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*Dramatic Publishing*

A Comedy in One Act

by

ANNE COULTER MARTENS

If Girls Asked Boys for Dates



**THE DRAMATIC PUBLISHING COMPANY**

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(IF GIRLS ASKED BOYS FOR DATES)

ISBN 0-87129-394-3

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# If Girls Asked Boys for Dates

*A Comedy in One Act*

FOR TWO BOYS AND THREE GIRLS

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## CHARACTERS

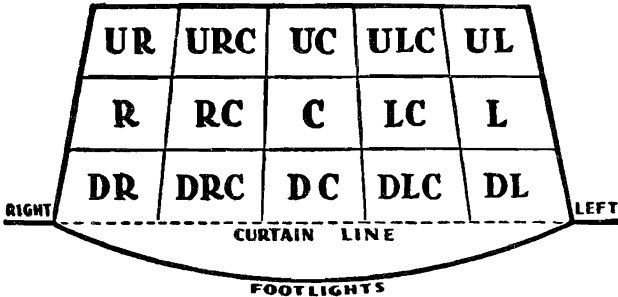
GEORGE ..... *who has his first date*  
NANCY ..... *who asks him*  
HARRY ..... *who advises him*  
KAY ..... *who goes along*  
MRS. SMITH ..... *who supervises*

PLACE: *The Smith living-room.*

TIME: *The present, with the dating situation in reverse.*

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## CHART OF STAGE POSITIONS



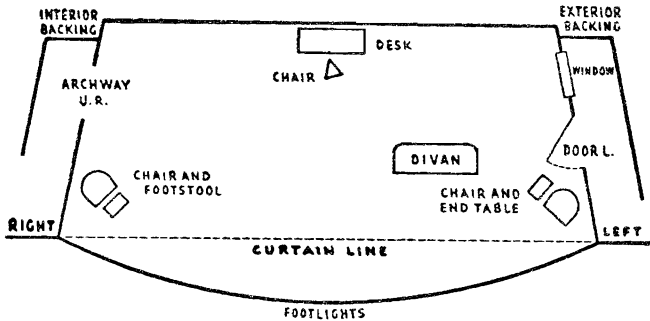
## STAGE POSITIONS

*Upstage* means away from the footlights, *downstage* means toward the footlights, and *right* and *left* are used with reference to the actor as he faces the audience. R means *right*, L means *left*, U means *up*, D means *down*, C means *center*, and these abbreviations are used in combination, as: U R for *up right*, R C for *right center*, D L C for *down left center*, etc. One will note that a position designated on the stage refers to a general territory, rather than to a given point.

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**NOTE:** Before starting rehearsals, chalk off your stage or rehearsal space as indicated above in the *Chart of Stage Positions*. Then teach your actors the meaning and positions of these fundamental terms of stage movement by having them walk from one position to another until they are familiar with them. The use of these abbreviated terms in directing the play saves time, speeds up rehearsals, and reduces the amount of explanation the director has to give to his actors.

## STAGE CHART



## PROPERTIES

GENERAL: Divan; desk and chair; telephone on desk; easy chair and footstool; easy chair and end table; framed mirror; drapes on window; car keys on desk; lamps, pictures, rugs, etc., as size of stage permits.

GEORGE: Several ties, carnation in lapel, handkerchief.

MRS. SMITH: Plate and dish towel, handkerchief.

NANCY: Handbag, florist's box, wrist watch, small black book in handbag.

KAY: Handbag, florist's box containing carnation, class ring.

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# If Girls Asked Boys for Dates

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BEFORE RISE OF CURTAIN: *An ANNOUNCER steps in front of the curtain.*]

ANNOUNCER. Have you ever thought what it would be like if instead of boy asking girl for a date, as is the custom, the entire situation were changed? Then it would be girl asks boy. Instead of girl waiting for the telephone to ring, boy would wait for that fateful ring. Instead of girl trying to be charming, boy would have to concentrate on how to be charming and please girl. Frankly, I don't think there's a ghost of a chance that such a reversal of situation will ever come to pass. But wouldn't it be fun to imagine it! It might go something like this. [*Leaves stage.*]

SCENE: *The living-room in the Smith home. A door L leads to the front porch. In the R wall, upstage, is an archway, leading to the rest of the house. A well-upholstered divan is L C, facing the audience. Against the rear wall, U C, are a desk and chair. On the desk, among other things, is a telephone. There is a large easy chair D R, with a footstool in front of it. Another easy chair is D L. Right of it is an end table. There is a framed mirror on the wall D L. Upstage of the door L is a window. Lamps, pictures, rugs, etc., may be added as the size of the stage permits.*]

AT RISE OF CURTAIN: *The telephone is ringing. After several rings, GEORGE yells from offstage U R.*]

GEORGE [*offstage U R*]. Mom, can you answer the phone? I'm

getting dressed. [*Telephone continues to ring.*] Mom!  
[*Telephone continues to ring.*] Oh, never mind! I'll answer it myself.

[*GEORGE hurries in U R. He is a good-looking young fellow in his teens. His suit coat is not yet on, his shirt is partly unbuttoned, and his tie is hanging around his shoulders. GEORGE is getting ready for his first date, and girls control the dating situation. Since he has never known it to be any other way, he is happy and well-adjusted. His mental attitude is the reverse of the usual, because he knows that boy must concentrate on pleasing girl. Although GEORGE is ruggedly masculine at all times, he looks at dating from what was once the girl's point of view. NOTE: Neither the part of George nor that of Harry should be played effeminately. They are entirely masculine at all times.*]

GEORGE [*hurrying to desk, picking up telephone*]. Hello. . . .  
[*A little shyly.*] Oh—hello, Nancy. . . .

[*MRS. SMITH, a pleasant, attractive woman of about forty, comes in U R. She wears an apron over her afternoon dress and has a plate and a dish towel in her hand.*]

MRS. SMITH [*pausing U R*]. For me?

GEORGE [*to MRS. SMITH*]. It's my date for tonight. [*Into telephone.*] Promptly at nine? . . . Of course I'll be ready. Harry's coming over, so you and Kay can pick us both up here. . . .

MRS. SMITH. Does she have a car?

GEORGE [*to MRS. SMITH*]. Her mother's, I guess. [*Into telephone.*] You have the car? . . . [*Louder.*] Car, I said. . . . All right, I'll see you at nine, Nancy. . . . 'Bye. [*Hangs up.*] Nancy and Kay are calling for us in about ten minutes. [*Hurries toward U R.*]

MRS. SMITH. George, dear, wait a minute.

GEORGE [*pausing*]. Yes, Mom?

MRS. SMITH. I know you're all excited about your first real



date, but I think we should have a—a—little talk. [*Crosses toward divan.*]

GEORGE [*obviously embarrassed*]. Oh, now, Mom!

MRS. SMITH. I do wish your father were home to give you a few suggestions from the man's point of view. [*Sits on divan and pats place beside her.*]

GEORGE [*awkwardly, crossing toward divan*]. I'll do all right. [*Sits on edge of divan.*] A little nervous, maybe.

MRS. SMITH. Nancy and Kay are nice girls, I hope?

GEORGE. Sure! Harry and I wouldn't go out with them if they weren't.

MRS. SMITH. I just wanted to make sure. Now that you're starting to date, naturally, I worry a bit.

GEORGE. No need to worry about me.

MRS. SMITH. I'm sure you're not the flighty kind, but a young fellow has to be so careful of his reputation.

GEORGE. Oh, sure, I know that.

MRS. SMITH. Maybe I've kept you a little too sheltered, not letting you accept dates when you were younger.

GEORGE. I didn't mind.

MRS. SMITH. And now, I'm not sure that I've told you all you need to know.

GEORGE. What do you mean?

MRS. SMITH. Well, some girls—I may as well come right out with it, George—they're fresh.

GEORGE [*staunchly*]. Not Nancy!

MRS. SMITH. Just remember, it's a girl's world, and some of them think they can get away with anything.

GEORGE. So I've heard.

MRS. SMITH. If you should meet a girl like that, there's only one thing to do. Slap her face.

GEORGE [*jumping up*]. Oh, Mom!

MRS. SMITH. Believe me, she'll respect you all the more for it.

GEORGE. Okay. [*Sits again.*]

MRS. SMITH. Then there are the little matters of etiquette. Always let a girl pull out your chair at the table. And let her pick up anything that you happen to drop.

GEORGE. Dad's told me that plenty of times.

MRS. SMITH. My, I remember how thrilled your father was when I first asked him for a date! Just about your age. A darling boy, and so strictly brought up.

GEORGE. Don't tell me you were a wolf!

MRS. SMITH. Well—he *did* have to slap my face! [*Laughs.*]

[*There is a rap on the door L. MRS. SMITH rises and opens the door. HARRY comes in, all spruced up for the dance, with his topcoat over his arm. He is about a year older than George, and much more sure of himself.*]

HARRY. Hi! Aren't you ready yet, George?

GEORGE [*rising*]. Just about. Gee, I like your new suit, Harry.

HARRY. Thanks. [*Puts his coat on back of divan and crosses to C stage.*]

MRS. SMITH [*who has paused left of divan*]. I've been giving George a little advice about dating.

HARRY. I'll watch out for him.

MRS. SMITH [*crossing toward GEORGE*]. Another thing, George. You'll remember to wait till Nancy opens the car door for you? Girls like to perform these little courtesies for the boys.

GEORGE. I'll remember. [*Looks at ties he has brought in, undecided.*]

MRS. SMITH. And don't forget, I want to meet these girls when they come. [*Crosses U R.*]

GEORGE. Okay, Mom. [*MRS. SMITH goes out U R.*]

HARRY. Why don't you tie your necktie? [*Crosses toward him.*]

GEORGE. I'm so excited, my fingers are all thumbs. [*Crosses to mirror D L.*]

HARRY. Calm down. No girl is that special.

GEORGE. Gosh, I hope I make a good impression on Nancy. [*Fumbles with his tie.*]

HARRY. Stop jittering. [*Crosses D L.*] Here, let me tie it for you. [*Works on GEORGE'S tie.*]