

SAVING THE PAST: THE MUSICAL

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A Musical in Two Acts

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## SYNOPSIS

Madge, Helene, Eileen, and Cora, four very successful Hollywood stars, return to the historic 110-year-old theatre, which gave them their start, only to discover Abbott Development wielding the wrecking ball! Gunshots, protests, fervid prayers, and songs collide with a media circus and the cops in a thrilling race to decide the redemption or destruction of the iconic Harvey Lawrence Theatre. With Abbott Development holding the deed, and Cora's son the winning bidder to tear down The Harvey, who will be victorious in Saving the Past?

Cast of Characters

5 Women / 5 Men

- HELENE BOUCHARD: 50ish to play a 60-year-old rich woman with a facelift. Aging actress sex symbol who fakes using a wheelchair. Manipulative, very wealthy, and self-serving. She flaunts her sex and money whenever possible. Plays a little piano. Sings and dances. Race open. Voice - Alto.
- MADGE TORREY: To play 60. A well-known actress. She is acerbic, funny, and strong, in great shape mentally, physically, and emotionally. Sings and dances. Race open. Voice - Alto.
- EILEEN WARREN: To play 60. Aging Ingénue. Naïve, a heart of gold. Loves everything old and would save the past at all costs. Faints a lot! Older Jane Powel type. Sings and dances. Race open. Voice - Mezzo-Soprano.
- CORA EDWARDS: To play 60. Aging character actress. Mary Wickes type. She thinks she's ugly. Joker. Adaptable, funny, and devoted mother. Sings and dances. Same race as Chris. Voice - Mezzo-Soprano.
- SARGE: Mid-fifties, Police sergeant, level-headed. Secretly wants to act. Race open. Voice - Baritone.
- CHRIS EDWARDS: Thirty-seven. Average looking son of Cora Edwards. Devoted, loving, strong. Must play the piano well. Same race as Cora. Voice - Tenor.
- PAUL ABBOTT: 40s-50s Short, balding troll of a man. Rude and blustering. Angry. Race open. Voice - Bass.
- ROOKIE JAMES: early 20s New police officer. Eager, naïve. Race open. Voice - Tenor.
- MARCUS: Mid-thirties, Cameraman, black. Even-tempered, moral. Voice - Bass.
- JASMINE: Mid-twenties, Reporter. Devious, sexy, and fake. Get-ahead-at-any-cost type. Flaunts her looks. Race open.

MUSICIANS: Piano, Bass Guitar, Drums, and two Synthesizers  
\*\*\* WAV files are available if no musicians are used.

#### MUSICAL NUMBERS

- 1) **Overture:** Piano, Bass Guitar, Synthesizer 1 Synthesizer 2, Drum kit. **Pg 1 5:02 minutes**
- 2) **Hello Harvey:** MADGE - Piano, Synthesizer **PG 1 :28 minutes**
- 3) **Saving the Past:** MADGE, HELENE, CORA, EILEEN - Piano and Synthesizer. **PG 6 4:23 minutes**
- 4) **Assembly Line:** MADGE, HELENE, CORA, EILEEN Synthesizer, Drum Kit, Cowbells, **PG 10 2:05 minutes**
- 5) **We're the Chorus:** MADGE, HELENE, CORA, EILEEN - HELENE Piano. **PG 13 :31 minutes**
- 6) **Walk on the Wild Side:** MADGE, HELENE, CORA, EILEEN - Piano, Bass Guitar, Synthesizer 1, and Synthesizer 2. **PG 16 2:16 minutes**
- 7) **Are You out of Your Mind?:** MADGE, HELENE, CORA, EILEEN Piano, Bass Guitar, Synthesizer 1, Synthesizer 2. **PG 28 2:07 minutes**
- 8) **Disco Wave:** MADGE, HELENE, CORA, EILEEN - Piano, Bass Guitar, Synthesizer, Drum kit. **PG 37 1:57 minutes**
- 9) **If I Had Four Million:** CORA - Piano, Bass Guitar, Synthesizer, Drum kit. **PG 43 2:10 minutes**
- 10) **Class from the Past:** MADGE, HELENE, CORA, EILEEN, SARGE, and ROOKIE - Piano, Bass Guitar, Synthesizer 1, Synthesizer 2, and drum kit. **PG 50 4:02 minutes**
- 11) **I'm Lonely:** HELENE - Piano, Synthesizer 1, and Synthesizer 2. **PG 53 2:31 minutes**
- 12) **What? How? Why?:** MADGE, HELENE, CORA, EILEEN - Piano and Synthesizer. **PG 62 3:08 minutes**
- 13) **Class from the Past Reprise:** Bass Guitar, Synthesizer 1 Synthesizer 2, Piano, and drum kit. **PG 73 3:36 minutes**
- 14) **It Needs an Encore:** CHRIS, PAUL, HELENE - Piano, Bass Guitar, Synthesizer 1, Synthesizer 2. **PG 77 2:17 minutes**
- 15) **Pokey:** MADGE, HELENE, CORA, EILEEN - Piano, drum kit, Synthesizer 1, and Synthesizer 2. **PG 82 :37 minutes**

MUSICAL NUMBERS CONTINUED

- 16) ***Stop the Presses***: MADGE, HELENE, CORA, EILEEN, SARGE, CHRIS, ROOKIE, and MARCUS - Piano, Bass Guitar, Synthesizer, and drum kit. **PG 90 4:31 minutes**
- 17) ***The Past***: CHRIS - Piano. **PG 100 1:04 minutes**
- 18) ***Seasoned***: MADGE, HELENE, CORA, EILEEN - Piano, Drum kit Synthesizer 1, and Synthesizer 2. **PG 102 3:13 minutes**
- 19) ***The Harvey***: MADGE, HELENE, CORA, EILEEN, CHRIS, and ROOKIE - Piano, Bass Guitar, Synthesizer 1, Synthesizer 2 and Drum kit. **PG 104 2:38 minutes**
- 20) ***Curtain Call***: Piano, Bass Guitar, Synthesizer, Drum kit. **PG 105 2:30 minutes**

TOTAL MUSIC TIME 48:10

[LINK TO ALL MUSICAL NUMBERS](#)

CD TRACK LISTING

- 1) ***Overture***
- 2) ***Hello Harvey***
- 3) ***Saving the Past***
- 4) ***Assembly Line***
- 5) ***We're the Chorus***
- 6) ***Walk on the Wild Side***
- 7) ***Are You out of Your Mind?***
- 8) ***Disco Wave***
- 9) ***If I Had Four Million***
- 10) ***Class from the Past***
- 11) ***I'm Lonely***
- 12) ***What? How? Why?***
- 13) ***Class from the Past Reprise***
- 14) ***It Needs an Encore***
- 15) ***Pokey***
- 16) ***Stop the Presses***
- 17) ***The Past***
- 18) ***Seasoned***
- 19) ***The Harvey***
- 20) ***Curtain Call***

SCENE  
Inside an abandoned 110-year-old theatre.

Present.

TIME

SCENES

ACT I

Scene 1	Interior Theatre	Afternoon
Scene 2	Interior Theatre	Next afternoon

INTERMISSION

ACT II

Scene 1	Interior Theatre	The same afternoon, continued
Scene 2	Interior Theatre	Three days later - afternoon
Scene 3	Interior Theatre	Five weeks later - night

**Saving the Past Overture << TRACK 1 >>**ACT IScene 1

SETTING: Interior of the abandoned 110-year-old theatre. The stage was abandoned after the last show. Remnants of a living room, torn scenery, a few chairs, buckets, a broken-down table, a ghost light, and a piano. The stage curtain that is left hanging is badly torn and deteriorated. There are steps leading to the stage.

AT RISE: Stage LIGHTS are dim. MADGE and CORA enter from the house carrying cell phones and flashlights. As they walk down the aisle they shine their lights around the theatre. They are casually dressed. MADGE carries a bag with champagne and glasses.

CORA

Oh, Madge, I'm home! I'm going to cry.

MADGE

I feel eighteen again.

CORA

Forty-two years.

(CORA mounts the stage as MADGE continues to shine her flashlight around the audience and balcony.)

MADGE

It feels like yesterday. Who would imagine we would be standing on The Harvey Lawrence stage again?

CORA

I'll get the lights.

(CORA exits stage right. The LIGHTS go on one bank at a time. A moment of pure joy hits MADGE. She sings **Hello Harvey.**) << TRACK 2 >>

MADGE  
HELLO HARVEY, I'M HOME!  
DID YOU MISS ME AS MUCH AS I MISSED YOU?  
CAN YOU HEAR IT BREATHING?  
DO YOU FEEL IT TOO?  
HELLO HARVEY, WE'RE GONNA PARTY, I'M HOME!

(A loud KNOCKING is heard  
from off stage left as CORA  
reappears.)

CORA  
I'll let 'em in.

MADGE  
Leave Helene outside.

CORA  
(as she exits)  
Eileen is out there too.

MADGE  
Hyperventilating, I'm sure.

EILEEN (O.S.)  
We're going to jail!

MADGE  
Eileen, they're not going to put sixty-year-old stars in  
prison.

(EILEEN, CORA, and HELENE  
enter. HELENE is always  
decked out in her finest  
attire. HELENE is in an  
electric wheelchair blinged  
out to suit her sexy  
personality. EILEEN wears  
a skirt with tennis shoes.  
All carry flashlights.)

EILEEN  
I'm a criminal!

(EILEEN takes a few steps and  
faints. CORA and MADGE rush  
to her side. HELENE rolls  
past her looking around.)

MADGE  
Cora, see if there isn't something to fan her with.

CORA  
Helene, do you have any water?



(HELENE finds a bottle of water in her saddlebag.)

HELENE  
How many times is she going to faint?

CORA  
Careful Helene, your compassion is showing.

HELENE  
Oh, Eileen's such a drama queen. She's fainted twice already. We should've left her in the car.  
(to EILEEN)  
Woohoo! Sleeping beauty, it's time to go to jail!

MADGE  
You should come with a warning label.

(EILEEN comes around.)

EILEEN  
What happened? Where am I?

HELENE  
Cheese it Dickey, the cops!

MADGE  
(to HELENE)  
They ought to arrest you for impersonating a human.

(HELENE exits stage right.  
On the back of her chair  
is a hand-drawn sign which  
reads, DANGER MOVING MOUTH.)

CORA  
Are you alright?

EILEEN  
I guess the excitement got to me.

MADGE  
Cora, help me get her up.

HELENE  
(entering)  
Just imagine what a great eight-by-ten your mug shot will make!

MADGE  
Does that mouth come with an off switch?

EILEEN  
I've never done anything against the law!

HELENE

Something new for your resume.

EILEEN

I'm all right, thanks. Look at this place! It's glorious!

HELENE

What are you looking at? The Harvey's a mess!

CORA

Look at the molding!

HELENE

I see mold alright.

MADGE

Like your career, growing hair on it every day.

HELENE

Said the has-been...

MADGE

To the rusted porn star.

EILEEN

Madge, Helene, please stop! I'm trying to enjoy my last minutes of freedom!

CORA

Remember the first time you saw this place?

MADGE

I couldn't believe I actually got cast.

CORA

Only J.W. saw past my homely face and found the talent.

EILEEN

Cora, you're beautiful inside and out!

HELENE

I was destined to be a star!

MADGE

Yes. What would Hollywood have done without another actress willing to do *anything* for a part?

HELENE

What are you insinuating? I earned my fame!

MADGE

Doing the backstroke on a sea of satin. 'BABE BAZAAR? Interesting spread, pardon the pun.

EILEEN

Ladies, please! I want to enjoy this wonderful memory.

HELENE

At least until they slap you in cuffs.

MADGE

Or I slap you, whichever comes first.

EILEEN

I wonder why The Harvey's all boarded up.

CORA

When J.W. got sick his son Mason didn't want to run the theatre any longer. Mason just boarded it up.

MADGE

How do you know that?

CORA

Didn't you see it on FacePlace?

MADGE

That time-sucking site? Last time I checked I had fourteen thousand friend requests.

HELENE

Is that all the friends you have? I have over a million and I correspond with all of them.

MADGE

Ooooooh. Smiley face. Two thumbs up.

EILEEN

I was just remembering the beauty of this place.

CORA

The old girl sure needs love.

HELENE

(primping)

You can say that again.

MADGE

Save it, Helene. There aren't any men here.

EILEEN

Can you feel it? The energy. She feels alive.

HELENE

That's just gasping. It's on life support.

MADGE

Like your career.

(Music plays **Saving the Past.**) << TRACK 3 >>

CORA

I used to dream about this place. Such a glorious theatre.

(sings)

I WANT TO RELIVE OUR TIME ON THIS STAGE.

CORA/MADGE

STARS OF THE SHOW; AT LEAST IN OUR OWN EYES!

HELENE

REVIVING MEMORIES FROM THE STONE AGE.

EILEEN

CHORUS FRIENDS WHO WOULD NEVER COMPROMISE!

CORA

JUST BEING HERE I AM EIGHTEEN AGAIN.

MUSIC AND LAUGHTER RESONATE IN ME.

MADGE

THE SOUNDS AND  
MEMORIES

HELENE

THE SOUNDS AND MEMORIES

CORA/EILEEN

WHERE WE BEGAN

CORA/HELENE

INSPIRING OUR CREATIVITY!

CORA/EILEEN/HELENE

HARVEY, TAKE US BACK IN TIME.

CORA/MADGE/HELENE

WAY BACK WHEN.  
THE FOUR OF US LADIES ARE YOUNG AGAIN!

EILEEN/HELENE

REMEMBERING WE WERE SUCH BEAUTIES THEN.

CORA/MADGE

AUTOGRAPHING PICS FOR OUR ONLY FAN.

HELENE

GETTING TO REHEARSALS VIA THE BUS!

EILEEN/MADGE

HOPE WAS IN OUR HEARTS, SONGS YET TO BE SUNG.

EILEEN/MADGE/HELENE/CORA

THE FUTURE WAS FAR OUT IN FRONT OF US.

EILEEN/MADGE/HELENE

OUR LIFE IN THEATRE HAD JUST BEGUN!

MADGE  
REMEMBER HOW WE DANCED AND SANG RIGHT HERE?

HELENE  
WEARING GORGEOUS GOWNS AND A WILD HEADDRESS.

EILEEN  
AUDIENCES CLAPPING AND FILLED WITH CHEER.

MADGE  
ECHOING A JOY WE COULD NOT SUPPRESS.

CORA  
RECALL WHEN WE WERE THE STARS OF THE PLAY?  
REMEMBERING THE PAST IS KEEPING IT.

MADGE  
SAVING THE PAST  
MAKES ME HAPPY TODAY.

EILEEN  
HAPPY TODAY.  
IT'S LIKE PERFORMING A  
MASTERFUL PLAY!

HELENE  
THE FOUR OF US  
BROADS

MADGE  
THE FOUR OF US  
BROADS

CORA  
SHOULD PUT ON A SHOW!

EILEEN/MADGE/HELENE/CORA  
REMINDING THE FANS OF OUR GREAT HEYDAY.

EILEEN/MADGE/HELENE  
WE NEED TO SAVE THE PAST FOR TOMORROW

CORA  
'CAUSE TODAY IS TOMORROW'S YESTERDAY!

CORA/MADGE/HELENE  
PICTURE IT, LADIES

CORA  
OUR NAME UP IN LIGHTS!

HELENE  
OUR NAME UP IN  
LIGHTS!

CORA  
ON OPENING NIGHT.

EILEEN  
HUSTLE AND BUSTLE AND  
LAST-MINUTE THINGS.  
ALL THE FANS LINING UP  
ON OPENING NIGHT.

PEEKING THROUGH  
CORA (CONT'D)  
THE CURTAIN  
FROM THE WINGS.

MADGE  
FROM THE WINGS.

CORA/HELENE  
"PLACES EVERYONE," THE MANAGER YELLS.

MADGE  
AN EXCITED AUDIENCE SOON IS STILLED.

CORA  
MAGIC TIME AS THE CURTAIN STARTS TO RISE.

MADGE  
WHAT WE WOULD GIVE FOR A  
CHANCE TO JUST  
DANCE!

CORA  
WE NEED TO SAVE

EILEEN  
WE NEED TO SAVE THE PAST

THE PAST  
FOR TOMORROW.

FOR TOMORROW.

HELENE  
FAVORITE MEMORIES

CORA  
FAVORITE MEMORIES FILLED  
WITH YESTERDAY.

FILLED WITH YESTERDAY.

EILEEN  
OUR HISTORY CAN NOT BE A SHADOW

MADGE/CORA  
OR THEY WILL NOT REMEMBER US

MADGE/CORA/EILEEN  
TODAY!

CORA (CONT'D)  
Memories, I am so full of memories!! I love this place.  
You know it's haunted, right?

HELENE  
Oh, please! Not that old ghost story again!

CORA  
It's true! I saw a ghost one night when I was leaving. It  
appeared right there in the center of the balcony.

EILEEN  
Hey Cora, your ghost, maybe it's the same one I heard  
about. Wasn't there something about a ghost during *DANCIN'  
ON A PIN'*?

MADGE  
The Shelley Waters story.

HELENE  
I never heard about any ghost.

CORA

Shelley claimed there was a strange light in front of the light booth and it only happened during her big scene. She was so angry she ranted to J.W. to make it stop.

MADGE

J.W. had the ushers positioned at every exit during the show to make sure it wasn't just a door opening. After the fourth show, when the audience had left, Shelley dragged J.W. onto the stage and bellowed it had to stop!

EILEEN

She was never nice to anyone that I recalled. I can just hear her.

CORA

J.W. asked her where the light was. Shelley pointed to the center seat front row balcony and said, "Front and center. Some old woman sits there every night, and she has a light on!" J.W. asked her what the woman looked like. When Shelley described a bony old woman wearing a large hat and a feather boa, J.W. told her the seat Shelley pointed out belonged to Julia Worthings. Julia wore a hat and boa but died the year before. Shelley freaked out. She ran out screaming, "A ghost, a ghost!!"

MADGE

She never mentioned the light again.

HELENE

Booooo! That's hysterical. Shelley was such a drama queen.

EILEEN

The large hat and feather boa reminded me The Harvey had the best costumer. What was his name? Wade? Wyatt?

CORA

Walter! I'll never forget his headdresses! Each one of those suckers weighed over thirty pounds. Just thinking about it I want to grab a neck brace and a lawyer.

HELENE

You have to admit; they were stunning costumes.

MADGE

Deadly and stunning wrapped in lamé. In '*JOLLIES FOLLIES*', the sequins were so long they caught the heel of my shoe. I almost toppled over backward on the stairs one night.

CORA

My favorite show was '*WOMEN OF MASS PRODUCTION*.'

HELENE

That World War Two factory play? Hated those costumes.

Saving the Past: The Musical

HELENE (CONT'D)

I looked like Rosie the Riveter.

CORA

I adored the songs. 'ASSEMBLY LINE' was so fun!

EILEEN

I loved that number. So innovative. And Cora, your tap dancing was amazing!

CORA

(excitedly pointing to the balcony)

Oh, did you see that?

HELENE

See what?

CORA

There! In the balcony.

EILEEN

I don't see anything.

CORA

Something moved. -- There!! It moved again.

HELENE

Oh, for pity sake, boo!!

CORA

I'm telling you someone or something is in the balcony!

HELENE

The ghost of my last critic.

CORA

Hello anybody there? If you can hear me, knock three times.

(MADGE stamps three times.)

CORA (CONT'D)

That's not funny.

(MADGE stamps in rhythm three times and smiles.  
**Assembly Line** << **TRACK 4** >>  
begins to play.

EILEEN grabs the push broom and tamps the broom head on the floor three times.)