

Lust and Disgust:
Reimagining Injurious Representations and Experiences
of Black Actresses in the U.K. and U.S.

Appendices
Volume II: Supplemental Material

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Appendix A:

Association of Black Women Historians

Open Letter



An Open Statement to the Fans of *The Help*:

On behalf of the Association of Black Women Historians (ABWH), this statement provides historical context to address widespread stereotyping presented in both the film and novel version of *The Help*. The book has sold over three million copies, and heavy promotion of the movie will ensure its success at the box office. Despite efforts to market the book and the film as a progressive story of triumph over racial injustice, *The Help* distorts, ignores, and trivializes the experiences of black domestic workers. We are specifically concerned about the representations of black life and the lack of attention given to sexual harassment and civil rights activism.

During the 1960s, the era covered in *The Help*, legal segregation and economic inequalities limited black women's employment opportunities. Up to 90 per cent of working black women in the South labored as domestic servants in white homes. *The Help's* representation of these women is a disappointing resurrection of Mammy—a mythical stereotype of black women who were compelled, either by slavery or segregation, to serve white families. Portrayed as asexual, loyal, and contented caretakers of whites, the caricature of Mammy allowed mainstream America to ignore the systemic racism that bound black women to back-breaking, low paying jobs where employers routinely exploited them. The popularity of this most recent iteration is troubling because it reveals a contemporary nostalgia for the days when a black woman could only hope to clean the White House rather than reside in it.

Both versions of *The Help* also misrepresent African American speech and culture. Set in the South, the appropriate regional accent gives way to a child-like, over-exaggerated “black” dialect. In the film, for example, the primary character, Aibileen, reassures a young white child that, “You is smat, you is kind, you is important.” In the book, black women refer to the Lord as the “Law,” an irreverent depiction of black vernacular. For centuries, black women and men have drawn strength from their community institutions. The black family, in particular provided support and the validation of personhood necessary to stand against adversity. We do not recognize the black community described in *The Help* where most of the black male characters are depicted as drunkards, abusive, or absent. Such distorted images are misleading and do not represent the historical realities of black masculinity and manhood.

Furthermore, African American domestic workers often suffered sexual harassment as well as physical and verbal abuse in the homes of white employers. For example, a recently discovered letter written by Civil Rights activist Rosa Parks indicates that she, like many black domestic workers, lived under the threat and sometimes reality of sexual assault. The film, on the other hand, makes light of black women's fears and vulnerabilities turning them into moments of comic relief.

Similarly, the film is woefully silent on the rich and vibrant history of black Civil Rights activists in Mississippi. Granted, the assassination of Medgar Evers, the first Mississippi based field secretary of the NAACP, gets some attention. However, Evers' assassination sends Jackson's black community frantically scurrying into the streets in utter chaos and disorganized confusion—a far cry from the courage demonstrated by the black men and women who continued his fight. Portraying the most dangerous racists in 1960s Mississippi as a group of attractive, well dressed, society women, while ignoring the reign of terror perpetuated by the Ku Klux Klan and the White Citizens Council, limits racial injustice to individual acts of meanness.

We respect the stellar performances of the African American actresses in this film. Indeed, this statement is in no way a criticism of their talent. It is, however, an attempt to provide context for this popular rendition of black life in the Jim Crow South. In the end, *The Help* is not a story about the millions of hardworking and dignified black women who labored in white homes to support their families and communities. Rather, it is the coming-of-age story of a white protagonist, who uses myths about the lives of black women to make sense of her own. The Association of Black Women Historians finds it unacceptable for either this book or this film to strip black women's lives of historical accuracy for the sake of entertainment.

Ida E. Jones is National Director of ABWH and Assistant Curator at Howard University. Daina Ramey Berry, Tiffany M. Gill, and Kali Nicole Gross are Lifetime Members of ABWH and Associate Professors at the University of Texas at Austin. Janice Sumler-Edmond is a Lifetime Member of ABWH and is a Professor at Huston-Tillotson University.

Word Count: 766

Suggested Reading:

Fiction:

Like one of the Family: Conversations from A Domestic's Life, Alice Childress

The Book of the Night Women by Marlon James

Blanche on the Lam by Barbara Neeley

The Street by Ann Petry

A Million Nightingales by Susan Straight

Non-Fiction:

Out of the House of Bondage: The Transformation of the Plantation Household by Thavolia Glymph

To Joy My Freedom: Southern Black Women's Lives and Labors by Tera Hunter

Labor of Love Labor of Sorrow: Black Women, Work, and the Family, from Slavery to the Present by

Jacqueline Jones

Living In, Living Out: African American Domesticity and the Great Migration by Elizabeth Clark-Lewis

Coming of Age in Mississippi by Anne Moody

Any questions, comments, or interview requests can be sent to:

ABWHTheHelp@gmail.com

Appendix B:

Coriolanus Act I Scene 3

Coriolanus

Act 1, Scene 3

Enter Volumnia and Virgilia, mother and wife to Martius. They set them down on two low stools and sew.

VOLUMNIA I pray you, daughter, sing, or express yourself in a more comfortable sort.
 If my son were my
 husband, I should freelier rejoice in that absence
 wherein he won honor than in the embracements
 5 of his bed where he would show most love. When
 yet he was but tender-bodied and the only son of
 my womb, when youth with comeliness plucked
 all gaze his way, when for a day of kings' entreaties
 a mother should not sell him an hour from her beholding,
 10 I, considering how honor would become
 such a person—that it was no better than picture-like
 to hang by th' wall, if renown made it not
 stir—was pleased to let him seek danger where he
 was like to find fame. To a cruel war I sent him,
 15 from whence he returned, his brows bound with
 oak. I tell thee, daughter, I sprang not more in joy
 at first hearing he was a man-child than now in
 first seeing he had proved himself a man.

VIRGILIA But had he died in the business, madam, how
 20 then?

VOLUMNIA Then his good report should have been my
 son; I therein would have found issue. Hear me
 profess sincerely: had I a dozen sons, each in my
 love alike and none less dear than thine and my
 25 good Martius, I had rather had eleven die nobly
 for their country than one voluptuously surfeit out
 of action.

Enter a Gentlewoman.

GENTLEWOMAN Madam, the Lady Valeria is come to
 visit you.

VIRGILIA
 30 Beseech you, give me leave to retire myself.

VOLUMNIA Indeed you shall not.
 Methinks I hear hither your husband's drum,

See him pluck Aufidius down by th' hair;
As children from a bear, the Volscies shunning him.

- 35 Methinks I see him stamp thus and call thus:
"Come on, you cowards! You were got in fear,
Though you were born in Rome." His bloody brow
With his mailed hand then wiping, forth he goes
Like to a harvestman that's tasked to mow
40 Or all or lose his hire.

VIRGILIA
His bloody brow? O Jupiter, no blood!

- VOLUMNIA
Away, you fool! It more becomes a man
Than gilt his trophy. The breasts of Hecuba,
When she did suckle Hector, looked not lovelier
45 Than Hector's forehead when it spit forth blood
At Grecian sword, contemning.—Tell Valeria
We are fit to bid her welcome. *Gentlewoman exits.*

Appendix C:
Closer Workshop Scenes

Closer
By: Patrick Marber

ACT One
SCENE One

Hospital.

Early Morning. (January.)

Alice *is sitting. She is wearing a black coat. She has a rucksack by her side. Also, an old brown leather briefcase.*

She rolls down one sock. She has a cut on her leg, quite bloody. She looks at it. She picks some strands of wool from the wound.

She looks at the briefcase. Thinks. Loos around. Opens it. She searches inside. She pulls out some sandwiches in silver foil. She looks at the contents, smiles, puts them back in the briefcase. Then she removes a green apple from the briefcase. She shines the apple then bites into it.

As she starts to chew **Dan** *enters. He wears a suit and an overcoat. He stops, watching her eat his apple. He is holding two hot drinks in Styrofoam cups. After a while she sees him and smiles.*

Alice Sorry. I was looking for a cigarette.

Dan I've given up.

He hands her a drink.

Alice Thanks.

He looks at his watch.

Have you got to be somewhere?

Dan Work.

They sip their drinks.

Didn't fancy my sandwiches?

Alice I don't eat fish.

Dan Why not?

Alice Fish piss in the sea.

Dan So do children.

Alice I don't eat children wither. What's your work?

Dan I'm a...sort of journalist.

Alice What *sort*?

Beat.

Dan I write obituaries.

Beat.

Alice Do you like it...in the *dying* business?

Dan It's a living.

Alice Did you grow up in a graveyard?

Dan Yeah. Suburbia.

Beat.

Alice Do you think a doctor will come?

Dan Eventually. Does it hurt?

Alice I'll live.

Dan Shall I put your leg up?

Alice *Why?*

Dan That's what people do in these situations.

Alice What is this 'situation'?

They look at each other.

Dan Do you *want* me to put your leg up?

Alice Yes, please.

Dan *lifts her leg on to the chair.*

Dan I've got a mobile, is there anyone you'd like to phone?

Alice I don't know anyone.

Who cut off your crusts?

Dan Me.

Alice Did your mother cut off your crusts when you were a little boy?

Dan I believe she did, yes.

Alice You should eat your crusts.

Dan You should stop smoking.

Beat.

Alice Thank you for scraping me off the ground.

Dan My pleasure.

Alice You *knight*.

Dan *looks at her.*

Dan You *damsel*.
Why didn't you look?

Alice I never look where I'm going.

Dan We stood at the lights, I looked into your eyes and then you ...stepped into the road.

Alice Then what?

Dan You were lying in the ground, you focused on me, you said, 'Hallo, stranger.'

Alice What a slut.

Dan I noticed your leg was cut.

Alice Did you notice my *legs*?

Dan Quite possibly.

Alice Then what?

Dan The cabbie got out. He crossed himself. He said, 'Thank fuck, I thought I'd killed her.' I said, 'Let's get her to a hospital.' He hesitated...(I think he thought there'd be paperwork and he'd be held 'responsible'), so I said, with a slight sneer, 'Please, just drop us at the hospital.'

Alice Show me the sneer.

Dan *considers then sneers.*

Alice Very good. *Buster.*

Dan We put you in the cab and came here.

Alice What was I doing?

Dan You were murmuring, 'I'm very sorry for all the inconvenience.' I had my arm round you...Your head was on my shoulder.

Alice Was my head...*jolling*?

Dan That's exactly what it was doing.

Pause.

Alice You'll be late for work.

Dan Are you saying you want me to go?

Alice I'm saying you'll be late for work.

Beat.

Dan Why were you at Blackfriars Bridge?

Alice I'd been to a club near the meat market...*Smithfield*. Do you go clubbing?

Dan No, I'm too old.

Alice How old are you?

Dan Thirty-five.

Alice Half-time?

Dan Thank you very much. So, you were *clubbing*...

Alice Then I went for a walk, I went to see the meat being unloaded.

Dan The carcasses, why?

Alice Because they're repulsive. Then I found this tiny park...it's a graveyard too. *Postman's Park*. Do you know it?

Dan No.

Alice There's a memorial to ordinary people who died saving the lives of others. It's most *curious*. Then I decided to go to Borough – so I went to Blackfriars Bridge to cross the river.

Dan That *park*...it's near here?

Alice Yes.

Dan Is there a...statue?

Alice A Minotaur.

Dan I do know it. We sat there... (my mother's dead) ...my father and I sat there the afternoon she died. She died *here*, actually. She was a smoker. (*Remembering*) My father...ate...an egg sandwich...his hands shook with grief...pieces of egg fell on the grass...butter on his top lip. But I don't remember a memorial.

Alice Is your father still alive?

Dan Clinging on. He's in a home.

Alice How did you end up writing obituaries? What did you *really* want to be?

Dan (*smiles*) Oh...I had dreams of being a writer but I had no voice. What am I saying? I had no *talent*. So...I ended up in the 'Siberia' of journalism.

Alice Tell me what you do, I want to imagine you in Siberia.

Dan Really?

Alice Yes

Beat

Dan Well...we call it 'the obits page'. There's three of us; me, Harry, and *Graham*. When I get to work, without fail, Graham will say, 'Who's on the slab?' Meaning, did anyone important die overnight – are you *sure* you want to know?

Alice Yes.

Dan Well, if someone 'important' did die we go to the 'deep freeze' which is a computer containing all the obituaries and we'll find the dead person's life.

Alice People's obituaries are written when they're still alive?

Dan Some people's. If no one important has died the *Harry* – he's the editor – he decides who we lead with and we check facts, make calls, polish the prose. Some days I might be asked to deal with the widows or widowers; they try to persuade us to run an obituary of their husbands or wives. They feel we're dishonouring their loved ones if they don't but...most of them are...well, there isn't space. At six, we stand round the computer and read the next day's page, make final changes, put in a few euphemisms to amuse ourselves...

Alice Such as?

Dan 'He was a convivial fellow', meaning he was an alcoholic. 'He valued his privacy' – gay. 'He *enjoyed* his privacy'...raging queen.

Pause.

Alice *slowly strokes Dan's face. He is not unnerved, but not unwilling.*

Alice And what would your euphemism be?

Dan (*softly*) For me?

Alice Mmm.

Dan He was...reserved.

Alice And mine?

Dan She was...*disarming*.

Beat.

Closer
By: Patrick Marber

ACT Two
SCENE Nine

Museum.

Afternoon. November (a month later).

A glass cabinet containing a life-size model of a Victorian child. A girl, dressed in rags. Behind her a model of a London street circa 1880s.

Anna enters looking at her watch. She has a guide book, camera and a large brown envelope.

Alice enters.

Anna How did you get so brutal?

Alice I lived a little.

Alice strokes the sweater, **Anna** watches her.

Anna You're primitive.

Alice Yeah, I am. How's Dan?

Anna Fine.

Alice Did you tell him you were seeing me?

Anna No.

Alice Do you cut off his crusts?

Anna What?

Alice Do you cut off his crusts?

Anna What do you want?

Alice I want my negatives.

Anna hands the envelope to **Alice**.

Alice What's your latest project, Anna?

Anna Derelict buildings.

Alice How nice, the beauty of ugliness.

Anna What are you doing with Larry?

Alice *Everything.* I like your bed. You should come round one night, come and watch your husband blubbering into his pillow – it might help you develop a conscience.

Anna I know what I've done.

Alice His big thing at the moment is how upset his family are. Apparently, they all worship you, they can't understand why you had to ruin everything. He spends *hours* staring up at my arsehole Like there's going to be some answer there. Any ideas, Anna? Why don't you go back to him?

Anna And then Dan would go back to you?

Alice Maybe.

Anna Ask him.

Alice I'm not a beggar.

Anna Dan left you, I didn't force him to go.

Alice You made yourself available, don't weasel out of it.

Anna Screwing Larry was a big mistake.

Alice Yeah, well, *everyone* screws Larry round here.

Anna You're Dan's little girl, he won't like it.

Alice So don't tell him, I think you owe me that.

Anna looks away.

Alice She even looks beautiful when she's angry. The Perfect Woman.

Anna JUST FUCKING STOP IT.

Alice Now we're talking.

Anna Why *now*, why come for me *now*?

Alice Because I felt strong enough, it's taken me five months to convince myself you're not better than me.

Anna It's not a competition.

Alice Yes it is.

Anna I don't want to fight.

Alice SO GIVE IN.

Silence. They look at each other.

(*Gently*.) Why did you do this?

Anna (*tough*) I fell in love with him Alice.

Alice That's the most stupid expression in the world. 'I fell in love' - as if you had no *choice*. There's a moment, there's always a *moment*; I can do this, I can give in to this or I can resist it. I don't know when your moment was, but I bet there was one.

Anna Yes, there was.

Alice You didn't fall in love, you gave in to temptation.

Anna Well, *you* fell in love with him.

Alice No, I *chose* him. I looked in his briefcase and I found this...*sandwich*...and I thought, 'I will give all my love to this charming man who cuts off his crusts.' I didn't *fall* in love, I chose to.

Anna You still want him? After everything he's done to you?

Alice You wouldn't understand. He...*buries* me. He makes me feel invisible.

Anna (*curious*) What are you *hiding* from?

Alice (*softly*) Everything. Everything's a lie, nothing matters.

Anna Too easy Alice, it's the cop-out of the age.

Alice Yeah, well, you're *old*.

Anna *smiles to herself, looks at Alice.*

Anna I am sorry. I had a choice and I chose to be selfish. I'm sorry.

Alice (*shrugs*) Everyone's selfish, I stole Dan from someone else.

Anna *Ruth*?

Alice Ruth. She went to pieces when he left her.

Anna Did *she* ever come and see *you*?

Alice No.

She turns to Anna.

So...what are you going to do?

Anna *Think.*

She touches Alice's sweater.

Is Larry nice to you, in bed?

Alice OK, Dan's better.

Anna Rubbish, at least Larry's *there*.

Alice Dan's there, in his own quiet way.

Anna They spend a lifetime fucking and never know how to make love.

Pause.

Alice I've got a scar on my leg, Larry's mad about it. He licks it like a dog. Any ideas?

Anna (*shrugs*) *Dermatology*? God knows. This is what we're dealing with. We arrive with our...'baggage' and for a while they're brilliant, they're 'Baggage Handlers'. We say, 'Where's *your* baggage?' They deny all knowledge of it... '*They're in love*'...they have none. *Then*...just as your relaxing...a Great Big Juggernaut arrives...with *their* baggage. It Got Held Up. One of the greatest myths

men have about women is that we overpack. They love the way we make them *fee*/but not 'us'. They love dreams.

Alice So do we. You should lower your expectations.

Anna It's easy to say that. I'm not being patronising but you're a child.

Alice You are being patronising.

Anna And you *are* a child.

They look at each other.

Who's '*Buster*'?

Alice 'Buster'? No idea.

Anna He says it in his sleep

Alice (*smiles*) I've got to go.

Alice *makes to exit.*

Anna Don't forget your negatives.

Alice *picks up the envelope.*

Alice Oh, yeah. Thanks.

She hands the envelope to Anna.

Do the right thing Anna.

Alice *exits. Anna looks at the envelope.*

Blackout.

Appendix D:
Gethsemane Scene

GETHSEMANE

By: David Hare

ACT TWO SCENE ELEVEN

Music. A Clerkenwell cocktail bar, called Everest. Motifs of mountains and purity and vodka. Geoff Benzine is nursing a beer. He is handsome, in his thirties, with an expensive haircut. Monique approaches.

Geoff: Ah, there you are.

Monique: Geoff Benzine?

Geoff: Yes.

Monique: How are you?

Geoff: I'm extremely well.

Monique: It's kind of you to meet me.

Geoff: Well, I've always wanted to meet you.

Monique: I find that very hard to believe. I'm a functionary. I'm a cog.

Geoff: Excuse me, but what a cog.

Monique disguises her grimace and sits down.

You got yourself a drink.

Monique: Yes.

Geoff: I hope you didn't pay for it.

Monique: I always prefer to pay for my own.

Geoff: It gives you an advantage?

Monique: Why would I need an advantage?

Geoff: What is it?

Monique: It's a triple martini. Just to get me going.

They both smile.

If it's OK with you, we're going to be joined by a friend of mine.

Geoff: I thought we were meeting alone.

Monique: No. Not alone.

Geoff: Foolish of me, I had this wonderful notion we were going to be intimate.

Monique: Intimate? No.

Geoff: That makes me sad.

Monique: How can anyone be intimate with a journalist?

Geoff: Well, I can give you the long answer to that question.

Monique: Give me the short.

Geoff: All right. Remember, the world is full of hypocrites. Everyone pretends to be a nice person, but are they really?

Monique: Everyone?

Geoff: Well, let's say everyone in public life. Trust me.

Geoff is coming on to her.

Your boss for instance. Take your boss.

Monique: My boss.

Geoff: Yes.

Monique: What's your problem with Meredith?

Geoff: Oh, I'm sure she's pleasant to work for...

Monique: Unfailingly.

Geoff: But nobody could look at Meredith's husband and say that he was a model of public probity.

Monique: Excuse me, nobody could look at your proprietor.

Geoff: No, but the difference is that your boss is elected.

Monique: No. The real difference is that your boss is behind bars. He's in the clink, Geoff. Awaiting fraud charges.

Geoff: Monique, my proprietor is an innocent victim of this ridiculous public hysteria about corporate governance.

Monique: What, and you think politicians can never be innocent victims? Come on, Geoff, you know bloody well.

Geoff: What do I know?

Monique: Who are you kidding?

Geoff: I'm not trying to kid anyone.

Monique: Everyone knows. Your employer is a fully fledged, blue-ribbon, tax-dodging crim. It's a *game*, Geoff.

Geoff: Is it?

Monique: We all know what your game is. Make life unliveable for politicians.

Geoff: Come on, it's a little more complicated than that, isn't it?

Monique: You build them up. You knock them down. The press takes up any damn position they fancy – attack from the left one day, attack from the right the next. Don't look for a reason, don't look for a motive. The game is the reason. The game is the motive.

Geoff: Hey, and you think *I'm* cynical.

Monique: Geoff, press and politicians fight over a very narrow piece of ground. It's because the ground is so narrow that the fight is so intense.

Monique is gleaming. Geoff looks at her, half amused, half taken aback.

Geoff: You sound as if you enjoy it.

Monique: No. I'm like most people. I take it for what it is.

Geoff: Is it what you always wanted? To do this?

Monique: As a matter of fact, I was going to be an athlete. I cleared the bar at 1.96 metres. Do you have any idea how high that is?

Geoff: Higher than me.

Monique: Much. Much higher than you.

Geoff: What happened?

Monique: I fell. One day at Crystal Palace. In the under-eighteen championships.

Monique looks at him a moment.

I'll tell you what happened, Geoff. I fell at the wrong angle.

Monique gets up as Lori arrives.

And this is my friend.

Lori: Monique.

Monique: Lori.

They kiss, warmly. Geoff frowns.

Lori: I'm sorry if I kept you waiting.

Monique: Lori Drysdale, this is Geoff Benzine.

Lori: Well, of course, I've read your column...

Geoff: Thank you.

Lori: So I know everything about you.

Monique: Well you would wouldn't you? After all, that is the principal subject of his column, isn't it? Himself.

The two women smile and sit down. Geoff is discomfited.

But then that's the trend, isn't it? No one's interested any more, are they, in the idea that a newspaper might be there to report the world. No longer happens, does it?

Lori: Doesn't seem so.

Monique: No, no, the only way you prosper nowadays is by sticking to the endlessly fascinating subject of yourself.

Lori: So much easier.

Monique: And cheaper, too. None of that expensive business of having to go and get stories.

Lori: That's right.

Monique: And, let's face it, an added bonus, when journalists write about themselves, then they're finally able to write about people they admire. Gives the whole thing a warmth it might otherwise lack.

Geoff is shifting, uneasy.

Geoff: I'm sorry, but I'm just a little bit lost here.

Monique: How come?

Geoff: For a start, I don't even know what this person does.

Monique: This person?

Geoff: Yes.

Monique: Lori used to be a teacher.

Geoff: Ah.

Monique: Now she busks.

Geoff: She *busks*?

Monique: On the District Line.

Geoff: And nobody explained to me what this meeting's about.

Monique flashes her dazzling smile.

Monique: Are you going to have a drink?

Lori: I'm not. I'm going to watch you.

The complicity between the two women is disturbing Geoff.

Monique: I'll tell you what's happening.

Geoff: Thank you.

Monique: I've been sent here with my friend Lori because we've been tipped off that your paper might be thinking of running a story.

Geoff: Oh, really?

Monique: Yes.

Geoff: What story is this?

Monique: I think you know which story it is. Don't you?

Geoff doesn't move a muscle.

Geoff: I see. Go on.

Monique: We've heard your paper's developing an interest in Otto Fallon.

She holds up a preventative hand.

It's all right. You don't have to say anything.

Geoff: I'm not.

Monique: Good.

Geoff: I'm not saying anything but I admit I am laughing.

Monique: Why are you laughing?

Geoff: I'm laughing inside.

Monique: Why?

Geoff: Why do you think? If he was intensely private, do you really think he'd have run the lottery?

Monique: That was a long time ago.

Geoff: It's how he made his fortune.

Monique: Actually Otto made his money in popular music.

Geoff: So I suppose he only took over the lottery out of public duty?

Monique smiles.

Monique: I don't need to tell you. The lottery distributes large sums of money to deserving causes.

Geoff: So it does.

Monique: That was Otto's interest.

Geoff: Was it?

Monique: Certainly.

Geoff: That's why he did it?

Monique: Otto welcomed the chance to do what he calls put something back.

Geoff: Ah yes.

Monique: He loves putting something back. Charity's important to him.

Geoff: You don't think the way he got the lottery contract had just a slight smell about it?

Monique: As a matter of fact, I don't. You'll remember, there was a parliamentary inquiry into the allocation of that contract.

Geoff: There was indeed.

Monique: Otto came out with flying colours.

Geoff: Yeah, I remember those colours. Shit and shit-brown. If those fly.

Monique: He was completely exonerated.

Monique gives him a poker player's stare. She sips her martini.

Geoff: All right, but one day somebody's going to explain to me why politicians are drawn to rogues.

Monique: Are they?

Geoff: I think they are.

Monique: Can you generalise like that?

Geoff: The interesting thing is, you can.

Monique: And if it's true, what do you think it's about?

Geoff: Maybe they like the excitement. They like the danger. After all, it's a way of defying the odds, isn't it? Gamblers are drawn to gamblers. People in the limelight want to prove they can get away with it. Specifically there's an erotic pleasure there.

Monique: Erotic?

Geoff: Yes.

Monique: Blimey.

Geoff: Yes, that's what gives them a kick. They love to sail close to the wind.

Monique: And you, Geoff?

Geoff: Me?

Monique: Yes.

Geoff: Me, what?

Monique: My question is: how close do you sail?

Geoff shifts again, his mood changing.

Geoff: I'm sorry, I'm not sure I know what this conversation is about. You said you were sent.

Monique: Yes.

Geoff: Someone sent you? So whose bidding are you doing Monique?

Monique smiles and looks at Lori.

Monique: Look it's as simple as this. Lori asked to come with me because we're both fans of your column.

Geoff: Which column?

Monique: Well, that's it. That's my point. You write about parliament, of course you do, you're a sketch writer, one of the highest paid in Fleet Street.

Geoff: I'm not denying it. I've been at the forefront of the battle for journalists' rights.

Monique: What rights are those, Geoff? The right to be overpaid?

Geoff nods acknowledging the joke.

Geoff: Look, in case you're wondering, sketch-writing happens to be a great deal harder than it looks.

Monique: I'm sure, I never said it was easy.

Geoff: Good. Better writers than me have failed at the job.

Monique: Little jokes, little quips, always at someone else's expense.

Geoff: So? People want newspapers to be fun, I don't see anything wrong with that.

Monique: I didn't say it was wrong.

Geoff: What would you prefer? That we return to the age of deference? Please.

Monique: You may be right.

Geoff: I'm sure I am. I don't want to sound pretentious, but you might say mockery oils the wheels of democracy. It's what you might call the essential unguent. Just visit a country that doesn't have a strong, derisive press. See how you like living there. Well?

Monique smiles, insinuating.

Monique: But you also do that hackish thing on Saturdays, don't you? You do that column on Saturdays.

Geoff: Yes, I do.

Monique: What's it's called?

Geoff: You know what it's called. You know perfectly well.

Monique: It's true. I do. Lori?

Lori: Isn't it called "The New Man"?

Monique: Is that what you are, Geoff? A new man?

Geoff cold as ice.

You see, Lori and I both love the subject of your Saturday column. It's such an interesting subject, isn't it?

Geoff: If you say so.

Monique: It's made you pretty well known. I bet people stop you in the street.

Geoff: From time to time.

Monique: I bet they do.

Geoff: The column has a following.

Monique: I bet it does. You were the first. When you started. The modern father, the progressive father.

Geoff: That's right. That's right. That's the subject.

Monique: And we see you on television too.

Geoff: So?

Monique: Dispensing wisdom, with a self-deprecating air. There you all are. The new man, awash in a bed of nappies and sharing the load with your womenfolk. Oh, it's certainly something, isn't it?

Geoff awaits, not knowing where she's going.

And your wife...

Geoff: What about her? What about my life? What are you asking?

Neither Monique nor Lori say anything. Geoff looks away, then back, then at his hands. Finally:

And anyway, if you read the column, you would know, she isn't my wife, she's my partner.

Monique: But you're close? Certainly as you represent her...what a wonderful sense of humour. What a wonderful temperament. What's her name, remind me?

Geoff: Her name is Nancy.

Monique: Nancy.

Geoff: That's her name.

Monique: In fact Nancy's the most appealing character in the column. I mean, your children are sweet. How many are there?

Geoff: Three.

Monique: Darlings. But Nancy's the heart of the thing don't you think? She always sounds the most understanding of women.

Geoff: She is.

Monique: And always so forgiving. So forgiving of your behaviour.

Geoff: What behaviour? What does she have to forgive?

Monique: Oh, you know. The humorous problems you have with the washing machine.

Geoff gets up, furious.

Geoff: All right, that's it, I'm out of here. I should never have agreed to meet you.

Monique: I'm sorry you feel that.

Geoff: As a matter of fact, I do.

Monique: It's a shame. Because there are things we'd like to have discussed.

Geoff: What are those things? What are they Monique? Are they to do with rottenness? With rotten government?

Monique: Well, if you'd stayed, you would have found out.

Geoff: Look, I know what this is! I know what this is about! It's Otto Fallon, isn't it?

Their needling has got to him. Geoff is standing, shouting. Monique is cold.

Monique: Geoff, the problem is not what you know, it's how you know it. Now please sit down while Lori talks to you.

Geoff: What is Lori going to talk to me about?

Lori: The age of consent.

At once Geoff panics, wagging a finger.

Geoff: Oh no. No, no, no, no, this is not going to fly.

Monique: Yes, it is going to fly.

Geoff: No it's not.

Monique: Suzette's age.

Geoff: I don't even know who Suzette is. I've never heard of Suzette.

Monique: Are you saying you don't know her name?

Geoff: I never asked her name!

Monique: You never asked it? Sorry, Geoff, run that by me again. You never asked her name? And did you ask her age?

Geoff moves around a little.

Geoff, I think you better finish your beer and rearrange your story.

Geoff: I don't have a story. Journalists aren't the story!

Monique: If only that were true. Do you want another beer?

Geoff: No.

Monique: Then sit down. This is where Lori comes in.

Geoff sits. All this time Lori has been sweetly silent. Now she speaks quietly.

Lori: The thing is this, Geoff, I'm not part of your world.

Geoff: I know that.

Lori: My interest is not in you. It's in Suzette. Suzette is a girl who did a foolish thing. Most of us have done something similar. At some point. I did. But I was nineteen. That's the difference.

Monique: I was twenty-two, my last orgy.

Lori: So there you are.

Lori looks at Geoff, level.

Also, I was a professional teacher and my attitude was that children should be allowed to do what they want. I think that stuff about innocence is overrated. Children aren't innocent. And you might argue the sooner they learn about life the better. But I've always felt they should learn about sex from each other, rather than from older men. That does bother me. And it seems also to bother the readers of your family-minded newspaper.

Geoff is completely still.

Monique knows I don't give a damn about Otto Fallon.

Monique: It's true, she doesn't.

Lori: And, what's more, I don't give a flying fuck for British journalists. Collectively I think you're deluded. You're so calloused by arrogance you don't even know you've got a moral problem, let

alone the will to do anything about it. You've got 'essential unguents' up the kazoo. However, I do give a damn about Suzette. She's a brilliant pupil. I don't mean brilliant academically. I mean, she's a brilliant human being.

Lori nods silently, to let that sink in.

That's why I wanted to come here with Monique.

Geoff: Why? Why did you come?

Lori: Because I wanted to tell you to fuck off. To your face. In terms you'd never forget.

There's a silence.

Geoff: Well, you've done it.

Lori: That's right. I've done it.

Geoff: I'm not admitting a thing.

Lori: Sure.

Geoff: I'm not even admitting I know what you're talking about.

Nobody speaks. Finally, reluctantly:

So? What more do you want?

Lori: Suzette's a sensitive child and she's going to be a wonderful woman, if she's left alone to work things out for herself. I don't care if bribery was involved in keeping her at school – I don't even know – I really don't. All I care about is her, and her right to live her life with a modicum of dignity. As the rest of do.

Geoff is nodding now.

Geoff: This is blackmail, isn't it?

Lori: No.

Monique: It's not blackmail.

Lori: I don't think you can call it blackmail.

Geoff: Why not? Why not blackmail?

Lori: Because it's more of a question of behaving in a way which does least harm.

Monique: To either of you.

Lori: You see, yes, being all over the papers would be bad for Suzette. But also – I'm guessing here, because I've never met Nancy – but I suspect if the full story came out, it might also be bad for you.

When Geoff speaks, he is very controlled.

Geoff: Thank you.

Lori: Not at all.

Geoff: Is that it?

Lori: That's it.

Monique: That's all.

Lori: You've listened to us. You've heard us out.

Geoff: Can I say something?

Geoff pauses to gather his thoughts.

In my own case, I wasn't an athlete, I was a scholar.

Lori: I'm surprised.

Geoff: I was a historian. I did my thesis on trenches and moats.

Lori: Really?

Geoff: Yes. I'm not being modest, I'm making a point, but nobody can now write about medieval defences without reference to my work.

Lori: Well, that's good.

Geoff: I got a first-class degree and I got a doctorate at Oxford. My supervisor said it was the best historical doctorate she'd read in thirty years. I lectured in Nanterre speaking French and I lectured in Bremen in German. I don't know how I got into this any more than you do. A few book reviews. And then.

He shakes his head.

Something's wrong. We all know that. Something's deeply wrong. I can't say if your government is the symptom or of it's the fucking problem. Whichever it is, it's ugly. And that where I'm leaving it.

Monique: This has been very useful.

Geoff: It's been useful, yes.

Monique: I'll take care of the bill.

Geoff: It's yours

Geoff gets up.

I didn't choose this life. That's my point. I didn't choose it. If I could go back, I would. I wouldn't write those book reviews and I wouldn't become a journalist. But I did. So, I can't go back.
Goodnight.

Geoff goes out.

Monique: What did that mean?

Lori: It means we failed.

Monique: Yes. That's what I thought.

Lori: He's going to go for it.

Appendix E:

Actor Participant Information Sheet



**ROYAL
BIRMINGHAM
CONSERVATOIRE**

Royal Birmingham Conservatoire
200 Jennens Road
Birmingham
B4 7XR

Actor Participant Information Sheet

This Participant Information Sheet sets out why the study is being undertaken, what your participation would involve, what the benefits and risks to you might be, and what would happen after the study ends. You are welcome to contact the researcher if you have any questions.

Please make sure you have read and understood all the pages. You will be asked to sign the attached Consent Form (an electronic signature will be accepted) and return to the researcher in person or via email. You will then be advised to retain a copy for your records.

Name of Researcher:

Samia La Virgne (PhD Performing Arts Candidate, Royal Birmingham Conservatoire, UK)

Title of Project:

Exploring Representation of Black Actresses in Performing Arts and Media

Research Question:

To what extent does the perception and reception of a character change when a Black woman plays the role, and what impact does this have on Black actresses?

WHAT IS THE PURPOSE OF THE STUDY?

Through this project the researcher aims to:

- Explore audience perception and reception of characters and scenes when presented with various types of casts.
- Challenge the representation of traditional all white casts

WHAT WILL MY PARTICIPATION IN THE STUDY INVOLVE?

You have been invited to participate as an actor in this study which will allowing the researcher to present various adaptations of scenes to audiences as a means to gauge audience reception.

You will be asked to memorise, rehearse, and perform scenes in workshops that will be chosen and directed by the researcher. Audiences and actors in attendance at the workshops will be led in a Q&A session following the presentation of scenes that will explore the research question.

WHAT ARE THE POSSIBLE BENEFITS AND RISKS OF THIS STUDY?

This study will have no physical or mental risks to the participants. Any comments made/shared in recorded rehearsal sessions or in the workshop scene presentation will be used for research purposes only. Due to the nature of the research as an actor your image or recorded footage of your person may be used for research purposes, as well as beyond the scope of academic assessment, for example in presentations or recorded content.

Your participation in the research study is completely independent from your professional activities/study. Your views will be solely used as primary data for this study and your identity will not be revealed at any point during the research process unless you expressly give your permission to do so. You will not be named in written documentation, and an alias only understood by the researcher will be applied when describing your work or citing your responses. Data will be stored securely and confidentially on an encrypted, password protected hard drive. Data will be retained for the duration of the researcher's PhD studies, after which point, raw data will be destroyed. If you give consent to being contacted again for the purposes of future research your email address will be kept on file.

WHAT ARE MY RIGHTS?

Your participation is voluntary: you are free to decline to participate, or to withdraw from the research at any time up to the point of data analysis without experiencing any disadvantage. If you do not wish to give your consent, please inform the researcher and you will be removed from the study with no consequence.

Any video/audio recordings and/or transcripts and audio recordings will be collected and stored in digital format, in a password-protected hard drive storage system to which the researcher has sole access. Findings of this study will be used to inform future research developments and may be disseminated where opportunities arise (i.e. written reports, presentations).

WHO DO I CONTACT FOR MORE INFORMATION OR IF I HAVE CONCERNS?

If you have any questions, concerns or complaints about the study at any stage, you can contact:

Researcher: Samia La Virgne

Samia.lavirgne@mail.bcu.ac.uk

Research Supervisor: Aleksandar Dundjerovic

Aleksandar.dundjerovic@bcu.ac.uk

Appendix F:
Actor Consent Forms



ROYAL
BIRMINGHAM
CONSERVATOIRE

Royal Birmingham Conservatoire
200 Jennens Road
Birmingham
B4 7XR

ACTOR CONSENT FORM

Title of Project: Exploring Representations of Black Actresses in Performing Arts and Media

Name of Researcher: Samia La Virgne (samia.lavirgne@mail.bcu.ac.uk)

Please enter a response to the points below (Y for yes/N for no) then complete the details at the bottom of the form – name, date and signature. Many thanks.

1. I confirm that I have read and understand the Participant Information Sheet for the above study. I have had the opportunity to consider the information, ask questions and (where applicable) have had these answered satisfactorily. ☐
2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason, and without any consequences in relation to any aspect of my connection with BCU/Royal Birmingham Conservatoire. ☐
3. I understand that relevant sections of data collected during the study may be used beyond the scope of academic assessment, for example in written reports, presentations, or recorded content. ☐
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6. I agree to take part in the above study. ☐
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9. I agree to being contacted again in connection with future research projects. ☐

Name of Participant

Date

Electronic Signature

Participant Contact Email



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9. I agree to being contacted again in connection with future research projects. Y

Natalie C. Bailey
Name of Participant

11/05/2018
Date

Natalie C Bailey
Electronic Signature

n.c.bailey1000@gmail.com
Participant Contact Email



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ACTOR CONSENT FORM

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☒ Y

☒ Y

☒ Y

☒ Y

☒ Y

☒ Y

☒ Y

☒ Y

☒ Y

Sebastian Henry
Name of Participant

11/05/18
Date

[Signature]
Electronic Signature

Seahenry@hotmail.co.uk
Participant Contact Email



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Marek Huf

Name of Participant

10/5/18

Date

MAREK HUF

Electronic Signature

Participant Contact Email

Date of issue: May 2018

Page 1 of 1



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☐ Y

☐ Y

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MUYIWA IBIE

Name of Participant

10/05/18

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Y

Y

Y

Y

Y

Y

Y

Y

Y

Kevin O'Keefe

Name of Participant

10 May 2018

Date

[Signature]

Electronic Signature

Kevin.okeefe@mail.bcu.ac.uk

Participant Contact Email



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Margaret Rhodes May 10, 2018 Margaret Rhodes
Name of Participant Date Electronic Signature

maggievrhodes@gmail.com
Participant Contact Email



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Y
Y
Y
Y
Y
Y
Y
Y
Y

Charles Stewart Jr

Name of Participant

10/5/18

Date

Charles Stewart Jr

Electronic Signature

Stewart.Charles195@yahoo.com

Participant Contact Email



ROYAL
BIRMINGHAM
CONSERVATOIRE

Royal Birmingham Conservatoire
200 Jennens Road
Birmingham
B4 7XR

ACTOR CONSENT FORM

Title of Project: Exploring Representations of Black Actresses in Performing Arts and Media

Name of Researcher: Samia La Virgne (samia.lavirgne@mail.bcu.ac.uk)

Please enter a response to the points below (Y for yes/N for no) then complete the details at the bottom of the form – name, date and signature. Many thanks.

1. I confirm that I have read and understand the Participant Information Sheet for the above study. I have had the opportunity to consider the information, ask questions and (where applicable) have had these answered satisfactorily. ☐
2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason, and without any consequences in relation to any aspect of my connection with BCU/Royal Birmingham Conservatoire. ☐
3. I understand that relevant sections of data collected during the study may be used beyond the scope of academic assessment, for example in written reports, presentations, or recorded content. ☐
4. I understand that as an actor my image or recorded footage of my person may be used for research purposes as well as beyond the scope of academic assessment, for example in presentations or recorded content. ☐
5. I understand that I will not be named in written documentation, and an alias only understood by the researcher will be applied when describing my work or citing my responses/experiences. ☐
6. I agree to take part in the above study. ☐
7. I agree and understand that myself or comments I make may be audio/video recorded as a part of this study with the understanding that the recording will be stored confidentially and destroyed upon completion of the module. ☐
8. I agree to being contacted again in connection with the current project, for example, should the researcher require clarification regarding any of my responses. ☐
9. I agree to being contacted again in connection with future research projects. ☐

Marilyn Wallace May 10 2018

Name of Participant

Date

Marilyn Wallace

Electronic Signature

Mar.wal92@yahoo.com

Participant Contact Email

Appendix G:

Audience Participant Information Sheet



**ROYAL
BIRMINGHAM
CONSERVATOIRE**

Royal Birmingham Conservatoire
200 Jennens Road
Birmingham
B4 7XR

Audience Participant Information

This Participant Information Sheet sets out why the study is being undertaken, what your participation would involve, what the benefits and risks to you might be, and what would happen after the study ends. You are welcome to contact the researcher if you have any questions.

Please make sure you have read and understood all the pages. You will be asked to sign the attached Consent Form (an electronic signature will be accepted) and return to the researcher in person or via email. You will then be advised to retain a copy for your records.

Name of Researcher:

Samia La Virgne (PhD Performing Arts Candidate, Royal Birmingham Conservatoire, UK)

Title of Project:

Exploring Representation of Black Actresses in Performing Arts and Media

Research Question:

To what extent does the perception and reception of a character change when a Black woman plays the role, and what impact does this have on Black actresses?

WHAT IS THE PURPOSE OF THE STUDY?

Through this project the researcher aims to:

- Explore audience perception and reception of characters and scenes when presented with various types of casts.
- Challenge the representation of traditional all white casting

WHAT WILL MY PARTICIPATION IN THE STUDY INVOLVE?

You have been invited to participate as an audience member in workshop. You will be presented with one or two scenes from a play. The scene/s will be presented more than once with a change in the cast each time. The researcher will lead a Q&A session with the audience following the scene presentations. The workshop session will be audio and/or video recorded for the researcher to reference later.

WHAT ARE THE POSSIBLE BENEFITS AND RISKS OF THIS STUDY?

This study will have no physical or mental risks to the participants. Any comments made/shared in the workshop scene presentations are confidential (what is said in the room stays in the room). Should the researcher want to use an audience comment in her research, it will be anonymised.

Consent form date of issue:

May 2019

Your participation in the research study is completely independent from your professional activities/study. Your views will be solely used as primary data for this study and your identity will not be revealed at any point during the research process unless you expressly give your permission to do so. You will not be named in written documentation and an alias only understood by the researcher will be applied when describing your work or citing your responses. Data will be stored securely and confidentially on an encrypted, password protected hard drive. Data will be retained for the duration of the researcher's PhD studies, after which point, raw data will be destroyed.

WHAT ARE MY RIGHTS?

Your participation is voluntary: you are free to decline to participate, or to withdraw from the research at any time up to the point of data analysis without experiencing any disadvantage. If you do not wish to give your consent, please inform the researcher and you will be removed from the study with no consequence.

Any video/audio recordings and/or transcripts and audio recordings will be collected and stored in digital format, in a password-protected hard drive storage system to which the researcher has sole access. Findings of this study will be used to inform future research developments and may be disseminated where opportunities arise (i.e. written reports, presentations).

WHO DO I CONTACT FOR MORE INFORMATION OR IF I HAVE CONCERNS?

If you have any questions, concerns or complaints about the study at any stage, you can contact:

Researcher: Samia La Virgne

Samia.lavirgne@mail.bcu.ac.uk

Research Supervisor: Aleksandar Dundjerovic

Aleksandar.dundjerovic@bcu.ac.uk

Appendix H:
Audience Participant Consent Forms



ROYAL
BIRMINGHAM
CONSERVATOIRE

Royal Birmingham Conservatoire
200 Jennens Road
Birmingham
B4 7XR

AUDIENCE PARTICIPANT CONSENT FORM

Title of Project: Exploring Representations of Black Actresses in Performing Arts and Media

Name of Researcher: Samia La Virgne (samia.lavirgne@mail.bcu.ac.uk)

Please enter a response to the points below (Y for yes/N for no) then complete the details at the bottom of the form – name, date and signature. Many thanks.

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3. I understand that relevant sections of data collected during the study may be used beyond the scope of academic assessment, for example in written reports or presentations, and that my identity will never be revealed. ☐
4. I agree to take part in the above study. ☐
5. I agree and understand that myself or comments I make may be audio/video recorded as a part of this study with the understanding that the recording will be stored confidentially and destroyed upon completion of the module. ☐
6. I agree to being contacted again in connection with future research projects. ☐

Name of Participant

Date

Electronic Signature

Participant Contact Email

Consent form date of issue: May 2018

Page 1 of 1



ROYAL
BIRMINGHAM
CONSERVATOIRE

Royal Birmingham Conservatoire
200 Jennens Road
Birmingham
B4 7XR

AUDIENCE PARTICIPANT CONSENT FORM

Title of Project: Exploring Representations of Black Actresses in Performing Arts and Media

Name of Researcher: Samia La Virgne (samia.lavirgne@mail.bcu.ac.uk)

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Natalie C. Bailey
Name of Participant

10/5/2018
Date

Natalie C. Bailey
Electronic Signature

n.c.bailey1000@gmail.com
Participant Contact Email

Consent form date of issue: May 2018



ROYAL
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Royal Birmingham Conservatoire
200 Jennens Road
Birmingham
B4 7XR

AUDIENCE PARTICIPANT CONSENT FORM

Title of Project: Exploring Representations of Black Actresses in Performing Arts and Media

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6. I agree to being contacted again in connection with future research projects. ☒

AS Dujovic
Name of Participant

24/04
Date

[Signature]
Electronic Signature

Participant Contact Email

Consent form date of issue: May 2018



ROYAL
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LYNN FARLEIGH

Name of Participant

24/5/18

Date

Lynn Farleigh

Electronic Signature

lynnfarleigh@pme.com

Participant Contact Email

Consent form date of issue: May 2018



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AUDIENCE PARTICIPANT CONSENT FORM

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6. I agree to being contacted again in connection with future research projects. ☒

Seahen Henry
Name of Participant

10 May 2018
Date

[Signature]
Electronic Signature

8208 SEAHEN@PHANTALOCK
Participant Contact Email

Consent form date of issue: May 2018



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AUDIENCE PARTICIPANT CONSENT FORM

Title of Project: Exploring Representations of Black Actresses in Performing Arts and Media

Name of Researcher: Samia La Virgne (samia.lavirgne@mail.bcu.ac.uk)

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Charles Ingram
Name of Participant

10 May 2018
Date

[Signature]
Electronic Signature

charlie_ingram3@hotmail.co.uk
Participant Contact Email

Consent form date of issue: May 2018



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AUDIENCE PARTICIPANT CONSENT FORM

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Name of Researcher: Samia La Virgne (samia.lavirgne@mail.bcu.ac.uk)

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Gala Lok
Name of Participant

10 May 2018
Date

[Signature]
Electronic Signature

GALA.LOK@MAIL.BCU.AC.UK
Participant Contact Email

Consent form date of issue: May 2018



ROYAL
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AUDIENCE PARTICIPANT CONSENT FORM

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Name of Researcher: Samia La Virgne (samia.lavirgne@mail.bcu.ac.uk)

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6. I agree to being contacted again in connection with future research projects. ☒

David Magadan
Name of Participant

10/05/18
Date

[Signature]
Electronic Signature

Davidmagadan@yahoo.com
Participant Contact Email

Consent form date of issue: May 2018



ROYAL
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AUDIENCE PARTICIPANT CONSENT FORM

Title of Project: Exploring Representations of Black Actresses in Performing Arts and Media

Name of Researcher: Samia La Virgne (samia.lavirgne@mail.bcu.ac.uk)

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6. I agree to being contacted again in connection with future research projects. ☒

Ethan McHale

Name of Participant

10/05/2018

Date

[Signature]

Electronic Signature

ethan.mchale@gmail.com

Participant Contact Email

Consent form date of issue: May 2018



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AUDIENCE PARTICIPANT CONSENT FORM

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Name of Researcher: Samia La Virgne (samia.lavirgne@mail.bcu.ac.uk)

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6. I agree to being contacted again in connection with future research projects. Y

RUTH MESTEL

Name of Participant

10/05/2018

Date

Electronic Signature

ruth.mestel@gmail.com

Participant Contact Email



ROYAL
BIRMINGHAM
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Royal Birmingham Conservatoire
200 Jennens Road
Birmingham
B4 7XR

AUDIENCE PARTICIPANT CONSENT FORM

Title of Project: Exploring Representations of Black Actresses in Performing Arts and Media

Name of Researcher: Samia La Virgne (samia.lavirgne@mail.bcu.ac.uk)

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4. I agree to take part in the above study. Y
5. I agree and understand that myself or comments I make may be audio/video recorded as a part of this study with the understanding that the recording will be stored confidentially and destroyed upon completion of the module. Y
6. I agree to being contacted again in connection with future research projects. Y

Suzanne Mouser

Name of Participant

10/5/18

Date


Electronic Signature

Suzanne.Mouser@mail.bcu.ac.uk

Participant Contact Email

Consent form date of issue: May 2018



ROYAL
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Royal Birmingham Conservatoire
200 Jennens Road
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B4 7XR

AUDIENCE PARTICIPANT CONSENT FORM

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Name of Researcher: Samia La Virgne (samia.lavirgne@mail.bcu.ac.uk)

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Alastair Peterson

Name of Participant

10/05/18

Date

[Signature]

Electronic Signature

AXP251@bham.ac.uk

Participant Contact Email

Consent form date of issue: May 2018



ROYAL
BIRMINGHAM
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Royal Birmingham Conservatoire
200 Jennens Road
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B4 7XR

AUDIENCE PARTICIPANT CONSENT FORM

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Simon Ratcliffe

Name of Participant

10/5/18

Date

S Ratcliffe

Electronic Signature

simon.ratcliffe@bcu.ac.uk

Participant Contact Email

Consent form date of issue: May 2018



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THOMAS RICHARDS

Name of Participant

10/5/2018

Date

Electronic Signature

tomfrichards@hotmail.com

Participant Contact Email

Consent form date of issue: May 2018



ROYAL
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AUDIENCE PARTICIPANT CONSENT FORM

Title of Project: Exploring Representations of Black Actresses in Performing Arts and Media

Name of Researcher: Samia La Virgne (samia.lavirgne@mail.bcu.ac.uk)

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Charis McRoberts

Name of Participant

10/5/18

Date

CMcRoberts

Electronic Signature

Charis.mcroberts@outlook.com

Participant Contact Email



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AUDIENCE PARTICIPANT CONSENT FORM

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6. I agree to being contacted again in connection with future research projects. ☒

MARIA MARTINEZ

Name of Participant

24.5.18

Date

Electronic Signature

maria.martinezsanchez@bcu.ac.uk

Participant Contact Email

Consent form date of issue: May 2018



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AUDIENCE PARTICIPANT CONSENT FORM

Title of Project: Exploring Representations of Black Actresses in Performing Arts and Media

Name of Researcher: Samia La Virgne (samia.lavirgne@mail.bcu.ac.uk)

Please enter a response to the points below (Y for yes/N for no) then complete the details at the bottom of the form – name, date and signature. Many thanks.

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Sandy Singh
Name of Participant

24/5/2018
Date

S. Singh
Electronic Signature

ysandysingh94@gmail.com
Participant Contact Email

Consent form date of issue: may 2018



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CONSERVATOIRE

Royal Birmingham Conservatoire
200 Jennens Road
Birmingham
B4 7XR

AUDIENCE PARTICIPANT CONSENT FORM

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Name of Researcher: Samia La Virgne (samia.lavirgne@mail.bcu.ac.uk)

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ALEX TAYLOR 10.5.18
Name of Participant Date

Alex Taylor
Electronic Signature

alex.taylor@bcu.ac.uk
Participant Contact Email

Consent form date of issue: May 2018



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AUDIENCE PARTICIPANT CONSENT FORM

Title of Project: Exploring Representations of Black Actresses in Performing Arts and Media

Name of Researcher: Samia La Virgne (samia.lavirgne@mail.bcu.ac.uk)

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6. I agree to being contacted again in connection with future research projects. ☒

Taana Tsiki
Name of Participant

10 May 2018
Date

[Signature]
Electronic Signature

tsikitaana@gmail.com
Participant Contact Email

Consent form date of issue: May 2018



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200 Jennens Road
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AUDIENCE PARTICIPANT CONSENT FORM

Title of Project: Exploring Representations of Black Actresses in Performing Arts and Media

Name of Researcher: Samia La Virgne (samia.lavirgne@mail.bcu.ac.uk)

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4. I agree to take part in the above study. ☐
5. I agree and understand that myself or comments I make may be audio/video recorded as a part of this study with the understanding that the recording will be stored confidentially and destroyed upon completion of the module. ☐
6. I agree to being contacted again in connection with future research projects. ☐

Andy Yau
Name of Participant

10/5/18
Date

Sam La Virgne
Electronic Signature

andyau-c-p@hotmail.com
Participant Contact Email



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200 Jennens Road
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B4 7XR

AUDIENCE PARTICIPANT CONSENT FORM

Title of Project: Exploring Representations of Black Actresses in Performing Arts and Media

Name of Researcher: Samia La Virgne (samia.lavirgne@mail.bcu.ac.uk)

Please enter a response to the points below (Y for yes/N for no) then complete the details at the bottom of the form – name, date and signature. Many thanks.

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6. I agree to being contacted again in connection with future research projects. ☒

FRANCOISE WALOT

Name of Participant

29/05/2018

Date

fwalot

Electronic Signature

fwalot@gmail.com

Participant Contact Email

Consent form date of issue: May 2018

Appendix I:

Closer & Gethsemane

Questionnaire Templates

7. Version 3 of the second scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

8. Considering the version of the second scene you most enjoyed, please explain what made it more enjoyable than the other versions?

9. How different was your experience watching the scenes with same ethnicity casts versus mixed ethnicities cast?

Appendix J:

Completed *Closer* Workshop Questionnaires

Closer Scenes Workshop Questionnaire

After all scenes have been performed, please complete this form in legible handwriting and return it to researcher. Any feedback used for research purposes from this questionnaire will be kept anonymous.

Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male _____ Female X Other (please describe) _____

Age: 18-20 _____ 50-59 _____
 21-29 X _____ 60-69 _____
 30-39 _____ over 70 _____
 40-49 _____

Nationality: American Ethnicity: Chinese

On a scale of 1-10 please indicate how much you enjoyed the following:

- Version 1 of the first scene:
1 2 3 4 5 6 7 8 9 10
not at all very much
- Version 2 of the first scene:
1 2 3 4 5 6 7 8 9 10
not at all very much
- Version 3 of the first scene:
1 2 3 4 5 6 7 8 9 10
not at all very much

4. Considering the version of the first scene you most enjoyed, please explain what made it more enjoyable than the other versions?

i enjoyed seeing Kevin as Dan, specifically because his performance showed a greater understanding and more dynamic handling of the text and role. I ~~can~~ noticed Mara's performance changed in Version 3, and I enjoyed what both Maggie and Mara brought to their respective performances, and because both versions of Alice were so different, I don't believe one to be better than the

On a scale of 1-10 please indicate how much you enjoyed the following: other having enjoyed both.

5. Version 1 of the second scene:
- | | | | | | | | | | |
|------------|---|---|---|---|---|---|---|---|-----------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| not at all | | | | | | | | | very much |
6. Version 2 of the second scene:
- | | | | | | | | | | |
|------------|---|---|---|---|---|---|---|---|-----------|
| 1 | 2 | 3 | 4 | 5 | 6 | 7 | 8 | 9 | 10 |
| not at all | | | | | | | | | very much |

(PLEASE TURN OVER TO COMPLETE QUESTIONNAIRE)

7. Version 3 of the second scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

8. Considering the version of the second scene you most enjoyed, please explain what made it more enjoyable than the other versions?

I loved seeing the strong choices all the actresses made. I think ~~more~~ the actresses in V3 had stronger chemistry and found more detail in their scene than ~~the other~~ in V1 and V2. There were things that Marilyn's Anna said that I didn't understand until I saw V3, as the actress who played Anna displayed a clearer understanding of the text. (Sorry, I don't know the ~~actress's~~ actress's name!)

9. How different was your experience watching the scenes with same ethnicity casts versus mixed ethnicities cast?

I really struggled w/ this question and with choosing ^{my} words for speaking my opinion (in which I failed). I know I have racial bias (everyone does), and I know I'm also viewing these scenes with ~~the~~ background knowledge of what you are researching, so part of me may be favoring the actors of color because I want to support their work.

I wonder, as an Asian American, how desensitized to white performances ~~low~~ I am. I was much more excited to see actors of color, actresses in strong roles, and good acting happening. I don't know how to filter these opinions to say ~~whether~~ if and how race/ethnicity affected my experience. I do acknowledge that I was excited to see V3 of Scene 2 because I personally love seeing ^{talented} actors of color at work.

Cluser Scenes Workshop Questionnaire

After all scenes have been performed, please complete this form in legible handwriting and return it to researcher. Any feedback used for research purposes from this questionnaire will be kept anonymous. Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male ☒ Female ☐ Other (please describe) _____

Age: 18-20 ☐ 50-59 ☐
 21-29 ☒ 60-69 ☐
 30-39 ☐ over 70 ☐
 40-49 ☐

Nationality: British Ethnicity: White

On a scale of 1-10 please indicate how much you enjoyed the following:

1. Version 1 of the first scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

2. Version 2 of the first scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

3. Version 3 of the first scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

4. Considering the version of the first scene you most enjoyed, please explain what made it more enjoyable than the other versions?

On a scale of 1-10 please indicate how much you enjoyed the following:

5. Version 1 of the second scene:

1 2 3 4 5 6 ~~7~~ 8 9 10
 not at all very much

6. Version 2 of the second scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

(PLEASE TURN OVER TO COMPLETE QUESTIONNAIRE)

7. Version 3 of the second scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

8. Considering the version of the second scene you most enjoyed, please explain what made it more enjoyable than the other versions?

I found the ~~second~~ third and first versions of the scenes calming and engaging compared to the second version which felt like it was two highly different styles of acting, one being very tame and emotions kept in (white actor), the other (black actor) ~~wasn't~~ ~~wasn't~~ ~~wasn't~~ almost overacted to compensate.

9. How different was your experience watching the scenes with same ethnicity casts versus mixed ethnicities cast?

Closer Scenes Workshop Questionnaire

After all scenes have been performed, please complete this form in legible handwriting and return it to researcher. Any feedback used for research purposes from this questionnaire will be kept anonymous.

Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male ☒ Female ☐ Other (please describe)

Age: 18-20 _____ 50-59 _____
 21-29 ✓ 60-69 _____
 30-39 _____ over 70 _____
 40-49 _____

Nationality: British Ethnicity: White

On a scale of 1-10 please indicate how much you enjoyed the following:

- Version 1 of the first scene:

1	2	3	4	5	6	7	8	9	10
not at all									very much
- Version 2 of the first scene:

1	2	3	4	5	6	7	8	9	10
not at all									very much
- Version 3 of the first scene:

1	2	3	4	5	6	7	8	9	10
not at all									very much
- Considering the version of the first scene you most enjoyed, please explain what made it more enjoyable than the other versions?

On a scale of 1-10 please indicate how much you enjoyed the following:

- [illegible]

(PLEASE TURN OVER TO COMPLETE QUESTIONNAIRE)

7. Version 3 of the second scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

8. Considering the version of the second scene you most enjoyed, please explain what made it more enjoyable than the other versions?

9. How different was your experience watching the scenes with same ethnicity casts versus mixed ethnicities cast?

Cluser Scenes Workshop Questionnaire

After all scenes have been performed, please complete this form in legible handwriting and return it to researcher. Any feedback used for research purposes from this questionnaire will be kept anonymous.

Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male ☒ Female ☐ Other (please describe) _____

Age: 18-20 ☐ 50-59 ☒
21-29 ☐ 60-69 ☐
30-39 ☐ over 70 ☐
40-49 ☐

Nationality: British Ethnicity: White

On a scale of 1-10 please indicate how much you enjoyed the following:

1. Version 1 of the first scene:
1 2 3 4 5 6 7 8 9 10
not at all very much
2. Version 2 of the first scene:
1 2 3 4 5 6 7 8 9 10
not at all very much
3. Version 3 of the first scene:
1 2 3 4 5 6 7 8 9 10
not at all very much

4. Considering the version of the first scene you most enjoyed, please explain what made it more enjoyable than the other versions?

- ① The tension between the upright Englishman and the American woman gave an edge to this encounter.
- ② Mara: she knows this so well + brings such detail to the scene and that's right for the role.

On a scale of 1-10 please indicate how much you enjoyed the following:

5. Version 1 of the second scene:
1 2 3 4 5 6 7 8 9 10
not at all very much
6. Version 2 of the second scene:
1 2 3 4 5 6 7 8 9 10
not at all very much

(PLEASE TURN OVER TO COMPLETE QUESTIONNAIRE)

So given why did you do this?

Mara + Myura
 7. Version 3 of the second scene:
 1 2 3 4 5 6 7 8 9 10
 not at all very much

Myura Dermatology & God knows

8. Considering the version of the second scene you most enjoyed, please explain what made it more enjoyable than the other versions?

The details of microgestures + vocal tones with 2nd year actors deeply familiar with this scene. Though none of the 3 versions made the Guggenheim image work! Myura was the only one to make sense of 'Dermatology & God knows!'

Each time Mara played this scene, she touched me with "So give in / why do you do this" vocal tone / thought shift revealing the invisible.

9. How different was your experience watching the scenes with same ethnicity casts versus mixed ethnicities cast?

I was more troubled by incongruities in accent.

CT playing someone whose parents also lived (or mother did) in London, who spoke predominantly with US accent, apart from a "grass", was odd. Kevin played a more believable Englishman, except for "thought" and 1 or 2 other things, &

I saw the original NT production, I've seen the film, and the School of Acting 3rd year production so I'm familiar with Jite and NAME casting for this play and I'm already convinced it works either way. With these actors, knowing them as individuals too, I was drawn to the detailed life in the relationship.

Cluser Scenes Workshop Questionnaire

After all scenes have been performed, please complete this form in legible handwriting and return it to researcher. Any feedback used for research purposes from this questionnaire will be kept anonymous.

Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male _____

Female ☒

Other (please describe) _____

Age: 18-20 _____

50-59 _____

21-29 ☒

60-69 _____

30-39 _____

over 70 _____

40-49 _____

Nationality: British

Ethnicity: White, Jewish

On a scale of 1-10 please indicate how much you enjoyed the following:

1. Version 1 of the first scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

2. Version 2 of the first scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

3. Version 3 of the first scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

4. Considering the version of the first scene you most enjoyed, please explain what made it more enjoyable than the other versions?

There was more complicate between the actors - more listening in the space. The gestures of the characters were better just so it made more sense

On a scale of 1-10 please indicate how much you enjoyed the following:

5. Version 1 of the second scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

6. Version 2 of the second scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

(PLEASE TURN OVER TO COMPLETE QUESTIONNAIRE)

7. Version 3 of the second scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

8. Considering the version of the second scene you most enjoyed, please explain what made it more enjoyable than the other versions?

All three scenes had a very similar energy for me - so no favorite! It's a more interesting scene with a bit of conflict. When Anna's character appeared older it worked best for ~~me~~ me because Alice was then more childish.

9. How different was your experience watching the scenes with same ethnicity casts versus mixed ethnicities cast?

For me, it was mostly about the mix of age & nationality that was more noticeable. When the age difference was suitable to the play the scene appeared more real. Another factor was the actors' complicity with each other. The only time race appeared more dominant was the final scene with the two black women - they appeared more 'fierce' with each other → Perhaps it is because ~~the~~ these actors were more comfortable with each other from doing the scene more. Another time, the 'American' accent & actor made the scene more fierce because of the harder nature of American.

Cluser Scenes Workshop Questionnaire

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Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male ☒ Female ☐ Other (please describe) _____

Age: 18-20 ☐ 50-59 ☐
 21-29 ☒ 60-69 ☐
 30-39 ☐ over 70 ☐
 40-49 ☐

Nationality: BRITISH Ethnicity: WHITE

On a scale of 1-10 please indicate how much you enjoyed the following:

1. Version 1 of the first scene:
 1 2 3 4 5 6 7 8 9 10
 not at all very much
2. Version 2 of the first scene:
 1 2 3 4 5 6 7 ~~8~~ 9 10
 not at all very much
3. Version 3 of the first scene:
 1 2 3 4 5 6 7 8 9 10
 not at all very much

4. Considering the version of the first scene you most enjoyed, please explain what made it more enjoyable than the other versions?

- There was a greater connection between performers.
 - This was the combination that seemed the most 'talented' of the pool of actors that played in the scene

On a scale of 1-10 please indicate how much you enjoyed the following:

5. Version 1 of the second scene:
 1 2 3 4 5 6 7 8 9 10
 not at all very much
6. Version 2 of the second scene:
 1 2 3 4 5 6 7 8 9 10
 not at all very much

(PLEASE TURN OVER TO COMPLETE QUESTIONNAIRE)

7. Version 3 of the second scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

8. Considering the version of the second scene you most enjoyed, please explain what made it more enjoyable than the other versions?

- I felt the actors did a better job.

9. How different was your experience watching the scenes with same ethnicity casts versus mixed ethnicities cast?

- I felt there were different acting decisions based on Race.
E.g. Actors of the same Ethnicity were able to become closer in proximity to one another.
- There were clear decisions made in directing the scene that were based on perceptions of 'white' and 'black' culture.
E.g. The use of watch vs Pocket watch in first scene.
- In general, I enjoyed integrated casting more. To be honest, I don't know why.
- I found myself making assumptions based on their ethnicity.
E.g. Black = more promiscuous/confident
White = more reserved/shy

Closer Scenes Workshop Questionnaire

*After all scenes have been performed, please complete this form in legible handwriting and return it to researcher. Any feedback used for research purposes from this questionnaire will be kept anonymous.
Many Thanks!*

Demographics (mark each as it applies to you):

Gender: Male _____ Female ☒ Other (please describe) _____

Age: 18-20 _____ 50-59 _____
21-29 ☒ 60-69 _____
30-39 _____ over 70 _____
40-49 _____

Nationality: British/Irish Ethnicity: White

On a scale of 1-10 please indicate how much you enjoyed the following:

1. Version 1 of the first scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

2. Version 2 of the first scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

3. Version 3 of the first scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

4. Considering the version of the first scene you most enjoyed, please explain what made it more enjoyable than the other versions? ~~Honestly feel~~

I thought the casting was the most believable & they had great, playful chemistry.

I actually feel the English accent is incredibly important to the scene and in

On a scale of 1-10 please indicate how much you enjoyed the following:

5. Version 1 of the second scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

6. Version 2 of the second scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

(PLEASE TURN OVER TO COMPLETE QUESTIONNAIRE)

2 & 3 his was better than 1 & he looked closer to 35 years old.

7. Version 3 of the second scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

8. Considering the version of the second scene you most enjoyed, please explain what made it more enjoyable than the other versions?

Again I feel the chemistry between the actors was the best. The scene was so alive & real. The accents & casting fitted perfectly. ~~My~~ Muy has great presence & strength onstage that is awesome to watch.

9. How different was your experience watching the scenes with same ethnicity casts versus mixed ethnicities cast?

I don't feel I was affected very much by ethnicity. I think I originally felt very excited with the very first all black male & female as I feel we don't see enough of this. However after the first few seconds I feel the chemistry was a bit forced & I ended up enjoying the scene more with the best acting & life. ^{For me age & nationality} accent affected my choices more.

Cluser Scenes Workshop Questionnaire

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Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male ☒ Female ☐ Other (please describe) _____

Age: 18-20 ☐ 50-59 ☐
21-29 ☐ 60-69 ☒
30-39 ☐ over 70 ☐
40-49 ☐

Nationality: BRITISH Ethnicity: CAUCASIAN

On a scale of 1-10 please indicate how much you enjoyed the following:

1. Version 1 of the first scene:
1 2 3 4 5 6 7 8 9 10
not at all very much
2. Version 2 of the first scene:
1 2 3 4 5 6 7 8 9 10
not at all very much
3. Version 3 of the first scene:
1 2 3 4 5 6 7 8 9 10
not at all very much

4. Considering the version of the first scene you most enjoyed, please explain what made it more enjoyable than the other versions?

First of all, 'Graham' is pronounced GRAYAM in British English.
It was a close call between version 2 and 3, but to me the second version was the most satisfying. This version of the scene was the most convincing — the acting was relaxed, detailed and layered.

On a scale of 1-10 please indicate how much you enjoyed the following:

5. Version 1 of the second scene:
1 2 3 4 5 6 7 8 9 10
not at all very much
6. Version 2 of the second scene:
1 2 3 4 5 6 7 8 9 10
not at all very much

(PLEASE TURN OVER TO COMPLETE QUESTIONNAIRE)

7. Version 3 of the second scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

8. Considering the version of the second scene you most enjoyed, please explain what made it more enjoyable than the other versions?

Version 3 was the best scene of the evening. It contained the most precise and detailed acting. The ^{rappor}~~rappor~~t between the actors was lovely to watch, and it was the most complete version of this scene.

I did also enjoy version 2, which was also quite detailed, but version 3 was ahead.

I enjoyed the work of Maggie Rhodes in all her scenes, however, as she took charge and was always v. detailed — her acting complex and layered.

9. How different was your experience watching the scenes with same ethnicity casts versus mixed ethnicities cast?

I don't think the ethnicity of the actors affected me. I was more or less engaged by the layering (or lack of it) in the acting — the detail & precision with which the actors played their choices — and the quality of the rapport between them.

However, I enjoyed the first scene (version 3 of S.2) the most. Was this because both actors were people of colour? It may have been a factor, but I don't think so — they were just very, very good, as actors, together.

Closer Scenes Workshop Questionnaire

After all scenes have been performed, please complete this form in legible handwriting and return it to researcher. Any feedback used for research purposes from this questionnaire will be kept anonymous.

Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male ☒ Female ☐ Other (please describe) _____

Age: 18-20 ☐ 50-59 ☐
 21-29 ☐ 60-69 ☐
 30-39 ☒ over 70 ☐
 40-49 ☐

Nationality: Chinese Ethnicity: Chinese

On a scale of 1-10 please indicate how much you enjoyed the following:

1. Version 1 of the first scene:
 1 2 3 4 5 6 7 8 9 10
 not at all very much
2. Version 2 of the first scene:
 1 2 3 4 5 6 7 8 9 10
 not at all very much
3. Version 3 of the first scene:
 1 2 3 4 5 6 7 8 9 10
 not at all very much
4. Considering the version of the first scene you most enjoyed, please explain what made it more enjoyable than the other versions?

The Chemistry between the two actors.

On a scale of 1-10 please indicate how much you enjoyed the following:

5. Version 1 of the second scene:
 1 2 3 4 5 6 7 8 9 10
 not at all very much
6. Version 2 of the second scene:
 1 2 3 4 5 6 7 8 9 10
 not at all very much

(PLEASE TURN OVER TO COMPLETE QUESTIONNAIRE)

7. Version 3 of the second scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

8. Considering the version of the second scene you most enjoyed, please explain what made it more enjoyable than the other versions?

Ed

9. How different was your experience watching the scenes with same ethnicity casts versus mixed ethnicities cast?

The revelation of picturing ~~the~~ the ethnicity
of Larry in the second scenes. I realise

I am more inclined to ~~per~~ image Larry as the same
ethnicity ~~as the~~ Larry the same ethnicity ~~as~~ casts.

Personally I prefer mixed ethnicity cast, ~~from~~
~~the~~ ~~the~~ ~~acting~~ ~~suggested~~

It is really hard to judge as all actors/actresses
bring a different prospective into the character
and the level of acting skills are vary.

Closer Scenes Workshop Questionnaire

After all scenes have been performed, please complete this form in legible handwriting and return it to researcher. Any feedback used for research purposes from this questionnaire will be kept anonymous.

Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male _____ Female ☒ Other (please describe) _____

Age: 18-20 _____ 50-59 _____
 21-29 ☒ 60-69 _____
 30-39 _____ over 70 _____
 40-49 _____

Nationality: American Ethnicity: White

On a scale of 1-10 please indicate how much you enjoyed the following:

1. Version 1 of the first scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

2. Version 2 of the first scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

3. Version 3 of the first scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

4. Considering the version of the first scene you most enjoyed, please explain what made it more enjoyable than the other versions?

The acting + tone of the scene was more believable and more serious. The first one was more light hearted but in a less believable way. Mara seemed more forced to be ~~frilly~~ flirty, it influenced the dynamic,

On a scale of 1-10 please indicate how much you enjoyed the following:

5. Version 1 of the second scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

6. Version 2 of the second scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

(PLEASE TURN OVER TO COMPLETE QUESTIONNAIRE)

7. Version 3 of the second scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

8. Considering the version of the second scene you most enjoyed, please explain what made it more enjoyable than the other versions?

The dynamic of the last actress was great and very
genuine (Navea?). Powerful & demanding.
~~moira?~~
Moira?

9. How different was your experience watching the scenes with same ethnicity casts versus mixed ethnicities cast?

I guess I only noticed because it was pointed
out. The acting & dynamic was more important
to the scenes. I closed my eyes for a minute
during each scene & tone / intentions were most
impactful. Interesting controlling the variables
with blocking but allowing each actor to be
creative with tones & intentions.

I want to watch this movie now

Cluser Scenes Workshop Questionnaire

After all scenes have been performed, please complete this form in legible handwriting and return it to researcher. Any feedback used for research purposes from this questionnaire will be kept anonymous.

Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male X Female _____ Other (please describe) _____

Age: 18-20 _____ 50-59 _____

21-29 X 60-69 _____

30-39 _____ over 70 _____

40-49 _____

Nationality: South African Ethnicity: Black African

On a scale of 1-10 please indicate how much you enjoyed the following:

1. Version 1 of the first scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

2. Version 2 of the first scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

3. Version 3 of the first scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

4. Considering the version of the first scene you most enjoyed, please explain what made it more enjoyable than the other versions?

The second scene was more poised, and steady meaning the actors took their time allow for the reality of their given circumstances to effect them more thus impact me more as a viewer. The one comment about Race is in the mixed cast I instantaneously thought oh yea modern day a felt a sense of pride.

On a scale of 1-10 please indicate how much you enjoyed the following:

5. Version 1 of the second scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

6. Version 2 of the second scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

(PLEASE TURN OVER TO COMPLETE QUESTIONNAIRE)

7. Version 3 of the second scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

8. Considering the version of the second scene you most enjoyed, please explain what made it more enjoyable than the other versions?

The vulnerability / child like behaviour of Alice I believe is better and naturally there which makes it sharper when she stands toe to toe with an older more accomplished women, where as in the first scene they are equals or could have shadowed the other actress

9. How different was your experience watching the scenes with same ethnicity casts versus mixed ethnicities cast?

Race did not at all effect the scene for me personally as mentioned before in the 1st scene is mixed race couple brought it to present day and something related to. It's nice to a strong black women aswell, so i guess a pleasure comes from that but never does it influence my analysis of the scene

Cluser Scenes Workshop Questionnaire

After all scenes have been performed, please complete this form in legible handwriting and return it to researcher. Any feedback used for research purposes from this questionnaire will be kept anonymous.

Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male ☒ Female ☐ Other (please describe) _____

Age: 18-20 _____ 50-59 _____
21-29 ☒ 60-69 _____
30-39 _____ over 70 _____
40-49 _____

Nationality: American Ethnicity: Hispanic

On a scale of 1-10 please indicate how much you enjoyed the following:

1. Version 1 of the first scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

2. Version 2 of the first scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

3. Version 3 of the first scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

4. Considering the version of the first scene you most enjoyed, please explain what made it more enjoyable than the other versions?

Version 2 - The acting was solid, both actors embodied the characters in the scene world. The acting of I did ~~seem~~ like there were two people from a similar world but the accents were alarming and already gotten in a book. V3 had some of the solidity of V2, but all of the bubble acting of V1. Still fun though

On a scale of 1-10 please indicate how much you enjoyed the following:

5. Version 1 of the second scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

6. Version 2 of the second scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

(PLEASE TURN OVER TO COMPLETE QUESTIONNAIRE)

7. Version 3 of the second scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

8. Considering the version of the second scene you most enjoyed, please explain what made it more enjoyable than the other versions?

V3 - Anna was fantastic and had a bit of ease in her performance. I liked V1's Alice much more. This Alice, again, acted in a bubble but this Anna popped it several times and you got actual interaction. V1's 2's Anna was so incredibly tense the entire time I thought she was in danger. I think it was the strain of hyper focusing on the accent.

9. How different was your experience watching the scenes with same ethnicity casts versus mixed ethnicities cast?

I didn't care for Man as Alice, and it was based on her choices and her ability. Because of this though I found myself feeling guilty for preferring the version w/ 2 white actors. I have mixed feelings about that reaction because I care more about skill than anything else. The second scene I loved the second Anna, which led to me preferring that scene but I would have rather seen her with the first Alice. All in all, I found no real difference between the scenes in terms of ethnicity, but mostly noticed the skill of the actors. I'd pay to see Kevin as Don, Maggie as Alice, and the second Anna (I'm so sorry but I didn't catch her name) for this production.

Closer Scenes Workshop Questionnaire

After all scenes have been performed, please complete this form in legible handwriting and return it to researcher. Any feedback used for research purposes from this questionnaire will be kept anonymous.

Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male ☒ Female ☐ Other (please describe) _____

Age: 18-20 ☐ 50-59 ☐
 21-29 ☒ 60-69 ☐
 30-39 ☐ over 70 ☐
 40-49 ☐

Nationality: British Ethnicity: White

On a scale of 1-10 please indicate how much you enjoyed the following:

1. Version 1 of the first scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

2. Version 2 of the first scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

3. Version 3 of the first scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

4. Considering the version of the first scene you most enjoyed, please explain what made it more enjoyable than the other versions?

I found the second ~~two~~ versions ~~enjoyed~~ had a strong chemistry between the actors which the first lacked, and also felt that the second and third version made a character who is distinguishable even though it was fundamentally different to the character as written

On a scale of 1-10 please indicate how much you enjoyed the following:

5. Version 1 of the second scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

6. Version 2 of the second scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

(PLEASE TURN OVER TO COMPLETE QUESTIONNAIRE)

7. Version 3 of the second scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

8. Considering the version of the second scene you most enjoyed, please explain what made it more enjoyable than the other versions?

I felt the chemistry of the actors in the final version was more authentic, and I could see the actors playing with each other more. One of Anna's first lines seemed to hit harder as it put both characters on an even playing field, although it was out with a more condescending tone.

9. How different was your experience watching the scenes with same ethnicity casts versus mixed ethnicities cast?

In the first scene, the mixed cast seemed to cause more provocation between the actors, where as in the second scene the two black actors created a more united front in several moments which ~~meant that~~ was really encouraging and more fulfilling

Closer Scenes Workshop Questionnaire

After all scenes have been performed, please complete this form in legible handwriting and return it to researcher. Any feedback used for research purposes from this questionnaire will be kept anonymous.

Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male ☒ Female ☐ Other (please describe) _____

Age: 18-20 ☐ 50-59 ☐
 21-29 ☐ 60-69 ☐
 30-39 ☒ over 70 ☐
 40-49 ☐

Nationality: British Ethnicity: Mixed Race

On a scale of 1-10 please indicate how much you enjoyed the following:

1. Version 1 of the first scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

2. Version 2 of the first scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

3. Version 3 of the first scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

4. Considering the version of the first scene you most enjoyed, please explain what made it more enjoyable than the other versions?

I ENJOYED THE CONTRAST BETWEEN THE CHARACTERS -
THE CLEAR CONTRAST IN CLAS, STATUS, CULTURE...

On a scale of 1-10 please indicate how much you enjoyed the following:

5. Version 1 of the second scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

6. Version 2 of the second scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

(PLEASE TURN OVER TO COMPLETE QUESTIONNAIRE)

Clouser Scenes Workshop Questionnaire

After all scenes have been performed, please complete this form in legible handwriting and return it to researcher. Any feedback used for research purposes from this questionnaire will be kept anonymous.

Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male _____ Female ☒ Other (please describe) _____

Age: 18-20 _____ 50-59 _____
 21-29 ☒ 60-69 _____
 30-39 _____ over 70 _____
 40-49 _____

Nationality: American Ethnicity: Black

On a scale of 1-10 please indicate how much you enjoyed the following:

1. Version 1 of the first scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

2. Version 2 of the first scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

3. Version 3 of the first scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

4. Considering the version of the first scene you most enjoyed, please explain what made it more enjoyable than the other versions?

Both actresses worked well with their role, but I felt one actor fit the "meek, charming Englishman" type both in looks but more importantly, in energy.

On a scale of 1-10 please indicate how much you enjoyed the following:

5. Version 1 of the second scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

6. Version 2 of the second scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

(PLEASE TURN OVER TO COMPLETE QUESTIONNAIRE)

7. Version 3 of the second scene:

1 2 3 4 5 6 7 8 9 10
not at all very much

8. Considering the version of the second scene you most enjoyed, please explain what made it more enjoyable than the other versions?

Both actresses had a good handle on their roles and I felt they were engaged in the scene and each other the most.

9. How different was your experience watching the scenes with same ethnicity casts versus mixed ethnicities cast?

My instinct is to find the mixed ethnicities more interesting off the bat, when it came to the mixed gender scene. I was most immediately engaged with the two black/ethnic women. Interestingly, when the ~~the~~ initial reaction faded, with the ~~the~~ couples and the white women scenes my enjoyment hinged on whether I believed them in those parts, whereas even though I questioned whether one of the black/ethnic women was a great fit for her casting, I didn't overall mind it and stayed engaged.

Appendix K:

Gethsemane Workshop Questionnaires

Gethsemane Scene Workshop Questionnaire

After all versions of the scene have been performed, please complete this form in legible handwriting and return to researcher. Any feedback used for research purposes from this questionnaire will be anonymous. Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male ☒ Female ☐ Other (please describe) _____

Age: 18-20 ☐ 50-59 ☐
 21-29 ☐ 60-69 ☐
 30-39 ☒ over 70 ☐
 40-49 ☐

Nationality: Chinese Ethnicity: Chinese

On a scale of 1-10 please indicate how much you enjoyed the following:

1. Version 1 of the scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

2. Version 2 of the scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

3. Version 3 of the scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

4. Considering the version of the scene you most enjoyed, please explain what made it more enjoyable than the other versions?

I find the last two versions of ~~the~~ are equally convincing.

5. How did your perception/enjoyment the scene change whilst watching it with same ethnicity casts versus mixed ethnicities cast?

It doesn't. ~~to~~ my enjoyment has more to do with how deep the actor invest into the character. and ~~the~~ have they find the internal life of ~~the~~ of the character during the scene.

Gethsemane Scene Workshop Questionnaire

After all versions of the scene have been performed, please complete this form in legible handwriting and return to researcher. Any feedback used for research purposes from this questionnaire will be anonymous. Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male _____ Female X Other (please describe) _____

Age: 18-20 _____ 50-59 X
 21-29 _____ 60-69 _____
 30-39 _____ over 70 _____
 40-49 _____

Nationality: Belgian Ethnicity: White European

On a scale of 1-10 please indicate how much you enjoyed the following:

1. Version 1 of the scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

2. Version 2 of the scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

3. Version 3 of the scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

4. Considering the version of the scene you most enjoyed, please explain what made it more enjoyable than the other versions?

I liked more those versions because the acting was slightly "better".

5. How did your perception/enjoyment the scene change whilst watching it with same ethnicity casts versus mixed ethnicities cast?

*My perception did not change
 } enjoyment
 watching it with same ethnicity cast
 versus mixed ethnicities cast.*

Gethsemane Scene Workshop Questionnaire

After all versions of the scene have been performed, please complete this form in legible handwriting and return to researcher. Any feedback used for research purposes from this questionnaire will be anonymous. Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male ☒ Female ☐ Other (please describe) _____

Age: 18-20 ☐ 50-59 ☐
 21-29 ☐ 60-69 ☒
 30-39 ☐ over 70 ☐
 40-49 ☐

Nationality: BRITISH Ethnicity: CAUCASIAN

On a scale of 1-10 please indicate how much you enjoyed the following:

1. Version 1 of the scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

2. Version 2 of the scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

3. Version 3 of the scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

4. Considering the version of the scene you most enjoyed, please explain what made it more enjoyable than the other versions?

I enjoyed 2 + 3 equally for different reasons.
 There was an edge between Monique & Jeff in Sc 2, not there in Scene 3. The complicity between the actors in Sc 3, was v. strong, though I thought the deft in Sc 2, had more sex and more drive. Sc 3 was the most balanced.

5. How did your perception/enjoyment the scene change whilst watching it with same ethnicity casts versus mixed ethnicities cast?

I really liked the all-black Scene 2 version I can't really say why but it made sense to me that all the actors were black. However, the Sc 3 version had a different tension and a different balance that I also really enjoyed. A white Jeff and a black Monique felt v. powerful - he thought he had the power at the top of the scene but, in fact, she had ALL the power, as became clear.

Gethsemane Scene Workshop Questionnaire

After all versions of the scene have been performed, please complete this form in legible handwriting and return to researcher. Any feedback used for research purposes from this questionnaire will be anonymous. Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male _____ Female ☒ Other (please describe) _____

Age: 18-20 _____ 50-59 _____
 21-29 _____ 60-69 _____
 30-39 ☒ over 70 _____
 40-49 _____

Nationality: SPAINISH Ethnicity: WHITE

On a scale of 1-10 please indicate how much you enjoyed the following:

1. Version 1 of the scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

2. Version 2 of the scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

3. Version 3 of the scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

4. Considering the version of the scene you most enjoyed, please explain what made it more enjoyable than the other versions?

The dialogue and the situation was clearer and, for some reason more credible.

5. How did your perception/enjoyment the scene change whilst watching it with same ethnicity casts versus mixed ethnicities cast?

it didn't really change. I enjoyed them all

Gethsemane Scene Workshop Questionnaire

After all versions of the scene have been performed, please complete this form in legible handwriting and return to researcher. Any feedback used for research purposes from this questionnaire will be anonymous. Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male _____ Female ☒ Other (please describe) _____

Age: 18-20 _____ 50-59 _____
 21-29 ☒ 60-69 _____
 30-39 _____ over 70 _____
 40-49 _____

Nationality: American Ethnicity: West Indian

On a scale of 1-10 please indicate how much you enjoyed the following:

1. Version 1 of the scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

2. Version 2 of the scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

3. Version 3 of the scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

4. Considering the version of the scene you most enjoyed, please explain what made it more enjoyable than the other versions?

I enjoyed version 3 because I was listening more to the arguments and felt the actors justified their thoughts more to each other. A very good listening and responding feel.

5. How did your perception/enjoyment the scene change whilst watching it with same ethnicity casts versus mixed ethnicities cast?

I think when it comes to ethnicity, I didn't let it affect the scene so much because I was more fixed on the thoughts the actors had rather than color. Being a woman of color, I can see why I enjoyed a mix of the scene because diversity is much more interesting.

Also I was more fixed on physicality of the characters and stakes and objectives being played.

Gethsemane Scene Workshop Questionnaire

After all versions of the scene have been performed, please complete this form in legible handwriting and return to researcher. Any feedback used for research purposes from this questionnaire will be anonymous. Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male ☒ Female ☐ Other (please describe) _____

Age: 18-20 _____ 50-59 _____
 21-29 ☒ 60-69 _____
 30-39 _____ over 70 _____
 40-49 _____

Nationality: RSA Ethnicity: B

On a scale of 1-10 please indicate how much you enjoyed the following:

1. Version 1 of the scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

2. Version 2 of the scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

3. Version 3 of the scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

4. Considering the version of the scene you most enjoyed, please explain what made it more enjoyable than the other versions?

The actors seemed a lot less on edge

5. How did your perception/enjoyment the scene change whilst watching it with same ethnicity casts versus mixed ethnicities cast?

not at all

*The final scene
 the stakes are raised*

Gethsemane Scene Workshop Questionnaire

After all versions of the scene have been performed, please complete this form in legible handwriting and return to researcher. Any feedback used for research purposes from this questionnaire will be anonymous. Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male ☒ Female ☐ Other (please describe) _____

Age: 18-20 ☐ 50-59 ☒
 21-29 ☐ 60-69 ☐
 30-39 ☐ over 70 ☐
 40-49 ☐

Nationality: BRIT. Ethnicity: WHITE

On a scale of 1-10 please indicate how much you enjoyed the following:

1. Version 1 of the scene:
 1 2 3 4 5 6 7 8 9 10
 not at all very much
2. Version 2 of the scene:
 1 2 3 4 5 6 7 8 9 10
 not at all very much
3. Version 3 of the scene:
 1 2 3 4 5 6 7 8 9 10
 not at all very much

4. Considering the version of the scene you most enjoyed, please explain what made it more enjoyable than the other versions? Seabert's clarity of actors,

5. How did your perception/enjoyment the scene change whilst watching it with same ethnicity casts versus mixed ethnicities cast?

V1: began to tire of style over the subtextual battle that's going on
 Nan-ber? I know I'm watching students.
 V2: Very enjoyable, driven by Seabert's clear + confident performance

Scene demands complex, subtle realism: "glitches" of gesture, reaction, a missing reaction, pronunciation/accent are all fitting, but seem to remind me I'm watching in a way I'm not watching, usually, to plays.
 Comparing 3 versions of the same scene it also isn't

a 'normal' way of being an audience. It is hard to 'forget' the subject of your research, and come to the task without second guessing myself what do I "really" think? what do I "really" enjoy? what makes theatre enjoyable? : Variety, changes, difference. It is novel to see an all black cast in a David Hare play; I enjoyed seeing that. And I enjoyed seeing that it worked and that it engaged me.

version 4: Reflecting on the discomfort expressed by actors + audience after this version, it seems this one really made race an issue, more than the other 3 versions.

Gethsemane Scene Workshop Questionnaire

After all versions of the scene have been performed, please complete this form in legible handwriting and return to researcher. Any feedback used for research purposes from this questionnaire will be anonymous. Many Thanks!

Demographics (mark each as it applies to you):

Gender: Male _____ Female F Other (please describe) _____

Age: 18-20 _____ 50-59 _____
 21-29 _____ 60-69 _____
 30-39 _____ over 70 ✓
 40-49 _____

Nationality: British Ethnicity: Caucasian

On a scale of 1-10 please indicate how much you enjoyed the following:

1. Version 1 of the scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

2. Version 2 of the scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

3. Version 3 of the scene:

1 2 3 4 5 6 7 8 9 10
 not at all very much

4. Considering the version of the scene you most enjoyed, please explain what made it more enjoyable than the other versions?

The argument was heightened by the mixed cast. It made me think more.

5. How did your perception/enjoyment the scene change whilst watching it with same ethnicity casts versus mixed ethnicities cast?

I am unsure whether, the more I got to know the scene & the actors, I enjoyed it more because I knew it & wondered more on just because of mixed ethnicities. I think a black Jeff & a white Monique & white Laurie would be interesting & different yet again.

I also see many plays - with students & professionally with mixed race colour & I feel (maybe I am forcing myself) that I accept & listen & look & do not get affected by it.

Appendix L:

Actor Reflections on Workshop Experience

After the completion of the workshops I asked the actors for their feedback in either written or video form. There were to consider the following when crafting their response.

- What were your thoughts/expectations at the beginning of the rehearsal process?
- What did you most enjoy about the overall experience (rehearsals and workshops)?
- What did you find most challenging being involved with this project?
- What revelations or discoveries did you have/make by the end of the process?
- How has your mindset changed when thinking casting and your position as an actor?
- *And for those who were in both workshops:* How did your thoughts and experiences from one workshop differ to the other?

Responses from each actor was not compulsory. The following are responses I received:

Black Women in Performance Workshop Feedback
Kevin O'Keefe

I didn't really have expectations from the projects going into them. I was more interested in the performance aspect of a repeated scene with varied casting from a solipsistic sort of view, for what my personal experience would be from it more than what the audience would get from it. I did find it interesting to think about the audience view, but I was initially more invested in my personal 'actors experience' of feeling the shifted nuances from performing the same scene with different performers. I was actually a bit surprised (pleasantly) to find that Samia wasn't going to try and get identical performances from all of the actors, since my initial thoughts were that we would attempt to give identical performances and then the audience would be able to focus on how their perceptions of the scenes and characters changed based on race in a more isolated way. It was only later that I recognized that race was already an inherent part of our individual choices and characteristics as actors and that to get identical performances would have been compromising the purpose of the workshops.

Something I found interesting about my work on both projects was when I was initially thinking I would try to give identical performances regardless of who my partner was. I realized this was faulty thinking because it was cutting me off from listening to my scene partners and that regardless of race, if you're listening and responding dynamically to a partner, you will always give different performances and that to do otherwise is acting in a box, isolating yourself from connecting to your partner and creating dull performances for your audiences. Race will inform an actor's choices the same core way that any other aspect of background, upbringing, or training might, and understanding how it influences choices is just as important as unpacking how those other factors affect performance choices.

I didn't have hugely different experiences between the two workshops, although I will admit I felt some of the racial shifts more in the second scene than the first. In the first scene, I think because it was a duologue, I don't feel like I paid much attention to the race of my partner, but I did feel it more in the second scene when I was sharing the staging and actively looking at mixed race casting. I felt like I didn't notice it at times when I wasn't personally being confronted by the juxtaposition of races. In every case, I was committed to playing the scene as written, and since there was no textual reference or signifiers for character race, I wasn't playing any. This shifted a bit in the mixed race scene, not because I wasn't still committed to playing the text, but I suppose because I was being visually reminded of the racial contrasts and subconsciously responding to the idea that one was 'different' from me.

Seabert Henry

- What were your thoughts/expectations at the beginning of the rehearsal process?

I wanted to do the role justice and try to sustain my own truth of the character.

- What did you most enjoy about the overall experience (rehearsals and workshops)?

I mostly enjoyed the part of the workshop where the audience was able to give their feedback and their opinions, discussing the scenes they had watched because it provided food for thought about how the way in which I played the character was received. I also enjoyed the challenge of working with not only experienced actors, but trained actors of a similar age bringing their own life experience and grounded truths to the characters.

- What did you find most challenging being involved with this project?

What was most challenging was trying to produce a good standard of work when not having a sufficient amount of time to prepare and rehearse due to all actors involved having commitments beyond our control which kept us from rehearsing which caused the scene to be disjointed when eventually meeting for rehearsal.

Also the fact my character isn't mentioned previously in the play before this scene, so there was no evidence or source to rely on in creating a backstory for him which I think is a more organic way of working, mining the text for the spirit of the character.

- What revelations or discoveries did you have/make by the end of the process?

For me it's all about the acting, I discovered I can adapt to the different energy, style, balance in relationship to the other actors, I feel I have developed as an actor.

- How has your mindset changed when thinking casting and your position as an actor?

I wouldn't say it has changed my thinking, however, it has reinforced my belief that casting must be relevant, relatable and representative of those who are the true make-up of our society, and the fact that there are prejudices pervading the industry which challenge me as a BAME actor and those of my ethnic minority.

There is a change happening in the industry which I believe will revolutionize who we see on our television screens, and treading the boards in our theatres.

Thank you for the experience.

Marilyn Wallace

In the beginning of the process I really didn't think I was going to experience any sort of strong reaction to the changing of races between characters. I knew that there would obviously be different choices from actor to actor but I never thought it would change the way I interpreted the story telling. For *Closer*, I thought a lot more about how different the scenes were going to be mainly because I knew half of the actors in the workshop had already done the show. They had 5 weeks of nonstop rehearsal when the other half only had 5 days of rehearsal. This wasn't anything negative, I just knew it would probably impact the performances. I would have been interested to see how an audience would have responded had they not known that some people were veterans to the show and some were not. As a performer in the first workshop who got to work with two different actors playing the same role, I don't think the actor's race had anything to do with my interaction with them. It was more about what energy they gave off. I think Maggie naturally gives off an older, more mature vibe and Mara is more youthful and energetic. I am also a white passing woman, however, so now I'm wondering whether subconsciously race played into those extrapolations. Coming down to the casting of it I think Mara fits the role more. But maybe that's because I personally think she gave me more to work off of. And maybe (again) that's because she knew the role like the back of her hand. But I really don't think race played any role in this instance.

This changed, however, when I did the second workshop. It was all white, all black, then one white woman, one black woman and one white man. Some of the responses from the audiences after the last one were that the underlying story was the white man was being over powered by two women. I really don't know if the playwright intended to have that be an underlying message but its interesting that the audience picked that up. I fully realized that race actually does make a difference when we did the scene a 4th time, this time with 2 white women and 1 black man. It not only changed the story for the audience, but it also changed it for me as an actor in it. I realized that just by changing up the casting in that way there was a much darker, less satisfying message and a message that just didn't match what the play was about.

So some realizations that I had: my original thoughts were that casting should be blind. Anybody, regardless of race should be able to audition for and be cast as any role. Obviously there are exceptions to that. If a story is about a black family fighting about racism or slavery, white people just can't be cast as that black family. I'm sure there might be a smart satirical reason to do something like that but... no. But, I've realized that whoever is doing the casting has to be aware of the story that might be conveyed based on race. As much as people say "they don't see color" they do. As human beings we try to find patterns to understand things. We can't just not know someone is a different race from us and if they are/n't we make judgements based on that. Hopefully they aren't life threatening judgements that make you dislike someone based on their skin color, but judgements like the one everyone made after the 4th run of the Gethsemane scene. Two white women against a black man. What's the pattern? The black man loses. Everyone believes white women. The black man is innocent and gets wrongfully blamed for something. In this case, the audience is not supposed to root for the man so having that cast would probably not work.

But then it also gets me thinking. Can there be a show with an all minority cast that doesn't at all mention racism or the struggles that minorities face. Like just make it about the struggles that freaking everyone faces. Like breaking out or your parents dying or something. But would we want that? Do we like watching minorities struggle and fight against the system?

Would viewers be happy watching non-white people do things other than fight and struggle? I don't know what I'm asking now. I just feel like people write things and assume it's for white people if it doesn't mention anything close to oppression or racism because white people don't have to worry about oppression unless they're disabled or not skinny enough for society's needs. The only time people want to cast a person of minority is to make a point about something. That obviously needs to change. People are people.

Natalie C. Bailey
 Samia La Virgne PhD Workshop- Actor Feedback

At the beginning of the process, I approached the project as normal for any scene study class. I did not know *Gethsemane* before this, so when I first read the scene, I immediately assumed that I would be playing Monique simply because I have never met a non-black person named Monique before (obviously there must be –it’s a French name— but I figured it was unlikely that a playwright would choose that specific name for a white/non-race specific character). Now that I think of it, it’s a curious assumption to make on my part considering I knew Samia was the casting director here, and she would be well within her rights to cast a white person in a black role from the jump and vice versa, but perhaps it was muscle memory to figure out where I fit into things based of hints and clues?

When I read the scene and then the play, I was interested that the character of Monique is, in fact, specifically written for a black woman, but there’s nothing really about the character that points to her ethnicity. She does technically fit into the stereotypical role of “black female support for white female character”, but I was interested to play a black woman whose strengths were intellectual rather than physical or rooted in her ability to withstand and take on the emotional pain of others.

I didn’t feel that race influenced me to change my approach with the scene and the two different Geoffs. I didn’t think much about Monique particularly having fun pushing a white man around or her being slightly apologetic about threatening the livelihood of a fellow black person, for two examples; I just went with the relationship on the page and what I got from my scene partner. They both exhibited an air of casual dominance as the character (in their own way), and that was enough for my Monique to trap both with a similar gleeful relish.

In terms of audience reception, I was curious if they would be in any way favourable (in a “love to hate” way at the least) to a black Monique, as she is quite smug along with being antagonistic. However, it seems that there was an acceptance towards a black woman in a power position because she fit the mould of a “strong black woman” (additionally, I’m not sure if Geoff comes off as an innocent party). So a real challenge for audiences might rather be a black actress in more vulnerable role that the narrative treats as someone to be cherished and protected. This does give me a lot to thinking about when it comes to evaluating the roles I will be offered in the future. Additionally, sometimes I feel a little insecure when I play someone very powerful (a bit of the “Will anyone really buy this?” blues) but perhaps people’s perceptions of black women will always do some of the heavy lifting in that area.

Appendix M:

Shakespeare & Race at The Globe



Shakespeare & Race

Across Borders: A Scholarly Symposium

**SHAKESPEARE'S
GLOBE**

Day One Friday 17 August, 2018

Unless otherwise stated, all events take place in the Nancy Knowles Lecture Theatre

9.30am – 10.00am
10.00am – 10.15am
10.15am – 11.15am

Coffee and Registration Main Foyer / Bull ring

Welcome Address Margaret Casely-Hayford (Chair, Shakespeare's Globe)

Plenary

Luke Harris (Vassar College), Kimberlé Crenshaw (UCLA & Columbia Law School), Devon Carbado (UCLA)

Title Race and the Production of Knowledge: Colorblindness Across the Disciplines

Chair Mike Witmore (Folger Shakespeare Library)

11.15am – 11.30am
11.30am – 12.30pm

Comfort Break

Keynote Lecture

Ayanna Thompson (Arizona State University)

Title Encountering Othello Anew with the Deutsches Theater Berlin

Chair Patrick Spottiswoode (Shakespeare's Globe)

12.30pm – 1.30pm
1.30pm – 2.40pm

Lunch

Panel 1: Histories

Margo Hendricks (UC Santa Cruz)

Title Alternate histories Shakespeare and the disappearance of race.
(Read by Farah Karim-Cooper)

Kim F. Hall (Barnard College)

Title History, Pleasure, Identification: The case of Early Modern Food Studies

Ambereen Dadabhoy (Harvey Mudd College)

Title Routing Race through the Eastern Mediterranean

Chair Tiffany Stern (Shakespeare Institute, University of Birmingham)

2.40pm – 2.55pm
2.55pm – 4.10pm

Tea and Coffee

Panel 2: Stage

Miles P. Grier (Queens College CUNY)

Title O hardness to dissemble: Inkface and the Formal Challenge of Black Characterization

Alfredo Michel Modenessi (National Autonomous University of Mexico)

Title "You say you want a revolution"? Shakespeare in Mexican [dis]Guise at the Globe

Carol Mejia LaPerle (Wright State University)

Title The Olfactory Phenomenology of Race in The Tempest

Chair Will Tosh (Shakespeare's Globe)

4.10pm – 4.20pm
4.20pm – 5.20pm

Comfort Break

Keynote Lecture Arthur L. Little Jr (UCLA)

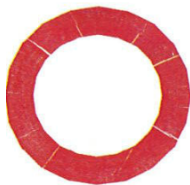
Title I See Black People: (In)Citing Race in Shakespeare

Chair Farah Karim-Cooper

Day Two Saturday 18 August, 2018

Unless otherwise stated, all events take place
in the Nancy Knowles Lecture Theatre

10.00am – 11.00am	<p>Keynote Lecture Ania Loomba (University of Pennsylvania) Title The Portrait of a Moor: reading Shakespeare and race in the age of Trump and Brexit</p>
11.00am – 11.15am	Tea and Coffee
11.15am – 12.45pm	<p>Panel 3: World</p> <p>Arne Pohlmeier and Tonderai Munyevu (Two Gents Productions) Title The Moors: Shakespeare and being African in 2018</p> <p>Taarini Mookherjee (Columbia University) Title Othello in India: Transforming Race into Caste</p> <p>Chair Bridget Escolme (Queen Mary London)</p>
12.45pm – 1.45pm	Lunch
1.45am – 2.45am	<p>Keynote Lecture</p> <p>Ian Smith (Lafayette College) Title Forms of Whiteness</p> <p>Chair Will Tosh</p>
2.45am – 3.00pm	Tea and Coffee
3.00pm – 4.15pm	<p>Panel 4: Teaching and Research Methodologies</p> <p>Tripti Pillai (Coastal Carolina University) Title tRacing and eRacing "Shakespeare Fatigue": Restorying Shakespeare Studies</p> <p>Ruben Espinosa (UTEP) Title Shakespeare and Latinx Legitimacy</p> <p>Michael Shane Boyle (Queen Mary University) Title Drama Curriculum and Race in UK Higher Education</p> <p>Patricia Akhimie (Rutgers University) Title Shakespeare and the production of racial difference</p> <p>Chair Gordon McMullan (King's College London)</p>
4.15pm – 4.30pm	Comfort Break
4.30pm – 5.30pm	<p>Keynote Lecture</p> <p>Joyce Green MacDonald (University of Kentucky) Title Unwriting Shakespeare in Black America</p> <p>Chair Farah Karim-Cooper</p>



SHAKESPEARE AND RACE FESTIVAL

RESEARCH IN ACTION

STAGING RACE AND DIVERSITY IN THE SHAKESPEAREAN THEATRE

Background

This workshop examines the relationship between staging practices and racial diversity. To what extent do choices about costume, set and lighting either privilege white actors or place actors of colour at a disadvantage?

Does staging Shakespeare in historical dress present a challenge to directors and designers when it comes to racial diversity?

Aims of the workshop

- To examine how casting in classical drama might be influenced by certain implicit biases.
- To examine the specific conditions of the Sam Wanamaker Playhouse and the advantages and/or disadvantages they produce for actors of colour.
- To ask broader questions about how implicit bias might inform design and directorial choices.
- To explore how directorial choices might subvert or reinforce white privilege and authority onstage.

Cast

Stefan Adegbola
Suzanne Ahmet
Jonathan Christie
Akiya Henry
Joanne Howarth
Nathan Medina
Leo Wan
Kirara Sato

Facilitators

Dr Farah Karim-Cooper	Head of Higher Education and Research (Shakespeare's Globe)
Professor Erika Lin	The Graduate Center, the City University of New York
Dr Will Tosh	Research Fellow and Lecturer (Shakespeare's Globe)



Research Questions

Titus Andronicus

1. What happens when we cross-cast?
2. When does race signify, and when does it not? How do costumes, props, makeup, blocking, and other choices contribute to when/whether the actor's body is "activated"?
3. How does race shape the audience's gaze? How does it produce or undermine audience empathy and/or identification? When are actors of colour rendered subjects vs. objects?
4. How are movement, affect, and comportment racialized? What kinds of bodies are inscrutable, and whose emotions are legible or illegible?
5. What kinds of stagings are appropriate for Aaron's baby? Why?

Richard II

1. How does lighting bring and take focus? What does this tell us about the relationship between characters of status and actors of colour?
2. What role do props, costume and set play in developing power/status dynamics? How do they support or put at a disadvantage certain characters and actors?
3. What is the impact of casting actors of colour in the representation of English history?

Macbeth

1. When/how does race impact the objectification of actor's bodies?
2. When/how does the actor's body become a spectacle?
3. How does race impact the nature of the gaze in terms of (a.) gender and women's bodies, (b.) anthropological and/or scientific/medical gaze, (c.) similarities or differences between the characters' gaze and the audience's gaze?
4. What is the impact on our reading of Lady Macbeth with regard to race and in the context of lighting and costuming?

Appendix N:

Rose Bruford Workshop Scenes
Closer & The Shape of Things

Closer
By: Patrick Marber

ACT One
SCENE One

Hospital.

Early Morning. (January.)

Alice *is sitting. She is wearing a black coat. She has a rucksack by her side. Also, an old brown leather briefcase.*

She rolls down one sock. She has a cut on her leg, quite bloody. She looks at it. She picks some strands of wool from the wound.

She looks at the briefcase. Thinks. Loos around. Opens it. She searches inside. She pulls out some sandwiches in silver foil. She looks at the contents, smiles, puts them back in the briefcase. Then she removes a green apple from the briefcase. She shines the apple then bites into it.

As she starts to chew Dan enters. He wears a suit and an overcoat. He stops, watching her eat his apple. He is holding two hot drinks in Styrofoam cups. After a while she sees him and smiles.

Alice Sorry. I was looking for a cigarette.

Dan I've given up.

He hands her a drink.

Alice Thanks.

He looks at his watch.

Have you got to be somewhere?

Dan Work.

They sip their drinks.

Didn't fancy my sandwiches?

Alice I don't eat fish.

Dan Why not?

Alice Fish piss in the sea.

Dan So do children.

Alice I don't eat children wither. What's your work?

Dan I'm a...sort of journalist.

Alice What sort?

Beat.

Dan I write obituaries.

Beat.

Alice Do you like it...in the *dying* business?

Dan It's a living.

Alice Did you grow up in a graveyard?

Dan Yeah. Suburbia.

Beat.

Alice Do you think a doctor will come?

Dan Eventually. Does it hurt?

Alice I'll live.

Dan Shall I put your leg up?

Alice *Why?*

Dan That's what people do in these situations.

Alice What is this 'situation'?

They look at each other.

Dan Do you *want* me to put your leg up?

Alice Yes, please.

Dan *lifts her leg on to the chair.*

Dan I've got a mobile, is there anyone you'd like to phone?

Alice I don't know anyone.

Who cut off your crusts?

Dan Me.

Alice Did your mother cut off your crusts when you were a little boy?

Dan I believe she did, yes.

Alice You should eat your crusts.

Dan You should stop smoking.

Beat.

Alice Thank you for scraping me off the ground.

Dan My pleasure.

Alice You *knight*.

Dan *looks at her.*

Dan You *damsel*.
Why didn't you look?

Alice I never look where I'm going.

Dan We stood at the lights, I looked into your eyes and then you ...stepped into the road.

Alice Then what?

Dan You were lying in the ground, you focused on me, you said, 'Hallo, stranger.'

Alice What a slut.

Dan I noticed your leg was cut.

Alice Did you notice my *legs*?

Dan Quite possibly.

Alice Then what?

Dan The cabbie got out. He crossed himself. He said, 'Thank fuck, I thought I'd killed her.' I said, 'Let's get her to a hospital.' He hesitated...(I think he thought there'd be paperwork and he'd be held 'responsible'), so I said, with a slight sneer, 'Please, just drop us at the hospital.'

Alice Show me the sneer.

Dan *considers then sneers.*

Alice Very good. *Buster.*

Dan We put you in the cab and came here.

Alice What was I doing?

Dan You were murmuring, 'I'm very sorry for all the inconvenience.' I had my arm round you...Your head was on my shoulder.

Alice Was my head...*lolling*?

Dan That's exactly what it was doing.

Pause.

Alice You'll be late for work.

Dan Are you saying you want me to go?

Alice I'm saying you'll be late for work.

Beat.

Dan Why were you at Blackfriars Bridge?

Alice I'd been to a club near the meat market...*Smithfield*. Do you go clubbing?

Dan No, I'm too old.

Alice How old are you?

Dan Thirty-five.

Alice Half-time?

Dan Thank you very much. So, you were *clubbing*...

Alice Then I went for a walk, I went to see the meat being unloaded.

Dan The carcasses, why?

Alice Because they're repulsive. Then I found this tiny park...it's a graveyard too. *Postman's Park*. Do you know it?

Dan No.

Alice There's a memorial to ordinary people who died saving the lives of others. It's most *curious*. Then I decided to go to Borough – so I went to Blackfriars Bridge to cross the river.

Dan That *park*...it's near here?

Alice Yes.

Dan Is there a...statue?

Alice A Minotaur.

Dan I do know it. We sat there... (my mother's dead) ...my father and I sat there the afternoon she died. She died *here*, actually. She was a smoker. (*Remembering*) My father...ate...an egg sandwich...his hands shook with grief...pieces of egg fell on the grass...butter on his top lip. But I don't remember a memorial.

Alice Is your father still alive?

Dan Clinging on. He's in a home.

Alice How did you end up writing obituaries? What did you *really* want to be?

Dan (*smiles*) Oh...I had dreams of being a writer but I had no voice. What am I saying? I had no *talent*. So...I ended up in the 'Siberia' of journalism.

Alice Tell me what you do, I want to imagine you in Siberia.

Dan Really?

Alice Yes

Beat

Dan Well...we call it 'the obits page'. There's three of us; me, Harry, and *Graham*. When I get to work, without fail, Graham will say, 'Who's on the slab?' Meaning, did anyone important die overnight – are you *sure* you want to know?

Alice Yes.

Dan Well, if someone 'important' did die we go to the 'deep freeze' which is a computer containing all the obituaries and we'll find the dead person's life.

Alice People's obituaries are written when they're still alive?

Dan Some people's. If no one important has died the *Harry* – he's the editor – he decides who we lead with and we check facts, make calls, polish the prose. Some days I might be asked to deal with the widows or widowers; they try to persuade us to run an obituary of their husbands or wives. They feel we're dishonouring their loved ones if they don't but...most of them are...well, there isn't space. At six, we stand round the computer and read the next day's page, make final changes, put in a few euphemisms to amuse ourselves...

Alice Such as?

Dan 'He was a convivial fellow', meaning he was an alcoholic. 'He valued his privacy' – gay. 'He *enjoyed* his privacy'...raging queen.

Pause.

Alice *slowly strokes Dan's face. He is not unnerved, but not unwilling.*

Alice And what would your euphemism be?

Dan (*softly*) For me?

Alice Mmm.

Dan He was...reserved.

Alice And mine?

Dan She was...*disarming*.

Beat.

Closer
By: Patrick Marber

ACT Two
SCENE Nine

Museum.

Afternoon. November (a month later).

A glass cabinet containing a life-size model of a Victorian child. A girl, dressed in rags. Behind her a model of a London street circa 1880s.

Anna enters looking at her watch. She has a guide book, camera and a large brown envelope.

Alice enters.

Anna How did you get so brutal?

Alice I lived a little.

Alice strokes the sweater, **Anna** watches her.

Anna You're primitive.

Alice Yeah, I am. How's Dan?

Anna Fine.

Alice Did you tell him you were seeing me?

Anna No.

Alice Do you cut off his crusts?

Anna What?

Alice Do you cut off his crusts?

Anna What do you want?

Alice I want my negatives.

Anna hands the envelope to **Alice**.

Alice What's your latest project, Anna?

Anna Derelict buildings.

Alice How nice, the beauty of ugliness.

Anna What are you doing with Larry?

Alice *Everything.* I like your bed. You should come round one night, come and watch your husband blubbing into his pillow – it might help you develop a conscience.

Anna I know what I've done.

Alice His big thing at the moment is how upset his family are. Apparently, they all worship you, they can't understand why you had to ruin everything. He spends *hours* staring up at my arsehole Like there's going to be some answer there. Any ideas, Anna? Why don't you go back to him?

Anna And then Dan would go back to you?

Alice Maybe.

Anna Ask him.

Alice I'm not a beggar.

Anna Dan left you, I didn't force him to go.

Alice You made yourself available, don't weasel out of it.

Anna Screwing Larry was a big mistake.

Alice Yeah, well, *everyone* screws Larry round here.

Anna You're Dan's little girl, he won't like it.

Alice So don't tell him, I think you owe me that.

Anna looks away.

Alice She even looks beautiful when she's angry. The Perfect Woman.

Anna JUST FUCKING STOP IT.

Alice Now we're talking.

Anna Why *now*, why come for me *now*?

Alice Because I felt strong enough, it's taken me five months to convince myself you're not better than me.

Anna It's not a competition.

Alice Yes it is.

Anna I don't want to fight.

Alice SO GIVE IN.

Silence. They look at each other.

(*Gently*.) Why did you do this?

Anna (*tough*) I fell in love with him Alice.

Alice That's the most stupid expression in the world. 'I fell in love' - as if you had no *choice*. There's a moment, there's always a *moment*; I can do this, I can give in to this or I can resist it. I don't know when your moment was, but I bet there was one.

Anna Yes, there was.

Alice You didn't fall in love, you gave in to temptation.

Anna Well, *you* fell in love with him.

Alice No, I *chose* him. I looked in his briefcase and I found this...*sandwich*...and I thought, 'I will give all my love to this charming man who cuts off his crusts.' I didn't *fall* in love, I chose to.

Anna You still want him? After everything he's done to you?

Alice You wouldn't understand. He...*buries* me. He makes me feel invisible.

Anna (*curious*) What are you *hiding* from?

Alice (*softly*) Everything. Everything's a lie, nothing matters.

Anna Too easy Alice, it's the cop-out of the age.

Alice Yeah, well, you're *old*.

Anna *smiles to herself, looks at Alice.*

Anna I am sorry. I had a choice and I chose to be selfish. I'm sorry.

Alice (*shrugs*) Everyone's selfish, I stole Dan from someone else.

Anna *Ruth*?

Alice Ruth. She went to pieces when he left her.

Anna Did *she* ever come and see *you*?

Alice No.

She turns to Anna.

So...what are you going to do?

Anna *Think.*

She touches Alice's sweater.

Is Larry nice to you, in bed?

Alice OK, Dan's better.

Anna Rubbish, at least Larry's *there*.

Alice Dan's there, in his own quiet way.

Anna They spend a lifetime fucking and never know how to make love.

Pause.

Alice I've got a scar on my leg, Larry's mad about it. He licks it like a dog. Any ideas?

Anna (*shrugs*) *Dermatology*? God knows. This is what we're dealing with. We arrive with our...'baggage' and for a while they're brilliant, they're 'Baggage Handlers'. We say, 'Where's *your* baggage?' They deny all knowledge of it... '*They're in love*'...they have none. *Then*...just as your relaxing...a Great Big Juggernaut arrives...with *their* baggage. It Got Held Up. One of the greatest myths

men have about women is that we overpack. They love the way we make them *fee*/but not 'us'. They love dreams.

Alice So do we. You should lower your expectations.

Anna It's easy to say that. I'm not being patronising but you're a child.

Alice You are being patronising.

Anna And you *are* a child.

They look at each other.

Who's '*Buster*'?

Alice 'Buster'? No idea.

Anna He says it in his sleep

Alice (*smiles*) I've got to go.

Alice *makes to exit.*

Anna Don't forget your negatives.

Alice *picks up the envelope.*

Alice Oh, yeah. Thanks.

She hands the envelope to Anna.

Do the right thing Anna.

Alice *exits.* **Anna** *looks at the envelope.*

Blackout.

Closer
By: Patrick Marber

ACT Two
SCENE Ten

Larry *'s surgery.*

Late afternoon.

On Larry's desk: laptop computer, phone, a Newton's Cradle. Also in the room, a surgery bed. Larry seated at his desk. Dan standing, distraught.

Silence.

Larry So...

Dan I want Anna back.

Larry She's made her choice.

Beat.

Dan I owe you an apology. I fell in love with her. My intention was not to make you suffer.

Larry *(friendly)* Where's the apology, you cunt.

Dan I apologise.

Pause.

If you love her, you'll let her go so she can be...happy.

Larry She doesn't want to be happy.

Dan Everyone wants to be happy.

Larry Depressives don't. They want to be unhappy to confirm they're depressed. If they were happy they couldn't be depressed any more, they'd have to go out into the world and live, which can be...depressing.

Dan Anna's not a depressive.

Larry Isn't she?

Pause.

Dan I love her.

Larry Boo hoo, so do I. You don't love Anna, you love yourself.

Dan You're wrong, I don't love myself.

Larry Yes you do, and you know something; you're winning – you selfish people – it's your world. Nice, isn't it?

Dan *glances round the sleek surgery.*

Dan *Nice* office. She's come back to you because she can't bear your suffering. You don't know who she is, you love her like a dog loves its owner.

Larry And the owner loves the dog for so doing. Companionship will always triumph over 'passion'.

Dan You'll hurt her. You'll never forgive her.

Larry Of course I'll forgive her – I have forgiven her. Without forgiveness we're savages. You're drowning.

Dan You only met her because of me.

Larry Yeah, thanks.

Dan It's a joke, your marriage to her is a joke.

Larry I like jokes. Here's a good one...she never sent the divorce papers to her lawyer.

Pause.

To a towering romantic hero like you I don't doubt I'm somewhat common but I am, nonetheless, what she has chosen. And we must respect what the woman wants. If you go near her again I promise –

The phone rings.

I will kill you.

Larry *picks it up.*

(Charming) Hallo. Uh-huh. OK.

He puts he phone down.

I have patients to see.

Larry *takes his jacket off.*

Dan When she came here you think she enjoyed it?

Larry I didn't fuck her to give her a nice time. I fucked her to fuck you up. A good fight is never clean. And yeah, she enjoyed it, she's a Catholic, she loves a guilty fuck.

Larry *grins.*

Dan You're an animal.

Larry Yeah and what are you?

Dan You think love is simple? You think the heart is like a diagram?

Larry Ever seen a human heart? It looks like a fist wrapped in blood. Go fuck yourself...you...WRITER - You LIAR. Go check a few facts while I get my hands dirty.

Dan She hates your hands, she hates your simplicity.

Pause.

Larry Listen, I've spent the last week talking about you.

Beat.

Anna tells me you fucked her with your eyes closed. She tells me you still cry for your mother, you mummy's boy.

Beat.

Shall we stop this?

Beat.

You don't know the first thing about love because you don't understand compromise.

Beat.

You don't even know Alice.

Dan *looks up.*

Larry Consider her scar, how did she get that?

Dan When did you see her?

Pause.

Larry Anna's exhibition. You remember. A scar in the shape of a question mark, solve the mystery?

Dan She got it when her parent's car crashed.

Larry When you leave...doubtless you will notice the beautiful girl in reception. She's my next patient. She has an illness called 'Dermatitis Artefacta'. It's a mental disorder manifested in the skin. The patient manufactures his or her very own skin disease. They pour bleach on themselves, gouge their skin, inject themselves with their own piss, sometimes their own shit. They create their own disease...with the same diabolical attention to detail as ...the artist...or the lover.

Beat.

It looks 'real' but its source is the deluded self.

Larry *takes a roll of paper and makes a new sheet on the surgery bed.*

I think Alice manufactured herself. It's fairly common in children who lose their parents young. They blame themselves, they're disturbed.

Dan Alice is not 'disturbed'.

Larry But she is. You were so busy feeling your grand artistic 'feelings' you couldn't see what was in front of you. The girl is fragile and tender. She didn't want to be put in a book, she wanted to be loved.

Dan How do *you* know?

Larry Clinical observation.

Dan sits, head in his hands.

Don't cry on me.

Beat.

Dan I'm sorry, I don't know what to do...

Larry You want my advice? Go back to her.

Dan *(shrugs)* She'd never have me. She's vanished.

Larry No she hasn't. I found her...by accident. She's working in...a...club'.

Beat.

Yes, I saw her naked. No, I did not fuck her.

Dan You spoke to her?

Larry Yes.

Dan What about?

Larry You.

The phone rings. Larry picks up the phone. Dan sees the Newton's Cradle.

Yes. Yup. One minute.

Larry puts the phone down. He writes on his prescription pad.

Dan How is she?

Larry She loves you...beyond comprehension. Here...your prescription. It's where she works. Go to her.

Dan Thanks.

Pause. Dan points to the Newton's Cradle.

Where did you get that?

Larry A present.

Beat. Larry opens his laptop, begins to work.

Still fucking around on the Net?

Dan Not recently.

Larry I liked your book by the way.

Dan Really?

Larry I'm not sucking your literary cock but I did quite like it – because it was 'human' (surprisingly) and I'm bored with inhuman things. Anything with a 'cyber' before it I want to kill.

Dan We met in cyberspace.

Larry And I wanted to kill you.

Dan I thought you wanted to fuck me?

Larry Don't get lippy. You should write another one.

Dan Haven't got a subject.

Larry When I was nine a policeman touched me up. He was my uncle – still is...Uncle Ted. Nice bloke, married, bit of a demon darts player. Don't tell me you haven't got a subject, every human life is a million stories.

Beat.

Our flesh if ferocious, our bodies will kill us, our bones will outlive us.

He smiles at Dan.

Still writing obituaries?

Dan Yes.

Larry Busy?

Dan Yeah, old people die in the winter.

Larry We're the old people, Dan; old men shaking our fists over these women, like some ancient ritual. We should go back to the aquarium and evolve. From Big Bang to weary shag, the history of the world.

Dan *smiles.*

And if women saw one minute of our home movies, the shit that slops through our minds every day...they'd string us up by our balls, they really would.

Pause. They look at each other. Dan looks at the Newton's Cradle.

Dan Alice...gave me one of those.

Larry Really?

Beat.

Dan And yours?

Larry Oh...my dad.

Dan Your father?

Larry Yeah, he loves old tat.

Dan He's a cab driver isn't he?

Larry Yeah.

Larry *points to Dan indicating, 'and yours'.*

Dan Teacher...History.

Pause. Larry sets the balls on the cradle in motion.

Larry Strange, isn't it? Everything our parents told us was good for us will kill us...sun, milk, meat...love. You shouldn't have messed with Anna.

Dan *get up.*

Dan I know, I'm sorry. Thank you.

Larry For what?

Dan Being nice.

Larry I am nice. Your invoice is in the post.

Dan *goes to exit.*

Larry Dan...

Dan *turns.*

Larry I lied to you.

Beat.

I did fuck Alice.

Pause.

Sorry for telling you. I'm just...not big enough to forgive you.

Beat.

So go fuck yourself...Buster.

Silence. They look at each other.

Blackout.

The Shape of Things

By: Neil LaBute

‘The living room’ Scene

(The living room)

(Fairly nice digs for a student, with matching furniture and lamps. Forest mural covers one wall.)

(ADAM and EVELYN sitting on a couch. JENNY and PHILLIP in opposing chairs. Everyone holds a drink.)

ADAM: ...so, tell me this again, you’re going to what?

PHILLIP: Underwater. We’re going to get married underwater....

ADAM: You’ve gotta be kidding me!

PHILLIP: ...like those *Life* magazine photos you see or whatever. / Seriously.

EVELYN: Huh. / Is that, like, a “California” thing?

JENNY: No. We wanted to try something bold....

EVELYN: That oughta do it.

ADAM: This is crazy, really. And, so, if we want to attend we have to....

PHILLIP: ...get in the tank with us. You bet.

JENNY: No, honey, I thought we said....

PHILLIP: ...we haven’t, okay, no, we haven’t settled that part completely, but....

JENNY: My dad could never do that. I mean, my mom would try, she would, but dad....

PHILLIP: Maybe people can watch from the glass window things or whatever, but I’d prefer if they came in with us....

(He drains his glass, looking at ADAM)

ADAM: That is nuts....

EVELYN: Well, I applaud you. I think it’s very....

PHILLIP: *(To EVELYN)* Yeah, well, don’t expect my buddy here to follow in our footsteps. He’s the least adventurous person I know....

EVELYN: Really?

PHILLIP: Absolutely! And the marriage thing? Uh-uh, not gonna happen, sorry. I don’t know how many nights I listened to this guy say, “not me, man, I’m never getting hooked, no way, man...”

EVELYN: Is that right? Well, well...

ADAM: Listen, don’t encourage him. My room-mate doesn’t need any....

PHILLIP: ...former room-mate...

ADAM: ...more encouragement. *(Beat)* I’m gonna look stupid in one of those wet suits.

PHILLIP: Hey, let’s not be a party-pooper here, my friend... *(Indicating JENNY)* ...this could’ve been yours.

(ADAM laughs thinly; EVELYN doesn’t understand.)

ADAM: I know, I know....

PHILLIP: Right?

EVELYN: I'm lost. What's...?

PHILLIP: I stole Jenny away from Adam....

ADAM: Come on...

PHILLIP: I did! *(To JENNY)* Didn't I?

JENNY: No, you didn't, stop being.... *(To EVELYN)* Adam and I had a class together, but he never got up the nerve to ask me out.

EVELYN: Is that true?

ADAM: Something like that...

JENNY: Four months we sat next to each other—I'm borrowing his pen, like, all the time, hint-hint— and he's this total monk the whole semester...anyway, Phil picks him up from class one day, sees me, and we went to mini-golf that same night.

PHILLIP: I cannot tell a lie...I've got the moves, God help me.

ADAM: God help all of us....

(A collective laugh)

EVELYN: Well, like I said, I think it's great. It's really amazing, it is, to find anybody willing to take a risk today. To look a little silly or different or anything. Bravo! *(Toasts)* To people with balls...

(They all toast, even PHILLIP with his empty glass, but he looks over at ADAM. ADAM blushes.)

PHILLIP: "Balls," huh? Yep, that's my Jenny....

(JENNY slaps him on the shoulder and blushes again.)

EVELYN: You know what I mean. Guts. That kinda thing...

JENNY: Right. I got it.

PHILLIP: *(Toasting)* "To balls, long may they wave..."

(They all smile and "mock" drink again.)

PHILLIP: I'll tell you what took some balls, the museum thing, a few weeks back, with the...balls. You guys read about that?! I mean, Adam, of course you did, you were supposed to be *guarding* it, but—Evelyn, you hear about it?

JENNY: *(Whispering)* The penis...

EVELYN: *(Whispering)* Yes, I did. Why are we whispering?

PHILLIP: Because you don't say "penis" in Jenny's house. But we're at my place now, and so we sing it from the eaves! "Penis!! Pe-nis!!!"

ADAM: Okay, bar's closing, last call....

PHILLIP: No, seriously, do you believe that shit? Somebody with the gall to do that kinda bullshit on our campus?! That fucking burns me up....

EVELYN: I'm an artist, so I didn't....

ADAM: We should probably get, ummm....

PHILLIP: I mean, this isn't Berkeley! *(Beat)* What does that mean, anyway? "I'm an artist?"

EVELYN: It means nothing, really, just that I understand the impulse....

PHILLIP: You what?!

ADAM: Evelyn, maybe we should....

PHILLIP: No, wait Adam, I wanna hear... what "impulse?" It's called "vandalism."

JENNY: Does anyone want dessert?

(PHILLIP holds up a hand to hush the group. He turns back to EVELYN.)

PHILLIP: No, hold on, this is rich. Go ahead...

EVELYN: Just that...I don't think it was just kids playing. I think it was a sort of statement, a kind of....

PHILLIP: ...a statement? EVELYN: Yeah, I do....

JENNY: What kind of statement would that be? It was pornography....

EVELYN: No, it wasn't. JENNY: Yes, it was....

EVELYN: Pornography is meant to titillate, to excite you. Did you see a picture of what happened?

PHILLIP: We did, yeah....

EVELYN: Does a penis excite you? I mean, just any ol' penis?

PHILLIP: You're funny. And that's not the point.

EVELYN: It's totally the point...how about you, Jenny, did you like what you saw? Did it get you hot?

PHILLIP: This is, like, uncalled for, okay? All she said was....

EVELYN: I know what she said, why don't you let her speak? *(To JENNY)* Did you wanna see anything else? Huh? Okay, then...all I'm saying is that, in my *opinion*, it wasn't pornography, it was a statement. Of course, that's the beauty of statements, like art, they're subjective. You and I can think completely different things and we can both be right...unless, and this seems quite probable, you just can't stand to lose an argument.

(Quiet for a moment from the group.)

PHILLIP: Wow. The postgraduate mind at work...

ADAM: I'll help you get dessert, Jenny, if you want to....

JENNY: ...I still don't think that makes it a statement. It's graffiti....

EVELYN: What do you mean, it would be a huge statement...especially for a town like this.

PHILLIP: Hey, some of us are from "a town like this," so maybe you should watch it.

EVELYN: Well, we've all gotta be from somewhere....

PHILLIP: What do you mean by that?

EVELYN: I mean, it's a little college town in the middle of nowhere and....

PHILLIP: One you chose, presumably....

EVELYN: No, it chose me, actually. *Full* scholarship. So, as I was saying....

PHILLIP: You've got a real winning way, you know that?

ADAM: Look, Phil, it's no big deal, let's just....

PHILLIP: Which "take back the night" rally did you find her at, Adam?

EVELYN: ...can I finish, please?! Jesus, you're really the obnoxious type, you know that? *(To ADAM)* How long did you have to stomach this guy?

(Everyone except EVELYN sort of freezes on that one.)

ADAM: Evelyn.

EVELYN: Anyhow, who knows what the person was saying by it, we don't, but I think it was a gesture. A kind of manifesto, if you will....

PHILLIP: *(Dryly)* I don't think a person's dick can be a manifesto. Uh-uh. You can write a manifesto on your thing, but your thing can't be one...I'm sure I read that somewhere.

EVELYN: See? You're just trying to be....

PHILLIP: I'm not trying to be anything! Who the hell do you think you are, a few double dates and telling me anything about who I am? Un-fucking-believable!

JENNY: This is getting a little, ahh....

PHILLIP: ...Adam, you can really pick 'em. Wow, man!

ADAM: Look, it's not, let's just forget the...

EVELYN: You're not gonna take his side in this, are you?

ADAM: I'm not taking sides, I'm trying to get outta here with just a touch of dignity, okay? Jesus...

JENNY: I've got a test tomorrow, anyway....

PHILLIP: "Statement," she says!

EVELYN: Shut the fuck up, alright? Just fuck right off...how would you know? I think she was making one, so that's my opinion....

ADAM: Jenny, thanks for everything. Phillip, I'll call ya, or whatever, but we're gonna....

PHILLIP: Yeah? How do you know it was a girl?

EVELYN: ...I don't. I didn't say it was a woman.

PHILLIP: Girl, woman, whatever. You said "she," how do you know that?

EVELYN: I don't, I just said. It's a guess. What it was, where it was placed. An *educated* guess...

PHILLIP: You are not...she's not trying to take a poke at my being an undergrad, is she? Adam, tell me she didn't just....

JENNY: Can we stop, now, please?! You guys... ADAM: Evelyn, let's go...

PHILLIP: Hey, artiste...how'd you know it was a woman who painted the cock, huh? Very, very suspicious there...

EVELYN: You are such a prick, man, how do you go on, day after day? *(To ADAM)* Let's go...

(She rises, snatches up her things and moves towards the door)

Adam? Are you coming?

ADAM: I'm...yeah, but, just go. I'll meet you downstairs, I just wanna...go ahead.

EVELYN: 'kay. *(To JENNY)* You're very sweet. Good luck...

(She heads for the door and exits.)

PHILLIP: "Good luck." Hey, fuck you! *(To ADAM)* Where in hell did you meet that bitch?!/What'd she do, give you a haircut and a blow job and now you're her puppy?!/You don't have to go....

ADAM: ...at the museum./No, I'm not her.... *(To JENNY)* The wedding sounds great. Really...it sounds...yeah.

(He wanders off. PHILLIP and JENNY sit in silence.)

PHILLIP: ...what?

The Shape of Things

By: Neil LaBute

‘The restaurant lobby’ Scene

(The restaurant lobby)

(ADAM standing with EVELYN. He looks a bit different, not as bulky and he's letting his hair go. Same jacket under his arm.)

ADAM: ...why do you like me?

EVELYN: What?

ADAM: Me...why would you like me? I'm not anything, I mean...and you're so....

EVELYN: Don't do that, okay? That's the only thing about you I don't like...what you see in yourself. Or don't see. Your insecurities. *(Beat)* Do you like me?

ADAM: Of course, you know I do....

EVELYN: Do I appear to like you? Hmm?

ADAM: Yes...it seems like it, yeah.

EVELYN: I do like you. Do you think I'm smart?

ADAM: I think you're amazing...and you have a *great* ass. Just thought you should know....

EVELYN: Not part of my query, but thank you.

ADAM: Welcome...

EVELYN: And do I seem to know my own mind? I mean, generally....

ADAM: No question.

EVELYN: So, don't you trust me, then, to know how I feel?

ADAM: Yeah. No, you're right....

EVELYN: Don't worry about *why* when *what* is right in front of you.

ADAM: Those're very wise words from someone with such a great ass....

EVELYN: *(Playfully)* Kiss me, grasshopper...

(They start to kiss again as A young couple approaches.)

JENNY: Ah, ah, ah...P D A.

PHILLIP: I don't think anybody wants to watch you kiss, Adam...we'll be eating later.

ADAM: Hey, Phillip, hello! Evelyn, this is Phillip, and his fiancée, Jenny....

(“Hellos” all around.)

PHILLIP: So, we should grab our tickets, and....

(Stopping to look)

Adam, what's up with you? D'you lost weight?

ADAM: ...a little, maybe.

JENNY: No, he cut his hair...or something. That's it, right?

ADAM: Umm, yeah. I mean, both, sort of.

PHILLIP: Huh. Okay, so, let's...come on.

(JENNY and PHILLIP lead the way. EVELYN stares at ADAM as they follow; he pulls a twenty out of his pocket and places it in her hand.)

Appendix O:

Rose Bruford Student Participant Consent Forms



ROYAL
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Royal Birmingham Conservatoire
200 Jennens Road
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ROSE BRUFORD STUDENT PARTICIPANT CONSENT FORM

Title of Project: Exploring Representations of Black Actresses in Performing Arts and Media

Name of Researcher: Samia La Virgne (samia.lavirgne@mail.bcu.ac.uk)

Please enter a response to the points below (Y for yes/N for no) then complete the details at the bottom of the form – name, date and signature. Many thanks.

1. I confirm that I have explained the basis for this PhD research study. I have had the opportunity to consider the information, ask questions and (where applicable) have had these answered satisfactorily. ☐
2. I understand that my participation is voluntary and that I am free to withdraw at any time without giving any reason, and without any consequences in relation to any aspect of my connection with BCU/Royal Birmingham Conservatoire. ☐
3. I understand that relevant sections of data collected during the study may be used beyond the scope of academic assessment, for example in written reports, presentations, or recorded content. ☐
4. I understand that I will not be named in written documentation, and an alias only understood by the researcher will be applied when describing my work or citing my responses/experiences. ☐
5. I agree to take part in the above study. ☐
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7. I agree to being contacted again in connection with the current project, for example, should the researcher require clarification regarding any of my responses. ☐
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Name of Participant (Print)

Date

Participant Contact Email

Signature



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Anna Ajoob

Name of Participant (Print)

11/12/18

Date

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Signature



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Adrienne Bailey

Name of Participant (Print)

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Chloe Boulger

Name of Participant (Print)

11/12/18

Date

chloboulger@gmail.com

Participant Contact Email

Boulger

Signature



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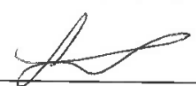
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<u>Samuel Chapman</u>	<u>11/12/18</u>	<u>SAMCHAPMAN149@HORMA2L</u>
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<u></u>		<u>CO. UK</u>
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YASMIN DAWES

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ROSE BRUFORD STUDENT PARTICIPANT CONSENT FORM

Title of Project: Exploring Representations of Black Actresses in Performing Arts and Media

Name of Researcher: Samia La Virgne (samia.lavirgne@mail.bcu.ac.uk)

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Appendix P:

Rose Bruford Workshop Monologue Assignment

Anna

My heart race

At times two face

Bcz I can't face your perception of me...
Your deception of me.

But what you can't see

Is the false lies you tell yourself

I can't chase the fiction of myself

You choose you display...

Embrace, even...

And I hope and

I breathe and

I pray

That one day this mentality will change

That it won't sustain

But you're getting in my brain

And I feel like I'm going insane

My obsession with sanity has even gone
beyond my capacity

So...

You see me, yh? What do I do?

I come through like autopilot

Switch gears into autopilot

Survival mood

Have to hold

You don't want to explode

So...

Autopilot

Auto...

Hmmmm

Adrienne's Monologue

Who am I? Really? What kind of fucking question is that, like I hate questions like that, they are so ambiguous, do you know who you are. I don't think anyone really knows to be honest, you know those people that can just sum it up in one word or a sentence, I think they're full of shit, Because how does one even define who they are? It is based on what other people think of you, because if so I could be so many things.

For example, if you asked my dad who I am, he would say a bright young girl, who puts her education first, little does he know I get black out drunk every Saturday and I'm always handing my work in last minute just before the deadline, if you were to ask my friends, they would probably say, life of the party and she always has a great vibe, when secretly I am anxious and scared shitless attending any social event. To my work colleagues I am a reserved shy girl who doesn't talk much try tell my siblings that's cause they would say I don't shut up. They're lucky if they can get a work in. I think what I'm trying to say is how can anyone ever know truly who they are, I am several different people, and all those different perceptions of me are true. So how about you tell me because I only exist in your perception, so who am I?

'Brief Encounter' by Yasmin Lili Dawes

(wrote to be spoken)

You know what yeah, no.

No I don't want to go back to yours.

No I don't want to have sex with you,

And before you say we can just talk. No I don't want to just talk with you

'Cause right now it's just talking but as soon as we get back to your place and there's a bed or worst still a sofa in your peripheral,

I bet you ain't gonna wanna talk anymore.

You say you wanna talk and look into my brown eyes,

But you're just concerned with getting in between my thick thighs,

Betting with your mates like I am just some damn prize,

I ask you and your boys when the fuck you gonna realise...

The damage that you cause - the wounds are deeper than you think,

Just 'cause we have a little dance and you buy me a drink.

That ain't my consent, you not gonna see my kinks,

And if you can't accept that, we ain't ever gonna link.

Throwing it back in the bedroom, is different to the dance floor.

Be real, I'm just a +44,

Oh cause I don't want you I'm a bore,

I'm a dirty whore,

A tease to the core,

Are you fucking sure?

Woah woah woah

Why you gotta lash out because I don't wanna give it up instantly?

Didn't you ever get told patience was a virtue.

Try taking the time to get to know someone, I dare you...you might actually learn a lot.

I'm young, I'm single and I love having fun,

I'm out with my girls playing up, being dumb.

You see my curves, my flirty nature and you jump the gun - yet it's my fault,

I look a certain way, a way that says I just wanna play,

No how's your day, I know you're a girl

Fast forward to where we lay...

Down in the bed, two strangers together,

No promises of any future endeavours,

Not a single hint in the air of forever.

Well Urm wow. Imma stop myself, I realise you just tryna have fun cause we vibing, you think I look good, we've had a good night and you want it to continue, sorry it's my fault I'm just projecting, haha, my bad. Enjoy your night, nice to meet you.

Carlisa Higgins-Jenkins

Big Bad Cork

Here comes the Bandersnatch,
With teeth that bite and claws that scratch

Here comes the big bad bear,
'Round the corner, he's lurking there,
His big brown eyes weighing you up
To see if on your flesh he'll sup

His belly big, his fuzzy hair,
His furrowed brow, his thousand-yard stare,
He's ready to pounce, and when he does,
Your ears will ring, your eyes will buzz,
He'll tear your flesh apart it seems,
If not with his paws,
With what's between his...!

And he's not a he, they're a they.

I could tell that from miles away.

And they didn't need to say a word.

Because, of course, I hadn't heard that...

They don't speak the way I think,
They don't think the way I speak,
And though this end just doesn't fit...

...I'll put a Big Bad Cork in it!

Scam pg. 1

I wake up
It's a Friday
The end of the week
I get up and I get out of bed
I shower I brush my teeth and I get dressed
I don't eat because I know that if I eat I might throw it up because I'm so nervous about the day ahead
I'm nervous in case something bad happens
The slightest word or sentence or phrase can bruise my skin
The bruise is deeper than surface level, it grows deeper in to my flesh and poisons my blood and I end up in hospital with sepsis
Sometimes ending up in hospital with sepsis might be a bit easier because then I suppose people have a visual stimuli for what is wrong with me
And I know it's nobody else's fault but it is so exhausting
Constantly being on alert for what's going to go wrong next
I try so hard to be nice and pleasant and kind
I want the world to be a nice place full of smiles
So I try and be a world full of smiles
But those smiles end up being only surface level
You say to me that I'm quiet
You say to me that I spend too much time alone
You say to me that I'm antisocial
You say to me that I should put in more effort
I'm fucking trying
I'm trying so fucking hard

Sam pg. 2

But I am so tired and I need time to recharge my batteries

Because otherwise I'm just going to end up in hospital

Fourth time lucky, right?

After a long day of talking to people and pretending everything is ok and ignoring things that remind me of my past I just want 5 minutes, an hour, an evening where I don't have to pretend

Where I don't have to get angry that people don't understand me because they don't know what I've had to experience

Where I don't have to hide the anger with a little smile that shows that I am doing my fucking best

There is a person who I won't name who tries to make me feel like I'm less than

To that person I want you to know...

Underestimate me cunt

Because I am going to wipe the floor with your entire existence

I hope you remember me with a smile on my face

And venom on my teeth

I'll grind up your expectations like coffee, pour boiling water on them and drink them with two teaspoons of sugar

Because you won't get the satisfaction of watching me fall from my height of excellence

Ryan *

silly me - Lost cause, a penny dropped in the rain is that it?

once that penny found you fame, Forgetful = forgotten, is that why? but why is the question why not spoken.

some have thought me chosen. sorry to let you down yours truly your neglected disappointment.

obliged you're to my time I got that - noted, I guess that's dually quoted - define me shouldn't be hard
6ft tall with "Brazilian nut skin" I learnt that in my stage make up class, gold undertone, D Skin fade -

Exact -

fully connected beard MLE fo sho! BLACK

39% Kingdom of Benin - 24% Ivory coast Ghana - 20% Congo 8% England Wales Northern Europe 1% Mali, 9% Scottish, 1% German.

but all that to say is a burden so guess to answer your question ill keep it simple Caribbean

Black yute, wagwarn my g, Bomboclat,

rassclart.. ah soh dem ah seh now..

If the boot fits init

His talented if only he had the sense to match it, These are my fucking Mistakes these aint tactics,
this aint it chief lets go back to basics.

I guess I should be better, Ignorant, Lost, Fix up, confused, Lazy, Late, Loner, Fake.

203, 400 gallons of kerosene fuel to reach space that's how much it takes

double that to get me to leave my room everyday - Afraid, alone and confused evils on a noose - Nah
but I'm smiling,

all I'm asking is lay off the pressure maybe then I can begin to be better,

How can you be crying

big man like you ya know, buckle up this aint blue's clues you know, lots of people got it rougher than
you ya know.

how I see myself is stagnant, a entity kept in stasis for when I get out of this stagnancy
the whole world will see,

I trust myself when all men doubt me

I talk with crowds to keep my virtue

walk with kings yet not lose the common touch

neither foe nor loving friends to hurt me

I will fill the unforgiving minute with 60 seconds worth a distance run.

I am the poetry I speak the verses I preach, The heroes I neesh

every betrayl that's happened to me knives pulled from my back to cut straps

slipknots and loy cotts, to make way for pacifist boycott

yeah I'm all of that dormant not gone.

if i get a денар
 every time any сељак asks
 "Where is that?"
 or even better
 say you know and mention Ацета
 "Воин-от на коњ"
 but you don't get the price of that-

responsible to represent a culture and a country
 responsible to educate everyone around me

but your geography is bad
 and you never learned that in school
 so that makes it okay
 right?

you make jokes, дека I make them too
 and your favorite one's the name,
 oooohh
 how I pull my punch back
 slap on a smile and re-strap.
 "Keep your hands in the vehicle at all times"
 i remind myself that

али коа осет немаш, цабе
 проста некултура, абе ајде
 не замарај
 i grew up in мичурин and козле
 and you really force it out of me
 to get in that аеродром and карпош mentality

see, to an extend i get it
 but i'm not blind
 to your ignorant statements
 i can't so can you just,
 expand your education
 like the rest of us had to?

that way i won't have to dread
 meeting new people and instead
 skip the anxiety i get when i have to
 explain the history of a world you forget
 and deem irrelevant

plus you won't sound like a dickhead

Arund

A seed

Born.

At the soil of my Mother's Niger River,
Kneaded into the ground by a Sierra Leonian Farmer,
Ancestors have come from decades of travelling.
Born by Niger River, Carrier, nutrients, plants, trees, insects, fishes, conductor of transport,
the veins to our Mother land.

I was born.

Roughed hair in year 6, barely baved. I was dirty, hygiene wasn't on my agenda, Before.
Only roughed up by Miss Staples Who thought there was something mentally wrong with
me because of my melanin.
roughed up by my dad, teaching me that these. . . that I am a black boy growing up in a
white system. Mum tellingly me I need to work twice as hard just to get through this system.
Love. In tough times.
From it my need to act, to speak, was born out of love.

Blazer; Black
Trousers; Black
Shirt; White
Tie; Red and Black
Bag; Bigger than my body.
Shoes; Gleaming Black, the sun Shun from them.

I promised myself I would never cry, then. Ever.
Cried in front of a class full of boys because someone took my pencil case. Then I got
shouted at.
LOL
Not much friends till year 9.
Fuck it you really don't deserve my life story.
Because you only come to my river to drain it.
Wring the soil around it and watch each drop drip out.
Suck up nutrients, plants, trees, insects, fishes, conductor of transport is all yours now
Steal, Appropriate, Ransack
Take the veins of our Mother Earth and claim it as yours only because your arse is plagued
with blood, death, commodities, numbers, less and less stats, less and less bodies as I slap
these words into the air, my soul draining as you pour, But will you ever understand?

It is your standards I abide by.

working 10x as hard as my dad and mum told me
Told me this to build my bright, warm, future

Water No Get Enemy- Fela Kuti

Bianca Dovano

Not that I think you're a freak of nature or anything... but you're boobs are just... massive. Like, does it run in your family or something because... they're... so big! Good thing I'm a titty guy.

Wow! You're boobs are so huge, honestly, between you and me, you would make so much money as a porn star.

Mija, I really think you should consider a breast reduction because you don't want to grow a hunch back like abuela Celia and it'll just save you all the trouble!

July 28th, 2016: My first breast reduction. I didn't recognize myself after the procedure. I didn't know whose body I was feeling because of the numbness I experienced in my breasts. I lost almost all sensation.

Even after all the trouble, I was still considered a sexual object because now my waist was significantly smaller, but my boobs still felt so heavy. Turns out Dr. K only took out a fist full of tissue when he should have taken out much more. But, I was a project for him, he called me his "little mermaid" and he sculpted and lifted and tucked away rather than relieving me of pain.

December 27th, 2017: My second reduction. Dr. Waltzman gave me the breasts I was hoping to have from my first surgery, but my scars were deeper and darker. I realized no matter what I do with my body, I may always be seen as an object. So, I've learned to embrace it; to embrace the scars and the body I have in this moment, because the only opinion that matters is my own. And I think I'm pretty damn incredible.

Chloe Boulger

Me?

Who am I?

Well everyone will tell you different...

I act accordingly

Harsh? I know - I can be - Sorry

South East London loud mouth? Yep ok I'll take that

Friend who wouldn't see anyone go with out - Thanks - I'll take that too

I seem rude?

That's because It doesn't interest me

what you do for a living.

I want to know

what you yearn for

It doesn't interest me

how old you are.

I want to know

if you will risk

looking like a fool

Small talk? No thanks...

- I seem confident, right? I am but that doesn't mean you should approach me.

I'm a constantly being filled with passion and one project is never enough -

On the outside people may think she doesn't care...

but they couldn't be more wrong

I'm perceived as intimidating

I'm not

Approach me and you'll see

Giuseppe Pipicelle

Fucking faggot

“What do you mean you didn’t fuck her? What are you, a fucking faggot?”

That’s what awaits me when I get back to Italy. It’s a photocopy of friends’ sneering remarks when I tell them that I didn’t feel like having sex with a particular woman. You know, it’s almost as if they expect me, me being me, a decent looking guy to most eyes, a decent looking guy who’s had the courage to drop everything and move across the world, they expect me to fuck everyone; because we all know American girls are easy. So you must be a faggot if you don’t. It baffles them that I don’t. It baffles them. Sometimes I just want to be friends and I don’t want to involve my dick in certain situations. They can’t grasp that concept. It’s happened that I’ve slept with people, just slept, literally just lying in bed together, sleeping, maybe cuddling, maybe. But without a single kiss.

It’s sad that I’m part of a group of human beings who is known for being pigs and wanting sex all the time. The reputation we get is embarrassing. The actions of some of these men, who I wouldn’t even call men, are an embarrassment to the nature of the human male.

It’s sad and funny at the same time that because I choose to not involve my dick, my friends call me “a fucking faggot”. Wow. Ok. Sorry. I’ll try and senselessly fuck more girls. Maybe that’s the key to happiness! What have I been doing this whole time? Maybe you’d respect me more if I did that. Cool. Shame on me, for trying to be sensible.

“What are you, a fucking faggot?” They don’t even know that technically I’m part faggot. They don’t even know that. Imagine when that conversation will happen.

Joe

Okay, look, I'm jealous of people of colour. Look at their heritage, they celebrate so much.

I can't do that with my heritage. Most of my heritage directly opposes their heritage and wants to kill them or enslave them or burn their villages or all of the above.

They look up at their mothers and fathers, grandparents and great grandparents and feel proud of them. I mean, fuck, I don't even know anyone on my dad's side 'cause he left when I was 10.

What can I do with this stupid privilege I have? Privilege. More like a bloody prison sentence. I can't walk down the street without people being nice to me. I'm sick of it. Treat me like crap. Treat me like shit - I'm no better than any other white person in this damn country, I'm worse! I acknowledge my privilege and don't do nothing with it.

So yeah, I'm jealous.

Impassioned Femme Noir

I'm a black woman and I'm angry!

That's what you expect me to be right?

Crushed by the weight of your stereotypes, your expectations, your racism, your discrimination, your sexism to the point I no longer recognise me.

The judgements

The looks

The body language that says, "Stay Away!"

It's when no one wants to stand near me, sit next to me, or even speak to me because I look...intimidating.

When my honesty and candour is labelled as aggression in a sea of liars, manipulators, and equivocators...Why is this?

Can it be as simple as you feel more comfortable around those who look like you? *(beat)*
No, it's not that simple.

There's an energy behind it. An energy of

Mistrust

Uneasiness

Doubt

Fear.

Fear of what looks different.

Fear of something you are not part of.

Fear of something you don't really understand.

Have you made any attempts?

Have you ever really tried?

Or was it just an expedition as a means to unearth what you *think* you already know?

You don't know me. You are completely unaware of my potential. You say you're open, you're not like the rest of them, yet you still make remarks of microaggression.

"You're so articulate"

"I don't see you as black, I just see you as a person"

"You're overreacting, it probably had nothing to do with your skin tone"

There is a narrow definition of what is acceptably, expectedly black, and guess what? I may not clearly fit into that box. Yet you still try to force me into that space whether you consciously know it or not.

Well, now I am a bit tetchy...I'm irascible, I'm ENRAGED! Because I simply NEED MORE SPACE!

You may have the power and the privilege, but I no longer give you the permission!

You want to characterise me?

You want to stereotype me as the “Angry Black Woman”?

Impassioned Femme Noir

Well guess what?

I AM ANGRY!

I have every right to be.

I am angry at the assumptions, the discrimination, the *INJUSTICE!*

You created this monster which you then proceeded to lock in a cage.

BEWARE, because the *monsters* you created are nothing compared to the *demons* that drive the creator.

By: Samia La Virgne

Appendix Q:

In The Blood Production Flyer

BA (Hons) American Theatre Arts
in collaboration with the School of Design,
Management & Technical Arts presents:

London's
International
Drama School

**Rose
Bruford
College**

of Theatre
& Performance

The ATA Barn Season

In the Blood

by Suzan-Lori Parks



In the Blood

by Suzan-Lori Parks

Director
Lighting Designer
Sound Designer

Samia La Virgne
Nat Green
James Fraser

Costume Designer
Movement Coach

Katie Khushi
Parke Fech

Setting – the USA. Now.

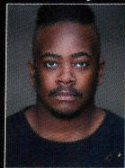
Cast

Hester, La
Negrita



**Anna
Ajobo**

Reverend D
/ Baby



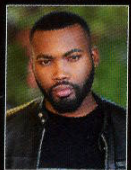
**Naphtali
Sinclair**

The Welfare
Lady / Bully



**Yasmin
Dawes**

The Doctor /
Trouble



**Ryan
Ellis**

Amiga
Gringa /
Beauty



**Jana
Petrova**

Chilli /
Jabber



**Aruna
Jalloh**

Production Team

Production Stage Manager
Deputy Stage Manager
Stage Manager
Stage Manager
Head of Lighting
Chief Production LX
LX Programmers
Scenic Arts / Design Supervisor
Scenic Designer
Scenic Designer
Scenic Designer
Wardrobe Technical Instructor
Wardrobe Assistant
Publicity Design
Photography

Igor Railean
Reece Woodhouse
Daniel Cruttwell
Olof Bjarnadottir
Aaron Starn
Jay Robinson
Luke Jeffery
David Kerry
Adam Kassell
Jessica Slingerland
Prisca Alexander
Sophie Child
Katie Khushi
Clare Roberts
Zaibun Arab
Michael O'Reilly

In the Blood runs approximately for 1 hour 40 mins without an interval.

The *In the Blood* company would like to thank Jessica Slingerland for her contribution to the production.

The performance contains some scenes of a sexual nature and strong language that could cause offence and is not recommended for anyone aged under 14.

Photograph by: Michael O'Reilly

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Appendix R:

Black Arts Institute Summer Intensive
*Before It Hits Home &
Seven Guitars* Scenes

Before It Hits Home

By: Cheryl L. West

ACT TWO

(Later on that night. Wendal comes downstairs. He's sick. With much effort, he moves to the kitchen and gets ice water from the refrigerator. Takes his medicine, moves back to the living room. Reba enters wearing a robe. Wendal quickly hides the medicine.)

REBA. I didn't know anyone was down here. You feeling any better?

WENDAL. A Little.

REBA. How 'bout some ginger ale? I don't know why, I just woke up and had a taste for some pop. You want some?

WENDAL. No.

REBA. Sorry everything didn't work out like you planned this evening. *(Pause.)* Everything was going fine. Why'd you have to fight with him?

WENDAL. *(Moving to the couch.)* Why don't you ask him that question?

REBA. *(Walking around the room.)* I'm glad you and Junior gon' paint in here. I'm a help. Since you all been here I feel kinda useful again. Lately, seem to have a lot of time on my hands. Sometimes I catch myself sitting all day right there in that couch and Lord this house can get so quiet. With Dwayne not needing me as much...don't get me wrong, I'm not complaining. He's got a mind of his own, just like you did. Scares your father. Sometimes a father can't see his son for his own failings. You ever think about that?

WENDAL. Oh Mama. Why do you always defend him?

REBA. *(As if she didn't hear him.)* Oh me and Maybelle go but sometimes I think about what if...what if something happened to your father...he never wanted me to work. I ain't never been nothing but somebody's mother. And today I wondered if I had even been good at that. *(Wendal looks at her directly and she at him.)* I

defend him for the same reason I defend you...because you both a part of me. Now why don't you tell Mama what's bothering you. I let it go for a week but something's eating you alive, I saw it when you first walked through that door.

WENDAL. Nothing.

REBA. *(Firmly.)* I asked you a question. Don't let me have to ask you twice.

WENDAL. I haven't been well Mama. Been a little under the weather.

REBA. *(Relieved.)* Well, we'll just have to get you better. It's probably one of them flu bugs going around...

WENDAL. It's not that simple.

REBA. I'll make an appointment first thing in the morning with Dr. Miller and...

WENDAL. Has he ever treated AIDS patients?

REBA. *(Not registering.)* Oh, he's treated all kinds of things. *(What he said sinking in.)* A what?

WENDAL. I have AIDS Mama.

REBA. Well we'll just get you there and have him check you out.

WENDAL. Mama, do you ever hear what people really say? Did you hear me say I have AIDS?

REBA. No Wendal. AIDS, I don't know nothing about it. You ain't got that.

WENDAL. I do.

REBA. What I just say? I don't know nothing about no...

WENDAL. I'm sorry.

REBA. Oh my God, tell me you kidding Wendal.

WENDAL. I wish.

REBA. Bailey...

WENDAL. I haven't figured out how to tell him.

REBA. How? How did you get something like this?

WENDAL. I don't know.

REBA. (*Her anger and fear out of control, loud.*) What do you mean you don't know? You come home and you're dying of some disease and you don't know how the hell you go it.

WENDAL. I'm not dying. I have...

REBA. Did you have some kind of surgery and they gave you bad blood?

WENDAL. No. What difference does it make how I got it?

REBA. You been lying to us. You been home here and you ain't said a word...

WENDAL. Every day I tried to tell you...practiced this speech...

REBA. I don't want to hear no dam speech. I want to hear how the hell you got this? You're not one of them...that why you got so mad at dinner?

WENDAL. Mama.

REBA. No. No. I know you're not. You've been living with Simone...

WENDAL. (*Carefully choosing his words.*) Mama, you know that I never was quite right like Daddy used to say...(*No response from Reba.*) Try to understand Mama. I have relationships with women and sometimes with men.

REBA. No you don't, un-un. No you don't. You're my son, just like Junior...you're a man. You're supposed to...

WENDAL. Supposed to what? Be like Daddy. His world don't stretch no farther than this couch...

REBA. Boy, who the hell are you to judge anybody?

WENDAL. Mama, it's not much different than you and Auntie May?

REBA. What you say?

WENDAL. It's not so different than how you feel about Auntie May...

REBA. How dare you? How dare you twist me and Maybelle's relationship into this sickness you talking. That woman is like a sister to me. You hear me? A sister!

WENDAL. A sister that might as well live here. You closer to her than you are to Daddy.

REBA. (*Enraged.*) You shut up. Shut your mouth. Shut your filthy mouth. Don't be trying to compare that shit...my life ain't the one n trial here.

WENDAL. I'm sorry. I just thought you might understand Mama.

REBA. UNDERSTAND! How can a mother understand that? How can I understand that you're one of them people, that I raised a liar for a son...I was so happy...

WENDAL. Mama, forgive me. I would've done anything to spare you...

REBA. Is that why you come home?

WENDAL. It's hard pretending.

REBA. You don't have to pretend with us. We're your parents...

WENDAL. Yeah, right. Dad can't stand to hear anything about my life and where does he get of having Dwayne call him Daddy?

REBA. (*His last words lost on her.*) Couldn't you have given us a chance? Maybe we would have...

WENDAL. (*Softly, tires to touch her.*) I am now Mama.

REBA. (*Shudders at his touch, sharply.*) Don't you tell your father. You hear me? I'll tell him. It'll kill him if it came from you. (*More to herself.*) I should've never let you leave here. Bailey told me...said I kept you too close, wasn't no room left over for him...he told me no

good would ever come to you...he told me...(Yelling.) You better get down on your knees right now boy and you better pray, beg God's forgiveness for your nasty wicked ways... WENDAL. Pray! Mama, what in the hell you think I been doing? I've prayed every night. I laid in that hospital bed thirty two days and thirty two nights and all I did was pray. You know how lonely it is Mama to lay in a bed that ain't even your own for thirty two days, nothing but tubes and your own shit to keep you company; what it is to bite into a pillow all night so people can't hear you screaming? No TV, I didn't even have a quarter to buy myself a paper. I tried to get right with your God, I asked him for some spare time, to keep me from pitching my guts every hour, to keep me from shitting all over myself, to give me the strength to wipe my ass good enough so I didn't have to smell myself all night. I prayed that they would stop experimenting in me, stop the rashes, the infections, the sores up my ass. I prayed Mama for some company. I prayed that somebody would get their room

wrong and happen into mine so I could talk to somebody, maybe they would even put their arms around me 'cause I was so damn scared, maybe it would be somebody who would want to know me for who I really was and I prayed harder and I prayed to your God that if I could just hold on, if I could just get home...I'm not going to apologize Mama for loving who I loved, I ain't even gonna apologize for getting this shit, I've lived a lie and I'm gonna have to answer for that, but I'll be damn if I'm gon' keep lying, I ain't got the energy. I'm a deal with it just like you taught me to deal with everything else that came my way...but I could use a little help Mama...

REBA. No more. You hear me Wendal? No more. I never thought I'd see the day I'd be ashamed of you, that I wouldn't even want to know you. *(She exits.)*

WENDAL. *(Quietly to himself.)* Well, welcome home Wendal.

Seven Guitars

By: August Wilson

ACT One

SCENE 2

The lights come up on Floyd Barton and Vera dancing in the yard of the house where Vera lives. Floyd is a young man of thirty-five. He is a blues singer. Vera is eight years younger than Floyd. It is early evening. They are dancing to Floyd's record "That's All Right," which is playing in the radio inside the house. A rooster is heard crowing intermittently throughout the scene.

FLOYD'S VOICE (*Singing on the radio*):
 You told me, baby, once upon a time
 You said id I would be yours
 You would be mine
 But that's all right...

FLOYD: Listen...Hear that?

VERA: It sounds just like you.

(Floyd slides his arm around Vera and begins to dance.)

FLOYD: Come on now...you supposed to lean back.

(He bends her back, pushing his pelvis into hers.)

VERA: Come on, Floyd!

FLOYD: (*Singing*):
 You told me, baby, once upon a time
 You said if I would be yours
 You would be mine
 But that's all right...

This is the way you supposed to dance to my record. You supposed to act like you know something about it.

(Vera tries to break away. Floyd holds her close, singing.)

But that's all right
 I know you in love with another man
 But that's all right...

(Floyd tires to kiss Vera.)

VERA: Floyd, stop it now. Don't be doing all that. (*Breaks away*)

FLOYD: Come Here. (*Pulls her to him.*) I'll never jump back on you in life.

VERA: I don't want to hear it.

FLOYD: I just say I'll never jump back on you. If you give me a chance I'll prove it to you.

VERA: You done had more than enough chances.

FLOYD: Did you get that letter I sent you?

VERA? What you doing writing me a letter?

FLOYD: I knew that would surprise you. I say, "Vera gonna be surprised to see my name on the envelope." I sure wish I could have seen your face.

VERA: Had somebody writing all them lies.

FLOYD: Didn't it sound good? I like the way that sound. It cost me fifty cents. Some fellow down the workhouse be writing everybody letters. He read it back to me. I say, "Vera ain't never heard me say nothing like this." That be the kind of stuff I want to say but can't think to say. It sounded so good. I started to give him an extra quarter. I say, "I'm gonna wait and see what Vera say."

VERA: He ought to have gave you your money back if it depend on what Vera say. I done told you, my feet ain't on backwards.

FLOYD: My feet ain't on backwards either. I just got to missing you so bad. My life got so empty without you.

VERA: Floyd, I don't want to hear that. Just stop it right now.

FOYD: What? Stop what? I'm telling the truth.

VERA: Go tell it to Pearl Brown.

FLOYD: See, you wanna bring all that up. I told you about all that in the letter. Pearl Brown don't mean nothing to me.

VERA: She sure meant something to you before. She meant enough to you for you to pack up your clothes and drag her to Chicago with you. She meant something to you then. Talking about you gonna send for me when you got up there. Left out of here telling me them lies and had her waiting around the corner.

FLOYD: She wasn't waiting around the corner.

VERA: She may as well have been. She might be waiting around there now for all I know.

FLOYD: Come on now, Vera. You know better than that.

VERA: If you going back to Chicago...then just go ahead.

FLOYD: I got to go back. The record company up there waiting on me. The done sent me a letter telling me to come on back. I wanna go back and take you with me. I ain't gonna be here long. I just got to get my guitar out the pawnshop. I might have to pawn my thirty-eight. You got my thirty-eight, don't you?

VERA: It's in there where you put it. I ain't touched it.

FLOYD: I sat down there doing them ninety days. I told myself it's a good thing I didn't have that with me when they arrested me. Talking about vagrancy...If I had that thirty-eight they would have tried to dig a hole and put me under the jail. As it was, they took me down there and charged me with worthlessness. Canewell had five dollars in his pockets and they let him go. Took me down there and give me ninety days.

VERA: Canewell say you threatened to burn down the jailhouse. That's why they give you ninety days.

FLOYD: They got that all mixed up. I asked one of the guards to show me the back door in case there was a fire. He said the jailhouse don't burn down. I told him give me a gallon of gasoline and I'd prove him wrong. He told the judge I

threatened to burn down the jailhouse. The judge ain't even asked me about it. He give me ninety days for worthlessness. Say Rockefeller worth a million dollars and you ain't worth two cents. Ninety days in the workhouse. *(Takes a letter out of his pocket.)* Look here...Look what they sent to my sister's house. *(Holds the letter up, bragging)* It say, "Come on back to Chicago and make some more records." Say... 'We'll talk about the details when you get here.' *(Vera reaches for the letter)* Naw...naw. All you got to know is it say come on back. You ain't got to know all my business. *(Shows her the envelope)* Look at that. "Mr. Floyd Barton." You get a hit record and the white folks call you 'Mister.' Mister Floyd Barton. *(Hands Vera the letter)* Go on, read it. Read it out loud. "Dear Mr. Barton. Our records show..." Go on...read it.

VERA: *(Reading)*: "Dear Mr. Barton: Our records show you recorded some material for us in August of 1947. We are uncertain of your status. If you are the same Floyd Barton who recorded "That's All Right" and are still in the business we would like to provide another opportunity for you to record. Stop by when you are in Chicago and we can discuss further arrangements. We are Savoy Records –"

FLOYD AND VERA: "– 1115 Federal Avenue in Chicago, Illinois. Sincerely, Wilbert H. Gardner, President."

(Vera hands him back the letter.)

VERA: That's nice, Floyd.

FLOYD: I can't go without you.

VERA: I ain't going to no Chicago. You know better than to ask me that. What I want to go up there for?

FLOYD: Wait till you see it. There ain't nothing like it. They got more people than you ever seen. You can't even imagine that many people. Seem like everybody in the world in Chicago. That's the only place for a black man to be. That's where I seen Muddy Waters. I was walking past this club and I heard this music. People was pushing and crowding in the club: seem like the place was busting at the seams. I asked somebody, I say, "Who's that?" They told me, "That's Muddy Waters." I took off my hat. I didn't know you could make music sound like that. That told me say, "The sky's the limit." I told myself say, "I'm gonna play like hat one

day.” I stayed there until they put me out. Mr. T.I. Hall asked me what I wanted to do. I told him I wanted to play at the Hurricane Club. He say he’d fix it.

VERA: I wouldn’t put too much faith in whatever Mr. T.I. Hall say. I ain’t never known him to do nothing for you. Call himself your manager. What he ever manage?

FLOYD: That’s cause I didn’t have a hit record. It’s different now. You get a hit record and you be surprised how everything change. Mr. T.I. Hal done got in touch with Savoy Records to set up another recording date. They waiting on me now. Come here.

(Floyd slides his arms around Vera. She tries to slide away.)

VERA: I told you don’t start that.

FLOYD: I want to make you happy. I got something for you.

VERA: It ain’t nothing I need. *(Breaks away)*

FLOYD: The first time I ever seen you...I will never forget that. You remember that?

VERA: Yeah, I remember.

FLOYD: You was looking so pretty.

VERA: Floyd, don’t start that. Ain’t no need in you going back through that.

FLOYD: Naw, I was just saying...I seen you that first time. You had on that blue dress. I believe it was pink and blue.

VERA: It was two different kinds of blue.

FLOYD: I had just got out the army. They give me forty-seven dollars. Adjustment allowance or something like that. I come on up Logan Street and I seen you. That’s why I always say I had a pocketful of money when I met you. I seen you and said, “There go a woman.” Whatever else you might say – a pretty woman, a nice woman, a not-so-nice woman – whatever else you might say, you got to put that “woman” part in there. I say, “Floyd, there go a woman.” My hands got to itching and seem like I didn’t know what to do with them. I put them in my pockets and felt them forty-seven dollars...that thirty-eight under my coat...and I got up my nerve to say

something to you. You remember that? Seem like that was a long time ago.

VERA: I had just left my mama’s house.

FLOYD: I knew you was just getting started. But what you don’t know, I was just getting started too. I was ready. You was just what I was looking for.

VERA: You was looking for anything you could find.

FLOYD: I said, “That’s the kind of woman a man kill somebody over.” Then I see you turn and walk toward the door. I sad, “They just gonna have to kill me.” That’s when I went after you. I said you was just right for me and if I could get that I never would want nothing else. That’s why you ought to try me one more time. If you try me one more time, you never carry no regrets.

VERA: I don’t carry no regrets now. I’m gonna leave it like that. *(Starts into the house)*

FLOYD: Come on, Vera...

VERA: I done been there before. Floyd, I ain’t going back.

FLOYD: I told you what it was. It wasn’t nothing to me. Pearl Brown don’t mean nothing to me.

VERA: It wasn’t nothing to you but it was something to me. To have you just up and walk out like that. What you think happened to me? Did you ever stop to ask yourself, “I wonder how Vera doing – I wonder how she feel?” I lay here every night in an empty bed. In an empty room. Where? Someplace special? Someplace where you had been? The same room you walked out of? The same bed you turned your back on? You give it up and you want it? What kind of sense that make?

FLOYD: I told you I could see I was wrong.

VERA: You had what you want and I didn’t. That makes you special. You one of them special people who is supposed to have everything just the way they want it.

FLOYD: I see where I was wrong. I told you that. It seemed like she believed in me more.

VERA: You supposed to believe in yourself.

FLOYD: A man that believe in himself still need a woman that believe in him. You can't make life happen without a woman.

VERA: I wanted to be that for you Floyd. I wanted to know where you was bruised at. So I could be a woman for you. So I could touch you there. So I could spread myself all over you and know that I was a woman. That I could give a man only those things a woman has to give. And he could be satisfied. How much woman you think it make you feel to know you can't satisfy a man?

FLOYD: It ain't about being satisfied.

VERA: So he could say, "Yes, Vera a woman." That's what you say, but you never believed it. You never showed me all the places where you were a man. You went to Pearl Brown and you showed her. I don't know what she did or didn't do, but I looked up and you was back here after I had given you up. After I had walked through an empty house for a year and a half looking for you. After I would lay myself out on that bed and search my body for your fingerprints. 'He touched me here. Floyd touched me here and he touched me here and he touched me here and he kissed me here and he gave me here and he took

me here and he ain't here he ain't here he ain't here quit looking for him cause he ain't here he's there! there! there!

FLOYD: Come on. Vera...don't do this.

VERA: He's there. In Chicago with another woman, and all I have is a little bit of nothing, a little bit of touching, a little bit of myself left. It ain't even here no more, what you looking for. What you remember. It ain't even here no more.

FLOYD: It's enough for me. It's all I ever wanted. Even if I couldn't see it. That's why I come back. That's why this time I want to take you with me. I told you all about that. I ain't never wanted to hurt you. Whatever you is, that's enough for me. Okay? Now I don't know what else to say. I ain't too good at talking all this out. Come and go to Chicago with me. I need you real bad. That's all I know to say. I ain't never needed nobody like I need you. I don't want no hit record if I can't have a hit record with you. See? That's all I know to say about Pearl Brown...to say about Chicago...to say about Vera Dotson. I don't want it if I can't have you with it.

VERA: Then you don't want it.

Appendix S:

Black Arts Institute Summer Intensive
Student Feedback

In order to bolster my research, provide context, and help quantify my findings, I contacted the actors that took the summer intensive acting course with me in July 2019 through the Black Arts Institute. Some of them anonymously shared the impact of their BAI experience and how it differed from other actor training programs they have attended. Specifically the aspect of training with other black performers, learning from black instructors, and engaging with black material. The following are their responses.

- While I'm conflicted about the benefits of BAI as it relates to the curriculum versus the cost, one thing I am happy to highlight is the benefit of learning in a space of your cultural peers. The freedom to communicate in a way that is exclusive to your culture is an opportunity I feel is severely underrated in our everyday learning experience. I often reflect on some of my older family members' arguments that they never wanted schools integrated, they just wanted the same resources. To a degree, that's what BAI gave me. It gave me the tools, the experiences, the wealth of a very specific, very craved knowledge, wrapped in a style and space that felt safe and digestible to me. Free of the code switching and the competition and the constant need to navigate a plight we'd often rather leave at the door. Being an actor is emotionally exhausting. Being a black actor compounds that fatigue for reasons that reach far beyond scene study. Being in a space where nobody needs to explain that gives us the freedom to just do the work. And then we're limitless. (Actress)
- As an African American male, it was a priority for myself to be deeply rooted in my own aesthetic as I train to become a more versed actor. Learning in an predominantly black environment, gave me the creative freedom of expression, a safe space to tell my story authentically, and was able to connect to my instructors without any reservation. In past acting courses in theatre productions, I was often the minority in the programs. During those programs, I felt apprehensive to express myself fully and I would also feel that roles or positions that were given to me were often stereotypical and beneath my skill set. So being in a safe space like the black arts intensive program, gave me a sense of liberation and most importantly was very enjoyable. (Actor)
- When working with black performers, the majority of the time it was exhilarating. I was working with people who came from diverse artistic backgrounds. Therefore, I had the opportunity to outsource myself to beautiful talented individuals and obtain skills that would benefit me in the long run. My singing is nowhere compared to hers, but I was able to go to her and ask her for some song tips that I still do to this day. However, there are many sides to working with black performers. I noticed that some people, and I do not exclude myself from this, were judgmental and egoistical. People were saying and doing things that were questionable. Thus, I began questioning whether I can truly be vulnerable in this space. This mindset did not change until Sonia Sanchez, one of our black instructors expressed the importance of observing in silence and not judging. However, coming from a Caribbean descent there were moments I could not relate to because the experiences people faced, when they were younger in America, was not what I went through in my home country; Antigua and Barbuda. Overall, I can testify I am not the person I was when I first stepped through those BAI doors. I left feeling challenged, pushed to limits. I left with watered roots that I thought were dry and dead. I left questioning my role in society and what I need to do to help people of color. I left with friends and family. (Actor)

- When I decided to apply for the Black Arts Intensive my intention was to become a better actor and I got so much more than I bargained for. “You are enough!” is what I constantly hear ringing in my memory every time I think of my experience with B.A.I. I’ve learned so much about myself beyond acting, but most importantly I’ve learned to take my self-discoveries and apply them to the actual practice of acting. Studying methods, such as, Feldenkrais during the five-week intensive has birthed a new artist within me. My approach to building character now revolves around how much of myself is already a part of the role I’m portraying. I perform with a new confidence now because of B.A.I. I stand firm in my choices and I believe in myself whole-heartedly. This was more than just a summer acting intensive; it was a spiritual experience. The best part about the whole thing was learning from successful, professional actors of color, who grew up in the same kind of surroundings that I was from and who shared the same experiences as I did growing up. That natural bond, set the tone for a great atmosphere of learning and that kind of environment is doesn’t come along every day. (Actor)
- I have said and will continue to say what BAI gave us was something no other program can give, it was a spiritual experience. You can’t train the spirit; they showed us how to survive in our beautiful black skin when other programs would teach technique and theory and how to change who we are to fit a mould of what they think we should be. They taught us life lessons, “you are enough” is the one that still rings in my ears. Being an artist and dealing with so much rejection you start to feel like you aren’t enough, like you should give up but what BAI gave us is something no amount of rejection can take away: they gave us wellness practices to show us how to come back to ourselves after journeying through some characters story, they gave us vocal and physical release to shake off the constant stress of being black in America, they gave us words and prayers from our artist ancestors that made it through this artist life, and they most importantly gave us community (Family) and connections that reach as far as the UK and as close as NY, Oakland, and Detroit. I will forever remember this experience because it was a soulful one, I have done other programs and learned a lot but BAI helps you learn and prepares your soul to reach your greatest points in your artistry and your life. (Actress)
- I felt like I gained something I didn’t know I had lost. Growing up I was always surrounded by black people, black dance classes, black schools, black marriage, black Baptist church, black grocery stores, black mail man, etc. After college and entering into the real world I felt like I was alone and often times felt extremely depressed. When I moved to New York by myself without any family it was a hard time, I was depressed and felt stuck. Attending BAI reminded me that I walk with my ancestors always and I am There wildest dreams and when I am in spaces and I feel alone I just need to find a corner and give thanks to them because they are with me and have been in almost all spaces even if it’s just the janitor and it’s my duty to honour them. I left still 5’2 in height but 6’0 in spirit. (Actress)
- My experience at BAI was unlike any training I have ever received. Initially, I assumed that I would receive traditional acting instruction while using Black literature and art. What has been the most striking part of the program, however, was that I received, what felt like, very cultural relevant instruction, that was rooted in Black

personhood, and that also used Black literature and art. I have never been in an artistic space where my Blackness was the foundation, the first step in understanding the approach. This approach to instruction made me feel free-er, more authentic; it made me more confident in my choices as an actor, which in turn made everything more organic. I left feeling, and believing the words that Ruben Santiago-Hudson spoke so often; "You are enough". I walk into audition spaces now knowing that I don't have to act differently as a person. I can have the freedom to only tell the stories I'm being asked to retell from my perspective, and I finally feel as though that perspective, though different from mainstream culture, is beautiful, valid, artistically relevant, and enough. (Actress)

- In college, while I was always very much an activist, whenever my fellow black students advocated for having black professors I never thought that was necessary. All my life I'd gone to predominantly White & Asian schools and gotten so use to being the "only one" that I did not understand the big deal. It wasn't until I was in therapy in undergrad that I realized the importance of mutual experience in healing and education. Even still, it wasn't until I attended the Black Arts Institute, surrounded by other black actors, taught by black instructors succeeding in their careers, emphasizing my experience, that I felt the magnitude and gravity of what I'd been missing: hope. In white institutions, where I only saw white actors uplifted and succeed and could see the ebony ceiling so clearly, I was taught to suppress me in order to move up in my career. Communing with my people and connecting with working actors and artists opened the door for the idea of what I could achieve. Also, the integration of my culture made me feel like I as a person in my human experience, was being regarded with importance. Without seeing and connecting with my own identity in my art, I lacked a fundamental component that was keeping me from reaching that next level in my craft. I had been taught to take myself--my experience, my heritage-- out of the equation, and that hindered me from accessing parts of art that make my work the most human. One of the most valuable pieces of advice I received in the program was, "They're not asking you to play X character, they're asking for your take on X character-- X character as you." This newfound confidence pushes me, instead of trying to become someone else, do the real actors work of finding ways to incorporate myself in every character I portray. Entering the Black Arts Institute at that point in my career changed my life in insurmountable ways I still can't fathom. I'm often still in contact with many of my fellow participants and we all have come to the conclusion that the benefits of the program were felt later and in a slow unravelling way. The family I found among them and the peace & pride I found within myself has been priceless. (Actress)
- My experience at BAI, Black Arts Intensive is something I am still processing six months later. BAI gave me family. A family that I've never really had in New York or thought I needed. In addition to learning so much about the Black Arts Movement and how it has shaped the way in which we as black people create works and digest art. I gained sisters, I gained a form of self-awareness that had never gotten from any academic experience. I got a chance to share with women and learned that the more we band together the stronger we are as Black woman. I learn so much from my peers but not much from my instructors. (Actress)
- In Uta Hagan's Respect for Acting, she emphasizes that identity is crucial to an actor's authenticity to their art. BAI helped me rediscover who I was by not only

analysing myself but the lineage of people that I come from. We are and have always been innovators, scholars, and artist of the highest calibre. Surrounding myself for five weeks with blackness fuelled me to make heroic choices within the artistry and personal life. There's a sense of power that I carry with me knowing that I walk this path as nobly as I can for the barrier breakers who come before me. (Actor)

- There is not a day that goes by that I do not think about or reflect back to my experience in the Black Arts Institute. Although it was last Summer, I am still utilizing the many things I learned there. From the meditation exercises to the African dances we learned! The intensive also helped me to be more present and grounded in my acting as well. I feel more confident walking into auditions and knowing that I am enough. I do not have to feel limited because of my skin color or the way my hair looks. I am so proud of the foundation I received there! This was my first intensive experience... I'm so glad it was BLACK! I know that I had to have this experience first before moving on to the next level. (Actress)
- I think that the Black Arts Institute is an extremely valuable educational experience for black actors, because a traditional part of actor training is the stripping down of an actor to get to a blank slate on which to build new skills and techniques. I think that there is an inherent stripping down and devaluing that is a part of the black experience that makes the stripping down of acting school and the devaluing of the acting business particularly psychologically damaging to the psyche of black actors. BAI did the opposite. BAI was a celebration of blackness, an education on the past and contemporary leaders of black theatrical arts, and rigorous training with a group of thirty other black actors. It was empowering, inspiring, insightful, and I left with a clarity of purpose, and a renewed drive to pursue my path with rigor. (Actor)
- My BAI experience was unmatched, I had my highs and lows during the course of the program, but I definitely left with a new sense of confidence. I've gone to workshops, intensives, and I even got my BFA from one of the top conservatories in the country (SUNY Purchase College.) After all of my previous training I like it took BAI to crack me open in a real ancestral way. There was nothing said at the program that I've never heard before, but this time around I heard it from a different perspective. I heard it from people who look like me, from people who've experienced what it's like to share the same brown skin as mine and still survive in the industry, from people who literally built themselves from the bottom up. Each and every teacher poured into us and gave us everything they had. And for the first time in my adult life I believed that I WAS ENOUGH. It sort of felt child-like, that feeling of not caring, truly committing, and being creative all throughout my body. Walking into the space everyday felt like heaven! I didn't need any validation, I didn't have to hide my true self, and I didn't feel uncomfortable. One thing that will stick with me for the rest of my life from Mr. Stephen McKinley Henderson is the quote here, 'don't get it right, get it true.' Since he's said that to us I feel so much more grounded in my auditions and my rehearsal processes. I've made friends that I will have for a very long time and I love to see how many people are flourishing after attending the program. It's been amazing. I wouldn't trade this experience for anything. (Actress)

One of the actresses that took the 2019 summer course was affected so profoundly that she wrote the following essay about her experience:

These were the messages I sent my sister before I hopped on the plane back to San Antonio:
 “I’m so happy right now you don’t even understand”
 “I feel so happy and fulfilled and I know you’re writing sorry but I feel so full rn”
 “Like for the first time I see myself living past 30”
 “I hope I can hold onto this feeling. And if I don’t it doesn’t mean I’ve failed, just that I’ve changed. You can’t feel just one way all your life.”

I’ve never been around people that look like me. I was raised around Mexican people and culture, and the only Blacks I saw were either at family reunions or the caricatures they used to put on TV. This wasn’t inherently a bad thing until I reached middle school. I learned in middle and high school that to be Black was to be worthless. To be Black was to be the butt of every joke no matter how successful you were. To be Black was to be a target, and to this day I can tell you how many folds it take for a Black girl to snap out of existence.

My theatrical career contributed to my warped self-image, but also sparked my interest in depictions of Blackness. As the only Black girl in our district’s theatre troupe, despite being the most awarded individual, I was constantly cast as males, and only ever as canonically Black characters. In *Shrek the Musical* I played Donkey, *The Little Mermaid* saw me as Sebastian and *Little Shop of Horrors*, where I played two characters (in other words, half of the canonically Black characters in the musical), had me as both a man-eating plant and a grade-school drop-out. This past year, even, we put on an anthological play with a myriad of romantic scenes that required each actor to play at least five characters, yet somehow, I ended up playing a narrator the entire story while my female counterparts were romanced several times each. According to my director, I was too masculine to be romanced onstage, and I would overpower the boys in our troupe. Whenever my director recommended audition material, she’d send me monologues of African American women who were abused or working in service. (Before I graduated, I confronted her about her casting, but she denies having any prejudice.) I was enraged by how I was treated in my own theatre-sphere on top of the lack of and cliched representation I saw on TV, and I started feverishly searching for

Blacks onstage knowing that I could play more than caricatures. In my research I found plays by August Wilson, Dominique Morisseau, Lynn Nottage and the like. I performed and won competitions with monologues that were written by Black playwrights for Black people. The characters in these plays were multi-faceted and unique, and showed me that the box my school environments were trying to fit me into was not only arbitrary but untrue. I was still cast as a side note or stereotype at school, but theatre taught me that Blackness was more than sass and suffering.

I didn't realize how long I'd been holding my breath until I got to the Black Arts Intensive. There's something to be said about being in a community that you can consciously and subconsciously recognize as your own. Being in a space where you know that, no matter what, they will see you only as a human first. And they will know you intimately without ever having said a word. On the first day of the Black Arts Institute I felt safe like I never had before. It was an almost overwhelming culture of kindness, care, generosity, curiosity, and love. The fact that not only everyone in the program was Black, but that Brooklyn is a very Black community was so grounding. I've never been part of a majority, and if this is how white people feel all the time I can kind of understand why white supremacists feel so threatened by the Coloreds™; it's must be hard to have to face the realities of so many people when you've never had to live as an 'other'. And I now feel like I have an actual support system, a family that follows me everywhere I go and who I can go to for anything. (The fact that I was kind of adopted as the group baby plays a factor in that.)

There were stand-outs in the programming of the BAI. The moment that we read blues songs as monologues was very insightful for me. Our focus on self-care meant a lot, especially because I was in a very bad place while I was in the program. Chakra work surprised me—I genuinely did not expect to have such visceral physical responses to what we did. Mental health is such a taboo thing in the Black community, while energies and mental

health are very real things that actors hone daily, so having a focus on that intersection was very meaningful. And, oh my goodness, I learned about so many different Black artists, historical events, art works and pieces...the program really provided a lot of the insight I needed for Blackness to be richness and not rape.

The BAI did have its flaws though. I appreciated that the teachers were all Black as well and were able to critique our performances not as caricatures but as people who saw other people and knew the culture. The thing is, in my critiques of the program, I'm not sure how much stems from the experiences that I've had with other directors and the white-based theories that I'm used to. I ask myself, do I legitimately have these problems or am I invalidating my experience because I've never seen a white person/professor/professional theatre person do it this way before? Being taught in one way for so long creates a wall that hinders you from moving outside of one specific practice, especially when you're taught in a way that purposefully erases the worth of those like you and who came before you. As Ruben Santiago-Hudson said, "they try to teach you so far away from your grandmother's song that you don't know who you are anymore." I think this question is definitely worth investigating, but for the most part my critiques aren't even of the acting theories/philosophies we learned. I was just disappointed that we were expected to spend so long on one scene and weren't given any continuous basis for critique (with different people coming in weekly, it was difficult to actually better our performances). Honestly, though, this could just be an issue of false advertising. I'm very satisfied with my time in Brooklyn despite it not being at all what I expected but advertising it as a primarily theatrical experience isn't accurate. WE danced and sung much more than we acted, it felt, and the only times we touched our scenes was really with the director of the week. BAI was not an acting experience for me but a part of my personal growth journey and my growth as a young Black female artist.