

"COCKTAILS & HIGHBALLS"

A comedy in one act

by

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CAST OF CHARACTERS

3 men and 2 women

JAKE TUFTS

Mid-20s to early 30s. Cool, smooth, and quick-witted, Jake is the friend who stays grounded while Toby spirals. He's a practiced flirt with a natural charm, but he never takes himself too seriously.

TOBY SCHIFF

Early 30s to early 40s. A romantic and who's comically intense, Toby sees himself as a gallant knight. He's often unaware of how ridiculous he sounds, which makes him both earnest and endearing.

DIAN MORRIS

Mid-20s to early 30s. The alluring, sarcastic cocktail waitress who's seen it all, Dian keeps everyone in check. She's confident and perceptive, adding balance with a playful but guarded attitude.

DUKE REEVES

Late 30s to mid-40s. Duke has a charisma that hints at his complicated love life. He's vulnerable when it comes to his relationships, bringing sincerity mixed with a touch of guilt to the bar.

KITTY VALE

Late 30s to early 50s. The no-nonsense policewoman who maintains order with dry humor and authority. Kitty commands respect without needing to raise her voice, getting to the bottom of things with her sharp, grounded presence.

TIME and SETTING

The Present. A cozy cocktail bar called **The Rendezvous Room** with a vintage charm. The bar stretches across one side of the stage, lined with high stools for casual seating. Opposite the bar are a few small tables with two or three chairs each, arranged to encourage conversation. The décor is understated, with touches that suggest a warm, nostalgic atmosphere. Overall, the set feels inviting -- a natural setting for romantic misadventures and comedic encounters.

AT RISE: The Rendezvous Room, a cozy cocktail bar. There are high stools along the bar and a few scattered tables.

PRE-SHOW: The HOST enters and addresses the audience directly.

HOST

Good evening, ladies and gentlemen! Welcome to "Cocktails & Highballs!" Tonight, we take you back in time to the heart of [Name of Current City], to a little bar called The Rendezvous Room. Now, as you can see, it's a bit... well, shall we say, empty. That's why we need your help. We need some volunteers to liven things up. Don't worry, you don't need to act or sing... unless, of course, you want to. You'll just sit back, enjoy the show up close, and help us populate the bar. First, we need a couple. You don't need to actually know each other, if you'd like to fake it. How about it?

The HOST picks a MALE and a FEMALE VOLUNTEER and brings them to a table. (Ad lib as necessary.)

HOST (CONTINUED)

Fantastic! What's your names?

(gets names)

Let's have a big hand for [Name] and [Name]!

(encourages applause)

Thank you for helping us out tonight. You two look perfect for the part. Now relax, sip your drinks, and enjoy the show.

(then, to audience)

Next up, we need a gentleman at the bar. Who's up for the challenge?

The HOST picks the MALE VOLUNTEER to join him at the bar.

HOST

Let's hear it for him, folks!

(encourages applause)

And your name is?

(gets name)

Thank you for helping us, [Name]. And the drinks are opaque, so they're calorie-free, sugar-free, and... well, taste-free.

(then, to the audience)

Lastly, we need a lady to bring some class to this joint. Don't worry, we're not casting for "The Real Housewives of [Name of Current City]." Who's up for it?

The HOST picks a FEMALE VOLUNTEER from the audience and brings her on stage.

HOST

Thank you for lending us your charm. What's your name?
 (gets name)
 Put your hands together for [Name], folks!
 (encourages applause)
 Remember, no pressure to perform. Unless you want to steal
 the scene. You can try. Our actors are light on their feet.
 (then, to audience)
 Thank you to our volunteers! Now, as they settle in, let's
 dim the lights and raise the curtain on a night of romance,
 mischief, and hilarity. Enjoy the show, and welcome to
 "Cocktails & Highballs!"

The HOST exits and the LIGHTS dim
 to the glow of The Rendezvous Room.

DIAN PENNINGTON, the waitress,
 enters. She's balancing a tray of
 drinks, walking with exaggerated
 care as her Playboy Bunny outfit is
 flirty but not functional.

DIAN

... Two, three, four...
 (goes to Woman at Table)
 Keep it smooth, no spillage... bend, but don't break... Your
 cocktail, madam. Bottoms up.
 (places a drink on the table
 and moves to Man at the Bar)
 Five, six, seven ... Don't lean too far...
 (places drink on the bar)
 Your highball, sir. And be careful -- I hope you can still
 feel your nose after that one.

DIAN carefully sashays to the
 Couple's table.

DIAN

Chest out... wedgie, wedgie, wedgie...
 (places drinks on table)
 For you, madam, a... Whiskey Neat.
 (to the Woman)
 That's right, you go girl; you're not here to play games.
 (to the man)
 And for you, sir... a Love on the Rocks. Careful where you
 put that straw.
 (aside to the Woman)
 Just a heads up -- he's got a wandering eye.

JAKE TUFTS and TOBY SCHIFF enter.

JAKE exudes a quiet charm -- cool,
 collected, effortlessly confident.

TOBY believes he's the ultimate ladies' man, despite the reality.

They take a seat at a table.

DIAN

Didn't you guys see the sign?

JAKE

The one that says "No Smoking"? Too late -- you already are.

DIAN

"Please wait to be seated."

TOBY

I like a woman who puts a man in his place.

JAKE and TOBY go back to the entrance and stand and wait.

DIAN

How many in your party?

JAKE

(looks at Toby and counts)

Two please. Uh, make that one and a half.

DIAN takes them to the same spot.

TOBY

(re: Dian)

Oh, good -- a table with a view.

DIAN

What'll it be?

JAKE

I'm sorry if we came on too strong. It's a personality flaw. We're really pretty harmless, honest.

TOBY

You'll have to excuse my friend -- you know how these multi-billionaires are.

DIAN

Would you like a drink? Or should I pour a cold glass of ice water over your head?

JAKE

Old Fashioned for me.

DIAN

Somehow I doubt that. And for you, Mr. Moneybags?

TOBY

I'd like to place a Multiple Beverage Order, please. Let's see... An orange juice, for Vitamin C, gotta keep the immune system strong. One tomato Juice, for antioxidants, keeps me young. A chocolate milk -- builds strong bones. Diet Coke, because I'm watching my figure. And top it off with a Long Island Iced Tea -- to balance out all the good choices.

DIAN

Should I schedule a wake-up call for you?

JAKE

I'm Jake Tufts, and this is my buddy Toby Schiff. Why don't we try again? I'd love to get to know you better.

DIAN

Tufts Schiff.

DIAN exits, each step practiced to manage the coverage of her outfit.

TOBY

She digs you.

JAKE

Yeah, it's written all over her face.

TOBY

I wasn't looking at her face. That's the problem with you. You play it too cool. Women like adventure. They want a caveman who drags them back to the fire and to the meat.

JAKE

You know, Toby, women typically don't want the guy who tries too hard. They like it when he's effortless... like me.

TOBY

Oh, yeah? Like the time you effortlessly took Monica Lang to Red Lobster -- and she was allergic to seafood?

JAKE

I had no idea! And to be fair, I did order her that epi-thingy, didn't I?

TOBY

The paramedics were very impressed with your charm as they wheeled her out.

JAKE

Alright, show me how it's done, maestro -- even a blind squirrel finds a nut.

TOBY

Watch and learn, rookie.

TOBY scans the room. His eyes go wide at the Woman at the Table.

TOBY

Oh, be still, the sweet, sweet thumping of my vascular system.

JAKE

I told you not to mix alcohol and cough syrup.

TOBY

No, her! She's divine... enchanting... the unadulterated woman of my dreams.

JAKE

Right. And in five minutes, she'll be your ex.

TOBY

I can tell she's the kind of woman who just craves being the center of attention. I'm gonna marry her.

JAKE

Sure, real smooth. Nothing says "I do" like ogling from across the room.

TOBY

It's time for a little less ogling, and a lot more action.

TOBY stands, adjusts his clothes and checks his hair. He takes out a bottle of throat spray and spritzes his mouth and underarms.

JAKE

What are you doing -- prepping for surgery?

TOBY

It doesn't hurt to be a little extra irresistible.

JAKE

That's a lot of effort for someone who hasn't made eye contact yet.

TOBY postures himself like he's James Cagney and swaggers over to her like he's John Wayne.

TOBY

Hey, baby. See anything you like? Name's Toby. Toby Schiff. It's a strong name. Like a well-built chair.

TOBY dramatically leans on a chair, accidentally knocking it, almost falls, but catches himself unfazed.

TOBY

You only go around once in this world, sweetheart, care to grab a little gusto?

DIAN enters with their drinks. She intercepts TOBY, leading him back to his table.

DIAN

The lady doesn't want your little gusto, dude.

JAKE

That was the end of a beautiful beginning.

TOBY

You just interrupted Bob Ross painting happy trees.

DIAN

One Old Fashioned for Mr. Bedroom Eyes...
(re: Toby's various drinks)
And one Connption Fit for you.

TOBY

Liquid confidence; I'm going to need all this.

TOBY samples all of his drinks.

DIAN

You two players want another round?

JAKE

Only if you're joining us, Dian. You know, the whole room stops when you walk by. Or is that just me?

DIAN

Smooth. Almost makes me forget it's your third attempt today.

DIAN turns with a smile and looks back as she continues offstage.

JAKE

She'll make her move when she's ready.

TOBY

Whoa, hold on. Do you see this?
(re: the Man at the Bar)
That guy's making eyes at her!

JAKE

Everybody's making eyes at her.

TOBY

Not at Dian. At the love of my life; the girl of my dreams; the woman I plan to sire with the spawn of my seed.

JAKE

Be careful what you wish for, Damien.

TOBY

I've got to stop him from swooping in and sweeping her away.

DIAN enters with her tray of drinks, moving with exaggerated care. She sets down a drink in front of the Man at the Bar.

DIAN

Here you go, handsome. Don't get into trouble with it.

DIAN goes to the Woman at the Table and hands her a drink.

DIAN

Compliments of the gentleman at the bar... I'd milk him for all he's got, if I was you.

DIAN winks, then saunters to exit.

TOBY

Did you hear that? He's after her -- that no-good gigolo! I've got to do something to prove I'm better than him.

JAKE

Do something about your Obsessive-Compulsive Disorder first.

TOBY

It's not OCD if everything's perfect.

TOBY stands, steels himself, and slithers to the Woman at the Table.

JAKE

Make sure you know where your exits are.

TOBY

Good evening again, milady. I had to tell you that I feel you've got that kind of beauty that sneaks up on a man. Like at first, I wasn't sure, but then, I took a second look, and, yeah, you're growing on me. Like a well-aged bottle of wine. Not that you're old. More like a fine Burgundy. Potent and full-bodied. I mean, you're very well-proportioned; I could stand to lose a few pounds myself. What I'm trying to say is, you're like a rotisserie chicken. Golden and crispy in all the right places. You have a classic elegance. Like something from a black-and-white movie. You know, from way back when they didn't have special effects to make people look good. I bet you've got a great personality... somewhere.

JAKE approaches TOBY, trying to save him from himself.

JAKE

Uh, excuse me, Ambassador Kennedy, but your chocolate milk is curdling. We wouldn't want an international dairy incident. I beg your pardon, ma'am.

JAKE steers TOBY back to their table.

TOBY

What's wrong with you?? I was this close!

JAKE

You were that close to having your self-esteem handed to you in a doggy bag.

TOBY

I was right there! I could see it in her eyes. She was melting, Jake! Melting! Like butter on a hot summer day.

JAKE

Trust me. I just saved you from getting burned.

TOBY glares at the Man at the Bar.

TOBY

Hey, did see you that? He's doing it again.

JAKE

Lover boy at the bar? He's just sitting there.

TOBY

He's making googly eyes at her like she's a five-course meal. That scoundrel. Does he have no shame? I've got to stop him. I can't let him move in after I laid all that groundwork!

JAKE

Toby, relax. He looks like he's trying to figure out if he's allowed to blink.

TOBY

That's not blinking; that's scheming. He's plotting something. I have to defend her honor!

JAKE

C'mon, man. Don't make a scene.

TOBY

I'm not going to make a scene; I'm going to make a stand -- for justice!

TOBY squares his shoulders and marches over to the Man at the Bar.

JAKE

Should I call 9-1-1 now or after you're unconscious?

TOBY stands awkwardly close to the man, trying to look imposing.

TOBY

At last, we meet, thou most treacherous knave! There you sit, like a coiled serpent, your arms... [actor improvises based on what the volunteer is doing, such as "folded smugly, like a villain with ill-gotten riches."] Do you think your silence protects you from the wrath of my scorn? Nay, sir! Her heart is not some prize to be won by your googly eyes and smoldering glances! Thou art but a blemish on the face of true love! A blight upon the fertile soil of romance! I tell you now, miscreant, thou shalt rue the day you dared gaze upon her with wicked intent. Should you persist, I shall unleash a fire of chivalry that shan't be quenched! Shan't, I say; shan't!

JAKE

Oh, Sir Galahad! Your restraining order is ready!

TOBY

Don't mess with me, knave, you have no idea what kind of damage I can do with all the liquids I've ingested.

TOBY struts back to JAKE.

JAKE

You really showed him. He's quaking in his pantaloons.

TOBY

That man can't be trusted. I need to outsmart him.

JAKE

Well, put those two brain cells of yours to good use and finish your Diet Coke.

DIAN enters, balancing her tray and adjusting herself as she approaches the Couple at the Table. She puts down their drinks with flair.

DIAN

Just what the doctors ordered. One Excitement Elixir for the lady. Bubbly, vibrant, and trust me, it's guaranteed to get things started. And for the gentleman, one Plateau Punch. Smooth and steady -- pace yourself with this one, Casanova.

(saunters to Jake and Toby)

Suck it in, girl, you can breathe when you get home.

JAKE

You know, Dian, you've got this whole "hard to impress" game down. But let's be honest, it's not fooling anyone.

DIAN

Maybe I'm waiting for you to actually impress me. Still waiting.

JAKE

The more you pretend not to care, the more I'm convinced you're keeping score.

DIAN

Keeping score doesn't pay my tuition.

JAKE

Then maybe you just like to watch guys try and fail, so you can feel better about having the upper hand.

DIAN

Oh, so now I'm on some kind of power trip?

JAKE

You like the game. I can see that much. And the best part is, you're not the type to let anyone win too easily.

DIAN

And what kind of game do you think I'm playing?

JAKE

It's love's version of homerun derby. All or nothing.

DIAN

Okay, you're right; I am keeping score, and you're losing.

TOBY

If you two are finished, I've got real problems here.

DIAN

You know, you guys could learn a lot from --
 (re: Couple at Table)
 -- that couple over there. Do you know who they are?

TOBY

They look like a couple who never miss dessert.

DIAN

That's Vida Wright and Vada Wong.
 (seeing their confusion)
 The relationship experts. They wrote the book "The Wright and Wong Way to Woo." Didn't you read it?

JAKE

I saw the movie, and afterward I had a lisp for three days.

Which one is which?
TOBY

I think he's Wright.
JAKE

Then she must be Wong.
TOBY

Why do you assume he's right?
DIAN

I didn't say he's right; I said she's Wong.
TOBY

Oh, sure, because the woman has to be wrong, right?
DIAN

He doesn't have to be right, but I think she's Wong.
JAKE

I know she's Wong. But why do you think he's right?
DIAN

You're the one who said they were Wright and Wong.
JAKE

So she's Wong?
TOBY

No, she's right.
DIAN

It's not a question of wrong and right. We're talking about who's Wright and who's Wong.
JAKE

She's Wong and she's right, and he's Wright and he's wrong?
TOBY

Now you've got it.
DIAN

I don't even know what I just said.
TOBY

I think you just discovered the meaning of life.
JAKE

And somehow you're still clueless.
DIAN

I need to go over there and ask them what I'm doing wong.
TOBY

DIAN

Wrong. You can't just walk up to them like two creepy dudes. I'm their waitress; I have an excuse to interact with them. Stay here. I'll handle this.

DIAN goes over to the Couple at the Table. But JAKE and TOBY soon follow her.

DIAN

(to the Couple)

Everything good? Can I get you anything?

JAKE

I know this must be terribly rude, and you're asked for advice all the time -- but could you help my friend here?

TOBY

That rogue gigolo over there wants to whisk away the woman of my dreams.

DIAN

You'll have to excuse them. They're big fans of your work.

JAKE

I read "The Wright Wong Way of Wooing Without Wegret," I mean, without regret. And it was fascinating.

TOBY

I didn't read it, but I like to look at the pictures for encouragement.

DIAN

Mr. Wright, Ms. Wong, this is Jake Schiff and Toby Tufts.

JAKE

(shaking their hands)

That's wrong. I'm Tufts; he's Schiff.

TOBY

(also shaking hands)

Ms. Wong; Mr. Wright --

(then shaking Jake's hand)

-- Tufts --

JAKE

-- Schiff.

DIAN

They mean well. Even if it doesn't seem like it.

JAKE

We're sorry to intrude. I know you're trying to enjoy a romantic evening together.

TOBY

Yeah, it's obvious you've got that can't-wait-to-get-home energy.

DIAN

Tufts, Schiff, cut it out.

JAKE

You can feel the connection. It's electric over here.

TOBY

If you could just help me pleasure my woman the way you pleasure her.

JAKE

(to Wright)

We're dying to know your secret. Is it boxers or briefs? Wait, I know, commando!

TOBY

(to Wong)

And does the carpet match the drapes?

DIAN

Guys, out!

JAKE

Socks on? Socks off?

DIAN

Out!

(to Wright and Wong)

I'm terribly sorry. I shouldn't have removed their E-collars.

DIAN shoos JAKE and TOBY back to their table.

TOBY

It's okay if you fake it -- I just want to know!

DIAN

Congratulations, you've officially made things weird for everyone in the room. I'm pretty sure we're all in therapy now.

TOBY

It was trial and error.

JAKE

Mostly error.

DIAN

Don't let this bunny tail fool you. I could slap you silly with it.

JAKE

That would just encourage him.

TOBY

I promise, Dian! From now on, I'll be the picture of good behavior. The model customer. No more awkward flirting, no more off-color remarks, no more inappropriate metaphors. From this moment forward, I will be a gentleman in every way.

DIAN

I'll believe it when I see it.

DIAN adjusts her bunny ears and makes a deliberate show of sauntering off and exits.

TOBY

Man, I'd love to follow that tail all the way home.

JAKE

You just promised Dian you were going to behave!

TOBY

But this is different. This is fate. The girl of my dreams is sitting right over there. I've got it all figured out. First, I'll start with something smooth -- like, "Hey baby, I couldn't help but notice you've got a seat... mind if I fill it with my undivided attention?"

JAKE

She'll throw her drink in your face!

TOBY

I'm talking about the seat next to her! Where's your mind?

JAKE

Far away from whatever you're planning.

TOBY

I'm planning precision. Like a well-placed missile.

JAKE

Yeah, one wrong move and boom.

TOBY

How about this: "Hey there, doll. Girl, you hit me like a left hook." Or does right hook sound better?

JAKE

It sounds like a lawsuit.

TOBY

I could send her roses. Or chocolates. Maybe a ham. You think she's vegan?

JAKE

She will be after talking to you.

TOBY

This time I'm going to get it right. She's the woman I've been waiting my entire life for... giddy-up.

But TOBY stops in his tracks.

TOBY

I can't do it. I've lost my mojo! You're the smooth talker; you go over there and break the ice for me.

JAKE

Me? What about Dian?

TOBY

Dian's not her type... I don't think. Please, Jake, warm her up to the idea of me, then I'll swoop in with the finishing move. We can tag team her.

JAKE

I don't think she's into that either.

TOBY

Please, you're my best shot. It's not like I'm asking you to be my surrogate father... yet.

JAKE

Okay.

TOBY

You'll be my surrogate father!?

JAKE

No! I'll be your wingman -- on one condition.

TOBY

Name it.

JAKE

You let me pick your line. Whatever I say to her on your behalf... that's what you stick with. Deal?

TOBY

Deal! Tell her I've loaded up with enough liquids to keep things flowing all night.

JAKE

For her sake, I hope she can swim.

JAKE strides toward the Woman at the Table. His approach is casual, exuding genuine charm.

JAKE

Excuse me, I know this might be a little forward, and I usually wouldn't interrupt your evening... but my friend over there --

(gestures toward Toby, who is
hiding behind a chair)

He's actually very sincere... and he's noticed you. He finds you incredibly attractive, but, to be honest, he's a little too shy to come over after... well, let's just say things didn't go exactly as planned earlier. It was all the antioxidants talking. He's really a great guy -- a little quirky -- but with a heart of gold. And a bladder of iron. Would it be alright if he came over and said hello?

Regardless of what the Volunteer does, JAKE makes it a yes answer.

JAKE turns and signals for TOBY to come over, and he does.

TOBY

What'd she say? Is she into me?

JAKE

She didn't run away. That's a good sign. Just relax. Be yourself. That's who you want her to like anyway.

TOBY

I'll try. But my fantasies of me are more interesting.

JAKE

Reality is what you have to work with. Good luck.

TOBY

(approaching her)

Hi, again. You know... I've spent my whole life thinking I had to be something more -- funnier, smarter, cooler -- to get the girl. But that's wrong. I shouldn't be trying to "get" you. I need to be real. Honest. That's enough. I mean, you deserve more than some cheap line. You deserve someone with courage, who's willing to be bold with his heart, someone who appreciates you, finds you interesting, and wants to get to know you better. I've always wanted to find the right woman. I just hope it's not too late for me to work on being the right man.

But then TOBY notices something about the Man at the Bar.

TOBY

Hey! What do you think you're looking at! Huh? Mind your own business, Mr. Midlife Crisis! You want a piece of me!! You want some of this!!? Do you know how well hydrated I am right now? If I hurl, I'll be aiming straight at you!!

JAKE

Watch out! He's got a water pistol and a full tank!

DIAN enters.

DIAN

What nonsense are you up to now?

TOBY

Defending milady's honor! That rake cad is undressing her with his eyes! Not that we all haven't done that, too. She looks magnificent in the raw. I'm imagining her myself right now.

(pauses, everyone looks at
The Woman at the Table)

But I'm in love. And he is only filled with carnal lust!

DIAN

Get out, before you pull something!

JAKE

(to Dian)

Give him a break; he's making much ado about nothing.

DIAN

I don't care if he's making Macbeth. Both of you -- get out!

TOBY

Out? OUT?! I'm the only thing standing between that... that fiend and his lecherous gaze! Look at him! Sitting there, all smug! His wandering eyes... his filthy mind! You think I don't see what you're doing? I'm not an idiot!

DIAN

You could have fooled me!

JAKE

Let's just hope he doesn't break into a soliloquy.

TOBY

Oh, foul destiny! Must I alone bear the burden of nobility in a world gone mad?

JAKE

Too late; he just broke.

TOBY

Yes, I stand here -- a solitary knight, shielded only by my honor! Shall I permit this scoundrel to feast upon her with his lascivious gaze? Nay! Not while a single breath remains within me. For love is not some base pursuit -- it is a sacred calling! And I, a humble servant, shall defend her virtue as long as there is blood in my veins, passion in my heart, and... well, until nature calls!

DIAN

I said, get out, Sir Lovesick!

JAKE

Aren't you curious where this trainwreck is going?

TOBY

I'm going nowhere! That man! He's plotting and scheming like the dastardly scoundrel that he is! I'll duel him if I must! I'll defend her honor with every ounce of my being!

From the main entrance, KITTY VALE,
a police woman, enters.

KITTY

What's going on here? We got another complaint about someone disturbing the peace.

DIAN

Oh, uh, officer, hello, nothing to see here. Just a friendly game of drunken Shakespeare.

JAKE

He's on his twelfth pint.

KITTY

This is the fifth complaint this week. I told you last time if it happens again, I'd issue you a citation.

DIAN

It's nothing! Really, just a misunderstanding. I don't want any trouble.

JAKE

Between you and me, officer honey, that's why we're here. We're all seeking a little peace.

KITTY

I get off at two a.m., if I haven't arrested you yet.

JAKE

Your cuffs or mine?

KITTY

Now somebody come clean -- what's the beef here?

DIAN

The neighbors are just... sensitive. You know how they are. Everything's under control.

KITTY

I had to get out of my nice warm car to come here. And I'm not leaving empty-handed. Someone's gotta explain why I'm standing in the middle of Bards gone wild.

TOBY

Officer, if I could have a word with you...

(taking her to the side)

We're under duress. The man at the bar, he threatened us if we dared say anything to you. He's been sitting there, watching, waiting. He said if we spoke up, we'd regret it.

KITTY

I should have known!

(goes to the Man at the Bar)

YOU again! Stinky Fingers McGee! Casing the joint, eh? Sitting there all calm, like butter wouldn't melt in your mouth. Planning your next move. Well, you've made your last play. On your feet, Stinky!

KITTY gets him to stand, and she takes him by the arm.

JAKE

Sitting quietly has always been a gateway crime.

KITTY

Let's go, Stinky.

(as she escorts him out)

You have the right to remain silent. Anything you say can and will be used against you...

KITTY and the Man exit.

JAKE

He was invoking his rights all evening.

DIAN

All right, Toby, I hate to admit it, but... you saved my behind.

TOBY

It's not your behind I'm interested in. It's hers!

TOBY approaches The Woman at the Table, a la Pepé Le Pew.

TOBY

Ah, my petite chou! Just you and me, together at last. Your eyes, zey sparkle like zee finest champagne! And your lips, ohhh, how zey call to me...! Le smooch! Le smooch!! Le smooch!! Ahh, mon amour! Our love is like a soufflé -- light, fluffy, and rising to perfection!

(helping her stand)

Come, my little crepe! Let us dance beneath zee moonlight, let us toast to love, and let us... how you say... embrace!

(slow dancing with her)

Zee music of your heart, it sings to me, my little éclair! I will whisk you away to a land of romance.

DUKE REEVES enters while TOBY is wooing the Woman. DUKE looks around and finally spots her dancing with TOBY.

DUKE

What in tarnation is going on here!?
 (angrily approaches Toby)
 Get your hands off my wife!

TOBY

Your WIFE?? I swear she told me she was 21!

DUKE

(to the Woman)

Darling! Sweetheart! My one and only! I've been a fool -- a stupid, reckless, selfish fool! I pushed you away with my own stubborn pride, and now... now look at what's become of me! I can't bear it anymore! I've wronged you, I've betrayed your trust. But I swear the yoga instructor meant nothing to me. We were just doing the downward dog. I only went with it because I wanted to strengthen my core. The only thing that got down was my chakras, I promise! Please, my love, come back to me!

(grasps her hand sincerely)

Come home where we can be together again. I'll stop pretending to accidentally walk in when you're changing -- cross my heart! I promise to never share the nudes of you ever again...

(lowering his voice)

Except, well, you know, there's this little thing called the cloud, and it's super tricky. Like, even if you delete stuff, it kinda just... stays there. Floating around, you know?

(as he leads her to exit)

I mean, I'm trying to fix it. But, well, it's out there, somewhere. Just floating... like... forever. But don't worry. I'm on it. Totally on it...

DUKE and The Woman exit.

TOBY

There she goes. The only woman I've ever loved.

JAKE

You mean, today?

TOBY

I'm shattered. This angst, this rage... it will never be quenched. What should I do?

(then)

Oh, Wright and Wong -- where did I go wong? What should I do? Should I resign myself to this unrequited fate? Or should I go after her? I need your advice.

TOBY needs to ad lib to Wright and Wong trying to get them to indicate somehow one way or the other.

If they indicate yes...

TOBY

Yes! You're right! How could I have doubted it? Love waits for no man! I must go after her! The stars, the cosmos, they demand it! My heart -- my soul -- yearn for her touch! I shall find her, no matter the cost! But first --

(rushing toward exit)

-- I gotta go pee like a racehorse!

TOBY stumbles as he exits.

LIGHTS OUT ON Wright and Wong.

If Wright and Wong indicate no...

TOBY resigns himself to accept his loss and sits at their table.

TOBY

No, you're right, Wright. She's gone, Wong. Lost to me, forever. What's the point of it all? Love is a cruel mistress. My heart -- broken, stomped on like a cheap wine glass at a wedding no one wanted to attend. This is my fate: to wander the earth alone, destined to watch others find joy, while I drown in the bitter sea of sorry. Love is a smoke made with the fume of sighs. I am but a husk of the man I once was. Alone... unloved... undesired.

(then, to Wong)

But, hey, we both don't have to be lonely tonight, h'mmm, baby? Why don't you ditch ol' Captain Buzzkill here and you and me can get to know each other, you know, in a Biblical way. Ever slept on a waterbed? It's like floating on passion.

(then, clutches himself)

Ooops! Wait a minute! Don't talk about water!

LIGHTS OUT ON the table with TOBY, Wright, and Wong.

JAKE

So, how about that? Alone at last.

DIAN

Just you and me... and your ego.

JAKE

If you keep playing hard to get, we'll be playing all night.

DIAN

And you'll still be on the bench.

JAKE

That's where you're wrong. My ego's the cleanup hitter.

DIAN rolls her eyes, but there's a playful spark as she inches a little closer to JAKE.

DIAN

You think you can charm your way out of the friend zone?

JAKE

Not me. I'm going for the end zone.

DIAN

But you're going to need more than talk to get there.

JAKE

Okay, let's see if I can penetrate your defenses.

DIAN

I don't know. I think I need to get some expert advice.

JAKE

You want to ask Wright and Wong?

DIAN

Better than that... I'll ask the audience.

(to the audience)

What do you say? Should I give him a shot? Let's hear it!

DIAN encourages the audience to actively respond, while JAKE gestures hoping to win their favor.

She judges the audience reaction and reacts accordingly.

If the audience says yes...

DIAN

Looks like the people have spoken.

JAKE

What are we waiting for? Let's make room for some rendezvous.

DIAN and JAKE lean into each other and kiss.

BLACKOUT.

But if the audience says no...

DIAN

Looks like the people have spoken.

JAKE

Let's practice rendezvousing some more. Maybe they'll change their minds. I'm a perseverance kind of guy.

DIAN and JAKE lean into each other and kiss.

BLACKOUT.

CURTAIN CALL: The HOST enters and addresses the audience directly.

HOST

Well, folks, if there's one thing we've learned tonight at The Rendezvous Room, it's this: when you mix cocktails and highballs, you better buckle up -- because it's a bumpy ride to last call. Now, let's meet the cast of characters who kept the drinks flowing and the comedy spilling over.

(then)

First up, playing the cop who knows that justice is best served with a side of sass, give it up for Kitty, the Police Woman, [insert name here]!

KITTY enters and takes a bow.

HOST

Tonight, she proved you don't need a badge to steal a scene.

(then)

And how about the man with a guilty conscience and a whole lotta charm -- ladies and gentlemen, you know him as Duke Reeves, but his secret identity is [insert name here]!

DUKE enters and takes a bow.

HOST

He came, he charmed, he confessed. Just not necessarily in that order.

(then)

And now the man with more personality than his Multiple Beverage Order, tragedy's most hydrated hero himself, Toby Schiff, played by [insert name here]!

TOBY enters and takes a bow.

HOST

Don't worry, [Name], there are plenty of fish in the sea. It's just too bad you're swimming upstream.

(then)

Next, she lit up our stage with all kinds of loveliness, and she can serve drinks and dish out reality checks in the same breath -- let's hear it for Dian Morris, the delightful [insert name here]!

DIAN enters and takes a bow.

HOST

Trust me, guys, if you think you've got a shot with her, you're probably still on the bench.

(then)

And last but certainly not least, the man with enough charm to keep swinging for the fences -- the patron saint of wit -- Jake Tufts, otherwise known as [insert name here]!

JAKE enters and takes a bow.

HOST

Whether he hit a home run or struck out, I think we can all agree -- he gave it his best shot.

(then)

And now, we couldn't have done it without a few brave audience members who stepped into the action tonight. First, you knew him as the infamous Stinky Fingers McGee. Let's give him a big hand for keeping his hands where we could see them! He's [insert name here]!

The Volunteer enters and joins them.

HOST

And next, the dynamic duo who handled everything Wright and nothing Wong -- our courageous couple, please give it up for [insert name here] and [insert name here]!

The Volunteers enter and join them.

HOST

And finally, the woman who was mystery itself, keeping her cool through every twist and turn. Give it up for [insert name here]!

The Volunteer enters and joins them.

HOST

Thank you all for being such good sports -- you handled this show with more grace than we ever could! We'll make sure your Tony's are in the mail.

(then)

One more time for our fabulous volunteers, and of course, for all of YOU, our wonderful audience. Good night everyone!

CURTAIN

END OF PLAY