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## You're the One That I Want

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# **“YOU’RE THE ONE THAT I WANT”**

A collaborative Senior Project submitted to the  
Division of Arts  
Of Bard College

By Kirsten Sylvia Harvey

Annandale-on-Hudson, New York  
May 2017

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### **YOU’RE THE ONE THAT I WANT**

### **HOPELESSLY DEVOTED TO YOU**

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## Foreword

What I haven't written about in this paper is that "YOU'RE THE ONE THAT I WANT" came out of intense sadness and heartbreak. Initially, I did not know how to write this paper and separate the loss from the piece because they so totally informed each other. This is my attempt to separate the two, and while I have not written about the heartache I experienced through the process, it is all there, in the gestures, in the costumes, in the anger, in the discourse.

## **Meeting Anna**

### **“Love Is a Many Splendored Thing”**

I met Anna Sinreich my sophomore year of college at a call back in Olin for a play our friend was directing. My first impressions of Anna were strong but all proved to be false except for one, she knew how to hold space and own it. We were both cast in the show together and I realized very fast that Anna didn't just know how to own herself, she was also a great actor and performer. In rehearsal she made choices I didn't think to make and she offered different ways of studying the text that messed with my ideas of what the play was. In other words, she really excited me. We began to get closer throughout rehearsal but it wasn't until our Theater Making class with Jonathan Rosenberg when he assigned me to perform in her moderation piece that we actually worked together one on one.

Anna was doing a piece in which she used nail polish titles as the only spoken text and she had arranged them so they read almost like poems. We started working and initially Anna wanted me to read the words without feeling, blandly, and very matter of fact. This proved to be a little difficult for me, I was used to “acting” or at least working on text from a specifically vocal way and Anna worked so differently that initially I was worried if the piece would be successful. I suggested that maybe we try it once where I tried to approach the lines as if they were a structured monologue, which initially Anna was wary about but after our teacher (and our eventual Senior Project Advisor) Jonathan Rosenberg also suggested it, we decided to give it a try. It was successful and we realized that if I actually acted the text with Anna on stage prompting me, the piece became significantly more moving. It was through this collaboration that I saw how our two styles of working and performing could be successful when put together. I also realized

how generous and vulnerable this piece was for Anna, she was exploring very real parts of herself and putting them out there in a theatrical context and I realized that our work wasn't so different. My moderation project was a slowed down distortion of Rodgers and Hammerstein's "I Can't Say No" from their musical *Oklahoma!*<sup>1</sup> We were both exploring what was important to us through distorted mediums which was an incredibly exciting realization. It was also around this time that the guidelines for the senior project's in theater and performance changed and that collaboration became required for any student who wanted to be in the senior project festival.

Anna and I both went on the Theater Intensive in Berlin the summer before our junior year of college, where we worked, lived, and travelled together. We were both at similar stages in our life and our relationships and we bonded over our excitement to be working and creating in such an incredible place while also feeling homesick and torn from the people we loved. This trip was essential to our relationship and at the end of the trip I asked Anna very casually "I know this is early, but maybe we should work on senior project together?" to which Anna responded "I agree".

### **Initial Research and Questions "Summer Lovin"**

The next year we performed in and worked on two senior projects together and also began working very intimately. Whenever I needed a performer for a class I would ask Anna, and vice versa. I never had to give much direction, we seemed to always be on the same page, or when we weren't it was because our idea was better than the others.

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<sup>1</sup> Richard Rogers and Oscar Hammerstein *Oklahoma!* March 31<sup>st</sup> 1943, May 2<sup>nd</sup> 2017

Our collaboration was thrilling in our capacity to inspire each other. In our junior year, when it came time to prepare and pitch our senior project we had a hard time articulating what it was exactly that we wanted to do. We both knew what we were interested in exploring but it was difficult to express in mere written form. Our unformed ideas were about something dramatic and physical that explored the personal and cultural. Our initial proposal was vague, we wrote about the concept of “the Diva” and pop stars and country music. From my notes from that time some questions I had written down were:

- how do you construct a pop star?`
- can we make people believe we are pop stars for 30 minutes?
- why do we need a question to explore?
- why do I want people to watch me onstage?
- why do we need an audience?
- why are we unhappy without an audience?
- is it selfish?
- is it generous?
- can they be simultaneous?
- why are we polite?
- diva= person who owns her sexuality and agency and talent
- diva- bad/ positive connotation?
- I am a diva
- WHAT are we exploring if I know I’m a diva
- am I truly a Diva?
- the diva cares but not too much...or the diva cares too much
- male=divo
- diva= noun
- a famous female opera singer
- a famous female singer of pop music
- a woman regarded as temperamental or haughty
- Italian noun diva= female diety

Our thoughts were scattered and arrayed in confusion but it became clear that we were interested in what it means to be a great female performer.



The summer before our senior year I read Jacqueline Susann's novel *Valley of the Dolls*<sup>2</sup> and watched Mark Robson's 1967 film adaptation<sup>3</sup>. The film has a 5.9/10 rating on IMDB and a 30% rating on Rotten Tomatoes, nevertheless, I loved it. It was rich with potential and had four main female "Diva" archetypes that I felt would lend themselves well to the topics that Anna and I were exploring. I delved deep into the work and did extensive research on *Valley of the Dolls* and the actors that the characters were based on. This led me to do extensive research on Judy Garland, Betty Hutton, and Frances Farmer, all people that the character "Neely O'Hara" is based on. All these women had surprisingly (though not so surprisingly) very similar life stories.

I was particularly fascinated by the life of Frances Farmer, who is perhaps the lesser known of the three actors. Frances was a leading starlet until she refused to perform her role as the pretty girl for the studio because she wanted to be taken seriously, which led to the end of her acting career. A particularly haunting and tragic fact that I found out about her was that she eventually had to take a job sorting laundry at the Olympic Hotel in Seattle in 1950, which was the same hotel that a 1936 film she starred in titled *Come and Get It* had its world premier that helped launch her career<sup>4</sup>. Frances had substance abuse problems as did Betty Hutton and Judy Garland and so many other actors of their era and it got me thinking a lot about the ways these women reacted to

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<sup>2</sup> Susann, Jacqueline *Valley of the Dolls* Grove Press 1966

<sup>3</sup> *Valley of the Dolls* Directed by Mark Robson. U.S.A. Red Lion, 1967

<sup>4</sup> "Frances Farmer Biography." IMDB. Accessed May 02, 2017.

[http://www.imdb.com/name/nm0002068/bio?ref\\_=nm\\_ov\\_bio\\_sm](http://www.imdb.com/name/nm0002068/bio?ref_=nm_ov_bio_sm).

their “put-upon” femininity<sup>5</sup>. It seemed to me that in these very different women’s stories there were such striking similarities-perhaps clues-that would illuminate some of our queries at the core of our exploration.

The word “Diva” in the Oxford English Dictionary is defined as “a distinguished female singer, a prima donna<sup>6</sup>”. The word “Diva” began in Opera and did not have negative connotations. Google defines “Diva” as “a famous female opera singer, a famous female singer of popular music, and a self-important person who is temperamental and difficult to please (typically used of a woman).<sup>7</sup>” I began to consider how the diva as we know it today in the early 21<sup>st</sup> century was primarily realized and constructed in the mid 20<sup>th</sup> century, and indeed its mentions in literature jump severely in the late 20<sup>th</sup> century:

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<sup>5</sup> Canby, Vincent “Frances Farmer Played By Jessica Lange” December 3, 1982, accessed May 2<sup>nd</sup> 2017 <http://www.nytimes.com/1982/12/03/movies/frances-farmer-played-by-jessica-lange.html>

<sup>6</sup> *Diva* “The Compact Edition of the Oxford English Dictionary” Oxford University Press, 1971

<sup>7</sup> Google “Diva Definition” accessed on May 2<sup>nd</sup> 2017 <https://www.google.com/search?q=diva&oq=diva&aqs=chrome.0.69i59l3j69i65j69i60j0.1879j0j7&sourceid=chrome&ie=UTF-8#q=diva+definition>



Though we did not utilize Valley of the Dolls in our final piece, this exploration was essential to arriving at our final product and constructing the world of the piece.

We began to also think about structure and started looking a lot at Ancient Greek Tragedy's. We liked the associations that Greek Tragedy's have and we liked how their plot lines are disturbing and often subverting some sort of societal structure or contemporary happening<sup>9</sup>. When we thought of Greek Tragedy's we thought of a chorus, a messenger, someone having sex with their mother<sup>10</sup>, Gods, people eating<sup>11</sup> their loved

<sup>8</sup> Google "Google Books Ngram Viewer" accessed May 2, 2017, [https://books.google.com/ngrams/graph?year\\_start=1800&year\\_end=2008&corpus=15&smoothing=7&case\\_insensitive=on&content=diva&direct\\_url=t4%3B%2Cdiva%3B%2Cc0%3B%2Cs0%3B%3BDiva%3B%2Cc0%3B%3Bdiva%3B%2Cc0%3B%3BDIVA%3B%2Cc0](https://books.google.com/ngrams/graph?year_start=1800&year_end=2008&corpus=15&smoothing=7&case_insensitive=on&content=diva&direct_url=t4%3B%2Cdiva%3B%2Cc0%3B%2Cs0%3B%3BDiva%3B%2Cc0%3B%3Bdiva%3B%2Cc0%3B%3BDIVA%3B%2Cc0)

<sup>9</sup> For example, at the end of Euripides *Medea*, Medea who is a foreigner escapes Corinth and flies to Athens, which is where the play would have been being performed in the City Dionysia festival. This is significant because war was a very real threat to Athens, and so by Euripides ending the play with a foreigner literally flying to Athens, he is utilizing a fear of what is to come. Euripides *Medea and other Plays* translated by Philip Vellacott Penguin Books, England, 1963.

<sup>10</sup> Sophocles *The Theban Plays: Oedipus Rex* Penguin; New impression edition April 26, 1973

ones<sup>12</sup>, ridiculously tragic endings, self mutilation as prevention or coping, and masks.

We were also interested in the structure of a Greek Tragedy as a tool with which we could use to frame our piece.

### **Structure of a Greek Tragedy:**

**Prologue**

**Chorus enters (chant singing masks)**

**Episode**

**Stasimon (stationary song)—reacting to episode**

**Exode (exit ode)<sup>13</sup>**

We were also extremely interested in the idea of utilizing a chorus, particularly a male chorus, which we felt would lend itself well to the topics of gender we were exploring.

### **The Performers “We Go Together”**

When deciding who to cast we went through many different versions of what we wanted our “chorus” to be. Initially we wanted five men to serve as our “assistants” throughout the piece and to create a consent hierarchy where it was clear that Anna and I were in charge. We initially only wanted to use only male bodies so that there was no competition, even though Anna and I would be competing as women against each other. We thought of our piece as a solo piece with two stars competing. In a meeting with our advisor, Jonathan, where we discussed this idea, he said “there are no kings only king-makers” when talking about the male chorus’s function. We asked ourselves the

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<sup>11</sup> Seneca *The Ten tragedies of Seneca: Thyestes* translated by Watson Bradshaw. London: Swan Sonnenschein & Co (1902)

<sup>12</sup> Euripides *the Bacchae* translated by C. K. Williams published by Farrar, Straus and Groux, 1990

<sup>13</sup> UCB Classics “the Structure of Greek Tragedy” accessed May 2, 2017.  
<http://ucbclassics.dreamhosters.com/djm/classes/Structure.html>

questions “can you have a Diva without others onstage? Is the Diva a symbiotic construction between the viewer and performer?” We decided that in our piece, the male chorus would create us as the Diva’s and we would use the chorus to demonstrate our power.

We decided to ask Charlie Mai, and Brandt Rohde to be in our cast because they were both performers we had performed and devised with in various other projects and we knew they were smart, excited, and they committed to their performance. Eventually we began to feel uncomfortable with our choice to only cast men in the chorus. We couldn’t justify the choice and began to think that a single gender chorus would undermine the complex issues we were discussing. We felt that in order to explore gender and the way it is constructed it was essential that the “chorus” become implied men and not literal men. We expanded our casting search and asked our friends Amanda Houser and Sofia France if they wanted to work with us, we knew that both Amanda and Sofia would bring an interesting and poignant perspective, and like Charlie and Brandt, they were kick ass performers. We knew we needed one more person to have a chorus of five, and Pranav Singhania came to mind. I met Pranav when he was still in high school and we were both acting apprentices at New York Stage and Film’s Powerhouse Theater at Vassar College. I knew that Pranav was smart, kind, and a good listener and so we asked him if he wanted to work with us to. We were so lucky that all of our top picks said yes and equally as lucky to see that they were just as excited as we were to be working on our piece with us.

**First Pass**  
**“There Are Worst Things I Could Do”**

In December my father shared with me a speech that Madonna had given at Billboard's "Women in Music 2016" event at which she was honored as Billboard's woman of the year. Madonna, a powerful female performer, has always inspired me and excited me and her speech accepting the award was particularly poignant and touched on much of what Anna and I were working on with our cast. I quickly shared the speech with Anna and would watch the video over and over again. She touched on so many incredible points in her speech for example she spoke about her assault and being a young woman in New York City in 1979. She spoke with such vigor and I was incredibly moved. This section of her speech was particularly poignant to our piece:

"I was of course inspired by Debbie Harry and Chrissie Hynde and Aretha Franklin, but my real muse was David Bowie. He embodied male and female spirit and that suited me just fine. He made me think there were no rules. But I was wrong. There are no rules -- if you're a boy. There are rules if you're a girl. If you're a girl, you have to play the game. You're allowed to be pretty and cute and sexy. But don't act too smart. Don't have an opinion that's out of line with the status quo. You are allowed to be objectified by men and dress like a slut, but don't own your sluttiness. And do not, I repeat do not, share your own sexual fantasies with the world. Be what men want you to be, but more importantly, be what women feel comfortable with you being around other men."<sup>14</sup>

Her discussion of the discrepancies between what a female pop star versus what a male pop star was allowed to do was extremely relevant to what we wanted to explore. Her discussion of the rules a woman must follow in order to own her sexuality was something we were interesting in figuring out. Madonna's bluntness also inspired me greatly and I sought out to achieve this same directness with our gestures and performance.

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<sup>14</sup> Madonna *Billboard's Woman of the Year 2016 Acceptance Speech* Billboard, Dec 9, 2016, May 1, 2017 <http://www.billboard.com/video/madonnas-full-acceptance-speech-at-billboard-women-in-music-2016-7624369>

We began to think about beats that we could create within the piece. We wanted to cover all types of Diva's and explore all Diva typologies and constructions as well as the multiple genres of performative action. We were interested in why women get labeled as the Diva and additionally why Anna or I get labeled in certain ways or cast in certain roles. Anna felt like she would get categorized as a bad girl or the bitch whereas I felt like I would get categorized as a vapid good girl who is self absorbed<sup>15</sup>. We also wanted, within these explorations, to generate prompts that would initiate our creative collaboration with the cast.

First we came up with a beat that would use Rizzo from the 1978 movie-musical *Grease*<sup>16</sup>, this beat would be essential to the evolution of our piece because it was our first exploration of *Grease* and our first investigation into our strange fascination with the film. We came up with the beat after a conversation-turned-argument Anna and I had about who would get to play Sandy and who would get to play Rizzo if we were ever to perform the musical. We both wanted to play Rizzo and neither of us wanted to play Sandy because Sandy was meek and boring and nice, while Rizzo was powerful, sexy, and acted the way she wanted. I particularly wanted to play Rizzo because I felt that I would be typecast as Sandy and that I did not want to play another boring cheerleader.<sup>17</sup>

The second beat we wanted to work on would be centered around Opera, because the Diva has her origins in Opera, we felt we needed to explore this.

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<sup>15</sup> Since turning 15 I have played a character named "Jessica" three separate times.

<sup>16</sup> *Grease* directed by Randal Kleiser, written by Jim Jacobs, Warren Casey, Bronte Woodard, and Allan Carr. Paramount Pictures June 16, 1978.

<sup>17</sup> Sandy joins the Cheerleading team in the film, *Grease*.

In our third beat we wanted to work on would be a beat where we would emulate a movie star (ie. take a piece of text from *Valley of the Dolls* and learn it and try to perform it word perfect and maintaining every single gesture). Our advisor Jonathan, suggested we work on this beat because the process of working on it could give us clarity in understanding how to perform the Diva.

Our fourth beat would be a Music video beat where we would use a pop star as reference and create choreography that would be as close to real life as a music video.

Our last beat we wanted to work on would be a hysteria/meltdown beat, this beat would reference *Valley of the Dolls*, or at least use the structure of the meltdown that the book/film suggest.

On our first day of rehearsal we aimed to create and facilitate an environment where discussion was encouraged and our performers would feel entirely comfortable questioning and challenging us as primary creators of the work. Our first rehearsal was also held the day following the election of Donald Trump, we were angry, our cast was angry, and this anger and dismay fueled us, making our work that day exciting, promising, and emotionally intense. We started by introducing everyone and then discussing what we would require of them as performers. We wanted to make it abundantly clear that this would not be them creating work for us, we wanted to work collaboratively but had both had the experience of feeling resentful towards senior projects we'd been in in the past. Our experience was that as performers in collaborative projects we seldom received acknowledgement or credit for content we generated. Anna and I wanted our actors to understand the parameters of their involvement within our piece and wanted to make sure they would receive credit for the work they generated.



We then moved to two writing prompts and gave our performers five minutes to write about “what assumptions people make about you (or) what people label you as when they first meet you” and “write about a time when your ego undermined you and a time when it benefitted you”. These prompts were our attempt to jumpstart our performers to start thinking about the themes that had been ruminating in our heads for the past few months and that we thought were relevant to our discussion and exploration of the Diva.

Later in that first rehearsal we discussed connotations that the word “Diva” had to our cast, Charlie said it was a negative word while Amanda said “I respect Divas they are shameless,” we also moved on to creating a few more prompts and we experimented with creating and staging.

As our work progressed throughout the first semester we noticed that we were more and more drawn to working with the concept of “Rizzo” and “Sandy” as two types of Divas, but we weren’t ready to fully embrace *Grease* as our primary focus of exploration, so we continued to work with other material.

By the end of the first semester of our senior year we had a beat in which Anna and I would greet the audience and say hello, a beat we titled “Sandy” where Brandt chewed gum grossly with his legs spread while Sofia, Amanda, and Pranav fed him more gum saying “it could be worse” while Charlie looked in an absent mirror attempting to feminize his appearance and movement, we had a beat in which George Bizet’s “L’amour est un oiseau rebelle” from his opera Carmen morphed into a highly choreographed number where we all danced to “Don’t Cha” by The Pussycat Dolls ft. Busta Rhymes, we had an imitation “Valley of the Dolls” promotional trailer that we had planned on

projecting at the beginning of the piece, a beat where Amanda sang a song about different types of Mens hats, and we had a beat where Sofia sang “There Are Worst Things I Could Do” and “You Better Shape Up” from *Grease* until the chorus (Amanda, Pranav, Charlie, and Brandt) kill her in blackout, but when the lights are up it would be revealed that Anna and I were actually the ones that were killed and Sofia would become the star and replace us. All of these beats attempted to illustrate different tensions or themes that we were interested in exploring, however, we realized that these beats were too general and there was nothing tying them together. Anna and I also realized that we hadn’t written ourselves or created a space for us as performers within the piece although we both knew that we definitely wanted to perform in it, thus the piece was missing a crucial aspect of vulnerability. Lastly, we were concerned that what we had created was neither particularly poignant or exciting, and while we knew it was important for us to have explored all of the work we did, we knew that we were artistically stuck. We had pursued a creative pathway fully and we realized we were at the end of the path. In a moment of frustration and realization we decided to scrap everything we had and start from scratch.

### **Committing to *Grease* Hopelessly Devoted To You**

That January, Anna and I who are both native New Yorkers from different worlds-me, Williamsburg, Brooklyn, and Anna, Greenwich Village, would meet up in the city, explore, and find coffee shops we had never been to where we would sit at and work at for hours. During this break we both participated in a theater intensive with Miriam Felton Dansky. During this intensive we saw Trajal Harrell’s piece *Twenty Looks or*

*Paris is Burning at the Judson Church (S)* in the American Realness Festival at Abrons Art Center<sup>18</sup>. This piece is part of Harrell's epic series<sup>19</sup> of works examining the question "what would have happened in 1963 if someone from the voguing ball scene in harlem had come down to perform alongside the early postmoderns at Judson Church" In this piece, Harrell presents twenty looks, slowly and deliberately in a runway style. I was excited by Harrell's structure and we began to brainstorm the ways in which we could use a similar structure.

We went back to what we were interested in exploring originally and we both realized how drawn we were to *Grease*. One day I jokingly said to Anna "what if we just did *Grease*?" to which Anna turned to me with a devilish smirk and said "I mean....yeah" to which I said "Anna are we just doing *Grease*?" to which she responded "I think we are just doing *Grease*". After we settled and made the decision to focus on Grease explicitly, things began to flow, all of a sudden we were excited again.

We were particularly interested in utilizing the song that was written specifically for Olivia Newton John as the character of Sandy in the film version titled "Hopelessly Devoted to You" we chose this song because it was really hitting home for us at that time in our lives. We felt the song was particularly frustrating and problematic and yet we related to the lyrics and to the emotion expressed in the song<sup>20</sup>. The song seemed to reflect how we felt about the concept of "the Diva" and lent itself well to the issues we

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<sup>18</sup> I also interned for this Festival in January 2016.

<sup>19</sup> Two years earlier, also with Miriam Felton-Dansky, I saw another piece in the series titled *Antigone Sr-Twenty Looks or Paris is Burning at the Judson Church*. This piece moved me greatly and demonstrated a successful exploration of a contemporary issue utilizing multiple historical references.

<sup>20</sup> See "Hopelessly Devoted to You" text

were interested in. After seeing Trajal Harrell's work I pitched an idea where Anna and I would just sing "Hopelessly Devoted to You" over and over again, while this didn't exactly stick, we liked the idea of the song repeating and we decided that I would sing it, Anna would sing it, and Sofia would sing it.

I began to do extensive research on the history of *Grease* and became very interested in how much the musical changed from production to production. After listening to the original 1972 Broadway Recording, the 1978 Film Recording, and the 2016 Live Television production, I noticed that the lead female Sandy's last name was inconsistent. In the original Broadway recording, her name is "Sandy Dumbrowski", in the film, her name is "Sandy Olsson", and in the live television production her name is "Sandy Young", basically Sandy gets increasingly whiter through these productions.

I also did extensive research on the structure of the musical and what songs remained consistent with each production. I focused on the structure of the musical and specifics such as which songs were replaced or omitted from the film and subsequent productions, most notably "All Choked Up" was replaced by "You're the One That I Want" and "It's Raining on Prom Night" was replaced by "Hopelessly Devoted to You". Along with these song changes, I found numerous structure and dialogue changes in the original script and the film. In the original musical the leader of the greaser boy clique Danny really treats Sandy like shit (even more so than the film), he makes fun of her with his friends at a picnic while Rizzo sings "Look at Me I'm Sandra Dee" and then proceeds to make fun of her when she shows up in person. He also quits track at the end of the musical and when Sandy transforms he doesn't really seem to care much. Additionally, The original production that preceded the Broadway production was presented at

Kingston mines Theater Company in Chicago<sup>21</sup> and was written by Jim Jacobs and Warren Casey. The original production was incredibly raunchy for the time and considered more vulgar than the mass market Broadway production so the work had to be significantly re-written and toned down for Broadway<sup>22</sup>. I was interested in how the filmmakers reworked multiple aspects of the musical, and in doing so, still retained an extremely problematic stance on gender, with the lead female character Sandy entirely changing herself in order to be with Danny.

Anna and I decided to focus on the film as the basis for our piece rather than the theatrical production because the film was a more tangible illustration than the original production. We also chose the film because we observed that the film defined *Grease* as we know it today, meaning that subsequent productions would use the films dramatic structure and songs rather than the original score. It was clear that the audience for the film was much larger and its impact on mass culture more significant than the original Broadway production.

I also did a lot of research on the real-life “Sandra Dee” who was born Alexandra Zuck and lived from 1942-2005. Sandra Dee was a child model and a teenage actor best known for her portrayal of ingénues and she also suffered from anorexia, depression, and

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<sup>21</sup>Kogan, Rick “the Original ‘Grease’ was born in Chicago, wild, funny, and new in 1971” January 29, 2016, accessed may 2, 2017 [www.chicagotribune.com/entertainment/theater/ct-grease-live-original-stage-play-fox-ae-0131-20160128-column.html](http://www.chicagotribune.com/entertainment/theater/ct-grease-live-original-stage-play-fox-ae-0131-20160128-column.html)

<sup>22</sup> Molly Woulfe “‘Grease’ has deep, dark Chicago roots” January 2 2009, Accessed May 2 2017 [http://www.nwitimes.com/entertainment/columnists/molly-woulfe/grease-has-deep-dark-chicago-roots/article\\_4ca30af9-cb0c-575a-b834-db637918bb3d.html](http://www.nwitimes.com/entertainment/columnists/molly-woulfe/grease-has-deep-dark-chicago-roots/article_4ca30af9-cb0c-575a-b834-db637918bb3d.html)

alcoholism.<sup>23</sup> When reading about Sandra Dee I was immediately reminded of Frances Farmer, Betty Hutton, and Judy Garland. She was another star that was used by the industry and responded to her traumas through alcohol, maybe drugs, depression, and an eating disorder. Sandra Dee once said “little Sandra isn’t supposed to smoke, you know. Or drink. Or breathe” in response to getting caught with a cigarette in her hand. When making this discovery I felt it was a sort of sign, that we were right to be exploring *Grease* and the character of “Sandy,” everything felt connected.

We began to investigate more of why we were so interested in the film and why it felt relevant today. We discussed how it was meaningful that we, in 2017, were working with a film made in 1978, and that was referencing the 50’s. I found an article for Vanity Fair titled “How Grease Beat the Odds and Became the Biggest Movie Musical of the 20<sup>th</sup> Century” written by Michael Callahan that helped me think about the political undertones of *Grease*. Callahan writes:

“For all the campiness of looking back, the nostalgia was achingly real: the 50s were only 20 years past in the 70s, but they felt like the Pleistocene. Little did we know, in 1978, that the 1950s really were coming back, in the guise of Ronald Reagan’s America.”<sup>24</sup>

It made sense that we had chosen to use *Grease* because just as the film touched upon a conservative nostalgia and reflected a political zeitgeist we were reflecting upon the Republican Trump administration and a wave of conservatism that was shockingly familiar and yet even more terrifying. We wanted to take *Grease*, which is so American

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<sup>23</sup> “Sandra Dee Biography” date accessed May 2, 2017  
<http://www.imdb.com/name/nm0000364/>

<sup>24</sup> Callahan, Michael “How Grease Beat the Odds and Became the Biggest Movie Musical of the 20<sup>th</sup> Century” Vanity Fair, February 2016, accessed May 1<sup>st</sup> 2017  
<http://www.vanityfair.com/hollywood/2016/01/grease-movie-musical-john-travolta-olivia-newton-john>

and so flawed and we wanted to distort it. Grease is the 15<sup>th</sup> most performed musical at high schools in America and that is gross.<sup>25</sup> We wanted to illustrate that *Grease* is the perverse thing *not* us and we wanted to make our audience uncomfortable.

In January we decided to add one more person to our cast, Gideon Berger. Gideon had been away studying abroad our first semester. Anna and I had worked with him on a number of projects and we had kept him in the back of our minds knowing he would be returning for the second semester of our senior year. We felt that Gideon would fit in well with the rest of our cast because, like us, most of our cast had previously worked with him in different capacities before. Gideon is also a kick ass performer. We knew he would lend himself well to the perverse moments that we wanted to start exploring. We had an idea that Gideon would make a surprise appearance halfway through the piece, kick me and Anna out and take over as a “director” character. It was around this time that I also found out through doing research that the “T-birds” (Danny Zuko’s gang in Grease) were originally called “The Burger Palace Boys” in the original production, named after the diner that they frequent.<sup>26</sup> We decided to name our chorus of men “the Berger Palace Boys” as both a reference to Gideon’s last name and also as an arcane nod to the original Broadway production that we had decided for the most part not to reference. We bought fake leather jackets from the plus size section of the women’s fast fashion retailer Forever 21 (the cheapest leather jackets we could find) and with the help of my dad, William Harvey, we created a stencil and painted their logo onto the backs of the jackets.

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<sup>25</sup> Robert Viagas “Can You Guess The Most-Performed High School Musicals?” Playbill. February 4<sup>th</sup>, 2016. Accessed May 2<sup>nd</sup>, 2016. <http://www.playbill.com/article/can-you-guess-the-most-performed-high-school-musicals-com-384163>

<sup>26</sup> Ibid

**What are you saying? And why are you saying it?  
“Those Magic Changes”**

We decided and came to a new understanding that our piece was about the impossibility of being a female performer. Everything made sense to Anna and I. We were in the early days of Trump’s ascendancy and it was clear that *Grease* was the perfect lense through which to explore our frustration with the world, and the identities placed and enforced upon us as performers and women.

We were so excited to introduce this new focused concept to our cast but were quickly disheartened to realize that our cast (except for Sofia France) couldn’t fathom why we were interested in using *Grease*, a work that they considered bland mass market media swill, as a basis to explore and create a disruptive work of new informed theater. We were initially very confused and disheartened by the pushback we got from our cast. Frustrated that they didn’t “get it”, we realized that most of them had not even seen the film or experienced it the same way Sofia, Anna, and I had. We realized that our experiences were even more gendered than we had assumed, Anna, Sofia and I had grown up watching the film and saw it for the first time before we were old enough to understand how messed up the gender dynamics were. I was also reminded of a conversation my little brother and I had while watching the film that past January in which I wound up yelling at him because he said that Sandy shouldn’t have gotten upset that Danny danced with another girl. *Grease* was personal to us, but it was not to them.

Charlie, Brandt, Gideon, Pranav, and Amanda kept asking us “why *Grease*?” We attempted to explain but realized we did not have the words to explain clearly why it was



relevant to the themes of gender we were exploring. This was an important realization in the process of creating the piece because it was revealed to us that what we (Anna and I) considered an obvious choice of reference, wasn't so obvious to others. Certainly if our cast did not understand our cultural reference to what we considered to be a ubiquitous part of the pop culture theatrical cannon, then an audience might not either. For our piece it was important that the audience perceive our intentional referentiality. Rather than obscuring references, we wished the audience to be conscious of the referential forms, in a pop post-modern mode and thus make our deconstruction/reconfiguring exploration more poignant. Up until that point we hadn't totally said out loud what we were doing or the choices we were making. By choosing *Grease* as our source material we assumed everyone would know and it wouldn't have to be said. This assumption was naïve and incredibly optimistic.

Anna and I knew that we needed to write explicitly what it was we were exploring. We decided we had to do so in text so that it would be tangible. We needed a blueprint for our performers and ourselves to work from. We also experimented with putting our struggle in the piece, and worked on a beat where we would get fed up with the “men” in our cast and kick them offstage.<sup>27</sup> We thus sent an email to our cast that read as the following:

“Hello,

\*PLEASE READ EMAIL ALL THE WAY THROUGH\*

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<sup>27</sup> We eventually cut this beat before our final week of rehearsals because it was too abrupt and wasn't landing.

Thank you all for your time, we know that there have been a lot of changes, and there still will be a lot of changes but we appreciate your patience.

Our piece is about the impossibility of being a female performer. A female performer can only exist in certain categories and they are made to fail.

We are using *Grease* as a lense through which we discuss the impossibility of being a female performer. We recognize that there is some confusion about why we are doing this, but after much deliberation, we are sticking with our decision to work with *Grease* and to fully embrace it. I think we have realized that what we thought was an obvious choice (to work with *Grease*, specifically “Hopelessly Devoted to You”) may not be as obvious as we originally thought (because our shared experiences are not all the same), and rather than trying to clarify this confusion (or to pretend that our experiences are alike), we want to embrace our frustration with the fact that maybe it's not so obvious after all...

Come into rehearsal ready to do this structure (we will explain more in the room):

- Give us your clothes when prompted
- Leave
- Come back and get dressed
- Leave
- Jacket choreography
- Hopelessly devoted to you (kirsten)
- there are worst things i could do text (charlie and brandt)
- Hopelessly devoted to you (Anna)--anna says no to doing her bit, brandt says anna you have to do it, kirsten says anna you have to do it, brandt picks her up and puts her in the middle of the stage, she sings one line.
- "can we do the dance now please?"
- Anna and Kirsten get fed up because no one is getting it. we say thank you but you dont get it. everyone off the stage. gideon get sofia.
- sofia sings--when she is done singing, she leaves
- trailer plays

We are excited for [today](#)! Because we have limited time [today](#) before presenting to our professor we aren't going to discuss any of these choices in depth BUT if you have questions call/text me or Anna at any time/we will talk more in tomorrows rehearsal :)

Yay! Lets do this.

XO  
Kirsten and Anna”

This email was helpful for all of us in terms of getting on the same page. It was also a big moment for both Anna and I because we realized that we had to be really explicit with the issues that our gestures were exploring. There was no need to attempt to explore our thesis in a nuanced way or in a less obvious way because people wouldn't get it. We went back through our piece and tried to make every gesture as explicit and direct as possible, nothing could be hidden.

Jack Ferver also talked with us about how we could not just make Amanda Houser one of the men in the piece and then not discuss it because then we would seem ignorant and extremely problematic. Jack suggested that while we were assigning the men their genders Amanda could just walk on stage as if she was passing by to which we would then call her over, ask if she wanted to be in our piece, then ask if she wanted to be a boy or a girl. We decided to use this gesture as a way of disrupting the gender binary further and a way of addressing that there are multiple ways to experience and create gender. We talked the gesture over with Amanda and together we decided that when we asked if she wanted to be a boy or a girl she could respond truthfully in that moment and if she said she wanted to be a boy we would assign her as a boy, and if she said she wanted to be a girl we would say “too bad, today you're a boy”.

The week before we went into tech our advisor Jonathan, and our professors Gideon, Miriam, and Jack all came to see run-throughs of our piece. We got similar notes from all of them, the main one being that the volume of each gesture needed to be turned up. Gideon told us that the whole piece was at a 6 and it needed to be a 10. Gideon,

Jonathan, and Jack all expressed that our thesis didn't seem totally there and that they weren't picking up on it and Miriam's main note was that nothing felt like it really mattered yet.

Through talking with our professors we realized the piece was actually just plainly about the impossibility of being a woman. A performer is just a signifier or a lense to present the gender discrepancy for an audience. We wanted to say with our piece that as women we are always set up to fail or be defeated, our choices always exist in state of tension or contradiction, and that men win and constrict us. Our professors told us that our piece needed to become more black and white in order to fully construct the gender binary and then distort it. Gideon Lester suggested we examine Pina Bausch's<sup>28</sup> work again saying "she has the ability to take something gendered and beautiful and then turn it into something savage". In reviewing these notes we decided to go through each beat and figure out clearly what they were trying to achieve or set up. This is what we came up with:

#### Structure and thesis

- 1) clothing – set up the power dynamics to make it clear that the piece is directly related to gender.---- take off your clothes. Then give the gender assignments while leave stage/ physically swift.
- 2) Jacket—this is about grease. We need to amp up the greasiness of it.--- they are underdressed. Their clothes back on. ---- physicality has to be super greaser
- 3) Hopelessly Kirsten—to make people feel bad like their part of the problem. The woman plays the victim because that's how she gets sympathy---- stronger tactics monologue thing
- 4) There are worse things – boys are mean----bolder choices
- 5) Anna- anna is the victim----stupid little brat stupid whore bitch
- 6) You're the one that I want—the woman is a sex object----uber sexualized
- 7) Sofia – defeat

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<sup>28</sup> Pina Bausch "Works" [http://www.pina-bausch.de/en/pina\\_bausch/](http://www.pina-bausch.de/en/pina_bausch/) accessed May 2, 2017.

We wanted to fetishize the film as much as possible and make people uncomfortable. We wanted to point out how messed up *Grease* is and how messed up it is that we love it so much.

Throughout this process Anna and I had a very difficult time being vulnerable within our piece and with our cast. We are protectors and defenders and do not like to let people in on what we are feeling or what is true to our hearts. This manifested in us having a lot of trouble with our “Hopelessly Devoted to You” beats. Anna’s wasn’t coming to fruition and mine wasn’t landing and so we kept trying out different versions of them. We decided Anna’s beat would be an assault and a rejection of the song and we needed to figure out how my beat could set that up effectively. We experimented with making my beat as naturalistic as possible and I would cry when performing it, we experimented with me actually singing the song, we finally landed on me lip syncing the song because it offered contrast between the ways in which Anna and Sofia would perform it (Anna sings over the soundtrack and Sofia sings with a karaoke version). Even after we made the decision for me to lip sync it still wasn’t doing anything, it just felt like a regurgitation of something inauthentic and boring. This issue didn’t get solved until opening night of our piece. The problem was I was just not committing to the lipsync and I wasn’t allowing myself to be vulnerable with the performance. I wasn’t unleashing the powerful performer that exists within me and everyone could tell. This changed when I was put in front of an audience.<sup>29</sup> When we had an audience and I

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<sup>29</sup> A Diva needs her audience.

committed to the lip sync. The beat was successful and it simultaneously prepared and confused the audience about what was to come.

### **Tech and Performance “Born To Hand Jive”**

Moving into tech we edited and worked the piece harder and harder, we wanted to keep pushing it and with Jonathan’s encouragement we kept working to make the piece the best it can be. We ran into some trouble when we moved into tech and did not have the technical vocabulary to advocate for the type of lighting we wanted, nor did we know the lighting possibilities there were within the LUMA theater for our festival.

If I were to do this piece again I would spend more time on the technical aspects of presenting it and work more closely with our lighting designer, David Szlasa, to get a clearer sense of what was available to us and what we could make happen. We wound up having to settle for lighting schema that did not fully realize the vision for the piece. This was partly due to our inability to articulate our vision to our lighting designer.

The night before the dress run of our piece, we made a drastic change. We cut all the chairs from our piece and altered the staging, we considered the effect this would have on our lighting knowing that all the cues were set and could not be changed. After much deliberation and discussion we decided it was worth it. We were unsatisfied with the lighting scheme and for us, the action of the piece was more important than the way it was lit. We were only changing the blocking and all the main action would still take place where we had staged it during tech but instead of us all being seated in chairs during those moments, we would sit on the side of the stage watching the action. We felt

confident in our choice and discussed it with our wonderfully patient Stage Manager, Emily Tabachuk, and we felt excited and good.

After the run, David, our lighting designer, very sternly said “can we talk before the end of tonight?” Anna and I both looked at each other, we could tell he was displeased with our change. We waited until the end of the full run of the night and then sat down in the house to talk. David immediately began questioning us on the choices we made and why we changed our piece. Anna and I were not interested in getting into a dramaturgical discussion with our lighting designer. It was a discussion that seemed out of his prevue to comment on our choices as directors and creators. Additionally, it was late at night and we still had to meet with Jonathan. David was questioning our choices as creators and seemed to assume we hadn’t carefully considered the last minute changes or hadn’t weighed the consequences, which we absolutely had. Jonathan came and sat next to us, and immediately David started to talk over us to Jonathan questioning why he encouraged us to make changes to our piece. Anna and I sat quietly between David and Jonathan while David talked over us to our male advisor. We were justifiably livid. It seemed we were experiencing another example of what our piece was commenting on and it tapped into a righteous anger in both Anna and I. David seemed to be assuming that we had no idea what we were doing. I had flashbacks of being in high school when a male teacher called me “sweetheart”.<sup>30</sup> We listened to Davids comments but gave no ground, his concern seemed to be that his design and vision of our work was being changed. Eventually he realized that nothing was going to come out of this conversation

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<sup>30</sup> I got entirely fed up with this high school math teacher and eventually called him out in front of my entire class and demanded he never call me “honey” or “sweetheart” again because it was sexist and demeaning, to which the rest of my class cheered.

and he got up, and then he patted Anna on her leg. HE PATTED ANNA ON HER LEG.  
We were livid.

Later that night we debated sending an email asking to just leave house lights on during our piece because our lights felt so extraneous and unneeded, but we decided not to because tensions seemed to already be high and we didn't want to seem like "Divas"... I am sure that I will continue to encounter this in the future and it was an important lesson for both of us in learning how to communicate with men in the theater world.<sup>31</sup>

We realized after talking with Jonathan that our ending wasn't being experienced as a defeat (which is what we wanted), and the thesis still felt like it was not entirely grounded. We went home to consider how we could reasonably change or alter the piece without affecting tech. We remembered a beat that we had in the initial version of the piece in which the men "killed" Anna and I. We realized if our intention wasn't entirely obvious after our efforts to make the piece what we considered explicit then a more brutal and heavy-handed gesture was needed- the men would have to kill us, we would have to literally suffocate onstage in order to get our thesis across.<sup>32</sup> The next day we went to Party City and bought angel wings, popcorn boxes, and soda cups.<sup>33</sup> We decided that during the sexy dance that the men do, we would watch them and then one by one turn away which would then prompt the men to strip us of our clothing and wear it themselves, when Sofia, Anna, and I were stripped down to our underwear, we would

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<sup>31</sup> See Appendix C: Inspiration for Carolee Schneemann's *More Than Meat Joy*.

<sup>32</sup> Not literally literally, but theatrically literally.

<sup>33</sup> Party City is an incredible source of information, often when I am stuck or a piece isn't working, I will go to Party City and get some things that excite me, and then the ideas start flowing.



begin to choke, then die. After we die, Jules Capuco<sup>34</sup>, would come onstage and put the angel wings on Sofia. Sofia would get resurrected, and watch the boys finish their dance. When the men were done they would leave the stage and a stage hand would bring on a microphone and stand into which Sofia would sing “Hopelessly Devoted to You” one last time, simply and purely. Anna and I would eventually get up, leave the stage, and come back on with popcorn and soda, and the men would follow. This would be the finale, the song would end, Sofia would exit, and the “Grease Logo” would be projected on the back of the stage<sup>35</sup>.

### **Conclusion “Alma Mater”**

Our project began as a theatrical exploration of “the Diva” and eventually evolved into an examination of the impossibility of being a woman, through the fetishization of the 1978 film, *Grease*. This piece was essential to my growth as a theater artist because it was through this process that I learned how to be vulnerable with a group of performers while also being in a leadership position. *YOU’RE THE ONE THAT I WANT* continues to inform the work I make and the type of artist I try to be. The extensive research we did has led me to a new body of work that explores these core thematic ideas in very direct and unambiguous actions that embody cultural references and personal iconography. I have continually gone back to the notes during this process and all upon memories from rehearsal in terms of what worked and what didn’t. I also

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<sup>34</sup> Our Incredible Costume Assistant, who is also just an amazing person who has made all my costume dreams come alive.

<sup>35</sup> See appendix B for Logo.

gained a powerful collaborative partner throughout this process, which I am continually grateful for. A few weeks ago while working on a solo piece for FEST<sup>36</sup> titled CARRIE I was confused about what I wanted to achieve out of the piece, I was exploring similar issues as in our senior project and so I decided to ask Anna to watch a run-through and give some feedback. Anna's dramaturgical support was essential to the realization of this piece and I realized that she was able to help me because we had worked so intimately together and she knew what I was trying to achieve with my work and she knew how to get me there. Anna doesn't let me get away with anything, and I don't let Anna get away with anything, we hold each other accountable and our partnership brings out the best in each other. I am excited for what is to come, and how and when Anna and I will continue to collaborate.

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<sup>36</sup> FEST is a cultural extravaganza at Bard College that features original Theater, Dance, and performance in a traditional Festival Structure of which I am also the executive producer for.



**You're The One That I Want**

Created by Anna Sinreich and Kirsten Harvey  
With Brandt Rohde, Charlie Mai, Pranav Singhania, Amanda Houser,  
and Sofia France.

LIGHTS UP

*"Love Is A Many Splendored Thing" plays  
Kirsten and Sofia Kiss  
Anna and Sofia Kiss  
Kirsten and Anna and Sofia Kiss*

ANNA

I'm going back to Australia I don't think I'll ever see you again

KIRSTEN

Oh Sandy don't talk like that!

SOFIA

But it's true! I've just had the best summer of my life and now I have to go away...

ANNA

It isn't fair

*Kirsten kisses Anna, Sofia walks around and joins them kissing,  
Kirsten gropes Anna*

Anna

(pushing Kirsten away) Danny don't spoil it!

SOFIA

It's not spoiling it Sandy! It's only making it better!

KIRSTEN

Danny, is this the end?

ANNA

No Sandy, it's only the beginning!

*Music ends*

*Anna, Kirsten, and Sofia pick up the Leather Jackets. Brandt, Charlie, Gideon, and Pranav walk on stage and circle around Anna, Kirsten, and Sofia.*

ANNA

Take off your clothes

*Brandt, Charlie, Gideon, and Pranav strip down to their underwear.*

ANNA

Gideon. (Gideon comes forward)

KIRSTEN

Gideon Touch your toes.

*GIDEON attempts to touch his toes. But he cannot.*

SOFIA

Boy.

*GIDEON gets his Leather jacket*

ANNA

Charlie, Walk across the stage.

*Charlie walks across the stage*

SOFIA

Puff out your chest.

*CHARLIE walks across the stage and puffs out his chest.*

ANNA

Boy.

*CHARLIE gets his leather jacket.*

KIRSTEN

Brandts a boy.

*BRANDT gets his leather jacket.*

Upstage Amanda crosses.

ANNA

Hey Amanda!

AMANDA

Yeah?

ANNA

Wanna be in this?

AMANDA

Yeah ok.

KIRSTEN

DO you want to be a boy or a girl?

AMANDA

Um I guess I'll be a boy.

*AMANDA gets her leather jacket.*

SOFIA

Pranav Flex.

*He flexes. Anna and Kirsten and Sofia giggle.*

ANNA

Boy.

*PRANAV gets his leather jacket.*

*FRANKI VALLI'S "GREASE" plays.*

*AMANDA, CHARLIE, PRANAV, and BRANDT exit adjusting their jackets. They are now the Berger Palace Boys.*

*"GREASE" cuts out*

*Anna, Sofia, and Kirsten turn their chairs and sit down.*

*The "Berger Palace Boys" enter on stage laughing and joking around, like baboons, they get to their positions still laughing.*

AMANDA

BE COOL!

*The boys act cool now. They do their Jacket choreography. They start chanting "JACKET, LICK, CROTCH, THRUST" over and over.*

*After some time "GREASED LIGHTNING KARAOKE" Fades in.*

*The boys get louder.*

*After some more time "GREASED LIGHTNING KARAOKE" Cuts out.*

*The boys do their Jacket Choreography once more and then sit down.*

*"Hopelessly Devoted to You" plays.*

*Kirsten turns around and lip syncs to Olivia Newton John. She gets up, she is larger than life, she is sad/angry/paranoid/sexy/dramaqueen.*

*"Hopelessly Devoted to You" fades out.*

*Kirsten Sits down.*

*Charlie, Brandt, and Gideon come down stage and pose. They speak the text of "There Are Worse Things I could Do" Charlie is crying, Brandt is angry, Gideon is sex:*

There are worse things I could do.  
Than go with a boy or two... even though, the neighborhood, thinks  
I'm trashy and no good.  
I suppose it could be true.  
But there are worse things I could do  
I could flirt with all the guys  
smile at them  
and bat my eyes  
Press against them when we dance  
Make them think they stand a chance... then! Refuse to see it  
through  
That's a thing I'd never do... I could stay hoe every night  
Wait around for Mr. Right  
Take cold showers every day and throw my life away  
On a dream that won't come true... I could hurt someone like me.  
Out of spite or jealousy  
I don't steal  
and I don't lie  
But I can feel  
and I can cry! A fact I'll bet, you never knew.  
But to cry in front of you  
That's the worst thing I could do!

*They sit down. Some time passes.*

*Brandt turns to Anna and says "Anna, it's your turn!" He is large, big, and scary. He starts yelling at her, getting angrier and angrier. Finally he gets up picks her up out of her seat, throws her over his shoulder and puts her down on stage. He keeps yelling at her, getting aggressive, he puts his hand around her neck. He then switches tactics, he kneels, hugs her, and cries saying "Anna please, Anna please sing the song. Please." Anna finally says ok. Brandt sits down crossed legged at her feet, "Hopelessly Devoted To You" plays, Anna lifts up her shirt, she sings the first line, maybe two, she stops, raises her middle finger, the music cuts, she sits down.*

*The Boys stand up, and stand upstage.*

*"You're the One That I Want" by Lo Fi plays. The boys dance like they are sexy feminine women.*

*Anna, Kirsten, and Sofia watch, until it is too annoying. They turn towards the audience. One by one the Berger Palace Boys each take a piece of clothing from Anna, Kirsten, and Sofia, stripping them down to their underwear, Anna and Kirsten wear black, Sofia wears white. The boys keep dancing with their new clothes. When*



Anna, Kirsten, and Sofia are stripped of their clothes they begin to choke, they die, the boys have killed them.

The song continues, the boys keep dancing. A stage hand comes on with angel wings and places them on Sofia. Sofia Is resurrected and watches the boys continue to dance.

The song finishes, the boys exit. A stage hand come son with a mic and mic stand.

Sofia is left on stage.

"Hopelessly Devoted to You Karaoke" Plays. Sofia Sings. She is perfect, not too much not too litte, just right.

Kirsten and Anna get up. Walk off stage. Come back on stage with popcorn and soda. One by one the boys follow with popcorn and soda as well. They all watch Sofia sing like they are at a drive in.

The song ends. Sofia walks off stage, we can hear her steps.

The lights fade to black and the "Grease" logo is projected onto the back of the stage.

THE END

**“Hopelessly Devoted to You” by John Farrar**

Guess mine is not the first heart broken  
My eyes are not the first to cry  
I'm not the first to know there's  
Just no Getting over you

You know I'm just a fool who's willing  
To sit around and wait for you  
But baby can't you see there's nothing else for me to do  
I'm hopelessly devoted to you

But now there's no way to hide  
Since you pushed my love aside  
I'm outta my head Hopelessly Devoted to You  
Hopelessly devoted to you  
Hopelessly devoted

My head is saying fool forget him  
My heart is saying don't let go  
Hold on to the end, that's what I intend to do  
I'm hopelessly devoted to you

But now there's no way to hide  
Since you pushed my love aside  
I'm outta my head hopelessly devoted to you  
Hopelessly devoted to you



**Appendix A: Production Photos**













Photos by Rowan Dunfey







Photos by Sean Leo

## Appendix B: Carolee Schneemann "More Than Meat Joy"

### BE PREPARED:

to have your brain picked  
to have the pickings misunderstood  
to be mistreated whether your success increases or decreases  
to have detraction move with admiration – in step  
to have your time wasted  
your intentions distorted  
the simplest relationships in your thoughts twisted  
to be USED and MISUSED  
to be "copy" to be copied to want to cope out cop out pull in and away  
if you are a woman (and things are not utterly changed)  
they will almost never believe you really did it  
(what you did do)  
they will worship you they will ignore you they will malign  
you they will pamper you  
they will try to take what you did as their own  
(a woman doesn't understand her best discoveries after all)  
they will patronize you humor you  
try to sleep with you want you to transform them with your energy  
they will berate your energy they will try to be part of your  
sexuality they will deny your sexuality/or your work they  
will depend on you for information for generosity they will  
forget whatever help you give they will try to be heroic for  
you they will not help you when they might they will bring  
problems they will ignore your problems a few will appreciate  
deeply they will be loving you as what you do as what you  
are loving how you are being they will of course be strong in  
themselves and clear they will NOT be married to quiet

tame drones they will not say what a great mother you would  
be or do you like to cook and where you might expect under-  
standing and appreciation you must expect NOTHING then  
enjoy whatever gives-to-you as long as it does and however and  
NEVER justify yourself just do what you feel carry it strongly  
yourself

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