

Senior Moments

Donald R. Fried





ArtAge supplies books, plays, and materials to older performers around the world. Directors and actors have come to rely on our 30+ years of experience in the field to help them find useful materials and information that makes their productions stimulating, fun, and entertaining.

ArtAge's unique program has been featured in *Wall Street Journal*, *Chicago Tribune*, *Los Angeles Times*, *American Theatre*, *Time Magazine* on CNN, NBC, and in many other media sources.

ArtAge is more than a catalog. We also supply information, news, and trends on our top-rated website, www.seniorthatre.com. We stay in touch with the field with our very popular e-newsletter, *Senior Theatre Online*. Our President, Bonnie Vorenberg, is asked to speak at conferences and present workshops that supplement her writing and consulting efforts. We're here to help you be successful in Senior Theatre!

We help older performers fulfill their theatrical dreams!

ArtAge Publications

Bonnie L. Vorenberg, President

PO Box 19955

Portland OR 97280

503-246-3000 or 800-858-4998

bonniev@seniorthatre.com

www.seniorthatre.com

NOTICE

Copyright: This play is fully protected under the Copyright Laws of the United States of America, Canada, and all other countries of the Universal Copyright Convention.

The laws are specific regarding the piracy of copyrighted materials. Sharing the material with other organizations or persons is prohibited. Unlawful use of a playwright's work deprives the creator of his or her rightful income.

Cast Copies: Performance cast copies are required for each actor, director, stage manager, lighting and sound crew leader.

Changes to Script: Plays must be performed as written. Any alterations, additions, or deletions to the text must be approved.

Permission to Film: Rights to produce, film, or record, in whole or in part, in any medium or in any language, by any group amateur or professional, are fully reserved.

Royalty: Royalties are due when you perform the play for any audience, paying or non-paying, professional or amateur. This includes readings, cuttings, scenes, and excerpts.

The royalty for amateur productions of this show is posted online. It is payable two weeks prior to your production. Contact us for professional rates or other questions. Royalty fees are subject to change.

Insert the following paragraph in your programs:

Performed with special permission from ArtAge Publications' Senior Theatre Resource Center at 800-858-4998, www.seniortheatre.com

Copyright 2009 Donald R. Fried

SENIOR MOMENTS

by

Donald R. Fried

5 funny, touching, and slightly naughty short plays

THE PLAYS

- THE CODE Page 5
- THE GAMBLERS Page 14
- FIRST LOVE Page 22
- ON THE RAC(K) Page 32
- GROWING OLD Page 40

"The Code," "The Gamblers," and "On the RAC(K)" *are suitable to be performed independently. "First Love," and "Growing Old" are continuations of "The Code." Therefore, if you are going to perform these two plays, "First Love" should be performed later than "The Code," and "Growing Old" should be performed later than "First Love."*

ORIGINAL PRODUCTION

Theater Company of Lafayette, Colorado

January 8 – 10, 2010

Director: Don Fried

Consulting Director: Madge Montgomery

Cast:

Charlie, Oscar, Colonel William, Sydney, Dan – Tim Englert

Rose, Mother Angie, Stephanie, Helen, Libby – Ellen Ranson

Lighting and Sound: Pam Bennett

THE CODE

ROSE and CHARLIE are senior citizens who meet at a cafe on a blind date set up over the Internet. CHARLIE thinks he is meeting an attractive younger woman. So does ROSE!

CAST

ROSE: Age 80 or older. Confident, aggressive, a tough old lady.

CHARLIE: Age mid 70s or older. Neatly dressed in a sports coat. Trying to appear suave, but he's nervous.

Place

A small cafe, with an implied entrance to one side and a service counter to the other. The only stage pieces are a table and two chairs.

At Rise: ROSE enters, carrying a handbag and a single long-stemmed rose. She looks around the room, confidently, but as though searching for someone and then sits down at the table. She takes a piece of paper which has been printed on a computer out of her handbag and examines it, takes out a compact and examines herself, combs her hair, rearranges the rose on the table, checks her watch, etc., all the while continuing to search the room and the entrance. Eventually, she rises, still checking the entrance. She takes a few moments deciding what to leave to reserve the table. She takes a book out of her handbag, and leaves it on the table, carefully arranged with the rose, and exits toward the service counter. CHARLIE enters, carrying a small wooden horse. He searches the room, spots the rose, and comes to the table. He looks around and when he doesn't see anyone, he sits. He puts the horse on the table, carefully arranging it with the rose. Finally, he gets up and heads toward the service counter, nearly running into ROSE as she enters, carrying a cup of coffee. She stops short, spilling some of the coffee.

ROSE: Ouch! (under her breath.) Dammit.

CHARLIE: (he looks at her inquisitively, and visibly decides she's not who he's looking for. As he starts to walk on.) Sorry.

ROSE: You should watch where you're going.

CHARLIE: (shocked by her rudeness.) What?

ROSE: *(she thinks he's hard of hearing. Louder.)* I said you should watch where you're going.

CHARLIE: *(also loud.)* I said I'm sorry.

ROSE: And I said if you were more careful you wouldn't make people burn themselves and you wouldn't have to apologize.

CHARLIE: No you didn't. You said I should watch where I was going.

ROSE: Well, it's what I was going to say next. And you don't have to shout.

CHARLIE: I'm shouting at you because you're shouting at me.

ROSE: You're hard of hearing.

CHARLIE: No, I'm not.

ROSE: But you--oh, never mind.

(They dismiss each other angrily. CHARLIE exits toward the service counter. ROSE sits down at the table, notices the horse and looks around in surprise. After a few seconds, CHARLIE enters with a cup. He sees ROSE at the table and does a double take.)

CHARLIE: *(under his breath.)* Oh, no! Oh, well. *(aloud. Now they are talking at normal volume.)* Are you Rose?

ROSE: *(a little surprised.)* Do you live at Golden Acres?

CHARLIE: No. Golden Meadows.

ROSE: I almost moved there. Do you like it?

CHARLIE: Yeah, sure.

ROSE: I thought there were too many old people there.

CHARLIE: Oh, and they're all young at Golden Acres?

ROSE: No! It could be worse, I guess. You could be at Senior Acres, or Century Manor. My kids wanted me to move there.

CHARLIE: I know what you mean. My daughter'd almost signed the contract at Golden Village Meadows before I put my foot down.

ROSE: Golden Village Meadows. Is that the one on Fulton?

CHARLIE: No, that's Century Village Meadows. Golden Village Meadows is the one on Newton.

ROSE: Oh, right.

(During the next couple of speeches, ROSE continues to look around for someone.)

CHARLIE: You know I heard on the radio a couple of days ago that there are over a million words in the English language. *(beat.)* Of course, that includes scientific and technical words. Even without those, there's still over half a million.

ROSE: Is there a point to this?

CHARLIE: You aren't interested in linguistics?

ROSE: Listen, I'm sure there's someone you can talk to about linguistics--or anything else you want--at Century Meadows.

CHARLIE: Golden.

ROSE: What?

CHARLIE: Golden Meadows.

ROSE: Century Meadows, Golden Meadows, Senior Country Leisure Gardens World! Does it really make any difference?

CHARLIE: That's why I started talking about linguistics. With all those words in the language, you'd think they could come up with more than the same ten to use for the names of retirement communities. It's as though someone made two columns of five words each. And there are these trained rats, and every time the rats select one word from column A and one word from column B, they name a community after it and they get a food pellet.

ROSE: Who?

CHARLIE: Who what?

ROSE: Who gets the food pellet? The rats or the builders?

CHARLIE: The...oh, ho! That's good, Rose.

ROSE: You still haven't told me how you know who I am. (*CHARLIE looks confused and picks up the rose. ROSE takes it away from him.*) So everybody who carries a rose is named Rose?

CHARLIE: Isn't that your name?

ROSE: Just my luck. I knew I should have taken the alstroemeria when I left the apartment this morning. Even if you'd recognized it, you'd have given yourself a hernia trying to pronounce it.

CHARLIE: (*amused, he laughs.*) May I sit down?

ROSE: No. I'm waiting to meet someone.

END OF FREEVIEW

You'll want to read and perform this show!