

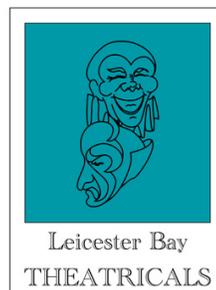
PERUSAL SCRIPT

**We Ain't  
DEAD  
YET!**

**A Collection of plays  
about Growing Older**

**by**

**Jerry Walker**



Newport, Maine

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# **WE AIN'T DEAD YET!**

a collection of Senior Plays by Jerry Walker

9m 9f

Contemporary costumes

Simple interior and exterior settings

About 90 minutes

8 plays ranging from comic to tragic make up this thoughtful and enlightening evening of theatre dealing with the issues of growing older. This show is very flexible as to which scenes you present, so it could, then, be any length at all. Each show is also available for separate production. **ORDER # 3223**

## **INDIVIDUAL PLAYS AND CASTS**

\*\*\* Page 1

**MR. ANDERSON'S CRUSH** by Jerry Walker 1m 1f voice About 3 minutes. Mr. Anderson has developed a crush on someone in the neighborhood. He is lonely and seeking companionship. As he prepares to meet her face to face, he is interrupted by a most unfortunate surprise. *(Separate production order #3216)*

### **Cast**

MR ANDERSON

VOICE FROM HELL

SETTING: a stairway, or at least at the base of one

COSTUMES: Contemporary

RUNNING TIME: about 2 minutes

\*\*\* Page 2

**I WISH I HAD A BUDDY** by Jerry Walker 1m 1f. Two strangers, meeting over time, find how much they have in common and begin to share their lives. *(Separate production order #3217)*

### **Cast**

WILLY Olson

AUDREY Wilson

SETTING: A park bench

COSTUMES: Contemporary

RUNNING TIME: about 12-15 minutes

\*\*\* Page 5

**TWO LADIES PLAYING GO FISH** by Jerry Walker 2f Two crusty women, 'friends' since High School, discover that through the years, they actually have shared their lives together -- and like it. *(Separate production order #3218)*

### **Cast**

PENNY

RUTH-ANN

SETTINGS: a card table

COSTUMES: Contemporary

RUNNING TIME: about 3-4 minutes

\*\*\* Page 7

**THE PATH** by Jerry Walker 1m 1f 1f voice 1m voice. As we grow older, even the places we have frequented begin to seem less familiar. But then reality and the hand of a spouse can bring us back to our 'home'. *(Separate production order #3219)*

**Cast**

ZACK

GPS Voice

WIFE

Male Voice

SETTING: a forest

COSTUMES: Contemporary

RUNNING TIME: about 2-3 minutes

\*\*\* Page 8

**THE CRANES: HARRY & EVELYN** by Jerry Walker 1m 1f A long-married older couple look back on a life well-lived. He plays the curmudgeon, she the ever-willing-to-listen wife, as they try to live their lives with dignity and humor facing the onset of a place they have never really faced before. *(Separate production order #3220)*

**Cast**

HARRY

EVELYN

SETTING: a simple kitchen counter and a door

COSTUMES: Contemporary

RUNNING TIME: About 15 minutes

\*\*\* Page 11

**THE FIRST TIME ... AGAIN** by Jerry Walker 1m 1f. Two longtime friends, in their senior years, exit a restaurant in anticipation of an amorous evening together. Well, the evening does not go as planned... but they find that certain things don't mean what they used to mean, and their relationship will grow even stronger through their evening's trials. *(Separate production order #3221)*

**Cast**

JONATHAN ..... A widower

RACHAEL .....A Widow

SETTINGS:

Outside a Restaurant

Jonathan's Apartment

COSTUMES: Contemporary

RUNNING TIME: about 11-12 minutes

\*\*\* Page 16

**THREE MOMENTS IN TIME** by Jerry Walker 1m 1f. Moments in the life... of an aging couple dealing with the exigencies of life beyond the workplace and the neighborhood. This funny and on-target trio of plays focus on the humorous side of growing older — at least the side that the audience sees — as Helen and Henry make some decisions that cause changes in their life. *(Separate production order #3028)*

**Cast**

HELEN Jones .... woman 75 to 85

HENRY Jones .... man 75 to 85  
SETTING: A comfortable kitchen  
COSTUMES: Contemporary  
RUNNING TIME: about 25-30 minutes

\*\*\* Page 21

**TWO GUYS SITTING ON A BENCH BY A RIVER TALKING ABOUT STUFF OF NO IMPORTANCE TO ANYONE** by Jerry Walker 2m What do guys talk about? Well, no matter the age, the discussion rarely changes through the years; maybe it's the discussions between even long-time friends since High School that keep us young at heart. (*Separate production order #3222*)

**Cast**

ED

BILL

SETTING: A park bench near a river or lake  
COSTUMES: Contemporary  
RUNNING TIME: about 20 minutes

*Jerry Walker* is a retired **Band and Theater** director. He was the director of bands at **Oxford Hills High School** in South Paris and **Stearns High School** in Millinocket. While in Millinocket he was also the theater director and directed the Jazz Ensembles. Since his retirement in 1999 he has acted in and directed plays and musicals at **Schoolhouse**: *The "Hobbit,"* and *"Now I Lay Me Down To Sleep,"* *"The Odd Couple"* and a group of one-act plays; **Lake Region Community Theater**, where he directed: *"The Odd Couple"*, (*female version*), *"Oliver"* and *"You Can't Take It With You"*; **Oxford Hills Community Theater**, *"Carnival"*; and **Windham Center Stage Theater**: *"You Can't Take It With You"* and *Once Upon A Mattress*". He Directed *"My Fair Lady"* and *"Hello Dolly"* at **Deertrees**.

Jerry is one of the founders of the **Daytime Players** as well as an actor and director in the ensemble. Some of his acting roles include *Tevye* in **"Fiddler"**, *Fagin* in **"Oliver"**, *Scrooge* in the **"A Christmas Carol"**, *Fred* in **"All I Really Needed To Know I Learned Kindergarten"**, *Kris Kringle* in **"Miracle on 34<sup>th</sup> Street"**, *Bellomy* in **"The Fantastiks"**, *Sextimus* in **"Once Upon A Mattress"**, *Erroneous* in **"A Funny Thing Happened on the Way to the Forum"**, *Birdboot* in **"The Real Inspector Hound"**, *Al Lewis* in **"The Sunshine Boys"**, and *Samuel* in **"A Little Something For The Ducks"**. He reworked and directed the present expanded version of *"Now I Lay Me Down To Sleep"* at **Schoolhouse** in 2004 and 2008 and 2018.

## MR. ANDERSON'S CRUSH

*(Mr. Anderson, an elderly gentleman stands at the bottom of a stairway leading up to a closed door. He has a box of chocolates and a bouquet of roses. He stands a moment and then turns to the audience.)*

**MR. ANDERSON:** She is up there behind that door. She lives up there. I know she lives up there because I followed her here and watched her go in that door. I have followed her here a lot for the last two weeks. Today, I am going to introduce myself to her. She likes chocolates. I know this because I followed her one day and she bought a box of chocolates at the chocolate store. I checked with the clerk and he said she likes this kind of chocolates, so I bought this box for her. She likes roses also. I know this because I followed her one day and she bought roses at the flower shop. She does this every six days and today is day five. So I bought these for her today... Oh, my God. What if she doesn't want them until day six? What if the other roses aren't dead yet. Stop it you old silly, she will love the chocolates and the roses. I must relax and go up to the door and knock on it. Alright I am ready to begin the next phase of my life. I can do this and I am going to do this. I deserve this and I am going to do it. I am going to walk up to that door and knock on it.

*(Pretending to knock)*

“Knock, knock knock, here I am.”

Of course, we've never met so that might not work. Maybe I should just knock. That might work. And then I could say, “Good evening, I am Arthur Anderson and I have adored you from afar and I could wait no longer to press my eager lips to yours.”.....

*(To the audience)*

Too much? Do you think the lip thing is a little to forward? Shit! I'm not very good at this. My last attempt at getting a date was in 1964. I wasn't very good at it then. Oh well, I won't give up I will find a way of getting her attention. There must a way. Hmmm. What's that? A doorbell! That might work. I'll just ring the doorbell.

*½ of a page to the end of this monlog*

## I WISH I HAD A BUDDY

*AFTERNOON -- An elderly gentleman, WILLY OLSON, is feeding pigeons in a park. He shakes out an empty brown paper bag, folds it up and puts it in his pocket. The Pigeons are represented by a spotlight on the floor DL. They fly away UC.*

**WILLY OLSEN:** *(to the pigeons)* That's all I have left. I will be back tomorrow. Go ahead fly away.

*(WILLY watches the pigeons fly away, then waves to them.)*

Bye bye.

*(To audience)*

Pigeons are a lot like people. When you have something they want they cluster around you and take all you have to give and when you have no more they fly away to find someone else who will give them what they want.

*(Lights up on an elderly woman, AUDREY WATSON, sitting on a bench feeding the pigeons. She shakes out a brown paper bag, folds it and puts it in her bag.)*

**AUDREY WATSON:** *(to the pigeons)* That's all I have left. I will be back tomorrow. Go ahead fly away.

*(AUDREY watches the pigeons fly away, then waves to them.)*

Bye, bye.

*(To audience)*

Pigeons are a lot like people. When you have something they want they cluster around you and take all you have to give and when you have no more they fly away to find someone else who will give them what they want.

*(Back to WILLY leaning up against a tree or something.)*

**WILLY OLSEN:** I was married for a long time and was in love with her for all those years, but she died and since then I have been alone. I come to the park, feed the pigeons, and then I go down to the corner restaurant and have a cup of coffee. I sit alone in a booth at the back of the place and watch people come and go. No one notices me sitting alone up in the corner booth. I guess I am invisible or something. Oh, sometimes they give me a little nod and then they leave just like the pigeons.

*(Back to AUDREY sitting on the bench.)*

**AUDREY WATSON:** I was married for a long time and was in love with him for all those years,

but he died and since then I have been alone. I come to the park, feed the pigeons, and then I go down to the corner restaurant and have a cup of coffee. I sit alone in a booth at the back of the place and watch people come and go. No one notices me sitting alone up in the corner booth. I guess I am invisible or something. Oh, sometimes they give me a little nod and then they leave just like the pigeons.

*(WILLY at the tree.)*

**WILLY OLSEN:** I miss having my little buddy. We did a lot of things together, in fact we did about everything together. I think I miss the companionship that she brought. The warmth of having someone sitting across the room from me. I still glance over at her chair expecting to see her reading a book or a magazine. We didn't have to talk, just having her there was enough. I wish I had my buddy back.

**AUDREY WATSON:** I miss having him here with me. We did a lot of things together, in fact we did about everything together. I think I miss the companionship that he brought. The warmth of having someone sitting across the room from me. I still glance over to see what he was doing. He sometimes would watch a show on the TV, or read a book. Sometimes he'd be looking at me and he'd have this dumb smile on his face. I loved that. I wish I had my buddy back.

**WILLY OLSEN:** Well, I guess it's time to go home and fix up a little lunch. I used to take my wife out to lunch after we fed the pigeons, but now I just go home.

**AUDREY WATSON:** I am really late today. I usually go to the Corner Restaurant for a lunch after I feed the birds, but I think I will go home today;

**WILLY OLSEN:** The funniest thing happened at the Corner Restaurant this morning. I got there a little earlier than usual and my table was still set up for someone else. I sat down and waited for the waitress to clean it up. God forbid I'd sit at another table. Well, anyway there was this cute little lady at the counter going through her purse, desperately searching for something. Evidently she had left her wallet or change purse or whatever ladies use to carry their loose bills and change at home. I signaled Lennie that I would pick up her tab. He told her and pointed to me up at my usual table. Of course, I struck my most handsome studly pose, raised an eyebrow and gave her a thumbs up. She was cute as hell. She blushed a little and mouthed a thank you and then she scurried out the door. Not bad... not bad at all.

*(WILLY moves back to bench.)*

**AUDREY WATSON:** Oh my God, this morning I was running late and forgot my change purse. So I am at the Corner Restaurant and of course I didn't realize it until I went to pay the bill. So I am fumbling around in my purse when Lennie said, "Don't worry about it Willy will take care of your bill." and he pointed up to the table in the corner. There sat this cute little guy, wearing a goofy hat, striking a real dumb pose and giving me a thumbs up. Well, I thought I would die from embarrassment and mouthed a quick thank you and skedaddled right out of the restaurant.

He must think I am the dim-wittedest woman on earth. I hope I don't run into him again. I don't know what I'd do.

**WILLY OLSEN:** I was kind of waiting for the cute lady to come back, but she didn't and I went through my usual Corner Restaurant routine, paid Lennie and headed for the park to feed the pigeons.

*(Back to AUDREY on her bench.)*

**AUDREY WATSON:** I walked along the sidewalk occasionally looking back in case he was following me or something. Old guys, who strike funny poses and wear goofy hats and pay for your coffee, sometimes get some funny ideas in their heads. A thumbs up, who does that anymore? I suppose he was just being nice. He was kind of cute. Oh phshaw, get those silly thoughts right out of your head Audrey Watson. I wonder if he goes to the corner restaurant very often? I've never seen him there before. He was cute. He had his cute little thumb right up in the air, and he kind of looked sort of handsome in that goofy hat. Oh my God, listen to me. What's wrong with me? I'm acting like a silly schoolgirl. I hope I don't see him again.

*(AUDREY feeds the pigeons. WILLY is at his tree feeding the pigeons.)*

**WILLY OLSEN:** I wonder if she goes to the Corner Restaurant very often? I've never seen her there before. She was kind of cute, with her little cheeks all red and blushy. I think she kind of liked the way I did the thumbs up thing and the neat sexy pose I had. Maybe tomorrow I will go to the restaurant a little earlier. .. see if she's there. What hat should I wear tomorrow? Maybe I should wear the same one. She liked it.

*(AUDREY moves back to her bench.)*

**AUDREY WATSON:** Maybe tomorrow I will go to the Corner Restaurant a little later and see if he is there. I should pay him back for today . I don't want him to think that I always take money from strangers. I hope he doesn't wear that goofy hat again. Alright, that's what I will do tomorrow morning. I better get some new clothes or something. Maybe I'll wear the red dress tomorrow. Audrey Watson, you silly old thing, you are getting ahead of yourself, slow down.

*(AUDREY smiles and suppresses a little giggle.)*

**3 more pages to this scene**

## TWO LADIES PLAYING GO FISH

*(Two Ladies, PENNY and RUTH-ANN, are sitting at a table playing cards. One shuffles and the other picks up her cards one at a time.)*

**PENNY:** Its been awhile since we have done this.

**RUTH-ANN:** *(dealing the cards)* Sure has.

**PENNY:** Are you going to deal from the bottom of the deck?

**RUTH-ANN:** I might.

**PENNY:** I figured you would.

**RUTH-ANN:** Do you have some aces and kings up your sleeve?

**PENNY:** I might.

**RUTH-ANN:** *(picking up her cards)* I figured you would.

**PENNY:** Got any eights?

**RUTH-ANN:** Go Fish. Got any threes?

**PENNY:** Go fish.

**RUTH-ANN:** When did we start playing this stupid game?

**PENNY:** When you moved next door. I think we were in the second grade. It was the only game we both could play... we used to play every day and tell each other stories about our lives.

**RUTH-ANN:** We were pretty close weren't we? I remember now, I used to make up stories and pretend they were true and I think you believed every one.

**PENNY:** I did not believe every one. I told a few whoppers myself.

**RUTH-ANN:** You couldn't lie if you were paid a million dollars. Lying came pretty easy to me.

**PENNY:** Those were lies? You mean you were never a princess and your parents weren't eaten by cannibals when you were on vacation in the South Pacific? How could you? Do you really think I believed you?

**RUTH-ANN:** Yeah, I do. You used to sit there wide-eyed with your mouth hanging open and then you'd say, "Oh My God, I don't believe it." But, you did.

**PENNY:** I did not. You got any sevens?

**RUTH-ANN:** Go fish. You did too. You got any aces?

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*(Penny slams down two cards and they both sit quietly for a moment.)*

**PENNY:** You got any fours?

*(Ruth-Ann tosses her a card.)*

**PENNY:** What about all those things you said you did in high school, were they the truth?

**RUTH-ANN:** Some were. How do you we end this game, I forgot?

**PENNY:** When you can lay all your cards down in groups of 3, I think. Got any sixes?

**RUTH-ANN:** *(tossing her a card)* Are you sure? I really don't have a clue about this game. Got any Kings?

**PENNY:** GO FISH. Do you remember Gordon Pelkey? Our freshman year.

**RUTH-ANN:** Gordon Pelkey... short, glasses... always had a zit on his nose. Sat beside you in science class. You thought he was gorgeous. You really could pick 'em back then.

**PENNY:** He has his own business and makes a bundle of money. I should have married him, but no... you said he wasn't good enough for me, that I could do much better.

**RUTH-ANN:** Does he still have the zit on his nose? Got any Queens?

**PENNY:** *(hands her two cards)* Is it true about you and the entire football team?

**RUTH-ANN:** Nope, just the backfield ... and the starting five on the basketball team, two coaches and the principal.

**PENNY:** *(laughing)* You are such a liar.

**RUTH-ANN:** Maybe.

**PENNY:** What about Andy Parker, was he one of your "conquests"?

*1 page left to the end of this scene*

## THE PATH

*(A man, ZACK, stands alone in the forest UR. He is surrounded by trees and as he moves forward the Forest must move with him so he seems to always be on the path.)*

**ZACK:** I am out on my morning walk and I ended up here. I've never seen this path before. It looks a little scary. All my life I have been confronted with things that seemed a little scary and I didn't go and find out why or if there was anything to be afraid of. I just worried that I would get lost and never find my way back. It never dawned on me that all I would have to do is to turn around and go back the way I had come. There were other paths that frightened me, but somehow I found the courage to go down them. I don't think it was courage as much as the fact I had a good idea where they went or someone would go with me ...you know, someone that had already been there. This path appeared before me and regardless of what lies ahead I have to go down it. I have no other choice. So what am I afraid of... Well it's like this... The other paths were safe. I wasn't in danger and I could protect myself from any dangers that would jump out at me, because I knew what they were. I knew how to avoid them and keep myself safe... Safe, isn't that what we want? To be safe. To not have to worry about the dangers that exist in the world and what harm they would do to us. I know, I can't avoid this path any longer and I can no longer decide to not go down this path or to decide that it is too dangerous and to turn around and go back the way I came. I have no choice. The time has come to face the fears that have held me back my entire life. Finally, I have the courage to do this and I will do it.

*(He moves L of CS, the pathway moving with him. The pathway faces DRC and stops. He looks DR and then back to the audience.)*

So far so good...

*(pointing to DR)*

...that way looks safe...

***1 more page to the end of this scene***

## THE CRANES: HARRY AND EVELYN

*(The lights come up on an unlit stage. In the center a man stands.)*

**HARRY:** *(Looking out over the audience...)* I sometimes think about 26 years ago when I turned fifty. Up until that day, when anyone talked about the 50's we talked about the beginning of "Rock and Roll", how many times we scored in the back seat of our 57 chevy.

*(He laughs.)*

We call them the good old days. This is not what I am talking about. I am talking about men turning 50... Men! Not women. Men! And it is not pretty. I wrote some lyrics for my musical about it. I started this musical when I was 54, this is the opening song. I call it...

THE FIFTIES: THE AGE NOT THE DECADE

*(HE strikes a studly pose and sings.)*

WHEN I TURNED FIFTY, I STILL LOOKED PRETTY GOOD.

I STILL HAD HAIR, A LITTLE GRAY, BUT IT STILL LOOKED PRETTY GOOD.

MY STOMACH HAD A LITTLE CURVE, BUT IT STILL LOOKED PRETTY GOOD.

And then in a flash I entered the my 60's... The sixties was a new adventure in my life and I added some more lyrics...

BUT THEN AS IF, SOME MAGIC STUFF WAS Poured UPON MY HEAD,

MY HAIR GREW THIN AND GOT MORE GRAY, MY STOMACH SWELLED, MY

BELT WON'T FIT, AND MY LITTLE BODY ACHES.

Writing my musical sort of took a backseat during this stage of my life. In fact I stopped writing it altogether. I had retired and was trying new things that I had always wanted to do, like play golf every morning, have a beer with my lunch, putter around fixing things around the house, plant gardens, make rock walls, plant trees and just do whatever I wanted whenever I wanted.

*(We hear a door open and Harry's wife Evelyn comes into the room carrying a shopping bag full of groceries and places it on the counter.)*

**EVELYN:** What are you up to this afternoon, my dear Harry?

**HARRY:** Doing some writing.

**EVELYN:** What are you writing now?

**HARRY:** My musical.

**EVELYN:** The one you started when you were 20 or the one you were going to start when you were 50 or when you were 60 or 70 or the one you were thinking about yesterday.

**HARRY:** Yes.

**EVELYN:** Yes, you mean all of them?

**HARRY:** I'm just working on.... Oh, never mind, I'll just stick to "Yes"...

*(He crosses over and peeks into the bag.)*

**EVELYN:** Why don't you put the groceries away. Hey maybe you could become a bag boy. They are always looking for someone to bag groceries and there are a lot of guys your age doing it at the grocery store... you could add "Dancing Grocery Guys" to your musical... Oh I forgot to tell you, Elvin Doody passed away last week.

**HARRY:** Elvin Doody... oh, my. What happened?

**EVELYN:** *(hanging her coat over a chair)* Heart attack. He was out mowing the lawn on his riding lawn mower and dropped dead. The mower just kept going and went through Marie's flower garden and took out some of her daisies and she heard it hit a rock and ran out to see what happened and found him.

**HARRY:** Last week, and you are just getting around to telling me. Is she alright... I mean should we go over and check on her. I can't believe it. He and I were going to start playing "Pickleball" next week. He never said he had a problem with his heart.

**EVELYN:** *(coming over to him)* Marie has been after him to take off a few pounds and get some exercise, but all he would say is "That's a good idea" and have another beer and some potato chips.

**HARRY:** *(pulling a bag out of the shopping bag)* Are you trying to tell me something? What the hell is this?

**EVELYN:** Swiss Chard.

**HARRY:** What did you get this for?

*(He looks over at Evelyn and shakes his head. He knows.)*

**HARRY:** I am about to start my new diet, right?

**EVELYN:** What have you been saying lately about the fact that you have gained a few pounds and you need to go on a diet and get some exercise.

**HARRY:** *(searching through the grocery bag)* That's why we were going to play "Pickleball". Alright, I will eat this. How come you didn't get any meat, I need protein you know.

**EVELYN:** Keep looking.

*(He paws around in the bag removing lots of vegetables and finally pulls out a four pack of protein shakes.)*

**HARRY:** Shakes... what about all the sugar. I am trying to get my blood sugars under control.

**EVELYN:** Read the label.

*(He reads the label.)*

**HARRY:** *(back to looking in the bag)* I should have known... NO MEAT... NO BREAD? How am I going to have a sandwich for lunch.

**EVELYN:** Harry, I just spent the morning with Marie and... well let's just say it was difficult. They were going to celebrate their 50th next month. She is crushed, she had the whole thing planned and now it will never happen. Do you think I want to go out and find you face down on the lawn someday. We have been together almost 60 years now. You have been in and out of the ER so many times they have a bed with your name on it. You need to get your act together.

*(Putting the groceries away)*

I got us a membership in the local health club and we are going to eat healthy and exercise and be active... we are going to do stuff, cancel the cable TV and limit the time you say you're writing your musical to no longer than one hour per day. We are going to have steamed vegetables and a piece of chicken for supper and we are going to walk to the end of the road and back after supper. Do you understand?

**HARRY:** When do we start?

**EVELYN:** NOW! DRINK YOUR SHAKE AND EAT AN APPLE.

**HARRY:** ALRIGHT!

**EVELYN:** THANK YOU.

*(He drinks his shake and puts the empty bottle on the counter and picks up an apple and begins to eat it.)*

**HARRY:** I'm sorry.

**EVELYN:** No, I'm sorry. I didn't mean to yell. It's just frustrating to see you not take care of yourself.

**HARRY:** I know.

**EVELYN:** Do you really?

**HARRY:** Yes, I know it bugs you, I know I don't stick to anything, I know I eat too much and usually the wrong things. I know and I promise to do better.

*(Rolling eyes and walking away)*

I've said this before haven't I ?

**EVELYN:** Probably two or more times a day. I love you Harry and I don't want to lose you. You know what you have to do and... OK, let's move on. We have to go to the Health Center tomorrow morning at 7 am to meet with our new trainer and he is going to set up a program for us.

*(Harry looks in the refrigerator.)*

**EVELYN:** What are you doing?

**HARRY:** I'm getting a bottle of water. Don't worry I am not getting a piece of that yummy pie you made yesterday... In fact, I think we should throw it out so I won't be tempted later.

**EVELYN:** OK, you're right.

*(She takes the pie out of the fridge and tosses it into the trash.)*

**HARRY:** I can't believe you did that. I really wasn't serious you know.

**EVELYN:** But, my darling Harry, I am serious and that is the last yummy pie you will be seeing me make until you reach your target weight...

**HARRY:** I'm going for a walk.

**EVELYN:** Good, I will go with you.

**HARRY:** You don't have to.

**EVELYN:** I want to.

**HARRY:** I'm just going to walk down to the store and get some coffee milk, we are out.

**EVELYN:** I am still going with you.

**HARRY:** You don't trust me do you.

**EVELYN:** Nope.

**HARRY:** Why not?

**EVELYN:** Why not? You are asking me why not? Why do you think I don't trust you to walk down to the store for some coffee milk. Hmm... let me see. Do they have ice cream at the store? Maybe some cookies or a bunch of candy bars or a lot of other little goodies you might be tempted to buy... Come on Harry, you know what you plan to do.

**HARRY:** I am going to get some coffee milk and that's all. I promise that is all I will get.

**EVELYN:** Is this like the promise you made last week. You remember your promise last week don't you? I remember you saying, "I will only have one cookie with a small glass of milk."

*(Harry sits quietly at the table and thinks about last week for a moment.)*

**EVELYN:** Well, do you remember what happened.

**HARRY:** I'm thinking.

**EVELYN:** *(tapping her fingers on the counter)* I'm waiting.

**HARRY:** Alright, I had more than one cookie.

**EVELYN:** Let's try the whole box. And a quart of milk. Harry, you can't keep doing this. You can't.

**HARRY:** OK, I'm sorry. I will stop eating them if you stop buying them and I will try harder to watch what I eat... and you will go to the doctor to find out what is going on with you.

**EVELYN:** You promise?

**HARRY:** Do you promise?

**EVELYN:** Do I promise what?

**HARRY:** Calling the doctor... you need to find out what is going on with you.

**EVELYN:** Yes, I will call tomorrow morning.

**HARRY:** No, this afternoon, in fact I am going to dial his number right now.

*(He crosses to the phone and picks it up and then...)*

**HARRY:** What's his number?

**EVELYN:** *(reaching for the phone)* I'll do it.

**HARRY:** No, I'll do it. All you will do is dial his number and then claim that his line is busy and then tell me you'll call later.

**EVELYN:** You don't trust me do you?

**HARRY:** Nope.

*(He exits DL and Evelyn exits UR. The lights dim and then go to black only to slowly come up on Harry.)*

***4 ½ pages to the end of this scene***

## THE FIRST TIME ...AGAIN

**SCENE 1 -- OUTSIDE A RESTAURANT --** *A senior couple are standing on a side walk. They have just finished dinner and are waiting for their car to arrive. JONATHAN is pacing nervously back and forth. RACHAEL stands quietly on the sidewalk with a dreamy eyed smile of anticipation as she watches his aimless wandering. The smile stays throughout this scene.*

**JONATHAN:** What is taking so long?

**RACHAEL:** Relax Jonathan, it hasn't been that long. Thank you for tonight. The meal was fantastic.

**JONATHAN:** Where is that car.

**RACHAEL:** It's coming in a moment.

**JONATHAN:** *(turning to her)* I'm sorry. I guess I am in a hurry to get you home.

**RACHAEL:** I am sort of anxious to get back myself.

**JONATHAN:** I'm going down to the corner and see what is taking so long. Wait here. You look very ravishing tonight. Where is that car.

*(JONATHAN dashes off and RACHAEL watches him leave. She turns to the audience.)*

**RACHAEL:** Tonight. Yup, tonight. We have been friends for many years and now the next step is about to happen. I went out and bought some new... whoops, wait he is coming back. Jonathan stops in a single spot and stares at Rachael for a moment and then turns to the audience.

**JONATHAN:** Tonight. Yup, tonight. After many years of being friends the next step is about to begin. I shaved 3 times today.

*(Rubbing his face and chin)*

Smooth. Very smooth. I think she likes smooth. At least I hope so. Later.

**BLACKOUT.**

**SCENE 2 -- JONATHAN'S APARTMENT --** *We hear a door open and then JONATHAN and RACHAEL enter from UL. JONATHAN takes Rachael's coat and hangs it on the coat rack. RACHAEL slides down to the couch and attempts to assume a seductive pose. JONATHAN not noticing heads through a doorway UR.*

**JONATHAN:** I have to use the little boy's room.

**RACHAEL:** *(attempting a sexy voice)* That's what you are going to be tonight "a little boy."

**JONATHAN:** *(from offstage left)* If that's what you want.

**RACHAEL:** *(playfully)* What other choices do I have.

**JONATHAN:** *(coming back into room)* I could be a pirate.

*(RACHAEL crosses to the kitchen DR and notices the stack of dishes.)*

**RACHAEL:** I see you didn't do the dishes again. I'm not going to do them for you tonight.

**JONATHAN:** *(crosses behind Rachael putting his arms around her)* I didn't expect you to. I have a better idea.

*(RACHAEL escapes and attempts to look alluring on the couch.)*

**RACHAEL:** And what could that be?

*(RACHAEL lays back on a pillow and brings her knee up to her chest, wraps her arms around the knee and looking lovingly at Jonathan, who saunters up behind the couch. She sexually starts raise her other leg up on the couch but she bangs her toe on the table.)*

**RACHAEL:** *(grabbing her toe)* OUCH, OUCH, I think I broke my toe.

**JONATHAN:** *(leaning over the back of the couch)* Does it hurt?

**RACHAEL:** Of course it hurts. I bet I can't walk. Well don't just stand there help me up.

*(JONATHAN rushes to help her up. He does. RACHAEL screams again and flops back on the couch.)*

**RACHAEL:** Get me some ice.

**JONATHAN:** What for.

**RACHAEL:** My toe, I don't want it to swell up.

**JONATHAN:** It's not swollen.

**RACHAEL:** GET ME SOME ICE.

*(JONATHAN rushes into the kitchen.)*

**RACHAEL:** *(to her toe)* Please don't swell up. I know Jonathan is a bit of a twit sometimes, but I love him tonight is going to be special. So stop hurting and don't swell up.

*(JONATHAN rushes back in with ice in a plastic bag.)*

**JONATHAN:** Did it swell up.

**RACHAEL:** Not yet, quick give me the ice.

**JONATHAN:** Do you want to go to the emergency room?

**RACHAEL:** Why?

**JONATHAN:** To see if you broke your toe.

**RACHAEL:** Tonight is going to... well you know what I mean.

**JONATHAN:** Of course I do. I just don't want you to have a broken toe.

**RACHAEL:** It's not broken. Help me up and go get your pj's on.

**JONATHAN:** I don't think I have any pajamas.

**RACHAEL:** You really don't need any.

*2 ½ pages to the end of this scene*

## THREE MOMENTS IN TIME

### MOMENT ONE – THAT'S NICE

*(Henry Jones is sitting on a chair in his kitchen. He is looking at his new laptop. Helen Jones is standing by the sink cutting up fruit to put in a Fruit Salad that she is attempting to make for dessert.)*

**HENRY:** I got it on.

*(Helen keeps cutting fruit.)*

I said I got it on.

**HELEN:** *(still cutting)* That's nice.

**HENRY:** *(not hearing her)* This ain't like my old computer. I don't have any things on the screen.

**HELEN:** I don't think Bing's coming over tonight.

**HENRY:** *(looking at the monitor)* That's nice.

**HELEN:** *(looking at Henry)* You like your new laptop.

**HENRY:** *(looking at Helen)* I don't think so. It gives me gas.

**HELEN:** That's nice.

*(They both go back to what they were doing, with a puzzled look on their faces.)*

**HENRY:** What did you just ask me?

**HELEN:** Asked if you liked your new laptop.

**HENRY:** *(chuckling)* I thought you wanted to know if I wanted a Pork Chop... We need to make a plan to deal with this hearing problem you have.

**HELEN:** What do you mean, my hearing problem? I already said we need to be in the same room and we have to get each other's attention before we ask a question...

**HENRY:** That's right you said that. OK, let's do that. I'll be right back, have to go to the little boy's room...

*(He picks up his laptop and leaves the room and Helen goes back to the sink.)*

**HENRY:** *(yelling off stage)* WHO LEFT THE WATER RUNNING IN THE SINK.

**HELEN:** *(yelling back)* DON'T USE THE PINK TOWEL THAT'S MINE.

**HENRY:** *(coming back into the room)* Did you leave the water running in bathroom sink.

**HELEN:** *(cutting fruit)* I don't think so. I think you were the last one in there.

**HENRY:** I was?

**HELEN:** I don't remember. Did you shut it off.

**HENRY:** *(heading back to the bathroom)* Damn!

**HELEN:** YOU DO THAT A LOT YOU KNOW.

**HENRY:** I KNOW I DO...

**HENRY:** *(coming back)* We should make everything automatic. Then it wouldn't matter if we shut things off or not. Can they do that now?

**HELEN:** *(leaving the room)* Do what?

**HENRY:** Make things that shut off automatically when you leave the room. You would think someone would invent things to shut off when we aren't using them.

**HENRY:** *(to HELEN in other room)* THAT WOULD BE GOOD, DON'T YOU THINK?

**HELEN:** *(coming back into room)* I don't smell anything.

**HENRY:** What do you mean I don't smell anything.

**HELEN:** This is what I was talking about. You need to wear your hearing aids.

**HENRY:** What about you? You don't wear that hearing aid you bought at Cabella's sport shop. You know the blaze orange one. God, I can't believe you thought you could buy a hearing aid at Cabella's.

**HELEN:** Well the ones you have are too expensive. Besides you never wear yours.

**HENRY:** I hate the things.

**HELEN:** Then why did you buy them.

**HENRY:** Because I can't hear a lot of stuff.

**HELEN:** Fine, I am going in the bedroom, don't talk to me.

**HENRY:** I won't.

**HELEN:** Good.

*(She leaves and Henry looks around for his laptop.)*

**HENRY:** DID YOU TAKE MY LAPTOP.

**HELEN:** WHY WOULD I TAKE YOUR LAPTOP.

**HENRY:** I DON'T KNOW. DO YOU SEE IT ANY WHERE?

**HELEN:** DID YOU TAKE IT TO THE BATHROOM WITH YOU?

**HENRY:** OH, YEAH... I should get one of those "put on top of the desk ones." I am always looking for the damn things.

**HENRY:** CAN YOU CHECK FOR ME?

**HELEN:** NO! WHY DON'T YOU GET ONE OF THOSE "PUT ON TOP OF THE DESK ONES" THEN YOU WON'T LOSE IT ALL THE TIME.

*(He mutters something as he goes off stage and comes back with his laptop.)*

**HENRY:** *(to audience)* This is how it goes with us. Lot's yelling and giving wrong answers. We try to listen and respond with the right answer but we just can't understand what the other says. I should wear my hearing aids, but I hate them. I really do. I live in a quiet and peaceful place. It is so quiet here and... peaceful. What can I say. I put the things in and I hear cars out on the highway whooshing past and I live a mile from the highway... a mile. And I like to walk around outside and it's quiet and peaceful and it's... perfect... a perfect place to be. But, if I put those damn hearing aids in... you know the ads for hearing aids they say, with quiet music in the background..."With Super Ears you can enjoy the sound of leaves crunching and the beautiful sounds of Nature, birds chirping, the wind in the trees and blah, blah blah "...crunching leaves are annoying and the birds are really noisy and the wind is roaring and my quiet, peaceful, perfect world is loud and irritating. Now Helen and I from Cabela's...

I know I tease her about it, but it serves her purposes and who am I to complain. We just have to be close together when we really want to have a serious conversation. The more serious the closer we get. I know you think she is mad, but... watch this.

**HENRY:** HHeeelllllen...

**HELEN:** I AM NOT TALKING TO YOU UNTIL YOU PUT IN YOUR DAMN HEARING AIDS.

**HENRY:** *(to Helen)* THAT'S NICE...

*(to audience)*

Time to have a close conversation... Later.

*He zips off stage.*

**END MOMENT ONE**

## MOMENT TWO – WHAT NOW

*(Henry is sitting in a rocking chair on his porch.)*

**HELEN, OFF STAGE:** Henry, Henry where are you.

**HENRY:** What now?

**HELEN, OFF STAGE:** Are we going to the concert or are you going to sit out there all night.

**HENRY:** Don't know.

**HELEN, OFF STAGE:** What do you mean you don't know. It's little Jack's concert. You promised him you would go.

**HENRY:** I'm too drunk.

**HELEN, OFF STAGE:** You don't drink.

**HENRY:** I was thinking about drinking again.

**HELEN, OFF STAGE:** Well forget it and get in here and get ready. It starts in an hour and it takes thirty minutes to get there.

**HENRY:** I am all dressed and ready to go.

*(The Voice enters and becomes Helen.)*

**HELEN:** You are in your underwear.

**HENRY:** *(looking down)* Oh yeah, I forgot. Maybe I should go like this... just imagine all the Great-Grandfathers, grandfathers, and probably even fathers saying, "Ahhh, finally something rememberable."

*(He gets up and leaves and Helen sits in the rocker and rocks.)*

**HELEN:** What happens to men when they get older. I remember when Henry and I first met, he was so with-it, he looked like a million dollars in his suit, with a vest and polished shoes. Clean shaved and smelling of Old Spice... He'd stand there with his smile and then reach out to take my hand and...

**HENRY, OFF STAGE:** I can't find a clean white shirt.

**HELEN:** You don't need a white shirt.

**HENRY, OFF STAGE:** Then I can't go. You can't go to a fancy concert and not wear a white shirt.

**HELEN:** Jack is in nursery school. I don't think it will be that fancy.

**HENRY, OFF STAGE:** Nursery school... they don't even know how to sing.

**HELEN:** Yes they do. Hurry up.

**HENRY, OFF STAGE:** Dammit!!

*(Helen continues with her train of thought.)*

**HELEN:** Now I have a hard time just to get him to put on pants... he sits around in his jockey shorts and scratches his belly and farts.

**HENRY, OFF STAGE:** I can't find my pants.

**HELEN:** They are in your closet.

**HENRY, OFF STAGE:** They got a spot on them... I guess I can't go.

**HELEN:** There is another pair right next to them. They don't have a spot and I just hung them up there...

**HENRY, OFF STAGE:** Damn!!

**HELEN:** ... he's stalling. He thinks that I gave him the right time. I lied we got two hours.

**HENRY, OFF STAGE:** I can't find my shirt, the one with the golf club on it.

**HELEN:** It's in the third drawer down.

**HENRY, OFF STAGE:** Which bureau?

**HELEN:** Your bureau.

**HENRY, OFF STAGE:** Found it.

**HELEN:** That's a good boy. Now get dressed and let's get going.

*(There is no sound from the Voice off Stage.)*

You would think that after all these years he would know that I will get my way. He will go and he will see little Jack and smile and point and make faces, give a little wave and pretend he knows what is being said, but he can't hear without his hearing aids... DON'T FORGET YOUR HEARING AIDS.

**HENRY, OFF STAGE:** I CAN'T FIND THEM.

**HELEN:** THEY ARE IN YOUR DRAWER BY THE BED.

**HENRY, OFF STAGE:** FOUND THEM.

**HELEN:** YOU BETTER HURRY UP.

**HENRY, OFF STAGE:** What time is it.

**HELEN:** 6:31.

**HENRY, OFF STAGE:** Oh no! I'm sorry it's too late we can't get there in time.

**HELEN:** It doesn't start until 7:30. We got plenty of time.

*(Henry comes out with his fly unzipped and no shoes or socks.)*

**HENRY:** You lied to me again, didn't you. You always do that and then I end up going to another concert, or play, or ball game or... oh never mind. Do you know how many of these things we have gone to over the years. Let's see we have 4 kids, 8 grandchildren, and 3 Great grandchildren... That's about 2 million things we have gone to. Couldn't we just miss one. I can't understand one word they say even with my hearing aids... hell, I forgot my shoes—do you know where they are.

**HELEN:** Wear your Crocs. They are right beside you.

**HENRY:** No socks.

**HELEN:** Nope. You look fine lets go... and zip your fly.

*(She exits and Henry slips on his Crocs and zips his fly and follows.)*

**END MOMENT TWO**

***MOMENT THREE is comprised of 5 pages***

**TWO GUYS SITTING  
ON A BENCH BY A RIVER  
TALKING ABOUT STUFF  
OF NO IMPORTANCE  
TO ANYONE**

*(ED and BILL are found sitting on a park bench. ED is fishing and BILL is baiting his hook.)*

**ED:** Nice day.

**BILL:** Yup.

**ED:** Quiet.

**BILL:** Yup.

**ED:** Need help?

**BILL:** Nope.

**ED:** Think you might start fishing sometime today?

**BILL:** Prob'ly.

**ED:** What's taking you so long? Just put the worm on the hook.

**BILL:** I can't get the thing to stop wigglin', so I can tie it on.

**ED:** What do you mean, tie it on.

**BILL:** I don't want to hurt the worm.

**ED:** What?

**BILL:** I tie the worm on. I don't like to stick the hook in it.

**ED:** It's just a worm, for Pete's sake.

**BILL:** So what do ya think, worms don't feel pain? What are you some kind of barbarian or something?

**ED:** So you're going to drown him instead?

**BILL:** No! Yes! I don't know. I just know I'm not going to stick a hook in him. That's it, end of discussion.

**ED:** How do you expect to catch a fish?

**BILL:** I don't.

**ED:** Then why are we here?

**BILL:** I like to watch the river.

*(THEY sit quietly for a moment.)*

**ED:** You like to watch the river?

**BILL:** Yup.

*(After a long pause)*

I like it. It's restful. You know how long this river's been here? Forever. And it's still gonna be here when we're gone. Pretty amazing ain't it.

**ED:** Yeah, I guess so.

**BILL:** He just keeps flowin' along.

**ED:** What does?

**BILL:** The river.

*(BILL breaks into the song "Old Man River")*

"OLD MAN RIVER, THAT OLD MAN RIVER.

HE JUST KEEPS FLOWIN' ALONG"

**ED:** You haven't changed a bit. You're still same old goofball and you can't sing at all!

*(Goes back to fishing.)*

**BILL:** That Mother Nature is quite a girl.

**ED:** Huh?

**BILL:** Quite a girl. Mother Nature.

**ED:** Oh, yeah I guess so.

**BILL:** You know what's funny though? People don't care about her. They don't pay her any attention. None. Well, they better wise up, cause it ain't smart to fool with Mother Nature... They're gonna pay someday, just you wait.

**ED:** What are you talking about?

**BILL:** Mother Nature. Weren't you listening?

**ED:** I thought we were here to catch fish.

**BILL:** Why?

**ED:** To eat.

**BILL:** Don't like fish.

**ED:** Then what are we doing here?

**BILL:** Enjoying ourselves. Sitting here, surrounded by nature, birds, trees, ducks, the river...

*(To Ed)*

You'd dare to eat a fish out'a this river.

**ED:** Of Course. Why wouldn't I?

**BILL:** Polluted.

**ED:** What do you mean polluted?

**BILL:** The river's polluted. It full of all kinds of crap. And I mean that literally. Look at those ducks over there... what do you think they do in the water? ...and people, I don't even want to think about them. I mean, Mother Nature gave us all this great stuff and we go and screw it all up. We're gonna pay someday...

**ED:** *(reels in line)* What do you mean by that?

**BILL:** We're gonna pay someday? She sends us messages, but we don't listen. Now you take this global warming stuff. That's not what's going on. Global shifting, that's what's going on. The North and South Pole are shifting and pretty soon they are going to be where the equator is and those poor people on the Equator are going to be the new north and south pole.

**ED:** *(shaking his head)* That's what is going on.

**BILL:** Yes. It's gonna be a whole new world. You better buy a boat, cause nobody knows what the oceans are gonna do. It's gonna be quite an event. Everything switching around. People will have to buy new clothes, sun screen, long johns... just you wait. It's coming soon.

*(THEY sit and ED casts his line into the river.)*

**ED:** You hungry?

**BILL:** Yeah, you?

**ED:** What did you bring to eat?

**BILL:** A tuna sandwich.

**ED:** I thought you didn't like fish.

**BILL:** I like canned fish. Then, I know where it comes from.

**ED:** Where's that?

**BILL:** A can.

**ED:** That's full of all kinds of chemicals.

**BILL:** No it isn't.

**ED:** How do you know?

**BILL:** I read the can.

**ED:** And that tells you what?

**BILL:** What's in the can.

**ED:** And that is?

**BILL:** Water, Tuna fish... and a bunch of other stuff.

**ED:** Chemicals...

**BILL:** I don't know.

*(THEY sit quietly for a few beats. BILL puts down fishing pole.)*

I'm tired of fishing... guess I'll dig into that tuna fish sandwich...

*(ED digs into a backpack and removes a plastic container and a few smaller ones and places them on the bench and begins to assemble his salad throughout this entire conversation.)*

**ED:** That's white bread. How come you eat white bread?

**BILL:** I like it.

**ED:** You should eat whole grain bread.

**BILL:** Too hard to chew.

**ED:** Not always.

**BILL:** Alright then, too many choices... 12 grains, 6 grains. White bread is easier. It's just white.

**ED:** It's not good for you.

**BILL:** Probably will be, next week, next month, who knows they're always changing their mind. Take coffee — one day it's bad for you, the next day it's good for you, then it's bad and then it's good. They can't make up their mind. It's better to just drink the stuff and not worry about it.

*(BILL takes a few more bites. ED finishes assembling his salad and takes out a napkin, and silver ware and begins his lunch. BILL gets up.)*

I gotta take a leak... let me know if anyone's coming.

*(BILL darts behind a bush. Starts to sing 'Old Man River' again...)*

**ED:** *(after a moment)* OH, HI THERE MRS. JOHNSON!

**BILL:** WHAT... YIKES!

*(We hear some zipping and the tree shakes and BILL appears with his shirt sticking out from his fly.)*

How you doing, Mrs.....

*(ED is laughing. BILL goes back behind the tree to finish...)*

**BILL:** You're not funny, you know... I could have hurt myself.

**ED:** *(eating his salad and sipping his ice tea)* There's a fly on your tuna sandwich.

**BILL:** *(coming back)* Well, shoo him off.

**ED:** *(singing)* “Shoo fly, don’t bother me....”

**BILL:** Don’t sing, you can’t carry a tune. You never could.

**ED:** I thought we were doing a musical, what with you and ‘Old Man River.’

**BILL:** *(returning)* You always was a wise butt.

**ED:** What can I say?

**BILL:** Is that all you’re gonna eat?

*(Pointing to Ed’s salad)*

What’s those wrinkled black things?

**ED:** Dried prunes.

**BILL:** You put them on a salad?

**ED:** Yeah, they are high in antioxidants. They’re good for you.

**BILL:** Anti what?

**ED:** Antioxidants.

**BILL:** What the are antioxawhatevers.

**ED:** Antioxidants are nutrients in our foods which prevent or slow the oxidative damage to our body.

**BILL:** Why do you talk like that?

*(Imitating Ed)*

“Antioxidants are nutrients in our foods which prevent or slow the oxidative damage to our body” You sound like a college professor.

**ED:** I am a college professor.

**BILL:** Where do they come up with all these words? The English language is too long... way too many words and they keep adding more. And now, everything is capital letters... FBI, CIA, OCDC, ADHD, LMNOP. I don’t know what they’re talking about half the time.

*(Looking at Ed’s salad)*

What are all those little white things? Never mind I don’t want to know.

*(They both continue eating.)*

**ED:** My granddaughter and one of her friends is coming to visit tomorrow.

**BILL:** That’s nice.

**ED:** I guess so.

**BILL:** You don’t seem too excited. What’s the matter?

**ED:** I don't know. It's just that girls are different now. I feel uncomfortable around them. They make me nervous. I can remember when I was young and you'd see girls... Well, how do I say this? They were covered up more.

**BILL:** I know. You knew where to look.

*4 more pages to the end of this scene and the end of the play*