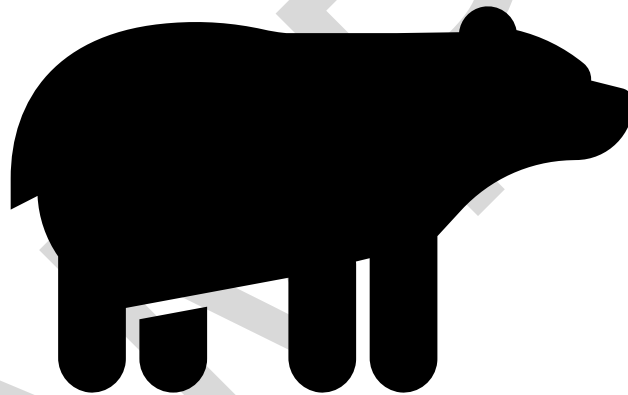


Exit, Pursued by a Bear
by Lauren Gunderson

Playscripts Inc.
EXIT, PURSUED BY A BEAR

Digital Prompt Book: THRT 395

**A REVENGE COMEDY BY:
LAUREN GUNDERSON**



STAGE MANAGER'S DIGITAL PROMPT BOOK

SM: KALAYLAH CHISOLM

Note from the Stage Manager

In this digital prompt book, you are seeing the work of the Stage Manager (SM) for *Exit, Pursued by a Bear* at Winthrop University for the course in conjunction with the production, THRT 395, Special Topics in Theatre. Each section is divided by a page that notates the divider label that the content would be placed under in the physical binder. Any sensitive information about the actors or the production has either not been included in the digital structure of the prompt book or blocked out for safety purposes. In addition, for the purpose of this sample, “One.” will be used for a sample of blocking notes and “Four.” will be used for a sample of cue notes. Thank you for being interested in the process of *Exit, Pursued by a Bear*.

DIVIDER 1:
Pre-Production

SAMPLE

Exit, Pursued By A Bear Audition Information

Auditions for *Exit, Pursued By A Bear: A Revenge Comedy* will be

Wednesday January 20th at 6:30 pm

and callbacks will be Thursday January 21st at 6:30pm. Both the auditions and callbacks will be held over Zoom, and a link will be sent out the night before auditions to those who signed up for a slot. After signing up, please fill out and email our stage manager [REDACTED] your audition form.

Please come to the auditions prepared with a 1-2 minute comedic monologue. Cold reads from the show can be provided upon request. Don't be afraid to go all out during this audition, this show is wild! Attached to this email is the audition sign up sheet and character breakdown/show information.

Performing in person (even if live streamed) is a privilege right now, so by auditioning you're agreeing to partake in all of the safety protocols that will be implemented during this process. If you have any questions or would like further details as to what these protocols may be before auditioning, please feel free to contact me [REDACTED] at schultzc3@winthrop.edu.

We are very excited to see you all virtually for auditions in a few short weeks! If you have any questions or concerns at all please feel free to contact anyone from the list below:

[REDACTED]

[REDACTED]

[REDACTED]

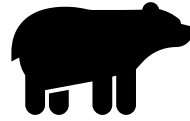
[REDACTED]



Exit, Pursued by a Bear Audition Cold Reads

NAN: I thought you might be trying to figure out whose side you're on. I'm not a violent person. But it's like when you get a project in your head- like an herb garden or buying new scissors- and you just can't focus till it's done? Well I just cannot rest until this's done. "This" means Kyle, and "done" means... "bear"? God, see that sounds awful. I don't mean it that way. I'm just...I'm- ok here's who I am. I am Nan Carter. I grew up here. I loved my parents. I went to church. I married a man I thought was gonna be good. He wasn't. And my big decisions kinda stopped there...I'm one of those women you look at and think, "Why doesn't she just leave?" Well I didn't leave until now because I'm broke, and I'm stuck and I'm scared. I am scared.

BLAKE: Well, hello there. You must be Edgar. I'm Blake. So, here's the spiel...YES, I am your fairy godmother. No, you don't get specific wishes unless I decide you do-I am here as a guide and an advisor. I am here because you either: wished on a star, messed with magic, or have been predestined for some special fate that you cannot accomplish on your own. [beat] You are really handsome. Pretty people privilege is real; how much struggle can you have? Wait! Don't tell me. [Blake surveys the party inside] Oh my god. First piece of advice, do NOT go home with that guy. I know he's eye fucking you so hard and he is gorgeous, but hes in the middle of a herpes episode. Trust me. Fairy Godmother...I know these things. I'm here for a reason. You NEED me, so suck it up and listen.



Exit, Pursued by a Bear Callback List

Thank you so much to everyone that logged in and auditioned for us last night!

We appreciated it!

If your name is bolded, please note that you are called back for multiple characters.

Kyle Carter

Nan Carter

Sweetheart

Simon Beaufort

***Please respond to the callback list email to confirm that you will be attending callbacks tonight at 6:30! If you have any questions or concerns, please let me know! ***

Kalaylah Chisolm



FOUR.

A)

*(Ding!**Six Years Earlier... At A Crossroads**NAN waits for someone. She puts on chapstick. Cell phone goes off. Nan answers.)*

NAN. Hey, talk at me for a sec, whatcha doing?
Oh, applying Cherry ChapStick. Invigorating the senses.

(Looks at her necklace.)

Well why are you calling me on *your* date?
Just get drunk. You'll feel better, he'll look better.
Because I already like my date so I don't need to get drunk—
Ugh. I know what you think, I don't wanna hear—
Simon. I only listen to you when you're right, and you're not right
about—

He's sweet! He's nice! He likes me!

Ugh. I'm gonna go. Drink more. Love you!

(KYLE enters.)

→ KYLE. Hey there, fancy pants.

NAN. Hey.

KYLE. Sorry I'm late. I'm always late. Get used to it.

NAN. Ha. Cool.

KYLE. Naw, I'm not that bad. You wanna eat something?

NAN. I can always eat. Get used to it.

KYLE. Ha. Fattie.

NAN. Uhh...

KYLE. Not Funny. At all. Uh. Food?

NAN. Yeah. Outback has surprisingly good salads?

KYLE. Or my friend works at that pizza place up the road. Free cokes.
We could drive all the way to Atlanta but—like—

NAN. We'd have to drive back.

KYLE. Sucks.

NAN. And I never know what to do down there.

KYLE. Ha. Sounds like me and—

(Points to her crotch.)

NAN. What?

KYLE. Not funny. Sorry. I forget you're not a dude. In a good way.
Dammit. Anyway.I was thinking of you and, like, *animals*? Cause you like animals,
right?

NAN. Yeah. We raised rabbits when I was a kid. I told you that.

KYLE. Yeah and I just thought—'cause they have a zoo down there.
And it's supposed to be super cool—with monkeys, and tigers, and a
panda named SingSing—that's a prison—anyway—if you're looking
for stuff to do in the city you might like it.

NAN. Thanks. I've been. It's really cool. Gorillas look like my uncle.

KYLE. We could go. Sometime.

NAN. That'd be great.

(Smile. Smile.)

KYLE. Zoooooooooooo...

Is a weird word. You think it's—like—Chinese?

NAN. What?

KYLE. Or Scottish?

NAN. Probably not.

KYLE. You are so pretty.

NAN. Oh stop it.

KYLE. It's a gigantic kinda pretty. You know you are.

NAN. You know you're a charmer.

KYLE. Tell it like I see it, you're the prettiest and coolest—

NAN. Kyle Carter, you are shameless.

KYLE. Dude, you are the mammoth T-Rex of pretty!

NAN. Oh my god, I already like you, just buy the damn pizza.

KYLE. A woman that cuts the bullshit. I like it, I love it, I want some
more—

NAN. Are you coming, talky? Or am I gonna date myself?

*(She winks. Then drops it.)**Out of the scene—or trying to be)*NAN. *(Continued.)* Alright. See? Done. Downhill from there—

2

SWEETHEART.
It's just a fucking deer Nan-
hshuththellup...

NAN.
Stopistopitohmygodohmy-
godohmygod...

(Until SWEETHEART releases her and NAN flings herself away.)

NAN. JesusJesusJesus.

SWEETHEART. Joke, Nan. Shit.

NAN. (Numb, rote:) "There should be an honest attempt at the reconciliation of differences before resorting to combat." Jimmy Carter.

SWEETHEART. Shut the trunk, Nan.

NAN. (Numb, rote:) "It is good to realize that if love and peace can prevail on earth, the joys and beauties of the outdoors will be here forever." Jimmy Carter.

SWEETHEART. "Deer steak or nobody sleeps." Kyle Carter.

NAN. (Small:) Stop.

SWEETHEART. Let's move on.

NAN. (Very small:) I hate you.

SWEETHEART. What.

NAN. I...don't know how to—

SWEETHEART. Field flay-dress—field dress. Just google it.

(SWEETHEART drags the deer outside, and comes back in.)

NAN. JesusJesusJesus.

SWEETHEART. All I know is you bleed it first.

(NAN gets a knife. Goes outside.

Bends over the deer and swiftly slices its neck open.

Blood on her hands.

She comes back in. Nods to SWEETHEART, who drops her act.

Real time.

NAN looks to KYLE.)

NAN. And that was when I had the idea...to let nature in...and get the hell out.

Cause, baby, we're all animals...and we're all wild.

(BLACKOUT.)

TWO.

A)

(Ding!
Spot on: NAN.)

NAN. I thought you might be trying to figure out whose side you're on.

I'm not a violent person. But it's like when you get a project in your head—like an herb garden or buying new scissors—and you just can't focus till it's done? Well I just cannot rest until this's done. "This" means Kyle, and "done" means..."bear"?

God. See, that sounds awful. I don't mean it that way. I'm just...I'm—ok. Here's what I am.

I am Nan Carter. I grew up here. I loved my parents. I went to church. I married a man I thought was gonna be good. He wasn't. And my big decisions kinda stopped there. And I've seen *Thelma and Louise* so I get that I have a choice in my future; but I never felt like I could drive a Thunderbird into a canyon.

I'm one of those women that you look at and think, "Why doesn't she just leave?" Well I didn't leave until now because I'm broke, and I'm stuck, and I'm scared. I am scared.

I am Nan Carter. And I wish Jimmy Carter was my dad but he's not.

→ I am Nan Carter. And I wish someone had told me to wait to settle down, and to not be so sweet, and to move to Atlanta after school, and to seriously consider professional soccer—y'all I was good—and to not marry the first one, and to master the art of sedition, and to listen to my mom, and to cook healthier but Kyle doesn't like salads, like any salads goddammit.

And he wasn't always so angry, but he is angry all the time now. And he has never asked me what I want to eat. And he is awful and I wish he was dead—oh my god please forgive me but I wish he was dead. I wish he was secretly rich and then dead.

I am Nan Carter and I am alive in this wide world.

So I will be leaving tonight for good. X

(Blackout.)

3

NAN. Yeah.

SWEETHEART. You alright?

NAN. I think so.

SWEETHEART. You ready?

NAN. I think so.

SWEETHEART. Hellyes, and just so you know, because I have grown to love you and I firmly believe in what you're about...I memorized it.

NAN. You did not.

SWEETHEART. The whole thing, yes ma'am. Every line.

NAN. That is just *professional*.

SWEETHEART. And with the right props—I mean—Ok. I don't wanna get all mushy right before we start but—

NAN. Oh honey.

SWEETHEART. No seriously Nan. Most actors don't ever get to really work like this—in this kind of setting, and I think you're just giving me exactly what I need—like, emotional needs—so that I can go to LA and be really emotional.

NAN. As Jimmy Carter said: It's not necessary to fear the prospect of failure but to be determined not to fail.

SWEETHEART. You and He are—oh my god—SO right. OK, I'm sorry. I know we got a lot to cover, I just—Ok. This is SO great. Narrate me unto the breach!

(SWEETHEART hoists/draws the deer off, exits.

KYLE tries to sneakily get un-duct-taped from the chair...)

NAN. That girl's gonna be a star. I tell you what. I mean she's doing what she has to for now, but she is really dedicated to her craft. And stripping keeps her fit.

(Bops KYLE on the head.)

Stop.

Ok! Let's do this thing!

(Narrator voice:)

"One year ago. Lights up on Nan folding t-shirts on the couch. She smells like bleach. Kyle enters drunk again." Go.

(Ding!

One Year Ago...

SWEETHEART enters with the deer, "drunk.")

SWEETHEART. Hey, look at this shit!

NAN. Jesus. What did you—KYLE!

SWEETHEART. I shot it, baby. Da-dead da-deer-ass dead

NAN. WHYWHY?! NO! WHY?!

SWEETHEART. Cause it's stupid and thus deserved what it—quit getting pitchy—There's a surplus of 'em and we're gonna eat it.

NAN. I AM NOT, GET IT OUT!

SWEETHEART. That's my meat!

NAN. You killed it?!

SWEETHEART. Hunting season means huntin' shit.

NAN. You don't hunt!

SWEETHEART. I shot it and it's dead so it's hunted so I hunt.

NAN. You need a license and permits and—

SWEETHEART. Self defense.

NAN. That's not what hunting is!

SWEETHEART. Stop squealing, it's a stupid animal.

NAN. No-No-No-What-do-I-do-with-it?

SWEETHEART. Cook it like ham.

NAN. I am NOT touching that thing.

SWEETHEART. Your husband tames the wild, brings you an—

NAN. I wanted a cat!

SWEETHEART. And you can't even for a second—

NAN. A LIVE CAT!

SWEETHEART. Even for a minute consider doing the right thing, and cooking it and eating it, cause I'm ENTITLED to a DEER MEAL.

NAN. NONO GOD I HATE IT NO!

(SWEETHEART has grabbed NAN, drags her to the deer—forces her hand all over the poor dead animal.

NAN revolts but "he's" stronger,

She convulses with horror and gross-out at this—)

X
stop

4

B)

*(Ding!**Spot on: SWEETHEART.)*

SWEETHEART. Here's my deal, y'all.

Two months ago I was on my way to audition for *Hamlet* at the Dahlonega Community Players when I first saw Nan. She was at the Subway just tearing through this foot long with all that stringy lettuce and crying and mauling those poor SunChips.

And I thought—this is real drama. Investigate.

So I asked her if she needed anything. And she told me that she didn't believe in love or justice anymore.

And I was like: whoa. Deep drama, y'all.

So I told her I was going to this audition—cause *Hamlet's* got some major justice, kids. And she went with me, and then we got some food at the Chick-Fil-A, and it was over those super puffy waffle fries that we became friends. I told her about my dreams of acting (I did not get the role of Hamlet, however), and she told me about her dream of saving animals (she works at this small vet in Canton), and I gave her my copy of *The Collected Works of William Shakespeare*, and she gave me free cat check-ups.

I even told her I was stripping at the Highway Club until I got my big break. And she didn't hate me for it. Which some people do.

And after a month of sharing books and meals and funny LOL cat pictures—she told me about Kyle and love and justice and how there was a bigger truth at stake if only she had the courage. And I said...

Let's get classical.

(Blackout.)

C)

*(Ding!**Spot on: KYLE.*

Still strapped to his recliner but more of his old self. Cocky, bossy, and manly.)

KYLE. I think we got off on the wrong foot here. I'm not an asshole. For real. Listen to me, I don't know why she's pitchin' this fit in front of everybody but...

OK. I hunt. OK. She's never had a problem with it before. And I know it's not technically legal but those deer are in my back yard dammit.

so it's more like lawn mowing and people don't need permission for that. And people—like—do stuff other people don't like. Like couples. That's how relationships work, goddammit, and you don't have to duct tape 'em to a damn chair! And I swear I don't know who that other one is. Who is that?!

You don't believe me. I can tell you're sittin' there thinkin' she might be right about me. That I just might deserve...

Shit. Shitshitshit—

I'll be straight with y'all—I don't know how this is gonna end. I really don't. She doesn't ever get mad, and she sure don't "act it all out" (which I'm not sure I get what that's about). The point is I don't know what the hell is going on and what the hell I did to make whatever is going on, going on.

I'm trying to say that she's lost it—And we're not safe—And I don't deserve this! Who deserves this!? THERE ARE BEARS OUT THERE—Please lord Jesus help me—she might actually kill me and I'm really hungry and my head hurts like a bitch and—JESUSLORD come on help me—y'all *know* this is crazypleasegodpleasegodPLEASE.

(Blackout.)

D)

*(Ding!**A spot on.**SIMON posing in a red cheerleader's outfit.**Shakes the pompom.**This is sarcastic, judgey, mocking, whatever.)*

START→SIMON. Yaaaay, he's innocent. He doesn't know what in the world he did wrong. Bless his heart!

Pregnant Pause.

Now that shitbird has f-ed with my girl. And that does not abide in the House of Simon.

Cause Nan and I have been righteous friends since we met at the Drama Club Interest Meeting on the first day of middle school. She is my soul mate, y'all. For god sakes, we went to prom together (in a slightly ironic way but we had fun)—And she was the first person I came out to and, y'all, she said Jesus loved me even more because I had the courage to be true to the way God made me and God made me *pretty* fabulous—And Junior year she played Juliet to my—well I played Balthasar so we didn't really—whatever, it was miscast—the point is we defy category and crapass husbands.

Now. Let's take a journey into the mind of one Kyle Carter. *X Stop*

Systematic abuse slash desperate need for women that his father and modern buddy comedies taught him ever since his very first beer at age 12, which was quickly followed by a joke about a woman with two black eyes that's supposed to be funny because the punch line is something like "you've already told her twice"—which solidified the neural pathway from whiskey, to funny, to girls-being-hit, to do-what-it-takes-to-feel-like-a-man, to being king, to realizing your kingdom is a cracked driveway in the woods and you're a dream-withered mammal dying of Cheeto-induced heart disease, to hurting my friend, to shame that would be the color of eggplants if things like that were color-coded, to drinking more, to losing his step, to losing it all, to this very moment right goddamn now.

(Silence. Pompom.)

(Blackout.)

THREE.

(Real time in the house. KYLE in the chair, passed out. SWEETHEART holds a bear-shaped jar of honey and Kyle's gun. And SIMON has just entered the building—)

SIMON. Y'all. The air in here is totally intense.

NAN. Rising action!

SIMON. And that woman is holding a gun.

SWEETHEART. Badass.

(SWEETHEART cocks the gun like a badass.)

SIMON. Ok, this is non-violent re-enactment? Which leads to a confession, which leads to everyone leaving unscathed. Right?

NAN. Right. I just added to the dramatic arc.

SIMON. Nan...

NAN. I mean the first thing you said was "I'll kill that sonofabitch," and I said "that's a great idea."

SIMON. No. No. We said make him see the error of his ways, and get him arrested—

SWEETHEART. But I think the bears make it organic.

NAN. I added bears.

SIMON. To what?

NAN. To the end. The bears take over.

SWEETHEART. Which is why there's like a billion empty squirty things of honey drizzled up the walkway. It's like neon bear catnip.

SIMON. So she's not shooting him, but she is luring every bear in the nearby bear community into this room.

NAN. Yeah. But. Realistically and unfortunately: Worst-case scenario, he just gets scratched up.

SIMON. By a *live bear*, Nan! This is not what you want to do—this is not a real plan—

NAN. This is vengeance.

SIMON. This is overkill!

SWEETHEART. I thought it was profound and foolproof.

SIMON. (To SWEETHEART:) Who are you?!

NAN. This is Sweetheart, whose stage name is Peaches, who's playing Kyle. And doing a little stage management.

SWEETHEART. It's such an honor—

SIMON. Why didn't you cast me as Kyle? You cast the *stage manager*—

SWEETHEART. And props.

SIMON. *Whatever*, I'm the man.

NAN. In a UGA cheer skirt.

SIMON. You said you needed support. This is a supportive outfit.

NAN. I said *back up* not—

SIMON. FINE. I'll put on track pants.

(He whips out and dons red track pants - a la male cheerleader.)

Sorry for my zeal. I was rushed, I'm doing my own costumes, left my latte on the counter—

NAN. God a'mighty.

SIMON. And you ask a girl for help, then you don't give her the male lead.

NAN. She's a professional!

SIMON. So am I!

NAN. *You* are your profession.

SIMON. Which will someday land me a daytime talk show, but for now? For now and always, I am the best friend you ever had, and

B)

(Ding!

Spot on: SWEETHEART.)

→ SWEETHEART. Here's my deal, y'all.

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Still strapped to his recliner but more of his old self. Cocky, bossy, and manly.)

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A spot on.

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Pregnant Pause.

Now that shitbird has f-ed with my girl. And that does not abide in the House of Simon.

Cause Nan and I have been righteous friends since we met at the Drama Club Interest Meeting on the first day of middle school. She is my soul mate, y'all. For god sakes, we went to prom together (in a slightly ironic way but we had fun)—And she was the first person I came out to and, y'all, she said Jesus loved me even more because I had the courage to be true to the way God made me and God made me pretty fabulous—And Junior year she played Juliet to my—well I played Balthasar so we didn't really—whatever, it was miscast—the point is we defy category and crapass husbands.

KYLE. (*Out of the scene:*) The best day of my life, Penguin. If I can get back to that day, it'll be ok. It'll be back like it was.

NAN. (*Out of the scene:*) Kyle, don't—

KYLE. (*Out of the scene:*) That day. The park, the lake, the shade under the dogwood. You remember. That day, Nan. Was perfect.

(*Pause. NAN goes to KYLE. He's so in control now, and knows it.*)

(*Piedmont Park—Seven Months Later.*) *pulls her to sit on bench*

KYLE. (*In the scene—so nervous:*) So I think...I think you and I are a real good match.

NAN. Oh, really?

KYLE. Yeah. Like a... Royal Flush of...true love. And... I'm buying a house. Surprise.

NAN. Oh. Good for you.

KYLE. And your school's in Dahlonga? And my new place is gonna be around there—well that's where I'm lookin' cause—well—you could drive in and I'm working at that AutoZone so if you're car breaks down I got you covered and—

NAN. Kyle?

KYLE. And I'm saying that I'm a way better guy with you than with—like—my guys. And.

Since freshman year you were the best thing in my life. Even that summer at Daytona and all those hot girls getting drunk and I didn't do nothin' cause I had you...in mind. And you are so pretty. And you're like this precious thing. And I want you to be my—my... thing. Like for life.

NAN. Oh.

Uh...

Penguins are for life. I saw this documentary, and they raise babies in the worst weather in the world, and they take turns getting fish, and they take care of each other for their whole lives, and when they pair up and nuzzle each other, their little sloped heads make, like, a heart.

KYLE. See. That's such a girl thing. And I need those kinda things...

(*Suddenly he hugs her—like a small child would hug a mother—around the middle with his head on her chest.*)

(*She hesitates—then completes the picture—holding his head like she was protecting him.*)

I'm a fuck-up sometimes. And I know I can't give you everything just yet, but I will.

And sometimes I might need—like—space or...porn?

But more than anything I need you. And I wanted to ask your dad but—I went by the cemetery outta respect.

And I promise the ring's comin'.

If you'll...marry...me.

(*NAN smiles a big smile.*)

KYLE. (*Continued:*) Is that cool?

NAN. Yes.

(*KYLE releases.*)

KYLE. It is? I thought you'd say: "Your nut's cracked, dumbass. I'm too good for you."

NAN. I *am* too good for you.

KYLE. Then you're the dumbass. Not funny.

Oh my god, I love you.

I am a ruler! We gotta celebrate.

NAN. Karaoke! I love karaoke.

KYLE. Well I love bleachy-smellin' T-shirts.

NAN. Well I love wind chimes.

KYLE. Well I love you.

Be my penguin?

NAN. If you'll be mine.

(*They look at each other...lean in for that kiss...*)

SIMON. *Not this time, D-bag.*

(*SIMON pops up from out of nowhere—*

just in time to thwart the kiss—

by shocking KYLE with a Taser gun.

KYLE immediately falls into the chair convulsing but quietly.)

→ **NAN. What did you do?!**

SIMON. This just became a "Get Your Shit Together" Taser gun intervention, Nan Carter.

SWEETHEART. Damn right.

NAN. Oh my god.

(*SWEETHEART spins KYLE's chair so he's facing away from us and NAN.*)

SIMON. Now you listen to me.

NAN. But wait—

SIMON. No talking.

NAN. A Taser?!

SIMON. He'll be fine.

SWEETHEART. I'll spot him.

NAN. Simon!

SIMON. Nan! Shut up and let me be the hero!

(NAN shuts up.)

I know you. I have known you for a long damn time. Am I right?

(NAN nods.)

Honey, I know you thought you were supposed to love *once*, and that love was smarter than you, and that love had good taste. Can we now agree that that is not always the case?

(NAN nods.)

SIMON. (Continued.) I saw you going down that road, and I did not wanna drive you away, and what if you hated me for sayin' anything?

(NAN nods.)

And I knew you weren't always happy—who's always happy—but I did *not* know how bad... But any bad is bad enough.

(NAN nods.)

SIMON checks in with SWEETHEART, who is feeling KYLE's pulse.)

SWEETHEART. We're good.

SIMON. And Love? Is a dumb friend. But I'm not. I'm real. And real friends should be smarter about you than you are.

(NAN laughs and nods, takes SIMON's hand.)

Because I do love you. And I have a good feeling about our new stripper friend. (The Taser was her idea.) *(SW) Thumbs up excited*

And you are in the right to break this life wide open. Because nothing's gonna stop us. Not even a big ol'—

(BLACKOUT. Swiftly into—)

B)

(Spot on: SWEETHEART.)

SWEETHEART. Bear,—

(Ding!

She starts a PowerPoint of bear pictures...)

American Black, is North America's most common species of bear, thriving in woodland and mountainous regions like those in Appalachia and the Southern Piedmont.

(Ding!

Add a spot on:

NAN.

Switching from bears to cute baby animal pictures.)

NAN. There's always that moment...

in nature shows...

when they zoom in on the cuties.

Fresh, wobbly zebra cuties,

or squeaky seabird balls of plush—Or—god—there's nothing like a baby bunny.

And in those moments? I believe life is kind.

SWEETHEART. Though mostly non-threatening, black bears *have* been responsible for human deaths.

NAN. And you're falling in love with the cuties, and your maternal instinct is kickin' in, and just as you're really trusting your heart to the BBC?

The predator is spotted. A terrified pulse shocks the herd and you get hit with?

Bacon Moment. ?

SWEETHEART. Black bears rarely attack when confronted by humans, usually making mock charges, blowing noise and swatting the ground with their intimidating forepaws. But when they do...?

NAN. All of sudden, all your cuties turn into unattended strips of bunny bacon or monkey bacon or little poison dart frog bacon. Every time I start to connect and—BACON.

SWEETHEART. Black Bear attacks tend to be motivated by hunger rather than territory.

NAN. And for once—I want the deer to win.

SWEETHEART. Bears also love honey. Just saying. Honey.

(Lights start to reveal that NAN is now talking to KYLE real-time.)

8 SWEETHEART. Do not lose sight of the dream you dreamed in time gone by, Nan. You deserve better.

NAN. I really do.

SIMON. I really do, too.

SWEETHEART. This is a movement, y'all. And with our aptitude for dialogue, and this supporting cast, we can and will make the world a better place.

SIMON. And it's 4th of July, y'all. *Independence Day*. Amen.

SWEETHEART. Oh! We got sparklers?

(SWEETHEART rips off the tape from KYLE's mouth.)

KYLE. In the bathroom.

SIMON. The bathroom?

KYLE. Do not touch my shit, man.

SIMON. (Grabbing NAN into a showy hug:) You shoulda thoughta that before you touched mine.

SWEETHEART. I like how you turned that around.

SIMON. (To KYLE, in an overwrought Hollywood action movie style.) So when those fireworks go off in the distance? You'll feel the shudder and hear the crack of freedom. And no one will hear you scream.

SWEETHEART. You should teach.

START → KYLE. You're makin' her do this. I see it now. You're puttin' this shit in her head.

NAN. It's re-enactment, not fiction.

KYLE. Well you're doin' all the bad scenes! It wasn't all like that. Come on. Romance and—

SIMON. Romance doesn't bruise!

KYLE. I did not do that!

NAN. You know you did.

KYLE. Y'all've whipped yourselves up into a feeding frenzy of meanness to Kyle. I'm a like a bait ball, y'all. You just nip at me until I'm done, well fine. Fine! Whatever sexy lies you're telling yourself—I don't care. You love me, Nan. You know me and love me and I'm your man.

SIMON. Gross.

KYLE. Fight the frenzy, Nan. Do a love scene, huh?

SIMON. What?

KYLE. I dare you.

SIMON. No way.

KYLE. Do a scene of that time we went to the Olive Garden for your birthday. Huh? You had fun.

NAN. I had *wine*.

KYLE. You dressed up, and I dressed up, and we had a date. So fuck y'all—we dated!

SIMON. You went to an Olive Garden!

KYLE. You're a snob and a Democrat!

SIMON. Loud and proud, kitten.

SWEETHEART. Do we *have* a love scene?

NAN. Not scripted.

KYLE. I may have royally F-ed up a little and I already had a big ol' "forgive me Father" moment tonight. I'm changed. I'm back. Love scene. Dare ya'. X STOP

(Pause. NAN looks to SIMON. SIMON does a "Faaaaaace".)

SIMON. Face.

SWEETHEART. I mean I love love scenes. That's always my favorite part of movies and stuff? Right before the two main folks kiss—cause they always do that, don't they—where you want 'em to kiss so bad and the music's all soupy and you're like "dammit, just do it!"

SIMON. *Not helping, stripper.*

KYLE. You married me for a reason, Nan.

SIMON. Not a good one.

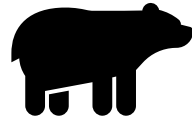
Nan.

Nan.

KYLE. We met by the park, you were wearing that necklace, I was late, it was fun, I dare you. I dare you.

(Silence. NAN considers. NAN opens her mouth to speak—)

(Blackout.)



Exit, Pursued by a Bear Cast List

Kyle Carter

Nan Carter

Sweetheart

Simon Beaufort

Congratulations! Please email me that you have accepted your role!

Kalaylah Chisolm

[REDACTED]

[REDACTED]

COVID Safety Rules and Regulations for the Rehearsal Process

EVERYONE:

- All who enter the studio theatre space must be wearing a mask unless told otherwise by the director.
- Masks must be worn over the nose and mouth, and should not be pulled down to talk to the people around you (we can still hear you)
- If you or someone you live with is feeling unwell contact Kalaylah ASAP and we can adjust accordingly.
- When deciding to leave your home, please be considerate of your fellow cast and crew members and their families. If you have the urge to meet up with friends/family or attend a party, please think about how that might affect others and their families working on this show.
- Hand sanitizer is located around Johnson, and there will be some available in the studio theatre space while we rehearse
- There are 3 dates on the rehearsal calendar specifically scheduled for COVID testing. These dates are February 14, March 7 and March 28. Cast and crew will be required to get tested between the 4 days before results are due (for example, for the February 14th results you must get tested on Wednesday Feb. 10, Thursday Feb. 11, Friday Feb. 12, or Saturday Feb. 13). Result information must be submitted to Kalaylah by these dates. Testing is free and available at Winthrop Coliseum.

STAGE MANAGERS AND CREW:

- During rehearsals, please sit a 6 feet distance from everyone around you. We may need to look at each others' screens or boards for something, but other than that please try to keep your distance.
- Please keep your masks on at all times during the production process when we are meeting in person. If you need one, please let me know and I can make sure one is available for you.
- Stage managers, please use the sanitizing spray bottles and paper towels provided to clean the chairs, set and props at the end of the rehearsals. This can be done while the director is giving the actors notes.
- Stage managers, please make sure that a door is open at all times (that don't lead outside of the building) to ensure that there is air circulation within the space.
- Crew, after touching equipment such as the light or sound board, please make sure that you sanitize it by spraying onto a paper towel, and then wiping down the surfaces.

ACTORS:

- For the first few rehearsals, you will be masked. It will not be until after our first COVID Test due date (Feb. 14) that we will consider unmasking for blocking rehearsals. We will only have unmasked rehearsals when necessary (ie. when focusing on facial expressions in a scene.)
- During specified blocking rehearsals, run throughs and performances will be the only times you can be unmasked. If we are doing table work, ensemble building exercises, or line throughs you will need to wear a mask. I recommend you have one to keep in your rehearsal bag just in case you may need one.
- When unmasked, I will do my best to create blocking that is distanced when it can be. If at any point you feel unsafe about being unmasked or another actor being unmasked please let me or a stage manager know and I will accommodate you.

As you can tell from this extensive list, I take the health and safety of myself and others very seriously. Remember that performing in a space with other bodies right now is a huge privilege right now, even if it is live streamed. Please honor that privilege by following the safety guidelines throughout this production process. Thank you!

█ (Director)

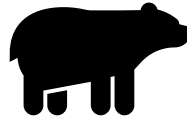
**** This form was created by the Director, but kept in the SM Binder****

DIVIDER 2:

Contact Sheet

SAMPLE

Exit, Pursued by a Bear Contact Sheet



<u>Name</u>	<u>Role</u>	<u>Number</u>
[REDACTED]	<i>Director</i>	[REDACTED]
Kalaylah Chisolm	<i>Stage Manager</i>	[REDACTED]
[REDACTED]	<i>Assistant Stage Manager</i>	[REDACTED]
[REDACTED]	<i>Assistant Stage Manager</i>	[REDACTED]
[REDACTED]	<i>Set Designer</i>	[REDACTED]
[REDACTED]	<i>Light Designer</i>	[REDACTED]
[REDACTED]	<i>Props Designer</i>	[REDACTED]
[REDACTED]	<i>Costumer Designer</i>	[REDACTED]
[REDACTED]	<i>Nan</i>	[REDACTED]
[REDACTED]	<i>Kyle</i>	[REDACTED]
[REDACTED]	<i>Sweetheart</i>	[REDACTED]
[REDACTED]	<i>Simon</i>	[REDACTED]

DIVIDER 3:
Calendar

SAMPLE

Exit, Pursued By A Bear Calendar

January

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
					1	2
3	4	5	6	7	8	9
10	11	12	13	14	15	16
17	18	19	20 AUDITIONS 6:30	21 Call backs 6:30	22	23
24	25	26	27	28	29	30
31						

February

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1	2	3 Table Work 6-8 All Called	4 Rehearsal 7-9 Block pg 9-14: Nan, Kyle, Sweetheart	5 Rehearsal 8-9:30 Block pg 14-17 Nan, Kyle, Sweetheart	6 Rehearsal 7-8:30 Nan one on one
7	8 OFF *STUDY YOUR LINES*	9	10 OFF *STUDY YOUR LINES*	11	12 OFF *STUDY YOUR LINES*	13
14 COVID TESTING	15 Rehearsal 7-8:30 Simon One on One pg.19-20	16 NO CLASSES	17 Rehearsal 7-8:30 Kyle One on One pg.18-19	18 Rehearsal 7-8:30 Sweetheart One on One Pg. 18	19 Rehearsal 6-9 Character Work: Kyle, Simon, Sweetheart	20
21	22 Rehearsal 6-9 ALL CALLED Review pgs. 9-17	23	24 Rehearsal 6-9 All Called *OFF BOOK* Pg. 20-25	25 Rehearsal 7-10 All called Pg. 25-32	26 Rehearsal 6-9 All Called Pg. 32-40	27 Rehearsal 11-1 and 2-4 Review

						Pgs. 20-40 Pg. 9-20
28						

March

Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
	1 Rehearsal 6-9 All Called Pg. 40-46	2	3 NO CLASSES	4 Rehearsal 7-10 All Called Pg. 47-51	5 Rehearsal 6-9 All Called Pg. 52-57	6
7 COVID TESTING	8 Rehearsal 6-9 Review pgs. 40-57	9	10 Rehearsal 6-9 All Called Cleaning Up Blocking	11 Rehearsal 7-9 All Called Cleaning Up Blocking	12 Rehearsal 7-9 All Called Cleaning Up Blocking	13 Catch Up Day 11-2 Sink or Swim *No More Calling Line*
14	15 Rehearsal 6-9 Stumble through All Called	16	17 Rehearsal 6-9 Stumble Through All Called	18 NO CLASSES	19 Rehearsal 6-9 Stumble Through All Called	20 Rehearsal 5-9 Full Run Through All Called

<p align="center">21 (CREW) COVID TESTING</p>	<p align="center">22 Rehearsal 6-9</p> <p>Full Runthrough All Called</p>	<p align="center">23 OFF</p>	<p align="center">24 Rehearsal 6-9</p> <p>*CREW WATCH*</p> <p>Full Runthrough All Called</p>	<p align="center">25 TBA 6-9</p> <p>ALL CALLED Except [REDACTED]</p>	<p align="center">26 Tech Rehearsal 6:30-?</p>	<p align="center">27 Tech Rehearsal 6:30-?</p>
<p align="center">28 Tech Rehearsal 6:30-?</p> <p>COVID TESTING</p>	<p align="center">29</p> <p align="center">Dress Rehearsal Call Time: 5:30 7:30 Go</p>	<p align="center">30</p> <p align="center">Dress Rehearsal Call Time: 5:30 7:30 Go</p>	<p align="center">31</p> <p align="center">Final Dress Call Time: 5:30 7:30 Go</p>			

April

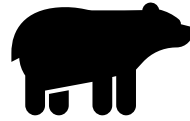
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
				1 OPENING NIGHT PERFORMANCE 7:30	2 PERFORMANCE 7:30	3 PERFORMANCE With Strike to Follow 2:00 & 7:30
4	5	6	7	8	9	10

DIVIDER 4:

Rehearsal Reports

Exit, Pursued by a Bear

By: Lauren Gunderson



Director:
Stage Manager:
Asst. SM:

Rehearsal Report #
Day, Month #, 20__

Rehearsal Information

Location	Rehearsal Type	In Attendance
		Called:
Start	End	

Rehearsal Notes

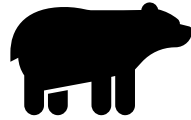
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Notes

Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• None at the moment! Thanks!
Sound:	<ul style="list-style-type: none">• None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• None at the moment! Thanks!
Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!
Stage Management:	<ul style="list-style-type: none">• None at the moment! Thanks!

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #1 Wednesday, February 3, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J103	Read Through	Called: ALL [REDACTED]
Start	End	
6:00pm	7:47pm	

Rehearsal Notes

- 6:00 - Introductions
- 6:05 - Show Introduction
- 6:10 - COVID Guidelines
- 6:21 - Calendar Review
- **6:26 - Break Start**
- **6:31 - Break End**
- 6:32 - Begin Read Through
- 7:40 - End Read Through
- 7:45 - Closing Ritual
- 7:47 - Rehearsal End

Notes

Direction:	<ul style="list-style-type: none">● None at the moment. Thanks!
Scenic:	<ul style="list-style-type: none">● Going to storage to look at set pieces next week.
Sound:	<ul style="list-style-type: none">● None at the moment. Thanks!
Lights:	<ul style="list-style-type: none">● None at the moment. Thanks!

Props:	<ul style="list-style-type: none">• None at the moment. Thanks!
Costumes:	<ul style="list-style-type: none">• Maybe Blonde Wig for Sweetheart?
Stage Management:	<ul style="list-style-type: none">• None at the moment. Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #2 Thursday, February 4, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J103	Blocking	Called: [REDACTED]
Start	End	Excused Early Departure: [REDACTED]
7:00pm	9:00pm	

Rehearsal Notes

- 7:00 - Ground Plan Introduction
- 7:10 - Begin Blocking Pg. 9 - 14
- 7:50 - **Break Start**
- 7:55 - **Break End**
- 7:56 - Cont. Blocking Pg. 9 - 14
- 8:38 - Review Blocking for Pg. 9 - 14
- 8:54 - Finished Reviewing Blocking
- 8:55 - Closing Ritual

Notes

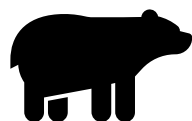
Direction:	<ul style="list-style-type: none">● Please see General Notes. Thanks!
Scenic:	<ul style="list-style-type: none">● Please see General Notes. Thanks!
Sound:	<ul style="list-style-type: none">● Please see General Notes. Thanks!
Lights:	<ul style="list-style-type: none">● Please see General Notes. Thanks!
Props:	<ul style="list-style-type: none">● Please see General Notes. Thanks!

Costumes:	<ul style="list-style-type: none">• Can we discuss a safe way to have Kyle's mouth taped? Using Velcro by chance? (We may have found a solution!! Will discuss this in the upcoming production meeting)• Can we get a compact in Sweetheart's costume somewhere to use?
Stage Management:	<ul style="list-style-type: none">• Please see General Notes. Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #3 Friday, February 5, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J103	Blocking	Called: [REDACTED]
Start	End	
8:00pm	9:30pm	

Rehearsal Notes

- 8:00 - Blocking pg. 15 - 16
- 8:50 - **Break Start**
- 8:55 - **Break End**
- 9:00 - Review pg. 15 - 16
- 9:17 - Closing Ritual (Kyle and Sweetheart dismissed)
- 9:20 - Blocking Review with Nan

Notes

Direction:	● None at the moment! Thanks!
Scenic:	● None at the moment! Thanks!
Sound:	● None at the moment! Thanks!
Lights:	● None at the moment! Thanks!
Props:	● None at the moment! Thanks!
Costumes:	● None at the moment! Thanks!

Stage Management:	
	<ul style="list-style-type: none">• None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #4 Saturday, February 6, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J103	One on One	Called [REDACTED]
Start	End	
7:00pm	7:55pm	

Rehearsal Notes

- 7:00 - Begin One on One Meeting for Nan
- 7:12 - Begin Blocking pg. 17
- 7:20 - Monologue Research for Nan
- 7:30 - Run Monologue
- 7:50 - Notes on Monologue
- 7:55 - Closing Ritual

Notes

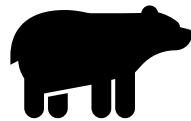
Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• None at the moment! Thanks!
Sound:	<ul style="list-style-type: none">• None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• None at the moment! Thanks!

Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!
Stage Management:	<ul style="list-style-type: none">• None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #5 Monday, February 15, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J117	One on One	Called: [REDACTED]
Start	End	
6:55pm	7:58pm	

Rehearsal Notes

- 6:55 - Begin One on One Meeting for Simon
- 7:05 - Begin Blocking Simon Monologue
- 7:20 - Review Simon Monologue
- 7:58 - Rehearsal Notes/End

Notes

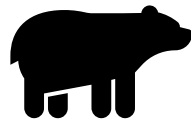
Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• Can we change the hinges on the door (that is currently in the studio theatre) to be on the right instead of the left? Also, can we get a half wall by that door as well? (A picture of the idea is attached below)• When's the earliest can we get the cameras back in the studio theater that were used for <i>Swing of the Sea</i>?
Sound:	<ul style="list-style-type: none">• Ding
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• "BIG FAT PUFFY POMPOMS" from [REDACTED]

Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!
Stage Management:	<ul style="list-style-type: none">• None at the moment! Thanks!



Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #6 Wednesday, February 17, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
Dunlap Roddey	One on One	Called: [REDACTED]
Start	End	
7:00pm	7:47pm	

Rehearsal Notes

- 7:00 Begin One on One meeting with Kyle
- 7:10 Begin Blocking Kyle's Monologue
- 7:20 Review Blocking/Notes from Monologue work
- 7:43 Rehearsal End

Notes

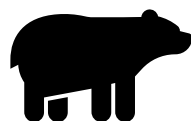
Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• [REDACTED] found a recliner!! YAY! 😊 She will pick it up on Saturday!
Sound:	<ul style="list-style-type: none">• None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• [REDACTED] can you start brainstorming ideas of how we could "duct tape" Kyle to the recliner? You are welcome to stop by to look at the recliner next week as well to see what it looks like
Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!

Stage Management:	
	<ul style="list-style-type: none">• None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #7 Thursday, February 18, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
Dunlap Roddey	One on One	Called: [REDACTED]
Start	End	
5:00pm	5:55pm	

Rehearsal Notes

- 5:00 - Begin One on One with Sweetheart
- 5:14 - Begin Blocking Sweetheart Monologue
- 5:20 - Review Blocking for Monologue
- 5:53 - Rehearsal End

Notes

Direction:	<ul style="list-style-type: none">• Please make sure when rehearsing lines that you keep in the back of your mind about projecting! 😊
Scenic:	<ul style="list-style-type: none">• None at the moment! Thanks!
Sound:	<ul style="list-style-type: none">• None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• Can we start collecting a few pieces of mail to be used on the set! Thanks! 😊
Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!

Stage Management:	
	<ul style="list-style-type: none">• None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #8 Monday, February 22, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J117	Review	Called: ALL
Start	End	Excused Tardy: [REDACTED]
6:20		

Rehearsal Notes

- 6:20 - Welcome/Roses 'n' Thorns
- 6:30 - Review pgs. 9 - 20
- 7:00 - Run pgs. 9 - 20 with notes being taken
- 7:34 - Notes from the Run
- **7:44 - Break Begin**
- **7:50 - Break End**
- 7:53 - Run pgs. 9 - 20
- 8:14 - Notes from the Run
- 8:24 - Break Begin
- 8:30 - Break End/Begin Final Run of the Evening for pgs. 9 - 20
- 8:52 - Notes from Run
- 8:59 - Closing Ritual

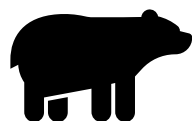
Notes

Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• Are we able to put wheels on the recliner, please?• When are we able to bring in the cameras?• Can we pull the fridge, stove, and counter w/sink from storage, please?• Counter w/ sink does not have a spout. How can we go about to get a spout? [REDACTED], do you have one or will we need to find one?

Sound:	<ul style="list-style-type: none"> • None at the moment! Thanks!
Lights:	<ul style="list-style-type: none"> • None at the moment! Thanks!
Props:	<ul style="list-style-type: none"> • [REDACTED], the props trackers is added to the drive folder • Can we find some duct tape and masking tape? If you find some online or have some let me know. • If you need something that you cannot find in our storage, please find the items on Amazon and send the link to me! Thanks! 😊
Costumes:	<ul style="list-style-type: none"> • [REDACTED], could you find red press on's for Sweetheart? If you need to find it on Amazon to be ordered if it is easier please just let me know on the link. • The actors will be available either Wednesday or Friday at 5:30pm. Please let me know which works better for you. 😊 • Sweetheart will need big hoops please
Stage Management:	<ul style="list-style-type: none"> • None at the moment! Thanks!

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #9 Wednesday, February 24, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
Zoom	Blocking Talk Through	Called: ALL
Start	End	
6:00pm	6:45pm	

Rehearsal Notes

- 6:00 - Cast Complete the Cast Sizes Google Sheet
- 6:10 - Being Blocking Talk Through
- 6:36 - Finished Blocking Talk Trough
- 6:39 - Announcements/Discussing COVID Checkpoints

Notes

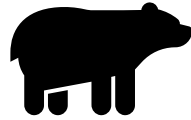
Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• None at the moment! Thanks!
Sound:	<ul style="list-style-type: none">• None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• Barnes and Noble Gift Cards ([REDACTED] will bring one's that they believe they have)• Honey Jars• [REDACTED], please make sure to just double check the props tracker each week to see if there have been any added props as we go along. Thanks 😊

Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!
Stage Management:	<ul style="list-style-type: none">• None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #10 Thursday, February 25, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
Zoom	Talk Through Blocking	Called: ALL
Start	End	
7:00pm	7:30pm	

Rehearsal Notes

- 7:00 - Update Cast on what is going on...
- 7:04 - Begin Talking Through Blocking pg. 26 - 34
- 7:30 - Finished

Notes

Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• None at the moment! Thanks!
Sound:	<ul style="list-style-type: none">• None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• [REDACTED], what are you thinking about doing for the venison? I found a variety of places online to buy meat props and [REDACTED] found a video on how to make seitan (which is flour and water).
Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!

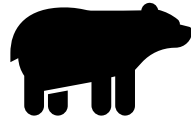
Stage Management:

- None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #11 Friday, February 26, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J117	Review	Called: [REDACTED]
Start	End	
6:00pm		

Rehearsal Notes

- 6:00 - Being Reviewing Blocking from pg. 20 - 32
- 7:00 - **Break Begin**
- 7:05 - **Break End**
- 7:05 - Continue Reviewing Blocking from pg. 20 - 32
- 8:13 - Break Begin
- 8:17 - Break end
- 8:17 - Run pgs. 20 - 32
- 8:43 - Run pgs. 20 - 32 w/Notes
- 9:03 - Quick Notes
- 9:08 - Closing Ritual

Notes

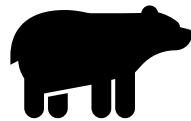
Direction:	<ul style="list-style-type: none">● Simon's pants will be thrown in on pg.21● Please project and review your lines in detail.
Scenic:	<ul style="list-style-type: none">● None at the moment! Thanks!
Sound:	<ul style="list-style-type: none">● None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">● None at the moment! Thanks!

Props:	<ul style="list-style-type: none">• [REDACTED], can you have like 90% of the props in the locker by the 12th? At least if it is not in the locker, please make sure it is on the way by then. I can help if you need it! Just email or text me 😊
Costumes:	<ul style="list-style-type: none">• Can Simon's skirt have a snap on it to make it easier to take off?
Stage Management:	<ul style="list-style-type: none">• None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #12 Saturday, February 27, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J117	Blocking/Review	Called: [REDACTED]
Start	End	
4:00pm	7:03pm	

Rehearsal Notes

- 4:00 - Begin Blocking pg. 33 - 40
- **5:26 - Begin Break**
- **5:36 - End Break**
- 5: 37 - Begin Running from the Top of The Show to Pg. 40 w/Notes
- 6:36 - Notes from Run
- 6:49 - Review Blocking from 33 - 40
- 7:02 - Closing Ritual

Notes

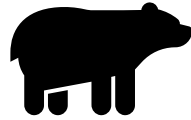
Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• [REDACTED] can we please please pretty please have wheels added to the recliner?
Sound:	<ul style="list-style-type: none">• None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• Please add nail file for scene 3 pg. 37

Costumes:	<ul style="list-style-type: none">• For scene 4, can we have a small change in costume for Kyle and Nan. This can be as simple as a jacket 😊
Stage Management:	<ul style="list-style-type: none">• None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #13 Monday, March 1, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J117	Blocking	Called: [REDACTED]
Start	End	
6:15pm	8:26pm	

Rehearsal Notes

- 6:15 - Roses 'n' Thorns
- 6:26 - Begin Blocking from pg. 39
- 7:57 - **Break Begin**
- 8:05 - **Break End**
- 8:06 - Run pgs. 40 - 46
- 8:20 - Finished Run of pgs. 40 - 46
- 8:21 - Closing Ritual

Notes

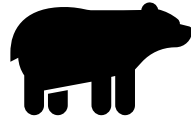
Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• Possibly thinking about a third camera
Sound:	<ul style="list-style-type: none">• Bowling Sound• Taser Sound
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• None at the moment! Thanks!

Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!
Stage Management:	<ul style="list-style-type: none">• None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #14 Thursday, March 4, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J1117	Review	Called: ALL [REDACTED]
Start	End	[REDACTED]
7:00pm		

Rehearsal Notes

- 7:00 - Run pg. 39 - 46
- 7:24 - Block pg. 47 - 51
- **8:12 - Begin Break**
- **8:17 - End Break**
- 8:17 - Finish Blocking Show
- **9:02 - Begin Break**
- **9:07 - End Break**
- 9:07 - Run from pg. 47 to END
- 9:36 - Closing Ritual

Notes

Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• Are we allowed to light sparklers in the studio theater?
Sound:	<ul style="list-style-type: none">• Car Engine• Dial Tone• Bear Sounds
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!

Props:	<ul style="list-style-type: none">● Book● Confetti● Microphones
Costumes:	<ul style="list-style-type: none">● None at the moment! Thanks!
Stage Management:	<ul style="list-style-type: none">● None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #15

Friday, March 5, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J117	Review	Called: ALL [REDACTED]
Start	End	[REDACTED]
6:00pm	9:00pm	

Rehearsal Notes

- 6:00 - Begin working through blocking from pg. 17
- **7:04 - Break Begin**
- **7:09 - Break End**
- 7:10 - Continue working through blocking from pg. 17
- **8:06 - Break Begin**
- **8:15 - Break End**
- 8:15 - Run pgs. 17 - 47
- 9:00 - Closing Ritual

Notes

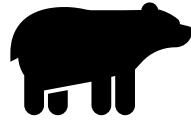
Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• All the pieces that we want are in the hallway outside of storage.
Sound:	<ul style="list-style-type: none">• None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• [REDACTED], are there any shot guns that can be cocked?

	<ul style="list-style-type: none">• Please send me a list of items that you would like to get from Amazon as soon as you can. Possibly a shared Google doc so we can start looking at prices.• [REDACTED], can you have the duct tape and medical tape in the prop's locker by Monday before rehearsal? Thanks! 😊
Costumes:	<ul style="list-style-type: none">• [REDACTED], if you are still coming to rehearsal on Monday could you bring the wig that you'd like to try on Sweetheart please?
Stage Management:	<ul style="list-style-type: none">• [REDACTED], please take turns making sure the floor is swept before rehearsal begins

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #16 Monday, March 8, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J117	Review	Called: ALL [REDACTED]
Start	End	
6:00pm	9:00pm	

Rehearsal Notes

- 6:00 - Discussed costumes, props, and set
- 6:33 - Run of the Show w/ Notes
- 8:18 - Notes
- 8:35 - Notes End
- **8:36 - Break Begin**
- **8:41 - Break End**
- 8:45 - Run the show as far as we can go!
- 9:00 - Closing Ritual

Notes

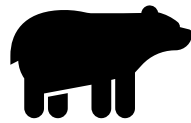
Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• [REDACTED], could you let [REDACTED] or I know when you will be available to talk this week? There are some design elements that we would like you to be aware of.
Sound:	<ul style="list-style-type: none">• None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!

Props:	<ul style="list-style-type: none">• Frying Pan• Book (with Cover) : █████ please contact me about this• Can we get colored straws to distinguish what cup is Sweethearts and Nans?
Costumes:	<ul style="list-style-type: none">• Clean shirt and dirty shirt with blood on it
Stage Management:	<ul style="list-style-type: none">• None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #17 Wednesday, March 10, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J117	Ensemble Building	Called: ALL [REDACTED]
Start	End	[REDACTED]
6:00pm	8:00pm	[REDACTED]

Rehearsal Notes

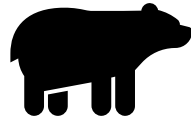
- 6:00 - Costume & Design Elements Discussion with [REDACTED] and [REDACTED]
- 6:30 - Ensemble Building
- 8:00 - Closing Ritual

Notes

Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• None at the moment! Thanks!
Sound:	<ul style="list-style-type: none">• None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• None at the moment! Thanks!
Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!
Stage Management:	<ul style="list-style-type: none">• None at the moment! Thanks!

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #18 Thursday, March 11, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J117	Run Through	Called: ALL [REDACTED]
Start	End	
7:00pm	9:00pm	

Rehearsal Notes

- 7:00 - Warm Up
- 7:20 - Run Through w/ Character Work (END pg. 35)
- 9:00 - Closing Ritual

Notes

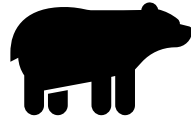
Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• The cameras from mass comm don't have battery packs ☹️• [REDACTED], are there any love seats in the off-campus storage?
Sound:	<ul style="list-style-type: none">• None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• None at the moment! Thanks!
Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!

Stage Management:	
	<ul style="list-style-type: none">• None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #19 Friday, March 12, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J117	Run Through	Called: ALL [REDACTED]
Start	End	[REDACTED]
7:00pm	9:00pm	[REDACTED]

Rehearsal Notes

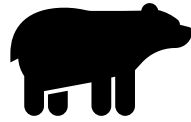
- 7:00 - Run Show w/ Character Work pg. 35 - END
- 8:52 - End Show
- 9:00 - Closing Ritual

Notes

Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• None at the moment! Thanks!
Sound:	<ul style="list-style-type: none">• None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• None at the moment! Thanks!
Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!
Stage Management:	<ul style="list-style-type: none">• None at the moment! Thanks!

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #20 Monday, March 15, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J117	Run Through	Called: ALL
Start	End	
6:00pm	9:00pm	

Rehearsal Notes

- 6:00 - Costumes, Stage Slap, Housekeeping Notes
- 6:50 - Run the show w/Notes
- **8:19 - Break**
- **8:25 - Break End**
- 8:25 - Notes
- 8:58 - Closing Ritual

Notes

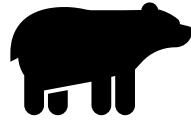
Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• The door on the set will need a screen door attached to it as well• Can we spray the wheels with WD - 40. The struggle was real trying to get it to move around tonight.• How many projectors do we have? We were thinking about having two windows, if that is the case, then to project the slides on the windows, we would need two.
Sound:	<ul style="list-style-type: none">• Dial Tone

Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• None at the moment! Thanks!
Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!
Stage Management:	<ul style="list-style-type: none">• None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #21 Thursday, March 17, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J117	Run Through	Called: ALL [REDACTED]
Start	End	[REDACTED]
6:00pm	9:00pm	

Rehearsal Notes

- 6:00 - Costumes, Housekeeping Notes
- 6:20 - Run the show w/Notes
- 7:50 - Notes
- **8:00 - Break Begins**
- **8:10 - Break Ends**
- 8:10 - Costume Parade
- 9:00 - Rehearsal End

Notes

Direction:

- None at the moment! Thanks!

Scenic:

- We found a loveseat! It is here and looks very nice! 😊
- Are we able to get another camera? If not, we have a back up plan! Just curious! Thank you 😊
- [REDACTED], we are probably going to have to screw the counter to the platform once it is done. (The actor who needs to be on it doesn't feel comfortable with it still tilting foreword when they have to sit on top of it)

Sound:

-

Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• None at the moment! Thanks!
Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!
Stage Management:	<ul style="list-style-type: none">• None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #22 Friday, March 19, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J117	Run Through	Called: ALL [REDACTED]
Start	End	
6:00pm	9:00pm	

Rehearsal Notes

- 6:00 - Costumes
- 6:20 - Run Show w/ Notes
- 7:42 - Notes
- 7:57 - **Break Begin**
- 8:02 - **Break End**
- 8:02 - Working on Costumes & Technical Pieces
- 9:00 - Rehearsal End

Notes

Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• Set Pieces that are still needed: Screen Door, platform, windows, painting pieces, etc.
Sound:	<ul style="list-style-type: none">• None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• None at the moment! Thanks!

Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!
Stage Management:	<ul style="list-style-type: none">• None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #23 Monday, March 22, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J117	Fun Run	Called: ALL [REDACTED]
Start	End	[REDACTED]
6:00pm	9:00pm	

Rehearsal Notes

- 6:00 - Costumes, Actors Warm Up on their own
- 6:30 - Begin Fun Run
- 8:50 - Book Cover Picture
- 9:00 - Closing Ritual

Notes

Direction:	<ul style="list-style-type: none">• Thursday will be a workday since it was a TBA day! Actors will not be called, but you are welcome to help out if you'd like to!
Scenic:	<ul style="list-style-type: none">• We are not doing the platform. However, we are going to do the remainder of the floor in a kitchen floor pattern.
Sound:	<ul style="list-style-type: none">• None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• The chair's Velcro, on audience right, can we glue it a little more. It's lifting a little bit to where it looks like it is Velcro that is holding the tape together.

Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!
Stage Management:	<ul style="list-style-type: none">• None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #24 Wednesday, March 24, 2021

Rehearsal Information

Rehearsal Information		
Location	Rehearsal Type	In Attendance
J117	Run Through/Crew Watch/Cue to Cue	Called: ALL [REDACTED]
Start	End	
6:00pm	9:00pm	

Rehearsal Notes

- 6:00 - Announcements for Crew
- 6:20 - Run the show w/Notes
- 7:40 - Show End
- **7:40 - Break Begin**
- **7:45 - Break End**
- 7:45 - Begin Cue to Cue
- 9:00 - End Cue to Cue, Notes

Notes

Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• None at the moment! Thanks!
Sound:	<ul style="list-style-type: none">• None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• None at the moment! Thanks!

Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!
Stage Management:	<ul style="list-style-type: none">• None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #25 Friday, March 27, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J117	Tech	Called: ALL [REDACTED]
Start	End	[REDACTED]
6:30pm	10:00pm	

Rehearsal Notes

- 6:30 - Begin Setting up for Tech: Cameras, projector, set, etc.
- 8:30 - Begin Tech for Show
- 10:00 - End Tech for Show on Pg. 32

Notes

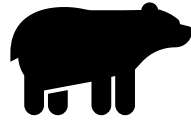
Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• We need a charger for the laptop that will be used for streaming• Are we able to get a longer HDMI cord for the camera that will be in the corner near the theater doors? The last one that we had for the night did not reach.• The switcher was not turned off tonight because we weren't sure if it would interfere with anything, change settings, etc.
Sound:	<ul style="list-style-type: none">• None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• None at the moment! Thanks!

Costumes:	<ul style="list-style-type: none">• Hey [REDACTED], could you sand the bottoms of Sweetheart's shoes? Thanks! (If you are unsure about this or need help, [REDACTED] has offered to help!)
Stage Management:	<ul style="list-style-type: none">• None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #26 Saturday, March 28, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J117	Tech	Called: ALL [REDACTED]
Start	End	[REDACTED]
6:30pm	9:45pm	

Rehearsal Notes

- 6:30 - Setting up for Tech: Sound and Additional Cameras
- 7:30 - Begin Tech for the show from pg. 32
- 9:45 - End Tech for the show

Notes

Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• Mics• Longer HDMI cord• Cable for the projector to connect to a computer
Sound:	<ul style="list-style-type: none">• None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• None at the moment! Thanks!
Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!

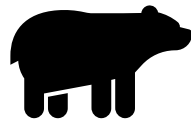
Stage Management:

- None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #27 Sunday, March 28, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J117	Tech	Called: ALL [REDACTED]
Start	End	[REDACTED]
6:30pm	9:30pm	

Rehearsal Notes

- 6:30 - Setting for Tech: Costume, Final Sound Cues
- 7:00 - Begin the Run of the Show
- 9:00 - End Show Run
- 9:05 - Clean Up, Costume Put Away
- 9:30 - Closing Ritual

Notes

Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• Thank you so much [REDACTED] for all your help tonight on the finishing touches! 😊
Sound:	<ul style="list-style-type: none">• Audience Clapping
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• None at the moment! Thanks!
Costumes:	<ul style="list-style-type: none">• [REDACTED], Sweetheart's strap on their black heels broke tonight.

Stage Management:	
	<ul style="list-style-type: none">• None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #28 Monday, March 29, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J117	Dress	Called: ALL [REDACTED]
Start	End	[REDACTED]
7:30pm	9:30pm	

Rehearsal Notes

- 7:30 - Begin Show Run
- 9:10 - End Show Run
- 9:15 - Notes/ Announcements
- 9:30 - Clean Up/End

Notes

Direction:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• None at the moment! Thanks!
Sound:	<ul style="list-style-type: none">• None at the moment Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• None at the moment! Thanks!
Costumes:	<ul style="list-style-type: none">• We got Sweetheart's shoe fixed! We will let you know if anything happens!

Stage Management:

- None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #29 Tuesday, March 30, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J117	Dress	Called: ALL [REDACTED]
Start	End	[REDACTED]
6:00pm	9:30pm	

Rehearsal Notes

- 6:00 - Actors & Crew Called
- 6:30 - Camera Call
- 7:00 - Begin Show Run with House Music
- 7:30 - Show Begin
- 9:00 - Show End
- 9:00 - Photo Call
- 9:10 - Notes
- 9:30 - End

Notes

Direction: ● None at the moment! Thanks!

Scenic: ● None at the moment! Thanks!

Sound: ● None at the moment! Thanks!

Lights: ● None at the moment! Thanks!

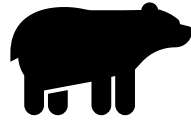
Props: ● None at the moment! Thanks!

Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!
Stage Management:	<ul style="list-style-type: none">• None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Rehearsal Report #30
Wednesday, March 31, 2021

Rehearsal Information

Location	Rehearsal Type	In Attendance
J117	Final Dress	Called: ALL [REDACTED]
Start	End	[REDACTED]
6:00pm	9:15pm	

Rehearsal Notes

- 6:00 - Actors and Crew called
- 6:30 - Camera Call
- 7:00 - House Open
- 7:30 - Begin Show
- 9:00 - Show End
- 9:10 - Quick Announcements
- 9:15 - End

Notes

Direction:	● None at the moment! Thanks!
Scenic:	● None at the moment! Thanks!
Sound:	● None at the moment! Thanks!
Lights:	● None at the moment! Thanks!
Props:	● None at the moment! Thanks!

Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!
Stage Management:	<ul style="list-style-type: none">• None at the moment! Thanks!

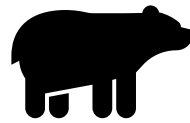
SAMPLE

DIVIDER 5:

Production Meeting Reports

Exit, Pursued by a Bear

By: Lauren Gunderson



Director:
Stage Manager:
Asst. SM:

Production Meeting Report #
Day, Month #, 20__

Meeting Information

Location		In Attendance
Start	End	

General Notes

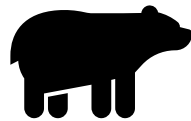
• •

Notes

Direction:	• Please see General Notes. Thanks!
Scenic:	• Please see General Notes. Thanks!
Sound:	• Please see General Notes. Thanks!
Lights:	• Please see General Notes. Thanks!
Props:	• Please see General Notes. Thanks!
Costumes:	• Please see General Notes. Thanks!
Stage Management:	• Please see General Notes. Thanks!

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Production Meeting #1 Monday, February 15, 2021

Meeting Information

Location		In Attendance	
Zoom		Present: [REDACTED]	
Start	End	Excused Absence: [REDACTED]	
5:00pm	5:56pm		

General Notes

- Considering the idea of using two camera angles for the production
- Discussed camera usage and placement for the space
- Long Wig for Sweetheart/[REDACTED]... possibly have multiple wigs for various occasions in the scenes?
- [REDACTED], please contact me, Kalaylah, to explain how we are using the duct tape and if you have a better idea
- [REDACTED] **is there an update on set and light designers?**
- Window Idea: Window Frame on the back wall with blinds?
- Still need for the set: A recliner, screen door attachment to the regular door
- [REDACTED], what kind of mics can we use in the studio theater?

Notes

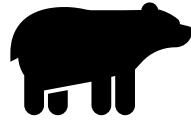
Direction:	• Please see General Notes. Thanks!
Scenic:	• Please see General Notes. Thanks!
Sound:	• Please see General Notes. Thanks!
Lights:	• Please see General Notes. Thanks!

Props:	<ul style="list-style-type: none">• Please see General Notes. Thanks!
Costumes:	<ul style="list-style-type: none">• Please see General Notes. Thanks!
Stage Management:	<ul style="list-style-type: none">• Please see General Notes. Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Production Meeting Report #2 Monday, February 22, 2021

Meeting Information

Location		In Attendance	
Zoom		[REDACTED]	
Start	End	[REDACTED]	
5:30	5:48pm	[REDACTED]	

General Notes

- Speak with cast about availability for fittings
- Props Tracker will be uploaded to Google Folder
- Crew will have their COVID check point on March 21st
- Group Effort for the set! 😊
- Pompoms will be here soon! YAY!

Notes

Direction:	• Please see General Notes. Thanks!
Scenic:	• Please see General Notes. Thanks!
Sound:	• Please see General Notes. Thanks!
Lights:	• Please see General Notes. Thanks!
Props:	• Please see General Notes. Thanks!
Costumes:	• Please see General Notes. Thanks!

Stage Management:

- Please see General Notes. Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: Calista S.

Stage Manager: Kalaylah C.

Asst. SM: Olivia B. and Liz R.

Production Meeting Report #3

Monday, March 1, 2021

Meeting Information

Location		In Attendance	
Zoom		[REDACTED]	
Start	End	Excused Absence: [REDACTED]	
5:30pm	5:55pm		

General Notes

- [REDACTED] is bringing a camera in tonight to be able to practice with!
- Very productive meeting today! I am very proud and happy to work with y'all!

Notes

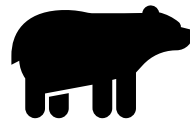
Direction:	<ul style="list-style-type: none">• Please see General Notes. Thanks!
Scenic:	<ul style="list-style-type: none">• [REDACTED] and I will get measurements and a list of items that we need to [REDACTED] and [REDACTED] before the end of this week!
Sound:	<ul style="list-style-type: none">• Please see General Notes. Thanks!
Lights:	<ul style="list-style-type: none">• Last resort: Doing a basic light plot for the show.• [REDACTED] is contacting [REDACTED] to see their availability
Props:	<ul style="list-style-type: none">• [REDACTED] is on it with the props! HECK YEA! 😊• [REDACTED] will be contacting the needed contact for the deer head.• The "script" that will be used will be the actual script of the show• Bloody sac can be made... will probably be using deer legs that are in the prop closet for that as well

Costumes:	<ul style="list-style-type: none">• Nothing new. I, Kalaylah, will get [REDACTED] measurements as soon as I can.
Stage Management:	<ul style="list-style-type: none">• Check to see if cast is allergic to latex.

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Production Meeting Report #4 Monday, March 8, 2021

Meeting Information

Location		In Attendance	
Zoom		[REDACTED]	
Start	End	[REDACTED]	
5:00pm	5:30pm		

General Notes

- Refer to your specific notes for each subset of the production team! If you do not have any notes, please continue to be fabulous!

Notes

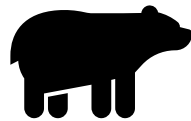
Direction:	<ul style="list-style-type: none">• Please see General Notes. Thanks!
Scenic:	<ul style="list-style-type: none">• [REDACTED] is our set facilitator• Everything has been moved from downstairs into the Studio Theater• Chair can and will be put on wheels• Cameras are being requested for - Biff• We can paint the floor of the black box!• Plan on being able to use a sparkler!
Sound:	<ul style="list-style-type: none">• Please see General Notes. Thanks!
Lights:	<ul style="list-style-type: none">• Discussed lighting ideas with Jess!
Props:	<ul style="list-style-type: none">• Please refer to the prop tracker for all the props that we have so far!• We can get foam from storage to make the steaks!

	<ul style="list-style-type: none">• We are working on the doe head!
Costumes:	<ul style="list-style-type: none">• There is a uniform for Rollins to try on!• Costumes will be pulled this week and next!• All costume pieces should be in by next week!• We get the dressing rooms!
Stage Management:	<ul style="list-style-type: none">• Please see General Notes. Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Production Meeting Report #5

Monday, March 15, 2021

Meeting Information

Location		In Attendance	
Zoom		[REDACTED]	
Start	End	[REDACTED]	
5:00pm	5:35pm		

General Notes

- Please send receipts to Kalaylah as soon as you can!
- Costumes will be tried on today during rehearsal
- [REDACTED] will look into getting a loveseat tomorrow
- Kalaylah will create a poll for a post-show discussion date
- Props and Costumes, can we try to get things in by the 19th. If not, just as long as we can get them in the time frame before crew watch it will be greatly appreciated.
- Set should be all moved in by the end of next week.

Notes

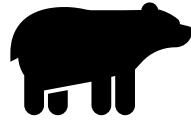
Direction:	<ul style="list-style-type: none">• Please see General Notes. Thanks!
Scenic:	<ul style="list-style-type: none">• Things that need to be built: Platform, Wall, windows, and Counter being stable
Sound:	<ul style="list-style-type: none">• [REDACTED], please make sure MP3s are in order of their usage of the show as well
Lights:	<ul style="list-style-type: none">• [REDACTED] will be at rehearsal on Friday to watch a run through
Props:	<ul style="list-style-type: none">• Please see General Notes. Thanks!

Costumes:	<ul style="list-style-type: none">• Please see General Notes. Thanks!
Stage Management:	<ul style="list-style-type: none">• Please see General Notes. Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: [REDACTED]

Stage Manager: Kalaylah C.

Asst. SM: [REDACTED]

Production Meeting Report #6 Monday, March 22, 2021

Meeting Information

Location		In Attendance	
Zoom		[REDACTED]	
Start	End	[REDACTED]	
5:00pm	5:25pm	[REDACTED]	

General Notes

- Doe's head is in the works!!
- 4th Camera? - Will use [REDACTED] (Just need to make sure that there is an HDMI cord)
- We will not be working with the platform. Instead, we are going to paint the rest of the floor as a kitchen floor.
- Screen door and wall being worked on!
- During tech we will work on the camera switch for the Stream Operator
- We will get a picture of [REDACTED] for the book cover to [REDACTED]

Notes

Direction:	• Please see General Notes. Thanks!
Scenic:	• Please see General Notes. Thanks!
Sound:	• Please see General Notes. Thanks!
Lights:	• Please see General Notes. Thanks!
Props:	• Please see General Notes. Thanks!

Costumes:	<ul style="list-style-type: none">• Please see General Notes. Thanks!
Stage Management:	<ul style="list-style-type: none">• Please see General Notes. Thanks!

SAMPLE

DIVIDER 6:
Blocking

EXIT, PURSUED BY A BEAR
by Lauren Gunderson

TOP OF SHOW

SW behind rec.

K on rec.



Key

SW = sweetheart

K = Kyle

Rec. = Recliner

X = cross

Ent. = enter

SL = Stage Left

UPL = upstage Left

ONE.

N ent. vom SL
x camera x UPL

A)

(Ding!

With bolded stage direction projected somewhere –

Spot on:

A doe's head. Stuffed.

Like it's caught in a headlight...

Which would tell us why it's stuffed.)

B)

(Ding!

Add a spot on:

NAN...

Caught in a headlight...

She looks at the deer...

so sad that it's stuffed.

so mad that it's stuffed.

The anger turns her around to face:)

C)

(Ding!

Add a spot on:

KYLE...

Duct-taped to his recliner.

So sad he's duct-taped to his recliner.

So mad he's duct-taped to his recliner.

Ding!)

NAN. Let's review.
First thing, honey. You've been recast.

(SWEETHEART, a hot girl playing KYLE, enters.) SW ↑ fr. beh. rec.

NAN. (Continued:) Second: This is Sweetheart, whose stage name is Peaches, who's playing you. SW tr. K rec.

SWEETHEART. Hi. X SL beh. door

NAN. Third: This. Is what. Just happened. push K rec x SR
Go!

(What Just Happened...
NAN cues SWEETHEART who bursts in "drunk.")

SWEETHEART. You dumb stupid—left the goddamn rake on the—
Goddammit, the longest, dumbest day, and the traffic—and the
truck, and the damn deer, and I can't even get in my own damn
house without a damn booby trap—

NAN. I'm sorry.

SWEETHEART. Fuck sorry.

NAN. Why don't you sit?

(Sweetheart smacks Nan hard on the face.) ds hand

SWEETHEART. Why don't you get me a beer.

(No beer tonight, baby. NAN picks up a frying pan—
then turns to KYLE.)

NAN. And then I cracked your head. Which you probably didn't
notice with the whale belly full of Jack you're on.
Then I taped you to the chair. Then I finished the iced tea.

(Which the girls toast and drink) N x counter w/ □'s

Then you started breathing funny, then you woke up, and now
you're back to life...
And just in time to see the cocked-n-locked plan I have for your
consummate demise.

(He squeals. SWEETHEART claps.)

Don't get all pitchy on me. It's not gonna be that kinda slasher bad. TR K x FRT

SWEETHEART. Might be.

NAN. But I will be very clear with y'babe: that was the very last last crouch x K
time you're ever, ever, gonna hit this girl again.

SWEETHEART. (Affirmative.) MmmHm.

Key

↑ = up

fr = from

beh = behind

tr. = turn

SR = stage right

N = Nan

DS = down stage

e. table = end table

frt = front

Ent door
cross x N

SW x e. table to get □'s x N
↑ glasses

SW PSH K →

NAN
ST X
CAM

SW K N

Key

PSH = push
ST = stand
SWL = swivel

→ X W/ SW + K

NAN. But it'd be too easy to kick you in the crotch. Or shoot you. But honey I've gotta do something.

As Jimmy Carter said: Aggression unopposed becomes a contagious disease.

As Nan Carter said: I'm not sick n'more.

SWEETHEART. Amen.

NAN. So I thought: to avenge a young life, what's a girl to do? Then I thought: what ever it is should be slow and—

SWEETHEART and NAN. Theatrical! LOOK @ each other

(He squeals.)

NAN. Quit squealin', Kyle. I'm not done talking this out.

Then I thought: that's it! I will show Kyle what he did, I will use the power of the fourth wall to expose himself to himself, and he will have— → address CAM

SWEETHEART. Catharsis.

NAN. Catharsis. And he will see his horror and be sad about it, and he will watch me take his truck and leave him duct taped to the La-Z-Boy surrounded by frozen venison, which he has amassed in cruel and illegal quantity for the last year, and he will wait for them to thaw, and then the bears will come. And most likely eat him. Him means you.

(He squeals and squeals. SWEETHEART claps and claps.

NAN cues SWEETHEART who rips off his mouth tape.)

NAN. (Continued:) What.

hand gesture

(He gasps.)

KYLE. Truck.

NAN. What.

KYLE. Wrecked.

NAN. WHAT.

KYLE. Wrecked the truck.

NAN. Oh you did not—

KYLE. Hit a tree. Hit a deer then a tree, mainly a tree.

NAN. You killed a deer.

KYLE. It's in the back. Truck's cracked. Barely made it home 'fore the thing gave out. But listen—seriously—What the hell is all this. I mean I'm sorry... For whatever. The truck? Is it the truck?

NAN. KYLE.

KYLE. (*Scared:*) Don't do this, whatever this is—

(*Calm:*)

Where'd you find the duct tape?

(*Scared:*)

WHAT do you WANT FROM ME?!

NAN. SHUT THE TRUNK, KYLE.

(NAN *cues SWEETHEART to re-tape his mouth.*)

KYLE. Waitwaitwait—

NAN. I swear. The *one* night I do something for myself—*THAT's the night you—?* I am NOT WALKIN' after all this, goddammit—after EVERYTHING I'VE DONE FOR YOU.

SWEETHEART. *Everything she's done.*

NAN. (*A calming breath.*) Ok.

Ok.

I gotta text some back-up.

SWEETHEART. Back it up. *-hand toss?*

(SWEETHEART *tosses her the cell, NAN texts and talks.*)

NAN. This is all gonna be—GODDAMIT KYLE—it's gonna be fine.

CROSS X SR (txt + WLK)

SWEETHEART. Are we still—should I go?

NAN. NoNoNo. Show's still on.

SWEETHEART. Sweet.

NAN. We just gotta speed things up, and I know Simon's sitting there staring at the closet trying to decide what mood to be in. Just lemme...

(*She finishes the texts, sends them.*)

Ok. Yes. No. Let's just do the next scene before he comes.

SWEETHEART. I await your cue.

(SWEETHEART *actor-prepares in the corner.*)

NAN. (*To KYLE:*) We've been practicing for you, babe. So you can feel the acute baptism of this moment. See I've been reading—have I been reading some real quality lady business: *The Second Sex*, and Jane Austen, and National Geographic Magazine, and I'm reading all that and thinking—huh—that's not my world? Why is that not my world? So either the world's been lying to me...or you have.

X K

Key
SR = stage right
txt = text
WLK = walk
SL = stage left

CROSS
X SL

(Her cell rings, she answers.)

NAN. (Continued:) Yeah.
No Simon, it means come over now.
Cause I'm doing it now.

x DSL

tr z
K

And he went and busted up the truck so we're gonna—
Yes the—yes, would you get gone—And please take the back roads up
here cause I know you think you can outsmart Atlanta rush hour
but god himself could not get on the freeway right now and I need
you like tout freakin suite, Simon.

(Small pause.)

I don't care what you wear, you're playing yourself.
COME ON.

(She hangs up. She realizes...)

Wait. CROSS X K
(KYLE squeals.)

Did you say you hit a deer? SW TR + LIST
(KYLE nods, mumbles.)

You said it was in the back?
(KYLE nods, mumbles.)

Of the truck?
(KYLE nods, mumbles.)

We got a dead deer in the truck?
(KYLE nods, mumbles.
NAN and SWEETHEART squeal in excitement!)

Oh my god!
SWEETHEART. Oh my god! For the scene!

NAN. For the scene! Perfect!

SWEETHEART. Ohmygod it's perfect!
N + SW SQ HANDS
EX. SL

(They run out the front door
Long beat. KYLE in the chair. KYLE looks at us. Pleads.)

SW +
N: EN X K

(Sweetheart enters with a small dead doe maybe in a sack or
wrapped in a tarp. NAN follows grossed out. drag
They plop it on or against KYLE.)

SWEETHEART. (Re: deer:) I was a Girl Scout and everything but
that is just...warm.

N: X SR

Key

Ex. = exit
SQ = squeeze

SAMPLE

NAN. Yeah.

SWEETHEART. You alright? **XN**

NAN. I think so.

SWEETHEART. You ready?

NAN. I think so.

SWEETHEART. Hellyes, and just so you know, because I have grown to love you and I firmly believe in what you're about...I memorized it.

NAN. You did not.

SWEETHEART. The whole thing, yes ma'am. Every line.

NAN. That is just *professional*.

SWEETHEART. And with the right props—I mean—Ok. I don't wanna get all mushy right before we start but—

NAN. Oh honey.

SWEETHEART. No seriously Nan. Most actors don't ever get to really work like this—in this kind of setting, and I think you're just giving me exactly what I need—like, emotional needs—so that I can go to LA and be really emotional.

TR TO CAM NAN. As Jimmy Carter said: It's not necessary to fear the prospect of failure but to be determined not to fail.

SWEETHEART. You and He are—oh my god—SO right. OK, I'm sorry. I know we got a lot to cover, I just—Ok. This is SO great. Narrate me unto the breach!

(SWEETHEART hoists/drops the deer off, exits. **EX UPSL**
KYLE tries to sneakily get un-duct-taped from the chair...)

X SW NAN. That girl's gonna be a star. I tell you what. I mean she's doing what she has to for now, but she is really dedicated to her craft. And stripping keeps her fit.

X CAM (~~Bops KYLE on the head.~~)

Stop. (child like) **X Kyle**
Ok! Let's do this thing!

(Narrator voice:)

"One year ago. Lights up on Nan folding t-shirts on the couch. She smells like bleach. Kyle enters drunk again." Go. **point X dr**

X Couch (Ding!
One Year Ago...

Key
Dr=door

SWEETHEART enters with the deer, "drunk.")

open dr
then SC →

SWEETHEART. Hey, look at this shit!

NAN. Jesus. What did you—KYLE!

SWEETHEART. I shot it, baby. Da-dead da-deer-ass dead

NAN. WHYWHY?! NO! WHY?! X SW

SWEETHEART. Cause it's stupid and thus deserved what it—quit getting pitchy—There's a surplus of 'em and we're gonna eat it.

NAN. I AM NOT, GET IT OUT!

SWEETHEART. That's my meat! Toss sac on tv tray

NAN. You killed it?!

SWEETHEART. Hunting season means huntin' shit.

NAN. You don't hunt!

SWEETHEART. I shot it and it's dead so it's hunted so I hunt.

NAN. You need a license and permits and—

SWEETHEART. Self defense.

NAN. That's not what hunting is!

SWEETHEART. Stop squealing, it's a stupid animal. Grab N ARM

NAN. No-No-No-What-do-I-do-with-it?

SWEETHEART. Cook it like ham.

NAN. I am NOT touching that thing. X Couch

SWEETHEART. Your husband tames the wild, brings you an—

NAN. I wanted a cat!

SWEETHEART. And you can't even for a second—

NAN. A LIVE CAT!

SWEETHEART. Even for a minute consider doing the right thing, and cooking it and eating it, cause I'm ENTITLED to a DEER MEAL.

NAN. NONO GOD I HATE IT NO.

(SWEETHEART has grabbed NAN, drags her to the deer—forces her hand all over the poor dead animal.

NAN revolts but "he's" stronger,
She convulses with horror and gross-out at this—)

Kick
SAC x N

Kick
SAC x SW

X N

SWEETHEART.

It's just a fucking deer Nan-hshuth the hell up...

NAN.

Stop! stop! stop! oh my god oh my god oh my god...

(Until SWEETHEART releases her and NAN flings herself away.)

NAN. Jesus Jesus Jesus.

SWEETHEART. Joke, Nan. Shit.

x C / Squeeze

NAN. (Numb, rote:) "There should be an honest attempt at the reconciliation of differences before resorting to combat." Jimmy Carter.

SWEETHEART. Shut the trunk, Nan. face N

NAN. (Numb, rote:) "It is good to realize that if love and peace can prevail on earth, the joys and beauties of the outdoors will be here forever." Jimmy Carter.

SWEETHEART. "Deer steak or nobody sleeps." Kyle Carter.

x N + grab her shoulders

NAN. (Small:) Stop.

SWEETHEART. Let's move on. 2 step x C

NAN. (Very small:) I hate you.

SWEETHEART. What.

NAN. I...don't know how to—

SWEETHEART. Field flay-dress—fie.d dress. Just google it.

x behind each

(SWEETHEART drags the deer outside, and comes back in.)

→ drag out or SL

NAN. Jesus Jesus Jesus.

SWEETHEART. All I know is you bleed it first. Ent SR

x each / sit

(NAN gets a knife. Goes outside.

Bends over the deer and swiftly slices its neck open.

Blood on her hands.

She comes back in. Nods to SWEETHEART, who drops her act.

Real time.

NAN looks to KYLE.) bows

NAN. And that was when I had the idea...to let nature in...and get the hell out.

Cause, baby, we're all animals...and we're all wild. SW x Counter

(BLACKOUT.)

x Counter
2 grab
Knife
Ex SL
Beat
EN SL

Key
C = center

KYLE. YOU SUCK IT! You will not get away with this—my guys'll be here, and the police and wildlife police and goddammit I will rise like a goddamn phoenix outta this and *SMITE—YES SMITE YOU IN ORDER OF SHITTINESS.*

(SIMON, then NAN, then SWEETHEART:)

You! Then You. And I still don't get who the hell you are but I will smite you last!

SWEETHEART. I work at The Highway Club under the name Peaches and last month you tried to get me to blow you for twenty bucks.

KYLE. Oh.

NAN. Oh.

SIMON. Do tell.

SWEETHEART. I politely passed. At which point you grabbed my arm and my ass and I had yours thrown out by the bouncer. Now that we're clear on the extent of your misbehavior, you can stop calling other people stupid when it took a whole lot of dumbass to land yourself in this.

(SIMON *high-fives* SWEETHEART.)

KYLE. (To NAN:) Baby wait now, I don't even remember that—I wouldn't do that—*Comeonnow.*

SWEETHEART. I didn't want to say anything, Nan. Not about him.

KYLE. (To SWEETHEART:) That's why you're doing this? Because I—what—*accidentally* propositioned you?

SWEETHEART. I'm doing this because I love your wife like a sister. Because fate and William Shakespeare brought us together at a Subway. Because I had no idea you were that same jackass until we showed up here tonight. And because I like the narrative.

KYLE. This's—this is cracked. This is *outrageous.*

NAN. It is an outrage. And when Anderson Cooper or Ellen DeGeneres asks me "why? Why did you abandon your husband and leave him for the bears?" I will say: "Anderson? I was outraged. And I decided to do something about it."

And then I'll tip my tell-all book forward—with a hardened yet hopeful picture of my son and me—

SIMON. And me.

NAN. And I will know that my life was lived with purpose.

SWEETHEART. That is the best thing I have ever heard in my life.

SIMON. Let's get outta here.

NAN. (A little too Hollywood, re: Simon's line before:) No. That's the best.

KYLE. Nononono—

(SWEETHEART *tapes* KYLE's mouth. Ready.)

NAN. Just. One more scene, y'all.

SWEETHEART. I don't have another scene.

NAN. Kyle's doing it. And it's a private performance.

SIMON. Which means she leaves and I stay, right?

NAN. Gimme a minute with him.

SIMON. I am *not* leaving you with him even if he is hogtied.

NAN. I need this one scene.

SIMON. No.

NAN. And then we're done.

SIMON. No!

SWEETHEART. We'll be right outside. You shout and we're in here.

(Pause. SIMON *gives in.*)

SIMON. Do not listen to him or smile at him or think about forgiving him—because that's what you always do—

NAN. Not anymore. New season.

SIMON. (With *pompom.*) New season.

(SIMON and SWEETHEART *exit.*)

(NAN *bends down to* KYLE.)

NAN. Do you understand what's about to happen?

(He *shakes his head* "no.")

It's called a *soliloquy*, Kyle. It's a little speech you give like no one's watching. You say stuff you wouldn't say, reveal your motives, and really just feel your feelings out loud.

Which is what I never saw from you.

Which just might save your soul.

(Switching gears, *business-like.*)

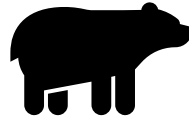
So. This is right after that very first time. You remember? You came in, you were drunk, I asked if you had a good day, you asked if I was

DIVIDER 6:

Props Tracker, Checklist, and Cues

Exit, Pursued by a Bear Props Tracker

Scene 1		
Item	Page	Character
Doe's Head	Pg. 9	Top of the Show
Frying Pan	Pg. 10	Nan
Glasses of Tea*	Pg. 10	Sweetheart
Cell Phone	Pg. 12	Sweetheart
Compact	Pg. 12	Sweetheart
Pieces of Paper that are Bonded like a Script*	Pg. 12	Sweetheart
Bloody Sack	Pg. 13	Sweetheart
Hamper with T-Shirts*	Pg. 14	Nan
Knife Block*	Pg. 16	Nan
Scene 2		
Mail	Pg. 18	Sweetheart
Pompoms	Pg. 19	Simon
Scene 3		
Shot Gun	Pg. 20	Sweetheart
Honey Jars	Pg. 21	Sweetheart
Nail File	Pg. 37	Sweetheart
Scene 4		
Chapstick	Pg. 40	Nan
Taser Gun	Pg. 45	Simon
Scene 5		
Honey Bear	Pg. 49	Sweetheart
iPhone	Pg. 54	Sweetheart
Cell Phone	Pg. 54	Nan
Scene 6		
National Geographic Magazine	Pg. 36	Sweetheart
Epilogue		
Book	Pg. 55	Nan
Confetti	Pg. 56	End of Show
Microphone	Pg. 56	Everyone



Exit, Pursued by a Bear Pre-Show Checklist

- Studio Theater Floor Swept by 7pm
- Check to make sure that props are set...
 - Basket w/ National Geographic Magazines (3), Chapstick, and Nail File next to the Love Seat
 - Gun behind the kitchen counter
 - Basket w/ mail and script on the kitchen counter
 - Makeup Bag on the kitchen counter
 - Knife in the drawer
 - Glasses on the TV tray
 - Ice Cream/Yogurt in Freezer (In the green room freezer, DO NOT SET UNTIL 7:00)
 - Honey bottles in drawer
 - Pom Poms on counter
 - Phones on counter
- Liz Stationed for Pants Drop and Confetti
- Meat in the Fridge
- Meat in the Sack
- Charge Glo Tape

Exit, Pursued by a Bear Post-Show Checklist

- Make sure Green Room is Cleaned
- Make sure Costumes are hung
- Make sure all props are cleaned up and put back in the locker

FOUR.

A)

S12.5
L21 (Ding!
Six Years Earlier... At A Crossroads
NAN waits for someone. She puts on chapstick.
Cell phone goes off. Nan answers.)

NAN. Hey, talk at me for a sec, whatcha doing?
Oh, applying Cherry ChapStick. Invigorating the senses.

(Looks at her necklace.)

Well why are you calling me on *your* date?
Just get drunk. You'll feel better, he'll look better.
Because I already like my date so I don't need to get drunk—
Ugh. I know what you think, I don't wanna hear—
Simon. I only listen to you when you're right, and you're not right
about—
He's sweet! He's nice! He likes me!
Ugh. I'm gonna go. Drink more. Love you!

(KYLE enters.)

KYLE. Hey there, fancy pants.

NAN. Hey.

KYLE. Sorry I'm late. I'm always late. Get used to it.

NAN. Ha. Cool.

KYLE. Naw, I'm not that bad. You wanna eat something?

NAN. I can always eat. Get used to it.

KYLE. Ha. Fattie.

NAN. Uhh...

KYLE. Not Funny. At all. Uh. Food?

NAN. Yeah. Outback has surprisingly good salads?

KYLE. Or my friend works at that pizza place up the road. Free cokes.
We could drive all the way to Atlanta but—like—

NAN. We'd have to drive back.

KYLE. Sucks.

NAN. And I never know what to do down there.

KYLE. Ha. Sounds like me and—

(Points to her crotch.)

NAN. What?

KYLE. Not funny. Sorry. I forget you're not a dude. In a good way.
Dammit. Anyway.
I was thinking of you and, like, *animals*? Cause you like animals,
right?

NAN. Yeah. We raised rabbits when I was a kid. I told you that.

KYLE. Yeah and I just thought—'cause they have a zoo down there.
And it's supposed to be super cool—with monkeys, and tigers, and a
panda named SingSing—that's a prison—anyway—if you're looking
for stuff to do in the city you might like it.

NAN. Thanks. I've been. It's really cool. Gorillas look like my uncle.

KYLE. We could go. Sometime.

NAN. That'd be great.

(Smile. Smile.)

KYLE. Zoooooooooo...
Is a weird word. You think it's—like—Chinese?

NAN. What?

KYLE. Or Scottish?

NAN. Probably not.

KYLE. You are so pretty.

NAN. Oh stop it.

KYLE. It's a gigantic kinda pretty. You know you are.

Standby
L22 NAN. You know you're a charmer.

KYLE. Tell it like I see it, you're the prettiest and coolest—

NAN. Kyle Carter, you are shameless.

KYLE. Dude, you are the mammoth T-Rex of pretty!

NAN. Oh my god, I already like you, just buy the damn pizza.

KYLE. A woman that cuts the bullshit. I like it, I love it, I want some
more—

NAN. Are you coming, talky? Or am I gonna date myself?

(She winks. Then drops it.)

Out of the scene— or trying to be)

NAN. (Continued:) Alright. See? Done. Downhill from there— L22

Standby
L23 KYLE. (Out of the scene, to NAN:) No. No it wasn't. Let's keep going. Dare ya. Date Two. Come on.

NAN. (Out of the scene:) What? No.

KYLE. (Out of the scene:) Come on, that was fun. That was really fun, Nanner. Lil bit more.

NAN. (Out of the scene:) You get *one* scene, not—

KYLE. (Out of the scene:) Just a tink more. Double dare. The next date I wasn't such a tool bag.

Standby
S13-13.5 NAN. (Out of the scene:) I can't believe I didn't smack you after that "down there"—

KYLE. (Out of the scene:) I know, right? Do it now!

NAN. (Out of the scene:) No. This is done, we had our time and— L23

KYLE. Date two, Bowl-A- Rama!

Visual
S13 (Bowl-A-Rama—Two Days Later.
Sound of pins crashing victoriously,
KYLE jumps victoriously, both are in the scene.)

KYLE. Yeeesss! Oh I am a ruler at this ancient sport of titans!

NAN. Eh, pretty good.

KYLE. You may be pretty, and you may be good, but that was not pretty good. Beware the spare, chica.

Standby
L24-25 NAN. Ok, cocky. You think you're messin' with kids?

KYLE. Some advice from a champion: Don't look at the triangle, look at the—

NAN. Shut up.

Visual
S13.5 (Nan "rolls" confidently, waits, watches and...sounds of ALL the pins crashing extra victoriously!)

Ooooooh! STRIKE on your face! Who is the baddest ass? Who is it?!

(KYLE grabs her and lifts her up—she is all smiles)

KYLE. You have just won my heart. And a free thing of nachos.

(Out of the scene—steamrolling her:)

L24 See? This is fun! Come on—One more—The one at the zoo! With churros!

NAN. (Out of the scene:) No. No churros.

KYLE. (Out of the scene:) What a perfect day—you remember?

NAN. (Out of the scene:) We're not doing that scene. So don't—

KYLE. Date thirty two, at the zoo!

(Zoo Atlanta—Three Months Later.) L25

KYLE. (In the scene—pointing everywhere:) Holy crap there's some weird-looking shit here.

Llamas and pandas and pirates—

NAN. Primates.

KYLE. Awesome! You hungry? Churros on me. God I love churros.

NAN. I know.

KYLE. And hey...

(The first time he's said this:)

I love you.

NAN. You...you just said you love me.

KYLE. From the very first time I saw you I was just drunk with it. And I'd'a never come here without you and—I dunno, I just wanted to say it.

NAN. You love me.

KYLE. Yeah. How's that sound?

NAN. Ok. Whoa—I said ok.

KYLE. Ok?

NAN. Ok.

KYLE. OK!

NAN. I love you too.

KYLE. You do?

NAN. I think...yeah.

KYLE. Well look at us. In love.

L26 NAN. (Out of the scene:) NO. No. It was stupid love, not real love.

KYLE. (Out of the scene:) Oh it was real and right and leading to—

Standby
L27 NAN. (Out of the scene:) I know where it lead to.

KYLE. (Out of the scene:) The park. That day. One year—

NAN. (Out of the scene:) No—stop it, Kyle—you're doing this wrong—

KYLE. *(Out of the scene.)* The best day of my life, Penguin. If I can get back to that day, it'll be ok. It'll be back like it was.

NAN. *(Out of the scene.)* Kyle, don't—

KYLE. *(Out of the scene.)* That day. The park, the lake, the shade under the dogwood. You remember. That day, Nan. Was perfect. L27

(Pause. NAN goes to KYLE. He's so in control now, and knows it.)

(Piedmont Park—Seven Months Later.)

KYLE. *(In the scene—so nervous.)* So I think...I think you and I are a real good match.

NAN. Oh, really?

KYLE. Yeah. Like a... Royal Flush of...true love. And... I'm buying a house. Surprise.

NAN. Oh. Good for you.

KYLE. And your school's in Dahlonga? And my new place is gonna be around there—well that's where I'm lookin' cause—well—you could drive in and I'm working at that AutoZone so if you're car breaks down I got you covered and—

NAN. Kyle?

KYLE. And I'm saying that I'm a way better guy with you than with—like—my guys. And. Since freshman year you were the best thing in my life. Even that summer at Daytona and all those hot girls getting drunk and I didn't do nothin' cause I had you...in mind. And you are so pretty. And you're like this precious thing. And I want you to be my—my... thing. Like for life.

NAN. Oh.

Uh...

Penguins are for life. I saw this documentary, and they raise babies in the worst weather in the world, and they take turns getting fish, and they take care of each other for their whole lives, and when they pair up and nuzzle each other, their little slopy heads make, like, a heart.

KYLE. See. That's such a girl thing. And I need those kinda things...

(Suddenly he hugs her—like a small child would hug a mother—around the middle with his head on her chest. She hesitates—then completes the picture—holding his head like she was protecting him.)

I'm a fuck-up sometimes. And I know I can't give you everything just yet, but I will.

And sometimes I might need—like—space or...porn?

But more than anything I need you. And I wanted to ask your dad but—I went by the cemetery outta respect.

And I promise the ring's comin'.

If you'll...marry...me.

(NAN smiles a big smile.)

KYLE. *(Continued.)* Is that cool?

NAN. Yes.

(KYLE releases.)

KYLE. It is? I thought you'd say: "Your nut's cracked, dumbass. I'm too good for you."

NAN. I am too good for you.

KYLE. Then you're the dumbass. Not funny.

Oh my god, I love you.

I am a ruler! We gotta celebrate.

NAN. Karaoke! I love karaoke.

KYLE. Well I love bleachy-smellin' T-shirts.

NAN. Well I love wind chimes.

KYLE. Well I love you.

Be my penguin?

NAN. If you'll be mine.

(They look at each other...lean in for that kiss...)

SIMON. *Not this time, D-bag.*

(SIMON pops up from out of nowhere—just in time to thwart the kiss—by shocking KYLE with a Taser gun.)

KYLE immediately falls into the chair convulsing but quietly.)

NAN. What did you do?!

SIMON. This just became a "Get Your Shit Together" Taser gun intervention, Nan Carter.

SWEETHEART. Damn right.

NAN. Oh my god.

(SWEETHEART spins KYLE's chair so he's facing away from us and NAN.)

standby
L28
S14

Visual
14
L28

SIMON. Now you listen to me.

NAN. But wait—

SIMON. *No talking.*

NAN. A Taser?!

SIMON. He'll be fine.

SWEETHEART. I'll spot him.

NAN. Simon!

SIMON. Nan! Shut up and let me be the hero!

(NAN shuts up.)

I know you. I have known you for a long damn time. Am I right?

(NAN nods.)

Honey, I know you thought you were supposed to love *once*, and that love was smarter than you, and that love had good taste. Can we now agree that that is not always the case?

(NAN nods.)

SIMON. *(Continued:)* I saw you going down that road, and I did not wanna drive you away, and what if you hated me for sayin' anything?

(NAN nods.)

And I knew you weren't always happy—who's always happy—but I did *not* know how bad...But any bad is bad enough.

(NAN nods.)

SIMON *checks in with SWEETHEART, who is feeling KYLE's pulse.)*

SWEETHEART. We're good.

SIMON. And Love? Is a dumb friend. But I'm not. I'm real. And real friends should be smarter about you than you are.

(NAN laughs and nods, takes SIMON's hand.)

Because I do love you. And I have a good feeling about our new stripper friend. *(The Taser was her idea.)*

And you are in the right to break this life wide open. Because nothing's gonna stop us.

Not even a big ol'—

(BLACKOUT. Swiftly into—) L29

B)

(Spot on: SWEETHEART.) L30

SWEETHEART. Bear,—

15 *(Ding!*

She starts a PowerPoint of bear pictures...)

American Black, is North America's most common species of bear, thriving in woodland and mountainous regions like those in Appalachia and the Southern Piedmont.

16 *(Ding! L30.1)*

Add a spot on:

NAN.

Switching from bears to cute baby animal pictures.)

NAN. There's always that moment...

in nature shows...

when they zoom in on the cuties.

Fresh, wobbly zebra cuties,

or squeaky seabird balls of plush—Or—god—there's nothing like a baby bunny.

And in those moments? I believe life is kind.

SWEETHEART. Though mostly non-threatening, black bears *have* been responsible for human deaths.

NAN. And you're falling in love with the cuties, and your maternal instinct is kickin' in, and just as you're really trusting your heart to the BBC?

The predator is spotted. A terrified pulse shocks the herd and you get hit with?

Bacon Moment.

SWEETHEART. Black bears rarely attack when confronted by humans, usually making mock charges, blowing noise and swatting the ground with their intimidating forepaws. But when they do...?

NAN. All of sudden, all your cuties turn into unattended strips of bunny bacon or monkey bacon or little poison dart frog bacon. Every time I start to connect and—BACON.

SWEETHEART. Black Bear attacks tend to be motivated by hunger rather than territory.

NAN. And for once—I want the deer to win.

SWEETHEART. Bears also love honey. Just saying, Honey.

(Lights start to reveal that NAN is now talking to KYLE real-time.)

Visual
L30.2

standby
L31

standby
S15-16
L29-30.2

NAN. I want that doe to turn on that redneck and say: you know? I'm not your bacon anymore...

(Lights quickly spill back in for...)

FIVE.

[3] (The room, real-time. KYLE in chair.
Adding the button to NAN's line...
SIMON and SWEETHEART high-five.)

KYLE. Hey. Hey! I was in the middle of working that—I was doing my thing and you Braveheart-ed in and—a Taser? God, you're a dick man. OW.

(To NAN:)

Nan, you were mine—you were with me, Nan, and you know I'm still the guy you married. We're still those people. And—

(To SIMON:)

Goddamn that shit hurt my teeth.

(To NAN:)

Nan. We may be way past anything traditional at this point, but we still got something here. There's still *us* in here – and you can't kill *us*, so you can't kill *me*, cause *us* is *me*!

NAN. *Us* is not *you*, and *us* is not *us*. And memories are not *us*. And that day is not *us*. And you are not *that* guy, Kyle, you are *this* guy.

KYLE. Wait now, penguin—

NAN. Oh! And! Emperor Penguins are actually *serially* monogamous so they find a new mate every season. And I think it's proving to be a very new season.

SWEETHEART. New season!

SIMON. New season!

(Cheers! But KYLE is done playing around. Switches gears.)

KYLE. OK, You know what? I'm done with this shit. Bring on the bears, goddammit. Get outta my sight and bring it on.

SIMON. I was thinking the same thing.

KYLE. You can't blame me for the way the world works. You can't blame me for life and biology. You can't do it. So I don't care what magazine you read, or where you think you can go to make the world any different, or what Jesus or Jimmy Carter would do—but I

am NOT the BAD GUY. I am JUST A GUY. And GUYS are different than GIRLS.

SIMON. (With pompom:) Insight.

KYLE. And we get madder and pushier than y'all, and it's not our fault! Power and muscle were given to us! Sexiness and cooking skills were given to you! It's the way my daddy did things and it's the way most of the goddamn world does things.

SIMON. Nono, keep going. This is great.

NAN. Kyle.

KYLE. Fuck you.

NAN. Kyle.

KYLE. You're a dumb, stupid girl.

NAN. Biological determinism has no effect on me, Kyle.

KYLE. Bring it on, I said. I'd rather have a bear on my lap than a pregnant liberal.

SIMON. Well this just got easy to wrap up.

(SWEETHEART puts a honey bear right in Kyle's crotch.)

NAN. For all the women all over the world who swallow panic every day, I say to you:
Get the meat.

(SIMON and SWEETHEART nod and go out back to get the deer.)

KYLE. FINE. FINE. I DON'T CARE. I DON'T CARE SO MUCH THAT I WILL KILL YOU WHEN I GET OUTTA THIS.

SIMON. Just try it, small man.

KYLE. You shut up, freak.

SIMON. Oh I'm the errant human being in this situation?

KYLE. You stole my wife and not for sex.

SIMON. And who do you think's going to hell first, cowboy?

KYLE. You've always hated me, and you poisoned my wife, and you're a sissy little shit. I bet that little freak nugget ain't even mine. I bet it's queenie's little freak, huh? You buy a syringe, and have little freak baby with a cheerleader?

SIMON. Oh yes I have pep, and moral relativism, and executive power. And guess what just got decided? BRING ON THE BEAR. SUCK IT.

KYLE. YOU SUCK IT! You will not get away with this—my guys'll be here, and the police and wildlife police and goddammit I will rise like a goddamn phoenix outta this and SMITE—YES SMITE YOU IN ORDER OF SHITTINESS.

(SIMON, then NAN, then SWEETHEART:)

You! Then You. And I still don't get who the hell you are but I will smite you last!

SWEETHEART. I work at The Highway Club under the name Peaches and last month you tried to get me to blow you for twenty bucks.

KYLE. Oh.

NAN. Oh.

SIMON. Do tell.

SWEETHEART. I politely passed. At which point you grabbed my arm and my ass and I had yours thrown out by the bouncer. Now that we're clear on the extent of your misbehavior, you can stop calling other people stupid when it took a whole lot of dumbass to land yourself in this.

(SIMON *high-fives* SWEETHEART.)

KYLE. (To NAN:) Baby wait now, I don't even remember that—I wouldn't do that—Comeonnow.

SWEETHEART. I didn't want to say anything, Nan. Not about him.

KYLE. (To SWEETHEART:) That's why you're doing this? Because I—what—*accidentally* propositioned you?

SWEETHEART. I'm doing this because I love your wife like a sister. Because fate and William Shakespeare brought us together at a Subway. Because I had no idea you were that same jackass until we showed up here tonight. And because I like the narrative.

KYLE. This's—this is cracked. This is *outrageous*.

NAN. It is an outrage. And when Anderson Cooper or Ellen DeGeneres asks me "why? Why did you abandon your husband and leave him for the bears?" I will say: "Anderson? I was outraged. And I decided to do something about it."

And then I'll tip my tell-all book forward—with a hardened yet hopeful picture of my son and me—

SIMON. And me.

NAN. And I will know that my life was lived with purpose.

SWEETHEART. That is the best thing I have ever heard in my life.

SIMON. Let's get outta here.

NAN. (A little too *Hollywood*, re: Simon's line before:) No. That's the best.

KYLE. Nononono—

(SWEETHEART *tapes* KYLE's mouth. Ready.)

NAN. Just. One more scene, y'all.

SWEETHEART. I don't have another scene.

NAN. Kyle's doing it. And it's a private performance.

SIMON. Which means she leaves and I stay, right?

NAN. Gimme a minute with him.

SIMON. I am *not* leaving you with him even if he is hogtied.

NAN. I need this one scene.

SIMON. No.

NAN. And then we're done.

SIMON. No!

SWEETHEART. We'll be right outside. You shout and we're in here.

(Pause. SIMON *gives in*.)

SIMON. Do not listen to him or smile at him or think about forgiving him—because that's what you always do—

NAN. Not anymore. New season.

SIMON. (With *pompom*:) New season.

(SIMON and SWEETHEART *exit*.)

(NAN *bends down to* KYLE.)

NAN. Do you understand what's about to happen?

(He *shakes his head* "no.")

It's called a *soliloquy*, Kyle. It's a little speech you give like no one's watching. You say stuff you wouldn't say, reveal your motives, and really just feel your feelings out loud.

Which is what I never saw from you.

Which just might save your soul.

(Switching gears, *business-like*.)

So. This is right after that very first time. You remember? You came in, you were drunk, I asked if you had a good day, you asked if I was

sleeping with Simon, I said no, you smacked my lip, you stared at me, you walked out back, and I locked myself in the bathroom.

Now. Speak the speech I pray you.

(NAN un-tapes his mouth.)

(KYLE doesn't get it, but tries to do a good job...gradually he remembers that moment and means it all over again...)

KYLE. Uhh... Dammit. Dammit. I think I hit her. Shit. I didn't really think she was—cause she's always with that guy and I just wanted to hear her say that she wasn't, but she had a look like... I think I hit her harder than...than I meant to. I mean, I *didn't* mean to. I just got mad. For a second but... Shit. Snapped.

(Now he might even be in a flashback of that night...)

KYLE. (Continued.) Goddammit, why did you do that, stupid *stupid sonofabitch*. That's the worst, the—shit, I swore I'd never—*never*—but, wait, but my dad always meant it and I didn't mean it and...it was just easy, and quick, but I hate it, and I will never do that again, but it was easy, it was clear, but never again. Maybe she'll forget. Maybe I'll forget. Maybe...

(Silence.)

NAN. Then you came back inside, and knocked on the bathroom door. And what did you say to me?

KYLE. I said—

NAN. Act it.

KYLE. (Looks at her, crying, truly so so sorry.) Hey. Forget all that. Let's get some food.

(Silence. NAN nods.

KYLE is truly changed—amazed, broken—the beginning of repentance...)

NAN. And when you forgot it, it was truly born. And like a mean, jealous, and horrible king you started to kill everything you loved. And almost did.

But in some plays? After a long time of great suffering and regret, a miracle happens—the king's vindicated wife and his lost child are returned to him. And he is forgiven. And everything ends happily. Unless you're the guy that gets eaten by the bear. I don't know which part you're playing.

(Beat.)

KYLE. (Soft, tears, sincere:) You should...maybe...go. But I'm so sorry. Oh my god.

(Beat.)

NAN. There you are.

(She sincerely connects with him, kisses his cheek.)

KYLE. Oh baby. Baby please. I know I don't deserve it but please stay please, let's start over, just you and me. Just you and me and—

(She tapes his mouth)

(A brand new idea. Like she's just figuring out a joke.)

NAN. Oh wow. I just got it.

(Another small laugh.)

See. You do understand. Which is so great. For you.

(Laugh, calm, courageous, smiling.)

But—and here's why I'm laughing—I did all this for you. And I don't need you. Anymore.

(She looks him in the eye. Confirms her thesis. Happy laugh. Big breath all for herself.)

Yep.

(Yells outside.)

We're done, y'all. Standby 517-517.3, L31.1

(SIMON and SWEETHEART burst in.)

SIMON. What'd he do? You ok?

NAN. I'm so ok.

SWEETHEART. Don't you look perky.

SIMON. Like a tub a' puppies.

NAN. Oh y'all. I am ready. To go.

SWEETHEART. Circle of life, not a line!

SIMON. You have got to find a new thing.

(While they pack up, and finish the meat fort NAN recites the following...)

[31-1] (Perhaps actual footage of the Carter's '79 Crisis of Confidence speech projects—NAN and jimmy speaking at once.)

S17.1 NAN. "I want to talk to you right now about a fundamental threat to American democracy. It is a crisis of confidence."

(SWEETHEART takes a sparkler and sticks it in the honey bear in KYLE's crotch.)

SWEETHEART takes iPhone pictures of the whole scene, SIMON jumps in a few of the pictures.)

SWEETHEART. For the book!

NAN. "We can see this crisis in the growing doubt about the meaning of our own lives and in the loss of a unity of purpose for our Nation."

SIMON. Can I tweet this?

NAN. "But we've always believed in something called progress. We've always had a faith that the days of our children would be better than our own."

Standby SWEETHEART. We'll start the car!

S18 L33 SIMON. I'll start the soundtrack!

(SIMON and SWEETHEART exit.)

NAN. "In closing, let me say this: I will do my best, but I will not do it alone. Let your voice be heard."

(She takes out his cell phone, opens it and places it under one of his strapped down hands...)

"Let us commit ourselves together to a rebirth of the American spirit. Working together with our common faith we cannot fail."

S17.2 (Car starting outside.)

NAN lights the sparkler in Kyle's lap...)

S17.3 "Thank you and good night."

(NAN slams the door.)

(BLACKOUT.) L33

S18 (Fireworks explode from distant July 4th parties—then the sound of fireworks takes over the whole space into...)

Standby ♪

SIX.

SWEETHEART. (Offstage:) Waitwait. Oh my god is that—?

SIMON. (Offstage:) It's her! She's on!

SWEETHEART. (Offstage:) She on! Oh my god! Turn it up!

SIMON. (Offstage:) Look at my baby girl on tv!

SWEETHEART. (Offstage:) Ahhh! She looks so good!

SIMON. (Offstage:) He looks so good.

SWEETHEART. Truth.

S18.5 (ClapClapClap! Which smashes us into...)

S19 (DING!

Spot on...)

L34 NAN.

Changing/melding into a mature, polished self.

Her accent is present but tamed.

She radiates womanhood and health.

She is on AC360 Two Years Later.)

NAN. Well, Anderson. I'm certainly not advocating bear baiting, or man-hating, or anything like that. Which is why I made sure he was able to call 9-1-1 just in time.

In fact in my book—

(She lifts her glossy hardcover book.)

I explain that one: Black Bears are vegetarians.

And two: this wasn't a stunt, this was a stand. And as I've traveled the world women like me have all said the same thing: "Thank you."

And, "We don't get the bear thing, but it got people talking."

S20 ANDERSON COOPER. (Voice:) And your ex-husband?

NAN. He's got fined. For hunting without a license.

S21 ANDERSON COOPER. (Voice:) When we come back, the 39th President of the United States, Jimmy Carter is our special guest.

NAN. (Gobsmacked:) Holy shit.

S22 ANDERSON COOPER. (Voice:) This is Anderson Cooper. Don't go away.

NAN. One quick thing, Anderson. Two things: One, Jimmy Carter, I love you. Two, Hello to my son. My little hero, Jimmy...Carter. I love you, baby boy. I love you forever. L36

S23 (Immediate blast of music—"Nothing's Gonna Stop us Now" Jefferson Starship as AC360 becomes...)

EPILOGUE.

(Ding!
Karaoke Epilogue. Downtown L.A. Right Now.
"Nothin's Gonna Stop Us Now"...lyrics troll behind.
KYLE still in the chair in that day.
Light on SIMON holding a microphone, loving this.)

SIMON. *(Sung:)* Lookin' in your eyes I see a paradise
 This world that I've found is too good to be true
 Standin' here beside you, want so much to give you
 This love in my heart that I'm feelin' for you

(SWEETHEART jumps on with another mic.)

SWEETHEART. *(Sung:)*
 Let 'em say we're crazy, I don't care about that
 Put your hand in my hand, baby, don't ever look back
 Let the world around us just fall apart
 Baby, we can make it if we're heart-to-heart

(NAN jumps in with another mic, holding her book.)

NAN. *(Sung:)*
 And we can build this dream together
 Standing strong forever
 Nothing's gonna stop us now

SIMON and SWEETHEART and NAN. *(Sung:)*
 And if this world runs out of lovers
 We'll still have each other
 Nothing's gonna stop us
 Nothing's gonna stop us now—

*(Nan blows us a kiss...
 This kiss becomes a sudden breeze into Kyle's space on
 that day...wind chimes...
 That breeze gradually blows the door open into Kyle's
 room...)*

*Creeeeeeeeak...
 He's still in the chair, still in that day, trying to get free...
 He carefully dials 9-1-1 on the cell phone Nan left him.
 The operator on Kyle's cell answers:)*

S24 911. 911, what's your emergency?

(KYLE tries to answer but he's taped—)

911. If I can get your location...
 I can't hear you if you could speak up...

*(The sounds of PAWS, SNORTS, SNIFFS,
 A GRUNT, HARD NAILS on the THRESHOLD...
 Ding!*

S25 A BEAR.
 BLACKOUT—END OF PLAY—FOR REAL.)

End of Play

S26

L38 - BOWS

L41 - HS

Standby
 S24-26
 L37

L37

DIVIDER 7:

Show Reports

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: Calista S.
Stage Manager: Kalaylah C.
Asst. SM: Olivia B. and Liz R.

Show Report #1 Thursday, April 1, 2021

Show Information			
Location	Scheduled Show Time	Time Start	Time End
J117	7:30pm	7:30pm	8:54pm
Total Run Time			
1 hour 24 minutes			

Performance Notes
<ul style="list-style-type: none">➤ The sound was not on for the first 5 minutes of the show. The wasn't much missed but the first page and a half of the show and preshow. The mic was muted. We will make sure the mic is on once the house is open for the evening.➤ The slideshow will be fixed as well. It was downloaded without the slide timer being extended.

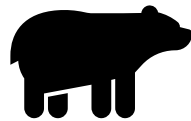
Notes	
Audience:	<ul style="list-style-type: none">• Thank you for our 3 audience members! We hope they enjoyed the show!
Scenic:	<ul style="list-style-type: none">• None at the moment! Thanks!
Sound:	<ul style="list-style-type: none">• None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• None at the moment! Thanks!
Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!

Stage Management:	<ul style="list-style-type: none">• None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: Calista S.
Stage Manager: Kalaylah C.
Asst. SM: Olivia B. and Liz R.

Show Report #2 Friday, April 2, 2021

Show Information

Location	Scheduled Show Time	Time Start	Time End
J117	7:30pm	7:30pm	8:54pm
Total Run Time			
1 hour 24 minutes			

Performance Notes

- Sweetheart's show strap broke in the middle of the run. We hot glued it when we were able to however, it did not hold. (We are going to try to super glue it tomorrow before the show in hopes that it can withstand the final two runs!)

Notes

Audience:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• Strike will be tomorrow after the 7:30 show. [REDACTED], is there anything any particular that you would like us to keep in the studio to prep for the one acts?
Sound:	<ul style="list-style-type: none">• None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• None at the moment! Thanks!
Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!

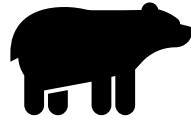
Stage Management:

- None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: Calista S.
Stage Manager: Kalaylah C.
Asst. SM: Olivia B. and Liz R.

Show Report #3 Saturday, April 3, 2021

Show Information			
Location	Scheduled Show Time	Time Start	Time End
J117	2:00pm	2:00	3:30pm
Total Run Time			
1 hour 30 minutes			

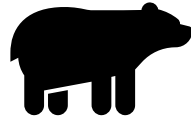
Performance Notes
➤ Great run! Thank you everyone!

Notes	
Audience:	<ul style="list-style-type: none">• Our invited audience thoroughly enjoyed the show.
Scenic:	<ul style="list-style-type: none">• None at the moment! Thanks!
Sound:	<ul style="list-style-type: none">• None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• None at the moment! Thanks!
Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!
Stage Management:	<ul style="list-style-type: none">• None at the moment! Thanks!

SAMPLE

Exit, Pursued by a Bear

By: Lauren Gunderson



Director: Calista S.
Stage Manager: Kalaylah C.
Asst. SM: Olivia B. and Liz R.

Show Report #4 Saturday, April 3, 2021

Show Information

Location	Scheduled Show Time	Time Start	Time End
J117	7:30pm	7:40pm	9:10pm
Total Run Time			
1 hour and 30 minutes			

Performance Notes

- OBS technical difficulties that delayed the beginning of the show.

Notes

Audience:	<ul style="list-style-type: none">• None at the moment! Thanks!
Scenic:	<ul style="list-style-type: none">• Strike is complete!
Sound:	<ul style="list-style-type: none">• None at the moment! Thanks!
Lights:	<ul style="list-style-type: none">• None at the moment! Thanks!
Props:	<ul style="list-style-type: none">• None at the moment! Thanks!
Costumes:	<ul style="list-style-type: none">• None at the moment! Thanks!
Stage Management:	<ul style="list-style-type: none">• None at the moment! Thanks!

SAMPLE

DIVIDER 8:
Postproduction

SAMPLE

Exit, Pursued by a Bear Budget

Item	Production Need	Cost
Mini HDMI Adapter	Technical	\$ 16.04
Yogurt	Props	\$ 5.29
Misc. Props (Sparklets, Tape, etc.)	Props	\$ 13.69
Paint	Set	\$ 13.89
Thrift Items	Set	\$ 17.00
Shirts	Costumes	\$ 22.43
Thrift Items	Set	\$ 9.00
Honey	Props	\$ 20.64
Food Items/Tape	Props	\$ 6.83
Thrift Items	Costumes/Misc.	\$ 9.80
Thrift Items	Props	\$ 8.00
Food Items	Props	\$ 4.48
Recliner	Set	\$ -
Love Seat	Set	\$ 45.00
Total		\$ 192.09
Budget		\$ 250.00
Remaining		\$ 57.91
Percentage Used		77%

Exit, Pursued by a Bear Postmortem

Pre-Production/Production Team

- The usage of cameras went well! It went better than we anticipated at the beginning of the process
 - For Designers: The Pre-Production PowerPoint was very helpful when it came to understanding the director's vision.
 - Policies were not clear for those who may have not taking practicums yet
 - Maybe the student handbook needs to be updated? Perhaps it could help when having clear responsibilities?
 - Maybe we could have 15 minutes with the Tech Advisor to know the responsibilities that we need to do
 - Maybe student designers can create a checklist of some sort that will be helpful for future students

How was it to switch shows after proposing a show and needing to change?

- The change in script choice was a great choice in the long run of the production!


Concerns about Callbacks/Auditions:

- We were not able to see the final cast together due to internet issues however, it went well!
- Kudos to [REDACTED] and [REDACTED] for handling the callbacks and auditions well!

Directing

- The skills learned was that there is sometimes you are going to have to do things yourself which is not a bad thing! Just being able to learn that I [REDACTED] can do anything that I set my mind to!

How can we get students motivated for designers and students auditioning?

- COVID has just really been a bummer for a lot of people.
- Clear responsibilities would be helpful when being chosen to be a designer.

Lots of kudos for being prepared pre-production!

Cast Thoughts:

- Callbacks/Auditions
 - Went well for what we had and what we were expecting
- Rehearsal Space
 - Healthy work environment
- Cameras

- It made it hard adding and adjusting to the cameras, but we were able to come together!
- Acting Challenges
 - Characterization was new and being off book was set at a reasonable space!
- Blocking/Rehearsal Schedule
 - Blocking/Review Schedule was great! Very helpful for actors when learning lines/blocking.

Hardships...

- Different support for student productions vs. faculty support for productions
- Communication between faculty and staff when it came to policies, set, and etc.
- We need CLARITY and CONSISTENCY on all aspects of the production process
- WE need a full production team before we are to start production meetings/the production process
- Access to spaces would be helpful! (This could be COVID related)
- Instructions for using particular systems