The Goodbye Party: An Exploration of Writing and Directing in the Contemporary Theatre

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The Goodbye Party
An Exploration of Writing and Directing in the Contemporary Theatre

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Abstract

Learning and mastering an art form does not come easy. It means involvement. It means getting your hands dirty. It means, “don’t ask questions, just do it.” It means risk—risk of failure, risk of embarrassment, risk of dropping all other life ambitions to pursue just this one (because, for some reason, you must). It means time, effort, and vulnerability. Over the course of the last several months, I have had the opportunity to learn how to write and direct an original one-act play. My work culminated in a finished script and a live production of my play *The Goodbye Party* (both of which I have submitted documents of along with this reflection paper).

Though by no means have I mastered (or even come close to mastering) the art form, I have gained valuable experience that I intend to apply to my future work in theatre. In the following paper I will outline and give documentation of my process, as well as describe my goals and learning points.

Playwriting

I. Overview

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I. Overview

Through various programs in the Denver/Boulder area, I had many opportunities within the last year to do master classes with current professional playwrights. In March, I participated in Just Write It, a master class through LOCAL Theatre Company’s Local Lab New Play Festival in which they brought in Deborah Zoe Laufer, whose *Informed Consent* was performed as a staged reading. Later in April I participated in a workshop with Brenda Withers, author of
*Matt & Ben* and *The Ding Dongs, or What is the Penalty in Portugal?*, through Square Product Theatre, where *The Ding Dongs* premiered regionally. Then, in July, I participated in Curious New Voices, a four week intensive through Curious Theatre Company. There I learned from three writers in the area—Josh Hartwell of Curious Theatre Company and Boulder Ensemble Theatre Company (best known for *Contrived Ending*), Jessica Robblee of Curious and Buntport Theatre (who writes original work for Buntport, like their previous live sitcom tRUNks), and Dee Covington, the education director of Curious Theatre Company. The program also brought in three guest artists from around the country to do master classes with us. Here I worked towards a staged reading of a thirty to forty minute play by professional local actors, which became *The Goodbye Party*. With the advice and expertise of experienced playwrights, along with their wisdom and generosity in reading my drafts (and second drafts, third drafts, and fourth drafts...), I managed to produce a final script that debuted as a staged reading at Curious Theater, and later as a full production at the University of Colorado at Boulder Loft Theatre.

The playwriting process was more rigorous than I expected. In the first two weeks of Curious New Voices I mostly searched for something to write about—something with more substance than a few minutes of dialogue and more depth than a quickly sketched scene. Though I had taken a playwriting class at CU, this assignment was longer than any play I had ever written. Our first guest artist, Steven Sapp (co-founder of UNIVERSES, an internationally known theatre company that fuses poetry, dance, and theatre) focused on beginnings with us. He emphasized movement and rhythm, as well as personal story and ensemble work. He said, “As artists and people, we have a defense mechanism we put up. There are things I have written that people think is a character, but it is actually me . . . Be as raw and brutally honest as possible” (Sapp). We then made a list of twenty events that changed our lives. From that list we wrote a
poem and a monologue. Then we wrote a piece with the ensemble utilizing rhythm. I later applied only aspects of this to my finished play, mainly the personal story aspect. While no characters directly resemble any of the people I know, their situations are some I have begun witnessing at this place in my life. The Man Not Invited was based off of true stories I had heard. Major themes, such as marriage, friendships, falling-outs, etc. were a reflection of lives I had seen around me, and even my own life. Though, as Jose Rivera states in his 36 Assumptions About Writing Plays, “Good play writing is a collaboration between your many selves. The more multiple your personalities, the further, wider, deeper you will be able to go” (Rivera). While I did integrate aspects of my own life into my work, I (as the author with “multiple personalities”) get distorted within the work to where I am not recognizable, as I think every author should.

My initial idea for The Goodbye Party came from a picture I saw on the wall of a friend’s house. In it, she and her roommates sat on top of their roof and smiled down at the camera. An idea stuck me to do a scene on a rooftop, then the scene began to formulate—Who are they? Why are they on the roof? Then I managed a rough outline for the rest of the plot. When Dan LeFranc, award-winning playwright of The Big Meal and Sixty Miles to Silver Lake, came in to talk about middles, I had only just started forming these ideas. Dan focused on redefining our conception of a play and spurred our creativity. He introduced us to microdramas by Wolfgang Bauer, short “unplayable” plays. In one, entitled William Tell, the play goes on literally without end, split up with hour-long intermissions. These shorts helped me think outside the basic frame of a play. I used elements of this in The Goodbye Party, which, though conforming to a linear plot line, has unusual aspects. The set, for example, calls for a labyrinth of boxes resembling a living room (which I did my best to create as a director on a limited budget). Throughout the
show, the boxes move in a mysterious way to denote a shift in time and space. Adding this mystical element to the world of the play inspired me to write Man Not Invited, who represents an outside force in the lives of the other characters.

As I began to engage in my middle, I began to set goals for my play. A few of them came from Rivera’s *36 Assumptions*: “Strive to be mysterious, not confusing” and “Write in layers. Have as many things happening in a play in any one moment as possible” (Rivera). I wanted to write a play where what was happening on the surface differed from what was actually happening. I wanted to write in layers of discovery, where the audience slowly uncovers character history through their objectives and relationships. I soon found these goals to be rather ambitious when I started encountering difficulty in writing my ending.

I wrote three separate endings for this show. Endings prove difficult, for various reasons. First, the initial draft of *The Goodbye Party* had desperate need for revision. It is hard to write a perfect ending to an imperfect show. Also, as Anne Washburn (our third guest artist, who wrote *A Devil at Noon* and was featured multiple times in the Humana Festival of New American Plays) explained, we have a lot of excitement at the start of our plays but we lose our enthusiasm by the end. This I understood. By the end, you just want it to be over. The excitement is gone. Anne, however, encouraged us otherwise. She assigned us to write a new play—this time backwards. We started at the end and our only requirement was to include a literal explosion. Then we wrote the middle, giving background to our characters and some context for our ending. Finally we wrote our beginning, which we wrote as a monologue by one of our characters. When we shared our plays, we read them forwards (opposite of how we wrote them). They were surprisingly compelling. This gave me incentive to end my show with an explosion (of sorts).
After I completed my first draft, I felt proud. I felt done. I had started rehearsing with a director and actors for my staged reading. Things were picking up pace. But I was far from done. Jessica Robblee and Dee Covington took charge of giving me feedback for my show and suggestions for revisions. They had long lists of notes and questions, ones I thought I had answered: Who is this play about? What is this play about? Why are they acting they way they are? What is going on?

My first issue stemmed from the goal of writing a play made up of layers and mystery, which came across as patchy and confusing. Sure I knew what was going on in my head, with each character crafted in my imagination, but it did not come across in my writing. There were huge gaps in what each character wanted, and on paper I neglected to decide on a protagonist or what I was trying to get across through that character. And, of course, my ending depended on the answers to these questions.

I decided the play revolved around Chloe and the fragility of her deepest relationships. At first, my ending was bleak. Chloe and Rob moved to Kansas after some semblance of reconciliation, and we never heard anything more about Emma. Such a bleak ending did not seem fitting, so I attempted to also reconcile Chloe’s relationship with Emma. I also decided to bring back the Man Not Invited as a last bit of excitement that only the audience was in on. The whole time I was set on Chloe and Rob moving to Kansas because I feared
the possibility of my ending becoming cliché. With encouragement, I decided to try giving Chloe the courage to change her mind. It all tied together then, and the rest of my revisions rested in smaller details throughout the script. Anne Washburn said, “Let go of how you want your play to end, and allow your play to end how it wants to end” (Washburn). Once I let go of my fear, the play seemed to sort itself out. All in all, I made six revisions of my script. The last revision I distributed to my director and actors two days before the staged reading.

At that point, I could barely look at the script anymore. After picking every line apart word for word and writing and rewriting I was ready to rest. But watching the staged reading made me forget all that. The most rewarding thing about playwriting is that the text is not meant to be read—it is meant to be performed. The characters literally come to life on stage. What was once flat and limited to my own imagination became three-dimensional in the actors. They gave the characters voice, movement, and breath. At that point I was ready to try my hand at directing.

II. An In-Depth Look: Man Not Invited and the Boxes

There are a few aspects of my show that defy its otherwise realism: the Man Not Invited character and the scenic design made up entirely of cardboard boxes. While the rest of the play takes place in a fashion that could perhaps actually happen, these aspects of the play open the spectators’ eyes to something else.

Man Not Invited happens upon Chloe and Rob’s house, presumably after noticing that they are moving. In creating this character, I was considering who would show up to a goodbye party for Chloe and Rob. I emphasize throughout the play how their friends have drawn away, isolating them. Charlie and Blanche truly arrive as their only remaining friends. I started
playing with the idea of having someone show up who was not supposed to be there, who everyone assumed belonged. Then, I heard a story from Dee at Curious Theatre about a man who showed up one day in their green room. He told everyone he was waiting for his aunt, and everyone assumed he belonged. No one questioned him further. They continued with rehearsals and conversations in that room for several hours before leaving. Upon their return, their laptops and other valuables had been stolen. Apparently that man had no aunt and was there for the sole purpose of taking their possessions. He was confident in his ability to prey on their lack of awareness. Instantly drawn to this character, I wrote someone like him into the play, letting him take advantage of my other characters.

This raises an interesting commentary about self-involvement within the play. Every character is so distracted and wrapped up in his or her own drama that they fail to notice what is right in front of them. Everything is Man Not Invited’s for the taking, including the woman of the house. Even when he grinds up on her during their dance party, Rob (already angry at her for other reasons) points the blame at her. By the time anyone considers what Man Not Invited had done or who he was, he was gone. Then in the end, after they spend hours searching for him, it turns out that he was right in front of them the entire time. In writing and directing this character, I did not focus on Man Not Invited’s extreme cunning. Rather, I focused on Chloe and Rob’s complete ignorance, partly due to the self-involved society we live in.

The boxes make a different, but similar, commentary. While writing the play, I imagined them to move mechanically without the help of human hands. Also, I imagined them to take up the entire space in what seems like a literal labyrinth. The boxes could even take the shape of furniture—couches, tables, and chairs. In transitioning between “scenes,”” the boxes move on their own. Unfortunately, due to the budgeting, time, and manpower available for the
performance I directed, I was unable to accomplish this. However, I attempted to show glimpses of the same imagery. The boxes show the world around Chloe and Rob moving without them. Time is out of their control. Also, the boxes are presumably filled with all of their possessions. This further emphasizes the desire for stability in our materialistic society. Chloe and Rob are moving for the purpose of maintaining stability. The boxes show them surrounded by things, essentially keeping them safe. In the end, Emma hands Chloe a box with her name on it—the last remnants of their relationship. Their friendship, too, is confined to a box filled with things.

Man Not Invited and the boxes bring an abstract quality to the play. They show a deeper layer of what goes on at the goodbye party. The play would have made sense without elements of abstraction, but it would not have had the same meaning or depth.

III. An In-Depth Look: Chloe and the Ending

At one point in the writing process had to choose the play’s protagonist. I decided upon Chloe (though the other characters still play a major role in the overall plot). This decision weighed on me heavily. Why Chloe? Why not Second-Choice Blanche? Or Desperately In-Need Emma? First, I recognized a connection between Chloe and the rest of the characters: she’s married to Rob, best friends with Blanche, ex-lovers with Charlie, and ex-friends with Emma. This gave Chloe power and influence over the other characters. It also gave depth to her background, which provided more weight behind her choices, which are essential to the plot. She acts out of fear from her mother leaving her, shame from neglecting Emma, and a desire for control from a lack of stability in her marriage to Rob. Man Not Invited goes after her, leaving her embarrassed and vulnerable. All of these attribute to her being central to everything else.
Putting Chloe at the center affected my ending the most. Having written several endings now, I am still not sure I am satisfied. This partly has to do with Chloe’s final decision, which happens abruptly after Emma’s departure. She decides not to move, a choice I had difficulty implementing. In her decision not to move, she also decides to reconcile her relationship with her husband and all of her friends. How to put this into a concise resolution was a struggle. It also forced me to reconsider the heightened aspects of the plays, such as the fight scene and Emma’s arrival. Perhaps in the future, once I have had distance from the play, I will revisit my ending and adjust it to create better flow.

IV. The Goodbye Party Script

CHARACTERS

Chloe—25-35 year old woman. Married to Rob (one year). Used to date Charlie, but refused his proposal. Best friends with Emma, though they had a “falling out.” Friends with Blanche.


Man Not Invited—Man of any age (though 25-35 years old would make him blend in more). Everyone thinks someone else invited him, everyone calls him by a different name.


Charlie—25-35 year old man. Friends with both Rob and Chloe (though there is some tension there). Engaged to Blanche. Used to date Chloe, but she refused his proposal.

Emma—25-35 year old woman. Chloe’s best friend from college, who has been absent for a year and a half.
The Goodbye Party

a short play by Gina Lovell

(A labyrinth of cardboard boxes and windows. The boxes are moving seemingly on their own, until we discover CHLOE and ROB pushing them with determination. The cardboard boxes replace furniture in the stripped living room. Many of them are labeled. The couple does not speak and there is an obvious unspoken tension between them. ROB exits into the kitchen carrying a box.)

(MAN NOT INVITED opens the front door and looks around cautiously.)

CHLOE
Hi, come on in. We’re a little behind.

(He enters.)

Rob is in the kitchen. I’m sure he’ll be happy to see you. Here—take this in while you go.

(She hands him a very large cheese plate and continues moving the last boxes. As he exits toward the kitchen, he passes ROB, who nods to him. He nods back. ROB moves into the living room and makes steady eye contact with CHLOE. The doorbell rings. BLANCHE enters, carrying a bottle of wine, followed closely by CHARLIE.)

BLANCHE
Hellooo?

(She grunts as she throws her arms around CHLOE and they hug tightly, continuing the hug through the conversation. CHARLIE and ROB hug as well.)

I can’t believe it, ugh. It’s positively cray cray. What am I going to do here without you? Hmm?

ROB
You did it.

CHARLIE
I did it. And this one said yes.

BLANCHE

ROB
(More to CHARLIE than BLANCHE)
If I didn’t take the job, I’d risk not getting promoted later—
BLANCHE

(To Rob)
Oh heaven forbid you don’t get promoted to Carpet Swatch Manager. Talk about dreams getting crushed. The event planning industry needs Chloe just as much as the wholesale carpet and tile industry needs you.

CHLOE
If we decide to start a family, sixty hours a week—

BLANCHE
Only in summer. Geez . . . look at you, talking about family and all that nonsense. You’ve only been married a year. When did life get so serious?

(A short pause.)

CHARLIE
Children are little beasts.

BLANCHE
(Flirting)
With little fangs and little uncontrollable bodily functions.

CHARLIE
I can’t wait to have one.

BLANCHE
Me neither. I guess we won’t be that far behind you two . . .

(BLANCHE flashes CHLOE the ring on her left hand.)

You haven’t seen it yet, have you? Packing your life away all week.

CHLOE
It’s beautiful.

BLANCHE
Yep. And lucky you, I’m not tired of telling the story yet. Imagine, if you will, a ski lift. Brisk mountain air. Layers and layers of down clothing—real goose feathers. As we come over a particularly picturesque snowy knoll, Charlie whispers in my ear, “Will you be mine, forever?” And a gust of wind brushes our noses together as he pulls out a ring from his coat pocket . . .

ROB
Wow. So—romantic.

CHLOE
Not like you, Charlie.

BLANCHE
Except . . . that he actually just asked me in the car on the way there.

CHARLIE
Okay. I was nervous.

BLANCHE
Mmmh yes, I know.

CHARLIE
Next time, I’ll do something more elaborate.

BLANCHE
Oh no, there’s not gonna be a next time. You may not have been good enough for Chloe, but I am more than willing to settle.

(BLANCHE and CHARLIE kiss, followed by a long silence.)

CHARLIE
We brought wine—

CHLOE
Yes, wine. We need wine.

ROB
Malbec. I’ll go open it up.

BLANCHE
And it’s the good stuff, too.

CHLOE
We’ll need some glasses—

CHARLIE
Not that good, but good.

ROB
It’ll do fine.

CHLOE
I’ll get glasses.

ROB
No, I’ll get them.
(They both go. Meanwhile, MAN NOT INVITED has entered and started poking around in boxes. He carries a very full plate of cheese cubes and eats them with a toothpick.)

(BLANCHE and CHARLIE share a silent exchange. They then notice MAN NOT INVITED.)

CHARLIE
(under his breath to BLANCHE)
Phil. The one who put up Rob for his promotion.

BLANCHE
Oh, oh.
(to MAN NOT INVITED, whose mouth is full of cheese.)
Guess they need linoleum in Kansas just as much as Colorado.

CHARLIE
And Rob is the only man who can give it to them. Though I’ve heard they line their floors in hay.

(BLANCHE and CHARLIE laugh. ROB enters flustered, carrying the wine and a bottle opener.)

BLANCHE
Glasses?

ROB
Oh, uh. I think—

BLANCHE
Stop. You relax. I’ll go see if Chloe needs some help.
(mouthing to CHARLIE behind Rob’s back)
Ask him what is going on.

CHARLIE
(Mouthing back, pointing to MAN NOT INVITED, who is watching the whole exchange)
Him?

BLANCHE
No, Rob.

(She exits. MAN NOT INVITED, who has finished his cheese, has stuffed items from boxes into his jacket. He searches for an exit but ROB stops him.)

ROB
Hold it. Bathroom’s that way.

(MAN NOT INVITED changes direction, now exiting toward the bathroom.)
Old fling of Chloe’s. Still stays in touch. I would introduce you but I can’t remember his name.

CHARLIE
Oh. Now I feel stupid. I thought it was Phil, the one who put you up for this promotion.

ROB
Phil? No, no. He’s a quiet guy, too. This is . . . Randy, or—I don’t know. Something. Chloe invited him.

CHARLIE
Are you ok—?

ROB
—Engaged, huh? Really, Charlie, Congratulations.

CHARLIE
Thanks.

ROB
Must have been hard the second time around.

CHARLIE
There was a certain level of . . . but enough time had gone by after Chloe that . . . And now that you and Chloe are married, and I’m not so poor, with my business taking off, it’s not so weird.

ROB
Right.

(Pause.)

CHARLIE
Blanche really wanted Chloe to plan her wedding. I think she’s a little upset. I know with the distance . . .

ROB
Right, but she can still be in the wedding.

CHARLIE
Oh sure. Maid of honor, no doubt.

ROB
Especially when Blanche stepped in so last minute for her.

CHARLIE
Do you still not know what happened?

ROB
Chloe doesn’t like to talk about it.

CHARLIE
Has she talked to Emma at all since?

ROB
Not that I know of. I tried inviting her tonight but didn’t get a response.

CHARLIE
Strange. They were so close.

ROB
Best friends since college. I don’t remember them even fighting. Emma just left. On the day of the wedding . . .

CHARLIE
But why?

ROB
Not sure. Emma seemed . . . off.

CHARLIE
Didn’t her mom pass away?

ROB
Earlier in the year. But you’d think she’d be okay by then. In any case, Chloe didn’t take it so well.

CHARLIE
You know Chloe, everything has to be just the way she wants it. Nothing unexpected or she’ll flip out.

ROB
I suppose.

CHARLIE
Not to—I mean, you know how much I care about you two. I wouldn’t—

ROB
No, I know . . . But Blanche—she was great. Helped Chloe a lot, stepping in as maid of honor. She was sorry she was her second choice.

CHARLIE
Yeah, that I understand. *(Pause.*) How’s the move going?

ROB
We got all of the boxes packed, it’s just a matter of loading them into the truck. And then getting the truck to Topeka . . . it’ll be a long drive.

CHARLIE
I meant, how’s the move on you?

ROB
Oh . . . well, things have been—stressful, what with all the packing and decision-making, and arguing over what goes where and who’s doing what and if this is really working out and—typical moving stuff.

CHARLIE
Yeah?

ROB
Yeah.

CHARLIE
Things seem a little . . . I don’t know. On edge.

ROB
Must be from the moving and everything.

CHARLIE
Kinda seems like it isn’t.

*(Silence.)*

CHARLIE
They have a lot of wine in Kansas?

ROB
They have wine.

CHARLIE
So you’re giving up on that.

ROB
On what?

CHARLIE
Your dream. Of selling wine?
ROB
I can be a wine connoisseur without being in the business of wine.

CHARLIE
I just always thought . . .

ROB
I need to support my family now.

CHARLIE
Chloe could manage for a while. In time, maybe—

ROB
What time, Charlie? Look, I’m glad it worked out for you, with your gallery and your engagement, but my time is up. I need to start acting like an adult.

CHARLIE
I know it’s scary. When I started selling my portraits, I thought I would be living on the street scrounging for quarters. But it worked out. Now I am getting paid to do what I want to do, all because I took a chance. It happens.

ROB
Chloe wants something safer. You know that.

CHARLIE
I don’t want to see you waste your life away doing something you hate.

ROB
It’s not a waste, not if Chloe and I are happy. You don’t know. It’s been hard, this past year. If moving to Kansas and becoming “Carpet Swatch Manager” will make us stop fighting, then I am going to do it. Anything to give Chloe what she wants.

(Pause.)

CHARLIE
Okay. Just looking out for you.

ROB
(To offstage)
Do you need help in there?

BLANCHE
(Off)
Be out in a minute.

ROB
How many people does it take to get some wine glasses?
BLANCHE
(Off)
How many people does it take to sit around and complain while other people get stuff for them?

(The boxes shift, pushing the men offstage, and bringing the women, who are in the kitchen, onstage. They are eating cheese.)

CHLOE
Navy and . . . mint?

BLANCHE
Mm . . . mint’s too popular right now. I’m sick of mint.

CHLOE
Cream? Cream is classic. Never goes out of style.

BLANCHE
But I always wonder, does that take away from the dress? What if my dress is eggshell and it clashes? What if my dress is cream and blends in?

CHLOE
Camouflage. Makes for an easy get away.

BLANCHE
Yeah I’m sure Charlie would love that.

CHLOE
Navy and . . . neon pink.

BLANCHE
Maybe navy is a no go.

CHLOE
(teasing)
Periwinkle and taupe.

BLANCHE
Okay, okay. I can figure this out later. With my wedding planner.

CHLOE
Why don’t you just plan your own wedding?

BLANCHE
Too much stress. I do believe in the integrity of our profession. Or should I say my profession.
CHLOE
Point taken.

BLANCHE
Plus, with Charlie’s art gallery doing so well, I can afford it. Who’d have thought the people of Denver would be so attracted to spray paint portraiture?

CHLOE
Not me.

BLANCHE
When he quit his job at the deli to start selling those things, I thought if we ever got married we’d be living in a tent in the Walmart parking lot.

CHLOE
I thought he’d be working at that deli forever. That’s why I didn’t marry him.

BLANCHE
And now he’s a regionally acclaimed artist. Funny how those things happen.

CHLOE
Funny . . .

BLANCHE
It worked out for everybody, really. I got what I wanted, a sensitive and funny guy with a job, any job; and you got what you wanted, a kind and realistic guy with a practical job, boring as it may be.

CHLOE
You make me sound so shallow.

BLANCHE
Not shallow . . . pragmatic.

CHLOE
I just didn’t want to end up like my parents.

(Silence.)

BLANCHE
Where is everybody? The party started a half hour ago.

CHLOE
Guess it’s just going to be us. And Rob’s old college friend.

BLANCHE
Is that who that is? No wonder he looked at us so funny.

CHLOE
People are probably just busy. It’s a Wednesday night.

BLANCHE
Because the nightlife in this town is hopping on Wednesday nights.

CHLOE
Or maybe we don’t have as many friends as we thought and nobody cares that we’re moving. How’s that?

BLANCHE
I wasn’t saying that . . . just wondering where everybody is. You’d think at least the old crowd would have come.

CHLOE
You and Charlie have my permission to leave early.

BLANCHE
No, I’m having too much fun for that. Though I would be having more fun with some wine. Where’d the wine go?

CHLOE
Rob took it into the living room.

BLANCHE
He would.

CHLOE
Better bring out these glasses before they come in here.

BLANCHE
Hey wait. What’s going on with you and Rob? Why—

CHLOE
Let’s just get the wine and have a good time on our last day here. Please?

(She bustles out of the kitchen, followed by BLANCHE. The boxes shift again into the living room where the three men sit in silence, waiting for them.)

BLANCHE
Looks like you guys are having a blast out here. May we join you?

(The girls sit with them and start pouring wine.)
CHARLIE
I’m sure gonna miss this house. What, it’s been—four years since we all started hanging around? Played a lot of Frisbee on that lawn.

BLANCHE
Charlie and I met here, remember that?

CHLOE
We’re going to miss it too. Watching sunsets on the roof . . .

ROB
We’re moving into a condo—north-facing—so there will be no more of that.

CHLOE
The condo is just until we can get ourselves together. Figure out what’s best.

ROB
What Chloe is trying to say is, until we find an opportunity to come back.

CHLOE
We don’t know what is going to happen. And I can speak for myself, thank you.

ROB
I am aware of that. You just aren’t speaking your mind.

CHLOE
You want me to speak my mind?

BLANCHE
How about some music? To lighten up the mood a little, hmm?

CHARLIE
I’ll get it. The speakers still hooked up?

ROB
Yeah, over by the mantle.

CHARLIE
I’m not seeing it . . .

(MAN NOT INVITED’s eyes widen. He looks positively lumpy.)

ROB
I swear I left it over there.
(They stand to look. MAN NOT INVITED pulls it out of his pants and sets it on a nearby box, unseen.)

CHLOE
It’s here. On the box of kitchen utensils.

ROB
Why did you put it there? I purposely left it out for the party.

CHLOE
I didn’t. You must have put it there absentmindedly.

CHARLIE
(Interrupting)
Any requests? . . . No?

(He starts shuffling through a variety of songs and genres. Finally he lands on a fun and upbeat song. He takes BLANCHE by the hand and twirls her a bit, not knowing how to dance and not caring.)

BLANCHE
Aw, come on. Don’t tell me the party hosts are going to sit out. (To MAN NOT INVITED) How about you, pal?

(MAN NOT INVITED, feeling the tension between CHLOE and ROB, stands and dances casually with them. Items start falling out of his clothes, but he shoves them back in without the others seeing.)

BLANCHE
There we go! Just two more . . .

CHARLIE
May I have this dance?

(CHARLIE takes CHLOE by the hand and pulls her onto the “dance floor.” CHLOE is reluctant at first, but she eventually warms up and starts to enjoy herself. BLANCHE then moves to ROB, who rejects her hand but gets up to dance anyway, clearly peeved by CHARLIE. Soon, however, they are all having a good time.)

BLANCHE
(Loudly over the music, to CHLOE)
Hey. I really am going to miss you. I know I have been obnoxious about it, but it’s true.

CHLOE
I’m going to miss you too.
BLANCHE
Our apartment we’ll be moving into has an extra bedroom. I made sure of it. So you could come stay with us.

CHLOE
That’s very nice.

(CHARLIE takes BLANCHE into his arms as the song changes to something a bit slower. ROB offers his hand to CHLOE, who is teary-eyed. They dance, enjoying a momentary connection. Meanwhile, MAN NOT INVITED has commandeered the music. He changes the song to the guilty pleasure pop song of the year [i.e. TOP 40 trash] and turns it up loud. Everyone is instantly into it, singing along and dancing wilder than before.)

(A conga-esque dance line forms in this order: BLANCHE, CHARLIE, CHLOE, ROB, MAN NOT INVITED. Rob gets frustrated with CHLOE’s hands on CHARLIE’s hips and steps out of the line. MAN NOT INVITED takes his place. MAN NOT INVITED starts getting down and dirty with CHLOE, grinding and hip-thrusting freely against her. CHLOE, thinking he is ROB, leans into it before she realizes something is wrong. ROB watches. At that point, BLANCHE and CHARLIE have stopped. CHARLIE decides to step between CHLOE and MAN NOT INVITED. The music pounds on loudly.)

BLANCHE
Charlie . . .

CHARLIE
That’s enough, man.

ROB
She’s got me to do that, Charlie.

CHLOE
I didn’t—

CHARLIE
I’m just trying to help.

ROB
She doesn’t need your help either. She can embarrass herself on her own.

BLANCHE
Come on, Charlie.

(CHARLIE backs off.)

CHLOE
I thought—
ROB
You thought on our last night here you’d just blow everything up? Do want to stay that badly? Fine. Stay. But I’m going with or without you.

(BLANCHE scrambles to turn the music off. She ends up skipping songs instead, but ROB and CHLOE take no notice.)

CHARLIE
Blanche.

BLANCHE
I’m trying to turn it off.

(The music stops.)

CHLOE
I’m not trying to blow everything up. I’m not trying to do anything.

ROB
I was trying to do what was best for us. You think I want to move to Kansas any more than you do? You think I like carpet? I hate carpet.

CHLOE
I didn’t say—

ROB
If it were up to me we would all have dirt floors.

CHLOE
It was your choice to become a carpet salesman, not mine.

ROB
I started working in flooring because you said you wanted something stable. I thought this was what you wanted.

CHLOE
This isn’t what I wanted.

ROB
Then what do you want? I’m trying to make this work, while you’re throwing yourself all over another man—

CHLOE
I quit my job. I agreed to move, to start a family—whatever to make this work. I wouldn’t go sabotage everything—
ROB
Oh, I’m sorry, is this hard on you?

CHLOE
Yes, this is hard on me.

ROB
Leaving behind your overly demanding job, and the only two friends we have left?

(BLANCHE moves to say something.)

CHLOE
We have more than two friends—

CHARLIE
Stay out of it.

ROB
Name them.

BLANCHE
You didn’t have a problem shoving yourself in there.

CHLOE
Phil—

ROB
Phil couldn’t wait for me to leave the office.

CHLOE
Well, then—

CHARLIE
That guy had his hands all over her.

ROB
Everyone’s abandoned us.

BLANCHE
Then let Rob do something.

CHARLIE
What did you expect me to do? Just let it happen?

CHLOE
And that’s my fault?
BLANCHE
I care about Chloe just as much as you do. At least I think I do.

ROB
If you hadn’t insisted we spend so much time with each other—

CHLOE
We’re married. We’re supposed to spend time together. And you didn’t used to have any problem with it.

ROB
You pushed all of our friends away. I don’t even see the guys anymore, since the wedding.

CHLOE
At least your friends stayed through the wedding. I bet you could just call them up for a beer and everything would be fine again. I haven’t spoken to Emma in over a year.

ROB
You were afraid of everyone leaving you like Emma did, so you pushed them away.

CHLOE
She walked out on the most important day of my life.

ROB
You didn’t even bother to find out why she left. Maybe she needed you to be there for her.

CHLOE
You don’t know anything about it.

BLANCHE
Do you still love her?

CHARLIE
No. Of course not.

ROB
You tear apart the people who love you and then send them packing.

CHLOE
And what? You’re content to watch?

ROB
You got your old boyfriend to come over here and make me jealous, and Charlie had to be the one to—
CHLOE
At least Charlie did something. You just stood there and let that guy take advantage of me.

ROB
“That guy”?

CHLOE
Yeah, your old dorm buddy from college. The one thrusting his pelvis all over me.

ROB
He’s not “my old dorm buddy.”

CHLOE
You were standing behind me one moment, and the next—

CHARLIE
Wait. Stop. Neither of you know who that guy was?

(CHLOE and ROB snap back into the room. Shaking their heads, they look around. MAN NOT INVITED is gone.)

BLANCHE
The speakers are gone. And the music.

(CHLOE starts unstacking boxes, looking for something.)

CHLOE
My mother’s jewelry.

(A moment of understanding.)

ROB
Come in here and touch my wife like that . . .

CHLOE
Rob, don’t . . .

(ROB rips apart a large box and pulls out a bat. CHARLIE looks at BLANCHE, resisting the urge to follow ROB.)

CHARLIE
I should make sure he doesn’t use that.

(BLANCHE nods, giving him permission to leave. ROB flings open the door, CHARLIE close behind—only to find EMMA, about to knock.)
CHLOE
Emma.

(Stunned silence.)

ROB
Excuse me.

(The men bound out the door past her.)

EMMA
Is . . . the party over?

CHLOE
How did you—?

EMMA
Rob called me and left a message. He said you were moving, and there was a party . . . Is that not right?

CHLOE
No, that’s right. At least, you’re at the right place at the right time. It’s just . . . the wrong place at the wrong time, if that makes any sense.

EMMA
I could come back, only I thought Rob said this is your last night.

CHLOE
No, no. I mean, yes it is. But . . .

BLANCHE
Someone should call the cops.
(She waits.)
And I guess that should be me. I’ll leave you two to . . . catch up.

(She backs out the door, closing it behind her. This leaves EMMA and CHLOE alone.)

CHLOE
It’s—been a weird night.

EMMA
I should have come earlier.

CHLOE
I can’t be here right now. Come on.
(The boxes move, forming a tower of sorts. EMMA and CHLOE climb up. They are on the roof.)

EMMA
Been a while since I was up here.

CHLOE
Me too. I almost forgot what it looked like.

(They see the others below.)

CHARLIE
Anything?

ROB
No, I’ll check the around the house.

CHARLIE
It’s cold out here. Why don’t you wait inside?

BLANCHE
Chloe and Emma are in there.

CHARLIE
I’d be more comfortable if you waited inside.

BLANCHE
Chloe and Emma are in there.

CHARLIE
What difference does it make?

BLANCHE
They don’t want me in there.

CHARLIE
You could wait in the kitchen while they—

BLANCHE
Look, I’ll stand here under this light. Better?

CHARLIE
I don’t want you standing out here alone.

BLANCHE
I’ll be fine.
CHARLIE
Especially with this creep running around. Something could happen.

BLANCHE
And what if it does? Who cares.

CHARLIE
I do.

(They have a moment. Eventually she obliges, returning inside. CHARLIE continues to search for MAN NOT INVITED on the other side of the house.)

(CHLOE and EMMA search for something to say.)

EMMA
Where are you moving?

CHLOE
Kansas.

EMMA
Oh. Do you want to move, or does Rob?

CHLOE
Neither.

EMMA
Kansas isn’t so bad. I have a cousin there.

CHLOE
Topeka?

EMMA
Wichita. But it’s all the same. (Pause.) Are those curtains?

CHLOE
Yep.

EMMA
What happened to Naked Guy?

CHLOE
Moved out in February. Just like that.
What do you do for fun now?

CHLOE
Watch TV. It pales in comparison.

EMMA
Remember that time we were up here and the UPS guy came? And Naked Guy answered the door—

CHLOE
Naked.

EMMA
And the UPS guy just averted his eyes while he signed. I forgot about that. We’ve had lots of good times up here.

CHLOE
You caught a squirrel once.

EMMA
Three-legged Mark. He was a tasty one.

CHLOE
I know you never ate him.

EMMA
The boys and I made kabobs out of him.

CHLOE
No you didn’t.

EMMA
Added some onions, peppers, pineapple. You could hardly tell . . . that he only had three legs.

CHLOE
I demand proof. No pictures, no proof.

EMMA
I’m sure I have a disposable camera with some somewhere. Everything I have is packed up in boxes.

CHLOE
Hey, me too. Where are you moving?

EMMA
Nowhere.
(Pause.)

CHLOE
Emma?

EMMA
Yeah?

CHLOE
Why are you here?

EMMA
To say goodbye.

CHLOE
Well I know that.

EMMA
I didn’t want you to leave before I got the chance to . . . apologize.

CHLOE
Oh.

EMMA
In the car on the way here I made out everything I wanted to say. I even practiced how I wanted to say it in your driveway. That’s why I was so late. I was just sitting in the driveway.

CHLOE
Oh.

EMMA
I can’t remember any of it now. I just was sitting in the driveway.

CHLOE
Maybe you should leave.

EMMA
No, no I came here to apologize and I am going to. Apologize.

CHLOE
It’s late.

EMMA
Just listen. Please. I’m sorry. You needed me and I hurt you. And I’m sorry. What kind of friend walks out on her best friend’s wedding day? It was awful and wrong and—I’m sorry.
(Pause. We see the flashing lights of a police car below them. Something occurs to Chloe.)

CHLOE
Why is all your stuff packed up in boxes?

EMMA
I know what I did can’t be changed. And it was unacceptable. We don’t have to be friends anymore. But please just accept my apology.

CHLOE
Why is all your stuff packed in boxes?

EMMA
It’s easier to distribute that way.

(Silence.)

You don’t have to worry. I packed them a long time ago. Then after I moved back in with my dad I just never unpacked them. I still have a box with your name on it.

CHLOE
What’s in it?

EMMA
Notes. Trinkets. Pictures.

CHLOE
You moved in with your dad before the wedding. So this was happening—

EMMA
I came here to apologize. You don’t need to—

CHLOE
Why didn’t you tell me?

EMMA
I hope you can accept my apology. I’m gonna go.

CHLOE
No, why? Why didn’t you talk to me about this?

EMMA
I did. I did, but you were busy with your wedding and with planning and Rob. And I could tell how much you hated talking about my mother because you were so upset that your mom wasn’t going to be there. And I felt bad.
CHLOE
You should have forced me. It wasn’t your fault my mom left. You should have sat me down, made me listen.

EMMA
I tried, Chloe. I pulled you aside before the rehearsal dinner. I sat you down in that green leather armchair in the church, the one next to the door, and said, “I need to talk to you. I’m not sure I can do this.” And you looked at me in both eyes and I know you understood what I meant, I could see that you knew what I meant. But you said, “I need to give the itinerary to Blanche; I can’t deal with this right now” and left.

(Silence.)

ROB
(Off)
Chloe?

EMMA
Don’t tell me you don’t remember.

CHLOE
I remember.

ROB
(Off)
Chloe?

EMMA
Rob’s calling. You should go. I’m sorry, for everything.

CHLOE
No. This can’t happen again.

EMMA
You’re moving.

CHLOE
We can still make it work. I can make it up to you. I’ll call you, every week.

EMMA
I don’t think—

CHLOE
I’ll visit on holidays and we can get coffee at the Grind.
EMMA
It’ll be too hard, Chloe.

ROB
(Off)
Chloe!

CHLOE
I’m coming! I have to go down and talk to the police. But I’ll call you soon, I promise.

EMMA
Wait, I have something for you—

ROB
(Off)
Chloe!

CHLOE
Just leave it downstairs when you go. I’m glad you came. Sorry, I have to rush off.

(CHLOE exits. After a moment, EMMA reaches into her bag and pulls out a cardboard box with CHLOE’s name written on it, the one she mentioned. She looks at it for a moment, before shoving it back in her purse and climbing down.)

(The boxes move to reveal the living room. ROB sits on the couch. CHLOE enters, exhausted, and sits next to him.)

ROB
Blanche and Charlie went home. They said to say goodbye.

CHLOE
Makes sense. I just got done talking to the police. I take it you didn’t find him.

ROB
Nope. Emma left too. She told me to give this to you.

(ROB hands CHLOE the box with her name on it.)

CHLOE
This is what she left for me? What did she say when she gave it to you?

ROB
I don’t know, she didn’t say much of anything.

CHLOE
She had to have said something.
ROB
She just told me to give it to you.

CHLOE
But, we were going to try and make it work. I was going to call, and—

ROB
I had nothing to do with it.

CHLOE
*(Realizing they were about to fight again)*
You’re right. I’m sorry. I screwed up. With Emma and with you. Now everything is a mess.

ROB
It’s okay. We’ll figure it out.

CHLOE
It’s not okay. They don’t have wine in Kansas.

ROB
What? They have wine.

CHLOE
No. They don’t. They drink moonshine and beer, the kind they make in their toilets.

ROB
Chloe! Kansas isn’t that bad . . .

*(CHLOE starts ripping open boxes and knocking them over so the contents fall out.)*

ROB
Uh . . . What are you doing?

CHLOE
We’re not moving. We’re staying, and you are going to open a wine shop, or become Carpet Swatch Manager, or whatever, as long as its here and it’s what we both want.

ROB
What happened to wanting something practical?

CHLOE
I didn’t know what I wanted. Now I do. I want to be here. For you and for my friends.

*(ROB takes CHLOE’s hand to stop her. They lace fingers.)*
ROB
Blanche and Charlie will be happy.

CHLOE
We can tell them tomorrow. They’ve had enough of us for one night.

(They kiss, then both start tumbling boxes over playfully until the place is a mess. At some point they knock over a particularly large box that MAN NOT INVITED hides behind. They, however, are having too much fun to see him. He crawls toward the door, grabbing a few more things on the way out. Then he stands and exits, unnoticed. The lights fade on CHLOE and ROB.)
Directing

I. Overview

While playwriting requires constant experimentation and revision, directing requires prior organization. Adhering to deadlines and delegating tasks made up most of the initial steps of my directing process. First, I had to find a venue for the performance, then find people to help me with the design aspects of the show. Jennifer Calvano, a graduate student at CU happened to have done the sound design for my staged reading at Curious Theatre. She generously agreed to do the same for this production. I also asked Tina Taylor, an undergraduate at CU studying technical theatre, to do the lighting design and stage management. I ended up doing set design and marketing myself, which was time-consuming but manageable.

Because auditions for CU’s main season took place the weekend prior to the beginning of classes, my auditions and callbacks took place shortly thereafter to welcome students who may have not been cast in the other shows. The audition called for one ninety-second monologue and
the callback consisted of side readings and a dance warm-up. I ended up casting five freshmen and one graduate student in the law school.

Throughout the casting process I encountered several issues. The first was the limited amount of people who auditioned. Overall around twelve people auditioned, eight of which I called back. Because of the limited number I then encountered another problem. I needed to choose an actor to play Man Not Invited, the thief who comes to the goodbye party to take advantage of the couple moving. The choice came down to two actors: one whose physicality did not fit the character at all, and another who acted the part well but was of Mexican descent. Casting the unfitting actor ran the risk of changing the quality and nature of my show. Casting the actor who fit the character best ran the risk of representing his race negatively, since the character is a thief and the other actors called back were white. I had no intention of insulting anyone or putting across a message potentially offensive. Though I did consider that while the Man Not Invited is a thief, he also has more power than any other character. He essentially “wins out” in the end of the play because he is clever and likeable. Having never experienced this type of issue before, I sought outside advice. Then, after much deliberation, I decided to cast the actor who fit the character best (with his confirmation) and paid close attention to his representation in the show (his actions, appearance, choices, etc.). After the fact, I felt confident in the decision and did not get the impression that anyone was offended.
Following casting and managing schedules, rehearsals began. I worked with my concept of deep personal relationships to craft blocking that reflected the relationships of my characters. For example, in one scene I created a tableau where Chloe and Rob (who are in the midst of high tension) fought while Man Not Invited sat out of place in the middle. Meanwhile, Blanche and Charlie stood close together watching from a distance. The distance between characters and their relationship in space directly corresponded to their relationships in the play. I attempted to use similar concepts throughout. At one point in the show I had the opportunity to experiment with the illusion of space in the blocking. Two scenes occurred simultaneously, one on a rooftop and the other down below. Through the blocking I “bent the space” to change the way the audience saw separate areas of the stage. Instead of seeing them as next to each other (which they in actuality were), they saw the areas as layered on top of one another.

The primary issue I needed to address in blocking was in where the audience viewed the show. Because of the pillars in the Loft Theatre and the fact I chose to use a thrust set-up, I ran into some difficulty with sight lines. This required many adjustments to the blocking, which solved the issue.
Besides blocking, I gave focus to directing my actors as far as character and relationship. I soon discovered something new: how different actors are in auditions versus rehearsals. This makes sense, considering in an audition the actor tries their best to work with you in order to attain the role. Though, in future auditions I intend to push my actors further to their limits to get an idea of how they work. Overall, rehearsals went smoothly and according to schedule. I saw growth in several of my actors and appreciated their diligence. We would begin rehearsals with a warm up, then do character work or blocking, then run through scenes (eventually the entire show). While some of my actors cooperated and gladly accepted challenges, others had trouble taking direction. One of my actors did a seemingly wonderful job at the auditions, but refused most of my direction during rehearsals. As director I wanted to put all of the pieces together to create the big picture. I worked with one concept—that of the fragility of long-term relationships—and applied it to all of my blocking and coaching. I could tell this actor did not agree with most of the notes I gave her because she had her own picture in her head about how her character fit into the rest of the show. The actor and the director have different responsibilities to a production, and it was discouraging to have a few of my actors undermine that. (This could also have to do with me being their peer.) At one point there was controversy over a Facebook post by the same actor about rehearsals being “tedious,” brought up to me by one of the other actors. Though this took place outside of rehearsal, cast morale was clearly declining. I discussed the matter with my stage manager and we decided to give an encouraging talk to the whole cast in hopes of stimulating positivity. It seemed to work, because afterwards during dress and tech rehearsals we had very few problems. Dress and tech rehearsals were very stop-and-go (as they should be). It took a while to adjust to the set and props, as well as the lighting and sound, but once the cast got a hang of it
performances were ready to go underway. Both performances ran as well as I could have wanted. I was surprised at how different each of the performances was. They each had different rhythms. Some of the actors recited lines in ways I had not heard them before, which made me a bit nervous, but at that point I had relinquished control and had nothing to do but sit back and watch. Of course, I watched the audience more than the show itself. I got positive feedback from both watching members of the audience and speaking with them afterwards. The final product left me more than satisfied. In the future, there are aspects of the process that I would approach differently, mainly in directing during auditions and taking more authority during rehearsals.

II. Play Analysis

Director’s Statement:

I chose to direct a piece that I had written out of a desire to see my own vision come to life on the stage. After having seen The Goodbye Party directed as a staged reading at Curious Theatre, I wanted to see if I could do more justice to the work. During that process, I had trouble delineating between my role and restrictions as a playwright assisting a director for a staged reading. At many points I disagreed with the director’s choices for the script, yet I wanted to give the director the freedom to do his work. So, I saved my own interpretations and visions for the script for my own direction of the piece. Every playwright desires his or her work to be done faithfully, though that is not always best or most interesting. In hindsight, taking on the duties of both playwriting and directing proved very challenging. Working within a limited framework of mind, having only one perspective (my own) in both the text and production, removed aspects of creativity that collaboration offers.
Play Overview:

A. The “labyrinth of cardboard boxes” described in the script as the play’s environment serve as a metaphor for the essence of the entire play. The boxes move throughout the play to shift the scene, rather than the people moving to shift the scene. The boxes moving show how life moves forward whether we want it to or not.

   a. Song of Inspiration: “Season Colors” by Judah and the Lion

      “seasons come, then they go / like the dust on that old dirt road / I try and fight, to take it slow / but the ground keeps moving on its own”

B. Concise Description of Story:

Chloe and Rob are moving to Kansas, leaving behind their only remaining friends and ambitions. But when an uninvited guest drops in at their final get-together, they are forced to head in a different direction.

Given Circumstances:

A. Geographical Location: Denver, CO

B. Climate: Cool, Dry

C. Date: Fall 2013, Evening

D. Economic Environment: Middle-Class

E. Political Environment: Not Addressed

F. Social Environment: American Ideals of Success/ Family/ Settling Down

G. Religious Environment: Not Addressed

Dramatic Action:
A. **Basic Conflict:** Chloe and Rob are moving to Kansas, but neither of them wants to, nor do their friends want them to.

B. **Previous Action:** Chloe and Rob have been packing their things, while also preparing for company. Tension between them has been building. Meanwhile, Charlie and Blanche buy wine before heading to Chloe and Rob’s house. They are acting foolishly in love after being recently engaged.

C. **Turning Points:** Man Not Invited grinds up on Chloe, Emma arrives, Chloe decides against moving.

*Characters:*

A. Chloe

a. **Objective:** Chloe wants control and stability.

b. **Obstacles:** Standing in Chloe’s way of control and stability are life’s unexpected changes (external, like moving to Kansas or Emma leaving) and her own fear of rejection (internal, like her mother leaving her and Emma leaving her).

c. **Evolution:** Chloe learns to let go of her desire for control and stability in order to love her husband and friends better.

B. Rob

a. **Objective:** Rob wants peace and love within his relationship with Chloe.

b. **Obstacles:** Standing in the way of peace and love in Rob’s relationship with his wife are Chloe’s disregard for his desires (external), life’s unexpected changes (external, like moving to Kansas), and his own pride (internal, as shown when they fight).
c. **Evolution:** Rob let’s go of his pride and anger when he agrees to stay in Colorado.

C. Charlie

a. **Objective:** Charlie wants to support his fiancé and friends.

b. **Obstacles:** Standing in Charlie’s way of supporting his fiancé and friends are his life choices (external, like becoming an artist), his fear of not being enough (internal, especially after being rejected by Chloe).

c. **Evolution:** Charlie confronts Rob about letting go of his dreams. He also proves his devotion to Blanche when she challenges his feelings for her.

D. Blanche

a. **Objective:** Blanche wants to be more than a second-thought.

b. **Obstacles:** Standing in the way of Blanche feeling valued are the way others treat her (external, like how she was second choice for both Charlie and Chloe) and her fear of being worthless (internal, like when she challenges Charlie’s feelings for Chloe and his love for her).

c. **Evolution:** Blanche begins to accept true love and care from Charlie.

E. Man Not Invited

a. **Objective:** Man Not Invited wants to steal their possessions.

b. **Obstacles:** Standing in the way of Man Not Invited stealing all of Chloe and Rob’s possessions is the fact that they are all there in the room (external).

c. **Evolution:** Man Not Invited wins out in the end when they do not find him hiding in their midst.

F. Emma
a. **Objective:** Emma wants closure.

b. **Obstacles:** Standing in the way of Emma finding closure are Chloe’s good intentions in keeping their relationship (external, like when Chloe refuses her apology) and her own reservations about ending her life (internal, like when she decides whether or not to give the box to Chloe).

c. **Evolution:** Emma finds some hope in Chloe’s desire to rekindle their friendship.

**Language:**

The script provides vast subtext. The layers in which the script was written uncover the characters’ histories as the play progresses. Until the fight scene, Chloe and Rob have trouble voicing their true feelings. There are many awkward pauses in the dialogue.

**III. Rehearsal Journal**

*Week One: September 1 – 7: Table Work*

The first week of rehearsals consisted mostly of table work. During the first rehearsal we read through the script from start to finish. I explained my overall vision for the play to the actors, as well as showed them design plots. The following rehearsals that week worked with individual character relationships (Charlie/Rob, Chloe/Blanche, Chloe/Emma, Chloe/Rob, etc.) We discussed and read specific scenes, talking about objectives, subtext, and context.

*Week Two: September 8 – 14: Further Table Work & Blocking*

The second week of rehearsals was made up of all remaining table work and the start of blocking. We finished discussing the nuances of the script in individual scenes—covering all
work the actors had done and any new discoveries with each other. Then, I began giving basic
blocking. Having made up a scenic design plot (shown here), I mapped it out and explained
general tableaus I was looking for in individual scenes. Of course, the script is not broken down
into scenes, so I planned to work transitions later.

*Week Three:* September 15 – 21: Blocking & Stop-and-Go

During our third week we finished up blocking and began working transitions. Because we did not have storage for the cardboard boxes until the next week, we made due with rehearsal blocks and chairs. However, considering how much heavier rehearsal boxes are compared to cardboard boxes, transitions were much slower. Eventually, however, the actors had the blocking down enough to run through the entire show. We went from start to finish, stopping every few lines to make adjustments. This part of the rehearsal process gave me the opportunity to try different things with the actors such as phrasing and blocking adjustments. Some worked, others didn’t, but at that point I had freedom for trial and error. Plus, I had to be conscious of the blocking from all three sides of the thrust.
Week Four: September 22 – 29: Run Throughs & Scene Work

Things became more set in stone by the fourth week. We worked specific scenes to clean them up and change whatever did not fit with the rest of the show. Then we began to run through the entire show from start to finish without stopping. I would take notes and relay them before the next run through. Tina, my stage manager, stayed on book and marked line inconsistencies. (I have listed examples of line notes and director’s notes below.) If the actors completely forgot the line, they would call it and Tina would be on book for them. Soon we began moving away from correcting their line and blocking mistakes to finesse the scenes themselves.

Week Five: September 30 – October 4: Dress and Tech Rehearsals & Preview

Week five was our final week of rehearsals. One of the rehearsals I brought in Emily Harrison for a preview. She gave me notes prior to adding the dress and technical elements. Then we used the actual set and props, as well as had actors in costume. Because I was without a costume designer, I had the actors bring in costume options from their own closet. I helped them choose what to wear based upon what they felt reflected their character best, as well as what reflected my directing concept. The actors took some time to get used to using the boxes and props (especially food and drink props). Also, Tina programmed the lights and Jennifer programmed the sound. As we began incorporating the sound, we had to adjust the dance sequence quite a bit. Also, the lighting in the roof sequence took longer to adjust to. Once we had all of the elements, we had our final rehearsals.
### Example Line Notes:

<table>
<thead>
<tr>
<th>Date</th>
<th>Andrew Notes</th>
<th>Mary Notes</th>
<th>Spencer Notes</th>
<th>Melanie Notes</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>9/28/2013</td>
<td>Pg 12 Second line was backwards</td>
<td>Top pg 2 &quot;how romantic&quot; &quot;So romantic&quot;</td>
<td>Pg 6 &quot;talked to Emma since&quot;</td>
<td>Pg 21 &quot;Kansas isn’t so bad&quot; not &quot;all bad&quot;</td>
<td>Wait to sit in kitchen until scene change</td>
</tr>
<tr>
<td></td>
<td>Pg 17 &quot;People who loves you&quot; not &quot;people you love&quot;</td>
<td>Pg 10 Make sure to mention the deli in your second line</td>
<td>Pg 7 &quot;Things seem a little... I don’t know&quot; not other way around</td>
<td>Pg 23 Work on line-&quot;in the car on the way here...&quot;</td>
<td>Don’t cut others lines off too early when overlapping lines occur</td>
</tr>
<tr>
<td></td>
<td>Pg 13 &quot;Our apartment we'll be moving into&quot; missed part of that line</td>
<td>Work on page 8</td>
<td>Pg 24 Not &quot;I tried&quot; is &quot;I did&quot;</td>
<td></td>
<td>WORK ON FIGHTING SCENE CUES!!! DON'T RUSH EACH OTHER.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pg 14 &quot;Trying to help&quot; not &quot;looking out for you&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td>Pg 20 &quot;That creep&quot; not &quot;that guy&quot;</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Example of Director’s Notes:

<table>
<thead>
<tr>
<th>10/2/2013</th>
<th><strong>Director’s Notes</strong></th>
</tr>
</thead>
<tbody>
<tr>
<td><strong>Who?</strong></td>
<td><strong>What?</strong></td>
</tr>
<tr>
<td>Casey, Andrew</td>
<td>Wait for more music before first entrance</td>
</tr>
<tr>
<td>Andrew, Josh</td>
<td>Don't hide behind Casey in first encounter</td>
</tr>
<tr>
<td>Andrew</td>
<td>Careful of physicality</td>
</tr>
<tr>
<td>Spencer</td>
<td>Don't rush lines</td>
</tr>
<tr>
<td>Mary, Spencer</td>
<td>&quot;Ask him!&quot; under the breath scene sounds contrived-- needs to be more natural</td>
</tr>
<tr>
<td>Andrew</td>
<td>Put down marker before scene starts--distracting</td>
</tr>
<tr>
<td>Andrew</td>
<td>&quot;But you'd think she'd be okay by then&quot; Line correction!</td>
</tr>
<tr>
<td>Andrew</td>
<td>&quot;Typical moving stuff&quot; dropped</td>
</tr>
<tr>
<td>Mary</td>
<td>Project! (especially during music)</td>
</tr>
<tr>
<td>Spencer</td>
<td>Say your &quot;I sure am going to miss this house&quot; line as he pours your wine. Waited too long.</td>
</tr>
<tr>
<td>ALL</td>
<td>Project! (especially during music)</td>
</tr>
<tr>
<td>Andrew</td>
<td>Back off during fight scene--too close still</td>
</tr>
<tr>
<td>ALL</td>
<td>Reverting back to old habits--don't know if it is because of having an audience. Watch breathy voices, physicality, etc.</td>
</tr>
<tr>
<td>ALL/Casey</td>
<td>There was a cup on the roof...Make sure it doesn't end up there</td>
</tr>
<tr>
<td>Mary, Spencer</td>
<td>Project</td>
</tr>
<tr>
<td>Melanie</td>
<td>Project</td>
</tr>
<tr>
<td>Melanie</td>
<td>Can you find a belt for your jeans? No fixing...</td>
</tr>
<tr>
<td>ALL</td>
<td>Quiet backstage--no whispering!</td>
</tr>
<tr>
<td>Melanie, Casey</td>
<td>Center the roof scene more. Otherwise some poor person will have a butt-to-face experience.</td>
</tr>
<tr>
<td>Melanie</td>
<td>Get box out faster? How can we fix that?</td>
</tr>
<tr>
<td>ALL</td>
<td>No more eating crackers offstage. You clean your teeth when you get back onstage.</td>
</tr>
<tr>
<td>Andrew, Casey</td>
<td>More playful agreement before throwing boxes everywhere.</td>
</tr>
<tr>
<td>Josh</td>
<td>Careful not to bash anyone in the audience on the head with boxes.</td>
</tr>
</tbody>
</table>
**Emily’s Preview Notes:**

<table>
<thead>
<tr>
<th><strong>EMILY’S PREVIEW NOTES</strong></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Andrew</td>
<td>Too much pacing...needs to be deliberate</td>
<td>Rob, Charlie scene</td>
</tr>
<tr>
<td>Spencer</td>
<td>Forced laughter could be more genuine</td>
<td>Throughout</td>
</tr>
<tr>
<td>Casey</td>
<td>Emma's potential suicide needs to be more of a reality to you. The audience needs to understand the severity of the situation based upon your reactions.</td>
<td>Final scene, Emma scene</td>
</tr>
<tr>
<td>ALL</td>
<td>The conga line forms too quickly. Let Mary and Spencer lead, then make it more gradual since it seems out of nowhere.</td>
<td>Dance scene</td>
</tr>
<tr>
<td>Josh</td>
<td>More grinding. It needs to be something to make a big deal about.</td>
<td>Dance scene</td>
</tr>
<tr>
<td>Casey, Andrew</td>
<td>Remind me to show you how to dance, since you potentially have it backwards (so that Chloe is leading)...the female has her left hand on his right shoulder and right hand in his left.</td>
<td>dance scene</td>
</tr>
</tbody>
</table>
## IV. Rehearsal Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Time</th>
<th>Who</th>
<th>What</th>
<th>Where</th>
<th>Other Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Wednesday 9/4/2013</td>
<td>5:15 - 6:15</td>
<td>ALL</td>
<td>Read through, General Information</td>
<td>CU Theatre lawn</td>
<td>PLEASE PRINT SCRIPT</td>
</tr>
<tr>
<td>Thursday 9/5/2013</td>
<td>12:15 - 1:00</td>
<td>Spencer, Andrew</td>
<td>Rob/Charlie Scene (Blocking)</td>
<td>TBA</td>
<td>Meet in Theatre Lobby</td>
</tr>
<tr>
<td></td>
<td>1:00 - 2:00</td>
<td>Casey, Mary</td>
<td>Chloe/Blanche Scene (Blocking)</td>
<td>TBA</td>
<td>&quot; &quot;</td>
</tr>
<tr>
<td>Friday 9/6/2013</td>
<td>12:00 - 1:00</td>
<td>Casey, Melanie</td>
<td>Chloe/Emma Scene (Blocking)</td>
<td>TBA</td>
<td>&quot; &quot;</td>
</tr>
<tr>
<td></td>
<td>4:00 - 5:00</td>
<td>Casey, Andrew</td>
<td>Chloe/Rob Scenes (Blocking)</td>
<td>TBA</td>
<td>&quot; &quot;</td>
</tr>
<tr>
<td>Monday 9/9/2013</td>
<td>3:00 - 4:00</td>
<td>Spencer, Mary</td>
<td>Group Scenes (Blocking)</td>
<td>TBA</td>
<td>&quot; &quot;</td>
</tr>
<tr>
<td>Tuesday 9/10/2013</td>
<td>1:45 - 2:45</td>
<td>Casey, Andrew</td>
<td>Chloe/Rob Scenes (Blocking)</td>
<td>TBA</td>
<td>&quot; &quot;</td>
</tr>
<tr>
<td></td>
<td>7:00 - 9:00</td>
<td>ALL</td>
<td>Group Scenes (Blocking)</td>
<td>TBA</td>
<td>&quot; &quot;</td>
</tr>
<tr>
<td>Wednesday 9/11/2013</td>
<td>4:00 - 6:00</td>
<td>ALL (except Melanie)</td>
<td>Blanche/Charlie Scenes (Blocking)</td>
<td>TBA</td>
<td>&quot; &quot;</td>
</tr>
<tr>
<td>Thursday 9/12/2013</td>
<td>12:30 - 1:30</td>
<td>Casey, Melanie</td>
<td>Chloe/Emma Scene (Blocking)</td>
<td>TBA</td>
<td>&quot; &quot;</td>
</tr>
<tr>
<td>Monday 9/16/2013</td>
<td>3:00 - 4:15</td>
<td>Mary/Spencer</td>
<td>Work/Finish Blocking</td>
<td>Loft (Confirmed)</td>
<td></td>
</tr>
<tr>
<td>Tuesday 9/17/2013</td>
<td>7:00 - 9:00</td>
<td>ALL</td>
<td>Work/Finish Blocking</td>
<td>Acting Studio (Confirmed)</td>
<td></td>
</tr>
<tr>
<td>Wednesday 9/18/2013</td>
<td>4:00 - 6:00</td>
<td>ALL</td>
<td>Stumble Through</td>
<td>Acting studio (confirmed)</td>
<td>OFF BOOK!</td>
</tr>
<tr>
<td>Friday 9/20/2013</td>
<td>4:00 - 6:00</td>
<td>ALL</td>
<td>Stumble Through</td>
<td>4-5 movement room 5-6 Loft (Confirmed)</td>
<td></td>
</tr>
<tr>
<td>Monday 9/23/2013</td>
<td>3:00 - 3:30</td>
<td>Joshua</td>
<td>Character Work</td>
<td>Loft (confirmed)</td>
<td></td>
</tr>
<tr>
<td>Date</td>
<td>Time</td>
<td>Participants</td>
<td>Activity</td>
<td>Location</td>
<td></td>
</tr>
<tr>
<td>--------------</td>
<td>---------</td>
<td>--------------</td>
<td>---------------------------</td>
<td>-----------------------------------</td>
<td></td>
</tr>
<tr>
<td>Tuesday</td>
<td>7:00-9:00</td>
<td>ALL</td>
<td>Run Through</td>
<td>Carlson</td>
<td></td>
</tr>
<tr>
<td>9/24/2013</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wednesday</td>
<td>4:00-6:00</td>
<td>ALL</td>
<td>Run Through</td>
<td>Movement rm4-5 Loft 5-6pm (both confirmed)</td>
<td></td>
</tr>
<tr>
<td>9/25/2013</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Saturday</td>
<td>10:00-1:00</td>
<td>ALL</td>
<td>Run Through</td>
<td>Loft (Confirmed)</td>
<td></td>
</tr>
<tr>
<td>9/28/2013</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Monday</td>
<td>3:00-4:15</td>
<td>Mary/Spencer, Andrew/Casey</td>
<td>TBA</td>
<td>Loft (Confirmed)</td>
<td></td>
</tr>
<tr>
<td>9/30/2013</td>
<td></td>
<td></td>
<td></td>
<td>I will see what needs work. Please stay available.</td>
<td></td>
</tr>
</tbody>
</table>
| Tuesday      | 7:00-9:00 | ALL          | Run Through               | Movement Room (confirmed)         | *Bring in potential costume*
| 10/1/2013    |         |              |                           |                                   |
| Wednesday    | 4:00-6:00 | ALL          | Dress Rehearsal           | Movement Room 4-5 Loft 5-6pm (both confirmed) |
| 10/2/2013    |         |              |                           |                                   |
| Friday       | 4:00-6:00 | ALL          | Final Dress / Tech Rehearsal | Movement Room 4-5 Loft 5-6pm (both confirmed) |
| 10/4/2013    |         |              |                           | Very likely to change. I will keep you updated. |
| Saturday     | 8:00am-4:00 | ALL          | Tech                      | Loft                              |
| 10/5/2013    |         |              |                           |                                   |
|              | **10:30 Call** | ALL          | RUN THROUGH               | Loft                              |
|              | **12:00-1:00 Call** | ALL          |                           | Lunch Break                       |
|              | **1:00 Call** | ALL          |                           | **BE.BACK.ON.TIME**               |
|              | **1:30-2:15 Call** | ALL          | PERFORMANCE               | Loft                              |
| Sunday       | **5:45 Call** | ALL          |                           | Loft                              |
| 10/6/2013    |         |              |                           | **BE. ON. TIME.**                 |
| Have loft    | 6:30-7:15 | ALL          | PERFORMANCE               | Loft                              |
| from 5-7:30  |         |              |                           |                                   |
|              | 7:15-7:30 | ALL          | Strike                    | Loft                              |
|              |         |              |                           | The faster we get it done, the faster we get out. |
V. Casting

While my casting choices were limited, I still had to decide who would play each role and what about them fit the character. Every character in the script is between twenty-five and thirty-five years old while every actor auditioning was around eighteen years old. So, I looked for actors who appeared slightly older and had maturity in their behavior. Then, according to each individual role, I tried to match actor to character. Additionally, I evaluated how the actors appeared and interacted with each other.

In casting the role of Chloe, I was drawn to Casey both because of her put-together appearance and her somewhat pointed behavior. Since Chloe has issues with being controlling, her posture should be upright, her movements direct, and her manner of interacting with others somewhat reserved. Casey immediately brought these qualities to the character, which led me to cast her in that role. Also, Casey’s interactions with her male counterpart, the actor playing Rob, seemed fitting.

I mostly based the casting of Rob off of the casting of Chloe. In choosing Andrew to play Rob, I was at first hesitant since his acting choices were not particularly strong. Also, his physical appearance and physicality seemed slightly off. With most of the female actors who auditioned, he would have been several inches shorter, and that would make him seem even more powerless next to Chloe. However, when I put Casey with Andrew they seemed fitting in appearance and reacted well to one another. Since Rob’s world revolves around Chloe, yet he has independent feelings, they fit. Also Andrew was very willing to take my direction, which led me to casting him.

In casting the role of Blanche, I chose Mary primarily because of her energy. Blanche says what she thinks and is not afraid to be loud and sassy. Mary had many of those qualities
naturally. Also, she picked up the implications in the script quickly so I felt confident in her ability to embrace the character. It helped that Spencer, who I chose to play Charlie, matched her energy.

Charlie, the happy-go-lucky artist type, has a strong connection with Blanche because of their recent engagement. They share energy and playfulness throughout the play that leads Rob and Chloe to feel awkward and uncomfortable. Spencer brought this to the role of Charlie, whereas when he read for the part of Rob he was much more stern. His sternness did not fit Rob, but his playfulness fit the role of Charlie. Also, since Spencer was a few years older, he had the appearance of being in his late-twenties.

Emma stands apart in the play as an outsider with a lot of internal conflict. I immediately chose Melanie for the role because of her natural style of acting. Melanie’s vocal inflections and movements seemed entirely genuine, which is important for a role like Emma so she does not come across as unlikeable or melodramatic. I also favored how she contrasted Casey. While Casey played Chloe as very pointed and direct, Melanie played Emma as loose and indirect. Their differences make sense within the context of the play and are interesting when juxtaposed.

The final, crucial role I had to cast was Man Not Invited. Since Man Not Invited relies entirely on physicality throughout the show (he has no lines), I had to pick the actor who fit Man Not Invited’s movements. As I stated in the overview above, it came down to two actors. One of the actors was much too clownish in his behavior, which did not fit the realistic nature of the show nor the sly actions of Man Not Invited. I ultimately picked Joshua to play the role because of his clever and placid movements, how he drew me in without distracting me from the rest of the plot.
VI. Technical/Design

In dealing with design aspects of the show, I consulted my designers prior to rehearsals to discuss concept. Then, I gave them a basic overview of what I was looking for. With Tina, my lighting designer, she sat in on my rehearsals and developed a lighting plot based upon our conversations and her interpretations of the script. With Jen, my sound designer, she emailed me a list of songs/sound effects to look into based off of her interpretations of the script for each moment of sound. Out of the options she posted, I picked the ones I felt fit the show best. Then, all of the lighting and sound design aspects were programmed into the booth of the Loft for the actual performance. Tina, also the stage manager, used the cue sheets (listed below) to help call the show.

Lighting Cues:

<table>
<thead>
<tr>
<th>Number</th>
<th>Cue</th>
<th>Movement on Stage</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>House open</td>
<td>House lights on</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>End of Curtain Speech</td>
<td>House lights off</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3</td>
<td>Beginning of show</td>
<td>General wash</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>4</td>
<td>Blanche off &quot;Complain about getting them stuff&quot;</td>
<td>Box Shift to Kitchen</td>
<td>Warm- General Wash</td>
<td>9</td>
</tr>
<tr>
<td>5</td>
<td>&quot;Last day here. Please?&quot;</td>
<td>Boxes shift back</td>
<td>General wash</td>
<td>11</td>
</tr>
<tr>
<td>6</td>
<td>&quot;Right now, come&quot;</td>
<td>They move to the roof</td>
<td>Cools (right side)</td>
<td>19</td>
</tr>
<tr>
<td>7</td>
<td>&quot;Forgot what it looked like&quot;</td>
<td>Look off building</td>
<td>Light shifts to left. One warm light</td>
<td>20</td>
</tr>
<tr>
<td>8</td>
<td>&quot;I do&quot;</td>
<td>Charlie runs off</td>
<td>Light shifts back to right. Cools</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>&quot;Sorry I have to rush off&quot;</td>
<td>Emma puts box back in her purse</td>
<td>Shifts to General wash in living room.</td>
<td>26</td>
</tr>
<tr>
<td>10</td>
<td>Man Not Invited leaves</td>
<td>Fade out.</td>
<td></td>
<td>28</td>
</tr>
</tbody>
</table>
### Sound Cues:

<table>
<thead>
<tr>
<th>Letter</th>
<th>Cue</th>
<th>Movement on Stage</th>
<th>Description</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>A</td>
<td>Opening Music Up</td>
<td>After house management announcement / House lights down</td>
<td>Fade Up</td>
<td></td>
</tr>
<tr>
<td>Ax</td>
<td>Opening Music Out</td>
<td>Chloe/Rob enter, start moving boxes</td>
<td>Fade Out</td>
<td></td>
</tr>
<tr>
<td>B</td>
<td>Doorbell</td>
<td>Man Not Invited exits/ Rob and Chloe glare</td>
<td></td>
<td>1</td>
</tr>
<tr>
<td>C</td>
<td>Song Shuffle</td>
<td>Charlie presses iPod button</td>
<td>Song Bits</td>
<td>13</td>
</tr>
<tr>
<td>D</td>
<td>Upbeat Song</td>
<td>Directly after C</td>
<td>&quot;Whoo Alright Yeah Uh Huh&quot; by The Rapture</td>
<td>13</td>
</tr>
<tr>
<td>E</td>
<td>Slow Song</td>
<td>Man Not Invited presses iPod button</td>
<td>&quot;Our Love is Here to Stay&quot; by Nat King Cole</td>
<td>14</td>
</tr>
<tr>
<td>F</td>
<td>Top 40 Trash Song</td>
<td>Man Not Invited presses iPod button</td>
<td>&quot;Single Ladies&quot; by Beyonce</td>
<td>14</td>
</tr>
<tr>
<td>Fx</td>
<td>Top 40 Trash Song</td>
<td>Blanche &quot;I'm trying to turn it off&quot; presses iPod button</td>
<td>&quot;Single Ladies&quot; by Beyonce</td>
<td>15</td>
</tr>
<tr>
<td>G</td>
<td>Ending Music Up</td>
<td>Man Not Invited exits</td>
<td>Fade Up</td>
<td></td>
</tr>
<tr>
<td>Gx</td>
<td>Ending Music Out</td>
<td>House Lights up</td>
<td>Fade Out</td>
<td></td>
</tr>
</tbody>
</table>

### VII. Supporting Materials

A video recording of the show, as well as an album of photographs, has been included on discs submitted with this paper. These offer visual and audible depictions of the final product.
Conclusion

The development of *The Goodbye Party* was time-consuming and required persistent effort. But in the end, it was very worth it. I took valuable lessons from both playwriting and directing that I will apply to my future endeavors. David Ives says of the one-act play, “What they deal with by their very nature is Time. They partake of mortality by the implicit brevity of their form. *Life is short and so is this play*. . . . A full length play, you might say, carpet-bombs its subject; a one-act play is an exploding rose in the hand of a lone assassin” (Ives). Having completed this project I feel ready to move on to the next, as seems typical for an artist in the theatre. It feels strange to end so abruptly after months of work, but I like to think of it as Ives does, as an exploding rose that demonstrates its momentary beauty before an epic death, leaving a lovely scent in the air. I hope for each rose in the future to be more beautiful than the one before it.

Citations


