



**WARNING:
CONTENTS MAY STIMULATE**



Our SEX, Ourselves

2009 marks the 40th anniversary of Stonewall. In our 40 year march towards liberation, queer sexualities strategically have been de-emphasized in favor of discussions of rights, marriage, suicide and violence. Yet, one undeniably powerful cause of the Stonewall riots was the diverse expression of sexual desire by LGBT folks.

To honor the 40th anniversary of Stonewall, the diverse range of queer sexualities, and the moral values underneath, need to be investigated and celebrated. What about our desires and how we act on them? Where have they come and where have they gone in 40 years? We live in an age of spectacular possibilities: lesbian shotgun weddings, twinkie-boy radical virginity, trans-man cyber-buttfucking, bi-curious bugchasers, and queer families with “Leave it to Beaver” sex lives. It is through an understanding and appreciation of diverse LGBT sexual values that sex can be brought back into the dialogue about equality.

One of the reasons dialogue on LGBT issues is so often framed by folks who oppose us is that queer cultural institutions have no structure for concerted national efforts toward steering community dialogue on key issues. Anti-gay cultural institutions are powerful and well coordinated, and they continue to frame their opposition to our liberation in terms of stigmatized sexuality. While we have LGBT political organizations on the national front, queer cultural institutions tend to be provincial and independent to the point of isolation. Our cultural work is, and has been, a crucial political vehicle for social change and liberation.

The Theater Offensive announces a nationwide celebration of queer sexualities organized around a chain of related performance events in cities around the country, kicking off in the summer of 2009 with the 40th anniversary commemoration of the Stonewall riots. At least nine companies, distributed through every region of the nation, will work with our scripts and/or their own regional organizations and artists to present a performance event celebrating LGBT sex between now and June 2010. The result will be a rolling national grassroots performance festival and the beginnings of a national dialogue about queer sex.

What is The Theater Offensive?

The Theater Offensive is New England’s largest and best-known creator and presenter of lesbian and gay theater. Since 1989 our mission has been to form and present the diverse realities of lesbian and gay lives in art so bold, it breaks through personal isolation and political orthodoxy to help build an honest, progressive community. With a majority of leaders who come from underserved communities, The Theater Offensive is uniquely committed to presenting honest, accurate, artistic images of queer people for a variety of constituents.

With an annual slate of acclaimed artistic programs, a number of extraordinary collaborations, and with enthusiastic (but narrowly based) support from the philanthropic community, we’ve carried out our art and community outreach goals for twenty years. It is vital to our mission that we both bring our diverse audience into our performances and sustain a fiscally healthy level of ticket sales income.

By constantly pushing the envelope of theatrical form and content, and by reaching traditional and non-traditional theatergoers, we have carved a distinctive regional arts niche, introduced new audiences to theater arts, and created models of advocacy and community involvement that are emulated by theater groups world-wide.



NATIONAL TOUR (as of December 2009)

City	Producer	Date and Venue	What
Boston, MA	The Theater Offensive	October 23-24, Club Cafe	COME AS YOU ARE: BOSTON
New Orleans, LA	The Marigny Theatre and AllWays Lounge	January 14-17, 2010 The Marigny Theatre	COME AS YOU ARE: NEW ORLEANS
Santa Monica, CA	Highways Performance Space	February 2010	COME AS YOU ARE: SANTA MONICA
Orange County, CA	Theatre Out	March 11-13, 2010	COME AS YOU ARE: ORANGE COUNTRY
Cedar Rapids, IA	Legion Arts	May or June 2010	COME AS YOU ARE: CEDAR RAPIDS
Burlington, VT	Flynn Performing Arts Center	June 2010, Flynn Center	COME AS YOU ARE: BURLINGTON
Miami, FL	Camposition	June 2010	COME AS YOU ARE: MIAMI
Anchorage, AK	Out North (tentative)	TBA	COME AS YOU ARE: ANCHORAGE
Austin, TX	Jumpstart (tentative)	TBA	COME AS YOU ARE: AUSTIN
Birmingham, AL	Space One Eleven (tentative)	TBA	COME AS YOU ARE: BIRMINGHAM
Chicago, IL	Nicole Garneau (tentative)	TBA	COME AS YOU ARE: CHICAGO
Houston, TX	Diverseworks (tentative)	TBA	COME AS YOU ARE: DALLAS
Minneapolis, MN	Patrick's Cabaret (tentative)	TBA	COME AS YOU ARE: MINNEAPOLIS
New York, NY	Earl Dax (tentative)	TBA	COME AS YOU ARE: NEW YORK CITY
Philadelphia, PA	The Painted Bride (tentative)	TBA	COME AS YOU ARE: PHILADELPHIA
San Francisco, CA	Brava (tentative)	TBA	COME AS YOU ARE: SAN FRANCISCO
San Jose, CA	MACLA/Movimiento de Arte y Cultura Latino Americana (tentative)	TBA	COME AS YOU ARE: SAN JOSE
St. Louis, MO	That Uppity Theatre Co (tentative)	TBA	COME AS YOU ARE: ST. LOUIS



IT'S EASY! (Just like you are..)

How to produce your own event in 10 easy steps :

1. Confirm your interest with The Theater Offensive
2. Complete the "Response Sheet"
3. Select artists and content: Local work, reproduce Boston scripts, AND/OR bring our artists to town
4. Organize partners, co-sponsors, or community members
5. Confirm a venue
6. Rally your audience
7. Rehearse and tech
8. Produce a one-night event
9. Facilitate dialogue about queer sex in your community
10. Let The Theater Offensive know how your event went

We Provide:

- \$1000 stipend* (limited availability)
- Project guidelines
- Suggested format
- Sample Community Engagement activities
- Sample promotion materials
- Roster of Boston artists for touring
- Sample budget
- Online National dialogue and forum
- Scripts (optional, no additional expense)
- Consultants: Executive Artistic Director and/or Community Engagement Director (optional, additional fees apply)
- Peer producer support
- Relationship to the Arcus Foundation and the National Performance Network
- Connection to the National project
- A network of likeminded producers

You Provide:

- Venue
- Marketing
- Audience
- Tech
- Performers (as needed)
- Scripts (as needed)
- Community Dialogue and facilitation
- Partners



Play By The Rules! : Guidelines

The Purpose:

To generate dialogue about Queer Sexual Values, to present performance work about queer sex, and to begin to articulate the role of sex in the Queer Liberation Movement

The Event:

The performance event should be presented in a queer-friendly venue that seats at least 90 people. 90 or more audience members must be present at each performance of the event. It should be welcoming and open to all queer people. The event may be repeated, and each subsequent staging of the event must seat at least 90. Each event should have a runtime of at least 60 minutes and must include an opportunity for dialogue and engagement about queer sexual values.

Content:

Each event will present multiple short works by multiple artists.

You can choose to curate as you wish:

- a) Bring to town (a) Come As You Are: BOSTON artist(s)!
- b) Cast & Re-create a performance written by a Come As You Are: BOSTON artist(s).
- c) Produce or Present artists from your region.
- d) Any combination of the above!

At least 20% of the pieces presented as part of each Come As You Are event must be from the Come As You Are: BOSTON, either a re-creation of work from the website, with local artists or you may bring artists from Come As You Are: BOSTON to your site.

All work presented during Come As You Are! must be about queer sex and/or its role in the queer liberation movement. Work expressing the impact of queer sex on other topics may be considered.

All events should reflect a diversity of queer voices and bodies. Producers must create an audience that is diverse. Consider the following factors:

- Genders ● Age ● Socio-Economic background ● Race and ethnicity ● Sexual Orientation ●
 - Different abilities ● Body size ● Sexual Proclivity ●

Dialogue:

Each Come As You Are event should include at least 3 mechanisms for audiences to engage with the themes of the project. A list of possible ideas is in this packet. You are encouraged to create your own, however, with your community in mind!



Lubricate the Discussion

One of the main goals for Come As You Are is to create a National dialogue about the role sex has played in the Queer Liberation Movement. This National dialogue grows with each production of Come As You Are.

Here are suggestions of how to keep your Community Engaged and Coming back for more. There are many other ideas; we hope you'll send us yours!

Pre-Come

As soon as guests enter, you can get them hot and bothered in a number of ways...

...Have them fill out a "Hello, My favorite sex act is..." sticker. This activity quickly puts the audience in a playful mood, gets them talking about sex, and the responses by familiar and unfamiliar faces alike can be surprising.

...Play Bingo! To warm-up your guests, playing a game of bingo with sexual values instead of numbers is an excellent way to break the tension for folks coming for the first time.

...Serve fruity drinks. What lubes up an audience more than a raucous set of drinks? We created signature beverages and packaging, named "Pole Rider," "Blushing Twink," and "The Muff Diver" (our non-alcoholic option with fur on the rim and Swedish fish in the cup!). Ask us for our recipes, or make up your own!

Post-Come

Was it good for you? A good partner checks in. Ask what your audience liked and didn't like and what they want more of throughout the show.

Will you be coming again? Engage your audience in a post-come discussion about their experiences.

I Want More

The most fun partners are creative. Here are some more ideas to put in your bag of tricks, but we encourage you to think in and outside of the box!

- Set up a Queer Porn Lounge for audiences to peruse before or after the night's events. This could include a sex soundscape, sexy images, or even a showcase of independent queer porn submitted by locals.
- Engage folks in a conceptual conversation about their experience or lack of experience negotiating. This could also be a fun way to introduce challenging works.
- Hand out anonymous confession slips about sex to audience members, have them write their own. Put them in a box, and anonymously trade!

There are so many more concepts to play with...spin the bottle, glory holes...let your imagination go and get those dialogues started!

National Dialogue

Coming soon: Have your audience go online and discuss topics such as "Cruising: A lost art form in the age of Manhunt, and Facebook?," "BDSM: Fantasy, Consensual, or Violent?," "Sex 20+ years after HIV's beginnings" etc. in our online message boards.



[TEMPLATE] Call for Works

Call for Short Works about Diverse Queer SEX for Come As You Are!

Celebrate the historic 40th anniversary of the Stonewall riots this year and the gains our movement has made. Evaluate our movement's course as we move into the future. The Theater Offensive and _____ (YOUR NAME) seek to achieve just this with some good, queer performance by a select group of artists!

We are proud to announce Come As You Are a nationally coordinated series of locally produced performance events from June 2009 through June 2010. Come As You Are intends to recognize the role that sex has played in the movement for queer liberation. Let's not forget how important SEX is in the queer milieu, and that it cannot be ignored for this historic celebration!

What we're looking for:

- Short performance works that explore the diversity of QUEER SEX, the changing realities of queer sex, and/or the role sex has played in the LGBT movement
- Works that help engage audiences in vibrant conversation about the values that underlie queer sex; pieces with audience participation are a plus
- We especially encourage submission of works by queer women, queer people of color, and transfolk
- Kinky and explicit work is encouraged. We challenge you to make us blush!

Work specifications:

- Up to 10 minutes in duration.
- Any performance genre: plays, performance art, dance, burlesque, drag, whatever is necessary to get your message across
- May include scripts with no further participation by the submitting artist or pieces created expressly for and by the submitting artist
- Deadline is _____ (YOUR DEADLINE) at midnight

How to apply:

- Fill out the Come As You Are Work Submission Form found at comeasyouareonline.org (OUR TEMPLATE WORK SUBMISSION FORM)
- Include a copy of the proposed work (script, performance description, etc.) of no more than 10 pages
- If applicable, include a DVD or links to a video of the performance
- Each artist (or artist group) may submit only one piece of work

Perks:

- The chosen works will receive a XXX honorarium
- A workshop and performance in _____ (YOUR CITY)
- Publishing online
- Possible performance around the country
- Production Team

We are looking for a broad range of submissions. Unfortunately, we will only be able to choose a few for the Come As You Are series. The chosen pieces will be presented together as a full evening production. We look forward to reading your work and to hearing what you have to say about queer sexualities!

Send submissions to _____ (YOUR CONTACT INFO)



**Abe Rybeck,
Founder and Executive Artistic Director**

Winner of the 2007 Jonathan Larson Award

**Eugene Tan,
Community Engagement Director
and Director: A Street Theater Named Desire**

Creators

As a playwright, Abe has written many critically-acclaimed pieces, such as *Dirt*, a domestic comedy about insider gay politics and housecleaning; *Pure PolyESTHER*: a biblical burlesque which re-tells the Book of Esther as a coming out story, and the Jonathan Larson Award-winning *Surviving the Nian*, co-written with Melissa Li. Eugene has been an Artist-in-Research at the Berwick Research Institute, where he started *OnYourSleeve*, an exploration of garments as carriers of meaning and as performing objects. Eugene founded *Deflowered Collision*, a performance troupe that worked with performance interventions to rally the performing arts community of Emerson College to voice their views on issues of governance, community and ownership.

Performers

Eugene is Becca D'Bus, a high-profile Boston area drag queen famous for loose interpretations and looser language. She founded the *House of D'Bus*, a collective of drag performers with an interest in trashiness and alternatives to diva-dom. Becca D'Bus was the 2007 Boston Center for the Arts Mascot. Abe's full-length solo shows, such as *This is Not a Test* (a burlesque show about AIDS), and *Breaking the Dress Codes*, have toured nationally and in the UK, and he has held a presence in the Boston-area theater scene for more than 20 years. Abe was also the lead singer of *Adult Children of Heterosexuals*, the legendary hard-edged cabaret band

Respected

Abe Rybeck has won the Jonathan Larson Award for Musical Theater, the AIDS Action Committee Unsung Hero Award; the Elliot Norton Boston Theater Award for Career Achievement, the Greater Boston Business Council Award for Individual Excellence, and the Independent Reviewers of New England award for Best New Play, among others.

Eugene Tan has been awarded an artist in research at the Berwick Research Institute. He has designed community engagement programs that have been funded by the Wallace Foundation's Participation Learning Network, The Theatre Communication Group's New Generations Future Audiences program and the National Performance Network's Community Fund. He has also been honored in Boston for his work with *A Street Theater Named Desire*, *The Theater Offensive* and his performances as Becca D'Bus. Eugene holds a degree in Marketing Communications and Theatre Studies from Emerson College.



A Street Theater Named Desire performing at a Boston cruising area at 2am on a Saturday



Touring Pieces/Available Scripts

MY IDEA OF A COPING MECHANISM

A young gay man experiences the ins and outs of Manhunt.com.

Chris Meffert (Writer) is a local writer, actor, and director who recently graduated from Emmanuel College with a B.A. in English Writing and Literature and Performing Arts. Chris has been involved in several pieces at The Theater Offensive as well as other theater companies around Boston and New Hampshire.

GOOD CHRISTIAN WIFE

In the new age of queer-friendly congregations, what is moral, sexually? Polly, A Good Christian Wife, battles her conscience and an apparition of her wife on a lonely night as she considers masturbation.

Caroline Prugh (Writer) This is her second collaboration with Jonathan Carr, previously Terminal produced by Vital Theater. Other productions include Western Blue and Wonder Full (both at Vital Theater), as well as Motel Blue (Capitva Arts). Other plays include At Daybreak and Clear Cold Place which have been developed by Rattlestuck Playwrights Theater and Babel Theater Project. Graduate of Amherst College.

I CONSENT

While Xray methodically, and erotically, pierces his subject's arm with 40 identical needles, an aide narrates legal cases involving BDSM. Before each round of piercings, the subject must give consent. The piece questions current methods of consent, and challenges societal taboos.

Xray Aims (Creator/Performer) is a performance and installation artist who uses temporary piercing as the medium to investigate the body, the built environment and the fight between beauty and pain. In I Consent, Aims explores the desire, and action, of submission as well as the phenomenon of consent.

THE SKIN OF INTROSPECTION

The director of a porn flick guides his actors in creating an astonishingly honest and heartfelt seduction scene that touches personal chords.

Leo Cabranes-Grant's (Writer) work has been produced in Boston, San Juan and Santa Barbara. His play "The Barda" won the Independent Award in Santa Barbara (2003), and his play "The Art of Painting" won the Puerto Rican Institute of Culture Award (2005) and was produced in San Juan (2006). He is an Assistant Professor at the University of California Santa Barbara campus where he teaches Spanish and Latin-American drama and theatre history.

IT'S RISKY

Sex is risky is risk is sexy. A hot song about danger and desire.

Adult Children of Heterosexuals (Band): Abe Rybeck (Lyrics) and Dana Moser (Music)
Formed in 1992, Adult Children of Heterosexuals (ACOH) was a hard-core, gender-bending, queer-celebratory, post-punk cabaret band. Composed of Theater Offensive members and local queer performers, the band played in Boston, New York, and the March on Washington in 1993. ACOH wrote their own songs, taking on politics, queer and liberal hypocrisy, and the AIDS pandemic. Stage shows included a wild mélange of styles, songs, and fabulous costumes.

UNDER ARREST

A hot mouthed, hot headed, and hot on the eyes woman meets every lady's dream – a woman in uniform.



Renita Martin's (Playwright) residencies have included: Jumpstart Theatre Company, The Cherry Lane Theatre, The Theater Offensive, Brandeis University Women's Studies Department, Wheelock College, and University of Illinois Africana Studies Department. She is the recipient of the Arch Bruce and Brown Foundation for Blue Fire on the Water; the Herbert and Nancy Beigal New Play Award (Lo She Comes), and Annette B. Miller Playwriting Fellow, Brandeis University; the Best of Boston, New Play Award for Peace In The Midst; HIV/AIDS Education through the Arts, Fenway Community Health Center; and the Unsung Hero Award from Ebony Magazine for her community service through the arts.

A GIRL LIKE THAT

An intense, sexy poem reveals his violent fantasies and challenging erotica.

Toni Amato (Writer/Actor) has been a teacher, editor, and writing coach since 1992, conducting workshops in creative writing, publication, and performance, as well as facilitated peer critique groups. Toni has had fiction published in several anthologies, including Best Lesbian Erotica 1998-2001, and has performed extensively in Boston and New York, as well as at Temple, Goddard, and Brandeis Universities; and was a recipient of the 2000 LEF Fellowship and the 2001 Diana Korzenik Fellowship to the Writers' Room of Boston. Recently, he served as editor for the anthology Pinned Down By Pronouns, published by Conviction Books Press.

UNSCRIPTED

An anonymous Boston man humorously rants about the lack of good sex in the area these days. He reflects with nostalgia upon an era of passion and human connection in the gay community.

Adam Sussman (Writer/Director) is a writer, director, actor, and dramaturge who has had the great opportunity to work with The Theater Offensive, The Gold Dust Orphans, The Theatre Expansion, Company One and Vox Consort among others. Pieces he has been involved with in various capacities have been seen in Provincetown, Providence, Philadelphia, and at assorted venues in Boston including the Fens.

GRAND OLE FAG

Three young queers dream and scheme about their lives as elder and sing a salute to a "Grand Old Fag."

Abe Rybeck's plays include Dirt, a domestic comedy about insider gay politics and housecleaning; Immaculate Infection cowritten with Brenda Cotto Escalera and Noelia Ortiz Cortés; and the musical revue An Evening of Rachel Tension Among Friends. His musicals include the hit Pure PolyESTHER: a biblical burlesque which re-tells the Book of Esther as a coming out story, and Blame it on the Big Banana. His full-length solo performances include This is Not a Test (a burlesque show about AIDS); and Breaking the Dress Codes. Abe was also the lead singer of Adult Children of Heterosexuals, the legendary hard-edged cabaret band.

Eugene Tan has directed A Street Theater Named Desire, an AIDS activist guerrilla performance troupe working in cruising areas and reaching up to 400 men per night. Eugene currently performs in drag as Becca D'Bus, and in the capacity produces Cherry, a monthly cabaret of new drag and burlesque performers and performance is in the regular cast of Traniwreck and Perestroika.

THE SEX-WORKER

A short poem about the realities of sex work by Andre Thompson.

THE ONLY TIME

What are you doing tonight? Three young queers heat things up with some verbal foreplay.

Andre Thompson (playwright) [bio forthcoming]



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**Other scripts available upon request
including:**

RADICAL

by Tobias K. Davis

A radical of sorts tells hir audience about hir inner desires, revealing hir dirty secret sexual secret.

DOINK DANKLES

By Jill Gibson & Karin Webb

In this clowning piece, two apprehensive voyeurs explore and reinvent a box of exciting, hilarious sex toys.

CRISCO

by David J. Miller

What happens after a good fisting session? All we know is that these two men reflect on the different uses of Crisco, while exploring different meanings for a one-night stand.



DIRECTORS AND CREW

Diego Arciniegas (Director) has been teaching, performing and directing in the New England area for the past fifteen years. A native of Colombia, South America, Diego was educated at Williams College and trained in theatre at the B.E.S.G.L., 9 York Terrace East, London, U.K., James Wilson, (Oxon.). Diego is also a lecturer in Theatre Studies at Wellesley College. He teaches Introduction to Acting, Advanced Scene Study and Playing Shakespeare. As a director he has staged Christopher Hampton's adaptation of "Choderlos de Laclos" Les Liaisons Dangereuses as well as his own translation of The House of Bernarda Alba by Federico Garcia Lorca for Emerson Stage. Diego also directed and performed in The Sins of Sister Juana, a new play based on the life of the 17th Century Mexican poet Juana Inez de la Cruz at Boston Playwrights Theatre. The Sins of Sister Juana was the recipient of the Charles MacArthur Award for Best New Play at the Helen Hayes Awards in Washington, DC

Brenda Luz Cotto-Escalera (Director) is a Puertorriqueña theater artist and educator. She has worked extensively as a director, writer, dramaturge, and performer. Her work focuses on the development of new performance through collective creation and actor-centered research and improvisation. Her theater work includes the writing and direction of Motherlands and Immaculate Infection, and the direction of Letta Neely's Hamartia Blues, all produced by The Theater Offensive.

Eugene Tan (Director) See Have, Will Travel! for information.

Sean F. Edgecomb (Dramaturge) has worked professionally as an actor, director, playwright, model, dramaturg, and choreographer in Maine, New York, and Greater Boston. This spring he completed his Ph.D. in theatre history at Tufts University with a dissertation that examined the heirs and legacy of gay New York theatre giant Charles Ludlam. He is currently working on a manuscript drawn from the project which includes a study of the Ludlamesque and its inherent queering of market culture in contemporary mainland China in the work of Meng Jinghui. He teaches courses in acting, directing, and theatre history at Tufts University and Emerson College.

Joel Rudzinski (Stage Manager) a graduate from Northeastern University with a degree in theatrical production and design, Joel has been stage managing for seven years. Past shows include Memoirs of Madness (Player's Theatre, NYC), You Can't Take It With You, Guys and Dolls, As You Like It, Italian American Reconciliation (Northeastern Studio Theatre), The White Album, Sgt. Pepper's Lonely Hearts Club Band (Brookline Music School), A Street Theater Named Desire (The Theater Offensive), Our Town, Les Misérables, California Suite (Bristol Eastern Theatre Arts). Other favorite credits include Naomi in the Living Room, The Open Road (Director), Spring Awakening (Associate Props Master), How Gertrude Stormed the Philosopher's Club (Lighting Designer).



Voyeuristic Moments: Evaluations, observations, and anecdotes

A taste of what we've experienced in our staged readings and events so far. In this section, you'll find pictures from Boston Pride '09, featuring The Theater Offensive's Come As You Are!-themed float, promotional materials from our event, a sample script in development, and anecdotes.

PICTURE THIS ...

Tidbits from our Boston readings ("Foreplay")

A writer asking his audience,
"How hard is it to find satisfying sex in the area?"

A back-row audience member sharing that he had skipped a grade-a "fisting session" to attend

A discussion surrounding the politics of dildo color

Good Christian Wives discussing masturbation
...and doing it to the Doxology

A hill-billy domination-fantasy
...spoken by a transman

Play piercing and legal jargon, one on top of the other

A tu-tu clad clown extracts anal beads from her mouth

Has manhunt.com ruined cruising?

Two men talking about the multiple uses for Crisco

An angry audience member turns his experience at the event
into an artful response

Pride spectators declaring their sexual desires with stickers on their chests

An audience boldly discussing their sexual dislikes the theater lobby
...Finding that something new has piqued your sexual interest!

Finger through this section to get a better idea of what we can do for you!



SAMPLE Audience Engagement Activity

Your name: _____

I'M NOT INTO THAT

Find 2 people in the lobby or audience who DISAGREE with each of these statements. Write their names under each statement. Hand your completed sheet to an usher. 1 completed sheet wins a prize!

Teenagers should be allowed to define and act on their own sexuality. 1. _____ 2. _____	Good penetrative sex is the gold standard by which all sexual encounters are measured. 1. _____ 2. _____
Monogamy is a standard by which I rate the quality of a sexual relationship. 1. _____ 2. _____	Possession and use of sex toys should be legal. 1. _____ 2. _____
Sarah Palin is hot. 1. _____ 2. _____	Making out is more intimate than fucking. 1. _____ 2. _____
Monogamy is not a natural state 1. _____ 2. _____	There is greater trust in an open relationship than a monogamous one. 1. _____ 2. _____
Dildos represent hetero-normativity. 1. _____ 2. _____	People who hookup with relative strangers are more in touch with their sexuality than those who do not. 1. _____ 2. _____
Masturbation is a substitute for sex. 1. _____ 2. _____	The line between Master and slave relationships and domestic abuse is clear and defined. 1. _____ 2. _____



SAMPLE Script from the Boston event

My Idea of an Coping Mechanism

By Chris Meffert

Open to a dimly lit stage. The set consists of a brick back wall which stretches the length of the stage/performance area. There is a raggy couch and a laptop on the floor.

Voice over of Guy, a younger 20s gay man, begins in the dark:

Gary. Justin. Will. Chris. It's only July and already this year is proving to be fruitful for failed romance. And, yet again, here I am.

Lights up downstage right to full spot. Guy squints because of the light. He is standing center stage. There is an unidentified man in dark clothing standing upstage right. The audience cannot make out his face. Guy's shirt is unbuttoned and open. His pants hang low. He is barefoot. He says nothing for a long time. He doesn't blink. His breaths are very deep and noticeable. The man whips his hands on a towel and tosses it at Guy then exits stage right.

Yea fuck you too buddy! That's the last time I sit on your dick. Here I am. Another breakup and nothing seems to change. Endless hookups to forget the endless failed dates and relationships. 'It's not you, you're great. I have so much fun with you and I'm really attracted to you. It's just that, I can't do a relationship right now. We can still hang out though. Call me if you want some company after the bars (pause) or something.' Damn right it's you. You wont ever find another like me!

Guys anger subsides, he pauses, then falls to the floor. After sitting staring out into space, he reaches for his laptop.

Yea, see if he ever hears from me again. You just lost the best thing you'll never have.

He puts it on his lap and leans against the couch. He reaches for one of the many beers littering the coffee table; it's empty. He picks up another one and guzzles it down. He begins typing on the laptop. He pauses and searches for another beer. Looking at the laptop he begins,

Gross. Hmm, threesome with a couple in the South End? Eh too much work. Stop emailing me! I'm not going to sleep with your fat ass for \$100 bucks! Add another zero and then we'll talk. Oh here we go, Boston boy 85, "Bstnboi85". You're 26, I think the boy stage is a little over.



He continues to speak and type the following conversation.

'Not much. What you doing tonight?' 'Yeah little horny here too, bored mostly. Was thinking about watching a movie, if you want to join' 'Oh yeah no I understand, it is a Monday night' 'Yeah company is always good' 'Nice. My roommates are asleep' 'Yes, they're asleep. Don't worry about it' 'My stats are in the profile, 23, white, 5'8", 150, slim, bottom/verse'

Guy lights up a cigarette and continues to type emails. He jumps up after a few minutes.

This place is a mess. Fuck it, he's not coming to kick back and hang out. He has one purpose tonight and he'll be gone when I'm done using him. Disposable, just like the condoms I hope I have around here somewhere...

The computer makes a ding noise and Guy returns to the computer.

Wait, ten minutes? That's a little quick. 'I need to shower and clean up.' I smell like sex. Alright, your call.

Moments later another man appears. Again he is wearing dark clothing, and his face is hidden from the audience. Guy is sitting when he enters. When Guy sees the man he gets up to walk toward him and flirtatiously says,

Hey, I'm Guy I don't think we exchanged names earlier.

The man doesn't say anything. They are standing center stage face to face. Guy's expression goes from friendly and flirty to serious. With his right hand, the man forcefully flips Guy around to be facing the audience. The man begins to caresses his face and shoulders. He touches his chest and hair. His touch begins normal and gets more and more aggressive. So the T.V. is in the other room. Did you want to watch something?

The man removes Guy's shirt and kisses his neck. The entire time the actor is staring straight ahead above the audience. He has no emotion or reaction to the man. Abruptly the man pushes the actor to his knees in front of him grabbing the back of his head forcing his face down onto his crotch to perform oral sex. After a few minutes, the man pushes Guy off him so that he falls to the floor. Guy tries to climb up on the couch. The man takes him and forces him down putting his left arm tightly around Guy's neck so he gags and his right pushing down on the Guy's lower back. The man pulls down the back of Guy's pants and begins to thrust violently several times. Guy begins to protest and cry out in pain, but the man covers his mouth with his left hand. Once finished, he pushes up off Guy, leaving him on the couch and exits the same way he came. Guy crumples to the floor and reaches out to the laptop. He types,



'Hey, what're you doing tonight?'

The lights go out.



ABOUT THE COMPANY

The Theater Offensive marks a bold new step in the tradition of radical performance and participation. We believe the diverse realities of our queer lives are our most powerful basis for cultural creation and organizing – a chance to pierce through political and artistic orthodoxy with a double-edged sword of honesty and outrage. We produce theater pieces, street scenes, musical reviews, workshops, festivals, and engaging creative situations of all kinds. We work with our heart in the street (and our mind in the gutter) to build an honest, vibrant, multicultural and progressive community. We vow to march boldly forward on the cultural offensive line, swishing and stomping our way towards liberation. Battles are fought on many fronts. We are The Theater Offensive.

CONTACT INFORMATION

The Theater Offensive
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Email: info@TheTheaterOffensive.org
Website: www.TheTheaterOffensive.org

MISSION

To form and present the diverse realities of queer lives in art so bold and powerful that it breaks through personal isolation and political orthodoxy to build an honest, progressive community.

THE THEATER OFFENSIVE STAFF

Executive Artistic Director: Abe Rybeck
Productions and Operations Director: Eve C. Alpern
Director of Education: Evelyn Francis
Community Engagement Director: Eugene Tan
Community Engagement Coordinator: Havalah Backus
Office Administrator: Chris Meffert
Development Coordinator: Nicki Croghan
Marketing Consultant: Janet Bailey Associates
Webmaster: Too Fabulous For Words
Bookkeeper: Sarah Lee

The Theater Offensive is a member of the National Performance Network and a resident theater company at the Boston Center for the Arts.

Come As You Are! is a National Performance Network (NPN) Creation Fund Project co-commissioned by The Theater Offensive in partnership with Flynn Performing Arts Center, Camposition, and NPN. For more information: www.npnweb.com

Special thanks to...





www.comeasyouareonline.org



Boston Pride Float '09



Close up of the Come As You Are! Banner



Hello! My Favorite Sex Act is: "Against the Wall"

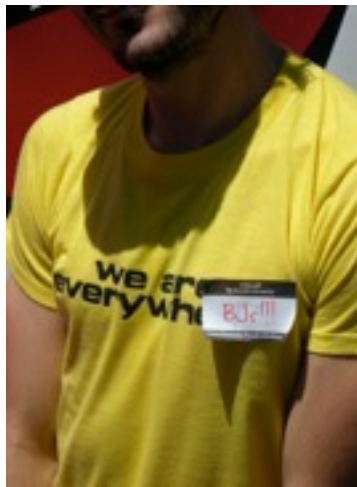


A marcher loves her stickers!

"I LOVE The Theatre Offensive. They captured what Pride USED to be: bold, daring, irreverent, ALIVE. As they passed gayly forward, I thought, 'God, I miss THIS face of the gay community!'"
-Moment to Moment Blog



Our signs included: Getting Tied Up, Teabagging, 69, Double penetration, Topping my Boyfriend with a Strap-on...



How true, we ARE everywhere!



Spanking Pride!



Too cool for a sticker...



The float amassed spontaneous volunteers en route