

1915

SIMON

Why are they here, Tony? Why are the Armenians protesting my play?

TONY

It is the 100th anniversary, Simon. You can't blame them for being a little annoyed with you.

Simon, frustrated, looks sharply to Tony.

TONY

Come on. Don't look at me like that. You know what I mean: Having Angela run off with a Turkish Colonel -- leaving her family behind. It's horrifying.

SIMON

Those are the decisions people had to make, Tony. That's the decision our grandmother made. That's why we're alive.

TONY

No I get that. But Angela -- maybe she deserves a happier ending doesn't she?

SIMON

There was no happy ending to 1915. It's time we stop denying that. Even our survival was tragic.

TONY

But maybe if --

SIMON

Goddamit Tony! For the hundredth time: No! You can't change history to make it more comfortable for you. Face the past, Tony. Face the

INT. LILLIAN'S DRESSING ROOM - DAY

Lillian looks sadly into the mirror, examining her wrinkles. She hums the lullaby under her breath.

KNOCK.

LILLIAN

START ►

Come in.

Lucky enters holding a bottle of Champagne.

LUCKY
A gift, Ms. Lillian.

LILLIAN
(curiously resisting)
A gift? But -- Who sent it?

LUCKY
Just a secret admirer.

LILLIAN
Champagne before the show?

LUCKY
You have to take it.

Lillian considers for a moment, then awkwardly takes the bottle from Lucky.

LILLIAN
You're a sweet girl, Lucky, I've always thought so. But what you're doing here I still don't understand. The theatre is dead, haven't you heard?

LUCKY
But this place is amazing! It's the closest thing I've found to my father's church back home.

LILLIAN
Your father is a minister.

LUCKY
I would listen to his sermons for hours. I still have some on tape. And this theatre has that same sense of mystery to it, do you know what I mean? This is where we face our fears, heal our wounds. That's what Simon says.

LILLIAN
Simon says, Simon says. I do not like this game. Let me tell you the truth, Lucky. There is no magic to the theatre. At its best a play is like vanishing ink. You can trick a crowd for two hours, but then what? Then they go home to their families.

(MORE)

LILLIAN (CONT'D)

That's where the real drama is.
That's where I went, eventually.

LUCKY

Then why did you come back?

LILLIAN

That's the thing. I don't know! I
can't understand why Simon wanted
me for this role. He came all the
way to London to persuade me! I
mean I've practically forgotten how
to act. How many years it's been --
Has it really been --

Lillian wanders off. Lucky responds firmly and playfully.

LUCKY

We're all here for a reason. You,
me, and everyone else. We've been
brought together by a plan bigger
than ourselves. And tonight
something magical is going to
happen, whether you like it or not.

● END

Lucky leaves and shuts the door behind her. Lillian looks at
the Champagne and shakes her head.

James stands at the closed door of Angela's dressing room. He
pokes the door and caresses it as he speaks.

JAMES

Hey, Angela. Angela, are you there?
(no answer)

I was just thinking, I know Simon
doesn't want us to rehearse the
ending. But maybe we could do a read-
through, you and me. It's crazy. We
haven't rehearsed it once.

(no answer)

Angela, why aren't you answering?
You know I didn't mean to hurt you.
Come on, let me make it up to you.

(musically)

O-An-ge-la.

No answer. James shakes his head, giving up and slightly
embarrassed to recognize the implication of what he said.

A voice distracts him.

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