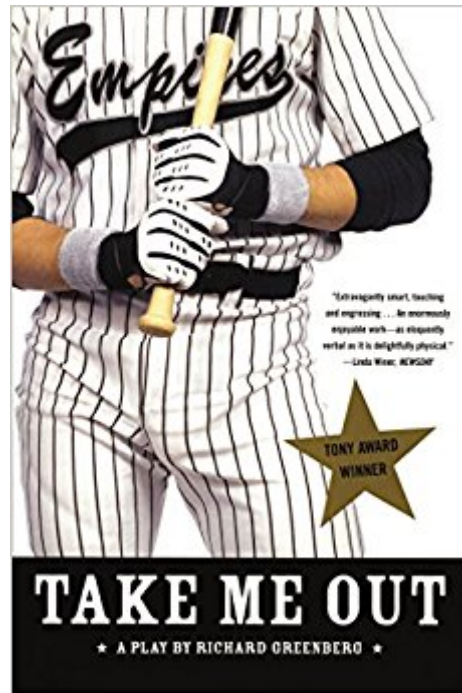




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Take Me Out: A Play



Synopsis

"A funny and troubling look at athletes and identity . . . Take Me Out is a dynamic, involving play." —Donald Lyons, New York Post
Darren Lemming is the star center fielder for the champion New York Empires. An extraordinary athlete, he fills both his fans and his teammates with awe at his abilities and his presence on the field and off. When he makes the matter-of-fact announcement that he's gay, he throws his team into turmoil and confusion, while he also emboldens his closeted accountant, Mason Marzac, to come to terms with his own sexuality and to fully experience the pure joy of watching great athletes play a sport as well as it can be played. But Darren's announcement brings to the fore the confused and twisted hostilities of the Empires' brilliantly talented but deeply racist and homophobic pitcher, Shane Mungitt — from whose rage tragic consequences ensue. The American premiere of Take Me Out took place at the Public Theater in New York City in September 2002. It later moved to the Walter Kerr Theatre on Broadway in February 2003.

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Customer Reviews

—“Greenberg intoxicates us with his words in the same way he's intoxicated by the game. [Take Me Out] achieves a lyrical power to match the beauty of . . . either a sublime piece of music or an exquisitely made double play. Or both.” —Charles Isherwood, Variety

Richard Greenberg is the author of The Dazzle and several other plays. He lives in New York City.

This play by Richard Greenberg is an utter masterpiece of contemporary theatre. This play uses the framing device of a baseball locker room to touch upon issues of racism, homophobia, and elitism. The concept of the play seems to me to be that people are quick to judge, and rusty on forgiveness. Greenberg has a two act structure that follows the career of Darren, an African-American professional baseball player, who publicly comes out as gay. A powerful story with great material for monologues. I was assigned this for an acting class and I found it extremely valuable. My copy I ordered was used, but was in near perfect condition. I have had the book for a few months, and it took me a good couple of days to read. I highly recommend you add this to your library, you will not regret it!

Very fine writing, definitely a crowd-pleaser, but very enjoyable nevertheless.

While I hope the sporting world is beginning to move beyond the rampant homophobia in locker rooms, this play captures the dynamics one might have faced in the 90's as they tried to escape the closet in the middle of a pennant race. The story focuses more so on the dynamics of the team/league, versus the public's perception of an "out" athlete. Inspiring and moving -- a home run.

This is (as Vonnegut would say) is a "Kilgore Trout" book: one that is better as an idea than as something to read. As an idea, it's great. As a play, the dialogue isn't very realistic. The baseball players talk like they're in a Woody Allen movie. Very arty, references to cultural things, a little neurotic. Pro Ballplayers do not generally talk like Woody Allen. The dialogue just took me out of the story. I couldn't believe that real people would talk like that. As a gay man, I bought it because the idea is catnip to gays, but the writing didn't really get me into the action, but took me out of it. I recommend reading a sample before buying it to make sure that this problem doesn't bother you.

Wow! Read this (or better yet, see it) and marvel at the wonders of great playwriting. Dazzling writing + a great story = amazing theatre. The characters jump off the page. This is NOT a "gay play", but a story about choices, courage and consequences. Squeezed in there is a monologue on baseball that is destined to achieve classic status and would make anyone want to head out to the ballfield. Somehow all of the elements of this play just work, though I defy anyone to explain how, in simple terms. It doesn't seem complex, but it is. This is what great writing for the theatre is all about...still alive and well in the 21st century: smart, provocative, fun and moving! Thank you Richard Greenberg!

Richard Greenberg walks a delicate but intriguing line in his play "Take Me Out". He tries to avoid clichés and stereotypes in a play that is all about clichés and stereotypes of all sorts. The end result is an intriguing, compelling, and often funny look at how baseball and in a larger sense, America, handled, is handling, or will handle her diversity. Take Me Out starts out about a talented gay baseball player, Darren Lemming of the fictional Empires, who has already come out of the closet to his team and the world before the play begins. Instead of falling into the now thankfully tired cliché of the team and coach having to "deal" with Darren's sexuality, Greenberg allows the team to deal with the news quickly and move on with the story, including his literary and intelligent best friend Kippy, who narrates the play. Bring in Shane Mungitt, a relief pitcher who struggles to put two words intelligibly together, and in turn, revives the Empire's sagging baseball season. Through his gruffness and lack of communication, Shane clearly becomes the play's antagonist, and does so quite publicly and unintentionally, on television during an interview. Shane spouts off a quick string of prejudicial labels that shock and dismay his team right at the end of act one. Of course, act two picks up with the team having to deal (or not deal) with Shane's obvious bigotry, which leads to a series of surprising and shocking events that somehow make sense in the larger sense of the play. Greenberg never allows his play to fall into a stereotypical trap of victimization. Throughout the play, Darren retains his leadership and assertiveness, and even publicly rebels against any sympathy garnered from the public by Shane's outburst. It's refreshing to read a gay character with a spine, who relies on no one but himself. However, almost as a comic relief, Greenberg imbued his play with one of the most memorable stage characters ever written, the incomparable Mason Marzac, who plays Darren's financial manager. Normally staid, boring, stiff, and uninteresting, Greenberg has turned this character on its ear by making him a nelly queen, and one of the most hilarious characters to boot. Almost immediately, Mason is the character that draws in the audience, and you love him for wearing his emotions on his sleeve. Even more amazing, Mason becomes a baseball convert, and drags the audience into understanding why people love baseball, or even its grander meaning in American society. How rich! Take Me Out is an incredible play for many reasons, and I highly recommend reading it, or if you are lucky enough to be near a local or national production of the play, see it. It will be a very enlightening, entertaining night at the theater!

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