

SEX TIPS FOR STRAIGHT WOMEN FROM A GAY MAN

BY MATT MURPHY

BASED ON THE BOOK OF THE SAME NAME (© 2008)

BY DAN ANDERSON AND MAGGIE BERMAN

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SEX TIPS FOR STRAIGHT WOMEN FROM A GAY MAN

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Sex Tips for Straight Women from a Gay Man

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SEX TIPS FOR STRAIGHT WOMEN FROM A GAY MAN was produced Off-Broadway by Matt Murphy and Shawn Nightingale at the 777 Theatre on February 9, 2014. It was directed by Tim Drucker, the set design was by Luke Cantarella, the lighting design was by Brian Tovar, the costume design was by Tilly Grimes, the video and sound design were by Randy Blair, and the production stage manager was Renee Lynette DeMaio. The cast was as follows:

DAN Jason Michael Snow
ROBYN Lindsay Nicole Chambers
STEFAN Andrew Brewer

CHARACTERS

DAN

ROBYN

STEFAN

NOTE

For the Off-Broadway production, during each performance the management team took “action” photos of the audience participants onstage. One select photo of each participant was then shown on the monitors in the lobby as the audience exited the theater. The photos were also posted on the show’s website and the participants could download their photos for free to upload to social media, share with friends and family, etc. This served as a great grassroots marketing tool for the production.

SEX TIPS FOR STRAIGHT WOMEN FROM A GAY MAN

A basic university auditorium.

Soft classical music plays over the house speakers as the audience enters.

The simple stage is set with two chairs, set on each side of a small, centered side table. The book Sex Tips for Straight Women from a Gay Man stands upright on the table with a second copy of the book and the RAAME program (show playbill) underneath. Behind the chairs and table is a screen. For the Off-Broadway production, there was a back wall of wood paneling and angled side walls extended to the edges of the stage. The screen was embedded in a back wall and there were open entryways with curtains inset in each side wall. See diagram at the end for a visual reference.

There are steps from the stage down to the audience, making it easy for the actors and patrons to go in and out of the audience area.

The slide on the screen has the insignia of a local fictitious community college and the name of the evening's literary series: "Rendezvous with Alternative Authors of the Modern Era."

For example:

Midtown Manhattan Community College
presents

Rendezvous with Alternative Authors of the Modern Era
Moderated by Professor Marilyn Von Wyndenschmear

Once the audience has found their seats and we are ready to begin, the music and house lights fade down.

Stefan, the stage assistant for this meet the authors series, enters stage left. Stefan is from Eastern Europe. Though he is not a performer, he is not nervous to be onstage. He is stoic. He is a man of few words, with English that is accented and far from proper, and somehow, when he does speak, there is a slight sexual undertone to the words and phrases he uses, resulting in everyone in the audience wanting to be naked with him. Because English is his second language, he speaks somewhat slowly, deliberately, and with lots of diction. His outfit is typical of a stage assistant, but sexier: dark colored cargo pants, a tight long-sleeve henley, casual style outdoor boots, and perhaps a tech headset draped around his neck to complete the picture. He addresses the audience from downstage center.

STEFAN. Hello. Is very nice to see you. Please close the cell phone ringing. Thank you. Next, remove the wrapper from the candy. (*Unassumingly sexy.*) Softly. Slowly.

He waits a brief second for the audience to do so.

Exit is there and here. If something very bad happen, do not cry. I will save your life. Now, please to welcome the moderator for discussion, Professor Marilyn Von Wyndenschmear...

Stefan gestures stage left. Nothing happens.

(*Embarrassed, then louder.*) Heh. Professor Marilyn Von Wyndenschmear!

Stefan backs away toward stage right, gesturing for Professor Von Wyndenschmear to enter stage left.

As Stefan backs up near the stage right exit, Robyn Brown fumbles her way through the stage right curtain in a rushed and chaotic manner. Robyn wears glasses, conservative clothes, and overall appears to be very studious yet somewhat frazzled.

The momentum of her entrance propels her right into Stefan's back, and he turns around.

Their eyes meet.

Stefan is confused but pleasantly surprised to see Robyn instead of Professor Von Wyndenschmear. He takes her in.

Miss Brown?

Robyn's never been this close to Stefan. Clearly there is something between them. For the briefest of moments she's forgotten what she was rushing onstage for.

ROBYN. Stefan.

STEFAN. Everything okay?

Robyn snaps back to reality, raises her finger to him as if to say "Well, not exactly..." and then she crosses to center stage tentatively to address the audience.

ROBYN. Hello, my name is Robyn Brown. I am the senior teaching fellow under Professor Von Wyndenschmear, who, I have just been informed, passed away earlier today.

STEFAN. Professor Von Wyndenschmear...

ROBYN. She died peacefully, while clutching her first generation Kindle Fire. May she *read* in peace. (*Enjoying her pun.*) Heh.

STEFAN. What now...?

ROBYN. The dean left me a message saying the position is, well, mine.

STEFAN. You deserve it Miss Brown.

ROBYN. ...as long as I can successfully moderate tonight's meet the authors forum...

STEFAN. You can do it Miss Brown.

ROBYN. There's just one thing. I don't know what book we're discussing.

STEFAN. Oh.

He grabs the book from the table and holds the cover up to her face.

Here.

ROBYN. (*Whispering to herself.*) Holy Mary Mother of God. (*Mumbling.*) ...sextipsforstraightwomenfromagayman.

DAN. (*Offstage.*) Stefan!!!! Places!!!!!!

Stefan looks startled, fearful.

ROBYN. Um...is that...?

STEFAN. Mmmmm-hmmmm...

ROBYN. Why is the *author* telling you “places”?

STEFAN. (*Whispering.*) He tell me he is not just an author.

ROBYN. (*Whispering back to him.*) What is he?

Stefan responds in a foreboding tone, as he looks out toward the distant horizon.

STEFAN. A force of nature.

DAN. (*Offstage.*) STEFAN!!!!!!

This startles both Stefan and Robyn.

STEFAN. Gotta go.

Stefan hands the book to Robyn and crosses to exit stage left. Just before exiting, he stops purposefully, turning back to Robyn.

Miss Brown?

ROBYN. Yes?

STEFAN. (*Encouraging and sultry at the same time.*) I believe. In you.

Stefan's gaze lingers on her for a moment before he smoothly makes his exit.

Robyn looks off in his direction as he exits, again forgetting the world around her for a moment, and then again she snaps back into reality, turns slowly toward the audience, and smiles awkwardly.

ROBYN. Welcome to another exciting installment of Rendezvous with Alternative Authors of The Modern Era, otherwise known as RAAME.

This is pronounced as two words, “ram me,” and said with a subtle, cheerful fist-in-the-air gesture.

Gulp. In this context, Robyn has realized for the first time how awkward this acronym sounds. Nonetheless, she forges ahead.

Our format is simple. We will read passages from the book, and then discuss. (*Under her breath.*) And then go home. In honor of Professor Von Wyndenschmear's twenty-nine years of service to

our contemporary lit wing, please give a big RAAME welcome to the author of (*Mumbling.*) Sextifostraiwomfromagayman...Mr. Dan Anderson!

She gestures for him to come from stage left, but instead there's a big lighting shift and SFX of upbeat music as Dan enters from the back of the house. The slide on the screen also shifts to be that of the slanted title from the book cover.

He jogs down the main aisle, saying hello to audience members along the way. He takes his time working his way through the crowd, complimenting people's outfits along the way, etc. Dan is a positive guy, sees the best in people, and is always looking to have a fun time.

A real performer, Dan commands the stage at breakneck speed, to the point where Robyn can barely get a word in edgewise. His outfit is sharp, sophisticated, urban, and complimented by a beaming smile that lights up the room.

Dan gets up to the stage, and with a simple gesture cuts the music. The lights restore, but the slide remains as the slanted title from the book cover, as that will now be the home base slide unless otherwise specified.

DAN. (*Out to audience.*) Okay yeeeee! (*To Robyn.*) Robyn! Hi! Congrats on poisoning your boss.

He gives a quick huggie/kissie as if they've been friends forever. She is somewhat taken aback.

ROBYN. I didn't // poison her.

DAN. (*Overlapping her.*) Hi all! My name is Dan. My best friend Maggie and I had a fab time writing this book together...and now...I'm here to share it with all of you!

By this point, Dan has drifted stage right, and Robyn steps toward him and gestures for him to take a seat.

ROBYN. Wel // come

DAN. Stefan!

ROBYN. Wait // what?

Dan, always in control, smoothly pulls out a small clicker

(or looks like he does) from his jacket pocket and makes a tiny, subtle clicking gesture.

SFX: click.

SLIDE: Close-up photo of Dan and Maggie with cat makeup/dressed up as cats for Halloween, drinks in hand, and making some sort of colorful/funny facial expression.

DAN. That's Maggie and me the night we first met. Halloween 2000 and— *(Mumbling.)* We were cats. Whahaaaat????

Dan gestures the click.

SLIDE and SFX: Click. Photo of Dan and Maggie sitting at a bright, airy restaurant for brunch. They are wearing sunglasses, looking all chic, Maggie with a Bloody Mary, Dan with a mimosa.

Our usual Sunday brunch. Maggie was telling me about a recent teabagging attempt that went awry. So...I ordered two hard-boiled eggs to demonstrate the proper technique.

Dan gestures the click.

SLIDE and SFX: Click. Sunglasses off now, Dan is balancing two hard-boiled eggs on spoons, one slightly lower than the other. His expression is intense and filled with passion. It's like one of those photos of a big shot Hollywood director explaining the character's motivation to his star.

ROBYN. Did anyone else hear you?

DAN. Oh, I think so because moments later, the chef came out to...make an announcement.

Dan gestures the click.

SLIDE and SFX: Click. The previous photo of Dan and Maggie fades to black and white as a color photo of a modern looking chef fades into the foreground. The chef is holding a hand-written sign that says "EGGS ARE FOR EATING ONLY!"

Dan smiles wryly as he gives the audience half a beat to get the joke, and then he quickly shifts gears.

SLIDE and SFX: The photo fades to an awe-inspiring American flag waving in the breeze. Uplifting underscoring as Dan

delivers the following speech with the gravitas of a politician aiming to make the world a better place, while crossing to center stage slowly.

It was at that moment, I committed myself, mind, spirit—and body—to helping women do what they do in bed already, only better.

ROBYN. Okay //

Dan keeps right on talking, building throughout the following.

SFX: inspiring underscoring continues to build.

DAN. Because knowing you're really good at something makes you feel more confident.

SLIDE and SFX: KNOWLEDGE = CONFIDENCE. Inspiring chord or ding or accent.

And when you're more confident, you're having more fun...

SLIDE and SFX: CONFIDENCE = FUN. Inspiring chord or ding or accent.

Dan crosses to stage left.

...and when you're having more fun, you AND your vajajays are happy and moist!!!

SLIDE and SFX: FUN = HAPPY & MOIST. Inspiring climax and repeated dings as Dan raises his arms in triumph, signaling for the audience to cheer/applaud. The SFX should have completed as the audience applause starts to fade.

For the Off-Broadway production, Dan rarely used the clicker again after this first section. For the rest of the show, he either calls out to Stefan for the sound effect, or it is assumed he pre-rehearsed the cues with Stefan. In fact, there are times when Stefan is onstage yet sound effects happen.

The audience buys into the convention, so don't worry too much about always having to show that someone is pressing GO on a cue.

ROBYN. *(In reference to the sound effects.)* Okay, where is all of that coming from?

DAN. Oh. I bring my own sound effects.

Dan crosses to center stage.

Stefan! Rimshot?

SFX: rimshot and lighting accent.

Party music?

SFX: quick clip of party music pop song and ballyhoo lights.

Interviews with Hugh Jackman spliced together to sound naughty?

SFX: the Hugh Jackman sound bite goes something like this: "It's not // as big // as you'd imagine // ten // twelve // fourteen Come // on // my face. Come // on // my face. Come // on // my face" along with a lighting effect and Dan humourously acting it out. The "come on my face" part may sound crude, but given how quickly it happens through the playful editing and all, this bit manages to hit the sweet spot of being shocking and innocent at the same time, which is basically the goal with all of the bits in the show. Feel free to update with the latest hunky celebrity, ideally with a foreign accent as it likely makes the joke land that much better.

ROBYN. (*Violently gesturing for Stefan to cut the SFX.*) Stefan!

SFX stop and lights restore. Robyn gestures forcefully for Dan to sit down, hoping to get things back on track. Dan obliges and Robyn, feeling like she may finally be managing things on her terms, takes a seat as well.

Now, we usually like to start by asking our authors about their professional qualifications.

DAN. And usually, *I like to start with a little game I like to call...*

SFX: chant of a studio audience "NAME. THAT. PENIS." (with Dan mouthing along with the chant) followed by an upbeat contemporary party song like "Peacock" by Katy Perry. Lights shift as song plays. Dan pops out of his chair in time with the music.*

That's right, name that penis!

He quickly crosses stage right and reaches his hand offstage, pulling a printed banner across the stage that has various names for the penis written on name tags like Beef Whistle,

* See note on songs/recordings at the back of this volume.

Yogurt Slinger, Custard Launcher, etc. Perhaps the banner even has a Name That Penis game show logo on it.

Once Dan has set up the banner stage left such that it is stretching across the stage, with a simple gesture he cuts the music and the lights restore. He takes center stage.

Meanwhile, Robyn has been trapped upstage of the banner and she struggles to crouch underneath it. She pops out on the downstage side of the banner, and gasps upon seeing what is printed on it.

ROBYN. *(Gasp!)*

DAN. Guys like to know their pee-pee is your friend, because if it isn't...who knows what you'll do to it.

ROBYN. *(As if scolding an unruly class.)* Custard launcher?

DAN. Down girl. Here's how we play: You'll shout out some friendly nicknames for the penis. Robyn will write them all down on these little pieces of paper.

Dan hands her a pen and pieces of paper from his inside jacket pocket.

ROBYN. And then?

DAN. Let the gay games begin.

SFX: Soft game show music underscoring begins as Dan heads into the audience. House lights or aisle light or spotlight up as Dan walks through the audience.

ROBYN. *(To herself.)* Gay games?

DAN. Anyone have a good one? Just yell it on out!

Dan meanders through the audience and encourages them to shout out some names. He should take his time with this as the more playful he can get the audience to be in this section, the more playful they will be for all of the participation sections to come.

As the audience shouts out names, Robyn writes them down, drifting to stage left as she does.

(Improv like so when getting names.) Sausage stick, oh, that's a good one. Someone's hungry. Box Buster? Who's box are you busting? So

violent. Schlong? A classic. Dragon Slayer, okay. Does it breathe fire? You all are so creative, I love it.

(Improv like so if you need more names.) Let's hear some more, get creative people: maybe try movie titles, or book titles can be good.

(Improv like so if there's a section who is particularly quiet.) Nothing over here, what is this, the Catholic section?

After he's had a good time with the audience and gotten a handful of fun names, Dan wraps it up.

Okay, I think we've got them all. Do you wanna know what I call mine? *(In Arnold Schwarzenegger accent.)* The Terminator.

Hopefully that line gets a laugh as Dan heads back up on-stage, landing stage right of Robyn. Feel free to update the Terminator/Arnold Schwarzenegger reference as needed.

(Calling offstage.) Stefan!

Stefan enters stage left, but he too must crouch beneath the banner. When he does so, he appears stage right of Dan. He is carrying a long, skinny bag, the kind you use to gift a bottle of wine. Dan turns to Robyn to grab the pieces of paper with the names on them, and then turns back to Stefan and places them inside of Stefan's bag.

(Overly breathy, whispering.) Do it.

Stefan begins walking into the audience.

ROBYN. What is happening?

DAN. *(Overly breathy, whispering.)* Don't worry about it.

By now, Stefan is approaching an audience member.

STEFAN. Hello. What is name?

Audience member gives her name: we'll use "Betsy." Stefan repeats her name so Robyn and Dan can hear it.

Betsy.

ROBYN. Betsy, I am so sorry about this.

STEFAN. Please to meet me, Betsy. Please, reach down my sack and pull out winner.

Stefan casually holds the bottom of the bag against his groin area, naturally, and points the opening toward Betsy. Betsy

likely giggles nervously but eventually reaches down into the bag and pulls out a name.

DAN. Alright Betsy, in a big loud voice, tell us what name we'll be using for the rest of the night.

BETSY. *(Reads the card aloud, which will be different each performance.)* "Mr. Stiffy."

DAN. Mr. Stiffy. One of my favorites. You know what, let's all say it together on the count of three. Ready? One-two-three. "Mr. Stiffy."

The audience plays along and shouts the name. Just before Stefan gets back onstage, he turns back to Betsy purposefully and says:

STEFAN. *(Loud, almost scolding.)* Betsy! *(Unassumingly sexy.)* I not forget you.

ROBYN. Stefan!

Stefan obediently crosses stage left to Robyn, and as he does Robyn ever so slightly gives Betsy an evil eye.

STEFAN. Yes, Miss Brown?

ROBYN. You may...go back to lights and sound.

While delivering this command, Robyn plops her pen and any leftover pieces of paper into Stefan's bag.

STEFAN. *(Getting a little close to her.)* Yes, Miss Brown.

Stefan must crouch beneath the banner to exit, and as he does, his rear end just so happens to stand out for a moment. Robyn can't help letting her eyes linger for a bit, long enough for Dan to notice her attraction to him.

As an alternative to crouching beneath the banner, as Stefan exits, he accidentally drops the bag in front of him and has to bend over to pick it up, allowing the same beat to take place.

DAN. *(Aside to audience.)* Oh, this is gonna be fun.

Dan crosses stage left.

(To Robyn.) So, what, you're like, his boss?

ROBYN. I don't like to use that word, but, technically, yes.

Dan takes a tiny step closer to her, he can tell she's getting nervous.

As the senior teaching fellow, I am responsible for staffing all personnel for the department!

Dan takes another tiny step closer to her, he's enjoying watching her squirm.

Stefan was the most qualified applicant for the position, so I hired him right away.

DAN. And does he let you “boss” him around in bed?

ROBYN. (*Awkward frozen smile/laugh.*) Ah-ha-ha. Ha. I am so uncomfortable.

DAN. Is everything okay?

ROBYN. (*Trailing laughter.*) Ohhhhhhh. I'm sorry, I just, I thought we were here to have a professional discussion.

DAN. (*Hurt but trying not to show it.*) Oh. Silly me.

Dan unclips the banner stage left and starts walking it back to where it came from stage right.

ROBYN. Wait. What are you? What are you doing?

DAN. Don't worry about it, don't worry about it. I'll just call the dean to reschedule with Professor Von Wyndenschmear's replacement... (*Coldly.*) whoever that may be.

Dan has discarded the banner stage right, and goes to exit stage left. Robyn grabs his arm aggressively, stopping him dead in his tracks, and drags him to center.

ROBYN. My fellow readers...this is not how the RAAME series typically goes. However, the dean, and I, really want this to go well. So, I am going to propose two options. We can read passages from the book and then discuss, as we normally do. Or, we can do Mr. Anderson's interactive-sound effects-jazz hands thing.

So...if you are in favor of the usual discussion format, please applaud.

Robyn clearly thinks the audience is going to choose her way. Instead, she is met with silence.

(*Tentatively.*) Jazz hands?

Audience applauds wildly. In triumph, Dan soaks in the applause, but Robyn is not going to succumb so easily. She faces off with him, and lays out one important ground rule.

At the very least, Mr. Anderson, I must introduce each of the...
(*Glancing inside the book at the table of contents.*) ...six chapters.

Dan offers to shake her hand.

DAN. Deal. And please, call me Dan.

Robyn cautiously shakes his hand.

Now, no time to waste. We gotta get ready.

Dan twirls Robyn around and then heads toward the exit stage right.

ROBYN. Where are we going?

Robyn chases after Dan, who quickly turns back.

DAN. Oh, it's _____. (*Insert day—Monday night, Saturday afternoon, etc.*) We're going out!

SFX: party music, lights shift to dance club party atmosphere, as Dan dances around Robyn. After a brief bit of this, Dan struts to exit stage right. Robyn tries to follow, but after Dan exits, he reaches his hand back through the curtain to simultaneously cut off the music with a simple gesture and to stop Robyn dead in her tracks. The lights restore quickly with this gesture and Dan's hand slowly disappears through the curtain.

Robyn pauses. She cautiously turns to the audience with a look of bewilderment, unsure what to do. She looks at the book, then back to the audience. Eventually, she opens the book, takes a gulp like "here we go," and she begins to read. Whenever Robyn is reading from the book, she tries to read with the usual crisp diction and scholarly tone one typically employs for these types of events, which hopefully makes all of the innuendo and wordplay from the book's text that much more humorous.

ROBYN. (*Reading.*) "Chapter 1—It Takes Two to Titillate. Once you are ready to test out the tips in this book, it's time to hit the scene and find yourself a suitable suitor. This is not as difficult as many make it out to be. Though women need a reason to have sex, men just need a place."

Dan enters through the same curtain he exited, stage right.

DAN. Before going on an adventure in search of a boy, there are two objectives when choosing whhhat to whhhear: (*Gesturing one finger.*) You want to look great, (*Gesturing two fingers.*) and you want your clothes to come off easily if called upon to do so.

ROBYN. (*Reading.*) “The surest way to chill the mood is by adorning yourself with a battalion of belts, buttons, and bundles of layers.”

Robyn takes in her own outfit, which is adorned with all of the above no-nos.

DAN. Yeah, we’ve got some work to do. Why don’t you step into my magic closet and see if you can’t find something cute.

Dan pages the stage right curtain, inviting Robyn to peruse inside his “magic closet.” Robyn puts the book under her arm, pokes her head through the curtain, and pulls out three outfits one at a time from offstage, each one hanging nicely on a retail display body form. Dan comments on each one and Robyn returns them back to the “closet” in exchange for another one.

(*Boring, frumpy outfit.*) “Married and Settled.” No. (*Tacky animal print/black leather outfit.*) “Single and Desperate.” Ynuh-uh. (*Skimpy, sparkly, va-va-voom dress.*) “Married But WANTS To Be Single.” Okay, get outta there. You’ve lost closet privileges. I’ll do it. (*Mumbling to himself.*) I spent sixteen years in here, I can do one more minute.

Dan digs around in the closet before quickly pulling out and showcasing Robyn’s actual outfit, a tasteful yet elegant dress, complete with necklace, hanging on a body form.

Here we go. Sassy but classy, says you care but you’re not on display. Know what I mean?

Dan hands the body form to Robyn.

ROBYN. I’m having trouble following any of this.

DAN. Don’t worry, you’ll catch on. And lastly...

Dan reaches one hand offstage into the “closet” and quickly reveals...

...some stylish, silhouetted cigarette pumps to complete the picture. Give this a whirl and meet me there!

ROBYN. Where?

DAN. Oh, we're going to one of those swanky bars downtown.

ROBYN. Why not choose a place around here in the theater district?
(Or.) where the theaters are? (Or.) near the theater?

DAN. ...because we're looking for straight people.

ROBYN. (*Looking up at the heavens.*) I better get this job.

With the dress, the shoes, and the book in tow, Robyn exits stage right.

DAN. (*Calling offstage.*) Stefan!

Stefan pokes his head through the curtain stage left.

Why don't we set the scene?

Stefan nods and exits. During the following, Stefan brings out two stools and a bar cart that includes two martini glasses, a cocktail shaker, and anything else needed to set up the bar scene. He also moves the chairs and side table from the preshow setup to upstage right or so to make room for the bar setup.

For the Off-Broadway production, Stefan only brought out the two stools as the "bar" and all its contents were magically revealed from within the side wall of the set.

Simultaneously, Dan has begun interacting with the audience.

And why don't you and I get to know each other. Hi!

Audience replies.

Yeah, it's okay, you can talk back.

Dan casually makes his way into the audience. Aisle light or house lights or spotlight up a bit as he meanders about the audience.

Now, I wanna know, where are all my straight people tonight yeah?

Audience replies, likely mostly women.

Okay, just ladies? Okay, this time I want to hear from ALL my straights. On the count of three just go crazy, one-two-three where're-my-straights-at-go-crazy?!?!

Audience applauds loudly.

Better, better, alright. And...mah gays?

Applause, etc.

(Improv, if there is a response.) Thank you tenor section.

(Improv, if there is no response.) That is statistically impossible.

Anyone out there not sure?

Cheers, etc.

(Improv, if there was an excited response.) Hell yeah, you be you honey, you be you. *(Etc.)*

(Improv, if there was no or a tepid response.) Hey, safe space here people, safe space. It takes a village, am I right?

Alright how about single folks? Single, ready to mingle.

Applause, show of hands, etc.

Nice, nice, nice. Looking to up their game. I like it.

Applause, etc.

Ooh, how about, um, anyone in a relationship?

Audience replies.

Married?

Audience replies.

...happy???

Laughter, etc.

You all heard that pause right?

Dan hones in on a couple who appear to be out on a date.

Hi, what's your name?

The guy answers. Let's say his name is Ted.

TED. Ted.

DAN. Hi Ted. And is this your date?

TED. Yes.

DAN. And what's your name my dear?

The girl answers. Let's say her name is Bertha.

BERTHA. Bertha.

DAN. Nice to meet you, Bertha. Actually, Bertha, I have a very

important question for you that might change the course of the entire night. Do you mind if I borrow Ted for a minute?

BERTHA. (*Answers something like "Go ahead."*)

DAN. (*Repeating what she says so the audience is aware.*) "Go ahead." Not very protective of you is she, Ted. Okay, could you stand up please and join me in the aisle here?

Dan escorts Ted up the aisle to the foot of the stage. He turns Ted around so everyone in the audience can see him. This accomplishes two things: 1) It shows Ted the path he'll have to walk later in the scene, and 2) It introduces this "character" to the audience.

Just stand right next to me. A little bit closer so the tenor section over there can get a look at you. (*Or.*) Now turn around so all my gays can see you.

Dan fondles his chest or arms or somehow invades his personal space.

(*Improv.*) Ooh, Ted, very impressive. (*Or.*) Ooh, someone's been hitting the gym.

Okay, in a few minutes Robyn will be coming back out here, and at a certain point, she will be looking for a man. You with me?

TED. (*Answers "Yes."*)

Dan must get a verbal answer from Ted. If Ted doesn't answer, he must ask the question again.

DAN. (*Aside to Ted.*) You're very intelligent, Ted. I can see why Bertha is sleeping with you.

Now, when that moment comes, I need you to stand up and be that man for her. Can you do that?

TED. (*Answers "Yes."*)

Once again, Dan must get a verbal confirmation from Ted. This helps to ensure that Ted will play along when called upon to do so later in the scene.

DAN. Alright! Go ahead and have a seat Ted and I'll come and get you when I need you. Round of applause for Ted everyone.

Audience applauds. Dan heads back up to the stage as Ted returns to his seat.

The play doesn't end here...

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