

# IN THE MOOD

by Ken Bradbury



GREEN ROOM PRESS

[greenroompress.com](http://greenroompress.com)

---

# Copyright Notice

---

**CAUTION:** Professionals and amateurs are hereby warned that this Work is subject to a royalty. This Work is fully protected under the copyright laws of the United States of America and all countries with which the United States has reciprocal copyright relations, whether through bilateral or multilateral treaties or otherwise, and including, but not limited to, all countries covered by the Pan-American Copyright Convention, the Universal Copyright Convention and the Berne Convention.

**RIGHTS RESERVED:** All rights to this Work are strictly reserved, including professional and amateur stage performance rights. Also reserved are: motion picture, recitation, lecturing, public reading, radio broadcasting, television, video or sound recording, all forms of mechanical or electronic reproduction, such as CD-ROM, CD-I, DVD, information and storage retrieval systems and photocopying, and the rights of translation into non-English languages.

**PERFORMANCE RIGHTS AND ROYALTY PAYMENTS:** All amateur and stock performance rights to this Work are controlled exclusively by Green Room Press. No amateur or stock production groups or individuals may perform this play without securing license and royalty arrangements in advance from Green Room Press. Questions concerning other rights should be addressed to Green Room Press. Royalty fees are subject to change without notice. Professional and stock fees will be set upon application in accordance with your producing circumstances. Any licensing requests and inquiries relating to amateur and stock (professional) performance rights should be addressed to Green Room Press.

Royalty of the required amount must be paid, whether the play is presented for charity or profit and whether or not admission is charged.

**AUTHOR CREDIT:** All groups or individuals receiving permission to produce this Work must give the author(s) credit in any and all advertisement and publicity relating to the production of this Work. The author's billing must appear directly below the title on a separate line where no other written matter appears. The name of the author(s) must be at least 50% as large as the title of the Work. No person or entity may receive larger or more prominent credit than that which is given to the author(s).

**PUBLISHER CREDIT:** Whenever this Work is produced, all programs, advertisements, flyers or other printed material must include the following notice: *Produced by special arrangement with Green Room Press.*

**COPYING:** Any unauthorized copying of this Work or excerpts from this Work is strictly forbidden by law. No part of this Work may be reproduced, stored in a retrieval system, or transmitted in any form, by any means now known or yet to be invented, including photocopying or scanning, without prior permission from Green Room Press.

**IN THE MOOD**  
**by Ken Bradbury**

# IN THE MOOD

by Ken Bradbury

*Cast: Chandler, Langston, Mortimer*

*Langston is seated at his desk. Mortimer sits beside him. He's doing nothing else, just sitting. Parts are referred to as "he" but may be played by actors of either gender.*

**CHANDLER:** *(entering)* Excuse me. Is this *(consults a card)* "Specialty Furnishings"?

**LANGSTON:** Yes. Could I help you?

**CHANDLER:** Well, I'm new in town ... you know, an empty apartment and I was ...

**LANGSTON:** You wanted to furnish it with something interesting.

**CHANDLER:** Exactly.

**LANGSTON:** Then this is the place.

**CHANDLER:** Great. *(looking around)* But ... I mean ... I don't see any furniture. Is there a display room somewhere else?

**LANGSTON:** No. This is it.

**CHANDLER:** Then what do you ...

**LANGSTON:** This is Specialty Furnishings. Maybe you're looking for a plain old furniture store.

**CHANDLER:** Yes ... no ... I mean, I want something a little bit classy, you know? Something that maybe other people wouldn't have?

**LANGSTON:** Then this is the place.

**CHANDLER:** But where are your ...

**LANGSTON:** *(pointing to Mortimer)* Right here.

**CHANDLER:** Him? Who's he?

**LANGSTON:** Mortimer.

**CHANDLER:** Mortimer?

**LANGSTON:** Mortimer. Say hello, Mortimer.

**MORTIMER:** Hello. Nice to see you.

**CHANDLER:** He's ... he's your furnishings?

- LANGSTON:** *Specialty* furnishings. Mortimer is just what you need to spiff up any home.
- CHANDLER:** You ... you sell him?
- LANGSTON:** Lease. Oh, you can lease him for as long as you like. Some people have kept him for years. One lady just rents him for the holidays.
- CHANDLER:** But what's he, you know, do? What's he do?
- LANGSTON:** If you want charm he adds charm. You want class, Mortimer is the king of class.
- CHANDLER:** I've ... uh ... I've never seen anything like this.
- LANGSTON:** Isn't that nice, Mortimer?
- MORTIMER:** That's nice.
- LANGSTON:** Mortimer thinks that's nice.
- CHANDLER:** I know. I heard him.
- LANGSTON:** So what did you have in mind?
- CHANDLER:** I still don't understand.
- LANGSTON:** No problem. We'll demonstrate. What sort of ... "feel" were you looking for?
- CHANDLER:** Feel?
- LANGSTON:** Atmosphere ... ambiance. What sort of mood do you want to create for your apartment?
- CHANDLER:** Well ... I'd say maybe ... refined?
- LANGSTON:** Refined. Very well. Mortimer?  
*(Mortimer stands, walks apart for a moment, mentally preparing himself, going through a few small calisthenics, moves the chair to a slightly new position, then gently sits, assuming a highly refined posture.)*
- CHANDLER:** That's it?
- LANGSTON:** What do you mean?
- CHANDLER:** He just sits there ... like a potted plant?
- LANGSTON:** Mortimer requires no watering.
- CHANDLER:** But I mean ...
- LANGSTON:** Think of having guests over with something like this in your living room.
- CHANDLER:** Uh ... yeah. That's just what I'm thinking.
- LANGSTON:** Perhaps another look?
- CHANDLER:** What?

**LANGSTON:** Something else? Mortimer's quite versatile.

**CHANDLER:** Well ... maybe ... dramatic?

**LANGSTON:** Excellent choice! Mortimer! Dramatic!

*(Mortimer's face becomes intense, he stands, he dramatically tosses the chair to one side, strides over to Chandler and lays him back into a tango pose.)*

**CHANDLER:** Wow.

**LANGSTON:** Impressive, right?

**CHANDLER:** That's ... uh ... that's certainly one word for it. *(untangling himself)* Perhaps something a bit more subtle. I'm new in the neighborhood and don't want to scare off my guests.

**LANGSTON:** Might I suggest ... intellectual?

**CHANDLER:** *(shrugs)* Why not?

**LANGSTON:** Mortimer! Intellectual!

*(Mortimer assumes a thoughtful pose, scratches his chin, looks at Chandler, walks around him, then ...)*

**MORTIMER:** I've been thinking.

**CHANDLER:** Yes?

**MORTIMER:** It isn't so much what we want out of life but what life requires of us. More than just a give and take, it more closely resembles a push and shove. Of course the ancient Greeks were first to propose this with the development of the Dominican columns at the Acropolis.

**CHANDLER:** What did he say?

**LANGSTON:** Does it matter? Think of the intellectual aura he brings to any room.

**CHANDLER:** I guess you're right.

**LANGSTON:** Test him. Please. You've only begun to plumb the depths of Mortimer's ability.

**CHANDLER:** He doesn't mind?

**LANGSTON:** It's his life.

**CHANDLER:** Oh. I suppose it is. You know, I've always led a rather quiet life. I'd always hoped that something ... How do I put it? ... fun-loving and happy would come my way.



# GREEN ROOM PRESS

*Thank you for reading this free excerpt from:*

*IN THE MOOD*

*by Ken Bradbury.*

*For performance rights and/or a complete copy of the script,  
please contact us at:*

GREEN ROOM PRESS, INC.  
customerservice@greenroompress.com  
www.greenroompress.com