

Setting

Highbury, England, the early 19th century—but also here, in your theater, right now, today, this year.

Author's Notes

- Yes, indeed, when it says [Name of Theater] and [Title + Name of Production's Director], you should plug in your own theater and director's name. For example, in the world premiere we used "Guthrie Theater" and "Ms. Meredith McDonough."
- This, more than any other script I've written, is very much a precise, heightened-language comedy. Please say the words as written—even when they're strange, seemingly random non-words like: "baaAAahhh!"—I really mean say "baaAAahhh!" Please pay attention to when characters are using CAPITAL LETTERS and the like. Please use the language and don't add lots of extra sounds and verbal gesticulations. I know this sounds like picky playwright stuff, but this is the math of screwball comedy. And—in service of said screwball comedy—all dialogue should be speed-of-thought, at least.
- In that vein, the only words that Mrs. Bates ever says are, and I quote, some version of the word "marr."
- Obviously, this piece is playing around quite a bit with breaking the fourth wall and given circumstance. I really encourage you to use some modern, popular music & dance and play around with visual anachronism, mixing the modern and traditional. It's not very straitlaced.
- Transitions should be fast and uncluttered. A great deal of them are designed to be under Emma's inter-scene monologues.