NED)

I'll go on my own.

(Returning to LILY)

I've never lied to you. One day this theater will have your name on the front. The Great Lily Hare in the role she was born to play. I just need more time.

SIMON exits.

NED

I guess that settles that. I'll get everything together.

LILY

Leave it.

NED

You don't want me to pack your things?

LILY

(Pause)

I think he really has feelings for me. I think he would leave his wife.

End scene.

NED (CONT.)

(Again)

And one man in his time. And one man in his time.

(Stops)

Why do I even bother?

He gives up. He removes the costume piece and places it on the table. He finds the tickets. They interest him.

End scene.

SCENE THREE

AT RISE:

The AUDIENCE members are restless through the transition.

WHITNEY

This story's turning in circles.

ORANGE

What a strange scene that was.

DIXWELL

(To WHALLEY)

What did that scene have to do with anything?

WHALLEY

I have no idea but I feel something for him.

ELM

That was lovely.

HUMPHREY

He wants to be an actor but he doesn't have the skill.

EDWARDS

He doesn't have confidence.

HUMPHREY

She's made him that way.

EDWARDS

Not just her. At the orphanage he was never adopted.

HUMPHREY

What becomes of a man that nobody wants?

LILY returns in her acting costume. Something masculine. She carries the "Time and Place" sign. She presents it to the audience:

THERE IS A TIME AND PLACE FOR EVERYTHING.

She turns the sign around:

THE TIME IS ONE HOUR LATER.
THE PLACE HAS NOT CHANGED.

"One hour" is still crossed out. The handwritten addition "one week later" is now crossed out as well. "4 days later" is now written in.

AMITY

This is beyond bad.

GOFFE

Get a new sign!

THE STAGE MANAGER enters and takes the sign. The AUDIENCE boos and hisses.

STAGE MANAGER

I have no defense or explanation for any of this. I can only apologize a thousand times and promise you this play is almost over.

For this the AUDIENCE cheers. LILY sits at her desk and stares into her small mirror as she puts the finishing touches on her makeup and prepares for the evening's performance.

LILY

(To the mirror)

Simon, I would like to apologize for the way I spoke to you the other night. I can't imagine how difficult this must be.

LILY (CONT.)

(Sigh)

He'll never believe that. Why should anyone believe anything you say? You're a terrible actor, a liar, and a thief. Your father was right about you. You're worthless.

NED enters.

LILY (CONT.)

(Pulling herself together)

Well?

NED

He's not out there.

LILY

My wig please.

NED

There's only two people and one of them might be sleeping. Either that or he has a very bad neck.

LILY

An actor must perform regardless.

He brings her the wig. The AUDIENCE groans. She sets it in place just so.

NED

I can go on if you like.

LILY

Wouldn't that be something?

LILY begins her acting exercises.

LILY (CONT.)

(With arm gestures)

We are in love. We are angry. We are scared. We are victorious.

She repeats three times on each arm.

NED

(While she continues her exercise)

At the orphanage I used to perform all the time. And with no one in the audience it would be good practice for me.

LILY

Good practice would be doing your exercises. We are in love. We are angry. We are scared. We are victorious.

NED joins in.

NED

(While she continues)

Or we could go to Philadelphia like we originally planned.

LILY

We are in love. We are angry. We are scared. We are victorious.

NED

This is the fourth night he hasn't shown up.

LILY

We are in love. We are angry. We are scared. We are victorious.

NED

If the manager doesn't renew your contract we'll have to go anyway.

LILY

I need focus.

(Begins foot exercises.)

We are proud. We are curious. We are bashful.

They repeat.

NED

Four nights ago you were ready to leave.

LILY

We are proud. We are curious. We are bashful.

NED

You've been performing to an empty house all week.

LILY

We are proud. We are curious. We are bashful.

NED

Would you at least look at me?

She does. The AUDIENCE approves his gumption.

EDWARDS

There you go, Ned.

HUMPHREY

He's alright.

NED

What exactly are we waiting for? Even if he does leave his wife it won't do us any good.

LILY

I have to perform in five minutes.

NED

For who? If I'm not going out there then there's really no point to us being here. I say we try our luck in Philadelphia.

LILY

I'm not going to Philadelphia.

NED

Why not?

LILY

Because I'm the lead actor and I decide when we leave.

NED

Even if he leaves his wife the most that happens is what? Years from now he settles his father's estate? How do you know he'll even get the theater? Will you wait that long for something that might not even happen?

LILY

(Practicing her opening)

Ladies and gentlemen I thank you for attending the theater this evening.

NED

(Overlapping)

All the while he's shoving his tongue down your throat and you're playing for empty houses on a crooked stage.

He's distracting her. She repeats herself.

LILY

I thank you for attending the theater this evening.

NED

(Overlapping)

There's no one out there.

LILY

I encourage your applause as I perform: “The Great Speeches of Shakespeare”. Every one of them.

NED

(Overlapping)

He hates me. Have you thought about that? Even if he leaves his wife, even if he gets the theater, what’s going to happen to me?

LILY

I encourage your applause as I perform: “The Great Speeches of Shakespeare”. Every one of them. I begin now with Shakespeare’s finest speech. A pause while I enter character.

NED

(Overlapping)

I’ll have to leave. If you stay here I’ll have to leave on my own.

LILY

I begin now with Shakespeare’s finest speech.

NED

(Overlapping)

You haven’t thought about that have you?

LILY

(Finally responding)

I have, actually.

(A pause. Continues with her warm-up)

I encourage your applause as I perform: “The Great Speeches of Shakespeare”. Every one of them.

NED

It’s not every one of them. It’s not even close to every one of them.

LILY

A pause while I enter character.

NED

I saw Charles Macready performing on the biggest stage in New York and you know what? I learned more in five minutes of watching him than in three years of following you around.

LILY

The entire world’s a stage.

NED

(Correcting her)

All the world’s a stage.

LILY

And all the men and women merely players:
They come and go as they please;

NED

You don't even know the lines.

LILY

And they play all the roles.
First the infant.

NED

(Overpowering her)

All the world's a stage,
And all the men and women merely players.

LILY

(Trying to continue)

Tossing and turning in the nurse's arms.
And then the schoolboy, with his bag

NED

(Overlapping)

They have their exits and their entrances;
And one man in his time plays many parts,

LILY

(Losing her place)

And then the school boy. And then,
And then the lover

NED

(Overlapping)

His acts being seven ages. At first, the infant,
Mewling and puking in the nurse's arms.

LILY

(Attempting to meet him with force)

The lover who loves with all his heart.
And then the soldier stronger than all others.

NED

(Overlapping)

And then the whining school-boy, with his satchel
And shining morning face, creeping like snail
Unwillingly to school. And then the lover,
Sighing like furnace, with a woeful ballad

LILY

And then the justice,
With his large belly,

NED

(Overlapping)

Made to his mistress' eyebrow. Then a soldier,
Full of strange oaths and bearded like the pard,
Jealous in honour, sudden and quick in quarrel,
Seeking the bubble reputation

LILY

(Losing steam)

Wide eyes... wide eyes severe and... and formal beard
Full of wise and modern things to say;

*She finds herself listening to his speech
and muttering her own.*

NED

(Gaining confidence)

Even in the cannon's mouth. And then the justice,
In fair round belly with good capon lined,
With eyes severe and beard of formal cut,
Full of wise saws and modern instances;

LILY

And so he plays his part.

NED

(Overtaking her)

And so he plays his part. The sixth age shifts
Into the lean and slipper'd pantaloons,

LILY

(She's now an echo)

The sixth age shifts into the lean and slipper'd pantaloons,

NED

With spectacles on nose and pouch on side,
His youthful hose, well saved, a world too wide
For his shrunk shank; and his big manly voice,

LILY

(One line behind him)

With spectacles on nose and pouch on side,
His youthful hose, well saved, a world too wide
For his shrunk shank; and his big manly voice,

NED

Turning again toward childish treble, pipes
And whistles in his sound.

LILY

(One beat behind him)

Turning again toward childish treble, pipes
And whistles in his sound.

NED

Last scene of all,

LILY

(One beat behind him)

Last scene of all,

NED

That ends this strange eventful history,
Is second childishness and mere oblivion,

LILY

(One beat behind him)

That ends this strange eventful history,
Is second childishness and mere oblivion,

NED

Sans teeth, sans eyes, sans taste, sans everything.

LILY

(One beat behind him)

Sans teeth, sans eyes, sans taste, sans everything.

He removes her wig.

NED

You never went to acting school did you?

*A knock on the dressing room door. The
STAGE MANAGER calls in.*

STAGE MANAGER (VOICE)

Curtain's up. Let's go.

LILY

I need my wig.

NED

Why are you pretending to be someone you're not?

LILY
Please just give it to me.

NED
Not until you tell me the truth.

LILY
About what?

NED
About you! I don't even know your name.

Another knock.

LILY
I have to go out there.

NED
Then you better speak fast.

LILY
(Pause)
Prudence Bernhard. That's my name.

NED
Ok, Prudence. Tell me something about yourself.

Another knock.

LILY
Ned, please. Don't ruin this for me.

NED
I spent three years following you around. I want something to remember about you.
Something that isn't a lie.

STAGE MANAGER (VOICE)
(Calling in)
Show's on. We don't have all night.

NED
If you want your wig back you better tell me something good.

Another knock.

LILY

(Pause)

When I was thirteen I stole my father's gold watch to pay for acting lessons. I brought it to a man named Alexander Ripe. He was much older than me and he was married. After one of my lessons he kissed me. I wanted him to like me so I let him do what he wanted. That night my father had followed me to the theater and when I returned home he was waiting for me at the door. He barely looked at me, he wouldn't let me in, and I've been on my own ever since.

STAGE MANAGER'S VOICE

What's going on in there?

NED

(Pause)

Come with me. Let's go to Philadelphia like we planned.

LILY

Please just give me the wig.

NED

Why?

LILY

Because until Simon comes I need to keep everything the way it was.

NED

What if he doesn't come?

Another knock.

LILY

(Calling out)

Just a moment please. Ned, give it to me.

Another knock on the dressing room door.

STAGE MANAGER (VOICE)

The curtain's up.

NED

If you come with me tonight I can show you a real actor.

LILY

Ned, please.

NED

This isn't theater. What you're doing isn't anything close to what can be done on a stage.

I don't care.

LILY

Another knock.

If you could just see what I saw...

NED

It wouldn't matter...

LILY

Why not?

NED

Because I don't want to perform anymore!

LILY

(Another knock. Pause)

Please just give me the wig.

OK, I'm canceling the show.

STAGE MANAGER (VOICE)

You don't have to do that. I'm coming.

LILY

(Calling out)

Then get your ass out here.

STAGE MANAGER (VOICE)

Please.

LILY

(To NED, urging)

NED hands over the wig. LILY hurriedly puts it on and prepares for her entrance.

I'm going back to watch Mr. Macready perform tonight. After that I'll wait one hour. Then I'm leaving for Philadelphia.

NED

She's gone before he's finished.

End scene.

DIXWELL

Finally I'll understand this play.

STAGE MANAGER

This was particularly noticeable in New York City where there was a fast growing divide between the upper elite and the working class.

EDWARDS

This woman's boring me. You're boring me.

STAGE MANAGER

Compounding the problem was a major influx of European immigrants, particularly from Ireland, who earned the disdain of both the poor and wealthy alike.

AMITY

Get back to the play!

STAGE MANAGER

The working class, the elite, and the immigrants lived in their own neighborhoods and did their best to avoid each other but for one insurmountable problem.

HUMPHREY

No one cares!

STAGE MANAGER

They all loved the theater.

GOFFE

Get off the stage!

STAGE MANAGER

As a result these three groups were forced to endure each other's company within the major theaters of New York.

WHITNEY

What a disaster.

STAGE MANAGER

At the theater it wasn't uncommon to find working class patrons in the balcony urinating on to the wealthy patrons below.

ELM

That's disgusting.

STAGE MANAGER

It was also not uncommon to have performances disrupted by fights between immigrant gangs.

GOFFE

Boo! Hiss!

The AUDIENCE joins in and boos the Stage Manager.

STAGE MANAGER

(Tired of it)

Please let me finish.

HUMPHREY

Screw you stage manager!

AMITY

Let's throw things at the stage.

STAGE MANAGER

I only have one thing left to say.

WHITNEY

Quiet down everyone. The sooner you let her speak, the sooner this play will end, and the sooner we can all be done with each other.

The AUDIENCE agrees and quiets down.

ELM

That's a good point.

WHALLEY

I really would like to be done with these people.

STAGE MANAGER

The wealthy patrons were tired of having their performances disrupted so they decided to build their own theater.

AMITY

This better get good fast.

STAGE MANAGER

They raised ticket prices to an absurd amount, invented dress codes, and required patrons to buy season subscriptions so that their theater experience would remain exclusive to only the wealthiest citizens of New York.

HUMPHREY

That's how it's always been!

EDWARDS

You're not telling us anything new!

STAGE MANAGER

Let me finish!

The AUDIENCE is momentarily humbled.

STAGE MANAGER (CONT.)

The theater they built was called the Astor Place Opera House.

DIXWELL raises his/her hand.

STAGE MANAGER (CONT.)

Obviously the working class population didn't take well to the idea of an elite theater from which they had been excluded. This boiling class conflict, along with a feud between two Shakespearean actors (which seemingly has been all but ignored by our playwright), and some misguided nationalism, all converged in a perfect storm of violence on May 10, 1849. Why is your hand up?

DIXWELL

I have a question.

STAGE MANAGER

OK.

DIXWELL

Was this covered in the first scene?

The AUDIENCE groans.

STAGE MANAGER

On that night nearly ten thousand working class citizens filled the streets around the Astor Place Opera House and soon began tossing bricks and paving stones through the windows of the theater. In response, city officials called in the state militia, many of whom would have otherwise been rioting themselves had they not been given orders earlier that day. As the riot gained momentum the soldiers feared they had lost control and fired directly into the crowd. Several times and point blank range. As a result of the ensuing chaos many of the dead bodies, more than twenty in total, were left to rot in the street for days until they were claimed by loved ones, if they were claimed at all. The playwright would like you to know this because Ned Tambourine was there.

The STAGE MANAGER exits.

DIXWELL

I'm more confused now than I was before.

AMITY

Why did we allow that?

ORANGE

If I understand this correctly, our playwright has placed the most important piece of action this story has to offer entirely off stage and compensated us with an underwritten summary from a meaningless character.

WHITNEY

So it seems.

GOFFE

Boo! Hiss!

The patrons show their displeasure.

AMITY

I'm ready to throw things again.

As the patrons erupt into the loudest boos of the evening the STAGE MANAGER returns. She's bitterly angry. She boos them right back.

STAGE MANAGER

Boo! Hiss! Tss! Tss! Boo! Hiss! Tss! Tss!

When the AUDIENCE has gone silent she gives them one last round of nastiness.

STAGE MANGER (CONT.)

Boo! Hiss! Tss! Tss! Boo! Hiss! Tss! Tss!

She exits.

WHITNEY

That was uncalled for.

ORANGE

Unprofessional.

SIMON enters the stage. He carries the sign. It's barely legible through all the cross-outs. Somewhere on there it reads: The time is after Lily's performance. We hear LILY at the end of her play.

LILY (VOICE)

I leave you now as our Shakespeare would have left you. A pause as I become the great bard himself.

(Pause, then a terrible British accent)

If I've offended you, it is with my good will.
That you should think, I've come to offend,
Is all of my delight.
Consider then I've come but in despite.
And so if my shadow hath offended,
Think but this, and all is mended—
I've performed admirably whilst you slumbered there.
So clap your hands loudly and arise from your chair.

(Pause)

I encourage your applause as I exit the stage.

There is no applause. LILY enters.

SIMON

Should I give you some time to debrief?

LILY

No.

SIMON

I'll wait outside while you change.

LILY

You don't have to. I have the curtain.

SIMON

I didn't see the whole performance but what I heard sounded great.

LILY

Thank you.

SIMON

You're angry with me.

(Pause)

You must be wondering why I've stayed away this long. I didn't want to come back until I could show you how serious I am.

LILY

This must be difficult for you.

SIMON

(Pause)

I left my wife.

LILY

You did?

SIMON

And I settled my father's estate. I now own this theater.

LILY

They gave it to you?

SIMON

They had some demands.

LILY

Demands?

SIMON

The rest of my inheritance. I left my house to my wife so she would agree not to ruin my reputation. My father's reputation. But this theater is entirely ours. No strings.

LILY

You don't have a house?

SIMON

We'll live at the theater.

LILY

How will we live at the theater?

SIMON

We can put a bed in this room. It doesn't have to be much. To make this theater what we want we'll have to work like dogs. Sleeping won't be an issue. But you're missing the beauty of it. We won't have to hide. My wife and my siblings have agreed not to pursue us.

LILY

What's this theater worth?

SIMON

It's worth everything. It'll be the biggest stage in New York.

LILY

It's not worth anything. It's a rundown theater with a crooked stage. It has no audience. You've chased them all away.

LILY begins packing her things into the crate. Ideally we're back to an empty stage by the end of the scene.

SIMON

Why are you packing?

LILY

You should've spoken to me first.

SIMON

I don't understand. Why are you packing your things?

LILY

You haven't said a word to me in four days.

SIMON

I wanted you to know I was serious.

LILY

I didn't renew my contract. This was my last performance.

SIMON

There is no contract. We're partners now.

LILY

We only knew each other for one week. Why would you leave your wife? Why would you give away your father's money?

SIMON

Because you said this is what you wanted.

This is Not the End of the Play
Ending Intentionally Omitted for Security Purposes

CONTINUE TO NEXT PAGE FOR SUGGESTED SPEECHES AND
SEATING CHART FOR AUDIENCE CHARACTERS

SUGGESTED SPEECHES FOR LILY HARE

* These speeches can be discarded if the actor playing Lily Hare would like to create her own versions.

ALL THE WORLD'S A STAGE (as performed by Lily Hare)

The entire world is a stage,
And all the men and women merely players.
They come and go as they please and they play all the roles.
First the infant.
Tossing and turning in his nurse's arms.
And then the schoolboy, with his bag, and the lover who loves with all his heart.
Followed by the soldier stronger than all the others.
And then the justice, with his large belly, wide eyes severe, and formal beard
Full of wise and modern things to say;
And so he plays his part.
With spectacles on his nose and a purse by his side,
His youthfulness gone, a world too wide.
For he has shrunk, and his big manly voice turns again to his childhood
For the last scene of all,
The scene that ends this strange history,
A second childishness,
It lasts until he's without teeth, without eyes, without anything.

FRIENDS, ROMANS, COUNTRYMEN

FRIENDS, ROMANS, COUNTRYMEN (as performed by Lily Hare)
Friends, New Yorkers, countrymen, listen closely;
I've come to burry Caesar, not to love him.
For how could I love a man so evil?
There is no good in his bones.
So let it be Caesar who lies here dead at my feet.
Brutus has told you this man was ambitious.
And I agree. Because Brutus was an honorable man.
We are all honorable men. Including this dead man. That's why I speak at his funeral.
He was my friend, a good friend, but as Brutus says, he was ambitious.
And Brutus is also my friend. Look how many prisoners he has brought home.
But Caesar was more of a friend. As he should have had more friends.
Caesar was not poor like you, but he wept when he found out you were poor.
Perhaps he wasn't so ambitious. An ambitious man wouldn't cry for the poor.
Also, I once offered him a king's crown and he turned it down.

FRIENDS, ROMANS, COUNTRYMEN (CONT.)

Is that the act of an ambitious man? Me thinks not.

I do not question that Brutus is an honorable man.

And I have no intention of disproving what that honorable man hath said.

Except for that with which he has asked you not to mourn this honorable man who lies dead at my feet. Furthermore, had I the strength or the knowledge I would tear my heart from my chest and lay it there upon Caesar so that my heart might be in that coffin with my friend. A pause while I weep.

(A pause while she weeps.)

A dead man is worth nothing. And if I were poor I would respect that.

Except for, alas! What do I have here? 'Tis his will.

If you were to only hear what's in this will you might change your mind about Caesar.

I found it in his closet. Of course I will not read it to you,

But if I did. Oh, if I did. You would kiss the wounds on this dead body that lies here at my feet. You would dip your napkin in his blood. You would rip the hair straight from his skull. And you would remember these items until you too lie dead somewhere at someone else's feet. More so, you would leave that hair and that napkin in your will so that your children's children might know it as a rich legacy you've left behind.

Be patient my friends, I must not read it. You are not meant to know how much Caesar loved you. You are not wood, You are not stones, but men. And, being men, hearing the will of Caesar, would inflame you. It will make you mad.

Just know yourselves as his heirs and just imagine what he might have left you.

Oh for heaven's sake will you force me to read it? Very well.

If you have tears prepare to shed them now.

You all recognize this coat. I remember the first time Caesar wore it.

Now it has holes. Knife holes.

Look here where Cassius has pierced this coat.

See what Casca hath done.

And here, I look at you now through the hole that Brutus hath made.

Can you imagine how the mighty Caesar must have felt for Brutus was his friend. And at the base of the Pompey statue Caesar was stabbed to his death by his friends.

For that I'm sure you weep. And I'm sure you feel a touch of pity.

Kind souls, weep now for the great Caesar who lies dead at my feet.

Then look you here. And see the scars left on this man's body. Scars placed by traitors!

Good friends, sweet friends! Let me not stir you up to a riot!

They that have done this deed were honorable men.

They're reasons were valid, I'm sure.

I come not, friends, to convince you of anything you do not already know.

I am not Brutus.

I am a but a plain man who loved my friend. I have only showed you the wounds that made him dead.

