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ONE SCRIPT, TWO PERSPECTIVES: GENERATION ME AND THE STAGING OF
REALLY REALLY

A Thesis submitted in partial fulfillment of the requirements for the degree of Master of
Fine Arts at Virginia Commonwealth University.

by

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Jorge Bermudez, thank you for being the best “partner in crime.” We did it and we should be proud.

Finally, this thesis is dedicated to victims of sexual assault and the ones who have been falsely accused.

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Abstract

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By Kirstin Riegler Hensley, MFA

A Thesis submitted in partial fulfillment of the requirements for the degree of Master of
Fine Arts, Pedagogy/Performance at Virginia Commonwealth University.

Virginia Commonwealth University, 2015

Major Director: Dr. Noreen Barnes
Director of Graduate Studies, Department of Theatre

Really, Really, by Paul Downs Colaizzo, is loosely based on the 2006 Duke University sexual assault scandal resulting from what proved to be a false accusation of rape made against three members of the men's lacrosse team. After individually reading the play, Jorge Bermudez and I both arrived at differing opinions of who was the true victim, in turn inspiring this thesis, which is an exploration of two separate productions of the play demonstrating contrasting perspectives/outlooks regarding sex crimes within sports organizations in the university setting. It will describe our process from conceptualization to a post-mortem talking about particular challenges we faced along with

feedback from both casts and audience members who saw the shows. Included will also be my experience with pre-production, auditions/casting, rehearsal journals and post-production documentation of my individual directorial processes. In the end, we are researching where the blame lies in the crime detailed in this play.

Introduction: A Thesis is born

Every twenty-one hours there is a rape on an American college campus.

-Crisis Connection, National College Health Risk Behavior Survey, 2000.

Really, Really, by Paul Downs Colaizzo is inspired by the 2006 Crystal Gail Mangum vs. Duke University criminal case surrounding the accusation of rape made against three members of the men's Duke Blue Devils Lacrosse Team. Colaizzo, however, sets the piece at a nonspecific college campus and the accused is one member of a championship rugby team. To create a more detailed environment for our productions, my colleague, Jorge Bermudez, and I chose to set the piece at Dartmouth College located in Hanover, New Hampshire. In the spring of 2014, Jorge and I were fortunate to serve as teaching assistants for the Virginia Commonwealth University Senior Showcase. Upon making selections for the seniors, we both chose material from *Really Really*. While coaching two different scenes we each instinctively arrived at differing opinions of who the antagonist and protagonist were in the story. Our heads rose, our eyes met and after an enthusiastic high five, suddenly a thesis was born. Based on current research regarding sex crimes within sports organizations in the university setting, we resolved to mount two different productions of the same script from two different angles with the goal of answering this question: Can watching live theater change social opinion? From that moment, we were committed in collaborating to the fullest extent by creating our own individual approach as well as maintaining one comprehensive shared experience.

With all of the controversy surrounding the recent sexual assault cases occurring at universities and colleges across the United States, the relevance of this piece could not be timelier. We both have had experiences with sexual assault, which I will touch upon in Chapter One, so the content of this play hits close to our hearts. This has allowed us to hopefully bring

the subject matter to the audience with heightened sensitivity and respect to anyone who has struggled to overcome insurmountable obstacles. This production and accompanying thesis is thus dedicated to those survivors of sexual assault and equally for those who may have been wrongly accused.

Chapter One: She Said, He Said

False rape accusations are a lightning rod for a variety of reasons. Rape is a repugnant crime—and one for which the evidence often relies on one person's word against another's.

-“Crying Rape” by Cathy Young

Friday, August 22nd, 2003, James Madison University, a girl and her college roommate are invited to a fraternity party. Kappa Alpha was the most popular fraternity, with the reputation of having the most attractive young men on campus. The young women knew what a big deal it was to be “in the know” of the “hottest” event to kick off the new school year. That evening, the girl and her college roommate walked into the house of Kappa Alpha and the loud burst of music officially began the first party of their college career. Immediately after being greeted by a few of the fraternity brothers, the girl and her roommate are handed a red solo cup full of some type of alcoholic beverage, very strong, with fumes penetrating their nostrils. The girl accepted the drink while her roommate was a bit more hesitant, saying “thank you, but no thanks.” The girl took a sip of the drink and dashed to the room where other partygoers were dancing.

Saturday August 23rd, 2003, the girl and her roommate woke up in their beds in their dorm room, however there was one major difference: unlike her roommate, the girl had no recollection of how she got back to her room.

Saturday August 23rd, 2003, the girl and her roommate walked to the campus health center. The girl explained her situation and was immediately taken back for tests. The drink she was given by one of the fraternity brothers had been laced with the drug Flunitrazepam. She had been “roofied,” taken upstairs to one of the fraternity brother's bedroom, and almost sexually assaulted. Her roommate discovered her just in time.

Saturday August 23rd, 2003, the girl became another statistic of sexual assault occurring on college campuses.

Friday, March 9th, 2012, the girl saw a play at Signature Theatre in Washington, D.C. that brought her back to that night and a relationship between artist and art was created. She knew she had to be involved with this play at some point in her career.

Thursday February 19th, 2015, the girl opened a show that she directed for her graduate school thesis. This show was the play that has stayed with her for three years. The subject matter was something that has stayed with her for twelve years.

The girl: me. The subject matter: sexual assault and social awareness. The play: *Really Really* by Paul Downs Colaizzo.

When Jorge Bermudez and I were sitting in room B57 in the basement of the Singleton Center at VCU during Senior Showcase 2014, it was a blessing that we instinctively had two different ideas of where the scenes from *Really Really* should go. Well, a blessing and a curse, in retrospect. My immediate thought was that the female lead, Leigh, was lying about being sexually assaulted by Davis, the male lead, where Jorge's take on Leigh was the complete opposite. With just two people, the accusation of sexual assault was questioned. What would happen if we could put our concepts in front of a theater audience to see where the opinion lies?

This differing opinion of where the blame lies and assigning the role of "victim" instinctively occurs when a case of sexual assault happens. My belief is because an accusation of rape comes down to one thing: one person's word against the other person's. After the seed of sexual assault is planted, the people involved, immediate and beyond, are the water that allows the seed to grow.

Crystal Mangum's case, which *Really Really* is loosely based on, is full of "she said, he said" facts. Her word against the three young men accused of sexually assaulting her was the only substantiation of the events that occurred. It is my belief, that once she consciously chose to use the word "rape" to label what happened at the party at Duke University that evening, there was no turning back. Once you light a candle, it begins to burn. The fire ignites heat in which the wax of the candle dissipates over time. You can blow out the candle at any point, but that only stops the fire. The candle is still morphed into something different from where it began. Crystal Mangum lit a candle and it, her story, began to burn. Its fire ignited and everything thing around it, the people involved, the reputation of the lacrosse team and Duke University as a whole, began to dissipate. She could have blown out the candle at any time, however, those affected would still be transformed from the initial light of the wick: the statement of her being raped by the three young men. Crystal could not take back what she said once the idea was planted and a person who can create such explicit details of something that "happened" is full of cruelty and manipulation. In her book, *The Last Dance for Grace: the Crystal Mangum Story*, she speaks about what supposedly happened regarding her and the three lacrosse players. When you first read her account of events, you can't help but be engulfed in every detail of what she says occurred that night, March 13th, 2006.

The more I tried to break away the tighter they held on to me.
I was in a great deal of pain. Then I felt as though I was being
penetrated, first in my vagina and then in my anus. I tried to
focus on other things while being attacked. 'Next!' my first
attacker said. (Mangum and Clark, 189)

From the beginning, she used “me vs. them” terminology. As long as she gave a gruesome, believable story, as seen in the previous book segment, who wouldn’t side with the female being sexually assaulted by not one, but three men? Wouldn’t that seem more plausible? Also, the major question at hand, which was the fuel behind my fire as a director, was why on earth would anyone make up a story of sexual assault and have to “live” through the lie each day? To get attention? To prove a point? To get sympathy? To gain financial support from the accused? Any of these options could be true, however, none justify lying about being raped. All of these elements inspired my concept and gave me the foundation of what to aim for as a director. I wanted my audiences to walk away with a glimpse of a situation where the man accused of rape ultimately ended up being a victim. I wanted my concept for *Really Really* to focus on a young woman who lied about being raped to get ahead in life. Crystal became my muse for the accuser in *Really Really*, Leigh. Davis, the rugby player accused of rape, was to be my victim.

Each thrust hurt and it felt like my insides were being ripped out.

I also believe I may have been penetrated with a foreign object.

I genuinely believed I was going to die in there, but I did not want to. The second attacker decided to penetrate me again. He removed himself just before he had an orgasm and ejaculated on the floor.

(Mangum and Clark, 190)

Paul Downs Colaizzo wrote *Really Really* to have more of a neutral stance on what actually happened between Davis and Leigh, so Jorge and I already had our work cut out for us. Our approach was more definitive having a clear idea of who was the true victim. That being said, I didn’t expect every audience member to walk away believing that Leigh was lying. If

there is a hint of doubt that she isn't telling the truth with her accusation, then I would have done my job as the director.

When *Really Really* premiered at the Signature Theatre on January 31st, 2012 in their smaller space, the Ark, I was performing in *Hairspray* in the larger space, The Max. Because I was there at the time, I was fortunate enough to meet *Really Really*'s playwright, Paul Downs Colaizzo. We exchanged emails, but never expected that I would be able to put our contact information to such important use. I decided to email Colaizzo with specific questions while still in the process of developing my concept. I figured any advice from the mind that wrote the story would be nothing but beneficial. Most importantly, I wanted to see where he was coming from with the text and how I could choose whether or not to incorporate his original ideas into my show.

I began by asking Colaizzo what made him decide to write *Really Really* and his response was a combination of three things: "the anxiety around graduating from college, an overall outlook on our generation and the crashing economy." (Colaizzo) A light bulb lit up in my head because his reasoning behind writing the play completely embodied his story; it all made sense. The characters are seniors in college concentrated on graduating and solidifying their future, which mirrors where Paul was in his own life while creating the script. There are constant thoughts that surround young adults about to leave the world of higher education such as the need to guarantee a career that brings in substantial income, which goes hand in hand with people's obsession with money as a survival tool. Regarding the theme of our generation, the rise of social media stands at the forefront of what we represent. Facebook launched when both Paul and I were sophomores in college, so we are a part of the generation that thrives on how many friend requests and likes we get on a status. Thanks to websites such as Facebook, everyone has

their own website, without even knowing it. One person's feelings on a topic becomes public because news travels across the internet by the push of a "share" button. This ongoing process is what our generation depends on for sympathy, empathy, and overall approval.

Word gets out that Leigh accuses Davis of sexual assault via social media and the standard rumor mill, so where does that leave them? They are both dependent upon their peers to believe their side of the story, no matter the truth behind it. If people believe you, then those people tell other people and it turns into one giant game of technology telephone. Leigh and Davis rely on Generation Me, without even making the conscious decision to do so. It was important for me as a director to relay this overall theme to my cast at the beginning of our process so each scene had shades of Paul's true intention.

The topic of the audience reaction Paul was expecting came up and I was automatically curious what his answer would be. "I wanted a discussion about the Millennial Generation from members of many generations." (Colaizzo) Being that my production would take place on Virginia Commonwealth University's campus, I wasn't expecting a varied generational audience, but that wasn't a main concern of mine. I wanted to gear my show towards Generation Me and current students because sexual assault is sadly still happening on college campuses. If students came to see my show, they would be seeing something that is relevant to them.

Lastly, I asked Paul if he thinks theater can have an impact on social issues that are usually on the "hush hush" and if *Really Really* is one of those pieces? His response: "I think *Really Really* is one of those pieces merely because it tackles some intense subject matter." (Colaizzo) I agree with him whole-heartedly. The subject matter of sexual assault is definitely intense and needs to be talked about. There doesn't have to be a solution to stopping the "epidemic," but a discussion alone will bring awareness to it. He states that theater is difficult

because it's very often an art form that preaches to the choir. He thinks that most social theater deepens an issue and usually stems from a liberal point of view. "In my work, I'm a little bit more interested in complicating the issue than just giving a voice to the oppressed, though I end up doing some of that, too, I think." (Colaizzo) Paul's work is the story of a young woman who accuses a young man of rape, albeit falsely in my production, and consequently a volcano erupts. From the moment the word "rape" is uttered, lava spreads everywhere until the end result brings us back to the beginning: the accusation at hand. Complicating the issue, as Paul stated in his email, is exactly what our Generation Me audiences need to see. Sexual assault is talked about via various mediums, however, audiences are rarely confronted by it directly. One example is when audiences came to see Jorge and my productions of *Really Really* at Virginia Commonwealth University. Thanks to my personal experience, history with the production and Crystal Mangum, my concept came alive. Next, it was up to audiences to see my show and walk away with a similar impression.

Chapter Two: The 2 C's, Collaboration and Consistency

Alone we can do so little; together we can do so much.

-Helen Keller

On October 13th, 2014 at 8 p.m., Jorge and I met for our first pre-production meeting. We discussed the importance and necessity of 100% consistency between our two productions regarding set design, lighting design, properties and overall costume design. We agreed that the only elements that may differ would be casting, staging, and slight differences with sound and lighting design.

At this point in the process, alongside me as the director I had my assistant director, Miranda Tower, third year BFA in Theatre Performance, and stage manager, Rachel Elder, third year BFA in Technical Theatre with a Concentration in Stage Management. Being that my original assistant stage manager, Page Tazewell, second year BFA in Technical Theatre with a concentration in Stage Management, became Jorge's stage manager, I was in need of a new assistant. Rachel Elder then mentioned Breezy Potter, second year BFA in Technical Theatre with a concentration in Stage Management, would be a perfect fit, so my team was complete.

I had been Miranda's teaching assistant in her sophomore acting class, so a relationship between us had already been established, which was crucial because a level of trust was set and I was hopeful it would be maintained throughout the process. Being a victim of attempted sexual assault, it was also vital to me that a support system to serve as an emotional barometer was present. Rachel approached me with full admission of her experience with sexual assault and I knew that I had lucked out. The trust immediately established between director/assistant director/stage manager created a bond that would service me throughout the process.

Next, Jorge and I informed our teams about our two differing perspectives. This was discussed in an experiment to gauge whether theater can impact social opinion on the play's subject matter. In this conversation, our "2 C's" were stressed as the driving force behind this project; collaboration and consistency. We made the initial decision for our stage managers to be the research points for our productions. One intention was for them to ensure that the same articles, journals and other research sources would be used in a coordinated effort to inform our productions equally and with as minimal bias as possible. However, after further consideration we realized that using two undergraduate students as dramaturgs would risk vital information potentially falling through the cracks. Hence, we felt having a professional dramaturg would be more beneficial in maintaining our first "C", which is the consistency of the research component. Thus, we planned to approach our colleague, Grant Freeman, who within a few weeks was to receive his MFA in Theatre Pedagogy with a concentration in Dramaturgy and Dramatic Literature.

Finally, we discussed how important it would be to preserve the integrity of our individual processes so the idea of a gag order was brought to the table. It was decided from that moment on that anyone involved in the productions would not discuss relevant details to the process with the exception of the stage managers. Their responsibility would include occasionally watching rehearsals of the alternate production to ensure the consistency of script utilization and use of set and properties.

On November 16th, Jorge and I met with Grant about his role of dramaturge and we expressed three areas that may require his expertise: research, lobby presentation, and development of a method of feedback. With respect to research, he said he was going to have to tell us, our production teams and casts, information that would be uncomfortable to hear due to

the nature of the subject matter, but was still vital in helping us grasp the emotional weight, as well the legal consequences of sexual assault.

Grant explained that rarely has a director fully understood how to utilize a dramaturg and while expressing his frustration with prior projects, he exclaimed: “The director tells the story. The actors tell the truth. The dramaturg finds the truth.” Being able to have research of actual cases would benefit our actors to create their own truth to tell. We told Grant of our hope to have all research efforts be as exact as possible so that both directors have the same information and it is solely their interpretation of the research that informs their production. Grant felt like this would be difficult because there is natural bias within humans, but also because information will always be presented in the most beneficial method to the production. But after a moment, he expressed his desire to join the team because ultimately he felt it would be a challenge to present unbiased research. This was the moment where our second C came to life; collaboration. Ultimately, Grant submitted to each of us a comprehensive packet of research and information that supported the angle of our individual productions.

Next, we discussed the possibility of a lobby display for each production. It was important for us to have it be an extension of the theatrical experience versus simply being an introduction to the actors with headshots and bios for audience members to read as they walked into the theater. We tossed around two ideas, one of which being each side of the lobby representing the male and female dynamic of the play. For example, the male side would represent the four male characters, Davis, Jimmy, Cooper and Johnson, and be filled with materials depicting sports teams, specifically rugby, and Dartmouth College memorabilia highlighting their long running championship history. The female side would contain elements representing the three female characters in the show, Leigh, Grace and Haley, and be filled with

materials depicting “The American Dream,” “Generation Me,” and growing up on “wrong side of the tracks.” The other idea revolved around specific sexual assault cases that had occurred on various college campuses throughout the United States. The cases would be exhibited by a sports hat from each institution hanging on the wall with a summary of the allegations below it. This would be supplemented with pictures and profiles showcasing character dossiers a la Facebook. After examining both options, we came back to the core message of the play: Generation Me and its handling of sexual assault. This aided our decision to choose the second option because it clearly encompassed this core message.

A pertinent part of Jorge and my thesis is the social impact our productions would have on the audience. This being so, the discussion about what possible questions that we hoped would be answered during our talk back sessions was brought to the table: Did Davis actually commit the rape for which he was accused? Did you identify with any particular character? Did you feel like anyone got what they deserved? Did watching the production change your opinion or outlook on how sexual assault is handled? How did the show affect your views on current sexual assault cases i.e. University of Virginia, Vanderbilt University, etc.? Jorge and I wanted to gauge if watching our productions in succession would alter the audience’s opinion on who was to blame.

Grant then recommended having a group of forty participants comprised of twenty theater majors and twenty non-theater majors to see both productions on the same day. This would guarantee an even amount of feedback balanced between students that knew nothing about the show versus those who did. Jorge and I agreed and our talk back sessions and other feedback will be discussed in a later chapter.

Our third joint pre-production session transpired on November 24th, 2014. Both teams assembled to discuss the audition process: date, location, time, what to prepare and logistics. We felt strongly about having joint auditions and callbacks in order to keep the collaboration present. Jorge and I agreed it would behoove us to have the auditions before the end of the fall semester in order give both casts ample time to memorize their lines and prepare over the winter break so we could hit the ground running on the first day of the spring semester. As a result, auditions were scheduled for Saturday, December 6th, 2014 in room 302 at the Shafer Street Playhouse. Auditionees were asked to prepare a one-minute contemporary monologue and to have read *Really Really* in its entirety. We finalized the audition form and moved on to how callbacks, which were set for Sunday December 7th, 2014 from 1-4 pm, would be handled. The selection of sides was made and the decision to not specify which show the actor would be called back for was established. It was critical for us as directors to see the actors make choices and follow their individual impulses without being swayed by one concept or the other. This would maximize the blank canvas allowing us to manipulate them and observe how well they responded to each director's adjustments.

Prior to the start of auditions, Jorge, myself and our assistant directors and stage managers met with the set and lighting designers, making this our final joint pre-production meeting. We were immediately surprised and disappointed that none of the designers had read the play before the meeting so instead of a brainstorming session it morphed into us educating them on the given circumstances of the play. This included a unit set, both for the girls' apartment and boys' house, with scenes alternating between the two locations; a vital piece of information they should have known prior to the meeting. On a more productive note, we were able to inform the designers of our needs regarding the bigger picture. For me, I wanted the

boys' house to reek of sports and testosterone with warm shades and tones and the girls' apartment needed to scream Ikea with fluorescent lighting and not as "lived in". I was hopeful that this was enough information for them to use as a starting off point and would hopefully make more sense once reading the play.

Personally, this put me in a bit of an apprehensive place, because this was my first time working with student designers since my undergraduate career. This past summer, I was fortunate enough to serve as the assistant director to Michael Baron, Artistic Director of the Lyric Theatre of Oklahoma, on their Equity production of *Les Miserables*, so that production team was my comparison. I had no doubt in my mind that my stage management team along with my assistant director would not be an issue, but now, the set and lighting designers definitely had something to prove. However, it was now time to take my concept of Paul's story out of my head and put it into the audition room. Jorge and I officially entered the audition phase.

Chapter Three: Precast Dream Cast is not always the Best Option

Casting sometimes is fate and destiny more than skill and talent, from a director's point of view.

-Steven Spielberg

The instinct to precast a show before auditions has always been looked down upon, being that you should give every actor a fair chance from the minute they walk into the audition room. However, when Jorge and I decided to direct our productions of *Really Really* for our thesis, it took me a matter of five minutes to choose the perfect cast in my head.

Leigh-Riley MacIsaac

Davis- Ian Marsh

Jimmy-Adam Valentine

Grace- Shelby Marie Smith

Haley-Jenna Kraynak

Cooper-Vincent Ramirez

Johnson-Tyler Stevens

I knew I was completely biased because the students I wanted were sophomores in Barry Bell's acting class where I served as a Teaching Assistant. I had seen them work throughout the year, molding themselves into fine actors, so another plus was knowing their process and work ethic. I was engulfed in the land of precasting and needed to snap out of it. The spring semester main stage shows were cast before our auditions could take place, so that narrowed down the students who were available for our productions. Guess who was on that list? Shelby Marie Smith, Jenna Kraynak, Vincent Ramirez and Tyler Stevens. As excited and proud as I was for them, there was

a part of me that was upset and frustrated. Who was going to fill the gap of each of those characters? Will it be possible?

The first day of auditions arrived and I truly did not know what to expect regarding the turnout. I will confidently say that I was mentally prepared to erase my precasting notion and open my eyes to every possibility. Jorge and I were apprehensive when it came to our time constraint because rumor had it that a large number of students were auditioning. We wanted to make sure we saw everyone who wanted a chance to be in our shows. Especially due to the subject matter, these students had read the play and knew that sexual assault took place, and still wanted to be a part of the show. That attests to the fact that more than just Jorge and I wanted to be a part of a discussion about a social issue that was long overdue.

Our stage managers created a signup sheet evenly dividing the time slots, so getting through all of the auditions looked promising. Rachel Elder announced the first student's name and just like that, we were off. There was a good ratio of female to male students, which is always a good sign at an audition and specifically for this show being that there were four male roles to cast. As more and more people came into the room, my vision of what I pictured each character to physically look like thankfully widened. We were seeing people that I had never seen perform so the fresh energy was contagious. I could see the excitement and drive with each audition, which in turn made me more excited to watch. It humbles me as a director when you can sense that the actors auditioning for your show truly want to be in it to be a part of the play's story versus auditioning for a show just to be in a show. Miranda Tower, my assistant director, and I had a "yes", "no" and "maybe" pile where we would place each actor's audition sheet after they performed their monologue. Without even realizing it, Jorge was doing the same thing. Once we got to the half way point, we took a break to discuss who we had wanted to callback

thus far. Jorge and I were listing the same actors, with a few exceptions. This definitely made our callback list easier to compile and we both were hoping that the second half of the day would go just as smoothly. The last auditionee exited the room and a big sigh of relief was enjoyed by both production teams because we finished within our time limit. A discussion of who we wanted to call back for each role was finalized and worry started to sink in. Jorge and I called back the majority of the same people for the same roles, which would definitely be a conflict of interest when it came to casting, however, instead of relishing in the worry, Jorge and I reassured ourselves that we wouldn't know anything until the next day at callbacks. Rachel and Page posted the callback list online and emails were sent. Copies of the scenes were made and all that was left to do was to show up the following day with a positive attitude, ready to work.

Jorge and I, along with our production teams, met before callbacks began to go over how the day was going to be run. There needed to be a method to the madness, i.e. structure because we didn't want to waste anyone's time, including our own.

First, we decided to see the students who were only called back for one role so we could let them go, then we dove right in with the section of the group scene (Act One, Scene Four, Pages 43-45) involving the four male characters. Referring back to my email with Paul, my final question was if he had any last words for me as a director before I began this process. Very quickly and to the point, he said it needed to be a "fun party until it isn't a fun party anymore." That is exactly what I desired to see with the scene we chose for the four guys. It is the only scene with all of them together and the banter and energy needed to be energetic and familiar: a fun party atmosphere. Jorge and I swapped actors in and out reading for each role giving them direction to just have fun and play. There were no boundaries. For me, watching each go around, I began to see a brotherhood forming naturally, which in return, I was able to start narrowing

down my four male actors: Ian Marsh as Davis, Matt Riley as Jimmy, Ray Edwards as Cooper and Michael Oppenheimer as Johnson. Possible replacements were written down, but I wanted to keep thinking in a perfect world. I tried my best to not glance over to Jorge's notes checking to see if we had actors cast in the same roles after watching the scene repeatedly. I wanted this callback process to be personal to my show and concept, so my eyes were facing the action in front of me instead of what name was on the paper next to me from there on out.

After the male students finished reading through the group scene, we let those go who were not called back for Jimmy or Davis, being that we had scenes which needed to be read with the girls called back for Leigh. We moved to the ladies that we had kept to read for Haley and/or Grace with our Leighs. At this point, Jorge and I were ready to test our differing concepts with the two scenes (Act Two, Scene Two, Pages 71-78 and Act Two, Scene Four, Pages 85-88) where each character approach Leigh about her accusation. This is where we were able to truly introduce which direction our shows were going to go depending on whether Leigh was lying or not. Coincidentally, our eyes naturally leaned towards different actors for both Haley and Grace. When I was able to have Carmen Wiley as Haley and Riley MacIsaac as Leigh read together, sisters were born. The chemistry was inevitable as well as the rhythm and comedic timing. One of my pet peeves is to see an actor intentionally play for the laugh and with Haley's character and text, one can lean into that trap. Carmen completely strayed away from the trap and made the text her own. Also, I was able to play with the added layer that Leigh needs people close to her to believe her lie and the necessity that that desperation needs to linger. Riley and Carmen both took direction very well and in my eyes, along with my assistant director Miranda, our Haley was cast, still crossing fingers Jorge did not want Riley.

The laundromat scene (Act Two, Scene Four, Pages 85-88) where Grace confronts Leigh after she finds out that Leigh has accused Davis of raping her was next on our list. If the audience is not convinced that Leigh is lying in my show before this moment, this scene should solidify your opinion. From the first read of Paul's story, the relationship between Leigh and Grace intrigued me. It is questionable whether or not Grace has romantic feelings for Leigh, but in my story, she absolutely did. It added one more layer to the story that, interestingly enough, Leigh could use to her advantage when wanting Grace on her side: flirtation when necessary. I gave that specific direction to the Leighs and wanted the Graces to insert the romantic feelings and react accordingly. It is a different situation when a friend lies to you, a roommate lies to you and on top of that, the person you love lies to you about something crucial and life changing. This was the elephant in the room that needed to take up space in this scene between Leigh and Grace. When the time came, my dream pair, Riley as Leigh and Connor Haggerty as Grace, took the floor. I had faith in Riley, but Connor was a surprise for me. I was Connor's teaching assistant in her acting class last year and I will be honest, I was not very impressed. It took her more than the average time to take direction and truly connect to a piece. When it came to the final performance for a grade, she would bring a spark that came out of nowhere and I would constantly ask myself: Where did this come from and why didn't I see it earlier? That being said, Connor had the look I wanted for Grace, which was professional pretty with a hint of androgyny. Grace embodies a future business woman that, if she likes you, you are golden. You do not want to be on her bad side, which is where the hint of masculine intimidation comes in. Riley and Connor took a moment to think about what I desired direction-wise and they began. Chemistry was apparent from the get go and now all that was left to see was the moment where Leigh used her sexuality to her advantage, as her last chance to win Grace over. Riley, with a wink and a

look, the flirtation came alive and in return, Connor let it sink in and pulled away as if her heart was breaking into a thousand pieces. By the end of the scene, my Grace was cast.

The end of the day involved our Leigh's reading our selected scenes (Act One, Scene Three, Pages 34-37 and Act Two, Scene Six, Pages 98-100) with the final Jimmys and Daviss to cement the relationship and attraction needed for both Jorge's and my show. The type of relationship that Leigh and Jimmy have needed to be different for each concept. I cannot speak for Jorge's vision, but my Jimmy needed to have a sense of control and possessive nature over Leigh. My desire for the audience was to be able to see a reason why Leigh would want to make a move on Davis, even though she is in a committed relationship with Jimmy. We need to differentiate between Jimmy as the safe choice and Davis as the passionate choice for Leigh. Matt Riley accomplished this for me with ease and chemistry his with Riley, my front runner for Leigh, was very apparent.

The major thing that I needed to see from Leigh was the way she looked at Davis as he entered her apartment at the end of the show. Especially with my concept, the fear and danger of having him in her home needed to be nonexistent. At every moment Davis wasn't looking at her, Leigh needed to make her obsession like attraction visible. My first choice for Davis, Ian Marsh, looked and acted the part each time he read for the role, but this was the scene that would seal the deal for me. The desperation to know the truth which led him to the last place you would expect, Leigh's apartment, had to be at the fore front of Davis's mind. These two key elements, if they were even hinted at by Riley and Ian, would cement my decision. Ian Marsh was definitely my Davis and now all I needed to do was fight for my chosen cast with Jorge.

The last two actors read for Leigh and Davis and the callbacks were complete. Jorge and I were very happy that just like auditions, they ended within our time limit. Discussion of casting

commenced with high hopes that we both would get the actors we desired. We began with casting Leigh and immediately I stated that I needed Riley and she was the one person I was not willing to give up. Jorge's response could not have been better. He said that he was not considering her for Leigh anymore and was leaning towards Kaelie Ukrop. I was screaming with excitement internally because I had the person that would be able to carry the concept that I envisioned. So far, so good. We then moved onto Jimmy and similar to Leigh, it was an easy conversation being that we wanted two different people; Matt Riley for me and Telos Fuller for Jorge. I was able to cast Carmen Wiley as Haley being that Jorge chose Katie Stoddard, which made this the easiest casting process thus far. Cooper and Johnson were not an issue either. I chose Michael Isaac, different from my original choice of Ray Edwards, and Jorge went with Ethan Malamud for Cooper, both embodying the physical stature needed for the "hot bodied" rugby superstar and for the nerdy, hardworking "wannabe" cool guy, Johnson, I cast Michael Oppenheimer and Solomon Dixon ended up on Jorge's team. Connor Haggerty became my Grace with no competition from Jorge with his choice being Molly Kaufman.

The biggest issue at hand came down to the final character, Davis. Jorge did not want my top choice, Ian Marsh, however there was a possible conflict with his schedule. He was cast as the lead in the spring main stage show, *Frankenstein*, but was asked to step down to understudying the role because of a foot injury. Being that this was something that would not be solved that day, I had to have a backup. This was also an issue being that this student's grades were not up to par, so I didn't know if he was academically eligible. Jorge had the same issue with his choice, Adam Valentine, because there was rumor that he was not allowed to be in any shows in the spring because he declined his offer for *Frankenstein*. We ended the casting conversation both not knowing if we were going to get our top picks for Davis as well as having

to share the same backup. Fast forward to the end of the semester, first week into winter break, Jorge and I both sent emails to the appropriate faculty members regarding permission to cast Ian and Adam and checking our backup's GPA. The first email sent back to us confirmed that he was in fact ineligible due to his grades so crossing all fingers and toes, we waited for the final word regarding our Davis's and thankfully, both emails put a smile on our face. Our cast was complete finishing out the process with approval to have Ian as my Davis and Adam as Jorge's. We could now notify our stage managers to post the cast list on Facebook and to wait for confirmation from each actor. I could finally breathe after my last email came in and now it was time to celebrate: my thesis show had faces behind the names.

Chapter Four: A Dramaturg and a Skype Session

The director tells the story. The actors tell the truth. The dramaturg finds the truth.

- Grant Freeman

Regarding research for this project, it was an ongoing process since my personal encounter with sexual assault, which took place in 2002. Since then, there has unfortunately been way too many cases that have occurred on college campuses, however, these cases have been pertinent to my and Jorge's exploration for our thesis. The results of each case varied between the rapists being falsely accused to being rightly sentenced for their crime. As mentioned before, Grant Freeman, our dramaturg, was dedicated enough to create a detailed research packet for Jorge and I to distribute to our cast and production team. The beauty behind his packet is the fact that he catered the information to each concept. It would not be useful for my actors to read about cases where the accuser was truthful in their statement because it would ignite an automatic bias that contradicts our specific message. Grant included statistics of sexual assault in general and specific to college campuses, a quick study of Millennials to touch on Generation Me and detailed sexual assault cases, three of which I will list below:

- Tawana Brawley- 1987-1988, Wappinger Falls, New York, African American woman who falsely accused six white men of raping her
- Duke Lacrosse- (which *Really Really* is loosely based on) 2006, Durham, North Carolina, Crystal Mangum, African American woman who falsely accused three members of the Duke Lacrosse team of raping her
- University of Virginia- 2012, Charlottesville, Virginia, a female freshmen, "Jackie", claimed to be gang raped by members of the Phi Kappa Psi and the aftermath of how the

university mishandled the incident; 2014, Rolling Stone author, Sabrina Rubin Erdely's, article regarding the case and how she did not contact the alleged rapists, therefore, creating a severe bias on the matter

Inserted here are selections from Grant Freeman's dramaturgy packet involving the three specific cases that had a great impact on my concept and the discussions proposed between my actors and me. Additional selections regarding statistics and articles discussing rape in our culture, please see Appendix A.

SPECIFIC CASES

I. Case: Tawana Brawley

Tawana Glenda Brawley: (born 1972) is an African-American woman from Wappingers Falls, New York, who gained notoriety in 1987–88 for falsely accusing six white men of having raped her. On November 28, 1987, Tawana Brawley, who had been missing for four days was found seemingly unconscious and unresponsive, lying in a garbage bag several feet from an apartment where she had once lived. Her clothing was torn and burned, her body smeared with feces. She was taken to the emergency room, where the words "KKK", "ni***r", and "bitch" were discovered written on her torso with a black substance described as charcoal. She indicated she had been raped repeatedly in a wooded area by three white men, at least one of whom, she claimed, was a police officer. A sexual assault kit was administered, and police began building a case. Brawley provided no names or descriptions of her assailants. She later told others that there had been no rape, only other kinds of sexual abuse. Forensic tests found no evidence that a sexual assault of any kind had occurred.

Actor Bill Cosby, among others, pledged support and helped raise money for a legal fund. In December 1987, 1,000 people, including Nation of Islam leader Louis Farrakhan, marched through the streets of Newburgh, New York, in support of Brawley.

The mainstream media's coverage drew heated criticism from the African-American press and leaders for its treatment of the teenager. They cited the leaking and publication of photos taken of her at the hospital and the revelation of her name despite her being underage.

On October 6, 1988, the grand jury released its 170-page report concluding Brawley had not been abducted, assaulted, raped and sodomized, as had been claimed by Brawley and her advisers. In the decision, the grand jury noted many problems with Brawley's story. Among these were that the rape kit results did not indicate sexual assault. Additionally, despite her claim of having been held captive outdoors for days, Brawley was not suffering from hypothermia, was

well-nourished, and appeared to have brushed her teeth recently. Much of the grand jury evidence pointed to a possible motive for Brawley's falsifying the incident: trying to avoid violent punishment from her mother and her stepfather, Ralph King. Witnesses testified that Glenda Brawley had previously beaten her daughter for running away and for spending nights with boys. The case exposed deep mistrust in the black community about winning justice from legal institutions.

II. Case: Duke Lacrosse

The Duke Lacrosse case was a 2006 criminal case resulting from what proved to be a false accusation of rape made against three members of the men's lacrosse team at Duke University in Durham, North Carolina, United States. The fallout from the case's resolution led to public discussion of reverse racism, among other things, and the resignation and disbarment of lead prosecutor Michael Nifong.

In March 2006, Crystal Gail Mangum, an African-American student at North Carolina Central University who worked as a stripper, dancer and escort, falsely accused three white students, members of the Duke Blue Devils men's lacrosse team, of raping her at a party held at the house of two of the team's captains in Durham, North Carolina, on March 13, 2006. Many people involved in, or commenting on the case, including prosecutor Michael "Mike" Nifong, either called the alleged assault a hate crime or suggested it might be one.

In response to the allegations Duke University suspended the lacrosse team for two games on March 28, 2006. On April 5, 2006, Duke lacrosse coach Mike Pressler was forced to resign under threat by athletic director Joe Alleva and Duke President Richard Brodhead canceled the remainder of the 2006 season. On April 11, 2007, North Carolina Attorney General Roy Cooper dropped all charges and declared the three players innocent. Cooper stated that the charged players – Reade Seligmann, Collin Finnerty, and David Evans – were victims of a "tragic rush to accuse." The initial prosecutor, Durham County, North Carolina District Attorney Michael Nifong, labeled a "rogue prosecutor" by Cooper, withdrew from the case in January 2007 after the North Carolina State Bar filed ethics charges against him. In June 2007, Nifong was disbarred for "dishonesty, fraud, deceit and misrepresentation", making him the first prosecutor in North Carolina disbarred for trial conduct. Nifong served one day in jail for lying about sharing DNA tests (criminal contempt); the lab director said it was a misunderstanding and Nifong claimed it was due to weak memory. Mangum faced no charges for her false accusations as Cooper declined to prosecute her.

Cooper pointed to several inconsistencies in Mangum's accounts of the evening and Seligmann and Finnerty's alibi evidence, in the findings report's summary. The Durham Police Department came under fire for violating their own policies by allowing Nifong to act as the de facto head of the investigation; giving a suspect-only photo identification procedure to Mangum; pursuing the case despite vast discrepancies in notes taken by Investigator Benjamin Himan and Sgt. Mark Gottlieb; and distributing a poster presuming the guilt of the suspects shortly after the allegations. The ex-players are seeking unspecified damages and new criminal justice reform laws in a federal civil-rights lawsuit against the City of Durham. The case sparked varied responses from the media, faculty groups, students, the community, and others.

***Below this, Grant had a lengthy excerpt stated by one of the accused, Ryan McFayden**

from one of the books I had been using as a major point of my research *The Price of Scandal: The Duke Lacrosse Scandal, The Power of the Elite, and the Corruption of our Great Universities* by William Cohan. The detail in his story defending his innocence was truly moving and was a huge resource for Ian Marsh, who played my Davis. Here is Ryan's final quote attempting to finalize his experience after being falsely accused of sexual assault, which in my opinion, helps sum up what Davis does not want to go through and will do anything to make sure it doesn't happen.*

"I've been through a lot. I put most of it behind me, but I don't think anybody can really comprehend, because to really understand what happened to me, how it affected me—I'm still not fully realizing what I've been through six years down the road. There's still things that are coming out that I'm realizing, 'Wow, this is how I live my life now because of what happened in 2006 and the two or three years after that.' . . . I look at things a lot differently than a lot of other people and go about life in similar circumstance, whether it's just personal relationships, professionally, the way I behave in an office, or meeting other people. It's different."

III. Case: UVA

A Timeline (Which reads like a Serial Podcast) from **Everything We Know About the UVA Case** By Margaret Hartmann, Jan, 2015.

Last month *Rolling Stone* published a 9,000-word article that described the horrific 2012 gang rape of a University of Virginia freshman, and how the school mishandled the incident. For a few days, it seemed to be serving its purpose: The article sparked a conversation about sexual assault on campus and how schools nationwide often respond to brutal crimes with indifference. Then, as questions were raised about why the author, Sabrina Rubin Erdely, either failed to contact the alleged rapists or never even tried, the story morphed into a flashpoint in various other debates, from how we treat rape victims to journalism ethics to the nature of memory. With many apparent contradictions from *Rolling Stone*, Erdely, and the accuser — the latest twist involves possible catfishing — the story can be hard to follow. Here's a guide to what we know so far.

November 19, 2014: *Rolling Stone* publishes "A Rape on Campus: A Brutal Assault and Struggle for Justice at UVA"

Rolling Stone contributing editor Sabrina Rubin Erdely begins her piece on the UVA's ineffective handling of rape cases by introducing Jackie, a woman who says she was gang-raped in a UVA frat house on September 28, 2012, a few weeks after she arrived on campus.

Jackie, who was 18 at the time, says she was asked out by "Drew" (a pseudonym used in the article), an attractive junior she met while they were both working as lifeguards at the university pool. Drew invited her to dinner and a "date function" at his fraternity, Phi Kappa Psi. During the party, Drew asks Jackie if she wants to go upstairs. She follows him into a pitch-black room and screams when she suddenly realizes they're not alone:

"Shut up," [Jackie] heard a man's voice say as a body barreled into her, tripping her backward and sending them both crashing through a low glass table. There was a heavy person on top of her, spreading open her

thighs, and another person kneeling on her hair, hands pinning down her arms, sharp shards digging into her back, and excited male voices rising all around her. When yet another hand clamped over her mouth, Jackie bit it, and the hand became a fist that punched her in the face. The men surrounding her began to laugh. For a hopeful moment Jackie wondered if this wasn't some collegiate prank. Perhaps at any second someone would flick on the lights and they'd return to the party.

"Grab its motherfucking leg," she heard a voice say. And that's when Jackie knew she was going to be raped.

Jackie says that for the next three hours, seven men took turns raping her as Drew and another man looked on. She says one of the men, whom she recognized from her anthropology discussion group, was encouraged by the others to penetrate her with a beer bottle. "Don't you want to be a brother?" the others tell him. "We all had to do it, so you do, too."

She comes to after 3 a.m. and runs from the house shoeless, with her "face beaten" and her dress "spattered with blood." Realizing that she's lost, she calls a friend, screaming, "Something bad happened. I need you to come and find me!" Her three friends, two boys and a girl, find her outside the Phi Kappa Psi house shaking and crying. (All of their names are changed in the article.) Randall suggests going to the hospital, but the others shoot down the idea and weigh the social implications of their next move:

"Is that such a good idea?" [Jackie] recalls Cindy asking. "Her reputation will be shot for the next four years." Andy seconded the opinion, adding that since he and Randall both planned to rush fraternities, they ought to think this through. The three friends launched into a heated discussion about the social price of reporting Jackie's rape, while Jackie stood beside them, mute in her bloody dress, wishing only to go back to her dorm room and fall into a deep, forgetful sleep. Detached, Jackie listened as Cindy prevailed over the group: "She's gonna be the girl who cried 'rape,' and we'll never be allowed into any frat party again."

Ultimately, they decide not to seek help. Two weeks later, Jackie sees Drew at the pool. "I wanted to thank you for the other night," he says. "I had a great time."

After withdrawing from her school work and social life and buying rope to hang herself, at the end of the semester Jackie calls her mother and asks to go home. She returns to school, and toward the end of her freshman year she reports the rape to Dean Nicole Eramo, head of UVA's Sexual Misconduct Board. She is given three options: file a criminal complaint with the police, file a complaint with the school, or face her attackers with Eramo present to tell them how she feels. (There's more information here about the federal investigation into UVA's handling of sexual violence, which began in June 2011.)

Jackie is now a junior, and she's become active in UVA's sexual-assault education organization. In May 2014, with Drew about to graduate, she still didn't feel ready to file a complaint, but "she badly wants to muster the courage to file criminal charges or even a civil case." The article notes that Jackie is no longer friends with Randall, who "citing his loyalty to his own frat, declined to be interviewed" by *Rolling Stone*.

November 22, 2014: The Initial Response People were outraged by the events described in the article, particularly at UVA. Facing pressure from the campus community, UVA president Teresa Sullivan suspended all campus fraternities, sororities, and Greek organizations until January 9. She also asked the Charlottesville Police Department to investigate Jackie's rape,

and urged students, faculty, and alumni to weigh in as the school reforms how it handles sexual assault.

Phi Kappa Psi suspended the activities of its UVA chapter the day after the article was published, and its national leadership said they would cooperate in the police investigation and launch their own internal investigation.

November 24, 2014: Questions Emerge Richard Bradley, a former *George* magazine editor who was duped by Stephen Glass, writes an essay questioning the story. He says the Glass incident taught him that you should be "critical, in the best sense of that word," about stories that just confirm your own biases. He says that as a former editor, "something about this story doesn't feel right," noting that it relies entirely on one unnamed source. The friends who came to Jackie's aid weren't interviewed, and Erdely apparently made no effort to contact the alleged rapists.

Others begin to question Jackie's account and how it was reported. Reason's Robby Soave wonders if the story could be a "gigantic hoax." L.A. *Times* columnist Jonah Goldberg compares it to two notorious rape accusations that were proven false, saying "the media also uncritically reported Tawana Brawley's stories and those of the accusers of the Duke Lacrosse team — until the rest of the media started doing their jobs."

November 28, 2014: Erdely Describes Her Reporting Methods In an interview with the *Washington Post*, Erdely says that after deciding to write about sexual assault on campus, she spent six weeks talking to students across the country and eventually settled on UVA. She says she was introduced to Jackie by Emily Renda, a leader in UVA's sexual-assault group. "She was absolutely bursting to tell this story," Erdely says. "I could not believe how it poured out of her in one long narrative. She spoke so fast, I hardly had a chance to ask her a question. She was dying to share it."

Erdely says she spent weeks corroborating Jackie's account and finds her "completely credible," but the *Post* presses her on why she didn't speak to other sources:

Some elements of the story, however, are apparently too delicate for Erdely to talk about now. She won't say, for example, whether she knows the names of Jackie's alleged attackers or whether in her reporting she approached "Drew," the alleged ringleader, for comment. She is bound to silence about those details, she said, by an agreement with Jackie, who "is very fearful of these men, in particular Drew. . . . She now considers herself an empty shell. So when it comes down to identifying them, she has a very hard time with that."

Erdely is similarly evasive when asked on Slate's Double X podcast if she knows the alleged attackers identities or tried to contact them:

I reached out to them in multiple ways. They were kind of hard to get in touch with because [the fraternity's] contact page was pretty outdated. But I wound up speaking . . . I wound up getting in touch with their local president, who sent me an email, and then I talked with their sort of, their national guy, who's kind of their national crisis manager. They were both helpful in their own way, I guess.

December 1, 2014: Rolling Stone Confirms That It Did Not Speak to the Men

When asked about the alleged assailants, Sean Woods, who edited the *Rolling Stone* piece, tells the *Washington Post*, "We did not talk to them. We could not reach them." However, he says they "verified their existence" by talking to Jackie's friends. "I'm satisfied that these guys exist and

are real. We knew who they were."

December 2, 2014: The Magazine Stands by Jackie, and Its Own Reporting

In a follow-up to their podcast, Slate's Allison Benedikt and Hanna Rosin explore why Erdely didn't include a response from Jackie's alleged attackers. Woods tells them he's "done talking about the story" and adds this statement from the magazine: "Through our extensive reporting and fact-checking, we found Jackie to be entirely credible and courageous and we are proud to have given her disturbing story the attention it deserves."

Benedikt and Rosin say they also reached out to Jackie's friends. They report that she got upset when Erdely wanted to know more about her attackers, and reconsidered going public.

December 5, 2014: The Story Begins to Unravel A Washington *Post* report raises major questions about the narrative presented in *Rolling Stone*.

- Phi Kappa Psi says in a statement that it "did not have a date function or a social event during the weekend of September 28th, 2012," and none of its members worked at the pool during that time. While the article suggests the gang rape was part of an initiation ritual, the fraternity does not have pledges in the fall.
- Jackie's friends tell the *Post* that they're beginning to doubt her account. They say in the past week, she identified one of her alleged attackers for the first time. They discovered the student belongs to a different fraternity, and no one by that name was ever in Phi Kappa Psi.
- A man with that name tells the *Post* he worked at the pool and knew Jackie's name, but had never met her in person. He was never a member of Phi Kappa Psi.
- The student identified as "Andy" in the *Rolling Stone* article confirms that Jackie called and said "something bad happened" in the fall of 2012. He and two other friends ran to meet her about a mile from the fraternity houses. He says she was "really upset, really shaken up" but did not appear to be physically injured. He claims Jackie told them she had been forced to have oral sex with a group of men. He says they offered to get her help, but she said she just wanted to go back to the dorm. She asked them to spend the night with her, and they did. Andy denies that Jackie's dress was bloody, that she named a specific frat, or that they debated the social price of her next move.
- Emily Renda says she met Jackie in fall of 2013 and they instantly bonded because they had both been raped at a fraternity party. She claims Jackie initially told her she was attacked by five men, then changed the number to seven months later.
- Rachel Soltis, Jackie's former roommate, says she noticed emotional and physical changes in her during the fall of 2012. "She was withdrawn, depressed and couldn't wake up in the mornings," says Soltis, adding that she's convinced Jackie was sexually assaulted.
- Jackie says she asked Erdely to be taken out of the article at one point, but she refused and said the article was going forward. She says she agreed to participate as long as she could fact-check her parts in the story.
- Jackie tells the *Post* she doesn't know if her attacker was a member of Phi Kappa Psi, but she knows the attack took place in that house because a year later, "my friend pointed out the building to me and said that's where it happened." "I never asked for this" attention, she adds. "What bothers me is that so many people act like it didn't happen. It's my life. I have had to live with the fact that it happened — every day for the last two years."

December 5, 2014: Rolling Stone Releases a Statement, Gets in Even More

TroubleRolling Stone managing editor Will Dana releases a lengthy statement, which concludes, "In the face of new information, there now appear to be discrepancies in Jackie's account, and we have come to the conclusion that our trust in her was misplaced." Following claims that the magazine was blaming a rape victim for its own shoddy reporting, the final paragraph is revised to say:

We published the article with the firm belief that it was accurate. Given all of these reports, however, we have come to the conclusion that we were mistaken in honoring Jackie's request to not contact the alleged assaulters to get their account. In trying to be sensitive to the unfair shame and humiliation many women feel after a sexual assault, we made a judgment – the kind of judgment reporters and editors make every day. We should have not made this agreement with Jackie and we should have worked harder to convince her that the truth would have been better served by getting the other side of the story. These mistakes are on Rolling Stone, not on Jackie. We apologize to anyone who was affected by the story and we will continue to investigate the events of that evening.

December 7, 2014: Jackie's Former Suitemate Comes to Her Defense Emily Clark, who shared a suite with Jackie during her freshman year, writes an op-ed in the UVA newspaper describing how she became increasingly depressed during fall of 2012, eventually going home right before finals. "Sometime that year I remember her letting it slip to me that she had had a terrible experience at a party," Clark writes. "I remember her telling me that multiple men had assaulted her at this party. She didn't say anything more." She continues:

However, the articles released in the past few days have been troubling to me, and the responses to them even more so. While I cannot say what happened that night, and I cannot prove the validity of every tiny aspect of her story to you, I can tell you that this story is not a hoax, a lie or a scheme. Something terrible happened to Jackie at the hands of several men who have yet to receive any repercussions.

December 10, 2014: Jackie's Friends Suggest "Drew" Is a Fabrication The Washington Post unveils another shocking twist: Randall, Andy, and Cindy, the three students who rushed to help Jackie on September 28, 2012, say details she gave them about Drew, her date that night, led them to question whether he was real.

Randall says he befriended Jackie soon after they arrived on campus. She was interested in a romantic relationship, but he said he wanted to remain friends. A short time later, Jackie began telling her three friends about Drew, a handsome junior from chemistry class who had a crush on her. They asked for the upperclassmen's number, and started exchanging text messages with him. In texts provided to the *Post*, he raves about "this super smart hot" freshman who shares his love of the band Coheed and Cambria.

Drew laments that he really likes Jackie, but she's interested in someone else. "Get this she said she likes some other 1st year guy who doesn't like her and turned her down but she won't date me cause she likes him," he writes. "She can't turn my down from some nerd 1st yr. she said this kid is smart and funny and worth it." Randall is now convinced that he's the first year.

Jackie's friends were never able to locate Drew on social media or UVA's database. The *Post* confirmed no student by that name has ever been enrolled in the university.

The texts also included photos of Drew, which Randall provided to the paper. While his name does not match the one Jackie provided, the *Post* managed to track him down. He says he's

a high-school classmate of Jackie's but he "never really spoke to her." He has not visited UVA in at least six years, he is not in a fraternity, and he was in another state at an athletic event on the night of the alleged rape.

Randall says that after the alleged gang rape, Drew wrote him an email, "passing along praise that Jackie apparently had for him."

While *Rolling Stone* says Randall declined to be interviewed "citing his loyalty to his own frat," he says he was never contacted and would have talked to the magazine.

Andy and Cindy say Erdely didn't contact them either. Last week Jackie revealed the name of her attacker to a different group of friends for the first time. Andy, Cindy, and Randall say they've never heard the name.

While the three friends are portrayed as shockingly callous in the original article, they say they did everything they could to help Jackie that night. "She had very clearly just experienced a horrific trauma," Randall said. "I had never seen anybody acting like she was on that night before, and I really hope I never have to again. ... If she was acting on the night of Sept. 28, 2012, then she deserves an Oscar."

The *Post* notes, "The article's writer, Sabrina Rubin Erdely, did not respond to requests for comment this week."

The newest revelations mean that someone is lying about Erdely's attempts to reach out to Randall. Slate's Hanna Rosin explains:

That could mean one of two things: Jackie could have given Erdely fake contact information for Randall and then posed as Randall herself, sending the reporter that email in which he supposedly declined to participate in the story. Erdely also could have lied about trying to contact Randall. Rolling Stone might have hinted at this possibility in its "Note to Our Readers" when it referred to a "friend of Jackie's (who we were told would not speak to Rolling Stone)" but later spoke to the Washington Post. That would take Erdely a big step beyond just being gullible and failing to check her facts, moving this piece in the direction of active wrongdoing.

December 14, 2014: Jackie's Friends Dispute *Rolling Stone's* Account, Using Their Real Names

The students identified in the *Rolling Stone* piece as "Andy," "Cindy," and "Randall" put their names to their version of events in an interview with the Associated Press. Alex Stock, 20, Kathryn Hendley, 20, and Ryan Duffin, 20, said that after getting a frantic call from Jackie on the night of the alleged rape, they rushed to meet her at a picnic table outside UVA's Fitzhugh dorm.

Kathryn Hendley disputed *Rolling Stone's* description of her as a "self-declared hookup queen" who said Jackie shouldn't go to the police because "we'll never be allowed into any frat party again." "I'm offended that she made me out to be this really awful, self-serving person, which is really not based on any personality traits that I actually have," Hendley told the *Washington Post*. In her AP interview, Hendley says that when she arrived at the picnic table, Jackie didn't want her to be part of the conversation about what to do next, so she watched the discussion from afar.

Ryan Duffin says that when they found Jackie, "it looked like she had been crying ... Her lip was quivering, her eyes were darting around. And right then, I put two and two together. I knew she had been on this date and people don't usually look like that after a date." She told her friends that she was forced to perform oral sex on five men. "My first reaction was, 'We need to go to police,'" Duffin said. "I wanted to go to police immediately. I was really forceful on that, actually. And I almost took it to calling (the police) right there." He said he pulled out his phone and was about to call 911, "but she didn't want to and," he thought, "I can't do that if she doesn't want to do it."

Duffin says he even talked to his RA about the incident several days later, without using Jackie's name, to see if he should call the police anyway. The RA told him he could encourage her to contact the authorities, but it was her decision.

Alex Stock confirmed both friends' accounts. "Jackie's response was, 'I don't want to,'" Stock said. "I don't want to do that right now. I just want to go to bed."

Duffin says he still wants to believe Jackie is telling the truth, but he doesn't know where he stands. "The thing is, it doesn't matter," he said. "It doesn't matter if it's true or not, because whether this one incident is true, there's still a huge problem with sexual assault in the United States."

All three say *Rolling Stone* never contacted them before the article was published last month, but Erdely recently reached out to them and said she was re-reporting the story. Hendley also said Erdely apologized to her for how she was portrayed in the story.

Melissa Bruno, a spokeswoman for *Rolling Stone*, told the Huffington Post that the magazine "is conducting a thorough internal review of the reporting, editing, and fact-checking" of Erdely's story. Apparently, this effort is separate from Erdely's. Two of the friends told the *Post* that they've been contacted by a different *Rolling Stone* reporter in recent days.

December 14, 2014: Jackie's Other Friend, Alex Pinkleton, Describes Her Conversations With Erdely In a separate interview on Sunday, Jackie's friend Alex Pinkleton (not Alex Stock, who responded to Jackie's call for help) said she still believes Jackie was raped, but she isn't happy with how the story was reported. Pinkleton, a fellow rape survivor who was quoted in the *Rolling Stone* piece, told CNN's *Reliable Sources* that she thinks Erdely's "intentions were good" in writing about sexual assault on campus, but "the job was done poorly."

"I am upset with that aspect of it, but I also know that she was trying to come from a point of advocacy," Pinkleton said. "But as a reporter, you can't be, like, an advocate and support a story and listen to it and think everything is true and then report on it without trying to figure out if it's true. My job as an advocate was never to question Jackie's story or question the details, because I didn't need to. But the role that she's in as a reporter, she needed to do that."

Pinkleton said she too has been contacted by Erdely following the controversy, but she has yet to get back to her.

December 15: Phone Records Raise More Doubts about "Drew" Jackie's friends shared more details about how they contacted "Drew," the man she claims she was on a date with the night she was raped.

According to the Daily Caller, the name she gave them for the attractive upperclassman who had a crush on her was "Haven Monahan." No one by that name was enrolled on campus, or even lived in the area.

She encouraged them to text him, and eventually they had three different phone numbers for Haven. Research by the Washington *Times* determined that all three numbers are registered to internet services that allow people to text without a phone number or redirect calls to different numbers.

Ryan Duffin said he received no response when he texted the first number Jackie gave him. Someone identifying himself as Haven contacted him from a different phone, claiming he was using a friend's phone because his wasn't working. Later Haven started texting the friends from a third number, which he said was his BlackBerry. Previously, the Washington *Post* determined that a photo sent from that number was of one of Jackie's high school classmates, who was not in contact with her at the time and is not named Haven.

December 22, 2014: *Rolling Stone* Asks the Columbia Journalism School to Conduct an Independent Review of Its Report

Following unconfirmed reports that *Rolling Stone* was re-reporting its campus rape piece, editor and publisher Jann Wenner announced that the magazine has asked the Columbia Journalism School to investigate the matter. The following editor's note will appear in the next print issue of *Rolling Stone*:

In RS 1223, Sabrina Rubin Erdely wrote about a brutal gang rape of a young woman named Jackie at a party in a University of Virginia frat house ["A Rape on Campus"]. Upon its publication, the article generated worldwide attention and praise for shining a light on the way the University of Virginia and many other colleges and universities across the nation have tried to sweep the issue of sexual assault on campus under the rug. Then, two weeks later, The Washington Post and other news outlets began to question Jackie's account of the evening and the accuracy of Erdely's reporting. Immediately, we posted a note on our website, disclosing the concerns. We have asked the Columbia Journalism School to conduct an independent review – headed by Dean Steve Coll and Dean of Academic Affairs Sheila Coronel – of the editorial process that led to the publication of this story. As soon as they are finished, we will publish their report.

January 12, 2015: Police Say They Have No Reason to Believe That Rape Took Place at Phi Kappa Psi

As the spring semester started at UVA, the school reinstated its chapter of Phi Kappa Psi, saying police have cleared the frat, for now. Charlottesville police Captain Gary Pleasants confirmed that while they're still investigating the case, "We found no basis to believe that an incident occurred at that fraternity, so there's no reason to keep them suspended."

"We are pleased that the University and the Charlottesville Police Department have cleared our fraternity of any involvement in this case," said Phi Psi President Stephen Scipione. "In today's 24-hour news cycle, we all have a tendency to rush to judgment without having all of the facts in front of us. As a result, our fraternity was vandalized, our members ostracized based on false information."

Along with detailed statistical information, my personal connection to Paul's story was a huge portion of my research as well. Hearing an account of someone who inspired, for lack of a better word, the role of the accused in *Really Really*, I believe would open my eyes as a director as well as both casts to solidify any unanswered questions before opening night. As I mentioned before, I was fortunate enough to see the original production of *Really Really* at the Signature Theatre in Washington, D.C. in 2012. One of my best friends and colleagues from college, Jake Odmark, played the role of Davis. I recalled what an impact that show had on him so immediately I thought that it would be beneficial for both casts to be able to sit down and ask him questions.

On February 18th, 2015, both casts and production teams sat in room 201 in the Shafer Street Playhouse across from a laptop plugged into speakers waiting for Jake's call. Prior to the session, Jorge and I asked our actors to brainstorm any specific questions they may have to make our thirty minute session worth Jake's time as well as their own. Jorge and I recorded the audio from the interview and below are transcribed highlights from the conversation:

Kirstin Riegler Hensley: Tell us about your experience as a cast member of the premiere production of *Really Really* as well as what it was like to have Paul present throughout the entire process.

Jake Odmark: Well, first of all, *Really Really* is the most influential piece I have ever worked on. I had the opportunity to work with Paul everyday from the audition process to the closing performance. It was his first play ever written. He was changing lines day to day due to how people were reacting to the show. How he gauged people's reactions was during previews he would go out to the lobby at intermission to hear what the audience was saying. If he thought the audience was siding to Leigh or Davis, he tweaked the script to make it more neutral.

Adam Valentine (Davis, Jorge's cast): Did Paul ever elaborate on Natalie? (Natalie is Davis's ex-girlfriend who is mentioned throughout the play, but never seen or heard onstage)

Jake: Natalie was originally a character in the show, but Paul then decided that the story wasn't about Davis's past. Having Natalie be a presence would take away focus from the matter at hand: What happened at the party between Leigh and Davis. As an actor, I had to decide what happened with Natalie, but it wasn't important for Paul or any other character to know. It (the play) is about living in the moment. The whole point is everyone assumes and thinks what they want to think no matter what. To get what they want. If the rape occurs, then the rest of the play is the same. If the rape doesn't occur, then the rest of the play is the same because it is all about what people *think*. It is a play about narcissism, and getting what you want in any way possible. It is all about what YOU deserve.

Matt Riley (Jimmy, Kirstin's cast): How does the end sexual assault change the story?

Jake: Everyone is making decisions to get ahead EXCEPT for Davis. He hasn't done anything yet...and when he decides to finally do something, it's the rape. It speaks to the need for INSTANT GRATIFICATION from Generation Me. For example, you can post a Selfie on twitter right below a selfie of Beyoncé. It puts you on the same plane as a celebrity because you do it mainly to see how many likes you are going to get. Paul is writing about entitlement: what you deserve. He (Davis) is the only character to not get what he wants until the end.

Kirstin: What is the purpose of Grace's monologues?

Jake: The Generation Me theme of the show was extremely important to Paul and the purpose of Grace's monologues was to keep the theme present. The direct address monologues serve as nets thrown to the audience to ask the question: This is where we are, do you get it? (Referring to a land of Generation Me, social media and narcissism)

Katie Stoddard (Haley, Jorge's cast): How was the relationship between the sisters shown? How did Haley/Leigh influence each OTHER?

Jake: Haley exists to show Leigh's economic background. She is outright in getting what she wants, which no other character does. She is doing exactly what Paul is writing about and at least she isn't lying about it. She is almost married to it in a sense. It's just another facet to our generation's neediness.

Jorge Bermudez: I believe Haley has the most integrity of all the characters in the play.

Jake: You can definitely make that case or you can also make the case that she is the most hated.

Telos Fuller (Jimmy, Jorge's cast): Did you and your cast talk about what was confusing with the script?

Jake: The ambiguity of the play is inherent, so we didn't really have the conversation of what was confusing because the characters in the show only know anything by what is specifically being said to them. They go after what they want all based off hearsay.

Kirstin: What was the most difficult part of the rehearsal process?

Jake: The rape scene, definitely. It was difficult because we never rehearsed in order of the show until our first run through, so getting into it was tricky. It was very mechanical at first, almost like a dance. After the first run through, I was driving home and just started crying and called the girl who was playing Leigh and she was crying too. We were emotionally hit, but in the best way possible. The awkwardness and tension felt between the both of us and the entire cast and crew watching was exactly what we needed to feel. It was great.

Jorge: If you could give any last words before we open this weekend, what would they be?

Jake: Make a decision, fight for it and make it clear the entire show.

(Odmark and both casts, 2/18/15)

Chapter Five: Four Hours a Day, Five Days a Week

In a rehearsal room, your real resource as an actor aren't the things around you; your resources are your imagination and your director and the other actors. In those close quarters, your imagination and your skills are what you turn to.

- *Stephen Lang*

The medium in which I thought would best document my rehearsal process was through creating rehearsal journals. Throughout the weeks, I wrote my true and honest feelings regarding my experience as the director, no censor. Instead of summarizing the rehearsal process in its entirety, I wanted my role to be specifically described and with full disclosure. Below are said journals:

DECEMBER 2014/JANUARY 2015

Researching the actual Duke Lacrosse case was a priority for me so I found the top two books regarding the material at hand. I ordered *The Price of Silence: The Duke Lacrosse Scandal, the Power of the Elite, and the corruption of our Great Universities* and *The Last Dance for Grace: The Crystal Mangum Story*. I found excerpts from each book for the cast to read when we approach scenes regarding the subject matter, especially, how Crystal details what happened the night of her alleged rape. Leigh's monologue when she confesses to Jimmy what happened at the party, she needs to trust in the amount of detail, which also gives a red flag that she may be lying. Too much detail in a story can spark speculation. Leigh's account needs to mirror Crystal's tale. Each of the young men in the show will take away, hopefully, an opinion of how the rape accusation affects each of their lives reading how it impacted the three young men in *The Price of Silence*.... I also asked each of my actors to do their own research as well as journal over the break to begin to get in the mindset of their character. On the first day of rehearsal, I

plan to discuss their findings as well as how I will incorporate the excerpts throughout the rehearsal process. Is it spring semester yet?

SUNDAY 1/11/15

We had our first read through of the script. Before we began I spoke about my experience with “rape” at JMU so I could create an open and safe environment in the room amongst the cast.

When reading through *Really Really*, I realized that it will be more of a challenge really setting the scene for how severe the material is in the show. What exercises could I do in order to raise the stakes EACH time? This will come throughout the rehearsal process. I also stressed the important of the boys truly knowing the ins and outs of rugby. The brotherhood that you acquire when on a sports team is like no other and each team is different. These boys have to create THEIR team. Researching the history of rugby at Dartmouth, how long have they played the sport, etc.? After the read through was complete, I asked them to come READY for the first table work session.

TUESDAY 1/13/15

We began table work! Before rehearsal I asked the group to answer these questions regarding their character:

- What is your relationship with your parents?
- What age did you lose your virginity?
- What is your moral code?
- Have you ever had a job and if so, what?
- Did Dartmouth choose you or did you choose Dartmouth?

-What would be your high school superlative?

-MEN-when did you begin to play rugby? Position? Etc.?

-Who is your best friend?

Then, we just opened the dialogue and they began talking. It was actually incredible. They just talked without my guidance. It was as if they had been going to college together for four years and knew the ins and outs of their relationships. JACKPOT! This definitely sparked my idea to do a marriage counseling when we get to the one on one scenes; doing the scene in their own words after going through a mock therapy session regarding the subject matter of the scene. The challenge will be to make sure they keep my concept in mind, which is a crucial part to the thesis!!! LEIGH IS LYING!! Keeping that a constant throughout the process is a necessity!! How does this affect you/them directly? Indirectly? Present? Future? Then we did a drawing/recall exercise! Each of the cast members laid flat on the floor with their eyes closed. I had them create the image of what they imagined their character looked like in their minds from under garments to clothing to jewelry to how their hair and make-up looked. As they were imagining what they looked like, I wanted them to move each part their body physically that was being drawn in their minds. It could just be a flex and point motion or an actual roll of the hip/lifting action. Then when they were ready, KEEPING THEIR EYES CLOSED, I gave them a pen and a piece of paper and wanted them to draw what they saw...just trusting the image they saw in connection with their hands. So when we looked at the drawings after the exercise trying to guess who was who, even though they were visually abstract and distorted, the artist was able to explain what they drew, with extreme detail. That connection to SPECIFICS is what I want throughout each scene.

Onto River stories. River stories is an exercise that I use as an ice breaker at the beginning of a class or rehearsal process. It involves each actor picking a set number of events from their birth to the present that have had the most impact. These events become “rocks” in their “river of life” that they use to cross from one end to the other. It creates an open and safe environment for the actors and myself, creating a trust from the start. This exercise also allows the actor to get into a personal and specific mind set, which I want them to use throughout their growth with their characters. This was a must for my show. I had them come into rehearsal with 6 monumental life changing events that have happened to them, personally, beginning with your birthday to now. I had them begin with doing the exercise as themselves first allowing them to easily recall heavy lifting thoughts...then switching over to their characters. As I said before, being able to think in this manner for their character will only aid in the growth that is possible throughout the rehearsal process. As we went through each person, it was an incredible bonding experience to share such intimate moments with each other, cast, production team and even myself participating. Asking the cast, they all agreed that creating their river stories about their personal life was easier than their character, however, by doing so, it allowed their minds to open up when it came to their character river stories. Elements such as family history, personal accomplishments/defeats and overall goals came to the surface and, I believe, created an open environment for growth and play. I was very proud of my actors today.

WEDNESDAY 1/14/15

We began blocking with Riley (Leigh) and Connor (Grace). I started with a small warm up and then had them go through lines. Then onto blocking. I am struggling with the amount of how much I work on the acting during the blocking, which is an issue with my time management. We got through their first scene and then moved onto Carmen (Haley)'s, entrance in Act Two. With

Carmen and Riley, I had them play with tempo, which I have discovered is a huge tool that I enjoy using as a teacher and director. Determining one's neutral tempo is crucial to understanding how you enter, move about and exit a space. Also, not just dealing with pace and the speed of the movement, but the added layer of the style. For instance, Riley and Carmen chose whether or not they moved about the space at this moment in time with a staccato, abrupt and sharp, or legato, smooth and fluid, movement pattern. Added to this, I asked them that if one was sitting in the scene, the other had to be standing. Instead of giving specific blocking at first, this helped set the foundation for what the scene, and relationship dynamic, needed to be. Both actors played off each other very well and seemed to take to the exercise very well.

Food for thought for the day: What is different about this show is the set is stationary the entire time, so making sure each scene looks "different" in some way, versus the same sitting and standing. Making it creative.

THURSDAY 1/15/15

Matt Riley (Jimmy) was sick, so we just continued working on the scenes we worked the night before as well as blocking the laundromat scene between Grace and Leigh. I could tell that energy was lacking by the end of the night, so I hoped that what we worked on will be retained by the actors. This show can never lose its urgency and tonight proved this to be true.

SATURDAY 1/17/15

BOYS DAY!! The day began with all four boys with an open improvisation exercise. I gave them one goal: a football game is on, the teams need to be chosen, have a feeling about the game, have a team win and everyone needs a reason to leave. 30 minutes. Go. They set up their house in the space and just began. Very intriguing to watch. I hinted to maintain what their character

was about: given circumstances, super objective, magic if, etc. If they could describe their character in one word, keep that constant. After the exercise, I asked how did that feel and why do you think it was important for them? They answered quickly by stating that it felt like they were actually watching a game in their house on a Sunday, creating the ebb and flow of all four of them, as an ensemble. YES! That is the vibe that I wanted when they are in their house. I thought it would be tricky to give specific blocking for the entire thing, so I relied on pictures I wanted for certain moments, but other than that, I wanted them to play. Move when you feel like you NEED to move, etc. What props would you have? Keeping the rugby ball constant in the scene. Always having something to do.

Then our lovely assistant director, Miranda, had a 30 minute rugby session. Tossing the ball, going over positions, rules, etc. KEEPPING THE BOYS physical is key!! If there is a lull in the scene, stop and give me 20 pushups!!! The brotherhood needs to be constant. Always there, so when it is questioned and threatened in the show, the amount it affects each character is 100% apparent.

Onto blocking...went well. It is trickier with four people in this small space. Keeping movement justified, however, I know it will get better with time. Just creating framework right now. The biggest thing with the men is LINES. The vibe needed between them needs to be familiar and able to change tempos, and that is not a possibility unless they are off book. Still early in the process, so I am positive it will come!!!

TUESDAY 1/20/15

Over the weekend, I revamped the boys' scenes that we began to block on Saturday. I realized I needed to be specific versus allowing the actors to just "play" on stage the entire time. This

might have been a success with actors who have worked in the professional world, however, I need to keep reminding myself that these are young, student actors. They are sponges and I need to be delicate and purposeful with my directorial habits. With the specifics added, I based my blocking around status changes throughout the scene. If one person, for instance Cooper, is driving the conversation about Davis “getting laid” the night before, have him on the couch talking to Johnson, who is sitting on the floor in a childlike sitting position playing video games. When the status shifts after Davis enters, the levels change and adjust. It allowed the picture to move seamlessly, and now it is up to the actors to get off book and bring the lines to the same fluid level. When Davis discovers that rumors have been started about his alleged rape, he confronts Cooper and his supposed rage comes to a head. With levels in this instance, it is more about the physicality and the actor, Ian, who plays Davis, to forcefully move Cooper to change levels; change status. Also, as a director, always being aware of what furniture separates the actors and use that as physical barriers that come about in the script when conversational barriers appear. Today was an eye opener in realizing what I thought would hinder me, the stationary, small set, is actually a blessing and I am able to use that to my advantage when it comes to storytelling. If I think about it, especially when we get to the scenes between Davis and Leigh, the small space would be the setting for where the “rape” would have occurred. Space is now our friend and it will only bring more tension.

THURSDAY 1/22/15- FRIDAY 1/30/15

We have blocked the show!! Got through a stumble through and one of the actors, Michael Isaac, is frustrating me. He is the only one that is clearly not off book, which stops the flow of scenes. I am hoping that he will be 100% ready this week. The biggest day last week was when we blocked the rape scene. Riley and Ian were champs! So mature about the whole thing. Max

Ehrlich, our fight choreographer, did an incredible job. Worked very slowly and carefully with Riley and Ian, which needed to happen. For my show, having Riley pretty much “bring the rape on herself” is key so leading up to the actual action of said rape needs to be so filthy that Ian knows nothing else but to sexually assault her. Riley hitting herself, egging him on, is so vicious that it made me sick to my stomach watching it. I am hoping that the audience will see via Riley begging for the rape in a sense shows that she was lying about it the entire time. Each day we will work it step by step making sure it comes from somewhere. I have full faith in Riley that she will succeed with my vision and I truly am so lucky to have an actress that is willing to go to the depths of a person she is absolutely not in real life.

MONDAY 2/2/15-TUESDAY 2/3/15

We ran through Act One without stopping!!!! And it was incredible to finally be able to give nitpicky notes to truly get to the bottom of each scene!!!! We were missing Matt Riley, so we were unable to run the scenes with Jimmy, but every other one, I finally was able to see the show come alive. Max came in and helped with two more fighting moments, which helped me a ton!! It is going to be a crazy next couple of rehearsals getting into runs before tech, but I truly feel that all of it will come together to create an amazing project. Jorge and I both are excited for the experiment portion of our thesis. We are meeting with Grant on Thursday to discuss the best way to go about doing so, as fairly and scientific as possible! The major thing I am learning from the rehearsal process is how much of the actors opinion do I take into effect? I am not second guessing myself as a director, but I take everyone’s facial expressions, body language, etc. so personally that I think...”Are they not understanding what I am saying?” “Do they think my choices and vision are stupid?” It truly is hindering my full experience of this thesis, so I need to quit having those thoughts now!!!! For sure! Onward and upward!

2/3/15-2/7/15

My patience as a director was tested this week. Being that we just ran through our show, now it was time to take note of the specifics in each scene and work them as much as we needed. Lines were definitely tested and thanks to my wonderful stage manager and assistant stage manager, Rachel and Breezy, my actors were corrected every single time. I am not a fan of paraphrasing in the slightest. The script is written the way it is for a reason and based on that principle, I could tell my cast was getting frustrated with me and my team behind the table. My answer to them? In an equity house you will get line notes from the stage manager until you get it right, so get used to it. The majority of my cast was taking to really getting to the nitty gritty for each moment, however, there was a major incident that I did not expect to happen and it threw me off guard completely.

We were working on the scenes between Leigh and Jimmy because the energy and relationship was slacking between both of my actors. I, along with Miranda, could tell that both actors were not focused when coming into the rehearsal room, so we suggested they run the scene in a certain way to ignite the fire, so to speak. I asked them to recite the lines in the speediest way possible to get their mind prepared for listening and reacting at a rapid pace. It was not working, so I added the direction that they run around the room and immediately I hear from one of the actors: “Um, are you kidding me? I just ate dinner, I’ll just do the speed through, thanks.” And kept going without me even giving a response. I was floored, and felt so disrespected. I took a moment, and said, “how about we just start from the top with blocking and see where we get.” I chose to not make a scene in front of the cast, but let me tell you, I wanted to. PATIENCE WAS TESTED. I had worked with this actor multiple times and they never once showed anything of a “diva”

status before until this moment. Was this my fault as a director? Did I lose status because of my actions? Was this a fluke?

The following evening, after rehearsal, I asked the actor to stay after so I could speak to them, and we had a discussion about what happened. They knew immediately what our conversation was regarding and apologized profusely. I told them a story of a similar situation that happened during a show I was in where an equity actor behaved similarly and was asked to leave, right then and there. His understudy moved into his role and he never worked at the theater again. One slight reaction does not go unnoticed and could make or break a connection, which ultimately could hinder your career as an actor. We hugged and promised each other to never have to be in that situation again. And I truly believe that was a onetime slip for this person. Uncomfortable, however, it was one of the biggest learning moments thus far of my directorial career.

2/10/15-2/15/15

Dr. Noreen Barnes, Director of Graduate Studies at VCU and official reader of my thesis, came to watch our last run through before entering tech week. My kids did great! Moments were discovered, lines were hit, the message was clear and Noreen agreed. She mentioned it looked like we could have opened a week ago, so my confidence going into tech week was at a high.

Let tech week begin! This will be a doozy being that Jorge and I will be switching off days working in the space. I believe we are great shape and I came in with a game plan, which was to begin spacing, work with props tracking as well as costume changes along with adding light and sound. We got this. It seemed that the designers were more familiar with Jorge's show as far as cueing went, but I wasn't too worried. My fear of how prepared they were going to be for tech week diminished by the moment, which was reassuring.

2/16/15-2/18/15

And Mother Nature is now my enemy. Our final dress rehearsal was cancelled due to snow.

WHAT AM I GOING TO DO? We needed this final run, not to mention the fact that the cast of the main stage cannot see our run, so they were going to see the final dress. I have had set backs before, but I was not expecting this. This means we have to push back the skype session with Jake as well, which will cut into tech time, but I want that to happen for both casts. Thank goodness for Rachel and Page, our stage managers, because they figured everything out and a schedule has been made for Wednesday. Both casts will share the space in the evening as well as have the talk with Jake. We can do this. I hope.

The overall rehearsal process was filled with ups and downs, definitely unexpected interactions with actors, crew and weather, but I can say it was the growth, as an ensemble, that allowed me to go into opening night with a smile on my face. My number one rule is that if you have a rocky tech week, then your opening night will be a success, and I can happily say that it was.

Chapter Six: Performance Ignites Conversation

I definitely believe that art is the best way to produce social change.

- *Pedro Reyes*

The attendance for each performance was larger than expected and hearing the buzz around campus among the theater students specifically, made it that much more exciting. Opening night was filled with nerves because of the unexpected weather that cancelled our final dress rehearsal, however, it did not seem to faze the cast. They let their adrenaline and overall confidence with the show carry them through. The show went very smoothly, with very few technical problems. The pacing seemed slow, but that might have been my impatience. Why? Because all I was anticipating were the reactions from the audience. The cast, crew and I wanted to see if our concept came through, made people think and opened up a discussion surrounding the topics in the show. The lights went dark on the actors at the end of the show and it took a moment for the audience to realize it was over. To me, that was a good sign. The ending is abrupt in nature, yet encompasses each character's future because of the sexual assault and its personal aftermath. How that makes an audience member feel should be their immediate reaction. Was Leigh lying? Who was the true victim? Did anyone deserve the outcome they received? These were a few of the questions I wanted answers to, along with the questions created with Jorge and finessed by Grant, and luckily, there was a talk back after Saturday evening's performance to check in with viewers' opinions. Witnessing the faces of Thursday night's audience as they exited the theater, I had a good feeling that we, the cast and crew, were in for an informative and successful discussion with the audience at the upcoming performances.

Saturday evening was by far the most fluid and tight when it came to actions, text and the overall performance of the cast. The energy of the audience transcended onto the stage, which, in turn, allowed the actors to truly trust their story. Act one ended and as I sat in the back of the house, I watched as the audiences' minds buzzed with questions, which they were finally going to be able to ask after the show.

During intermission, Alex Burkart, first year MFA Performance Pedagogy student, turned to me and said the words that I did not expect to hear, but was so humbled. "Kirstin, you are a great director. Your ability to create pictures is amazing." He said the magic word; pictures. As I mentioned in my chapter about the rehearsal process, I spoke about how I wanted to focus on not just blocking, but moving from picture to picture creating fluid movement throughout each scene. It was important to me to not have each scene be the same, stagnant visual, and having Alex pick up on that after only one act gave me chills of satisfaction. Being that he approached me so honestly, I knew I wanted to take advantage and ask him in more detail about his thoughts on my show. Our conversation will be discussed in Chapter Seven.

The most audible reaction of the evening took place in the second act during the laundromat scene between Leigh and Grace. Grace has just found out via Haley that Leigh is accusing Davis of raping her, which she believes in her heart isn't true. She goes to confront Leigh, and to Leigh's surprise, Grace chooses the unexpected side of the accused. Here, as I mentioned briefly during the call back process with this scene, I worked with Riley on what tactics she would use in order to keep Grace on her side and stand behind her accusation. Leigh is shocked that she has to actually try and convince Grace to believe her, being that they are roommates and best friends, but because of their relationship, she knows exactly what button to push as a last resort; her sexuality. Connor and I discussed whether or not Grace has romantic

feelings for Leigh and for our story, we both agreed that she definitely did. Riley decided that she knew how Grace felt about her, so when it came to desperation in the laundromat she automatically turned on her sex appeal to draw Grace in. That was the lowest of the low according to Grace and the ultimate end of their relationship, in general. When Riley began to put the moves on Connor, I heard the audience gasp in disbelief that Leigh would stoop so low. This was a huge success because I needed her to come across as the villain to help Ian's portrayal of Davis look somewhat saintly. By doing so, the end sexual assault wouldn't look as evil, if it had any chance to, because at that point, Davis had nothing left, but to do what Leigh was accusing him of in the first place. After this scene, it was a guarantee that our talk back after the show would be interesting. Below I will list some stimulating questions and my casts' responses:

TALK BACK, SATURDAY, FEBRUARY 21, 2015

Becca Brinkley, second year performance major: Riley, how did you come to the point to cut so deep into your and Grace's relationship during the laundromat scene? (She claimed that she saw Jorge's production earlier that day and the difference between the scenes was remarkable, which sparked her curiosity)

Riley: The main thing Leigh sees in Grace is that she likes to take care of her and that she has feelings for her. Leigh knows that and didn't use it until it was absolutely necessary. Leigh expects Grace to believe her and when she doesn't, it's an utter shock. That is the how I go about it each time during that scene.

Marcelo Guzman, first year performance major: Was it a family environment throughout the process being that the subject material is of a serious nature?

Ian: For sure! It helps that Riley and I have been friends before this process so the trust needed for our final two scenes was a huge advantage. During the staging of that scene, we had to find the lighter moments so the material didn't take us over completely. For mental health reasons, mostly.

Riley: I couldn't agree more.

Miranda: The bond between the cast made the vibe so comfortable that when serious moments occurred throughout the play, the sense of discomfort added the tension that was needed. It was very cool to watch.

Rachel: Kirstin was also very adamant that on one of our off nights, we as a cast and crew, would hang out doing non show related things to keep the morale and natural flow between relationships authentic. We would watch movies, play games, etc. It really helped.

Connor: Because of the trust and family support that was created between our cast, it only aided in a very important goal of ours—In this show you have to be giving the entire time until it is your time to take. You need the trust between the actors to do so.

Anonymous: What was a piece of advice that you gave to your actors, Kirstin, that you felt truly stuck with your cast?

Kirstin (Me): It is crucial that each person knows what they want and how they will go about getting it at all costs....and the only person that needs to know your method YOU. It is Generation Me. Generation I. Fits perfectly. (I would like to thank Jake Odmark for that inspiration)

Anonymous: Ian, how did you even attempt to get inside Davis's head for this role?

Ian: It was terrifying because everyone most likely knows someone like him. “Good Davis.” When that is threatened, you go through every emotion to process, so that is what I allowed myself to do. I wanted to be as truthful as possible being genuinely concerned for myself, then making the rage come out of nowhere make sense. That was something Kirstin needed to see from the get go and was a work in process until it finally clicked. When does he choose to escalate? What makes the straw break the camel’s back?

The last question was more of a comment, which stated that both shows had such different tones, which made me so thrilled to see Jorge’s production. They both create a very different head space for the audience, and from the feedback so far, it looked as though we had done our job successfully.

We performed our closing show the following afternoon and it was oh, so bittersweet. The energy was lacking a bit, which was not unexpected, but after all was said and done, I was a very proud director. I couldn’t believe it was over. Just like that. Now, it was time to sit back and watch Jorge’s production that evening. As I sat in my seat right before the show began, a sudden bundle of nerves hit me all at once: Is his show going to be better? Will the audience laugh more? Will his blocking be better? Every insecurity flowed out of my mind, but better out than in. Once they were out, I just watched and was able to take everything in.

The rumors were true. Our shows could not be more different, which was great! The overall tone of his show and the interaction between characters were not only different, but would not have worked for my concept. Our characters were not the same people. For example, Riley’s Leigh was not even comparable to Kaelie’s and not based on talent, but on the truthful

instincts both actresses took to tell their individual story. The laundromat scene, as expected from the talk back, was a completely different story just by taking away the romantic affiliation, which Jorge's production did not need. It came down to the final scene and I was on pins and needles to see how it was going to be staged, being that Max choreographed both. You could not even compare them. Again, if the style of Jorge's rape scene was anything like mine, our concepts would not have been successful. Our experiment seemed to be successful because we achieved what we set to accomplish: taking one script and creating two different stories. We were able to have a joint talk back with both casts after the show, very briefly, but wanted audience members, hopefully those who saw both, to comment openly and freely now that both shows closed. There was one person that saw every single show of my and Jorge's productions, Marcelo Guzman. He was the one person I was dying to hear from and to end my and Jorge's closing day on his words, I couldn't have asked for more.

It was such a great experience and there was always something new in each show. I did not think I would feel so much emotion after the final show, after seeing it so many times, but I kept realizing that this happens in so many campuses and we don't even realize! But I truly thank you and Jorge for shedding light on a sensitive topic that we all needed to know about. (Guzman)

As well as the immediate feedback from our talkbacks, we also noticed Facebook postings from various people who had seen our productions. Ironically, in true Generation Me fashion, we took advantage of the opportunity to elicit feedback regarding their experience while

it was fresh in their minds. It was interesting receiving criticism from both ends the spectrum and below are two examples given to us by our fellow millennials...

There was one thing I wasn't so certain about, and it may be the writing as I had trouble understanding it in Jorge's version as well: the character of Haley. I understand how the actions she takes are important to the plot, but I have a hard time actually believing why she had to go to Davis and Cooper's house in the first place. What is she actually trying to prove by going there? It's not clear to me. I think it might be weakened by the almost too ironic moment of the pendant necklace, but the character lacks a degree of believability. Perhaps there could be a little bit more mining done with this character to heighten her need. I also find it interesting that in the survey it was asked "who was the hero?" and "who was the villain?" In today's world, it seems like the lines between these two ideas are becoming increasingly blurred, especially in a technology generation where the face can hide behind a computer or a cell phone. I tend to think all the characters spend time in both hemispheres, just as we all do in everyday life. That's my observation from seeing both plays.

-Alex Burkart, Theatre Pedagogy/Performance Graduate Student

After talking with Alex about his feedback regarding both productions, it sparked curiosity in me to dive into specifics and questions with my concept/show. I will admit that I am definitely a new director when it comes to straight plays, so there is an element of insecurity that lingered throughout my process. That being said, I trusted Alex to give me his honest opinion, which I value immensely as a fellow grad student, actor, and director. I initiated an email exchange and one of the most honest critiques I have ever received commenced. "First off, I thought you did just spectacular work with *Really Really*. The play has numerous traps that you were able to, in my opinion, successfully pilot around, and it really paid off. Really." (Burkart) He then went into his opinion of the writing of the show in general saying that it is written in a way that a director must keep true connections to the audience or it falls flat. What did he mean by "falls flat?" I

definitely agree that any director's job is to maintain true and honest connections between actors, which then hopefully transcends into the audience, but the word choice of "falls flat" intrigued me. I asked him what he was referring to and I quickly got a response.

It uses popular terms from the year 2012, when it was first performed, that with today's fast and ever changing culture can already start to feel dated two or three years after publication. This style of text also lends itself to an era of casual energy which can get trapped on stage, shutting the audience out entirely. Also, the characters can easily be viewed as stereotypes or caricatures without clear needs or relationships. Thirdly, the subject matter is so topical that some audiences may seem to feel that the play is too divisive, and too effortful in asking for discussion and lastly, as with lots of plays influenced by the 'angry young man' era, the actors can easily fall into playing emotion rather than action. (Burkart)

A light bulb went off in my head and I completely understood where he was coming from. The dialogue, even though it was only finalized by Paul during the production's premiere three years ago, was already "dated." As Alex mentioned, the way in which Generation Me chooses to express themselves via spoken word or technology is changing at a rapid pace and in order to keep up with the times, I made sure I was constantly aware of specific elements that were used throughout the piece. I am so happy he brought up the characters possibly coming across as caricatures because that was one of the most difficult components of each actor's

portrayal of who they were playing. It could have been so easy to have Michael Isaac (Cooper), and Michael Oppenheimer (Johnson) to go to the extremes with their polar opposite personas; however, it would have come across artificial. Then, in return, their moments of unraveling in the second act would not have been as genuine. Did I allow them to play with the extremes of Cooper's illuminating chauvinistic, over confidence and Johnson's studious, over compensating behavior just to fit in? Absolutely. I am a firm believer that as a director it is easier to pull an actor back from their extreme to find what feels "normal." During a speed through of lines, I asked all four male actors to find their extreme and just play. It was a success being that I am confident they did not come across as stereotypes of who they truly were. I wondered if this came across to Alex or the audiences as a whole.

That being said. I thought you did a really great job avoiding these traps. You found a difficult balance between the passive nature of today's youth, yet still keeping them active. Most of this was done with the encouragement of present day speech patterns fused with strong physical action that seemed natural and in the moment. This took the display of today's youth and projected it to the audience. You clearly defined the character's needs: this is exemplified with Cooper's scene with Jimmy- Cooper could easily have been made into an archetype, yet you crafted this moment with truth and clear consequences alive in the character's body. (Burkart)

If that message came through loud and clear for one person, then I had done my job. Alex continued to state that I avoided the divisiveness because “my directing and staging were so embodied by the actors that it seemed invisible, yet still maintained solid use of pictures. You also were able to successfully route your actors into playing consistent action, rather than emotion.” (Burkart) I never thought I could link my picturesque style of directing to my actors responding to my request. I wanted their movement to flow seamlessly making it appear as natural as possible. Thinking in pictures when it comes to staging became ingrained in me with musical theatre and I wanted to attempt to use the same technique with *Really Really*. I felt as though it was a success, as did my actors, and with Alex’s words, I think it is a method I can continue to use throughout my career.

The exchange of questions entered another generalization period discussing on actors’ need to work for an emotion. Actors love to do it because it feels so good. Alex called it “cocaine acting” because it gets the actor wound-up, but actually does nothing to benefit the people around them, including the audience. The audience will only be repeatedly pounded with the same emotion instead of letting the actions and thoughts of the play speak for themselves. With regards to my production, he “hardly saw my actors working for an emotion. They were letting the actions do most of the work: whether it be throwing a bag, a kiss, or that fantastic moment in the beginning with the pizza.” (Burkart)

As far as the subject matter was concerned, Alex and I discussed that he thought it was handled tastefully, which is exactly what I wanted to hear, especially because of my personal

connection to sexual assault and knowing how you approach an event of that nature needs to be carefully handled. The idea of the rape wasn't pounded over the audience's heads, because I didn't over-emphasize it and trusted that the structure of the play was enough to capture it. The discussion of how the sexual assault was staged was the last item on my agenda because that moment was the one that kept me up at night. Paul Colaizzo wrote this play to be about more than just the rape and my decision, along with the fight choreographer Max Ehrlich, to find a way to make it watchable was the driving force behind the final scene. Each character's story leading up to the sexual assault needed to carry the same amount of weight as the sexual assault itself. By doing so, if the actors truly committed to their story, the initial accusation of rape should hopefully leave the spotlight, but still maintain critical importance. We, as an ensemble, kept this principle evident throughout the process. Did this come across to every audience member? Alex's response showed once again that it hit one person, so hopefully, it may have done the same for a few more.

I actually thought at times that this wasn't a play about rape, it was a play about the "me" generation, which I think is more universally relatable, rather than focusing on the assault. Your use of light to highlight the ending sexual assault was effective, as it permitted the idea of what was happening to be suspended to the audience simply: they understood the image but weren't so violated by it that they disconnected themselves from the piece. (Burkart)

Our conversation, all in all, was extremely enlightening and I will forever be grateful for his directness and honesty. It was more complimentary than I had ever expected, but instead of putting me in a bubble of conceit, I now have a method to uphold and keep improving with each piece of theater I direct.

After my opening night, Thursday February 19th, 2015, I came home and saw that there was a notification on my Facebook profile. I had been tagged in a status by Dominique Carr, a Third Year BFA Theatre Performance student at VCU, who had just seen the show. On the next page, thanks to 2015 technology, I was able to attach the picture of the actual Facebook post.

← Dominique Carr 🔍 ⋮

3 likes 2 comments

👍 Like 💬 Comment ➦ Share

 **Dominique Carr** Feb 19 at 10:09pm 👤

Really Really directed by **Kirstin Riegler Hensley** was one of the best shows I have seen in a long time at VCU.

As an artist it is our job to touch people in a way that widens their mind into viewing an altered perspective. Art should provoke feelings, spark conversation, and leave the viewer in a slightly different realm than when they first entered.

I really had to take a moment to let the essence of her show sink in. Congratulations to the cast, you are true artists, I am humbled by your hard work. I can't wait to see the next show!

11 likes 2 comments

👍 Like 💬 Comment ➦ Share

 **Dominique Carr** Feb 19 at 2:26pm 👤

Regarding this status, I thanked her for the “shout out” and inquired if she was definitely going to see Jorge’s show. She excitedly said that she was and would love to talk about her experience in detail after seeing both shows. She messaged on Facebook after seeing the other production and a conversation ensued. Below is a sample of our conversation:

Kirstin: So how as the full experience of seeing both shows?

Dominique: It was crazy to see it all come full circle. I enjoyed the show very much and I saw Davis (in Jorge’s production) in a whole new light compared to that of your Davis (played by Ian Marsh). Even though I stand on things not being all black or white, I leaned a lot more towards Kaelie than Adam. The use of body language and double meanings was one of the key components of this (Jorge’s production) one. Also, a lot of things were much more over-sexualized I feel compared to your show which might have something to do with the themes of “Generation Me” that screamed out at me this time.

Kirstin: All in all did both shows speak to you?

Dominique: Yes they really did. I think this needs to be a travel production there are so many people that need to see these shows. There’s so much room for open dialogue and discussion especially at colleges and high schools. It’s amazing how perception can be so easily manipulated using the same dialogue and basic blocking...It’s incredible and actually comments on how we view media as well. I was talking to Megan (Mock) and Vincent (Ramirez) about how clear each of your visions were. It was evident throughout the show what the theme was and I loved the perplexity of the gray areas in life. When I watched the shows, I realized that not everything in these traumatic cases are black and white. There are so many little details that go into these cases. There’s so much that can be learned here and I’m still trying to figure it all out. It was amazing to see the layers in the show and so many hidden agendas and underlining meanings in words and phrases.

Kirstin: Our goal was to not be better than the other show just different. Did you think that came across?

Dominique: Yes, that is exactly what I picked up on. I wouldn’t have missed it for the world I haven’t been able to stop thinking about it since I left. That’s real art. (Carr)

Chapter Seven: One Heated Discussion

Theater and sports are connected. You've got your team - or ensemble - your goal and your determination to win.

- *Kevin Daniels*

One of the items Jorge and I discussed was having a post mortem once both shows had closed. It was important to us as directors to understand the actors' complete journey within rehearsing and performing their own production as well as viewing the other. Having our assistant directors and stage management teams was also imperative to our feedback because they experienced the show at a different level than us and the actors. In order to get the details that we needed out of their answers, Jorge and I met prior to meeting with the casts to compile a list of questions that we wanted to ask. On February 23rd, 2015, we assembled both casts and crew in the basement of the Singleton Center. This was the only time they had ever met to discuss the show and their experience in full disclosure, or at least we hoped that was the case. This being so, our icebreaker of the conversation was bringing attention to the previously agreed upon gag order to see if they honestly followed through. Every person responded that they had complied with the gag order and had not talked to each other during the entire process, except for the two actors playing Davis, Ian Marsh and Adam Valentine. I noticed that they gave each other a look and laughter ensued. They both confessed that they did speak, however, only regarding the script and Paul's writing. We weren't very surprised being that they are best friends outside of the show, naturally sparking a little skepticism.

We then asked how it felt working on a show not knowing what the other cast was doing with the same script. Riley MacIsaac, Leigh in my production, immediately took the floor. "Sometimes I forgot there was another cast and would have liked to have been able to talk to them. It felt a little divided, however, I understand why it had to be that way." (MacIsaac)

Michael Oppenheimer and Carmen Wiley, who played Johnson and Haley in my cast, responded with similar answers. They both were slightly intimidated by their counterparts, Solomon Dixon and Katie Stoddard in Jorge's cast, and wanted to make the best choice they possibly could knowing that Solomon and Katie would naturally shine. Carmen specifically added that when she first saw the cast lists go up, she saw Katie's name and in her mind she thought "that's perfect" because that's exactly how she saw the character of Haley. Consequently, she began the rehearsal process making Katie inspired choices and it didn't work in terms of her relationship with Leigh. After having a conversation with me, she had to reconcile how to embody Haley in her own way and once that happened, it started to click and she felt comfortable in not trying to be Katie Stoddard and to trust her own characterization.

Telos Fuller, Jimmy in Jorge's production, mentioned that Matt Riley, Jimmy in my production, has been in his acting class and that he is one of his favorite people to act with. He often questioned himself, "What is Matt going to do in this scene?" He almost tried to make decisions regarding his acting because he felt they would be better than the choices Matt would make. Eventually, he came to the realization that they are two different type of actors so they would probably portray Jimmy differently and that neither one would be better than the other, just different. Ironically, Matt stated that he did not think about what Telos was doing at all and in fact he often forgot there was another show rehearsing at the same time, much like Riley spoke about in her response.

Adam then mentioned that he had had several conversations with Jorge about whether Jorge and I were communicating throughout the process. When we probed, Adam stated that he kept having these conversations with Jorge, but not in a competitive sense. Since he knew the

point of having two concepts was to leave the audience with different perspectives, he would often check in with Jorge mainly because he wanted to make sure he was not doing the same things as Ian was doing. He was concerned that the audience would not be walking away with the most valuable experience. To his credit, he confessed that during one of his and Jorge's conversations, Jorge assured him that my show was going to do what it needed to do and that Adam needed to trust Jorge. Jorge and I, as directors, will handle our responsibility in making the most solid entry to our half of the thesis. Interestingly enough, Ian did not feel the same way. Similar to Matt Riley's response, He was not worried at all that he and Adam would play Davis the same way because in the beginning of the process I had a talk with him that he had to be as honest as possible with his character. It was imperative to just trust that he and Adam will be different.

This triggered Miranda Tower, my assistant director, with her opinion on the matter. "It ran the risk of being competitive because who wouldn't want to know if the actor playing the same role was making similar choices." (Tower) Well, is that a negative thing? I am a firm believer that a little competition never hurt anyone, but that is not the vibe Jorge and I wanted throughout the rehearsal process. The competitive undertone Miranda is speaking about, however, hopefully gave each of the actors the drive to always bring 110% to the table, each and every time. As a director, I never noticed this insecurity among my cast. I tried to surround every rehearsal with the knowledge that the each actor's performance was going to be different and that was perfectly okay, so I was a bit taken aback by these comments.

The next question revolved around the casts' experiences watching the other show and if Jorge's cast had a different experience being that they saw my production and then performed

their closing show. Adam Valentine, Davis in Jorge's cast, remarked right before our show began that he was very nervous and continued to say:

Riley and Connor came out laughing at the top of the show and I was like, this is so weird. The show was so good and it was so cool to see the differences, but at the same time it was so foreign. For the past month you see your cast portray the role and you feel like that is the way the character should be played? It was so cool though, at the end, to see the differences. It worked. It really really worked.

(Valentine)

Riley added that in the back of her mind there was a constant battle between *feeling* one scene, the way she played it in our show, and *watching* another.

Rachel Elder, my stage manager, confessed it was hard for her to watch Jorge's cast. She did not feel she could have worked on his show because of the concept; the fact that Leigh was telling the truth when accusing Davis of raping her at the party. It worked out for her that she worked on my show. She added that while watching Jorge's production, there were moments where her hands would start to shake and she didn't know if she could even sit through the talk back after the show. She had even seen some of their run-throughs as well as talking to Jorge's stage manager, Page, throughout the entire process and was still surprisingly strongly impacted. She ended this by stating that that's how amazing the show was to her. "The fact that the same script can be directed in two different ways and influence such different reactions about subject

matter that was personal to me, it was amazing.” (Elder) That was a very humbling moment for both Jorge and I.

At this point, the tone of the conversation changed because we moved into how it felt watching the ending rape scene, specifically, in each production. Connor Haggerty, Grace in my cast, made the choice to be 100 % honest, in fear of possibly hurting someone’s feelings. She thought the rape scene, in Jorge’s show, was too much...way too much. It was so disturbing. She felt sick afterwards and claimed a lot of people did. It was just way too much. Miranda Tower quickly interjected that although she felt everyone involved “killed it” regarding their individual performances, she stated that she actually doesn’t like this show.

I don’t like the message of it. I don’t like it. Which is part of the reason why I was so excited to work on it because you don’t always like what you’re doing. And I was really interested to see how the message would come out of this show. (Tower)

She added that both productions did something good which was open a discussion and she felt that ultimately, that is what’s most important. However, she expressed that the way in which Jorge’s sexual assault scene was staged, seemed to be for possible shock value. His scene involved music and the lights coming up on the audience at the end, which was actually written in the script. I chose to not do that because the tone of my rape scene was of a completely different nature. Davis did not initially rape Leigh at the party, so when he does so at the final moment of the show, it doesn’t highlight the “monster” in him, but showcases that people can be driven to do the unimaginable if pushed too far. Davis did rape Leigh initially in Jorge’s show, so having the music and light change may have been Jorge’s way to emphasize even more that

Davis is an aggressive and violent person. She further commented that by choosing to write a rape scene in general, she questioned whether the playwright was thoughtless (or not) because she feels the shock value was misused. I then asked if Miranda felt the play would have sufficed without it and at first replied, yes but then quickly added maybe not without it, but it would have sufficed with perhaps the implication of it. Her reasoning is that because 25% of the audience, according to one statistic one in four women have been victims of sexual assault, were survivors, all they needed to see was a more subtle scene implying that the rape occurred. Miranda added another element to her thought process by stating that the sexual assault being shown on stage versus being implied is actually a directorial choice, even though Paul wrote it in the stage directions in the script. "The lighting shifts to light the house, as we see DAVIS and LEIGH recovering from the event." (Colaizzo 111) Her argument lay in the fact that even though stage directions are written by the playwright, you (the director) don't have to follow them. To make that choice, she said there has to be a reason for it and she didn't think the reason can stem from the play's overall theme of Generation Me. She ultimately ended up putting blame on the writing, but kept referring to how Jorge's rape scene was so visceral, which connected her point that her perception of Jorge's choice of staging it that way was shock value being misused.

We needed to talk more about sexual assault at the talk
backs. We may have overlooked the biggest part of this.

He (Paul) chose sexual assault, not shoplifting. He picked it.

I wish we could have done more...or less. The shock
value was misused. (Tower)

In order for the rape to be portrayed on stage in the most effective manner possible, she felt we needed to talk more about sexual assault. This is where I completely agree. Jorge and I spoke about contacting counseling centers to be available for anyone who wanted to talk about what they saw. Also, creating informational pamphlets on sexual assault was in our initial plans. Speaking for me personally, once rehearsals were underway everything moved at a rapid pace and completing those tasks fell by the wayside. Before I knew it, tech week happened, the show ran, talkbacks occurred and the whole production came to an end. It was too late. If I could go back and change anything about this process, my top priority would be to have information and support available for our audiences because watching a scene of sexual assault can bring up many emotions. As the director, it was my responsibility to have an outlet in which people could have the option to consult.

Matt Riley added that he was in full support of what Miranda said and that maybe he needed to see it to come to the conclusion that rape was used as a plot device and not so much as a means to get awareness out there. In rehearsals for our production, Matt only watched Ian and Riley go through the choreography of the rape scene not at show speed and/or during fight call therefore he claimed he did not experience the full effect of how the sexual assault would make him feel.

Going through the process, I didn't really pick up on it.

But when I saw the other show, it made me incredibly uncomfortable. It really sunk into me. Seeing Jorge's production was sensory overload for me. I shut down.

I couldn't deal with it. I had to walk away. I had to be gone. And maybe that's what needed to happen for me

to fully understand where I sat with the show. (Riley)

Matt finished up his point by stating that if this (the show) was a film, he could stop watching. He can physically stop a film by the push of a button. And specifically with rape, we're on a college campus and he knew we had a fair number of survivors in the audience. To be sitting there watching it and knowing that it (the staging of Jorge's sexual assault) could have very well have been like that for them, he couldn't stand by it. It was used as a plot device and it was a little bit excessive for him.

While Connor, Miranda and Matt all said their piece, I couldn't help but notice the reactions in Adam Valentine and Kaelie Ukrop, who played Jorge's Davis and Leigh. Their body language and entire demeanor transformed into something that was possibly embarrassment or maybe just plain disbelief. Kaelie began to cry and put her head down covering her face with her eyes, but I could see that Adam wanted to respond to their comments, which I was intrigued to hear. I was just thankful that this question did not stop our open dialogue in its tracks. Jorge and I directed the floor over to Adam.

My belief as an artist is that there are so many subjects that get slid under the rug or not get talked about or limit the severity that is shown. And everything is being censored nowadays and look what's happening with drugs. And I think it's made such a big deal because it's not given the full effect. Because we're not actually committing to telling the story. If we were to do the rape behind the couch, or just imply that it happened – I think it's one thing for me to sit in the theatre

and *have* to watch it and know you can't leave and it's jarring and it affects people a lot and makes them think twice for the rest of their lives. And I think it's shown in other works of literature or art or movies or television – the things that go to the extremes it's powerful and if it's simplified the message wouldn't come across as powerful. As an actor and a person, I feel bad that I was a part of something that made you feel sick. But, I feel we have to show it (the rape) and if you censor it then what's the point of delivering the message? (Valentine)

What I took away most from what Adam said was that being in a position where you are somewhat forced to watch what is happening on stage is a part of the beauty and artistry of Paul writing the sexual assault scene to appear on stage. As a spectator, you cannot press pause to stop the action, as Matt mentioned. Whatever happens on the stage, happens, and you are there to see it unfold. Having the sexual assault scene on stage introduces that element to *Really Really*. People were forced to watch something that is uncomfortable for any person to see, whether they have a history with sexual assault or not. The audience couldn't press pause or fast forward. They had to watch Davis rape Leigh, for whatever reason and then the audience has to process the action. This could definitely have a negative effect, as it did for Connor, Miranda and Matt, however, it could also go the opposite way. Rachel Elder ended our discussion about how it felt watching the rape scenes by commenting that she has a friend who was a victim of sexual assault and saw both productions. "She has not really gone to counseling for this and it's been a huge part of her life. This show got her to a place where she made the decision to go to student

health.” Because her friend was forced to watch both ending scenes, it gave Rachel’s friend the push she needed to begin dealing with her experience.

Overall, this moment in the post mortem was the most difficult for me. I am a people pleaser and when I see that someone’s opinion and words are upsetting a person I respect, I want to deflate the situation. This was the case for Miranda’s comments regarding Jorge’s sexual assault scene. Everyone is entitled to their opinion, however, Miranda could have chosen a less abrasive approach, perhaps. Yes, we wanted everyone to speak honestly and truthfully, but once she said her feelings on the matter, Jorge responded with reasons why he chose to go the route he did with the staging and Miranda wasn’t accepting it. You don’t have to agree, but you can respectfully agree to disagree and she would not let the issue die down, which was disrespecting Jorge as a director and I was not comfortable with that. I felt helpless and slightly embarrassed, personally, because Miranda was MY assistant director, so I felt responsible for her actions in a sense. You could cut the tension with a knife. I debated on interjecting more than I did, but I realized that this is the conversation that Jorge and I wanted to ignite with our shows. The strong opinions on what was seen on stage needed to be discussed, I just wish that could have been in a more respectful manner. Miranda did not mean any insult, knowing her as a student, but when she is passionate about something, she will make sure everyone knows it. Jorge is the same way, as am I. If Miranda was questioning how I staged something in my show, I would be on the defensive immediately. This just wasn’t my battle to fight. Ultimately, the discussion fizzled out and we were able to move onto our next question.

Was there a specific moment or piece of text that held more weight to your character and/or you as an actor? Below are answers from my cast and the reason behind their choice.

Riley MacIsaac: “It did.”

Leigh says this in response to Grace saying that if she was telling the truth about being raped, that she hoped it hurt. This, as a director, was one of the toughest moments to work on with Riley. Not because of her acting ability, but because it is easy to read this line as if Leigh did get sexually assaulted and my show needed to do the complete opposite. In the beginning of the rehearsal process, I asked Riley to create the story of what actually happened that night at the party with Davis. What she came back to me with was a detailed description of a girl’s pride being ripped out of her soul.

I (speaking as Leigh) have had this obsession with Davis for four years and even though I am with Jimmy, I needed to prove to myself that I could get a guy like him, even just for one night. I strategically waited for a weekend where Jimmy is going out of town, which happens to be the same weekend as the rugby house’s biggest party of the year. Davis was guaranteed to be there and more importantly, Jimmy was guaranteed not to be. I am a modest dresser, but that night, I had to pull out all the stops: Hair down, make up on, tight dress, knee high stockings and heels. I get to the party with Grace, after having a few drinks, to loosen me up. I spot Davis from across the crowd and make eye contact. I walk over to him and offer him a drink. He accepts and we begin to talk. The conversation leads us to his bedroom and I shut the door. We begin to kiss and it’s everything I had imagined. However, I realize that Davis a little more drunk than anticipated. We take each other’s clothes off and I lay him down on the bed, wanting this exact moment. Davis enters me and we begin to have sex. A few minutes go by and I noticed that he isn’t as “happy” as he was when we started. I look down and Davis is asleep. I have never been more hurt and humiliated in my entire life. I get dressed, exit the room and immediately find Grace, as if nothing had happened.

The moment after Grace attacks her with her threat, I told Riley to picture every detail of her story and do not say her line until she has nothing left to do but say it out loud. Riley exclaimed she saw exactly how much he broke her that night and needed to punish him. “It did.” was not just hurt, but the reminder that her revenge was warranted. It displayed what kind of person Leigh truly is.

Michael Isaac: “Then you need to try and fix this.”

Cooper says this in response to Davis admitting that he truly does not remember anything that happened between him and Leigh at the party. Michael said that for him, this was the moment where Cooper realizes there is not much that he could have done to help Davis in this situation. He needs to save his own reputation and future, so he tells Davis that it is in his hands now. This triggered his conversation with Jimmy, which eventually ends in him lying about what he heard at the party to seal his safety at Dartmouth and future with the rugby team. Michael stated this moment showed a great deal about Cooper's character.

Ian Marsh: “Hey mom...”

After Johnson expresses that he can't afford to be friends with Davis because of the trial regarding the alleged rape, Davis breaks down and calls his mom. Ian mentioned that this was a crucial moment for him because the relationship with his family is immediately defined. He obviously has a strong enough relationship with his mom to inform her about what is going on craving her support. The struggle for him as an actor was to not make Davis look like a mama's boy or inferior by choosing to call his mother, which, as a director was never an issue. Similar to Riley's moment before her response to Grace, I wanted Ian to let the feeling of Johnson, one of your best friends, separating himself from you and the situation at hand sink in. Once you feel like there is nothing left to do but call your mother, that is when you pick up the phone and dial. How fast do you dial? Do you second guess as you are calling? Are you happy you get her voicemail? These moments all needed to come alive before he even said “Hey mom,” so that piece of text has all the weight that you just mustered up from Johnson leaving to the voicemail recording. The first time Ian went through those motions to get to the phone call, the entire room was in tears, even him. It was very evident why this line meant so much to Ian once he said it.

Carmen Wiley: “How else am I supposed to get things?”

Carmen stated that this line was a huge wake up call for her understanding of Haley because even though she uses humor and passive aggressiveness to express herself, what she says is actually very honest. Haley does what she needs to survive. She is with Rico because he provides a roof over her head and food on the table. The reality of needing and depending on other people to get by is something Haley is used to. Carmen, however, has never experienced that desperation, so this line provided her with an outlet to get to that place of Haley's persona. Haley needs to ensure that she has something to live off of, which in return, is the reason why she constantly involves herself into everyone's business.

Jorge and I ended our post mortem asking our casts what they did, individually, to embrace what their character needed to accomplish by the end of the play. Was it something that felt close to home or to the other extreme, foreign as an unknown language? As a director, I believe I gave the guidance to begin their process, but I am not an overbearing mother type when it comes to growing with an actor. The only way to know how to connect and click in with a feeling, action or piece of text is to discover it on your own. You, the actor, are the one that needs to repeat the moment show after show. The director will not be there to help you. Asking the question, here are the answers from my cast:

Matt Riley, Jimmy:

“Jimmy needed to be comfortable and solidify his support system. He needed to make a move outside of his upstanding character, which, in turn, allowed me to recreate the feeling of sacrificing losing his dignity.”

I interjected with a question I wanted to ask the entire process, which was why did Jimmy choose Leigh, if he was the best catch on campus and Leigh came from the, as he quoted, the “opposite side of the tracks?” His response:

“Jimmy is ‘paying’ (using his financial situation to gain popularity) for his friends and Leigh is the special person that loves him for HIM, not his money.”

Riley MacIsaac, Leigh:

After Matt’s response, Riley immediately chimed in with why she decided that Jimmy was her future versus following her fascination with Davis and how she was able to channel that desperation.

“Jimmy was safe. I was able to get into her head by reading *Gone Girl*. (The novel mentioned by Riley was written in 2012, by Gillian Flynn, which revolves around the uncertainty about the protagonist, Nick Dunne, and whether he is involved in the disappearance of his wife.) I needed to embrace being selfish. Leigh’s motto through and through, for me, was ‘I am number one and you all can go f**k yourself.’”

Ian Marsh, Davis:

“How people talked about the show afterwards. The conversation was started.”

With Ian’s response, he stated that it was a struggle understanding why Davis would sexually assault Leigh in the end when the entire time he is the victim. It did not fully click with him until after our opening night’s performance. Why? Because he heard feedback from his peers, which sparked the confidence that he had done what we had talked about throughout the rehearsal process; all we need to do is start the conversation. And we did.

Conclusion: Opening the Flood Gates

I think there are three types of thesis shows. First type, it was done and forgotten about it other than it was done and it was their thesis. Second type, is that it changes the director's life. Third type is the one that will live as a moment in people's memories for years and that is yours.

- Grant Freeman, Dramaturg

One of the elements of my concept was making sure the role of the villain was clear. The assignment of who was the villain could transfer characters, however, with mine, Leigh needed to maintain that reign throughout the majority of the show. From the feedback, the majority of my audiences believed that Davis did not initially rape Leigh and that she chose to lie about the event for her own personal gain. That being the case, she came across insanely selfish, especially because she still got what she wanted at the end; a future with Jimmy. Manipulation was the driving force behind Leigh's decisions and the only person she thought about was herself.

With the audiences' consensus, I believe that I made a case for the falsely accused. It is the "go-to" to automatically believe the female in a sexual assault case because, why would she lie about such a horrific act? As I mentioned during my conceptualization process, I wanted to wrap my head around why anyone would want to relive a lie of that nature daily, just as Crystal Mangum did. It is less work to not believe the accuser. It makes the process quick and dirty. History has proven, specifically with the sexual assault cases Grant Freeman presented to my cast, that not only are innocent men going to jail for crimes they didn't commit because society sides with the female, but also because the university and justice systems mishandle procedures that should be followed. Adding to the layer of Generation Me and the world of social media, whatever newspaper, magazine or internet site chooses to follow said case, it is their words we are reading and who knows what truth they hold? For example, the public knowledge

surrounding the University of Virginia case was composed of an author's bias and choice to not contact both parties involved. How is that fair?

An ongoing issue that was brought up throughout the run of the show was that maybe the villain of the story was not any individual, but the substance abuse that took place at the party. I am not one to blame alcohol, but it brings up an interesting point of when under the influence, one does what one normally wouldn't do. A recent article came out regarding sexual assault and alcohol on college campuses, mentioning Dartmouth College, ironically. The campus brought up the debate of banning hard liquor completely to avoid any possible incidents as well as reinforcing their sexual violence program.

Dartmouth last year overhauled its policies to include harsher sanctions for sexual assault and it is developing a four-year, mandatory sexual violence prevention program. On the fraternity front, it plans to require all student organizations, including fraternities and sororities, to undergo annual reviews to ensure they are being inclusive and diversifying their membership. (Ramer, Yahoo! News)

It seems like steps are being taken to prevent falsely accused rapists of going through humiliation and ridicule that they don't deserve, just as Davis did. There is no excuse for the actions he chose to pursue at the end of the play, however, hopefully with the events leading up to it, your opinion of him as the victim did not change completely. Anyone who commits sexual assault deserves to be punished and the fact that Davis resorted to Leigh's level breaks my heart. It shows where desperation can lead you, both for Leigh and Davis.

This experience has been the most challenging and most rewarding experience of my career. The night I saw *Really Really* in 2012, I knew there was a purpose for me to pursue with

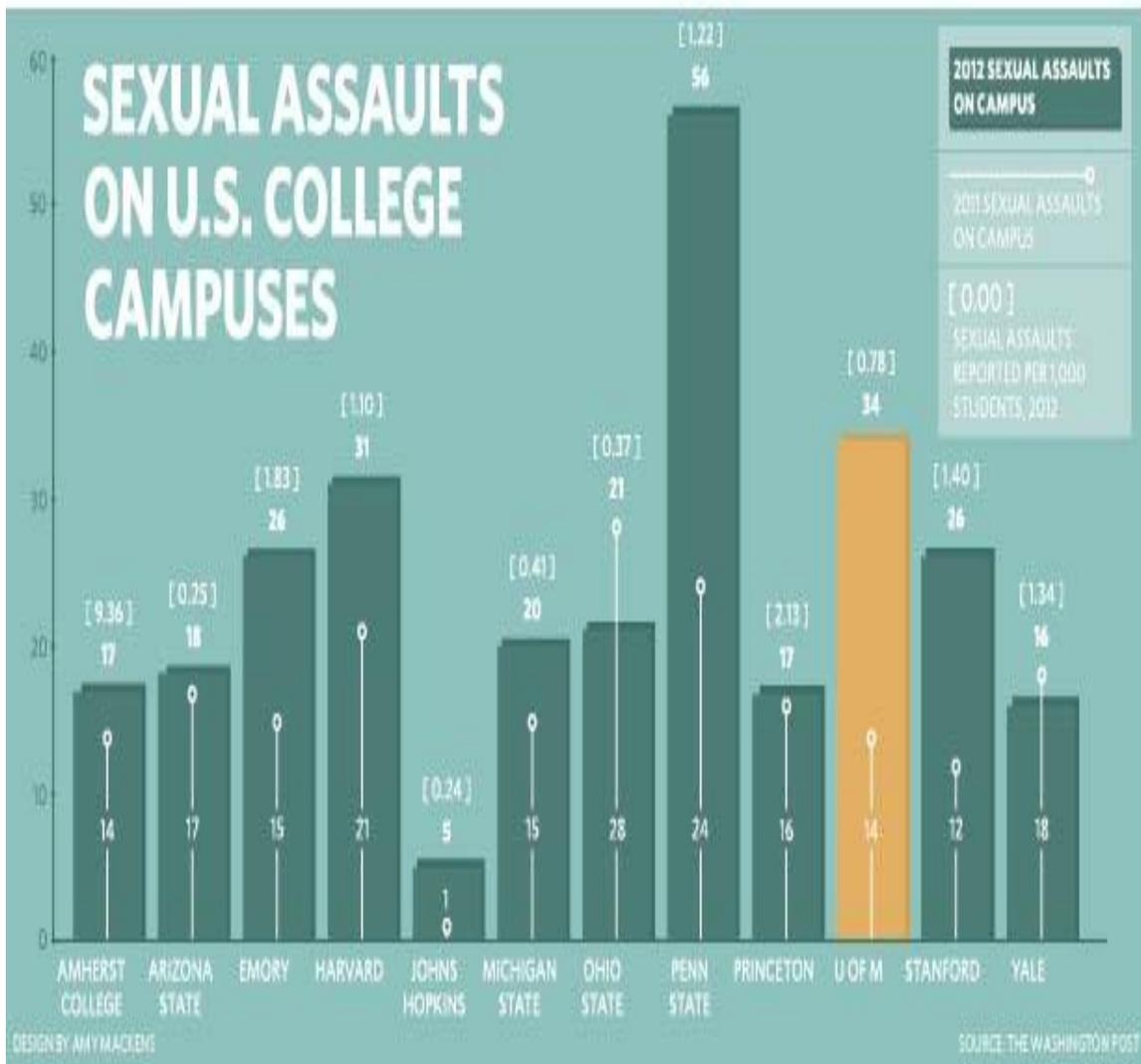
the piece, which became clear: To open a discussion about the sexual assault epidemic occurring on college campuses in the United States and how just being open to hearing both sides of the story can be a life-changing decision. Did Jorge and I answer our question of whether or not theater can change social opinion? Yes. It might not be an abrupt change, but igniting a dialogue surrounding the information is the spark that is needed. This experiment opened the flood gates of discussion among the students that saw our productions. The opinions at hand don't need to be definitive in nature, just a step in the right direction.

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Appendices: Dramaturgy Selections, Playbill, Poster

APPENDIX A



(The Washington Post, 2012)

GENERAL STATISTICS

Victims

1 in 6 (14.8% rape/2.8% attempted rape) women have been raped at least once in their lives. (*Dept of Justice, 2006*) Of all other statistics on the subject the number is usually between 1 in 5 and 1 in 6.

1 in 33 (3%) men have been raped at least once in their lifetimes. *(CDC, 1998)*

Only 16% of all rapes are reported to law enforcement. *(National Crime Victims Research & Treatment Center, 2007)*

An average of 293,066 victims of 12 years or older are raped or sexually assaulted each year. *(Dept. of Justice, 2013)*

Every 107 seconds, another American is sexually assaulted. *(Dept. of Justice, 2013)*

Times of year: From a 1993-2010 study, Summer has the highest rates of rape and sexual assault, Fall is 10% lower than Summer, Winter 9% lower, and Spring 6% lower. *(Dept. of Justice, 2014)*

As of 2013, sexual assault has fallen by more than 50% since 1993 (a difference of 5.5 million Americans). *(Dept. of Justice, 2013)*

15% of sexual assault and rape victims are under age 12, 29% are aged 12-19, 44% are under age 18. *(Bureau of Justice Statistics, 1997)*

Girls aged 16-19 are 4 times more likely to be victims of rape, sexual assault, or attempted rape than the rest of the general public. *(Bureau of Justice Statistics, 1997)*

In College

For college students, the offender is known to the student 80% of the time. *(National Crime Victimization Survey 2014)*

60% of rapes on college campuses occur with a perpetrator who is an acquaintance of the survivor. 32% are romantic partners, 8% are unknown/strangers. *(Zinzow & Thompson, Journal of Aggression, Maltreatment, and Trauma, 20, 711-725 2011)* The offender has a weapon 10% of the time. *(National Crime Victimization Survey 2014)*

80% of college rape and sexual assaults go unreported. *(National Crime Victimization Survey 2014)*

One in four college women report surviving rape or attempted rape at some point in their lifetime. These are anonymous reports on multi-campus surveys sampling thousands of college students nationwide *(Fisher, Cullen & Turner, 2000; Tjaden & Thoennes, 2006)*. This rate has remained the same since studies in the 1980s *(Koss, Gidycz, & Wisniewski, 1987)*.

The highest sexual assault risk situation for college women is after they become voluntarily intoxicated *(Kilpatrick, National Crime Victims Research & Treatment Center, 2007)*.

Every 21 hours there is a rape on an American college campus. *(Crisis Connection. National College Health Risk Behavior Survey. Fisher, Cullen & Turner, 2000. Warshaw, 1998.)*

Men are more likely than women to assume that a woman who drinks alcohol on a date is a willing sex partner. 40% of men who think this way also believe it is acceptable to force sex on an intoxicated woman. *(Crisis Connection. National College Health Risk Behavior Survey. Fisher, Cullen & Turner, 2000. Warshaw, 1998.)*

In a study done at University of North Dakota, 31.7 percent of participants said they would act on “intentions to force a woman to sexual intercourse” if they were confident they could get away with it. When adding the word “rape” and asked whether they would act on “intentions to rape a woman” with the same assurances they wouldn’t face consequences, just 13.6 percent of participants agreed. (*North Dakota, Denying Rape but Endorsing Forceful Intercourse: Exploring Differences Among Responders, Nov. 2014*)

Fewer than 1 in 5 female student (16%) and nonstudent (18%) victims of rape and sexual assault received assistance from a victim services agency. (*National Crime Victimization Survey 2014*)

Offenders

More than 50% of all rape/sexual assault incidents were reported by victims to have occurred within 1 mile of their home or at their home. (*Bureau of Justice Statistics, 1997*)

(67% of rapes occur at night between 6pm and 6am. (*Bureau of Justice Statistics, 1997*)

The average age of a rapist is 31 years old. (*Bureau of Justice Statistics, 1997*)

52% are white. (*Bureau of Justice Statistics, 1997*)

22% of imprisoned rapists report that they are married. (*Bureau of Justice Statistics, 1997*)

In 1 in 3 sexual assaults, the perpetrator was intoxicated — 30% with alcohol, 4% with drugs. (*Bureau of Justice Statistics, 1997*)

Reporting

Out of every 100 rapes: 68 go unreported. 32 get reported to the police (Justice Department, *National Crime Victimization Survey: 2008-2012*). 7 will lead to an arrest (FBI, *Uniform Crime Reports, Arrest Data: 2006-2010*). 3 are referred to prosecutors (FBI, *Uniform Crime Reports, Offenses Cleared Data: 2006-2010*). 2 lead to a felony conviction, which means out of 100 rapes, 2 rapists will spend a single day in prison (*Department of Justice, Felony Defendants in Large Urban Counties: 2009*).

According to the American Medical Association, sexual violence, especially rape, is considered the most under reported crime in American history.

The majority of rapes and sexual assaults perpetrated against women and girls in the United States between 1992 and 2000 were not reported to the police. Only 36 percent of rapes, 34 percent of attempted rapes, and 26 percent of sexual assaults were reported. Reasons for not reporting assault vary among individuals, but one study identified the following as common: Self-blame or guilt, Shame, embarrassment, or desire to keep the assault a private matter, humiliation or fear of the perpetrator or other individual's perceptions, Fear of not being believed or of being accused of playing a role in the crime, Lack of trust in the criminal justice system. (*Rennison, C.M. Rape and Sexual Assault: Reporting to Police and Medical Attention, 1992–2000. Washington, DC: U.S. Department of Justice, Bureau of Justice Statistics, August 2002*)

Effects of Rape

Victims of sexual assault are: 3 times more likely to suffer from depression. 6 times more likely to suffer from post-traumatic stress disorder. 13 times more likely to abuse alcohol. 26 times more likely to abuse drugs. 4 times more likely to contemplate suicide. (*World Health Organization. 2002.*)

MILLENNIALS

Millennials are likely the most studied generation to date. According to U.S. Census Bureau statistics, there are plenty of them to study, 80 million plus (the largest cohort size in history). There are data to find pretty much whatever you are looking for, as the data are varied and sometimes contradictory. In fact, Millennials are full of contradictions, which, of course, may explain the youth of any generation. Most consistent is that this generation is technically savvy, almost as if it has a digital sixth sense. A wired, connected world is all that Millennials have ever known.

They are considered optimistic, with 41% satisfied with the way things are going in the country, compared with 26% of those over 30. Optimism abounds despite the many tragic events that have shaped this generation, such as 9/11, terrorist attacks, school shootings like Columbine, the 2004 Southeast Asian tsunami, and hurricane Katrina. Political, economic, and organizational influences include the 2000 election, the impeachment of a president, the recession and the fall of Enron to name a few.

MOST DIVERSE GENERATION

Young people are more tolerant of races and groups than older generations (47% vs. 19%), with 45% agreeing with preferential treatment to improve the position of minorities. This may be attributable to the diversity of the generation itself, which recalls that of the silent generation. The shifting population is evidenced with 60% of 18 – 29 year olds classified as non-Hispanic white, versus 70% for those 30 and older. This reflects a record low of whites, with 19% Hispanic, 14% black, 4% Asian, and 3% of mixed race or other. Additionally, 11% of Millennials are born to at least one immigrant parent.

MULTITASKING REDEFINED

Millennials are considered multitaskers extraordinaire, though brain science tells us that multitasking is a myth. More likely, they are apt to switching tasks quickly enough to appear to be doing them simultaneously. When it comes to heavy media multitasking, studies show greater vulnerability to interference, leading to decreased performance. Some studies suggest that this generation is rewiring the brain with extensive multitasking training, evidenced by the teenager who can simultaneously play video games, watch TV, and do homework. They are retraining the brain to reduce the performance deterioration of multitasking by increasing the speed of information the brain processes. This rewiring allows multiple tasks to be processed in more rapid succession. This activity and research suggest that our brains are evolving.

SELF

Popular opinion is that Millennials are more caring, community oriented, and politically engaged than previous generations. Psychologist and Gen Y researcher Jean Twenge contradicts these assumptions. She and her colleagues find that today's youth are more interested in extrinsic life goals and less concerned for others and civic engagement. They are described as overly self-confident and self-absorbed.

This generation masters self-expression, with 75% creating a profile on a social networking site, 20% posting a video of themselves online, 38% with one to six tattoos, and 23% with a piercing in some place other than an earlobe. There is also a trend toward personal branding, which, on its surface, appears self-promoting. Looking a bit deeper reveals a method for young people to identify their passions and determine the most expedient path forward, rather than having others set a path for them.

MORE SIGNS OF THE TIMES

Millennial's main sources for news are television (65%) and the Internet (59%). Lagging behind are newspapers (24%) and radio (18%). Different from the youth of the two previous generations, parents have considerable influence on Millennial's political views. In one study of young American leaders, 61% listed parents as most influential, far in advance of public leaders (19%) and the media (12%). Faith leaders and celebrities ranked as having minimal or least influence.

Millennials are never far away from their next text, with 80% sleeping with their cell phone next to the bed. For some, this bed is in their parents' homes, as 13% have "boomeranged" back because of the recession after living on their own. Thirty-six percent say they depend on financial support from their families.

Many Millennials have grown up with parental support and encouragement and have experienced relatively comfortable lifestyles. Approximately 20% of American Millennials living in poverty have not been so privileged.

Nearly half of Millennials feel they may be worse off than their parents. Health trends indicate that Millennials could be the first generation in over a century to see their lifespan level off and even decline, with obesity becoming epidemic.

THE STUDENT

Millennials score high on IQ tests. They also score higher on such traits as extraversion, self-esteem, self-liking, high expectations, and assertiveness. These traits are purported to often lead to narcissism and entitlement.

Two-thirds of students predict they will perform in the top 20% of the population in their adult jobs. Self-esteem cannot deliver their expected success, and this mathematical impossibility leads many to experience frustration. They are showing measures of stress, anxiety, and symptoms of depression and are receiving lower scores on self-reliance.

Millennials want a clearly structured academic path. They look for special treatment and ask specifically what knowledge is required for exams. College professors sense their students wanting to be entertained by the instructor. These instructors also experience Millennials challenging them on grades and the relevance of assignments.

QUID PRO QUO

This generation has a transactional relationship to education, seeing higher education as a necessary and expensive consumer good. This commodity mind-set translates tuition into a college degree. The average millennial student expects professors to be accessible and approachable and to connect lessons to real life.

WHERE THEY ARE GOING

Millennials are sizing up to be the most educated generation in history. Bachelor degrees conferred were predominantly in business, the social sciences and history, health sciences, and education.

After commencement, 29% of top college graduates intend to seek employment in the private sector, while 17% have set their sights on the nonprofit field or teaching. Only 2% of respondents plan to work in the federal government after leaving school. Some 27% are looking at graduate school, and the rest are looking at the military and other options.

OBJECTIVE

A study shows that the biggest objective for young adults today, both male and female, is happiness. This is an important shift: It appears men and women are moving away from what used to be the be-all and end-all—money and power—in favor of love and friendship. It will be noteworthy to see how this evolution affects this and future generations.

SPECIFIC RAPE CULTURE

“As a culture, we still refuse collectively to accept that most rapes are committed by ordinary men, men who have friends and families, men who may even have done great or admirable things with their lives. We refuse to accept that nice guys rape, and they do it often. Part of the reason we haven’t accepted it is that it’s a painful thing to contemplate – far easier to keep on believing that only evil men rape, only violent, psychotic men lurking in alleyways with pantomime-villain mustaches and knives, than to consider that rape might be something that

ordinary men do. Men who might be our friends or colleagues or people we look up to.” – Laurie Penny, *The Independent*

Rape culture is a term that was coined by feminists in the United States in the 1970's. It was designed to show the ways in which society blamed victims of sexual assault and normalized male sexual violence.

Many feminists have provided great definitions of what rape culture is and how it plays out everyday. Emilie Buchwald, *author of Transforming a Rape Culture*, describes that when society normalizes sexualized violence, it accepts and creates rape culture. In her book she defines rape culture as: ***a complex set of beliefs that encourage male sexual aggression and supports violence against women. It is a society where violence is seen as sexy and sexuality as violent. In a rape culture, women perceive a continuum of threatened violence that ranges from sexual remarks to sexual touching to rape itself. A rape culture condones physical and emotional terrorism against women as the norm . . . In a rape culture both men and women assume that sexual violence is a fact of life, inevitable . . . However . . . much of what we accept as inevitable is in fact the expression of values and attitudes that can change.***

The website Force: Upsetting the Rape Culture explains how rape culture is the images, language, laws and other everyday phenomena that we see and hear everyday that validate and perpetuate rape. ***Rape culture includes jokes, TV, music, advertising, legal jargon, laws, words and imagery, that make violence against women and sexual coercion seem so normal that people believe that rape is inevitable. Rather than viewing the culture of rape as a problem to change, people in a rape culture think about the persistence of rape as “just the way things are.”***

We need to notice this stuff, get outraged, and share our outrage with others. Staying aware of rape culture is painful work, but we can't interrupt the culture of violence unless we are willing to see it for what it is.

- Alana Prochuk, WAVAW's C.A.R.E. About Gendered Violence at Vancouver Community College Coordinator.
(*WAVAW website, What is Rape Culture*)
-

Guilty Until Proven Innocent by Cathy Young, *Reason.com, Jan 2014*

The federal war on campus rape is unfolding amid a revival of what Katie Roiphe, in her landmark 1994 book *The Morning After: Sex, Fear and Feminism on Campus*, dubbed "rape-crisis feminism"-a loosely defined ideology that views sexual violence as the cornerstone of male oppression of women, expands the definition of rape to include a wide range of sexual acts involving no physical force or threat, and elevates the truth of women's claims of sexual victimization to nearly untouchable status. This brand of feminism seemed in retreat a few years ago, particularly after a hoax at Duke University drew attention to the danger of presuming guilt. (In 2007, the alleged rape of a stripper by three Duke lacrosse players sparked local and national outrage-until the case was dismissed and the young men declared innocent.) Yet in 2013, the concept made a strong comeback with a sexual assault case that gained national visibility in January and went to trial in March. This one was in

Steubenville, Ohio.

The facts in Steubenville were ugly enough. A 16-year-old girl who got very drunk at an end-of-the-summer high school party was repeatedly sexually assaulted while unconscious or barely conscious. One boy, 17-year-old Trent Mays, penetrated her with his fingers, tried to get her to perform oral sex, and essentially used her as a masturbation aid; another, Ma'lik Richmond, briefly participated in the abuse. Three other teenagers witnessed at least some of these acts (which took place in a car and in the basement of a home after the girl left the party with the boys), taking photos and a video. The next day, Mays bragged about his exploits and mocked the girl in text messages to friends, to whom he also sent her nude photo. When Mays and Richmond, both star players on the Steubenville High School football team, were arrested and charged with rape a few days later, many residents in the football-worshipping small town sympathized with the boys and were inclined to assume that the girl-an out-of-town private school student-was lying to cover up her misbehavior.

This sordid saga arguably shone a spotlight on the dark underside of small-town "football culture," which can breed a sense of entitlement and impunity in popular athletes. Yet the national press coverage, fueled by wild rumors of unspeakable brutalities (the girl was said to have been drugged, kidnapped, urinated on, and gang-raped for hours) and of an official cover-up, turned into a far more sweeping indictment of America's "rape culture"-a term that suddenly migrated from the fringes of feminist rhetoric into mainstream discourse.

Like many radical theories, the idea of rape culture contains plausible elements of truth: Some traditional gender arrangements have indeed encouraged cavalier or even tacitly accepting attitudes toward certain kinds of sexual violence. For much of history women have been treated to varying degrees as men's sexual property, with rape condoned if not legitimized in some circumstances: for example, in marriage (including forced marriage), or toward women who transgressed norms of feminine propriety. Even in the United States, as recently as 40 years ago, juries could be instructed to consider "unchaste character"-such as being single and on birth control-as a strike against an accuser's credibility, and courts often treated submission to overt physical intimidation as consent (at least in acquaintance-rape situations). And there is some basis for the argument that the conventional script of male pursuit and feminine coyness-with "no" routinely taken to mean "try harder"-can sometimes blur the lines between consent and coercion.

But this history is only one part of a complex mix of cultural attitudes-a mix that has long included genuine societal abhorrence of rape as a violation of female personhood. It is a measure of this abhorrence that when feminists in the 1970s challenged the unjust treatment of rape victims, the reforms they advocated-such as dropping resistance requirements that did not apply to other violent crimes, or barring the use of a woman's sexual history to discredit her-were soon enacted with overwhelming support. Moreover, the social response to sex offenses has been complicated by many factors besides sexism, from a general human tendency to sweep sordid matters under the rug to the difficulty of proving crimes that occur in intimate settings; these factors have affected male victims, too. Feminist theory offers no convincing explanation for why a homophobic patriarchy would also fail to protect boys from adult male sexual predators.

And yet the "rape culture" trope has gained such sway that even a *New Yorker* writer

highly critical of activist zealotry over Steubenville offered a disclaimer to defend the term. In an article in the magazine's August issue, Ariel Levy cited a 2011 Centers for Disease Control and Prevention (CDC) report stating that one in five American women are victims of rape or attempted rape and a recent Pentagon survey finding that one in four active-duty service members have been sexually assaulted. The problem, she concluded, could not be so pervasive unless there was a rape-enabling culture treating sex as "something men get-and take" from women.

Rape on Stage: How Theaters Portray Sexual Assault by Rebecca Ritzel, *TBD*, Sept 30, 2011

If the opening shows of D.C.'s theater season are any indication, more actresses should consider carrying mace.

Or rather, their characters should. In the first round of openings alone, rape—or the suggestion of it—factors into five mainstage shows, and several more plots hinge on what could be termed sexually violent situations. In each show, the actual act is handled differently, from the stylized brutality onstage in Synetic Theater's *Macbeth* to the swirling rumors of an offstage sexual assault in *Parade* at Ford's Theatre.

In every case, rape is used to convey the rock-bottom baseness of human nature.

"As far as a female character goes, this is the worst thing that could happen," says Matt Gardiner, director of *The Hollow* at Signature Theatre. "It's so intimate. And yet it is frequently used."

Earlier this year, Arena Stage drew praise for its production of Lynn Nottage's *Ruined*, a Pulitzer Prize-winning play about violence women face in the war-torn Congo. But sexual assault is not reserved for serious straight plays. Gardiner points out that Anita is gang-raped in *West Side Story*, and Aldonza is assaulted in *Man of La Mancha*. What's interesting is that shows involving rape now running in D.C. are mostly musicals, and mostly new. *Fela!* is launching its national tour at Shakespeare Theater; *The Hollow* is a world premiere; and *Cry for Peace*, another play about violence in the Congo, is a work-in-process that got a staged reading at Georgetown University.

In every case, directors took great care to convey what happens to their characters using means they feel are dramatically effective, yet not so graphic as to send sensitive viewers running to the doors.

"It's challenging," Gardiner says. "You want the audience to feel uncomfortable — but not so uncomfortable that it takes you out of the play completely. It's a delicate balance."

In *Cry for Peace*, there's already been so much violence by the time a female character describes being raped, the audience is not surprised. Director Ping Chong, who developed the show at Syracuse Stage, cast members of New York's Congolese community in every role.

"I believe in letting the people these horrible things happened to speak," Chong says. "That's the power of documentary theater."

Fela! also uses the testimonial approach, but testimonies are slightly fictionalized, and the impact is much more visceral. The violence occurs in Act 2, and up to that point, the musical has been mostly an Afrobeat song-and-dance extravaganza. But in 1977, Nigerian troops invaded the musician's compound, violently attacking many of the singers' 27 wives. In the musical, Fela has fewer leonine women stroking his ego, but after the raid scene — depicted with flashes of lighting, music and movement — each actress has a silent moment in a blinding spotlight. Above the stage, a corresponding mugshot-like image of each woman appears on a screen. The actresses are made up as if badly beaten, and to the left of each image, text written in first person describes what happened to them, going into great detail that includes genital mutilation.

These are *Fela!*'s only silent moments, a chilling space of stillness in an otherwise frenetic show.

Rape Culture in College

Excerpts from *The Michigan Daily* Article on Rape in Universities by Allana Akhtar, July, 2014

According to a recent analysis done by the Washington Post on data from the U.S. Department of Education, the University of Michigan had 34 total reported instances of sexual assault last year — the second highest number in the nation.

The University had 64 total recorded instances of sexual assault on campus from 2010 – 2012. There were 0.78 reported offenses per 1,000 students in 2012.

Of the nearly 1,570 colleges and universities listed, Pennsylvania State University had the highest number of reported sexual assaults with 56 in 2012. Harvard ranked third, behind the University, with 31.

In contrast, 45 percent of universities with enrollment of 1,000 or higher had 0 reported instances of sexual assault last year.

In January 2014, the White House Council on Women and Girls published a sexual assault report entitled “Rape and Sexual Assault: A Renewed Call to Action” that stated nearly 1 in 5 women have been sexually assaulted while in college and 7 percent of college men admitted to committing rape or attempting rape. The data reveals that only 12 percent of student survivors report the assault to law enforcement.

In light of the White House report, the Obama administration created a task force to combat campus sexual assault as well as nation-wide sexual violence.

“To make our campuses safer, change still needs to come from many quarters: schools must adopt better policies and practices to prevent these crimes and to more effectively respond when they happen,” the report stated. “And federal agencies must ensure that schools are living up to their obligations.”

Federal law agencies took action again last May when the U.S. Department of Education's Office for Civil Rights opened an investigation on over 60 universities for possible violation of Title IX of the Education Amendments of 1972 which prohibits gender-based

discrimination in federally funded programs and organizations.

Among these schools is Pennsylvania State University in University Park, Pennsylvania. Penn State, like Michigan, received nation-wide scrutiny on its administration's response to sexual assault following allegations of sexual abuse by former assistant coach Jerry Sandusky.

Although Penn State had the highest number of reported instances of sexual assault from 2010 to 2012, it also had the greatest rise of reported allegations in that time frame, from 4 reported assaults in 2010 to 56 in 2012.

Penn State has recently implemented several programs to aid students, faculty and staff in responding to and preventing sexual misconduct. These include self-defense courses, mass educational initiatives, open campus discussions and changes to police protocol.

Lisa Powers, director of the Office of Strategic Communications at Penn State, said the university takes the issue of sexual violence on campus very seriously and encourages open, national discussion on the issue. She added that she believes high rates of reported assault reflect survivor comfort with coming forward.

"We certainly believe training is effective, and we know that if more people are aware they are generally more likely to come forward and report," she said. "That's a good thing, since we know this is a crime that is vastly under-reported."

Lisa Lapin, associate vice president of University Communications at Stanford University, which had the fifth highest number of reported sexual offenses in 2012, echoed similar attitudes toward reported assault.

"We consider the numbers actually a success, because underreporting is a chronic problem in all colleges and universities," she said. "We look at the increase in our numbers to mean that our outreach programs are working and we're helping people get access to the resources that they need."

On the other end of the spectrum, Johns Hopkins University, which only had 6 total reported instances of sexual assault from 2010 to 2012, started taking steps to improve their sexual misconduct policy following the Department of Education's mandate clarifying university's active role in investigating allegations of sexual assault under Title IX, though the school isn't currently under investigation.

Dennis O'Shea, executive director of Media Relations and Crisis Communications at Johns Hopkins University, said the university revised their sexual violence policy in December 2012. It has created a 24/7 crisis hotline for survivors of sexual assault to feel comfortable reporting attacks and hired a sexual violence prevention, education and response coordinator. They are working to reword their policy to make it more understandable to students.

Though O'Shea did not wish to comment on the low number of reported assaults, he said the school is in the process of forming a Sexual Violence Advisory Committee with students, faculty and staff to help the school address prevention and response.

"We're in no way complacent," he said. "There is more to do and we are determined to do it. We will live up to the standards we have set for ourselves."

Though university spokespeople and federal researchers believe greater numbers of reported instances of assault is an improvement, it is still only part of the problem in combating occurring sexual assault across campuses.

APPENDIX B-PROGRAM

Really Really

Is presented by special arrangement with Dramatists Play Service, Inc., New York.

Written By Paul Downs Colaizzo

Directed by

Kirstin Riegler Hensley

1 Crime, 1 Script, 2 Shows, 2 Casts, 2 Concepts

DIRECTORS NOTE:

In the spring of 2014, we were fortunate to serve as teaching assistants for the VCU Senior Showcase. Upon choosing scenes for the seniors, we came across the play Really Really by Paul Downs Colaizzo. While coaching two different scenes, we instinctively arrived at differing opinions of who the antagonist and protagonist were in the story. Our heads rose, our eyes met and after an enthusiastic high five, suddenly a thesis was born. We resolved to mount two different productions of the same script from two different angles with the goal of answering the question: Can watching live theater change social opinion? From that moment, we were committed to collaborate to the fullest extent by creating our own individual approach alongside maintaining one comprehensive shared experience.

With all the controversy surrounding the recent sexual assault case at UVA, the relevance of this play couldn't be timelier. Additionally, we both have had individual experiences in the past that

suffice it to say the content of this play hits close to home. This has allowed us to hopefully bring the subject matter to you with heightened sensitivity and respect to anyone who has struggled to overcome insurmountable obstacles. This production is thus dedicated to those survivors of sexual assaults and equally for those who may have been wrongly accused. Thank you for coming and for supporting this project. We appreciate it, really.

~ Kirstin Riegler-Hensley and Jorge Bermudez

SPECIAL THANKS:

SALT

Ron Keller

Max Ehrlich

Noreen Barnes

Grant Freeman

Guild of Graduate Students

Jorge's cast and crew

Kirstin's cast and crew

Andy Santalla

The Riegler Family-Always being there, I love you all!

Bethany Hensley- you are my rock, never forget that, I love you, alittle

Crystal Mangum- Thank you for telling your story

Senior Showcase 2014

Jake Odmark

Paul Downs Colaizzo

Shaun Goodman

Dramatist Play Service

Jorge-I could not asked for a better partner on this journey!

CAST

(In order of appearance)

Grace.....Conner Haggerty
Leigh.....Riley MacIsaac
Johnson.....Michael Oppenheimer
Cooper.....Michael Isaac
Davis.....Ian Marsh
Jimmy.....Matt Riley
Haley.....Carmen Wiley

Production/Creative Team

Director.....Kirstin Riegler Hensley
Assistant Director.....Miranda Tower
Stage Manager.....Rachel Elder
Scenic Designer.....Andy Santalla
Lighting Designers.....Amanda Fitzgerald, Emma Sheehan
Sound Designer.....Nicholas Del’Omo
Dramaturge.....Grant Freeman
Fight Choreographer.....Max Ehrlich
Assistant Stage Manager.....Breezy Potter
Light Board Operator.....Ben Zasimowich

WHOSE WHO:

Conner Haggerty (Grace) is a second year performance major at VCU and looks forward to continuing her education here. She was last seen in Shafer Alliance Laboratory Theatre's

production of *Pun: a Play on Words* and VCU Theatre's production of *Ramapalooza Comedy Showcase* in both the sketch and stand-up portion. She will be studying *Commedia dell'Arte* this summer in Tuscany, Italy.

Michael Isaac (Cooper) is a transfer to VCU. This will be his first show that he has been cast in. He also worked as a run crewmember for VCU's mainstage productions "Hairspray" and "Macbeth."

Riley MacIsaac (Leigh) is a junior Performance Major here at VCU. She was most recently seen in the Ensemble of *Man of La Mancha*, Roxanne in *The Understudy*, Laura in *Chatroom*, and the Referee in *Never Swim Alone*.

Ian Marsh (Davis) is a third year performance major here at VCU. On the Shafer Alliance Laboratory Theatre stage he has been seen as Lt. Yolland in *Translations*, Bernard in *Monroe*, and Val in *W@ste*, among others. He hopes you enjoy the show!

Michael Oppenheimer (Johnson) is honored to be able to take this journey with his cast and crew. He is a first-year Performance major and has had an incredibly fortunate beginning to his VCU career. Recent credits include: *The Sensational Sans Sullivan Radio Hour* at Capital Fringe and *Quills* at SALT VCU. Thanks Mom and Pops for letting me be here. You guys kick ass.

Matt Riley (Jimmy) is a second year performance major and has most recently been seen in *One Flew over the Cuckoo's Nest* on the VCU Mainstage and *Quills* with SALT. He'd like to thank Kirstin for this very awesome opportunity and his cast mates and stage managers for all the hard work they have put in.

Carmen Wiley (Haley) is a sophomore theatre performance major. She has been seen in various SALT productions and is co-directing the SALT Cabaret in March. She has recently been seen as *The Female Moor* in *Man of La Mancha* on the VCU Mainstage. She is also a member of the SALT board. Thanks Kirstin for this wonderful opportunity and thank you to the cast and production team for being so supportive and fun to work with

Kirstin Riegler Hensley (Director) is currently finishing her final semester at VCU excited to graduate in May with an MFA in Theatre Performance Pedagogy. Recent VCU credits include *MACBETH* (Assistant Director) and *MAN OF LA MANCHA* (Vocal Coach). Her most recent professional directorial credit was serving as the Assistant Director for *LES*

MISERABLES at the Lyric Theatre of Oklahoma last summer. She also is a Washington D.C. native with an extensive musical theater performance career all along the East Coast. Proud member of Actors' Equity Association.

Miranda Tower (Assistant Director) is currently a junior at VCU working towards her BFA in performance. She has most recently been seen in TheatreVCU's *Macbeth*. She has also performed in various SALT shows, as well as directed "Monroe" in the spring semester of last year! She has thoroughly enjoyed this process and is so proud of all the hard work of the cast and crew.

Rachel Elder (Stage Manager) is a senior stage management major here at VCU. Her recent mainstage productions include Assistant Stage Manager on *MACBETH* and Production Assistant on *Hairspray*. Her recent SALT productions include Production Stage Manager on *THE METAL CHILDREN* and *W@ste*.

Amanda Fitzgerald (Lighting Designer) is a first year lighting design student. Her previous work was on *Man of La Mancha* where she was the Assistant Lighting Designer. This is her first time working with the SALT program as well as designing a show.

Emma Sheehan (Lighting Designer) is a first year lighting design student. She worked as Assistant Master Electrician on the main stage production of *Man of La Mancha* and has assisted designed on the SALT shows: *The Understudy*, *The Metal Children*, and *Comet Hunters*. This is her first time designing a SALT show.

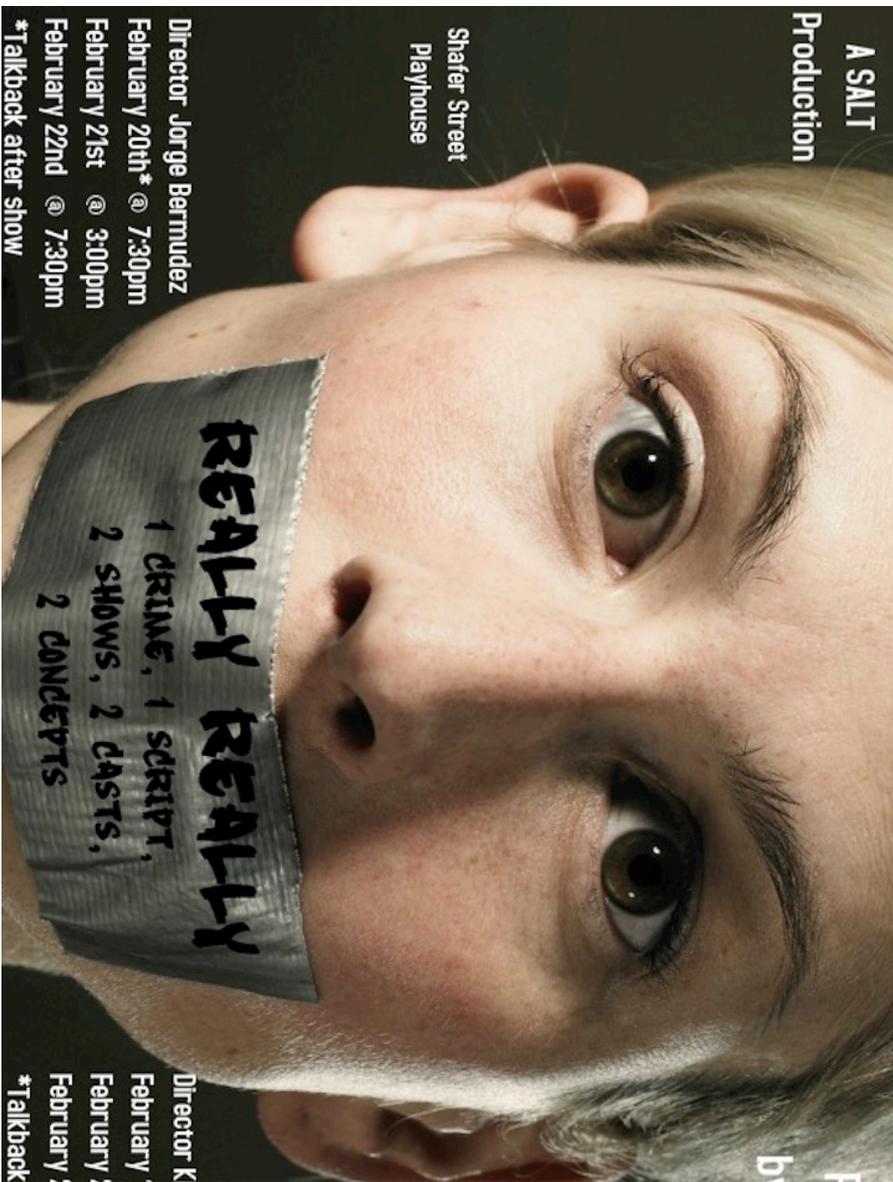
Nicholas Del'Omo (Sound Designer) is currently a first semester lighting design major. At VCU he has designed two SALT shows including *The Metal Children* and *Suburbia*. Prior to that, he worked as a Production Assistant on VCU Mainstage production of *MacBeth*. Additional previous credits include Technical Director for City of Fairfax Theatre Company's *Pippi Longstocking*, along with freelance electrics, sound, television production, and other technical work.

Grant Freeman (Dramaturge) holds an MFA from Virginia Commonwealth University and a BA in Theatre from the University of Puget Sound. Currently he is an adjunct speech professor here at VCU. His recent dramaturgy credits include *The Colored Museum* with VCU Mainstage, *Uncle Tom Deconstructed* and *P.I.C.* with The Conciliation Project, and *A Civil War Christmas* with Firehouse Theatre. He is pleased to celebrate his tenth show here at VCU.

Max Ehrlich (Fight Choreographer) had choreographed for SALT shows for the past three years. Such shows include but are not limited to "The Metal Children", "This is How It Goes", "Never Swim Alone", and "Dog Sees God". He was also co fight captain with the Drew Colletti on "Man of La Mancha". Max's recent acting credits include "The Nutcracker" (Grandfather), "Man of La Mancha" (Pedro), "The Understudy" (Jake), and "Unto These Hills" (Junaluska).

Breezy Potter (Assistant Stage Manager) is a sophomore at Theatre VCU. She has stage managed a few SALT shows including Suburbia, and The Understudy. She has been previously seen in TheatreVCU's production of Hairspray as Tammy.

APPENDIX C-POSTER IMAGE



VITA

Kirstin Riegler Hensley was born on February 12th, 1985 in Denver, Colorado. After graduating Rockville High School in 2003, she attended James Madison University where she graduated with a BA in Musical Theatre in 2007. Post College, Kirstin performed along the east coast, primarily in the Washington, D.C. area. There, she received three Helen Hayes nominations and one win for Outstanding Ensemble with Signature Theatre in 2012.

In May of 2015, Kirstin will graduate from Virginia Commonwealth University with her Masters of Fine Arts in Theater Performance Pedagogy. With this degree, she hopes she will be able to teach future artists at the collegiate level.