

# Deceiving Granny

By Michael J. Taylor

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## **DEDICATION**

*To my mother and father, thank you for never questioning  
my choice to pursue the arts and do what I love.*

## **STORY OF THE PLAY**

Newlyweds Sam and Margaret Howard discover they are in line to inherit \$3.5 million from his great-grandmother whom he has never met. But before she is willing to add them to her will she wants to meet Sam and his new wife face to face to make sure they are “worthy.” Of course, nothing goes smoothly, especially since Sam is hiding an expensive diamond necklace for his boss, two burglars mistake their home for another, and the neighbor’s vague grandmother has wandered off... and may be somewhere in their house! Their friends, Rob and Kelsey, go to extremes to help the newlyweds when they think the “real” great-grandmother has died after eating peanuts. With Rob dressed and acting like an old lady, can the two couples pull off their scam in spite of a curious cop and cautious attorney? The funny and frantic action never slows in this farce!

## **ORIGINAL PRODUCTION**

*Deceiving Granny* had its world premiere in October, 2012 at the Frankfort Theatre in Frankfort, Indiana. The production was under the direction of Michael J. Taylor and Annaka Grismer with the following cast:

Margaret: Whitney O'Brien; Kelsey: Natali Bacon; Abby: Brittani Howell; Officer Tina: Jordan Flora; Grandma: Mary Parks; Old Lady: Chelsea Brooks; Courtney: Sarah Butchko; Drake: Jessy Woodruff; Sam: Aaron Smith; Rob: Dakota Isgrigg; Pete: Jonatan Lopez; Dave: Kris Carey.

## **CAST OF CHARACTERS**

*(5 m, 7 w)*

**MARGARET:** Mid 20s, sweet and good-natured.

**KELSEY:** Margaret's best friend, sharp-tongued.

**ABBY:** A naive thief.

**OFFICER TINA:** The neighborhood's new rent-a-cop.

**GRANDMA:** A sweet little old woman, confused.

**OLD LADY:** A brass old woman.

**COURTNEY:** A young lawyer.

**DRAKE:** A tough guy thief. (Could also be female.)

**SAM:** Margaret's husband, loyal with a good sense for business.

**ROB:** Kelsey's husband. A good ol' boy.

**PETE:** Late 70s, taxi driver.

**DAVE:** The guy next door.

## **SETTINGS**

The living room / dining room of Sam and Margaret's beautiful two-story townhouse. The front door with a window pane or sidelight is UPS and the entry area may be raised a step or two. Near the entry is a large picture window with curtains. There is coat closet located under the stairs and a mirror nearby. Further down is a door to a powder room. In addition to the usual living room furniture, there is a dining set with the table covered with a long tablecloth and set for dinner. The kitchen and home office are offstage. Up the stairs are two doors, one to a master room and one to a guest room.

## **SYNOPSIS OF SCENES**

### **ACT I**

**Scene 1:** Early evening.

**Scene 2:** The next morning.

### **ACT II**

**Scene 1:** Later that evening.

**ACT I**  
**Scene 1**

*(AT RISE: MUSIC plays loudly throughout the living/dining room of Sam and Margaret's town home. MARGARET enters from the kitchen carrying tableware. She starts to set the table. SFX: Phone rings. She answers the phone.)*

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*(AT RISE: MUSIC plays loudly throughout the living/dining room of Sam and Margaret's town home. MARGARET enters from the kitchen carrying tableware. She starts to set the table. SFX: Phone rings. She answers the phone.)*

**MARGARET:** Hello... Hello! *(Checks her phone to see the battery is low.)* Oh shoot. Hold on, my battery is dying. *(MARGARET plugs it in.)* Hello? I'm sorry I can't hear you. Let me turn the music down. *(SHE moves with the phone now plugged into the wall to turn off the radio, but wraps the cord around a lamp knocking it off the table.)* Oh gosh. *(Replaces the lamp back on table. Into receiver.)* Hello?... hold on. *(She walks back to the radio, extending the cord beyond its limits, unplugging it. She shuts off the music. Into the phone.)* Okay, sorry about that... Hello... *(Realizes she is unplugged.)* Eh, this stupid phone. *(Into phone)* Sorry, whoever you were. *(MARGARET plugs the phone back in setting it on the end table.)*

*(SAM enters from the front door.)*

**SAM:** Well, hello, beautiful.

**MARGARET:** Hi, handsome.

*(SAM takes off his jacket and hangs it up. MARGARET continues to set the table.)*

**SAM:** How is your day?

**MARGARET:** My cell phone battery is officially dead.

**SAM:** Already? You just got a new one.

**MARGARET:** At least I can plug it in and it still works.

**SAM:** Great, then just leave it plugged in.

**MARGARET:** That kinda defeats the purpose of a cell phone.

**SAM:** Point taken. *(HE steps down into the room and kisses MARGARET.)* We can take it in on Monday. Something smells good.

**MARGARET:** Oh, I hope so. Cooking is not my strength.

**SAM:** Well, I never said I married you for your culinary skills.

**MARGARET:** Thank the lord for that.

**SAM:** Rob and Kelsey show up yet?

**MARGARET:** Not yet.

**SAM:** Did the lawyer call?

**MARGARET:** Nothing so far.

**SAM:** Eh. I'm so antsy. We are going to be rich.

**MARGARET:** We don't know that for sure.

**SAM:** How many people do you know have a Great-Grandmother they've never met who decides to just will them \$3 million.

**MARGARET:** Nothing has been decided. She still wants to meet us first.

**SAM:** I know I know.

**MARGARET:** How was work?

**SAM:** Actually not bad. Mr. Becker said the entire office is in line for a one percent raise.

**MARGARET:** Ooh, one percent. Big spender.

**SAM:** For Mr. Becker that is huge. The guy is a stingy jerk. If Scrooge and Bob Knight had a love child, it would be Mr. Becker.

**MARGARET:** How long have you been thinking that one up?

**SAM:** The guy would be nothing without his wife. He married into money. You'd think he'd remember what it was like to have nothing.

**MARGARET:** Well, I guess you take what you can get.

**SAM:** However, since Kyle Harper transferred, there is an opening in the upper office. Mr. Becker said I could be in line for that spot.

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**MARGARET:** Honey, that's wonderful.

**SAM:** I just need to do him a small favor.

**MARGARET:** A favor?

**SAM:** Yep.

**MARGARET:** What kind of favor?

**SAM:** Just a little side job.

**MARGARET:** What kind of "side job"?

**SAM:** Nothing... Besides once we get Grandmother's inheritance it won't matter anyway.

**MARGARET:** Why are you being sketchy?

**SAM:** I'm not...

*(SFX: Buzz. The oven timer goes off.)*

**MARGARET:** That's the sauce. We don't have the money yet, so don't count your chickens.

**SAM:** I'll let you finish dinner. I'm going to change.

**MARGARET:** Fine, but I want to hear more about this "favor."

**SAM:** Trust me, it's not that big of a deal.

**MARGARET:** We'll see.

**SAM:** Go. Kelsey and Rob could be here at anytime.

**MARGARET:** Fine. *(SHE exits into kitchen.)*

*(Once she is off SAM opens his briefcase and pulls out a black jewelry box. He holds it with caution as he surveys the room. He opens the closet door located under the stairs and hides the box on the upper shelf. He then runs upstairs. Beat. SFX: Phone rings.)*

**SAM:** *(From upstairs.)* Margaret, your phone!

*(SFX: Phone rings.)*

**MARGARET:** *(From kitchen.)* Sam, will you get the phone!

*(No response. SHE looks out into the living room.)* Sam?

*(SHE answers the phone.)* Hello? Oh hello, Dave.

Was that you earlier? Sorry, my phone keeps dying. Have

I seen who? Your grandma... I don't think so, I'm sorry.

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