



MARY-KATE OLSEN IS IN LOVE

BY MALLERY AVIDON



DRAMATISTS
PLAY SERVICE
INC.



MARY-KATE OLSEN IS IN LOVE
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For all the Amazing Girls

MARY-KATE OLSEN IS IN LOVE was originally produced at the Flea Theater (Jim Simpson, Artistic Director; Carol Ostrow, Producing Director; Beth Dembrow, Managing Director) in New York City, opening on November 18, 2013. It was directed by Kristan Seemel; the set design was by Scott Tedmon-Jones; the lighting design was by John Eckert; the costume design was by Ásta Hostetter; the sound design was by Kevin Brouder; the fight direction was by Michael Wieser; and the production stage manager was Anne Huston. The cast was as follows:

GRACE Katherine Folk-Sullivan
 TYLER Alex Grubbs
 ASHLEY OLSEN Kana Hatakeyama
 MARY-KATE OLSEN Christine Lee
 SOLDIER..... Alex Mandell
 AMAZING GIRLS..... Crystal Arnette, Rachel Lin,
 Elizabeth May, Vicki Rodriguez,
 Bonnie White

Additional development for MARY-KATE OLSEN IS IN LOVE was provided in a workshop at Williams College Summer Theater Lab (directed by Caitlin Sullivan) and readings at Pavement Group, Cornish College of the Arts, and the Attic Theater Company.

The Amazing Girls’ text was inspired by the real life amazing girls at Newton North High School, featured in the *New York Times* article “For Girls, It’s Be Yourself, and Be Perfect, Too,” by Sara Rimer, April 1, 2007.

CHARACTERS

MARY-KATE OLSEN

ASHLEY OLSEN

GRACE

TYLER

SOLDIER

AMAZING GIRLS

NOTES

There should be little or no attempt at verisimilitude. There should be no crying.

The Amazing Girls: This script is currently written for seven. There can be any number of Amazing Girls ... I think seven is ideal. But seven is a lot. You could have one or three or five if that makes more sense ...

NOTE ON VIDEO GAMES

No footage of actual video games should be shown onstage. The titles in the stage directions are references only.

MARY-KATE OLSEN IS IN LOVE

1.

Grace is asleep on the couch in the den. She is in her late 20s. The TV is on. The TV only plays commercials. The sound of the commercials is a presence. Tyler plays Call of Duty: Modern Warfare on his Xbox 360 and smokes pot in his part of the house. He is surrounded by piles of pizza boxes and soda cans. He is in his late 20s, but he could be 16. Mary-Kate and Ashley Olsen are getting dressed to go out. They have piles of clothing. Mountains of it. They get dressed and undressed with abandon.

MARY-KATE and ASHLEY. Grace? We need your help.

MARY-KATE. Is this blue and tan okay together?

ASHLEY. Can I wear purple with lime green?

GRACE. I um —

ASHLEY. I heard the '90s were the next big thing.

MARY-KATE. No they were the last. After mustaches.

ASHLEY. What's the next big thing then? Tigers? Crocheted bikinis?

MARY-KATE. What do you think?

GRACE. Why are you asking me?

MARY-KATE. You're a woman.

GRACE. I don't know about any of that.

ASHLEY. You're a wife. You're a desirable demographic —

MARY-KATE. 18–49 —

ASHLEY. Homeowner —

MARY-KATE. Good credit rating —

ASHLEY. We're trying to expand our base —

MARY-KATE. We want to be serious artists —
 ASHLEY. We want adults to watch our movies —
 MARY-KATE. And buy our clothes —
 ASHLEY. You're our new target audience.
 MARY-KATE. You're the right kind of average —
 ASHLEY. Welcome to your new demographic.
 MARY-KATE. Do you think we could have a whole demographic
 named after us? Like the MTV Generation?
 ASHLEY. The MKA Demographic: and you're it, Grace.
 MARY-KATE. You and everyone just like you: 27-year-old college-
 educated women, with high-paid and unfulfilling careers —
 ASHLEY. — in deeply dysfunctional, unsatisfying, loveless
 marriages, who want to fill the holes in their lives by shopping!
 MARY-KATE. You don't look happy —
 ASHLEY. Don't you want to belong?
 MARY-KATE. To belong is to have the right stuff —
 ASHLEY. Show the right signs —
 MARY-KATE. Like if it was the '80s? And there were gangs?
 ASHLEY. And they all had their own colors? Yeah you have to
 sport the right colors.
 MARY-KATE. Do you have the couch someone in the MKA
 Demographic should have? The curtains?
 ASHLEY. The Vacation, The Car, The Haircut?
 MARY-KATE and ASHLEY. The wedding band and engagement
 ring? The organic-grass-fed-free-range-artisan-whole-foods?
 ASHLEY. MARY-KATE.
 Film Festivals and Skiing At least monthly mani/pedis
 \$20 scented candles Waxing
 Furniture not purchased at IKEA Four-Star resort hotels
 an herb garden First-class seats
 a favorite specialty cocktail The right espresso maker
 a secret bar and nanny
 A flat-screen TV and wine
 surround sound and eggs
 an iPhone Michael Pollan
 Louis Vuitton Pilates and South Beach
 Five-Star restaurants Yoga and boxing
 Spa weekends church at least on holidays
 The nose breasts and lips The toes abs and hips
 You're responsible to your demo- You're responsible for the economy

MARY-KATE OLSEN IS IN LOVE

by Mallery Avidon

2M, 10W (doubling)

Grace is 27, married to her high school sweetheart, makes good money, and should be way happier than she is. But her husband lost his job and now all he does is play Xbox and smoke pot and Mary-Kate and Ashley Olsen might be her best friends but maybe they only like her because she's their new target demographic. Or maybe ... they're actually going to save her. A funny play about sad people.

"The script levels some delightfully devastating shots at pop culture and its reductive treatment of women. But playwright Mallery Avidon is after something meatier than just SNL-style ridicule. She's chronicling her generation's struggle for self-definition ... Avidon's style is fresh, contemporary, and ... touchingly sentient."

—**Show Business Weekly**

"In Mallery Avidon's angst-ridden dream-comedy MARY-KATE OLSEN IS IN LOVE, a woman's lot is a sorry thing. She can't find happiness as long as she looks outward for validation, but look inside, and she may simply be a hash of pop-culture references peppered with a sense of yearning ... It's a problem honestly come by: 'How do we know what to want?'"

—**Time Out (New York)**

"MARY-KATE OLSEN IS IN LOVE raises the terrifying possibility that the onslaught of marketing campaigns and a blind faith in the inevitability of upward mobility have created unrealistic expectations for a generation of Americans, hopes that are bound to crash and burn in a conflagration of disappointment."

—**TheaterMania.com**

Also by Mallery Avidon
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