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"Bachelorette": A Footlight Production

Tamsen Glaser
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Recommended Citation
BACHELORETTE

By Leslye Headland

A Footlight Production

Director: Tamsen Glaser
Almost a year ago, I made the decision to take on Leslye Headland's play *Bachelorette* as my one and only WMU Footlight production. The script was a suggestion from my mentor, Mark Liermann. I had fallen into a habitual genre and style with my previous directing work, and this production was meant to stretch my experiences and challenge my abilities. I took on the script with great excitement, for the subject matter was scarily relevant to my current position in my life as well as those surrounding me at school and work.

This relevance only increased as I began my initial research of the play. As the third installment of her plays based on the seven deadly sins, Headland has constructed a re-definition of gluttony and how it affects those consumed by it, focusing on the late 20-somethings of the current age. My concept for my production fell into place easily and logically; I had the distinct advantage of greatly understanding the situations in the play and the conflicts behind them because I fall almost perfectly into the demographic Headland is exploring. The objectives of the characters and the trajectory of the script were both easily understood as well as highly challenging for a director, but my mindset was optimistic as I prepared for the audition and rehearsal stages.

Of course, the moment the play was cast, a familiar doubt set in. As is the case with most young directors, I began to question all of the work and preparation I had put into this production. I also began experiencing unexpected conflicts: schedules were almost impossible to maneuver around, actors were struggling heavily with certain parts of the material, and oftentimes the issues and insecurities of the characters were striking a bit too close to home with my cast. I knew going into the process that, due to the shameless exploration of some pretty ugly topics, I would have to be mindful and sensitive with my cast and their progression of involvement in the material. I did not anticipate, however, the extent of that need for sensitivity.

My rehearsal process experienced a very strong low period. My preparation was not quite what I needed. my blocking was honestly awful, and my actors were not getting what they needed from me. I sought the help of my mentors and fellow directors, but for some time nothing seemed to be clicking. Not to mention, scheduling continued to be an issue, so rehearsals weren’t nearly long or frequent enough. We were nearing the end of the rehearsal process and were soon to find ourselves in performance time, so I was put into a position in which I needed to make some tough decisions.

The largest lesson I learned in this process was the director’s moment in which they need to stop making the show the best it can be, and start making the show work. In our final week of rehearsals, I realized that all of the depth and breadth of each topic, the character’s internal struggles and tiny intricacies, and the actors’ physical availability was just not going to make it to the point that I knew it could eventually become. From that moment, we stopped doing acting detail work and started constructing the piece that we already had in front of us.

Ultimately, this was one of the biggest learning experiences I have had while studying at WMU. The production was successful in the end, and I could not be more proud of my actors and production team. But I know it could have been more, could have reached deeper, and could have found more lasting impact for the audience and performers alike. It’s important for a director to know when that work needs to end, regardless of her own desires or intention. I am greatly happy to have learned that lesson while in school, and I am as always enormously humbled by the opportunity to be able to give it a try. *Bachelorette* was more than just a production; it ended up being a hugely introspective journey as a human being as well as a theatre artist, and I know that my actors experienced a similar journey. I would not give up that experience for anything.
I want to thank those who made this production a possibility and a success.

My cast, for bringing my dream to life and creating thoughtful, intentional, and impactful art.

Audrey Morton
Wei Li Crawford
Jordan Mosley
Erica Gunaca
Kurt Misteravich
Alex Langmesser

My stage manager and production team, who created the world in which my dream lived.

Helena Baron
Caitlyn Eby
Shelby Marsh
Alex Karukas
Sarah Taylor

My mentors, who never stopped challenging, encouraging, and supporting me.

Mark Liermann
Joan Herrington
Tucker Rafferty
Jane Baas

My fellow directors and confidants and total fools, for doing bookwork and bitching and goofing off and loving me as much as I love them.

Bryan Knewtson
Sophie Scanlon

And, as always, my superhero and role model. She taught me everything I know (up to a certain point), and if I become half the woman that she is, it would be a dream come true.

My mother,
Shari Glaser
1. GIVEN CIRCUMSTANCES
   a. Location
   b. Date and Time
   c. Environment

2. PREVIOUS ACTION

3. STRUCTURE AND PLOT
   PROGRESSION
   a. Action Map
   b. Domino Flow Chart
   c. Points of Discovery
   d. 10 Most Important Moments
   e. Scene Function
   f. Unit Analysis

4. THOUGHT
   a. Character Analysis
   b. Leslye Headland Themes
   c. Title
   d. Philosophical Statements
   e. Polar Attitude
      i. Who is the Protagonist?

5. DICTION AND DIALOGUE
   a. Analysis
   b. Language Lexicon

6. TEMPO AND RHYTHM
   a. Rhythm Breakdown/Unit Analysis

7. IMAGES
   a. Images in Play
   b. Personal Impressions/Visions

8. RESEARCH
   a. Historical Context
   b. Past Productions

9. GROUNDPLAN
   a. Groundplan Diagram
   b. Groundplan Analysis

10. CENTRAL IDEA

11. REHEARSALS
   a. Guiding questions from Tucker
   b. Audition Notes
   c. Callback List
   d. Callback Notes
   e. Conflict Sheets/Contact Information
   f. Cast List

12. REHEARSAL PLAN
   a. Rehearsal Schedule
   b. Rehearsal Notes

13. SCRIPT ANALYSIS
   a. Clean Script
   b. Working Script
GIVEN
CIRCUMSTANCES
BACHELORETTE
GIVEN CIRCUMSTANCES

LOCATION

The Peninsula Hotel
700 Fifth Avenue, New York NY
The Peninsula Suite
BACHELORETTE
GIVEN CIRCUMSTANCES
BACHELORETTE
GIVEN CIRCUMSTANCES

DATE AND TIME

The Present
Evening
December in New York

NEW YORK CITY
DECEMBER 2014

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BACHELORETTE
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New York City is the most populous city in the United States and the center of the New York metropolitan area, the premier gateway for legal immigration to the United States. A global power city, New York exerts a significant impact upon commerce, finance, media, art, fashion, research, technology, education, and entertainment. Home to the headquarters of the United Nations, New York is an important center for international diplomacy and has been described as the cultural and financial capital of the world.

MAYOR: Bill de Blasio
MANHATTAN PRESIDENT: Scott M. Stringer

POPULATION: 8,336,697

MALE: 3,882,544 (47.5%)
FEMALE: 4,292,589 (52.5%)

WHITE: 3,597,341 (44.0%)
BLACK: 2,088,510 (25.5%)
HISPANIC: 2,336,076 (28.6%)

18 AND OVER: 78.4%
65 AND OVER: 12.1%

MEDIAN AGE: 35.5

LAND AREA: 303 square miles
Queens: 109 sq mi
Brooklyn: 71 sq mi
Staten Island: 58 sq mi
Bronx: 42 sq mi
Manhattan: 23 sq mi

CHURCHES
Protestant: 1,766
Jewish: 1,256
Roman Catholic: 437
Orthodox: 66

UNEMPLOYMENT RATE: 6.4%

GMP 2014: 1.4 trillion US Dollars
The financial, insurance, health care, and real estate industries form the basis of New York's economy. The city is also the most important center for mass media, journalism and publishing in the United States, and is the preeminent arts center in the country. Creative industries such as digital media, advertising, fashion, design and architecture account for a growing share of employment, with New York City possessing a strong competitive advantage in these industries.

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<td>Islam</td>
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WHY?

New York City is well-known as the center of the United States and a central hub of the world. The Peninsula Hotel is the top hotel in the richest area of the biggest city in the country, highlighting the audience's understanding of obscene luxury, and providing later a juxtaposition of setting and action.

The women in BACHELORETTE are at the top of the social food chain, as well as pretty high up on the economic scale. The conflict of the play comes from this construct: when you are given or blessed with so much, much is expected of you. Each of these women strive to obtain personal perfection, whether that means finding a man to marry, scoring a rewarding “career” opposed to a job, etc. The conflict begins when they do not achieve this level of excessive success that they are led to believe they deserve and are responsible for achieving.
PREVIOUS ACTION
BACHELORETTE
PREVIOUS ACTION

BECKY

- Becky is getting married tomorrow to a very wealthy man named Cal at the Peninsula hotel in New York City, a luxury hotel on Fifth Avenue
- Becky and Cal were engaged after only three months of dating
- Becky is the first of the four women to be married
- Becky invited Regan to use her hotel room at the Peninsula the night before the wedding because she will be staying in her fiancé’s room
- Becky is full-figured, often referred to as “fat”
- Becky had a falling out with Gena over Becky’s brother
- Becky bought a $15,000 dress and stored it in her hotel room
- Cal is Becky’s first relationship
- Becky and Regan moved to New York together

REGAN

- Regan has been made Becky’s Maid of Honor
- Regan invited Katie and Gena to party with her in Becky’s hotel room, even though Becky specifically did not invite them to the wedding
- Regan works at a hospital with the children diagnosed with cancer; she reads to them and keeps them entertained
- Regan just got stoned with two young men she met that night
- Regan is in an unhappy 3-year relationship with a man named Frank
- Regan is addicted to prescription medication
- Regan drove Gena to get an abortion two years ago; it was kept private between those two
- Regan got a scholarship to Princeton for college
- Regan and Becky used to live together in Park Slope, Brooklyn
- Regan is training to be a doctor, as is her boyfriend
- Regan quit smoking for her boyfriend three years ago

GENA

- Gena is Katie’s best friend and caretaker
- Gena and her then-boyfriend Clyde broke up two years ago
- Their relationship ended with a secret abortion; Regan was there with Gena for it
- Gena still isn’t over Clyde
- Gena and Katie got drunk and picked up some coke before they came to the hotel
- Gena was not invited to the wedding
- Gena is a smoker, and a rebellious one regarding her smoking locations
- Gena lives in Bushwick, Brooklyn
- Gena is the only one who can wake Katie up from a blackout by singing her favorite song
- Gena knew about Regan’s pill addiction
KATIE
- Katie works at a clothing store and hates her job
- Katie lives with her parents in Greenport, Suffolk County
- Katie is in deep credit card debt and is a shopaholic
- Katie and Gena got drunk and picked up some coke before coming to the hotel
- Katie was the prom queen in high school
- Katie tried to kill herself about a year ago by cutting her wrists open with a broken bottle
- Katie is a professional binge drinker
- Katie woke up next to a hamburger once after a night of drinking
- Katie has older brothers
- Katie has been blacking herself out since high school
- Katie's favorite song is “Don’t Worry Baby” by The Beach Boys
- Katie knew about Regan’s pill addiction

JEFF
- Jeff was the best man for his friend Albert from Northwestern
- Jeff was a frat boy in college

JOE
- Joe started smoking with his babysitter from when he was a kid
- Joe has a job hanging wallpaper
- Joe once passed out on the toilet in his own shit
- Joe lit his friend’s couch on fire when he was tripping on ‘shrooms one time
- Joe used to be obsessed with Marilyn Monroe
- Joe got drunk with his friend Ethan and ended up passed out in the same bed; when Joe woke up, Ethan was dead due to the mixture of alcohol and heroin

WHY?
Headland created a world strictly about the degrees of relationships, in which every aspect of each character’s past is crucial and present in every interaction. The play is a subtly exaggerated depiction of how our past experiences and hardship shapes us into who we are today and how that affects everything and everyone around us. These four women have spent the last fifteen years in and out of friendship with each other, and Headland has given the audience a glimpse into their web of push-and-pull and different combinations of friends and frenemies and how their lives have evolved and stalled together. It’s easy to brush this off as a “poor rich girl” story, but Headland digs much deeper into that psyche and the complexities that come with that.
STRUCTURE AND
PLOT PROGRESSION
Regan tells Becky about her dress
  Gena takes over in waking Katie up
  Gena walks in with Becky's dress
  Becky calls Gena to help with Katie
  Becky walks into the hotel room
  Regan, Jeff and Joe find Katie and try to wake her up

Katie kicks Joe out and purposefully OD's on Regan's prescriptions

Joe denies Katie's advances
Regan and Jeff hook up
Katie gets sick and runs to the bathroom with Joe
Regan and Katie re-enter the hotel room with the two guys
Regan and Katie smoke weed with two guys outside in their car
Gena leaves to get the dress fixed
Katie trashes the hotel room to fake a burglary
The girls rip Becky's dress
Regan takes a bunch of prescription medication
Katie and Gena snort coke
Regan arrives at the hotel
Katie and Gena arrive at the hotel

Gena spills out Regan's prescriptions and everyone realizes that Katie tried to kill herself

Jeff leaves and Joe stays with Katie
Katie wakes up
Joe, Katie, and Gena leave for the ambulance
Regan threatens to leave Becky
Becky spills out and steps on Regan's pills
Regan loses her head and scrambles to pick the pills up

Becky and Regan sit alone in the hotel room

Regan arrives at the hotel
RISING ACTION
INCITING INCIDENT

NOTES
-Bold Type=Crisis Moment
*Distance between Rising Action boxes depicts time passing
BACHELORETTE
STRUCTURE AND PLOT PROGRESSION

Becky and Regan sit alone in the hotel room.

Becky steps on Regan's pills and Regan scrambles to pick them up.

Regan preps to leave the hotel room and the wedding.

Becky refuses to let Regan touch her wedding dress.

Becky blames Regan for everything that happened in the hotel room, and Regan changes the focus to the dress.

Gena and Joe leave for the ambulance with Katie.

Jeff leaves and Joe stays behind to take care of Katie.

Regan figures out which drug Katie took.

All of Regan's pills fall out on the floor.

Gena struggles with Regan to tell her which of her pills Katie took.

Regan tells Becky that Gena destroyed her wedding dress.

Gena asks everyone exactly what happened that night, pinpointing Regan and her drugs.
Gena tries all the tricks to wake Katie up. Katie is still unconscious.

Gena arrives with Becky's wedding dress in hand and sees Katie.

Regan calls Gena on Becky's command.

Becky, Regan, Joe, and Jeff try to wake Katie up.

Jeff and Joe enter with an unconscious Katie.

Regan tells Becky that Katie and Gena came over.

Becky shows up at the room with the intention of staying the night.

Joe and Jeff take Katie to the bathroom to wake her up.

Joe tells Regan and Jeff that Katie won't wake up.

Regan tells Jeff to go while Joe goes to the bathroom to check on Katie.

Joe enters the hotel room with Katie's purse from the car.

Regan finds Katie passed out in the bathroom.

Jeff teases Regan about her relationship and Regan changes the subject.
BACHELORETTE
STRUCTURE AND PLOT PROGRESSION

Regan gets in a fight with her boyfriend on the phone.

Joe runs into the hotel room and movie star kisses Katie, but Katie isn’t moved.

Katie swallows a bunch of Regan’s pills and washes them down with champagne.

Katie kicks Joe out and starts to beat herself up.

Katie tries to kiss Joe and he tells her she tastes like vomit.

Katie tries to get Joe to sleep with her, but Joe refuses because she’s so fucked up.

Room service knock at the door. Joe and Katie hide behind the couch, ending up very physically close.

Joe tells Katie about his friend Ethan’s death.

Katie tells Joe about her attempted suicide from a year ago.

Joe and Katie swap drunk stories.

Joe asks Katie why she drinks so much.

Katie apologizes for throwing up on Joe.
Katie and Joe enter from the bathroom after having cleaned Katie up.

Jeff seduces Regan, and they go into the bedroom.

Joe takes Katie to the bathroom to throw up.

Jeff provokes Regan into getting angry.

Regan rejects Jeff's advances.

Joe, Jeff, Regan, and Katie sit and pass a bowl.

Joe enters, practically carrying a very messed up Katie

Regan orders coffee from room service.

Regan and Jeff enter from the car, prosaically stoned.

Gena leaves to get Becky's dress fixed.

Katie and Regan leave to smoke weed with the guys in the car downstairs.

Regan and Gena fight over who is responsible for ruining the dress.

Katie trashes the room to make it look like it's been robbed.
BACHELORETTE
STRUCTURE AND PLOT PROGRESSION

Regan tells Katie and Gena that Becky didn’t want them in the hotel room at all.

The girls rip Becky’s wedding dress.

Katie tries to get Regan into Becky’s dress with her while Gena takes a picture.

Katie and Regan get out the dress to burn it.

Katie, Gena, and Regan bitch about Becky’s luck with getting married first.

Regan enters the hotel room.

Gena and Katie snort coke while waiting for Becky.

Katie and Gena find the bathtub champagne and start drinking.

Katie and Gena arrive at the hotel room.
1. Katie and Gena do coke
   b. Page 10. KATIE: Oh my god. Where's the coke?
   c. Page 10. GENA: I have it.
2. Becky is getting married
   a. Page 10. KATIE: Don't yell at me. I'm not the one getting married.
   b. Page 12. KATIE: Can you believe how much Becky lucked out? She's marrying like the richest guy in the world.
3. Gena and Katie were not invited to the wedding
   a. Page 13. GENA: She invites you and me to party the night before her wedding and has the decency to refrain from making us bridesmaids.
   b. Page 15. KATIE: Why weren't we invited to the wedding?
4. Regan is the maid of honor
5. Gena and Becky had a falling out
   a. Page 15. REGAN: Someone had to fulfill best friend duties after Becky dropped Gena.
   b. Page 15. KATIE: Cause of the thing? With her brother?
   c. Page 15. REGAN: She read me the email she sent you. Brutally epic.
6. Becky is getting married at the hotel
   a. Page 15. GENA: Who gets married in a hotel?
7. Becky is getting married before all the other girls
   a. Page 16. REGAN: It's just the first of us to get married.
8. Regan is in a three-year relationship
   a. Page 16. REGAN: I'm gonna break up with Frank. Why hasn't the idiot proposed to me? It's been three years.
9. Gena misses her ex-boyfriend of two years
   b. Page 19. REGAN: It's been two years.
10. Becky's dress cost a fortune.
    a. Page 21. REGAN: Do you know how much that thing cost?
    b. Page 21. GENA: A semester of higher education?
11. Becky didn't want Katie and Gena there
    a. Page 22. REGAN: Becky asked me to not have you guys over here tonight.
    b. Page 22. REGAN: Becky didn't want you two here tonight.
12. Gena had an abortion
    a. Page 23. REGAN: Clyde ended with an abortion I had to drive you to.
13. Regan works at a hospital
    a. Page 27. REGAN: I'm not even a real doctor or anything. I mean, I will be someday. But right now I'm working with these sick kids. These kids who've been diagnosed with cancer.
BACHELORETTE
STRUCTURE AND PLOT PROGRESSION

14. Joe and Katie both work in dead-end jobs
   a. Page 31. KATIE: Do you have a job?
   c. Page 31. KATIE: Me, too. I work at a store. Where they sell clothes.

15. Katie tried to commit suicide a year ago.
   a. Page 33. KATIE: I tried to cut my wrists open with a broken bottle.
   b. Page 33. KATIE: Probably a year ago.

16. Joe experienced his best friend die of an overdose right next to him.
   a. Page 33. JOE: I went out drinking one night with my friend, Ethan. We got blasted.
      Stumbled back to my place and passed out in my bed. Lying side by side. He never woke
      up. They said it was alcohol poisoning.

17. Katie was the prom queen in high school.
   a. Page 34. KATIE: I was the prom queen. It was great. I was fucking awesome. I got to
      wear a crown and a dress from Neiman Marcus. And everyone hated me.

18. Katie gets shitfaced and depressed all the time
   a. Page 47. GENA: Regan, I know we can’t help the fact that Katie’s gonna pull a Sylvia
      Plath on us every fucking time we go out.

19. Regan is addicted to prescription medications
      Regan?
   b. Page 50. GENA: Which bottle is not as full as it was when you got here?
   c. Page 50. REGAN: It’s my medicine!

20. Regan didn’t want to be Becky’s maid of honor
   a. Page 51. REGAN: I didn’t want to do this. To plan everything and stand there next to
      you like a—
   b. Page 51. BECKY: You said that if I asked anyone else you’d cut my tits off.
   c. Page 51. REGAN: That was obviously a joke.
BACHELORETTE
STRUCTURE AND PLOT PROGRESSION

PLOT STRUCTURE

Most Important Moments
Scene Breakdown

1. Becky smashes Regan’s pills on the floor and Regan has to pick them up.
2. Katie overdoses on prescription meds from Regan’s purse.
3. Gena spills out all of Regan’s medication in front of everyone.
4. The girls rip Becky’s dress.
5. Becky shows up at the hotel room.
6. Gena sings Katie’s favorite song to try and wake her up, and everyone else joins in.
7. Joe comes back for Katie.
8. Jeff seduces Regan by proving her wrong and correcting her.
9. Regan blurts out that Gena had a secret abortion.
10. Gena and Becky come eye to eye for the first time since their falling out.
There are three large scenes throughout the play, each with an hour or less of time in between. The scenes all have their own pinnacles, which are listed below with their corresponding number. Each scene functions on its own as well as perpetuating the overarching story, with a climactic moment near the end of each, focusing on a different character.

Scene 1 – THE RIPPING OF THE DRESS

- Gena and Katie:
  This scene is used as an introduction into the world of the play. Katie and Gena provide a lot of exposition, both about themselves and about the others in the play. It sets up the situation: Becky is getting married the next day to a very wealthy man, these two are not invited to the wedding, but the purpose of the evening is to party in one of the most expensive hotel rooms in New York City. We also gain understanding of the two characters as well as their relationship to each other and the other girls. The audience has the opportunity to familiarize themselves with the lifestyle, vernacular, and tone of the play.

- Regan, Gena and Katie:
  The introduction of Regan into the mix clearly establishes hierarchy in the friend group dynamic. The audience gets a sense for how all of the women feel about Becky as well as their own current stations in life. A lot of history comes out, alerting the audience not only to the facts, but also to the relationships these women have built with each other over several years. This is also where the first big “event” of the play occurs – the ripping of the dress. In the fallout after the big moment, the audience is also given their first big discovery – Becky didn’t want Katie and Gena there at all that night.

Scene 2 – KATIE’S SUICIDE ATTEMPT

- Regan and Jeff:
  This is the first and only time we meet someone outside of the girlfrenemy group. Jeff fulfills a very particular stereotype – the cocky, self-assured young man, dressed stylishly and relatively successful. Watching Jeff and Regan interact together, two ivy league graduates with lofty career goals, emphasizes their flaws and personal shortcomings. The audience also gets a sense of the tension between the two, a foreshadowing of what’s to come.

- Joe, Jeff, Regan and Katie:
  Joe is Jeff’s foil in a similar way that Katie is Regan’s. In this scene, we get some common small talk between Regan and Jeff, pretty surface interactions, while Joe is seen caring for Katie for the first of many times throughout the rest of the play. We get a sense for Jeff’s and Joe’s natures, and how they mesh with Katie and Regan. By the end, the audience sees how the four contrast and complement each other.
REGAN AND JEFF:
Once Joe and Katie leave the room, Regan and Jeff immediately begin biting at each other. What is important in this scene is that Jeff outsmarts Regan, who is not used to being less than the smartest and most put together one in the room. Jeff proves her wrong, rubs it in her face, and immediately seduces her— with very little objection from Regan. Jeff is playing with her, and this “strong, independent woman” type is letting him in completely. It is a confusing and uncomfortable moment for the audience—and arguably one of the most relatable.

J OE AND KATIE:
Joe and Katie’s scene is a direct reverse of what the audience just saw with Regan and Jeff. The two share a lot of personal dirt and skeletons, and both are very vulnerable to each other. This scene is a play within itself, as it moves from playfulness very quickly to pain and embarrassment. This is where the audience also gets their second “big event”—we see that Katie has no real understanding of her own worth and attempts to commit suicide an overdose of yet more substances. The big moment is when Joe returns and attempts to sweep Katie off her feet—a moment that was heartfelt and sincere, but came just a little too late. This is another very relatable moment for the audience, showing the relationship of the blind leading the blind.

Scene 3 – REGAN’S ADDICTION

REGAN AND JEFF:
Regan and Jeff return for round two of the outsmarting game after Jeff gets an earful of a fight between Regan and her boyfriend. Jeff violated Regan in a very dangerous way, and the aftermath of the encounter—Jeff’s “win” over her—is an uncomfortable and difficult situation for the audience to deal with. It also illustrates the unraveling of Regan that we see throughout the third scene. The mini-scene ends with an incredible moment where Jeff actually is at a loss for words because Regan has asked him what her name is. For the first time, Jeff shuts up. This is an important win for Regan, no matter how small.

JOE, JEFF AND REGAN:
This scene snaps the audience out of the world of emotion and ego that they have been seeing and into a very physically critical environment—the safety of Katie. At this point, no one is aware of what she has taken, so everything is speculation as to what is wrong with her. This is where the build-up to the final climax begins, and one by one more characters start entering the world from this moment through the next 10 pages.

BECKY AND REGAN:
This is a plot twist for everyone, audience and characters alike. Becky, the woman everyone has been talking about throughout the entirety of the play, is seen for the very first time. Her interaction with Regan, her best friend and maid of honor, makes it very
BACHELORETTE
STRUCTURE AND PLOT PROGRESSION

hard to find Becky likeable when combined with all the shit the audience has heard up to this point about her.

- Jeff, Becky, Joe, Regan, Katie:
  The audience sees a different side of Becky once Joe and Jeff walk in with Katie dragging. Becky jumps into crisis mode with Joe, while Jeff and Regan are a little more blase about the situation. This scene functions as a way for the audience better familiarize with Becky, as well as perpetuating the rising action to the final crisis moment of the show.

- Full Cast:
  Gena’s entrance into the hotel room brings the whole cast onto the stage at the same moment. The whole show has stood on the foundation of complex relationships from character to character, and now having all characters onstage interacting with each other at the same time is an overwhelming experience for the audience. This is the final whirlwind perpetuating into the big moment, when Gena and Regan release all of Regan’s pill bottles onto the floor. That’s the big moment of discovery: we all know Regan is addicted to prescription medication, Katie tried to kill herself using that medication, and Gena knew about Regan all along. This is the clearest picture of humanity in the whole play – very twisted and ruthless attacks juxtaposed with tender moments, such as when Gena and the rest of the gang sing Katie her favorite song to wake her up. This scene is the chaotic explosion of everything that has happened that night, and it does not wrap up cleanly. The tension breaks when Katie wakes up and starts moving, but the danger is far from over. It just moves location for the end of the play.

- Becky and Regan:
  This final scene is the last twist of the knife for the characters and audience alike. Seeing the brutality that these “best friends” throw at each other is the final exploration of the characters and how their own shortcomings affect their interactions with those around them, whom they supposedly love. The vicious attack they lay on each other, reaching the ultimate when Becky destroys Regan’s prescriptions, is followed by a simple compliment. The emphasized sense of normalcy at the end is a jarring finish to an incredibly raw and bloody ordeal, and it brings the audience back to a place of common knowledge, making it a very relatable moment after kicking them in the balls multiple times in the last five minutes.
BACHELORETTE
STRUCTURE AND PLOT PROGRESSION

1. First Entrance
   a. Gena cautions Katie; Katie ignores Gena
   b. Katie piques Gena; Gena questions Katie
   c. Katie interrogates Gena; Gena comforts Katie
   d. Gena quizzes Katie; Katie relieves Gena
   e. Katie flusters Gena; Gena soothes Katie
   f. Katie chides Gena; Gena charms Katie
   g. Katie excites Gena; Gena pushes Katie
   h. Katie rebukes Gena; Gena comforts Katie
   i. Katie thrills Gena; Gena indulges Katie
   j. Gena wheedles Gena; Gena rejects Katie
   k. Katie incites Gena; Gena informs Katie
   l. Katie bitches at Gena; Gena corrects Katie
   m. Gena entertains Katie; Katie accepts Gena
   n. Gena exhilarates Katie; Katie provokes Gena
   o. Gena opens up to Katie; Katie distracts Gena
   p. Katie threatens Gena; Gena chastises Katie
   q. Katie provokes Gena; Gena interrupts Katie
   r. Katie saddens Gena; Gena holds Katie
   s. Katie motivates Gena; Gena restrains Katie
   t. Gena confides in Katie; Katie amuses Gena
   u. Gena warns Katie; Katie ignores Gena
   v. Gena distracts Katie; Katie joins Genz

2. Queen Bee Entrance
   a. Regan surprises Katie and Gena; Gena presses Regan
   b. Regan questions Katie; Katie evades Regan
   c. Regan congratulates Katie and Gena; Gena questions Regan
   d. Katie advances on Regan; Regan rewards Katie
   e. Gena interests Regan; Regan distracts Gena
   f. Katie excites Regan; Regan amuses Katie
   g. Gena chats up Regan; Regan indulges Gena
   h. Gena presses Regan; Regan soothes Gena
   i. Katie distracts Regan; Regan indulges Katie
   j. Gena bitches to Regan and Katie; Katie reinforces Gena
   k. Regan belittles Katie and Gena; Gena pokes at Regan
   l. Regan informs Katie and Gena; Gena and Katie tune into Regan
   m. Katie mopes to Regan and Gena; Gena comforts Katie
   n. Regan confides in Katie and Gena; Gena and Katie dismiss Regan
   o. Regan spills to Gena and Katie; Gena and Katie instruct Regan
   p. Katie pouts to Gena and Regan; Regan ignores Katie
   q. Gena reasons with Katie and Regan; Regan and Katie dismiss Gena
   r. Regan switches on Katie; Katie rebukes Regan
BACHELORETTE
STRUCTURE AND PLOT PROGRESSION

s. Katie threatens Gena and Regan; Gena and Regan restrain Katie
t. Gena and Katie distract Regan; Regan pleads to Katie and Gena
u. Gena confesses to Katie and Regan; Katie and Regan scold Gena
v. Katie laments on Gena and Regan; Regan ignores Katie; Gena comforts Katie
w. Regan antagonizes Katie; Katie encourages Regan
x. Gena scolds Katie and Regan; Katie and Regan ignore Gena
y. Gena restrains Katie; Katie fights Gena
z. Regan dishes to Katie and Gena; Gena and Katie receive Regan
aa. Gena mocks Katie; Katie provokes Gena
bb. Gena warns Katie and Regan; Regan eggs on Katie
cc. Gena fights Regan; Regan attacks Gena
dd. Gena begs Regan; Regan dismisses Gena and Katie
eee. Katie ignites Gena and Regan; Gena and Regan reel in Katie
ff. Regan belittles Gena and Katie; Gena and Katie question Regan
gg. Gena threatens Regan; Regan pushes back on Gena
hh. Gena pushes Regan; Regan humiliates Gena
ii. Gena digs into Regan; Regan alleviates Gena
jj. Katie pouts to Gena and Regan; Gena and Regan ignore Katie
kk. Regan instructs Gena and Katie; Gena and Katie give into Regan

3. Jeff's Entrance
   a. Jeff charms Regan; Regan ignores Jeff
   b. Regan apologizes to Jeff; Jeff sidles up to Regan
c. Regan ignores Jeff; Jeff distracts Regan
d. Regan confronts Jeff; Jeff taunts Regan
e. Jeff chats up Regan; Regan ignores Jeff
   f. Jeff demands Regan; Regan belittles Jeff

4. Joe's First Entrance
   a. Joe cautions Jeff; Jeff blows off Joe
   b. Jeff motivates Joe; Joe disregards Jeff
c. Regan greets Jeff and Joe; Joe chats up Regan
d. Jeff compliments Regan; Regan confronts Jeff
e. Jeff calls out Regan; Regan deflects Jeff
f. Regan distracts Jeff; Jeff humors Regan
g. Joe alerts Regan and Jeff; Regan reassures Joe
h. Katie pulls focus from Regan; Regan attacks Katie
   i. Jeff draws Regan in; Regan shoves off Jeff
   j. Jeff patronizes Regan; Regan flounders under Jeff
   k. Jeff calls out Regan; Regan belittles Jeff
   l. Jeff mocks Regan; Regan rages at Jeff
   m. Joe nurses Katie; Katie accepts Joe

5. The Seduction
   a. Jeff compliments Regan; Regan reproaches Jeff
   b. Regan attacks Jeff; Jeff backs off Regan
c. Regan smarts Jeff; Jeff corrects Regan
d. Jeff mocks Regan; Regan submits to Jeff
e. Jeff seduces Regan; Regan seduces Jeff
6. The Opposite of Seduction
   a. Katie reassures Joe; Joe accepts Katie
   b. Joe tests Katie; Katie welcomes Joe
   c. Katie thanks Joe; Joe reaches out to Katie
   d. Katie cuddles Joe; Joe backs off from Katie
   e. Katie recoils from Joe; Joe pulls in Katie
   f. Joe distracts Katie; Katie asks Joe for validation
   g. Katie comes onto Joe; Joe evades Katie
   h. Joe chides Katie; Katie pushes back on Joe
   i. Joe questions Katie; confesses to Joe
   j. Joe accepts Katie; Katie tests Joe
   k. Joe jokes with Katie; Katie plays with Joe
   l. Katie confides in Joe; Joe warms Katie
   m. Joe confides in Katie; Katie toasts Joe
   n. Katie refocuses Joe; Joe plays along with Katie
   o. Katie confuses Joe; Joe faces Katie
   p. Katie walls up from Joe; Joe distracts Katie
   q. Joe scares Katie; Katie scares Joe
   r. Joe wrestles Katie; Katie licks Joe
   s. Joe releases Katie; Katie advances on Joe
   t. Joe submits to Katie; Katie seduces Joe
   u. Joe denies Katie; Katie commands Joe
   v. Joe evades Katie; Katie guilts Joe
   w. Joe encourages Katie; Katie confuses Joe
   x. Katie begs Joe; Joe insults Katie
   y. Katie recoils from Joe; Joe steps toward Katie
   z. Katie eviscerates Joe; Joe leaves Katie
   aa. Katie forgets Joe; Joe sweeps Katie off her feet

7. Thirty Minutes Later
   a. Regan ignores Jeff; Jeff pokes at Regan
   b. Regan holds Jeff at arm’s length; Jeff humors Regan
   c. Regan confronts Jeff; Jeff brushes off Regan
   d. Regan attacks Jeff; Jeff demeans Regan
   e. Regan demands Jeff; Jeff laughs at Regan
   f. Regan distracts Jeff; Jeff plays along with Regan
   g. Regan insults Jeff; Jeff defends against Regan
   h. Regan throws Jeff out; Jeff belittles Regan
   i. Jeff mocks Joe; Joe alerts Jeff
   j. Regan shoves off Jeff; Jeff mocks Regan
   k. Joe concerns Regan; Regan bitches to Jeff
   l. Jeff teases Regan; Regan bulldozes Jeff

8. The First Scare
   a. Joe prods Regan; Regan reels on Joe
   b. Joe begs Regan; Regan dismisses Joe
   c. Joe pushes Regan; Regan resists Joe
   d. Joe pleads with Regan; Regan counterattacks Joe
BACHELORETTE
STRUCTURE AND PLOT PROGRESSION

9. Jeff’s Back
   a. Jeff questions Joe; Joe informs Jeff
   b. Jeff interrogates Joe; Joe confides in Jeff
   c. Jeff demeans Joe; Joe resists Jeff; Regan dismisses Jeff and Joe
   d. Jeff pokes at Joe; Joe informs Jeff

10. Pigface
    a. Becky surprises Regan; Regan backpeddles on Becky
    b. Regan compliments Becky; Becky dismisses Regan
    c. Regan distracts Becky; Becky presses Regan
    d. Becky sweetens Regan; Regan evades Becky
    e. Becky accosts Regan; Regan apologizes to Becky
    f. Becky comforts Regan; Regan questions Becky
    g. Becky gushes to Regan; Regan hints at Becky
    h. Becky steps on Regan; Regan submits to Becky
    i. Becky encourages Regan; Regan confesses to Becky
    j. Becky interrogates Regan; Regan flounders under Becky

11. From the Bathroom
    a. Regan introduces Jeff and Joe; Becky scorns Regan
    b. Regan reassures Becky; Becky concerns Regan
    c. Jeff shoves off Joe; Joe disenchants Jeff
    d. Regan apologizes to Becky; Becky pushes Regan
    e. Regan dissuades Becky; Becky follows Regan
    f. Becky controls Jeff; Jeff submits to Becky
    g. Katie pukes on Becky; Becky bitches at Regan
    h. Joe warns Becky, Regan, and Jeff; Jeff and Regan blow him off; Becky agrees with Joe
    i. Becky reassures Joe; Joe accepts Becky
    j. Becky commands Regan; Regan evades Becky
    k. Becky commands Regan; Regan submits to Becky

12. Gang’s All Here
    a. Gena greets Becky; Becky greets Gena
    b. Becky questions Gena; Gena answers Becky
    c. Gena questions everyone; Jeff fights back Gena
    d. Gena steamrolls Jeff and Joe; Becky and Regan defend them
    e. Joe begs Gena; Gena destroys Joe
    f. Becky soothes Gena; Gena questions everyone
    g. Becky attacks Regan; Regan lies to Becky
    h. Jeff defends Joe; Joe begs everyone
    i. Gena scolds Regan; Regan pleads with Gena
    j. Jeff explains to Gena; Gena ignores Jeff
    k. Jeff grabs Joe; Joe resists Jeff
    l. Gena screams at Katie; Katie ignores Gena
    m. Joe hovers over Gena; Gena swats at Joe
    n. Gena accosts Regan; Regan throws Gena under the bus
    o. Regan reasons with Gena; Gena alerts Regan
    p. Joe beseeches Gena; Gena grills everyone
BACHELORETTE
STRUCTURE AND PLOT PROGRESSION

q. Gena calls out Regan; Regan ignores Gena
r. Jeff divulges Joe; Joe reproaches Jeff
s. Regan tiptoes around Becky; Becky storms Regan
t. Gena slams Becky; Becky bites Gena
u. Regan grovels to Becky; Becky attacks Regan
v. Jeff rushes Joe; Joe dismisses Jeff
w. Gena wrestles Regan; Regan fights Gena
x. Gena humiliates Regan; Regan defends against everyone
y. Joe shoves off Jeff; Jeff leaves Joe

13. One Down
a. Regan explains to Becky; Becky shocks Regan
b. Gena threatens Regan; Regan acquiesces to Gena
c. Joe begs Katie; Katie responds to Joe
d. Gena leaves everyone; Joe follows Gena

14. Just Us Girls
a. Regan approaches Becky; Becky freaks on Regan
b. Becky snaps at Regan; Regan snaps at Becky
c. Becky accuses Regan; Regan pushes back at Becky
d. Becky pouts at Regan; Regan scoffs at Becky
e. Becky guilts Regan; Regan denies Becky
f. Becky opens to Regan; Regan laughs at Becky
g. Becky reaches out to Regan; Regan brushes off Becky
h. Regan offers to Becky; Becky dismisses Regan
i. Regan distracts Becky; Becky throws Regan off
j. Regan ditches Becky; Becky threatens Regan
k. Regan begs Becky; Becky taunts Regan
l. Regan obliterates Becky; Becky destroys Regan
m. Becky eviscerates Regan; Regan succumbs to Becky
n. Becky compliments Regan; Regan accepts Becky
THOUGHT
KATIE

- Desire
  - Katie wants and needs to feel like she is loved and valued.
- Will
  - Katie will destroy herself to feel that, if only for a short moment.
- Moral Stance
  - Katie allows herself to believe that she is worthless in order to find that moment of someone else’s validation
- Decorum
  - She is self-deprecating, yet charming and flirtatious. Wild and carefree, but also needy and fragile.
- Summary List of Adjectives/Qualities
  - Fragile
  - Sexy
  - Childish
  - Broken
  - Bruised
  - Wild
  - Beautiful
  - Ruthless
  - Selfish
  - Flighty
  - Needy
  - Rash

- Initial character-mood-intensity at the scene opening expressed as:
  - Heartbeat: Erratic, fast, light, shallow
  - Perspiration: Sheen of sweat; a glow
  - Stomach condition: tight, empty, wasted from years of alcohol and substance abuse
  - Muscle Tension: through the roof, unpredictable, spastic
  - Breathing: Fast and shallow, almost stopped, suspended at inhale

- Why did Headland put this character in the play:
  Katie stands for the aspect of the friend group that everyone recognizes: the basketcase, the needy one, the young one, the one everyone needs to watch out for and take care of. Katie wears her desperation on her sleeve, and is in the end the most honest and forthright character in the play. She is the most outward example of unhappiness and self-hatred and an unfortunate disaster of what gluttony can do.

<table>
<thead>
<tr>
<th>OBSTACLES</th>
<th>OBJECTIVES</th>
</tr>
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<tbody>
<tr>
<td>Self-Hatred</td>
<td>To find value in herself</td>
</tr>
<tr>
<td>Lack of Self-Control</td>
<td>To eliminate her feelings of worthlessness</td>
</tr>
<tr>
<td>Desperation</td>
<td>To find someone to love her</td>
</tr>
<tr>
<td>Inability to see worth/value in herself</td>
<td>To escape her unhappiness</td>
</tr>
</tbody>
</table>

Journey of Change

1. Starts in “party mode” – drunk, coked up, ready for anything
2. Moves into seduction mode when she meets Joe
3. CHANGE: falls into suicide mode when Joe rejects her
4. Falls into comatose state for the rest of the play
BACHELORETTE
CHARACTER

GENA

- Desire
  - Gena wants to be needed and useful.
- Will
  - Gena will sacrifice what she needs to do for herself to take care of those around her.
- Moral Stance
  - Gena allows herself to run away from her own problems to focus on others for the short satisfaction of being “caretaker” for anyone but herself.
- Decorum
  - She’s the ball-buster and the mommy of the group, and she hides her weaknesses behind that.
- Summary List of Adjectives/Qualities
  - Stubborn
  - Boyish
  - Sexy as hell
  - Headstrong
  - Take-charge
  - Caretaker
  - Rough around the edges
- Tomboy
- Gruff
- Athletic
- Strung out
- Tired
- Tough love mother
- High-strung

- Initial character-mood-intensity at the scene opening expressed as:
  - Heartbeat: Erratic, heavy
  - Perspiration: a nasty film on the forehead
  - Stomach condition: tight, unsettled, a little rumbly
  - Muscle Tension: strong and unmoving, almost crippling in some ways
  - Breathing: Deep, forced and slow breaths

- Why did Headland put this character in the play:
  - Gena is the caretaker of the group, while also providing a black sheep element in her relationship with Becky and the falling out over her brother. Gena is the “somewhere in the middle” girl: Katie’s partner in crime, but living on her own and with a job, without a man and not as smart or educated as Regan, but fighting her way through her twenties. Gena is the foundation and the everyman – the most relatable of the girls in the group. She also has the strongest moral compass, knowing in the end to focus on Katie and getting her well and not her own selfish issues. She is our moral compass.

<table>
<thead>
<tr>
<th>OBSTACLES</th>
<th>OBJECTIVES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Her drug addiction</td>
<td>To care for those around her</td>
</tr>
<tr>
<td>Her obligation to Katie</td>
<td>To stay comfortable and out of trouble</td>
</tr>
<tr>
<td>Her inability to deal with her problems</td>
<td>To rise above her current situation</td>
</tr>
<tr>
<td>Her romanticism of the past</td>
<td>To move on from her past issues</td>
</tr>
</tbody>
</table>

Journey of Change

1. Starts cautious, wary of Becky inviting them to party
2. Transitions into “fix” mode with the dress
3. Switches into crisis mode when she sees Katie passed out and naked between two men
4. BIG CHANGE: Stops caring about the “blame game” and becomes the voice of reason.
REGAN

- **Desire**
  - Regan wants to be the first and the best at everything, no matter the cost.

- **Will**
  - Regan is willing to sacrifice her own happiness to succeed in the “ultimate dream”.

- **Moral Stance**
  - Regan suffers from the need to be right contradicted by the desire to be proven wrong.

- **Decorum**
  - She is commanding and takes charge of a room. She showcases her beauty and intelligence with pride, and successfully minimizes her faults.

- **Summary List of Adjectives/Qualities**
  - Commanding
  - Perfect
  - Queen Bee
  - Condescending
  - Witty
  - Sharp
  - Delicate
  - Steely
  - Perceptive
  - Selfish
  - Proud
  - Sensitive
  - Strong
  - Daring
  - Confused

- **Initial character-mood-intensity at the scene opening expressed as:**
  - Heartbeat: Slow, steady, deep
  - Perspiration: Barely any
  - Stomach condition: Loose, empty, strong
  - Muscle Tension: Low but stiff, hanging on at the joints
  - Breathing: Slow and steady, not too deep, easy

- **Why did Headland put this character in the play:**
  - Regan is the ultimate glutton. She is selfish, greedy, and cutthroat when it comes to gathering all she believes she deserves. She has unreachable standards for herself as well as others, and she crumbles when she naturally cannot obtain them. She is our warning for the audience: the one who we all can relate to, but who none of us want to turn into. And yet, she’s the one we idolize, aspire to be. She is our ruthless reality, and as audience members we should fear and pity her by the end of the play.

<table>
<thead>
<tr>
<th>OBSTACLES</th>
<th>OBJECTIVES</th>
</tr>
</thead>
<tbody>
<tr>
<td>Unattainable standards</td>
<td>To be the best, first</td>
</tr>
<tr>
<td>Blind ambition that clouds her judgment</td>
<td>To find happiness and a sense of worth</td>
</tr>
<tr>
<td>Crippling jealousy</td>
<td>To make the wedding a success</td>
</tr>
<tr>
<td>Inability to find happiness in her current state</td>
<td>To be needed, to be the hero</td>
</tr>
</tbody>
</table>

**Journey of Change**

1. Starts in a place where she is invincible; nothing can rattle her
2. Gets uncertain, a little weak with Jeff
3. CHANGE: falls into desperation, pitifully broken with Becky
BECKY

- Desire
  - Becky wants to be the happy one, the one who got it right, if only for a day.
- Will
  - Becky will cut anyone else down who tries to stop her from having her day.
- Moral Stance
  - Becky foregoes her real desire for true friendship and trust for the superficial relationship that will get her the immediate desires on her mind.
- Decorum
  - Becky is tough as nails and not afraid to be ruthless, but knows when enough is enough and can step up to the plate when needed.
- Summary List of Adjectives/Qualities
  - Cutthroat
  - Moody
  - Overly sensitive
  - No-nonsense
  - Mercurial
  - Frightening
  - Temperamental
  - Ruthless
  - Bitchy
  - Strong
  - Excessive
  - Can command any room
  - Overweight
  - Tornadic

- Initial character-mood-intensity at the scene opening expressed as:
  - Heartbeat: heavy and pounding, steady and laborious
  - Perspiration: Moderate, salty. Uncomfortable.
  - Stomach condition: full and roiling, too much rich food
  - Muscle Tension: thick and uncomfortable, lethargic and unyielding
  - Breathing: a heavy but steady pant, the average breathing pattern for her

- Why did Headland put this character in the play:
  - Becky is the traditional picture of gluttony: the overweight one who can't control the desire to eat more than they need. This is an interesting choice, because Becky is the least of the gluttons in the play in some ways, and is the one who comes in and shows everyone what gluttons they have been in comparison to her. She is also the "unlikely" one to come out on top: she doesn't fit into what a man "should" choose, especially a handsome and rich man who can have whoever he wants. She's the outlier.

<table>
<thead>
<tr>
<th>OBSTACLES</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Deep-seeded distrust</td>
<td>To make true connections and relationships</td>
</tr>
<tr>
<td>Crippling Self-Consciousness</td>
<td>To win against the odds</td>
</tr>
<tr>
<td>Pre-set Defense Mechanisms</td>
<td>To be loved and trusted and find loyalty</td>
</tr>
<tr>
<td>Her weight</td>
<td>To have one perfect day</td>
</tr>
</tbody>
</table>

Journey of Change

1. At her entrance, she is on top: the bride, the first one to get married, the almost-rich girl
2. When she sees Katie, she goes into crisis mode.
3. When she knows Katie is okay, she becomes Bridezilla again, demanding everything be her way.
JEFF
- Desire
  o To live easy and carefree. And get laid a lot.
- Will
  o Jeff is willing to sacrifice the depth of his abilities and forego his emotional capability to find "the easy way".
- Moral Stance
  o Jeff tends to project his own insecurities onto those around him, and he is very very good at it.
- Decorum
  o The person in power until proven otherwise. Smooth, in charge, and never stays in a situation that gets too deep.
- Summary List of Adjectives/Qualities
  o Charming
  o Intelligent
  o Educated
  o Classy
  o Smooth
  o Debonair
  o Cool
  o Douchebag
  o Sly
  o Eloquent
  o Well-bred
  o Sexy
  o Smoldering
  o Scumbag

- Initial character-mood-intensity at the scene opening expressed as:
  o Heartbeat: Steady and strong, not too heavy
  o Perspiration: Barely any, very minimum
  o Stomach condition: Loose and comfortable
  o Muscle Tension: Only tense from the four hours in the gym earlier that day
  o Breathing: Easy, calm. In control

- Why did Headland put this character in the play:
  Jeff is the only huge and visible shot of testosterone we get in the play. He is the classic boy toy: charming, attractive, well-dressed, and completely in it for the game. Headland put him in the play as an obstacle – he is the one that directly and physically messes up the dynamic of the female friend group. He is also Headland’s vehicle for all of the philosophical ideas in the play, disguised and filtered by douchebag catch-phrases.

<table>
<thead>
<tr>
<th>OBSTACLES</th>
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</tr>
</thead>
<tbody>
<tr>
<td>The intelligence of Regan</td>
<td>To hook up with Regan</td>
</tr>
<tr>
<td>The presentation of crisis/hardship</td>
<td>To have a good time</td>
</tr>
<tr>
<td>The involvement of Joe with Katie</td>
<td>To avoid commitment or difficulty</td>
</tr>
<tr>
<td>Regan's habit of calling out bullshit</td>
<td>To stay uninvested and uninvolved</td>
</tr>
</tbody>
</table>

Journey of Change
1. Starts off very much in the position of power: male, seductive, and smarter than everyone
2. BIG CHANGE: When Regan calls him on his bullshit, followed by Katie’s crisis, Jeff becomes the one who runs away instead of dealing with the problem – the opposite of where he started.
BACHELORETTE
CHARACTER

JOE

- Desire
  o Joe wants to find a real connection with someone.
- Will
  o Joe is willing to find that connection with anyone, despite their treatment of him.
- Moral Stance
  o Joe has a huge heart that he wears on his sleeve, which makes it dangerous for him in his quest for connection and relationship
- Decorum
  o He is the quiet one, very open to anything and indecisive, more passive than active.
- Summary List of Adjectives/Qualities
  o Soft
  o Cute, but not too handsome
  o Passive
  o Indecisive
  o Beta Male
  o Sweet
  o Kind
  o Caring
  o Gloomy
  o Young at heart
  o Heart on his sleeve
  o Unsteady

- Initial character-mood-intensity at the scene opening expressed as:
  o Heartbeat: Heavy and steady, labored
  o Perspiration: Strong and prevalent
  o Stomach condition: uneasy, tight, a little nauseous
  o Muscle Tension: Thick and heavy, lazy
  o Breathing: huffs and puffs, labored

- Why did Headland put this character in the play:
  Joe is the perfect foil for Jeff's character. He is quiet where Jeff is bold, kind where Jeff is impatient, and loving where Jeff is noncommittal. He is the positive outside force that could change the dynamic of the female friend group in a positive way while also being the only one who treats Katie as a human being, but is lost to the "could have" category because of Katie's self-destruction.

<table>
<thead>
<tr>
<th>OBSTACLES</th>
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</tr>
</thead>
<tbody>
<tr>
<td>Passive Nature</td>
<td>To actively make a human connection</td>
</tr>
<tr>
<td>Indecision</td>
<td>To move forward and out of his current state</td>
</tr>
<tr>
<td>Clumsiness of word and action</td>
<td>To express his care and emotional attachment</td>
</tr>
<tr>
<td>Lack of confidence in self-worth</td>
<td>To protect and care for Katie</td>
</tr>
</tbody>
</table>

Journey of Change

1. Starts as Jeff's tagalong, very cautious and unsure of whether he wants to stay
2. Continues on the indecisive route, though finds he is interested in Katie
3. CHANGE: When he comes back in after Katie kicks him out and sweeps her off her feet
4. CONTINUED CHANGE: His command in caring for Katie after she overdoses
LESLYE HEADLAND PLAYS

_Bachelorette_ is just one of a set of plays Headland is writing around the Seven Deadly Sins. _Bachelorette_ stands for gluttony. She states about her plays in an interview with the New York Times:

"C.S. Lewis’s dictum that “a man doesn’t call a line crooked unless he has some idea of a straight line” is what I’m trying to get at in my plays. With each of them I draw that crooked line of crazy behaviors, and ask the audience to look at it from the perspective of the straight. The question is what will it take to jolt the characters as they hit rock bottom."

“What I wanted to do with each play was pervert a sin and look at it through a different lens: can I create a character that on the outside would not appear to be suffering from this sin, but actually is? In _Bachelorette_, for example, the classic idea of gluttony is the Becky character. It’s the person that you see on the street and you think ‘Oh, that person probably eats too much.’ What you don’t realize is that when you see a character like Regan who is thin and has everything going for her you would never think of her as a gluttonous person, and yet my idea was that maybe she is.”

“The age group that the play deals with is a generation of people that aren’t necessarily learning a craft. They might get degrees in things like English or Business, or for me, Drama, and then they enter the workforce and enter it underneath this other generation, this great generation that made its own money, that built up this country and all of that. It’s basically, you go in, you start working for somebody else, and hopefully you learn some stuff from that.”

COMMON THEMES

- Sin
- Late 20-somethings
- Coming of Age
- Addiction
- Losing one’s way
- Changing one’s life
- Suicide
- Violence
- Identity Crisis
- Love
- Friendship
- Power Struggle
- Weakness
- Societal Constraints
- Use of Allegory to Explore Morality – especially when morality is relative

RELEVANCE

Leslye Headland writes directly for the contemporary audience – and often tries to write for the unconventional audience. Her heightened, existential style is downplayed with ruthless honesty and relatable topics, ones that many people (including myself) face on a day to day basis, within their own lives as well as in the perimeter of their world. Headland approaches the life of the late 20-something, middle aged nobody without mercy, but with a lot of beauty. She presents people who are just that – flawed; mean; selfish; and too caught up in their own webs of addiction to see what is happening around them. The play functions as an exploration of gluttony and addiction as well as a wakeup call to all of those in the audience currently falling into those same traps.
WHY THE TITLE BACHELORETTE?

Webster’s Definition

- Bachelorette: noun; a woman who is not married

Urban Dictionary

- A term describing an unmarried woman, usually used to describe an affianced woman having a night on the town with her friends soon before her wedding.
- Also used by single women who find the term "spinster" too old-fashioned and "prude" inapplicable.

The term bachelorette applies to all four women explored in this play. The title makes us focus on the idea of a woman who is soon to be married, but is as of now still single. This puts a very specific spin on the tone of the piece, one of a "last hoorah" before the ball and chain comes into play. It reflects heavily on each character’s current station in life: the last year or two of their twenties, and then they’ll be “too old” to have made anything of themselves according to their own perceptions.

PHILOSOPHICAL STATEMENTS

- KATIE: Men suck.
  GENA: No, women suck. Men just taste bad.
  Action: There is a lot of play in this script between the male and female characters, particularly in the second scene. We spend a lot of time watching a power struggle running parallel with a need for the opposite sex, and it plays out in very different yet similarly destructive ways.

- JEFF: Tonight is not yesterday. It’s not tomorrow. It’s right this second.
  Action: The audience and characters live suspended in just this one evening, without previous knowledge besides what the characters say and no concept of what happens after the play is over. This is a cheesy, cliché pick-up line that also applies very deeply to the existential premise of the play.

- JEFF: I think you’re unhappy and you have no reason to be and that makes you hate yourself.
  Action: This is the crux of the conflict. Every single character in this play is dealing with the fact that “technically” they have everything they could ever want and need. So why are they unhappy? This is dealt with in a different way by every character, but the unhappiness is always manifested in every action against each other and themselves.

- KATIE: When things get that bad, I feel like Marilyn Monroe
  JOE: I used to be obsessed with her. I read like every book on her ever. And the thing that I always thought was incredible was what... Like people... They think of a white skirt over a subway grate or a pink gown and diamonds. Blond hair. Everything she did to cover up who she really was. They don’t think about her vomiting from too many pills or getting wasted and throwing her drink in Peter Lawford’s face or something. That’s what made her the greatest actor ever. And maybe she had to go that crazy in order to be the perfect woman. You know?
  Action: The idea of glamorous suffering, or glorifying the ugly is rampant for Katie in particular. She is constantly attempting to brush off or find the glamour in the hopeless wasteland she’s made for herself, and Joe aids that on in some ways.
- **JOE:** I had to be this, like, adult or something. Why? You know? You can’t just magically stop. Ethan fucking never woke up but it doesn’t make me magically turn into someone who doesn’t smoke or drink or get high or whatever. I resent that shit. Like the so-called “wake up” call. What the fuck? Ethan lucked out. When they put him in the ground, I knew he’d gotten away with it... He never had to grow up. I know that’s fucked up. But I feel like whatever... I feel like you get it. Look at me. I’m twenty-nine and the only difference between me then and now. The only change in twelve years... is that like, I’m taller. And it’s not because I’m like some loser. It’s because I saw everyone scurrying off from that grave. Like “Holy Shit! We all better grow up. We better not end up like Ethan fucking Parsons”. And why? For what?

   Action: Each character has some immature moments, all at different times. The ripping of the dress, the insults and name-calling, the irresponsible one-night-stand – all play into the idea of not growing up, avoiding responsibility, and shoving one’s own inadequacies onto the weakness of others.

- **KATIE:** Everyone hated me. But you know what? It’s better than being ignored, which is all anyone does to me now. You know what I hate the most about my job. When I say, “Can I help you?” And just look at me like I’m a lighting fixture. I mean, even the people who have nothing but disdain for me don’t piss me off as much as the people who think I’m part of the scenery.

   The concept of needing attention makes everyone act at some point in the script. The turns of conversation often take a character talking about themselves with no segue, and the action is often attention-grabbing and selfish.

- **KATIE:** Don’t you get it, you stupid fucking phony?!! This is what Marilyn Monroe looks like!!

   Action: This brings back the glorification of struggle and pain. Katie is referring to herself in this moment, considering her suicidal binges glamorous and as necessary as anything else in her life.

- **JEFF:** It’s never weird unless you make it weird.

   Action: Another cheesy comment made by Jeff that has more weight than it should. The premise of the conflict relies on perspective. Jeff’s comment is one that rings true in a lot of the different events of the play – how to look at things and treat them and behave with them in mind will change what they are. Nothing is actually real or “acceptable” or necessary. All is within the perspective of the individual.
KATIE

- AT RISE
  o Katie is depressed about her inability to “have it all”.
  o She is using drugs and alcohol and one night stands as coping mechanisms.
  o She feels as though she is far behind the other girls in figuring out her life.
  o She romanticizes her “Marilyn Monroe” lifestyle to hide her belief in her worthlessness.

- AT END
  o She attempts suicide via drugs and alcohol because Joe rejects her.
  o She still tries to romanticize the messy lifestyle she has succumbed to.
  o She drinks way too much, smokes weed, does coke, and finishes it all off with Regan’s prescription medication.
  o She has given up the belief that she could ever achieve the golden lifestyle that is glorified in her mind.

GENA

- AT RISE
  o Gena is in caretaker/partner in crime mode with Katie, commiserating with the girls about not being the first one married or “set” in her life.
  o She is wary of being around Becky, with whom she has a rather tense history.
  o She has a significant coke addiction, but seems to be the most clear-headed of all of the women in the group.

- AT END
  o Gena saves the day with Katie and rushes her off to the ambulance to keep her alive.
  o She has an uncomfortable run-in with Becky about past events, but that is smoothed over.
  o Gena is still the most clear-headed (with Joe) of the group of women, and still holding the position of caretaker for Katie.

REGAN

- AT RISE
  o Regan fully believes that she should have been the first of the group to be married, have the career, and live the idolized lifestyle that Becky is about to live.
  o Regan is begrudgingly Becky’s maid of honor, but playing it friendly to Becky’s face
  o Regan is condescending to the other women, believing again that she should have been the first one to make the dream happen for her.

- AT END
  o Regan is outwardly nasty to Becky about her jealousy and disdain.
  o Regan is reduced to admit her prescription medication addiction and is humiliated by needing to pick them up after Becky has emptied them out.
  o Regan is groveling by the end of the play, put in her place by Becky and the other women as having the wrong focus of what is important.
BACHELORETTE
THOUGHT

BECKY

- AT RISE
  o Becky is the one in charge, believing that she has reached the perfect fairytale ending.
  o She takes care of business when it comes to Katie and her safety.
- AT END
  o Becky is still the one getting married the next day, so she still “wins”.
  o Becky humiliates Regan, but finishes her off with a compliment, becoming nasty after the risk of Katie’s death has passed.

JEFF

- AT RISE
  o Jeff is positive that he has won the game: he swaggers and seduces the queen bee of the group, playing like he cares and outsmarting the smartest person in the room.
  o Jeff acts carefree and manipulates Regan into sleeping with him, all the while behaving like nothing could shake him.
- AT END
  o Jeff is first cut down by Regan because he doesn’t remember her name, and then is completely thrown off by Katie’s overdose. The façade that he constructed before has slipped, and he leaves before things get too heavy.
  o He still maintains his need to stay carefree and disinterested, and it manifests in him leaving a very dire situation to save his own face.

JOE

- AT RISE
  o Joe is cautious about being invited into the lavish hotel room to all of these rather fucked up women. He’s interested in smoking weed and taking it easy.
  o He immediately becomes Katie’s nanny in lieu of Gena being away.
  o Joe is a self-proclaimed burnout, and he runs away from that by smoking weed.
- AT END
  o He fights with Jeff and elects to stay with the women, dedicated to caring for Katie and making sure she’s okay.
  o He wins over Gena and accompanies her to the ambulance with Katie.
  o Joe is still a self-proclaimed burnout, but he has shown true compassion for an almost-stranger after their strange interaction.

WHO IS THE PROTAGONIST?

This is a tricky question, as the nature of the play follows everyone’s unraveling and analyzes what they do when excess becomes dangerous. As of right now, Regan is my protagonist. She is the one that changes the most, going from put together and regally on top in relationship to everyone else in the room, to completely reduced to addiction and madness, revealed as selfish and pathetic by the end of the play.

Regan’s attitude toward the central idea of the play also alters, though it isn’t necessarily a new idea. It’s an uncovering of truth, which is what every character in this play goes through at some point. Regan has the journey that uncovers the most, which is that she is nowhere near the goal of the “ideal life by 30”, and she copes in a dangerous way with that knowledge. At the beginning, she is the best at hiding it, even from herself. By the end, everyone is aware of just how broken she is— including herself.
DICTION AND DIALOGUE
ANALYSIS

I included both a legitimate source for these definitions as well as definitions on Urban Dictionary, which is an open forum that allows anyone to provide definitions for any word or phrase they choose. The importance of understanding both definitions lies in the choices Headland makes in her vocabulary of her characters: it is imperative to understand the contemporary colloquialisms that are used commonly by 20-somethings today, as well as the origin of their definition and original use. Also, the Urban Dictionary definitions are often a lot more fun than the original.

What Headland does so effectively is she gives the audience a familiar sound to frame her incredibly funny and painful events. The dialogue has the ability to lull the audience into a false sense of comfort and safety, leaving them open to being thoroughly affected by the action in the play and the whiplash afterward.

Choice of Words

- All colloquialisms, a very specific vernacular assigned to the American middle-upper class young adults of the 2010's.
- Casual, but educated – lots of nonchalant historical references, blasé and casual understandings of pretty complex ideas and concepts. An interesting juxtaposition and a poignant comment on knowledge, intelligence, and whether it actually has anything to do with views of value and worth.
- Unpredictable. The turns of conversation are understandable and seem familiar, but also have no foreshadow or warning at times. This creates an engaging and interesting dialogue that moves as quickly and unexpectedly as the action in the play.

Choice of Phrases and Sentence Structure

- Strong variation in lengths of sentences and phrases. Several sections that go back and forth between relatively short one-sentence lines and long monologues. This echoes the value and stock put on “being fine” for this specific demographic. The monologue moments are for the most part characters opening up about something, allowing the crack in the armor show through, with a glib follow-up of something non-committal or off-topic.
- Casual, familiar. There’s not always the use of a full sentence. Sometimes a partial, or even one or two words contains most of the communication in a particular moment. Headland leaves a lot of room for action in her dialogue, which is a strength of the script and one of the interesting aspects of the play.

Sound of the Dialogue

- Quick, witty. These are characters with substantial education and know how to use their words for what they want, whether it’s charming, seducing, or attacking the other people around them.
- The use of vernacular and casual style undercuts and therefore emphasizes the dramatic moments, creating a melodramatic sense at times. There is also a lot of room for play on the actors’ behalf – an exciting aspect of the piece.
BACHELORETTE
DICTION AND DIALOGUE

LIST OF WORDS

- Coke: a bitter, crystalline alkaloid, C₁₇ H₂₁ NO₄, obtained from coca leaves, used as a local anesthetic and also widely used as an illicit drug for its stimulant and euphorogenic properties.
  - Urban Dictionary: Short for the drug, Cocaine.
    • "Cocaine is a hell of a drug" - Rick James on the Chapelle Show

- Like: Idioms
  - like anything, Informal. very much; extremely; with great intensity:
    • He wanted like anything to win.
  - like to, South Midland and Southern U.S. was on the verge of or came close to (doing something):
    • The poor kid like to froze.
  - something like, Informal. something approaching or approximating:
    • It looked something like this.
  - the like /likes of, someone or something similar to; the equal of:
    • I've never seen the like of it anywhere.
  - Urban Dictionary: (Orig. to enjoy or a word to compare two things.)
    1. A term used by many junior high and high school students for having a crush.
    2.(v.) same as "said" or "spoke"
    3. In some teenage girls, a word spoken in between each word in a sentence.
      1. Hey Jane, I heard that John likes you. Yeah, he really wants you.
      2. "...and so Strongbad was like, 'And the dragon comes in the NIIIIIIIIIGGGGHHT'!!!"
      3. "Yeah, like, i think, like, N Sync is, like, sooooooo, like, cool and, like, dreamy." - some girl

- Heroin: a white, crystalline, narcotic powder, C₂₁ H₂₃ NO₅, derived from morphine, formerly used as an analgesic and sedative; manufacture and importation of heroin are now controlled by federal law in the U.S. because of the danger of addiction.

  - A rock music festival held in August of 1969 near Bethel, N.Y.: originally scheduled to be held at Woodstock, N.Y.
  - Urban Dictionary: one of the biggest friggin concerts ever. over a million hippies all in the same place. probably the biggest pot cloud ever. you could walk into the crowd sober, wearing a t-shirt, shorts, and sneakers and come out red-eyed stoned, wearing a poncho, beads/peace sign necklace, bell bottoms, and sandals. and jimi hendrix played there, too.

- Kurt Cobain: Kurt Cobain was the lead singer and guitarist for the band Nirvana, whose melodic rock songs bridged punk with pop and sold millions of records in the early 1990s. The stripped-down, amped-up anthem "Smells Like Teen Spirit" made it to the top of the charts in 1991 and helped "grunge" rock unseat Michael Jackson-style pop. Nirvana was briefly the hottest band in the world, but Cobain's discomfort with fame, personal demons and battles with drugs quickly caused problems. His status as rock legend was cemented when he committed suicide in 1994, apparently by shooting himself in the mouth with a shotgun.
Jimi Hendrix: Jimi, full name James Marshall Hendrix, 1942–70, US rock guitarist, singer, and songwriter, noted for his innovative guitar technique. His recordings include "Purple Haze" (1967) and Are you Experienced? (1967)

Urban Dictionary: An excellent guitarist. Known to break the boundaries of guitar playing - in such ways as plucking the strings with his teeth (He recorded the American national anthem this way) and setting his guitar neck on fire while playing in concert. Don't ask. He is also the author of one of the strangest and greatest quotes of all time: "Excuse me, while I kiss the sky."

Babyboomers: a person born during a baby boom, especially one born in the U.S. between 1946 and 1965.

Urban Dictionary: The generation that destroyed the West.

- This fucking baby boomer fought no wars, underfunded the welfare state, failed to have any kids, bought the White Album and was a generally self-righteous hippy cunt while Rome burned. Now he wants MY taxes to pay his pension and medical costs for 40 years of mounting senility? Fuck that.

Long Island: an island in SE New York: the boroughs of Brooklyn and Queens of New York City are located at its W end. 118 miles (190 km) long; 12–20 miles (19–32 km) wide; 1682 sq. mi. (4356 sq. km).

Chillax: to take rest or recreation, as from work or effort

Urban Dictionary: A mixture between the terms "chill out" and "relax".

- Dude, just chillax, just because it's not your birthday doesn't mean that you won't have fun in the monkey jamboree. I'm out like a decent hurricane, schlater.

Booze: any alcoholic beverage; whiskey

Urban Dictionary: Booze is the lifeblood of the party, and Mr. Party himself for that matter. Without it, the party is no more. This is not the case with music, womenz, and drinking games. While these are vital factors to any successful party, they compare nothing to the importance of the booze. Booze comes in many flavors and styles, and is almost always guaranteed to be in short supply at any festivities that you plan to attend; so don't be a dick, bring your own shit.

Clam-baking: To smoke marijuana in an enclosed vehicle, causing the vehicle to fill up with smoke. This achieves a better high because no smoke is wasted in the process, and is usually done with a blunt or a joint. This is known as clam baking. (Urban Dictionary)

Pot: Bud, cheeba, chronic, dagga, dak, dank, dope, doobage, draw, dro, electric puha, frodis, ganja, grass, green, hash, hay, herb, indo, instaga, IZM, KB (kind bud/killer bud), kind, leaf, Mary Jane, nugget, nug, pot, reefer, schwag (low quality), sensi, skunk, sticky-icky-icky, tea, tree, wacky tobacky, weed. (Urban Dictionary)

Dave Matthews: Lead singer and guitarist for the Dave Matthews Band. Born in South Africa, moved to the U.S. He's one of the coolest and chillest guys in the world. Released a solo CD, "Some Devil". Likes to drink Jack Daniels. (Urban Dictionary)

Princeton: Chartered in 1746 as the College of New Jersey, Princeton was British North America's fourth college. First located in Elizabeth, then in Newark, the College moved to Princeton in 1756. The College was housed in Nassau Hall, newly built on land donated by Nathaniel and Rebeckah FitzRandolph. Nassau Hall contained the entire College for nearly half
BACHELORETTE
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a century. The College was officially renamed Princeton University in 1896; five years later in 1900 the Graduate School was established.

- Urban Dictionary: A very good Ivy League college whose graduates are:
  a) Intelligent
  b) Narcissistic
  c) Effeminate

- Hedge funds: a mutual fund organized as a limited partnership and using high-risk, speculative methods to obtain large profits.
  - Urban Dictionary: (FINANCE) a limited liability partnership (LLP), originally limited to 99 partners, and organized to trade securities under specialized guidelines. The first hedge funds were organized to be a counterparty to the riskiest forms of derivative transactions: writing exotic options or swaps in which the buyer transferred most risks (and potential gains) to the hedge fund, but then offsetting the risk with different derivatives. The first hedge funds benefited (or thought they benefited) from the Black-Scholes formula used to calculate the value of options; supposedly a hedge fund manager could design an immensely complex portfolio consisting mainly of explosively volatile instruments, whose pieces were supposed to absorb each other's risk.

- True Romance: True Romance is a 1993 American romantic dark comedy crime film directed by Tony Scott and written by Quentin Tarantino. The film stars Christian Slater and Patricia Arquette with a supporting cast featuring Dennis Hopper, Val Kilmer, Gary Oldman, Brad Pitt, and Christopher Walken.
  - Urban Dictionary: The best date movie ever. It is about a guy, Clarence (Christian Slater) who marries a prostitute, Alabama (Patricia Arquette). Slater kills her pimp and goes to get her belongings back, only the bag he thinks is hers is actually the mob's cocaine.
  - The reason it is the best date movie ever is because it has lots of pretty cool romance for her and sweet action and gangsta shit for him. Easily the best bathroom fight scene ever.

- Pavlovian: of, relating to, or characteristic of Pavlov or his work, especially of experiments in which he elicited predictable responses from laboratory animals.


- The Gap: (noun) An American brand of modern clothing that is going to hell. Typical GAP t-shirts display the brand in large caps on the front of the shirt. If worn in public, you will be observed as the acronym most people have adopted for the GAP brand, "gay and proud". (Urban Dictionary)

- Russian roulette: a game of high risk in which each player in turn, using a revolver containing one bullet, spins the cylinder of the revolver, points the muzzle at the head, and pulls the trigger.

- US Weekly: Really fluffy magazine with tons of glossy pictures and tons more of the latest celebrity gossip. Also known for their 'fashion police' section in the back with famous people wearing the most laughable clothing ever! (Urban Dictionary)
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- Carrie: a Stephen King book about a girl with telekenetic powers written in the seventies and made into a movie shortly thereafter. Another movie version was also remade in the 90's.

- Park Slope: Park Slope is an extremely wealthy area in Brooklyn, NY. It's filled with white yuppies and their toddlers and used-to-be hippies and their now stoner teenagers. Teens are always out on the street drinking and smoking, and nobody seems to notice. Despite substance abuse, Park Slope children seem to all be gifted with academic and artistic talents. Many high-schoolers attend well-reputed specialized high schools (Laguardia, Stuy, Brooklyn Tech, Midwood, Murrow) Park Slope kids are part of a very elite, exclusive society, they rarely interact with kids from different neighborhoods. Despite this, Park Slope still draws many incoming families, Manhattanites frequently move to this section of Brooklyn, as it is looked upon as an ideal place to raise children in an urban environment. Park Slope has historic brownstones sloping down from the magnificent park and its avenues are filled with cute (but highly overpriced) boutiques and such. Its architecture and landscaping are beautiful, making this area very attractive. (Urban Dictionary)

- Northwestern: Northwestern University is a private four-year college located in Evanston, Illinois. Despite a location mere miles from Chicago, the average NU student only makes the trip downtown to get hammered drunk, usually at a concert, club, or Cubs game, although sometimes at a Chicago cultural institution like the Field Museum.

The student body is divided among three social strata. First, fraternity and sorority members that are for some reason much more popular at NU than they ever hoped to be in high school, and eager to flaunt their newfound social superiority. Second, McCormick tryhards that will never touch a drop of alcohol in their college career despite achieving lower GPAs than perpetually-wasted Comm majors. Third (and most prominently), the great unwashed mass of students who do the bare minimum classwork necessary, get drunk on weekends and wonder why they aren't hooking up with anyone without ever actually attempting a kiss. (Urban Dictionary)

- Fraternity: a local or national organization of male students, primarily for social purposes, usually with secret initiation and rites and a name composed of two or three Greek letters.
  - Urban Dictionary: A male organization known for their childish exclusion of others, excessive alcohol consumption, false sense of accomplishment and, of course, small genitals. Members of such an organization tend to travel in packs and develop a feeling of inadequacy and malaise if a brother is not around to have his back (or give him oral sex). Furthermore, brothers are often stricken with low grades, wide assholes and several sexual diseases.

- Microsoft: computer software company, founded 1975.
  - Urban Dictionary: Organization bent on world domination masquerading as a software company.

- Valet: an attendant who parks cars for patrons at a hotel, restaurant, etc.
  - Urban Dictionary: 1. One who attends to the needs of a "gentleman". 2. A sophisticated, nicely paid "go-for" (gopher). 3. One who parks vehicles for those who can afford to pay the high price for such a service.

- Central Park: a public park in central Manhattan, New York City. 840 acres (340 hectares).
  - Urban Dictionary: The lungs of New York City. The 843 acre park is bounded by Central Park South, Fifth Avenue, Central Park North, and Central Park West in Manhattan. It is a place where all New Yorkers can get forget about the big city.

Geneva: The Geneva Summit of 1955 was a Cold War-era meeting in Geneva, Switzerland. Held on July 18, 1955, it was a meeting of "The Big Four": President Dwight D. Eisenhower of the United States, Prime Minister Anthony Eden of Britain, Premier Nikolai A. Bulganin of the Soviet Union, and Prime Minister Edgar Faure of France. They were accompanied by the foreign ministers of the four powers (who were also members of the Council of Foreign Ministers): John Foster Dulles, Harold Macmillan, Vyacheslav Molotov, and Antoine Pinay. Also in attendance was Nikita Khrushchev of the Soviet Union.

The purpose was to bring together world leaders to begin discussions on peace. Although those discussions led down many different roads (arms negotiations, trade barriers, diplomacy, nuclear warfare, etc.), the talks were influenced by the common goal for increased global security.

Potsdam: The Potsdam Conference was held at Cecilienhof, the home of Crown Prince Wilhelm Hohenzollern, in Potsdam, occupied Germany, from 17 July to 2 August 1945. (In some older documents it is also referred to as the Berlin Conference of the Three Heads of Government of the USSR, USA and UK) Participants were the Soviet Union, the United Kingdom and the United States. The three powers were represented by Communist Party General Secretary Joseph Stalin, Prime Ministers Winston Churchill, and, later, Clement Attlee, and President Harry S. Truman.

Stalin, Churchill, and Truman—as well as Attlee, who participated alongside Churchill while awaiting the outcome of the 1945 general election, and then replaced Churchill as Prime Minister after the Labour Party's defeat of the Conservatives—gathered to decide how to administer punishment to the defeated Nazi Germany, which had agreed to unconditional surrender nine weeks earlier, on 8 May (V-E Day). The goals of the conference also included the establishment of post-war order, peace treaty issues, and countering the effects of the war.

Smoking [me] out: to provide someone with marijuana or the like without charge.

' shrooms: Hallucinogenic mushrooms contain psilocybin, psilocin, and baeocystin. Shrooms are incredible and nearly non-toxic too. By incredible I mean it can be the best experience of your life or the worst experience of your life depending on the mood at the time, setting, and who you are with. A good trip can be a learning experience and lead to extremely thoughtful introspection. A bad trip is as bad as watching your whole family die in a car accident or you can end up being as paranoid as if you were being chased by a guy with a chainsaw in a maze. Seriously, it is incredible. Do not trip right after a bad experience or if you have a lot of unpleasant thoughts going through your head at the time. Go into the trip optimistic and usually it will go good, though it is pretty unpredictable. Mild dose effects are colors seem a lot more vibrant (blue seeming bluer, black seeming blacker), patterns seem more interesting and intricate, an undescrivable feeling of an oncoming mental revelation, giddiness or anxiety. Higher dose effects include extreme laughter, uncontrollable racing thoughts, colors changing and a feeling that each and every color gives a certain tone to your inner most being (hard to explain unless you've tried them), distortions of all senses, hyper awareness of taste, smell, music (listen to your favorite band), pictures coming to life and everything becoming three dimensional, or may cause extreme paranoia and/or uncontrollable crying. Also, the beshroomed will have a totally undescrivable yet very significant feeling that he/she has attained knowledge that they can not and will not ever lose, just to be a memory the next day. Dosages break down like this: 20-30 grams of wet shrooms is enough to have a good trip. 50 grams is nick-named the "Hero trip". Dried shrooms is 1/10 the weight of wet shrooms, so 2-3 grams of dried shrooms is a pretty good trip while 5 grams is the "Hero trip". Anything more and your in for a crazy time. Trip with a trusted friend!
  - Urban Dictionary: An actress known for her immense beauty and child-like charm. Was underrated and underappreciated during her life, but when she died people saw how great of an actress she really was.

- Peter Lawford: A suave British actor, Peter Lawford hit his peak in the early 1960s as a member of Frank Sinatra's cool-guy "Rat Pack," and as the husband of Patricia Kennedy, the sister of John and Robert Kennedy.

- Hepatitis: inflammation of the liver, caused by a virus or a toxin and characterized by jaundice, liver enlargement, and fever.
  - Urban Dictionary: Hepatitis is a term that means inflammation of the liver. Inflammation is a natural reaction of the body to injury and often causes swelling and tenderness. Alcohol, chemicals, drugs and viruses can all cause hepatitis. There are several different viruses that cause hepatitis, such as hepatitis A, hepatitis B or hepatitis C. Each of these viruses may produce similar symptoms and they can all infect and inflame the liver. The main difference between the viruses is how they are transmitted, the way they cause liver damage and the effects they have on a person's health.
  - Hepatitis is described as either an acute or chronic illness. An acute illness will only last a short time and although it may be severe, most people recover from the illness within a few weeks with no lasting effects. A chronic illness is one that lasts a long time, often for the rest of a person's life.

- Alcohol poisoning: Alcohol poisoning is caused by heavy intoxication that results in difficulty breathing, swallowing and difficulty in managing the gag reflex.
  - Urban Dictionary: Is what my friend Charles got after 15 shots of wild turkey in 2 hours. Puking is usually consistent for upwards of 6 hours, accompanied by shirtless grunting and dry heaves. Following that is a period of delusional, semi-coherent bouts of swearing, culminating with an attempt to crawl into my bed. which was denied. Recommendations are to not drink 15 shots of wild turkey, ever. Especially the day before your first server training shift at Olive Garden.

- Pussy: the vulva.
  - 2. sexual intercourse with a woman.
  - 3. Offensive. a woman regarded as a sex object.
  - 4. Offensive. a timid, passive, or effeminate man.
  - Urban Dictionary: 1. Nice name for a cat
  - 2. Slang for women's genitals
  - 3. Cowardly
    - 1. I just bought a pussy from the pet store
    - 2. I stroked her pussy
    - 3. He didn't jump, he was too much of a pussy!

- Neiman Marcus: A very expensive upscale department store headquartered in Dallas Texas.
  - They also have a store on fifth avenue in New York City.
  - Urban Dictionary: Super high end luxury department store also known as "Needless Mark-up." Basically if you're not ready to pay too much for retail then don't shop here. Won't take any other credit card aside from their own store card, all other transactions must be in cash. So if you're a mobster or a drug dealer then this is your place to shop. Otherwise better hit the ATM a couple of times before you go.
- Residency: the position or tenure of a medical resident.

- **Sex and the City:** A now retired HBO series in syndication that chronicles the life of four single heterosexual women living in New York City who behave like stereotypical single gay men living in New York City. (Urban Dictionary)

- **Bitch:** Slang. A malicious, unpleasant, selfish person, especially a woman. A lewd woman. Disparaging and Offensive. Any woman. Slang: a person who is submissive or subservient to someone, usually in a humiliating way:
  
  Tom is so her bitch—he never questions what she decides.

- **Slang:** A man who willingly or unwillingly submits to the will and control of a dominant partner in a sexual relationship, especially with another man, as in prison bitch:
  
  Watch out, or your cellmate will make you his prison bitch.

  a gay man who assumes the passive or female role in a sexual relationship.

  Urban Dictionary: Originally used to describe women; now a days literally can be said to any1 .. anytime... anyplace for any reason

  "wutup bitches!"
  "u guys r bitches!"

- **Room service:** the serving of food, drinks, etc., to a guest in his or her room, as at a hotel.

- **John Mayer:** John Mayer attained pop stardom with his first album, Room For Squares (2001). A breakout hit in 2002, the album earned Mayer TV guest spots and spawned the hit song "Your Body is a Wonderland."

  Urban Dictionary: 1. A writer and singer of some of the worst pop dreck known to man. 2. One of the best blues artists currently active. Surprisingly, both of those definitons refer to the same damn person.

- **Sylvia Plath:** US poet living in England. She wrote two volumes of verse, The Colossus (1960) and Ariel (1965), and a novel, The Bell Jar (1963): she was married to Ted Hughes. She died by committing suicide via holding her head in a gas oven. There is speculation as to whether her actual death was intentional.

- **Xanax:** a potent benzodiazepine tranquilizer, C \(_{17}H_{19}ClN_4 \), used in the treatment of certain anxiety states.

- **Codeine:** a white, crystalline, slightly bitter alkaloid, C \(_{18}H_{21}NO_3 \), obtained from opium, used in medicine chiefly as an analgesic or sedative and to inhibit coughing.

- **Vicodin:** A prescription, schedule III, narcotic analgesic (pain killer) containing hydrocodone and acetaminophen (Tylenol). Hydrocodone is actually an opiate, like heroin, that gives an amazing euphoric body high but it's also very addictive (although not nearly as addictive as heroin). Vicodin also has very severe withdrawal effects, similar to those of heroin, although not as severe.

- **Klonopin:** A sedative medication prescribed for people with PTSD, OCD, and the myriad other anxiety disorders. It decreases symptoms of mania, including paranoia, aggression, irritability. It was, in fact, developed to treat epilepsy and other seizure-causing disorders. It is a fairly heavy gauge psyche med.
1. First Entrance
   a. Explosive
   b. Sporadic
   c. Boundless

2. Queen Bee Entrance
   a. Suddenly hushed
   b. Buzzing
   c. Bristling

3. Jeff’s Entrance
   a. Slithering
   b. Ebb and flow
   c. Disjointed

4. Joe’s First Entrance
   a. Clambering
   b. Split rhythm
   c. Fuzzy

5. The Seduction
   a. Building
   b. Steady

6. The Opposite of Seduction
   a. Clumsy
   b. Light
   c. Fluttering

7. Thirty Minutes Later
   a. Tense
   b. High-strung
   c. Pounding

8. The First Scare
   a. Whirring
   b. Suspended in time

9. Jeff’s Back
   a. Low and fast
   b. Hushed
10. Pigface
   a. Halting
   b. Bipolar
   c. Crashing

11. From the Bathroom
   a. Whirling
   b. Swift
   c. Building

12. Gang's All Here
   a. Champagne bottle being uncorked
   b. Chaotic

13. One Down
   a. Final Countdown
   b. Clock ticking
   c. Alarm goes off

14. Just Us Girls
   a. A zoo
   b. Jungle beat
   c. Dead silence

MUSICAL IMAGES
- Jimi Hendrix playing "The Star-Spangled Banner"
- Mention of Mozart
- Mention of Dave Matthews
- Mention of Marilyn Monroe

THE RHYTHMIC PHRASE FOR THE WHOLE PLAY
- Waiting for the other shoe to drop.
IMAGES IN PLAY

- Jimi Hendrix at Woodstock, 1969
- Jimi Hendrix putting the barrel of a shotgun into his mouth and pulling the trigger while looking at a picture of his baby girl
- Russian Roulette
- A beautiful white garbage bag
- Pigface Fat Fatty Fat Fuck
- Russian novelist
- Marilyn Monroe
  - White skirt over a subway grate
  - Pink gown and diamonds
  - Vomiting from too many pills
  - Throwing her drink in Peter Lawford’s face
- Pavlov’s dog
- US Weekly magazine
- A funeral home full of flowers
- Planned Parenthood waiting rooms
- Bird’s eye view of Central Park NYC
- Waking up next to a hamburger
- Setting a couch on fire
- Waking up next to a dead friend
- The Prom Queen
- National Date Rape Day
- A veritable sea of prescription medication

MY IMAGES: FIRST READING

- Fucking fancy hotel room
- A skinny girl in a freakum dress imitating Jimi Hendrix on a couch CS
- Two girls facing US with butts up when REGAN enters for the first time
- Champagne bottles exploding everywhere
- A ridiculously huge wedding dress on a ridiculously small woman
- A bloody, ripped ridiculously huge wedding dress
- Cat and mouse between Regan and Jeff
- In a trashed hotel room, a group of fucked up 20-somethings singing to a passed out woman
- Jeff and Regan, in towels and sheets, clear across the room from each other as they discuss his raping her
- Joe dipping Katie front and center and kissing her deeply and dramatically
- Katie in the DSR corner beating herself up physically (literally)
- Audrey spinning around on the ground frantically with Becky standing behind and above her, completely still
BACHELORETTE RESEARCH

HISTORICAL
Who are the people?
Where/how do they live?

BASIC DEMOGRAPHICS OF CHARACTERS
- Upper middle class of New York, USA
- Mid-20’s
- Educated (at least Bachelor’s degree)
- Independent
- Not using government financial assistance
- Presumably all Caucasian (though this is not the case in my production)
- Employed
- Focus on “young white females with disposable incomes” – pg. 20

LIFESTYLE
- Present day, 20-something year old American New Yorkers
- Entrance-level employment/graduate school
- Excessive: lots of booze, drugs, and partying on the weekends
  - Champagne
  - Cocaine
  - Weed
  - Cigarettes
  - Prescription medication
  - Heroin?
  - Food
  - Other booze
- Focus: to be educated, comfortable, and secure
- Self-Image: non-realistic, overly harsh
  - Bulimia
  - Depression
  - Unachievable expectations
  - Nonrealistic life goals

CONTEXT
- 2015 in America
  - Political
    - Modern Liberalism trendy with the young adult crowd
    - Unrest with political leaders, distrust
    - Involvement of internet and social media tainting the reliability of information absorption and reception
    - “Anonymous activist” habit: lots of comment wars on Facebook, not a lot of action in the part of the world where it matters
    - Self-absorbed societal mindset
    - Look toward the “healthy life”, also the perfect life: fit, fresh, balanced, healthy, wholesome, strong and stable relationships, happiness and comfort with oneself, good job, having “enough to live comfortably”, etc.
BACHELORETTE
RESEARCH

- Demand for instant gratification
- Global political change happening under oblivious and apathetic noses

  o Social
  - Focus on technology
    - iPhones, laptops, social media, instant updating
    - Leads to feelings of entitlement to instant gratification in all other areas of life
      - Ex. Jeff and sex with Regan
    - Emphasis on advertisements and their effect over the characters
  - Constant berating of consumers on the goal of the perfect life (see above)
  - “Have it all or it isn’t enough” attitude
  - Strong emphasis on timeliness
    - Biological clock
    - “Opportunities” for young adults transforms into a kind of responsibility

  o Religious
  - Christianity is the main religion of America
    - Plenty of other ethnicities and belief systems in America, particularly NYC
    - That group is pointedly not represented in this play
    - Leads back to the self-absorption of the young generation in the present day

PAST PRODUCTIONS

- NY TIMES 2009: Overall positive review, particularly in light of the relationship between the women.
  o Felt that the extended scene between Becky and Regan at the end of the play bordered on melodramatic, going too far outside of the reality of the situation.

- Profiles Theatre, Chicago
  o Talk in Broadway: “If none of these characters or situations seem especially original, the thing that makes Bachelorette a worthwhile and extremely entertaining play is Headland’s uncompromising view of the characters. She leaves no doubt these girls (and to a lesser degree, the guys) have some tough times ahead if they don’t grow up soon. And even those who have seen the films Bridesmaids and either of the two Hangovers will be surprised just where things go when the going gets farcical. Director Darrell W. Cox and his uniformly strong cast understand these characters, and add enough nuance to their broad and recognizable comic characteristics to bring us into the story and make it feel fresh. Cox sets the perfect pace for the piece and commits to a definite point-of-view that allows us to laugh and feel some pity for these young women.”

  o Chicago Tribune: “This is hardly the best play featuring such characters behaving badly, nor even such characters behaving badly at a wedding ("Stags and Hens" probed the same territory some three decades ago). And for some, these self-obsessed walking crises will wear out their welcome fast. But what makes "Bachelorette" interesting is not so much the situation as the tone of the writing. One moment you feel for these kids in their tight dresses, binge drinking and sleeping with men who do not even know their name. Later, you're ready to watch them choke on their own vomit. There is, for
sure, robustness, at times even viciousness, to this unstinting writing: It's as if Headland wants us to understand the forces of personal insecurity that make this all happen, wants us to fear for those caught in the headlights and yet also respect those who don't party like wimps. All those emotions go through your head."

- Chicago Tribune: "Cox's mostly potent production falters a little when the guys get involved. Eric Burgher is not well cast — you struggle to see him as a fellow who would be in this particular situation with this particular girl. Adam Soule looks the part, but his energy doesn't match that of the women. To a large extent, these men are just props; this is a play about bachelorettes. Still, both these actors have further to go."

- Chicago Tribune: "Actually, all aspects of the production need work toward the end, when the energy starts to sag, easier choices emerge and specificity diminishes. By then, it's already been quite an evening. But bachelorettes never know when to call it a night. They push on to the bitter end; that comes with their territory."

- Studio Theatre

  - Washingtonian: "Bachelorette isn't easy to watch, and until we see glimpses of humanity peek through the characters' godawful exteriors, it can feel like an occasionally entertaining endurance test. Headland is viciously funny, for sure, and her focus on narcissistic New Yorkers is razor-sharp. Amid the sleek elegance of Deb Booth's opulent hotel-room set, the carnage the three girls wreak is visually shocking. By the time Becky arrives—a calming, serene presence amid the mayhem—it's hard not to wonder quite how these people have functioned without her for so long."

- McGinn/Cazale Theatre

  - Variety: "Given that underlying thematic tug, the play's comic mood buckles when the boys show up. While the sexual shenanigans escalate into well-paced farce, once Jeff (in the stolid person of Eddie Kaye Thomas) and Joe (who morphs into a genuine mensch in Fran Kranz's sensitive perf) make their moves on the girls. But something goes wrong when Headland moves in for the kill on Reagan. Chimo licks the blood off her nails and holds her performance ground, but Reagan's humiliation feels false, contrived to make this mean girl (who could take any guy in the room) suffer for a lifetime of bitchery. Katie's meltdown and Joe's reaction to it (a touchy moment handled with kid gloves by both thesp) has a lot more veracity, mainly because Headland gives Katie the motivational backstory she begrudges the other characters and withholds altogether from Reagan. Payback is all very nice — but fair is fair."

CONCLUSIONS

- The play is hard and fast, all the way through. Keeping up the energy along with specificity of intent is a hurdle to overcome. 70-80 minutes can be a long time if there are no ups and downs.

  - Find the restful moments, the silence, the quiet moments.

- The characters MUST be likeable. There must be a lovable quality, or at least some level of being impressed from audience to character. Earnestness and need in the actors is going to produce this effect, as well as EXTREME specificity in nuance.

- I think this is going to be a bitch to direct. I signed myself up for quite a challenge.
BACHELORETTE GROUND PLAN

NOT PICTURED: LIGHTING FIXTURE, SIMILAR TO CHANDELIER

SIDEBOARD

COUCH

COFFEE TABLE

TO BATHROOM

TO BEDROOM

CHAIR

CHAIR
Playing Spaces

1. Floor space for Katie/Joe scene in DSL.
2. Long travel space from bedroom to bathroom, door of hotel room to bathroom.
3. Couch/chair area.
4. Sideboard/bar area.

Why this groundplan?

1. The amount of physical obstacles in the room creates dynamic and interesting blocking, particularly once the decorations and props are added.
2. The set up gives the feeling of both a lot of stuff in the room and some spaciousness, which a luxury hotel has in spades.
3. Lots of necessary maneuvering to be done by the actors, particularly when they're all in the room at the end.
4. Central focus is the couch, where Katie is laid out after going unconscious.
5. By placing the entrances in the opposite corners, the audience feels as though they are in the room, opposed to watching something detached from them.

Not Pictured in Groundplan

1. Some kind of hanging lighting fixture, ideally a chandelier.
2. Sheer white fabric hanging USC, as curtains to the balcony outside.
3. Possibly large and empty picture frames hanging from the catwalk? Something I am considering.
4. All the props...and there are many, and they are very integral.

How it connects to the play as well as my vision

My central image for the play is the feeling of drowning, being pulled underwater, because you have too many things in your pockets. Everyone in this play is drowning under their own gluttony and the gluttonous ideas being shoved into their mouths from their environment and surrounding. The whole play takes place in the bubble of the hotel room—a single night that completely changes the course of a group of friends forever.

The set is busy, and that is intentional. It is luxurious and overwhelming, deceptively simple in its design but inundating in its volume and mass. The characters must spend their time figuring out how to get around the furniture, where to go, trying not to spill on the rug (and failing), having a comfy place to sit in one corner, the booze in another corner, the bathroom in another, the bedroom in yet another, etc. The intention is to be a little overwhelming and a challenge for the characters in their action throughout the play.
CENTRAL IDEA
BACHELORETTE
THOUGHT

CENTRAL IDEA

Social Ideology
Themes/Ideas
Relevance
Philosophical Statements

CENTRAL IDEA

Bachelorette focuses around a later "coming-of-age" story than we may be traditionally used to, because it focuses on the concept of what it means to be a woman approaching thirty in our world today. The character Jeff actually says it best when he says to Regan, "I think you're unhappy and have no reason to be and that makes you hate yourself." This is a mindset that runs rampant in today's society: the concept that the upper middle class young adults, those with enough money to live comfortably and sometimes excessively, the educated and the employed who are stuck in between having enough yet never being enough for our society's expectations. The blessing of having the mindset that the world is at one's fingertips and that she can do anything with her life has an equally weighty burden if one does not take advantage of the entirety of what is available to her. There is a responsibility of perfection that shadows all opportunities, and the four women in Bachelorette are all crippled in their own way by the impossibility of achieving it.

THE SOCIAL IMPLICATION

Leslye Headland is making a strong comment on the expectation of success and perfection in our modern day society. She makes the point through each of her characters that having "enough" has an entirely different definition than literally what is necessary to survive. The characters in this play are looking for a particularly lofty set of goals: a stable and fulfilling career, substantial income, a happy and long-term relationship such as marriage, physical beauty in accordance with the societal ideal of perfection, and the ability to have complete independence from anyone else's charity or aid (financial, emotional, or otherwise). In an effort to achieve the impossible, these women suffer from the feelings of inadequacy and worthlessness because they have been lead to believe that achieving those goals is the checklist to happiness, the "quick fix". This leads all of them to some sort of coping mechanism, whether it be drugs, food, sex, gossip, anything to keep the focus off of their own perspectives on happiness and success. The story is about the recklessness in people's 20s can turn into desperation in their 30s, and seeming friendship is really co-dependence.

THEMES

- Excess

The play begins in one of the most expensive hotel rooms in the world (upwards of $10,000 dollars a night). Both the characters and the audience are constantly reminded of the wealth in which they're playing that night, with room service and bathtubs of champagne and lavish furnishings around them. The issue of the $15,000 dress and its being ripped in the first section of the play is a poignant statement Headland is making on wealth and the value we put on price.

We also see excess played out in other ways: Katie's substance abuse along with Gena's and Regan's, the perception of Becky being overweight and always eating too much, Katie's credit card debt, Joe's weed, Jeff's one-night stands, etc. No one is untouched; Headland makes no exceptions with her characters. Everyone has some level of excessive nature or lack of self-control with which they are battling.
THEMES, cont.

- **Time**
  The play happens in almost real time, with less than an hour-long gap in between each of the three scenes. It's the countdown—the night before Becky's big day, and the anticipation of waiting for her to show up to the hotel room is in the back of the story's mind throughout the unfolding events. The idea of time is an important one within the concept of the play. Young adults, particularly women, are given a certain time limit before the "prime of their life" ends abruptly. There's the idea of the biological clock ticking as well—the time to get married, reproduce, and get that part of a fulfilling life on its way. The story begins at the first moment of the final sprint for Regan, Katie, and Gena; they didn't get married first, and they don't have much time to catch up.

  The interesting juxtaposition in the script is the feeling of evening in a hotel room; it's almost as if time has been suspended for the duration of the play, and the audience is left without a foundation other than knowing it is the evening. As the play goes on, more mention of time comes in and we get a better sense for where we are in the night, but for the entirety of the first scene, we are left in the dark (pun intended). This creates a sense of discomfort or weightlessness for the audience, so we are suspended in the same ticking time bomb as the characters without knowledge of when it might erupt.

- **Communication/Relationships**
  The way in which these characters relate to each other is an important aspect of the script and its message. Often, especially among the women, the conversation is either lamentations about the self or gossip about others, both who are present and otherwise. The few times that characters honestly open up and share something about themselves are made much more impactful by the rarity in which that happens throughout the play. It's a representation of how young adults communicate and relate to each other today—the idea of the "frenemy" and the inability to talk about what's actually bothering us. There's also a huge amount of evasion and subject-changing, tactics to avoid facing the personal issues that end up destroying some of these characters. The amount of talking that these girls do is doesn't necessarily mean they're saying anything—a very relatable form of conversation for today's audiences.

- **Addiction**
  Addiction is the heightened epitome of excess, and every character deals with some kind of addiction at some point in the play. Katie is the most outright character, unable to keep herself from drinking and using different substances until she gets to the point of blackout and comatose. But Gena is a coke addict; Regan is addicted to prescription drugs; Becky has obesity-bulimia issues; Joe is always high; and Jeff is a chronic participant of one-night stands. Each character is both victim and responsible for their own gluttony, and that is what colors the play.
NOTES FOR BACHELORETTE PRESENTATION

How do I see this play? How am I going to leave my mark on this play?

- This play about 20-somethings is about to be directed by a 20-something, acted either by 20-somethings or almost 20-somethings, and managed/designed by the same demographic, in a theatre department full of the same age group, and who will consequentially be making up most of the audience. This is not a disconnected theatre exercise for anyone involved. This is our life, our fears, our potential “impending doom”, and our own coping mechanisms with gluttony and excess. The unique hand I have in this play, the mark I'm going to leave, is stemming from every one of the deepest fears expressed in this play are ones I whisper to myself every day, and I know that those around me do the same. This is a learning exercise for all of those who are and will be involved, and a highly personal one at that. There is abuse, there is rape, there is miscommunication, there is the inability to express oneself, there is perceived worthlessness, and there is a shit ton of humor in this piece. This is not an intellectual study (which is what I tend to drift toward). This is a scathing and biting and ruthless comedy that isn’t funny at all, not to my age group, and yet is utterly hysterical because of its honesty and relevance to right now.

- My intention is to provide as realistic of a mirror image as I can for those sitting in the audience: moments they have already experienced, relationships they recognize, personalities they identify with, etc. The key to doing this effectively I think is to push the envelope on the archetypal aspects of the piece and honor the sense of melodrama that Headland has written into her play.

What are my strengths as a director? Weaknesses?

- Strengths
  o Care and thoroughness in preparation
  o Strong director-to-actor communication
  o Ability to give actors freedom to make their own choices and discoveries
  o Finding and enhancing the playwright’s intended tone and style
  o Finding the clues the playwright has hidden in the script, and using those to enhance the production quality and the underlying theme of the piece.
  o Strong sense of rhythm in the structure of the plays.

- Weaknesses
  o Inability to find and push the detail work in specific moments that can drive a production forward
  o Getting stuck in intellectualizing a piece, focusing too much on themes and ideas, and less on the action of the play, the driving force
  o A little too verbose with actors sometimes – I’m learning that simplicity is often the better choice.
  o Unsure of an effective rehearsal schedule – what needs to be done efficiently, what can we take time on, etc.
  o Lack of confidence in my abilities – I often get stuck in the fact that I am inexperienced in this particular exercise, so my credibility from other experiences is downplayed within myself.
What do I want to get out of this exercise for myself?

- To gain an understanding and freely exploring a style of play that is outside of my directorial comfort zone.
- To get a new sense and better understanding of the importance of timing and tempo and how to execute that throughout rehearsals.
- To direct a full-length play for the first time ever. That’s a big one.
- To play with comedy: what makes something funny? Why do certain things ring truer than others? How do we as a team navigate through that in the rehearsal and the performance process?
- To step into a more emotionally-investing project for myself. Up until this point, my pieces have been politically focused and compelling to me on a moral and intellectual level, but nothing quite as close to home as this piece is bound to become, since it already is.
- To start exploring my identity and style as a director. I have a sense of where I’m starting, but I feel as though I have yet to have the chance to really go at a directing project with such a substantial level of freedom.
- To discover what is most important to understand during the “prep” time of directing work, e.g. before rehearsals begin, and what is better left to discover together with the company in rehearsal time.
- To figure out what the lifeblood of a particular play is, and how to ride the wave of that instead of manually forcing things to go a certain way.
- To figure out if directing is something that I’m interested in pursuing after I graduate, and to see if I’m any good at it.
PRESENTATION OUTLINE

- Why this play? How is it relevant?
  - This is a look into the rabbit hole of what it is to be a 20-something middle class American in today's society.
  - It is relevant to the majority of the audience demographic (which I believe a production should always serve its intended and expected audience) as well as those involved in producing the play because we all fit or are soon to fit into that age group and are all in the position of worrying about the feelings of unfulfilled obligation and inadequacy that Headland’s characters experience.
  - It is a re-definition and exploration of the sin of Gluttony placed in our current time and place, and consequently a hyper-realistic glance into what its effects and detriments can be, both for the individual and a group dynamic.

- Why I should direct this play? Why do I like this play?
  - The effect I have to leave on this play is one of personal engagement and thorough understanding of the issues and characters that are developed within the piece. The world in which the play exists is one that I have seen and have certainly lived in some moments, and that is arguably the most important part of the script – an immediate and ruthless identification of the world in which the characters live, and therefore where the audience will live for 90 minutes as well.
  - I like this play because it's funny, and that scares me. Not only because it's a comedy (which I have no experience in directing), but it's painfully and mercilessly honest. This is the play that will leave the audiences laughing and also hating themselves for doing it, which is exactly what happens every time I read the script.

- What do I want the audience to take away from the play? Central vision?
  - I want the audience to be holding their breath when the final light goes down.
  - I want the audience to as if they've been punched in the stomach as they walk back to their car.
  - I want the audience to see themselves in the characters onstage, and to not be able to fall asleep that night because they know that the rampant gluttony in their own lives needs re-evaluating.
  - Central Vision: Drowning in the ocean because your pockets are too full.

- Problems I see with the script/production
  - Sheer execution. There are a lot of demands in this script: explicit sexual material onstage between Regan and Jeff, an almost-naked Katie, champagne bottles being popped and spilled everywhere, drugs snorted and smoked and scattered onstage in real time, an enormous wedding dress with ripping and mending capabilities, broken furniture.
  - Difficulty of subject matter for the actors. This is going to be a real challenge for the actors involved in the script. There are a lot of very touchy, taboo, and uncomfortable topics throughout the script, and it will be a challenge for me to be director undergrad students through that.
REHEARSALS
BACHELORETTE QUESTIONS FOR TUCKER

- Does the central idea of the play make it the antagonist in some ways?
- Why are there three separate scenes? What is the importance of making a distinction between these scenes? How can I go about doing that?
- How, as a director in the rehearsal process, do I go about keeping the play active when so much of it is based in indirect dialogue?
- Is this realistic? Hyper-realistic? Is it almost pushed to an over-exaggerated place? How to deal with that when it comes to the actors?
- Central idea of the play – “I think you’re unhappy and you have no reason to be and that makes you hate yourself”

THINGS FROM TUCKER

- How do I see this play? How am I gonna leave my mark on this play?
- What are my strengths as a director? Weaknesses?
- What do I want to get out of this exercise for myself?
- GLUTTONY. EXCESS.
- Action-heavy. Do something – that’s for actors
- The dynamic of the group is going to change – testosterone is coming
- Establish relationships immediately
- Develop the past in the actors in rehearsal – give them a past
- Rehearsal process
  - Timing and pace
  - Take script, break it into four movements
    - No exhale moments in between scenes
    - Monday: Section one, ad nauseum. Tuesday: Section two, etc
      - Don’t let them do it the same way twice – no choices yet
    - First week: experiment
  - Improv the half hour/hour in between the scenes, as well as all the “off scene” moments

- NEXT MEETING
  - Monday, January 12 after 4pm – EMAIL TUCKER IMMEDIATELY
# BACHELORETTE

## CALLBACK LIST

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Thank you to all who auditioned!

If you have any questions, please call or text me at (269) 762-0985
BACHELORETTE rehearsals will start on February 16. Performance dates are Sunday, March 29 and Monday, March 30 at 5pm.

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AVAILABLE WEEKEND DAY HOURS:
Mon - 12pm - Whenevers  | Tues - 8am - 11pm, 5 - Whenevers  | Wed - 12pm - 4pm  | Thurs - 6:30 - Whenevers

AVAILABLE LATE NIGHT HOURS (after 10pm):
All of them.

ANY OTHER CONFLICTS I NEED TO KNOW ABOUT:
Might be on Man of La Marcha Run Crew.

Now, for a few questions…

1. Give me your dirtiest joke (you can write it or say it out loud, and nothing is off limits)
   What is the difference between a priest & acne?
   Acne waits to cum on your face until your 13.

2. Do you have any weird special talents? I would like them described or shown to me.
   Legit Soprano Whistle Tones - F6. 😊

3. Most (un)successful pickup line so far in your dating career?
   "I'm gay".
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Here is a scenario I could do a little more if needed.

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AVAILABLE WEEKEND DAY HOURS:

As listed on chart

AVAILABLE LATE NIGHT HOURS (after 10pm):

ALWAYS ya know what I mean?... but really... yes

ANY OTHER CONFLICTS I NEED TO KNOW ABOUT:

Week

Now, for a few questions...

1. Give me your dirtiest joke (you can write it or say it out loud, and nothing is off limits)

2. Do you have any weird special talents? I would like them described or shown to me.

   Licking a spider is NO PROBLEM-6

3. Most (un)successful pickup line so far in your dating career?

   WHAT UNSUCCESSFUL LINE?
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AVAILABLE WEEKEND DAY HOURS:
all

AVAILABLE LATE NIGHT HOURS (after 10pm):
/one all late night

ANY OTHER CONFLICTS I NEED TO KNOW ABOUT:

If cast, I need a set schedule so I can try to get a job too. If a small role doesn't matter.

Now, for a few questions...

1. Give me your dirtiest joke (you can write it or say it out loud, and nothing is off limits)
   what do an alcoholic & necrophile have in common? They both like a crack open a cold one.

2. Do you have any weird special talents? I would like them described or shown to me.
   It's sexual & I can't show you... buy me a drink & maybe.

3. Most (un)successful pickup line so far in your dating career?
   *come here finger. I went over*
   "made you come w/ a finger imagine all"
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AVAILABLE WEEKEND DAY HOURS:

AVAILABLE LATE NIGHT HOURS (after 10pm):

ANY OTHER CONFLICTS I NEED TO KNOW ABOUT:

I have a practice, but I don’t know when I start yet.

Now, for a few questions...

1. Give me your dirtiest joke (you can write it or say it out loud, and nothing is off limits)

   So a boy and a girl are about to have sex and when the boy drops his pants and he yells OMG and he says what's the deal?

2. Do you have any weird special talents? I would like them described or shown to me.

   It is weird but I can talk to babies well some babies my baby voices are all.

3. Most (un)successful pickup line so far in your dating career?

   Hey.
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AVAILABLE WEEKEND DAY HOURS: Occasionally, weekend dates are known far in advance.

AVAILABLE LATE NIGHT HOURS (after 10pm): yes

ANY OTHER CONFLICTS I NEED TO KNOW ABOUT:
- Dialects workshop
- Gone on Spring Break
- Will be receiving a practicum assignment - most likely run crew for Man... Manly

Now, for a few questions...

1. Give me your dirtiest joke (you can write it or say it out loud, and nothing is off limits).

   Going to bed? Mind if I Slytherin'?

2. Do you have any weird special talents? I would like them described or shown to me.
   - Whistle tone singing
   - Double jointed arms

3. Most (un)successful pickup line so far in your dating career?

   I've been whomping my willow thinking about you
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Every other Sunday I work 2-9pm

Available weekend day hours:

Free except every other Sunday!

Available late night hours (after 10pm):

Always except Tuesday (work til 11:15)

Any other conflicts I need to know about:

There are occasionally employer nights Thursdays that I have to attend for Sales and Business Marketing Association. I can give you the dates.

Now, for a few questions...

1. Give me your dirtiest joke (you can write it or say it out loud, and nothing is off limits)
   How is a marriage like a tomato?
   At first it's all sucking and blowing and then it takes your house.

2. Do you have any weird special talents? I would like them described or shown to me.
   No.
   Also, a guy actually faked count as he was pumping iron. "1049, 1050..."

3. Most (un)successful pickup line so far in your dating career?
   A man purposely bumped into me then said "oh! (so sssy!)
   Sorry! Hey what's your name?"
BACHELORETTE
CAST LIST

REGAN
Audrey Morton

KATIE
Wei Li Crawford

GENA
Jordan Mosley

BECKY
Erica Gunaca

JOE
Kurt Misteravich

JEFF
Alex Langmesser

Thank you to all who auditioned!
Please initial next to your name to accept your role. Please keep an eye on your email, as I will be sending out information promptly. Save my number in your phone if you do not already have it: (269) 762-0985. My email is tamsen.m.glaser@wmich.edu

Congratulations! I cannot wait to start working with all of you.
REHEARSAL PLAN

- 4 rehearsals a week (dependent on actor schedule), 2-hour rehearsals
- Monday, February 16-Monday, March 30
- WEEK 1: Feb 16-20
  - Main Objective: Establish group history, connection, develop a safe space
    - History exercises: Improvisation exercises to develop memories and history
    - Secret exercise: Have each character in the play find and tell a special secret to every other character in the play, giving the actors and the characters something special and important for each other actor/character in the room.
    - DAY 1: Block Section 1, run 4-5 times
    - DAY 2: Block Section 2, run 4-5 times
    - DAY 3: Block section 3, run 4-5 times
    - DAY 4: Block section 4, run 4-5 times
- WEEK 2: Feb 23-27
  - Main Objective: Establish comfort with the material, build of trust between actors
    - Continuation of ensemble improvisation exercises, ensemble movement work
    - Trust exercises, particularly with the actress playing Katie and the boys, as well as Regan and Jeff
    - DAY 1: Work Section 1
    - DAY 2: Run Section 1, Work Section 2
    - DAY 3: Run Section 2, Work Section 3
    - DAY 4: Run Section 3, Work Section 4
- WEEK 3: March 2-6
  - Start working off-book, detailed moment work broken down by French scenes
    - DAY 1: Moment Work (dependent on needs of company)
    - DAY 2: Moment Work (dependent on needs of company)
    - DAY 3: Moment Work (dependent on needs of company)
    - DAY 4: Moment Work (dependent on needs of company)
- SPRING BREAK
- WEEK 4: March 16-20
  - Absolutely off-book, work through sections, trouble spots, technical difficulties
    - DAY 1: Run Section 1 and 2
    - DAY 2: Run Section 3 and 4
    - DAY 3: Open Day for Working Purposes (hopefully full run)
    - DAY 4: Full Run
- WEEK 5: March 23-OPENING ON 29
  - Full Runs
    - DAY 1: Full Run
    - DAY 2: Full Run
    - DAY 3: Full Run
    - DAY 4: Full Run
• DAY 5: Full Run
  • All days this week are subject to change based on troubleshooting or technical needs
  • PERFORMANCES March 29, 30 at 5pm in York Arena Theatre, GTC