

Dry Land

By Ruby Rae Spiegel

Directed by Lauren Alexandra

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Article Links

Historical:

[URL for article #1] <https://www.cnn.com/2022/06/24/politics/dobbs-mississippi-supreme-court-abortion-roe-wade>

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Playwright:

[URL for article #1] <https://www.nytimes.com/2014/08/31/theater/ruby-rae-spiegels-play-dry-land-confronts-abortion.html>

[URL for article #2] <https://companyone.org/ruby-rae-spiegel-interview/>

[URL for article #3]

Reviews:

[URL for article #1] <https://www.artsatl.org/review-atlanta-theatre-clubs-dry-land-takes-a-harrowing-look-inside-the-girls-locker-room/>

[URL for article #2] <https://www.nytimes.com/2014/09/13/theater/dry-land-a-drama-on-abortion-by-ruby-rae-spiegel.html>

[URL for article #3] <https://www.chicagotribune.com/entertainment/theater/ct-dry-land-rivendell-theatre-ent-0429-20160428-story.html>

Relevancy:

[URL for article #1]

[URL for article #2] <https://www.nytimes.com/2022/11/29/magazine/teen-pregnancy-abortion-judge.html?searchResultPosition=2>

[URL for article #3] <https://www.cnn.com/2022/10/11/health/girls-on-the-brink-nakazawa-wellness/index.html>

Topical:

[URL for article #1] <https://www.verywellfamily.com/girls-friendships-and-bullying-4065064>

[URL for article #2] <https://www.cdc.gov/teenpregnancy/about/index.htm#print>

[URL for article #3]

Understanding:

[URL for article/pic/definition #1] <https://www.plannedparenthood.org/learn/abortion/the-abortion-pill>

[URL for article/pic/definition #2] <https://www.bbc.com/news/world-63874001>

[URL for article/pic/definition #3]

Research

[Highlighting for the article will be highlighted in this color while my notes about the articles will be highlighted in this color.]

Historical

Supreme Court Overturns Roe v. Wade

By Ariane de Vogue, Tierney Sneed, Chandelis Duster, and Devan Cole
Updated June 24, 2022

The Supreme Court overturned Roe v. Wade on Friday, holding that there is no longer a federal constitutional right to an abortion. Going forward, abortion rights will be determined by states, unless Congress acts. Already, nearly half of the states have or will pass laws that ban abortion while others have enacted strict measures regulating the procedure. [This section is relevant because it tells us the current state of abortion laws in the United States.]

The vote was 5-4 in favor of overturning Roe. In a joint dissenting opinion, Justices Stephen Breyer, Sonia Sotomayor and Elena Kagan heavily criticized the majority, closing: “With sorrow – for this Court, but more, for the many millions of American women who have today lost a fundamental constitutional protection – we dissent.” [This sections is relevant because it gives insight into how some people, specifically those with government power, feel about the overturning of the law.]

At least 21 states have laws or constitutional amendments already in place that would make them certain to attempt to ban abortion as quickly as possible, according to the Guttmacher Institute, which favors abortion rights. And an additional four states are likely to ban abortions as soon as possible without federal protections. [This section is relevant because it gives further insight into how quickly women in America will lose their fundamental right to abortion care.]

President Joe Biden said Friday “the health and life of women in this nation are now at risk” after the Supreme Court overturned Roe v. Wade and eliminated the constitutional right to an abortion. [This section is relevant because it gives even further insight into how particular government officials (i.e. the president) feel about the overturning of Roe V. Wade.]

Playwright

Young, Fearless and Not Into Dragons

By Laura Collins-Hughes

Aug. 28, 2014

Poised and thoughtful, she sat outside a cafe in Dumbo, Brooklyn, with a cup of Earl Grey. Summer vacation was dwindling, her senior year at Yale University was about to start, and her new play, “Dry Land,” would soon have its premiere in a Colt Coeur production, beginning performances on Sept. 6 at the Here Arts Center in the South Village. [This section is relevant because it gives some insight into how young and early into her career Ruby Rae Spiegel was when she wrote *Dry Land*.]

Like “Carrie & Francine,” the playlet that wowed critics at the 2011 Summer Shorts festival, when Ms. Spiegel was freshly graduated from St. Ann’s School in Brooklyn Heights, “Dry Land” is about female friendship in a hypersexualized adolescent culture. Teenage cruelty and loneliness butt up against offbeat comedy. [This section is relevant because it gives insight into how the play is viewed from an outside perspective (i.e. not the playwright’s perspective.)]

“She’s just trying to get rid of this pregnancy,” said Ms. Spiegel, whose inspiration for the play was a New Republic article about DIY abortions. “It’s, like, on her body, and it’s a ticking time bomb. She just wants it out of her.” The play’s “emotional core” was more personal, she said, emerging “from a feeling that I had about a year and a half ago after I had had sex with someone that I liked but wasn’t particularly close with, and was afraid that I had become pregnant.” Reading the article, she remembered that “intense feeling of aloneness.” [This section is relevant because it gives insight into how the playwright connects with the character’s of her play, on a more personal and intimate level.]

“In my time at Yale, there’s a lot of kind of taking away the silence around sexual assault,” Ms. Spiegel said. “It’s interesting that that is happening while I think there’s also a kind of silence around abortion, and actually how common it is.” [This section is relevant because it gives insight into the playwright’s viewpoint on the topics of her show.]

Poolside Politics: A Conversation with Ruby Rae Spiegel

companyone.org

Date N/A

Playwright Ruby Rae Spiegel and Dramaturg Jessie Baxter recently took some time to chat about the driving force behind Dry Land's inception and why it's important to tell teen stories.

JESSIE: What was your inspiration for writing this play?

RUBY: It was a couple things — there was this article that I read called “The Rise of the DIY Abortion” in the New Republic, and that really got the ball rolling in my head. When I work, I usually pair a piece of journalism with my own experience, and I had also helped a friend through, not an abortion, but something similar and quite difficult. That was a very profound experience for me, so that plus the article got me thinking about women's bodies and friendship, and how those intersect in these times of crisis. [This section is relevant because it gives insight into the playwright's thought process when writing the play.]

I'm interested in your choice to focus on the teen girl experience. How did you approach these characters?

The dialogue just sort of flowed for me, I think because I'm so close to those ages. In high school I wrote a play about middle school, and in college I wrote a play about high school...I like to write when I have a bit of perspective, but maybe not too much perspective, that I start to narrativize an experience. Something that I get frustrated with is that you see a lot portrayals of teenagers where there's a really simple way that they draw it back to the parenting. If a teen has an issue, it's because they have this certain kind of home or something, and that has always felt like it doesn't give teenagers enough credit. They have their own issues because they're people, they're not just products of their environment or their parents, though those are obviously a big part of it. It felt really important to me to make them teenagers dealing with a problem that's political and immediate. I was interested in going to that really hot space and trying to find empathy and truth and specificity with it, because every teenage abortion story is specific and has to do with specific people. It just felt very important to me to make them high schoolers. [This section is relevant because it gives even more insight into the playwright's thought process and decision making when writing the play.]

Do you consider this a political play?

Yes, I do. There are other representations of abortion that are more like documentary theatre, or about protestors or abortion doctors, and that kind of story is usually labelled as more political. It's important to me to label it a political play, even though they talk about boys and their hair or whatever. Those things can coexist; a story about female friendship that includes an abortion is just as political as documentary theatre piece on abortion providers. [This section is relevant because it gives some insight into how the playwright would classify their own work, and the reasoning behind it.]

Reviews

Review: Atlanta Theatre Club's "Dry Land" Transverses into the Girl's Locker Room

By Andrew Alexander
November 7, 2018

Spiegel is a keen observer of adolescence, the way in which emotions arrive in mixed battalions, so many and so varied they often can't be distinguished one from the other. As a playwright, she wisely avoids any movie-of-the-week solemn preachiness, yet the play still touches on a broad menu of pressing issues in an impressively natural, unforced and convincing way. McGrath and Binkerd as actresses similarly avoid conveying simple, single emotions or easy resolutions. We're never asked to take sides on the contentious issue of abortion; those sides are never actually even mentioned by the characters. [This section is relevant because it gives insight into how the audience views the development of the action of the play.]

There's a time-sensitive crisis to solve — Amy's pregnancy — but for all of that drama, a sort of lonesome, restless sense of stasis emerges at the play's heart: There's a braided sense of unbreakable, inescapable repetition in the play's pattern of blackout scenes. When Amy is outrageously cruel to Ester at one point, we can see that it's partly for revenge over the revelation of a secret, but there's also a sense that it's motivated by an urge to see what will happen, to see if anything new can happen. "She'll get over it," Amy says to a third party after Ester leaves the room in tears. And Ester more or less does. [This section is relevant because it gives further insight into how the audience may view this show.]

The play occasionally lacks the sense of energy, transparency of emotion and forward propulsion that many viewers crave, and I suspect some theatergoers will recoil from the truly excruciating brutality of the penultimate scene. Still, it's an admirable play: Though not overtly political, it dramatizes the emotional landscape of confused, vulnerable and beleaguered female friendships that emerge in a particular political, social framework, a framework that is painfully recognizable as our own. [This section is relevant because it gives insight into how some patrons may view the show, in contrast to how the reviewer felt about it.]

Swimming in High School, Drowning in Life

By Ben Brantley

Sept. 12, 2014

Feelings seldom come singly in "Dry Land," the remarkable new play by Ruby Rae Spiegel at Here in Greenwich Village. Set largely in the girls' locker room of a Florida high school, this portrait of an unlikely friendship under uncommon pressure is tender, caustic, funny and harrowing, often all at the same time. [This section is relevant because it gives further insight into how another viewer felt about the show.]

Like them, Ms. Spiegel demonstrates an uncanny gift for presenting the unavoidable messiness of being young with a theatrical sense of order that never reduces what's being described to obvious comic shorthand or melodrama. [This section is relevant because it gives insight into how this reviewer felt about the playwright's writing.]

It is a secret and uncharted world of complicity, gratitude and resentment. It is also a crucible of sorts from which relationships are likely to emerge either unbreakably strong or in tatters. "Dry Land" understands that friendships among adolescents in crisis, especially among those coming to the end of a chapter in their lives, can be as intense and ephemeral as summer storms. [This section is relevant because it gives insight into how the reviewer views the relationships that are displayed in the show.]

Amy and Ester may know each other's secrets. (And the revelation of one or two of these register as a bit formulaic.) But they don't quite know how they feel about each other. There's passion between them, for sure, with a hint of an embarrassing sexual charge and a lot of anger as well as affection. These emotions are all in continuous, shifting play in the succession of blackout scenes that make up this 90-minute work. In one of these scenes, toward the end, such mixed feelings are brought into agonized, magnified focus. [This section is relevant because it gives more insight into how the reviewer views the relationship dynamics in the show.]

Be warned: This scene, which portrays the ultimate result of Amy's search to end her pregnancy, is almost unbearable to watch. Ms. Mezzanotte and Ms. Ivlev rise beautifully to the challenge posed here, which is a tough one on many levels. Something horrible is happening, the sort of incident that we associate with tragedy. And yet, in many ways, these girls -- and they are girls, don't forget -- are as trivial and heroic, as mutually alienating and interdependent, as they've been from the beginning. The most extraordinary occurrences take place amid ordinary settings with ordinary people, who behave as usual, only more so. This is a fact of human life that usually takes a while to register as we grow up. Ms. Spiegel has evidently grasped it, quite firmly, early on. [This section is relevant because it gives even more insight into how the reviewer views the characters of this show.]

'Dry Land' a shocking but honest portrayal of teen crisis

By Kerry Reid

April 28, 2016

The smell of chlorine hits the nostrils the second you walk into the small lobby at Rivendell Theatre Ensemble for Ruby Rae Spiegel's "Dry Land." Appropriate, since Spiegel's piece, now in a Midwest premiere, takes place almost entirely in the girls swim team locker room at a Florida high school. But the devotion to detail doesn't stop there. Both Spiegel's script and Hallie Gordon's keenly realized production grasp the way teenage girls, especially those in crisis (and aren't all teenagers in crisis at some point?) alternately cling to and repel each other. [This section is relevant because it gives insight into how this theatre went about establishing the environment of the show.]

But the most squirm-worthy moments are seeing just how Amy and Ester negotiate their friendship. The former's world-weary edge ("Teachers at middle school called me acerbic," she tells Ester) hides a core of anguish and uncertainty. "Sometimes I get so drunk I think I'm someone else," she confides. In one of the most shocking verbal moments, she delivers a jaw-dropping racist joke. [This section is relevant because it gives insight into how this reviewer viewed the relationship between Amy and Ester.]

Spiegel — who is in her early 20s — understands the many ways girls can crumble and rebuild in the face of adolescent stress. Ester, we figure out early on, has suffered from an eating disorder. Amy uses her sexuality as both weapon and shield, but a memory of wearing a halter top to the first day of fifth grade sets her into a rage over being objectified at such a young age. [This section is relevant because it gives further insight into how this reviewer views these character.]

"Dry Land," mercifully, doesn't ask us to take sides on the abortion debate, though it does pointedly suggest that restricting access can lead to riskier alternatives. Nor does Spiegel define these teenagers solely through the lens of their sexuality. This isn't "Heathers" or "Mean Girls," where social stratification leads to clear battle lines between heroines and antagonists, delivered with catchphrases and hair tosses. [This section is relevant because it gives insight into one of the major takeaways that the reviewer got from the show.]

Instead, Spiegel offers a clear-eyed and often funny (despite some of the grimmer notes) portrait of what it's really like to be a teenage girl — in all its messiness and defiance and hard-won triumphs. The dialogue lands a perfect score on the Bechdel Test, yet it also feels, for the most part, wholly unforced. The subject of abortion remains a political football, but the young women here refuse to be defined or pathologized by their circumstances. [This section is relevant because it gives further insight into one of the major takeaways that the reviewer got from the show.]

Relevancy

She Wasn't Ready for Children. A Judge Wouldn't Let Her Have an Abortion

By Lizzie Presser

Nov. 29, 2022

On a hot Texas morning in 2020, Giselle, who goes by G, slipped her arms into a borrowed blazer, flipped up the nose ring in her septum so it couldn't be seen and walked into the Coryell County Courthouse. It was the first time she had ever been to court. She was 17, 11 weeks pregnant and already beginning to show. She was going to ask a judge for authorization to seek an abortion. Her lawyer had explained that she needed to prove that she was mature enough to make this decision. G squeezed her lips around her braces, reminding herself not to smile. She didn't want the judge to see her as a child. [This section is relevant because it gives insight into some of the issues that women are currently facing with reproductive issues.]

When she discovered she was pregnant, she traveled to an abortion clinic in Austin, about 60 miles south of where she lived in Copperas Cove, a city of 37,000 where nearly everyone works on Fort Hood, the nearby military base. The clinic referred her to Jane's Due Process, an organization that helps minors navigate judicial bypass. Ten days later, its staff found G a trained attorney. It took G a week to schedule a ride to meet with the lawyer, who asked about her grades, extracurricular activities, babysitting experience and which birth-control method she would use in the future. [This section is relevant because it gives further insight into the process that G had to go through.]

When her lawyer asked her why she was seeking an abortion, G said she didn't think she would make a suitable parent. She had just graduated from high school and was working as a cashier at the H-E-B supermarket chain. Her goal right now was "taking care of myself and financial needs to the best of my ability." She had broken up with her boyfriend, Cecil, after she found out she was pregnant, concerned that he wouldn't be there for her. Neither of them believed that they were ready to raise a child. He didn't make enough as a brick mason to move out of his parents' house, and for a year, G had been crashing with friends. An abortion, she believed, would be "in the best interest of the fetuses." [This section is relevant because it gives further insight into the feelings and emotions of the woman in the situation.]

That afternoon, G's lawyer called her. Hodges had denied her petition, ruling that she wasn't mature enough to make this decision. G could appeal, the lawyer said, but G's mind was already replaying her testimony. She had stuck to the conventions of the bypass hearing, spinning a story about her life that portrayed her as an upright woman: She was studious and diligent at work; she could save money and pay bills. Now she just wanted to do it over. Her life was a mess, a loop of false starts, deferred plans and upheaval. All she wanted was to tell the judge the truth: She wasn't mature enough to be a mother. [This section is relevant because it tells us the insight the results of the situation.]

The most recent data indicates that about 90,000 minors become pregnant each year, and 25,000 end their pregnancies. Compared with adults, teenagers have a tougher time coming up with money for an abortion and, if they don't have a car or a license, more trouble getting to a clinic. They are much less likely to have a credit card to order abortion pills online. Because their periods aren't as regular, they tend to detect their pregnancies later. [This section is relevant because it gives further insight into the statistics of situations dealing with reproductive health.]

Why today's girls are so anxious and depressed

By Elissa Strauss

Oct. 11, 2022

Girls are growing with a rising number of external pressures, making their transition into teen and adulthood far more psychologically disturbing than it used to be. Research shows sharp spikes in depression and anxiety among girls in recent years, at rates notably higher than boys. [This section is relevant because it gives insight into the mental health of young women.]

In her new book, "Girls on the Brink: Helping Our Daughters Thrive in an Era of Increased Anxiety, Depression, and Social Media," Donna Jackson Nakazawa looks into why this is the case, and what we can do about it. CNN spoke with Nakazawa about new brain science on girls and puberty, and how our fast-paced, online lifestyle doesn't work well with our psychological needs. [This section is relevant because it gives further insight into the mental health of young women.]

CNN: What is it about this moment in time that makes life so much more emotionally challenging for teenage girls?

Donna Jackson Nakazawa: There is so much focus on performance and competition. Our children are missing that important part of childhood, those in between years, ages 7 to 13, when they should be doing things like hanging out with their friends and lying in the grass to chat about whatever. We've replaced that with a fast-moving culture and have also added in social media, which kids are not supposed to be on until age 13, but many get on much earlier. [This section is relevant because it explains some of the causes of the decline in young women's mental health.]

CNN: And girls' brains are particularly sensitive to these stressors?

Estrogen, evolutionarily speaking, is a very groovy hormone and master regulator in the brain. On the good side, in normal circumstances, it gives women this added immune response that helps keep them healthy and strong. But when a woman faces big ongoing stressors in the environment, it can make our systems overreact. This is why women have a more robust response to vaccines, and why women suffer from autoimmune diseases at many times the rate of men. Social stressors can evoke an immune response similar to that of experiencing physical harm. When girls experience overwhelming social and emotional stressors at the same time that estrogen is coming onboard during puberty, this can exacerbate the ill effects of stress on health and development. [This section is relevant because it gives even more insight into how certain situations can affect young women's mental health.]

Topical

12 Truths About Friendship Every Girl Needs to Know

By Sherri Gordon

Sept. 22, 2021

Consequently, many girls succumb to the pressure to find a BFF and fall into the trap of trying to be liked by everyone and to please others. Not only is this unhealthy, but it also opens the door to cliques and peer pressure.

Perfect friendships are a myth

No friendship is perfect. There will be moments in every girl's friendship where she is irritated by something her friend says or does. In a healthy friendship, she can share her true feelings without fearing that the relationship will be over. [This section is relevant because it gives insight into one of the scenarios that can happen with teenage girls.]

“Yo-yo” friendships are unhealthy

These friends are only friends when it's convenient for them, and relationships with them will rarely move beyond a surface-level friendship. Because this type of friendship is unfair and can be exhausting, warn your daughter ahead of time to watch out for these types of friends. [This section is relevant because it gives further insight into the friendship relationship between teenage girls.]

Sometimes you will be left out

Sometimes your daughter will be excluded because someone is bullying her or attempting to ostracize her. But other times, it's a simple mistake and someone forgot to include your daughter; or it's a matter of space and the person doing the inviting was limited on how many people she could include. [This section is relevant because it gives further insight into the friendship relationship between teenage girls.]

Some friends aren't really your friends

Make sure your daughter knows that there will come a time when she realizes that at least one of her friendships is one-sided. This realization will hurt her, but remind her that moving on allows room for other, healthier friendships. It is especially important that she distances herself from mean girls and toxic friends. [This section is relevant because it gives even further insight into the friendship relationship between teenage girls.]

About Teen Pregnancy

CDC.GOV

Nov. 15, 2021

The US teen birth rate (births per 1,000 females aged 15 to 19 years) has been declining since 1991. Teen birth rates continued to decline from 17.4 per 1,000 females in 2018 to 16.7 per 1,000 females in 2019. This is another record low for US teens and a decrease of 4% from 2018. Birth rates fell 7% for females aged 15 to 17 years and 4% for females aged 18 to 19 years. [This section is relevant because it gives insight into the statistics of teenage pregnancy.]

Geographic differences in teen birth rates persist, both within and across states. Although among states with low overall teen birth rates, some counties have high teen birth rates. Social determinants of health, such as low education and low income levels of a teen's family, may contribute to high teen birth rates. Teens in certain settings are at higher risk of teen pregnancy and birth than other groups. For example, young women living in foster care are more than twice as likely to become pregnant than young women not in foster care. [This section is relevant because it gives further insight into how teenage pregnancy can affect young women.]

Pregnancy and birth are significant contributors to high school dropout rates among girls. Only about 50% of teen mothers receive a high school diploma by 22 years of age, whereas approximately 90% of women who do not give birth during adolescence graduate from high school. [This section is relevant because it gives even more insight into how teenage pregnancy can affect young women.]

In addition to evidence-based prevention programs, teens need access to youth-friendly reproductive health services and support from parents and other trusted adults, who can play an important role in helping teens make healthy choices about relationships, sex, and birth control. Efforts at the community level that address social and economic factors associated with teen pregnancy also play a critical role in addressing racial/ethnic and geographical disparities observed in teen births in the United States. [This section is relevant because it gives insight into how teenage pregnancy can be prevented in some cases.]

For Understanding

The Abortion Pill

Plannedparenthood.org

Date N/A

How does the abortion pill work?

“Abortion pill” is the common name for using two different medicines to end a pregnancy: mifepristone and misoprostol. First, you take a pill called mifepristone. Pregnancy needs a hormone called progesterone to grow normally. Mifepristone blocks your body’s own progesterone, stopping the pregnancy from growing. Then you take the second medicine, misoprostol, either right away or up to 48 hours later. This medicine causes cramping and bleeding to empty your uterus. It’s kind of like having a really heavy, crampy period, and the process is very similar to an early miscarriage. If you don’t have any bleeding within 24 hours after taking the second medicine, call your nurse or doctor. Your doctor or nurse will give you both medicines at the health center. When and where you’ll take them depends on state laws and your health center's policies. Your doctor or nurse will give you detailed directions about where, when, and how to take the medicines. You may also get some antibiotics to prevent infection.

How effective is the abortion pill?

For people who are 10-11 weeks pregnant, it works about 87 out of 100 times. If you're given an extra dose of medicine, it works about 98 out of 100 times.

How will I feel after taking the abortion pill?

You’ll have lots of cramping and bleeding on the day your pregnancy comes out, and you probably won’t be feeling very well, so plan on taking it easy and resting in a comfortable place. You may feel tired for 1 or 2 days after, but you should be back to normal soon.

[This article is relevant because it gives more information on the abortion pill, and how it is used. (This is the method Amy ultimately taeks to end her pregnancy).]

Are Women Getting Angrier?

By Stephanie Hegarty

Dec. 7, 2022

An annual poll by Gallup suggests that women, on average worldwide, have been getting angrier over the past 10 years. Why might this be?

According to a BBC analysis of 10 years of data from the Gallup World Poll, women are getting angrier. Every year the poll surveys more than 120,000 people in more than 150 countries asking, among other things, what emotions they felt for a lot of the previous day. [This section is relevant because it gives into some statistics surrounding the current state of emotions in our society.]

The BBC's analysis has found that since 2012 more women than men report feeling sadness and worry, though both genders have been steadily trending upwards. When it comes to anger and stress however, the gap with men is widening. In 2012 both genders reported anger and stress at similar levels. Nine years later women are angrier - by a margin of six percentage points - and more stressed too. And there was a particular divergence around the time of the pandemic. [This section is relevant because it gives further insight into how society has affected women.]

A 2020 survey of almost 5,000 parents in heterosexual relationships in England, by the Institute for Fiscal Studies, found that mothers took on more of the domestic responsibilities during lockdown than fathers. As a result, they reduced their working hours. This was the case even when they were the higher earner in the family. [This section is relevant because it gives even further insight into how society has affected women.]

Psychiatrist Dr Lakshmi Vijayakumar believes this is the result of tensions that have emerged as more women in these countries have become educated, employed and economically independent. [This section is relevant because it gives insight into the advancement of women.]

"At the same time, they are tethered down by archaic, patriarchal systems and culture," she says. "The dissonance between a patriarchal system at home and an emancipated woman outside of home causes a lot of anger." [This section is relevant because it further explains the route of women's anger.]

"You see the men relax, going to a tea shop, having a smoke. And you find the women hurrying to the bus or train station. They're thinking about what to cook. Many women start chopping vegetables on their way back home on the train."

Intimacy Workshop Notes:

- **Boundaries: (4)**
 - They allow you to be your true self
 - They are a form of self-care
 - They create expectations
 - They create safety (a safe space for everyone involved)

- **Different types of boundaries: (5)**
 - **Physical Boundaries: these include your physical being.**
 - **Real-world example:** having physical space between you & others
 - **Theatre example:** Sitting/standing
 - **Example:** Not wanting someone to touch your neck.
 - **Emotional Boundaries: separating your emotions from others.**
 - **Real-world example:** Choosing to not gossip
 - **Theatre example:** Not being screamed at by another actor
 - **Example:** Choosing to not discuss past trauma
 - **Intellectual Boundaries: the separation of thoughts, beliefs, or opinions from others.**
 - **Real-world example:** Not discussing politics
 - **Theatre example:** Not receiving notes from another actor
 - **Example:** Using technical terms for sexual acts
 - **Sexual Boundaries: the separation of with whom/where/when and how you express your sexuality.**
 - **Real-world example:** deciding how much/little you engage in PDA
 - **Theatre example:** Not talking about sexual experience in the dressing room
 - **Example:** Not kissing another actor, when not warranted
 - **Energetic Boundaries: the separation of your energy from others' energy**
 - **Real-world example:** Not speaking before having a cup of coffee
 - **Theatre example:** Tap-in/tap out exercise before going into a scene
 - **Example:** Having different energy levels on different days

- **Remember CRISP:**
 - **C : consider**

- **R : revocable**
- **I : informed**
- **S : specific**
- **P : participatory**

Use this acronym to discuss consent in the rehearsal space

Key Moments

1. “And I’d get the internet pill thing if I had my own credit card but even if I did have one, I don’t have a fake which you need for the second one, because apparently they always fucking check at drug stores now.”
This moment is important because this is the moment where everything comes together. We finally understand why Amy wants Ester to punch her in the stomach. In this moment Amy reveals that she’s pregnant, and more importantly, that she doesn’t want to be.
2. “One time I cracked my head doing a flip turn because I was so dizzy from swimming and he wouldn’t let me stop. I came out of the pool at the end and he put iodine in my hair with his fingers and told me I was the strongest person he knew.”
This moment is important because this moment gives us some insight into the level of pressure that Ester has been under, not just from herself but from others.
3. “Behind my back do people call me a slut?”
This moment is important because this is the first time we, the audience, see how Amy really feels about her reputation.
4. “I think you’re a little bit in love with me. That’s why you don’t shower here, you’re embarrassed because you don’t want me to see you naked.”
This moment is important because we, the audience, see that Amy is willing to sacrifice her friendship with Ester in order to maintain her reputation.
5. “It just might be my future is all. And there was a time where I didn’t even know if I liked myself enough to want a future so it feels really scary to want this. Like a lot.”
This moment is important because at this moment we get more insight into how Ester really feels about herself. Even more so, we see how far she’s come from the stasis before the events within the play.
6. “But after we kissed for like five minutes, like not long at all, she said she wanted me to walk in there and tell everyone that she gave me head and that I came all over her face. I thought that was really weird. She seemed so sad and anxious, like she wasn’t even interested in me but like in proving something.”
This moment is interesting because this moment gives us more insight into who Amy is as a person. Specifically, that Amy feels like she has to maintain what we now know is a false reputation.
7. “I took the pill thing. Okay? Like four hours ago. The second pill that induces labor. It’s already dead - I took that one yesterday.”

This moment is important because this is the moment where we, the audience, learn that Amy was able to take a less severe route to ending her pregnancy.

8. “I tried to commit suicide. Last year. Off a roof.”

This moment is important because this moment gives us, the audience, further insight into all that Ester has been dealing with. This moment is also important for further establishing the bond Amy and Ester have built.

9. “I got the letter yesterday. I don’t know why I didn’t tell you.”

This moment is important because this signifies a change is about to occur in Amy and Ester’s friendship. The reality of Ester leaving for college means that soon Amy will be alone again.

10. “That’s good that they filmed from underwater because you look so angry doing fly and coming up for air. Like you look like you’re possessed by like a shark.”

This moment is important because we see Amy revert back to her old ways in this moment. Rather than express her emotions, she uses mean comments to protect herself.

Units/Verbing

1. Title: Are there options?
Start line: “There are other things to do if this doesn’t work.”
End line: “And totally broke anyway saving up for community college.”
Description: Ester tries to tell Amy that she has other options. Amy explains why the other options won’t work for her, and why she has to do what she’s doing. This unit forwards the plot, by explaining to the audience why Amy is making this specific choice when dealing with her unwanted pregnancy.
2. Title: Why I moved.
Start line: “Why did you move here? From Tampa.”
End line: “Sometimes I think he made me feel too alive if that makes sense.”
Description: Amy asks Ester why she moved from Tampa. Ester explains the relationship that she had with her previous swim coach, and how it factored into her move. This unit forwards the plot, by giving insight into how Ester feels about swimming and her previous trauma related to swimming.
3. Title: What’s the problem?
Start line: “But can you not...say *it*?”
End line: “Sit down and take a fucking shot.”
Description: Ester tries to explain how she feels about continuously punching Amy. Amy takes offense to Ester’s reaction and yells at her over it. This unit forwards the plot, by giving insight into how Ester and Amy both feel about her plan to end her pregnancy. Specifically, how their viewpoints on the matter may differ.
4. Title: Gossip Girl Shit
Start line: “Behind my back do people call me a slut?”
End line: “Punch me hard.”
Description: Amy asks Ester if people talk about her behind her back. Ester thinks Amy’s joking until Amy begins to vomit all of her sexual experience. This unit forwards the plot by giving the audience insight into how Amy feels about herself, as well as how she thinks other people feel about her.
5. Title: A Bad Turn Down Friendship Lane
Start line: “I think she’s in love with me.”

End line: "Look at me. Look at me."

Description: Amy accuses Ester of being in love with her. Ester denies being in love with Amy, but she continues to push her. The conversation reaches a boiling point, and Ester runs out of the locker room in tears. This unit forwards the plot by changing the pace and previously established relationship between Amy and Ester.

6. Title: What did Amy do?

Start line: "What the fuck just happened."

End line: "Like four hours ago. The second pill that induces labor. It's already dead - I took that one yesterday."

Description: Amy falls out in pain and Ester freaks out. Ester asks Amy what's going on, and Amy eventually reveals that she's taken the abortion pill. This unit forwards the plot by telling the audience that Amy was eventually able to get the abortion pill.

7. Title: We all have trauma.

Start line: "One woman on the internet said that she shat and vomited all over herself while she like cried forever."

End line: "I tried to commit suicide. Last year. Off a roof."

Description: Amy starts to freak out about what's to come, and tells Ester that she can leave. Ester refuses to leave. The girls then begin to exchange traumatic experiences. This unit forwards the plot by showing the audience how there are some similarities between Amy and Ester. Both girls have experienced traumatic events.

8. Title: Another change.

Start line: "I got in."

End line: "Yeah."

Description: Ester tells Amy that she received her college acceptance letter. Amy is surprised at the news. Ester tells her all about the program and tries to reassure her that they still have time before she leaves for school. This unit forwards the plot by one again changing the stasis of Amy and Ester's friendship.

Character #1 Breakdown

Amy

Super Objective: Wants to have an abortion and move on with her life.

Action Words:

Description: Seventeen. Often is dressed in baggy men's t-shirts and cut-off jean shorts - a look that is both genuinely effortless and for the purpose of looking effortless. Not exceptionally physically attractive.

Generalities:

- Tries to maintain a certain reputation

They Said:

1. Ester: "She's not nice. And she's a slut. I know you were thinking that."
2. Amy: "Like sexy but also really ugly because it's sex and sex is ugly."
3. Victor: "She seemed so sad and anxious, like she wasn't even interested in me but like in proving something."
4. Etc, etc, etc

Narrative Analysis:

Amy is a young 17-year old girl faced with a serious problem. She's 13 weeks pregnant, and she doesn't want to be. The play opens with Amy asking Ester to repeatedly punch her in her stomach over and over again. It becomes clear within the first scene, that Amy and Ester are not really friends. Although, as the play progresses, we see the two girls begin to develop a very close bond. They share deep secrets, feelings, and at one point they even share a few shots in the swim locker room. Their friendship hits a serious rough patch when Amy accuses Ester of being in love with her. She mainly makes this accusation, because Ester has broken her trust by telling Reba about her dream to be a writer, and almost spilling the beans about Brendon. Amy is clearly hurt by this, and therefore she lashes out in order to protect herself. Ester ultimately runs out of the locker room holding back tears. But just as Amy says...she'll get over it. The next time Amy sees Ester, she knows she needs her help. She's finally been able to receive the medical abortion pill, and is currently waiting to pass the specimen. At first Amy is annoyed because it is clear that Ester wants to fith with her, but things become easier as Amy's cramping intensifies. When Amy's cramping because to intense to bear, Ester helps her to the floor and continues to support her as she finally dispenses the specimen. Even though, Amy says she wants Ester to go, she's glad that she doesn't. By the end of the play Amy and Ester have developed a deep friendship. But, with Ester preparing to go off to college Amy realizes that she soon may have no one. This thought brings her to tears as the play comes to an end.

Character #2 Breakdown

Ester

Super Objective: Wants to swim successfully at the collegiate level.

Action Words:

Description: Eighteen. Wears simple, cheesy clothes, maybe from Target, Muscular, with a thick back and thighs. Thinks very literally. Plain, but nice-looking.

Generalities:

- Has a deep fear-of-failure complex.
- Thinks she's nothing without swimming.

They Said:

5. Viktor: "I just mean do you do it because you're good at it or do you really like it?"
6. Ester: "It isn't fair that it's this one time. That he only comes this one time and if I fuck it up I fuck it up and that's that."
7. Ester: "It just might be my future is all. And there was a time where I didn't even know if I liked myself enough to want a future so it feels really scary to want this. Like a lot."

Narrative Analysis:

Ester is a very sensitive 18 year old, who is an exceptional swimmer. At the top of the show we see

Character #3 Breakdown

Reba

Super Objective: To enjoy her high school experience to its full advantages.

Action Words:

Description: Seventeen. Thick-bodied and tan. The perfect camp girl, but not a Valley Girl. Only mean in a casual/fun way. Note deep enough to be cruel, simply self-centered.

Generalities:

- Often oblivious to the impact of her words

They Said:

8. Amy: “You know what you are - you’re a Hufflepuff.”
9. Reba: “My parents were so freaked out about those and I was like I *wish* I was invited to a Rainbow Party you know? Like you get to wear burgundy lipstick or something and give a guy head in a cool den.”
10. Reba: “I dunno. I think I’m just so fucking bored. Literally sometimes I light matches for fun that’s how fucking bored I am.”

Narrative Analysis:

Reba is a fun loving 17 year old, and Amy’s bestfriend. She’s not around much, as she likes to spend her time flirting with boys, smoking weed, and having fun. Our first experience of Reba, comes in a quick moment where she and Amy enter the locker room to grab something from Amy’s locker. Before they leave, Reba decides that she needs to use the bathroom. It quickly becomes clear that Reba does not see what is going on with Amy. Although, she can’t pay attention to things she’s not made aware of. The next time that we see Reba is right after a late swim practice. As she, Amy, and Ester change into their clothes and prepare to go home, they discuss the regular trivial things. Reba discusses her old desire to attend a rainbow party, and how awful the pool chlorine has been on her hair. It is clear to her at certain times that Ester wants to be included in her conversation with Amy. She asks Ester how she feels about their current swim team. In her conversation with Ester, she learns that Ester doesn’t like Brendon...because he apparently smells like meth. Reba hasn’t experienced Brendon smelling like meth but she decides that it’s probably best not to question it. Things become even more awkward when Amy accuses Ester of being in love with her. Reba isn’t sure whether this is true or not, but again...probably best not to question Amy. Although, by the end of the show it seems clear to Reba that Amy and Ester have made up, and that their friendship has even grown. Reba isn’t jealous though, because she knows that Amy is her best friend just like she’s hers.

Character #4 Breakdown

Victor

Super Objective: to be an accommodating and understanding host for Ester.

Action Words: Inquisitive

Description: Twenty. In his own world. Wears skinny pants and old shirts. Maybe wears sneakers that don't quite go with his outfit.

Generalities:

They Said:

11. Victor: "...I used to play piano and I hated it but I like won competitions for playing piano so I felt like I had to keep doing it, even though I hated it."
12. Victor: "Everybody likes to act sorry about that shit and it's like it's fine you know that's life."
13. Victor: Like you'll probably get some boyfriend like my roommate you know? Or at least your picture on the wall or something with your whole team, smiling, being really *physically fit* together. Eating all the meat in the dining halls in your sweatpants and wet hair - at your *reserved* table. *Smiling*. And I'll be like listening to the Vampire Weekend Pandora station in the common room with my RA named Fred.

Narrative Analysis:

Victor is a 20 year old college student. His mom (who is close friends with Ester's mother) asks him to allow Ester to stay in his dorm for a night. Ester is at his school to audition for their swim team. Unfortunately, Victor's obnoxious roommate is too busy having sex to be more accommodating. So the two sit down in the hallway of Victor's dorm and wait for him to finish. While they wait, the two begin to talk and get to know each other. Victor gets a more intimate glance into how overwhelmed and stressed Ester is. As they continue to talk, Ester reveals to Victor that she has developed a rash on her back from not removing her swimsuit. In an attempt to help Ester, Victor offers to rub lotion on her back to relieve the rash. Ester, reluctantly agrees and the two continue to talk. Victor later reveals that he used to know Amy, and that a year ago they kissed. He also reveals that Amy asked him to lie, and tell everyone that she gave him head. He admits that he told the lie, but that it also didn't seem like something she really wanted it. Ester takes in everything that Victor says, and finally she tells him that he can kiss her.

Scene Breakdown

Dry Land French Scenes	Character	Scene 1	Scene 2	Scene 3	Scene 4	Scene 5	Scene 6	Scene 7	Scene 8	Scene 9
	Ester	X	X		X	X	X	X	X	X
	Amy	X	X	X	X	X		X	X	X
	Reba			X		X				X
	Viktor						X			
	Janitor							X		

	<u>Setting</u>	<u>What Happens:</u>
Scene 1	High school locker room	Amy repeatedly tells Ester to punch her in the stomach. The two girls joke and talk about random topics of life, while Ester continues to punch Amy. They talk about things such as boys and their periods. They talk about their personal lives, and Amy talks about why she can't get an abortion.
Scene 2	High school locker room	Ester meets Amy in the locker room three days later. Ester gives Amy some tide pods and Purex. Amy is looking at an explicit magazine and shows it to Ester. They talk about how unrealistic porn makes sex. They discuss other ways that Amy can cause an abortion. Amy tells Ester to sit on her stomach and she does it. The two joke with each other, and eventually reveal deeper secrets.
Scene 3	High school locker room	Reba and Amy enter. Reba is on her phone and goes to the bathroom. Amy opens her locker and removes a pack of cigarettes, a lighter, and a textbook. The two laugh about a text message and then exit together.
Scene 4	High school locker room	Amy and Ester are in the locker room, talking while drinking vodka. They share secrets and talk about their futures.
Scene 5	High school locker room	Amy, Ester, and Reba are coming into the locker room from swim practice. The three talk about different topics, as they change. Ester clearly feels like the odd man out. Ester reveals that Amy enjoys writing. Because of this, Amy claims that Ester is in love with her. Amy hurts Ester's feelings on purpose, and Ester leaves the locker room in tears.
Scene 6	College dorm hallway	Ester and Viktor are in the hallway of Viktor's dorm. They sit on the ground and talk about their personal lives. Ester reveals that she hasn't taken off her swimsuit in over a week and that she's now developed a

	<u>Setting</u>	<u>What Happens:</u>
		rash. Viktor rubs calamine lotion on Ester's back and they talk more.
Scene 7	High school locker room	Amy and Ester meet in the locker room. Ester is upset and demands that Amy give her her credit card back. Ester goes on a rant about how she feels about Amy, and Amy collapses. Amy reveals that she took the abortion pill, and is in active labor. Amy begins to heavily bleed, and Ester helps her through her labor. Amy eventually passes the fetish and Ester disposes of it down the toilet. They sit together in silence for a moment.
Scene 8	High school locker room	Ester and Amy are in the locker room, four days later. Ester is reciting her history presentation, while Amy shaves her back. Ester then takes the razor and shaves her thighs. Amy starts to add to Ester's presentation.
Scene 9	High school locker room	Amy and Ester enter the locker room and start to get ready for swim practice. Amy talks about her future and the things that she wants to achieve. Ester tells Amy that she got into college. There's now an awkward tension between them. Reba enters the locker room and rushes to get ready for practice. All three girls exit the locker room. Amy comes back into the locker room and sits down on the bench. She starts to watch the videotape of Ester and begins to cry.

Concept Paper

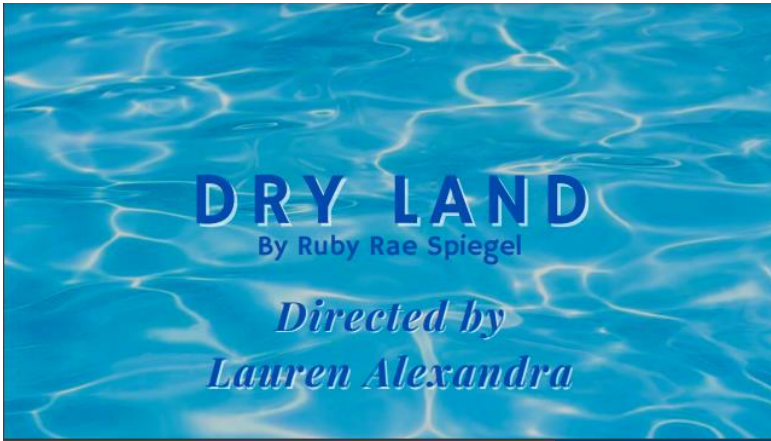
Dry Land by Ruby Rae Spiegel tells the important story of what it's like to be a teenage girl in the 21st century. The play follows Ester, an overachieving high school swimmer, and Amy, a secretly intelligent popular girl. Amy's need to end her unwanted pregnancy bonds the two young women into an otherwise unlikely friendship. Throughout the play, they share jokes, secrets, and even tears. The majority of the play takes place in the girl's high school locker room. There is one scene that takes place in the hallway of Victor's college dorm.

At the time this show was written, (2015) Spiegel was opening audiences up to the idea of the DIY abortion from the perspective of two 17-year-old women. But now, (in 2023) we are opening audiences up to an even darker reality. The reality is that DIY abortions not only still exist, but will be used as a way for young women to escape the harsh reality of an unwanted pregnancy. Abortion procedures are no longer a topic of opinion, but an established law. Although Amy's pregnancy is a large and important part of this show, it is not the only part. The relationship between these two young girls and the dynamic of their relationship is a large part of this show. The intimate relationship women have the ability to share with one another, is a topic that is incredibly relevant to our current society. We've seen firsthand the way women show up for each other...for example, during the marches against the overturning of *Roe V. Wade*. This play is as relevant now as it was when it first premiered, maybe even more so.

Probably the most prevalent mood of this show is one that can be expressed through the saying "become comfortable with the uncomfortable". The situations that these young women are dealing with, the dialogue between them, can be uncomfortable to watch at times. Amy's abortion is particularly uncomfortable. Although, that is the point of this show. To encourage the audience to attempt to be comfortable with something that may, at first, feel uncomfortable. The other important mood of this show is hope. These young women are both drowning in hopelessness. Amy feels like her pregnancy has her chained down, and Ester is chained to the idea of having to be a successful swimmer. But by the end of the play, we watch them begin to see the light at the end of the tunnel.

This show should feel like the audience is getting to peer into these girls' lives through a birds-eye-view. Like they're watching them intently behind one-way glass. The show moves at a faster pace, with several days and up to a week in between each scene. I believe that it moves at a faster pace to help establish that as the play progresses, the stakes become higher for both of these characters.

Viz



The Mood



The Message



"It takes on a larger responsibility"

Technical Elements

Prop List:

- Purse and wallet with dollar bills
- Blue Gatorade (3)
- Sun chips
- Cigarettes and lighter
- Explicit magazine
- Cell phone
- Cheap vodka
- Shot glasses (2)
- Swimming gear: goggles, swim caps
- Towels
- Hairbrush
- Sleeping bag
- Overnight bag
- Cushions
- Calamine lotion
- Wrapped black and white cookie
- Tylenol
- Newspaper
- Mop and wheeled bucket
- Utility trashbags
- Index cards
- Pen
- Razor & shaving cream
- Old TV
- Tape of “Ester” swimming

Set Requirements:

- Lockers
- Benches

Costume Requirements:

- Racing bathing suits

Sound Effects:

Lighting Effects:

Program Information

Lauren Alexandra	Director
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Technical Team:

<u>Name</u>	<u>Role</u>
Matthew Ishee	Sound Designer
Jordan Nicholson	Asst. Sound Designer
Matthew Ishee	Lighting Designer
Jordan Nicholson	Asst. Lighting Designer
Wesley Martinez	Costume Designer
Kimberly Garcia	Costume Shop Manager
Chris Dills	Technical Director
Sam Ferrell	Asst. Technical Director
Zoe Economides	Paint Charge
Nova Bird	Asst. Paint Charge
Tim McGraw	Assoc. Scenic Designer
Sun Lindstrom	Assoc. Scenic Designer
Eva Berger	Prop Master
Aidan Phillips	Light Board Op
Charlie Hearn	Sound Board Op
Breana Blue	House Manager
Jodie Yvonne	Asst. House Manager

Crew Members:

<u>Name</u>	<u>Role</u>
Abigail Sullivan	Stage Manager
Jocelyn Summers	Assistant Stage Manager
Paige Abney	Stage Crew
Zada Ivey	Stage Crew

Cast List:

<u>Name</u>	<u>Role</u>
Tori Luttrell	Ester
Lylli Flanders	Amy
Bay Doxey	Reba
Jacob Johnson	Victor/Janitor
Stormie Smith	Female Understudy

Settings:

Girl's locker room & College dorm hallway

Run Time:

2 hr. 10 min.

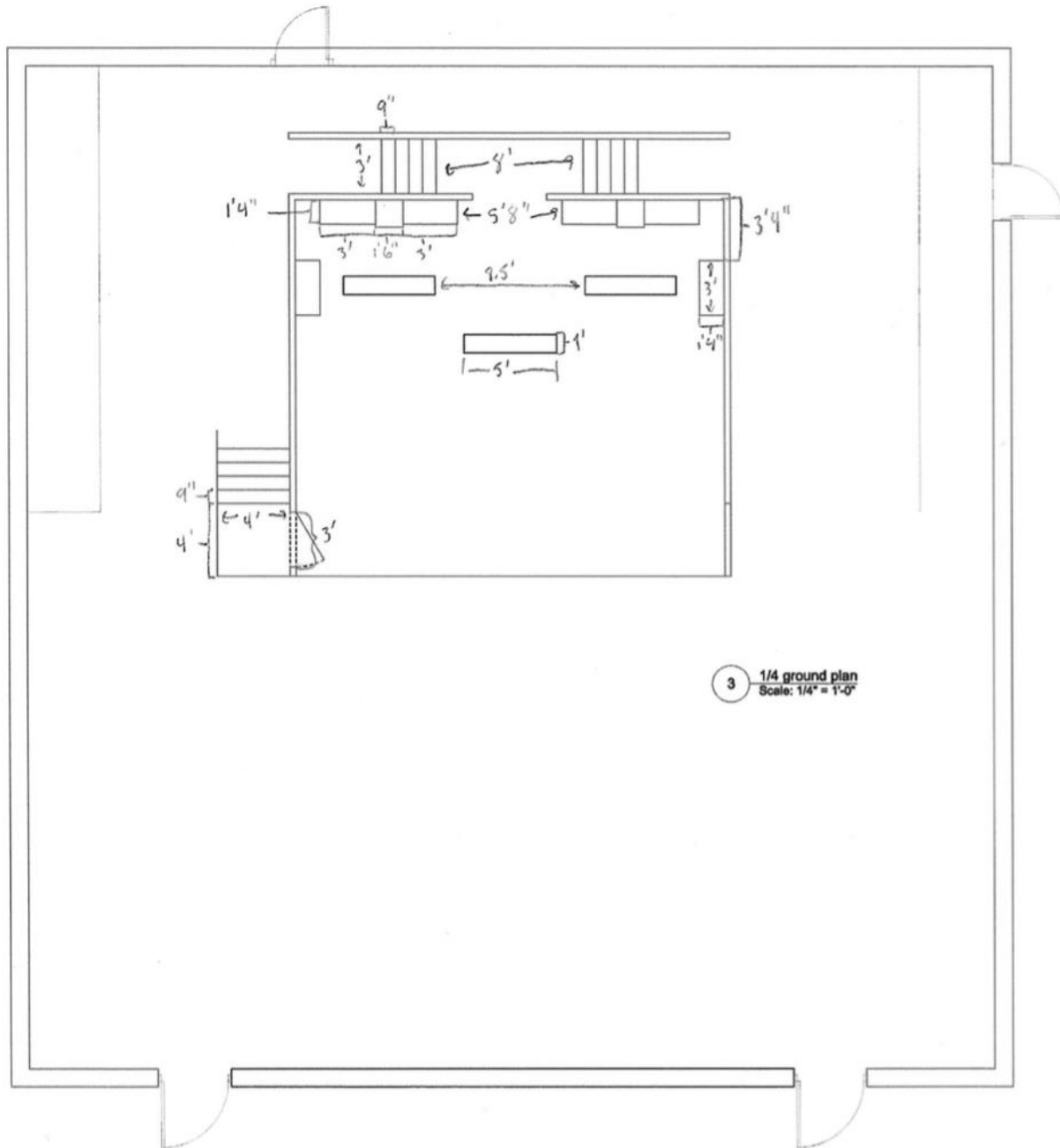
Rehearsal Schedule

JANUARY 2023						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
29	30 Read through & WS Day 6 pm - 9 pm ALL ACTORS CALLED	31 Block 1,2 & 4 w/ David 6 pm - 9 pm Not called: Bay, Jacob	1	2	3	4

FEBRUARY 2023						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
29	30	31	1 Block 3,5 & 9/run 6 pm - 9 pm NOT CALLED: Jacob	2 Block 6&8/ run 1-5 6 pm -9 pm NOT CALLED: Bay	3 Character Day! 3:30 pm - 5:30 pm ALL CALLED	4
5	6 Block 7 w/Julia 6 pm - 9 pm NOT CALLED: Jacob, Bay	7 Dry Run w/ notes 6 pm - 9 pm ALL CALLED	8 Work day 6 pm -9 pm ALL CALLED	9 NO REHEARSAL!	10 NO REHEARSAL!	11
12	13 Designer Run w/ Molly 6 pm - 9 pm ALL CALLED	14 Valentine's Day Work day (off-book date) 6 pm -9pm ALL CALLED	15 Work Day 6 pm -9 pm ALL CALLED	16 Run show w/Molly 6 pm - 9 pm ALL CALLED	17 Work Day 4 pm - 6 pm	18
19	20 Presidents' Day Full run *Last day to call 6 pm - 9 pm	21 Full Run 6 pm -9 pm	22 Full Run 6 pm - 9 pm	23 NO REHEARSAL!	24 Q2Q 6 pm - 10 pm	25 Tech Run 10 am - 6 pm Lunch: TBD
26 OFF	27 First Dress Call: 6 pm Show: 7:30 pm	28 Second Dress Call: 6 pm Show: 7:30 pm *Photocall tonight*	1	2	3	4

MARCH 2023						
Sunday	Monday	Tuesday	Wednesday	Thursday	Friday	Saturday
26	27	28	1 Final Dress Call: 6 pm Show: 7:30 pm	2 Opening Night! Call: 6 pm GO: 7:30 pm	3 Performance #2 Call: 6 pm GO: 7:30 pm	4 Performance #3 Call: 6 pm GO: 7:30 pm
5 Closing! Call: 12:30 pm GO: 2 pm Strike!	6	7	8	9	10	11

Groundplan



3 1/4 ground plan
Scale: 1/4" = 1'-0"

Production Photos



Rehearsal Journals

Rehearsal # 1

Jan. 30th, 2023

Today, we finally had our first rehearsal. I started rehearsal, by making sure there weren't any initial questions or concerns. We then started our read through. From what I've read, this show typically runs about 90 minutes. So, I had my stage management team time the read through just to get an idea of run time. The readthrough ended up taking 1hr. 19min., which is fairly close to the estimated runtime. After we did the readthrough I answered as many questions as I had the immediate answer to. I then dismissed Bay and Jacob, so that I could discuss the concerns scene 7 with Lylli, Tori and Stormie separately. I'm excited to finally start blocking and really getting into the show.

Rehearsal #2

Jan. 31st, 2023

We finally started blocking today! Unfortunately we weren't able to block everything that we'd originally planned, but we still got a fair amount of work done today. David Turner came in to help with the stage combat of scene 1. I think having someone trained in stage combat come in, was incredibly beneficial. I feel like it definitely made the actors more comfortable with the punches. Scene 1 ended up taking much longer than expected with blocking. It was pretty difficult trying to navigate motivated blocking, with the Ester needing to punch Amy at specific moments. Overall it was a good start to the blocking process. I just wish I could've gotten through all three scenes.

Rehearsal #3

Feb. 1st, 2023

So...we had our first big issue during today's rehearsal. I found out a few hours before rehearsal that one of my actors has covid. Because of this, I had to have my understudy fill in, and she'll have to continue to fill in for the next two rehearsals.

Rehearsal #4

Feb. 2nd, 2023

We had another great rehearsal today! We've been able to block every scene except for 7 (which will be blocked Monday for intimacy purposes). We were actually able to get through so much in rehearsal, that we even had time to sit and chat about some of the important lines of the show. I think we're really a really great place as far as how the show is moving. Now that we've got the blocking out of the way, we can start really shaping the characters into more natural human beings.

Rehearsal #5

Feb. 3rd, 2023

Character day went AMAZING! I think the cast really got so much out of it, and really enjoyed the work we did. We did two exercise, which were "the line game" and "therapy". We started off the rehearsal by doing a de-roling exercise (like we usually do). I informed them that for the rest of the rehearsal period, they would be their characters. We then started playing *the line game*. Before and during the rehearsal process, I started to write down questions that I wanted to ask each character. I then took those questions, and had the cast form a line across the room.

Rehearsal #6

Feb. 6th, 2023

Today Julia Moriarty came in and helped to block scene 7. This was a big rehearsal for this process, and we took a lot of steps ahead of time to prepare for tonight's rehearsal. Today was a completely closed rehearsal, therefore there was no one allowed in the room outside of the stage management team, our understudy, and myself. I chose to take more of a backseat approach for this rehearsal since Julia is trained in intimacy. Although I've put in the time and research to prepare for the show's intimacy, I still felt like

Rehearsal #7

Feb. 7th, 2023

Today we did a dry run of the show. Overall, I think the show is in a really great place.

Rehearsal #8

Feb. 8th, 2023

Today we had our first work shop day, which I think went very well. We started of the rehearsal by going outside, and working on projection and enunciation. I had everyone stand in a line, and recite their lines,

while I walked around the courtyard. If at any point I couldn't hear them or understand them, they had to start over. We did that with several scenes for about 45 minutes. After, that we went back inside and started to work through some scenes that

Rehearsal #9

Feb. 13, 2023

Today, we had our designer run and Molly came as well. I feel like the designer run went well, outside of the fact that the air conditioning wouldn't shut off. I know the air conditioning made it more difficult for the designers to hear some of the actors lines, because there were definitely moments that I was having difficulty. Although, the air conditioning helped me to realize that we are still having projection issues. After the run, I went and received notes from Molly. I think we both agree that the show is in a great place, and most of the notes I was given were things that I was also noticing. I would still say that tonight's run went well, now we just need to really start fine-tuning specific moments.

Rehearsal #10

Feb. 14, 2023

I feel like today's rehearsal went very well. Today was also our off-book date, so that made today's rehearsal a little interesting. I can already predict that I'm going to have to

Rehearsal #11

Feb. 15, 2023

Today, we had another work day. Julia came in to rework some of the notes she had for scene 7.

Rehearsal #12

Feb. 16th, 2023

Rehearsal #13

Feb. 17, 2023

Today, we had our final work day. We went over a few of the notes I had from the last run we had. But the big thing we got to do was test out the blood for the abortion scene. Our amazing propmaster, Eva, actually demonstrated it on herself to show us exactly how it's going to work. I think it was actually

Rehearsal #14

Feb. 20, 2023

Tonight, we ran through the entire show, with Stormie running as Amy. After Eva demonstrated the blood bag for us, Julia had the suggestion to use the blood bag with water, during rehearsal to help ease the actors into doing the scene with the blood. So, we brought the bloodbag in and used it with water. Unfortunately, it took us a little while to realize that the tube was bent under Stormie's shirt, and that that was why the water wouldn't come out. Nonetheless, the run went well and I think doing it with the water was extremely beneficial for Stormie. At the end of rehearsal, I had a quick heart-to-heart with my entire cast. I reminded them that we go into tech this weekend, and that the work needs to be done outside of rehearsal just as much as it's being done in rehearsal. Hopefully, they got something out of my "pep-talk", and line notes are better tomorrow.

Rehearsal #15

Feb. 21, 2023

Tonight, we had another run. Only this time, Lylli got to run through the whole show, with the blood bag. Tonight was another realization that we need to pay more attention to how we're taping down the blood bag. With the intimacy movements that we have blocked, the tube is being bent which is making it difficult for the water to come out. Although, I'm glad we decided to start working with it during rehearsal, because I think it's going to make troubleshooting during tech a lot easier. The main unfortunate event tonight was with lines. This week has already been a lot of paraphrasing, jumping, and dropping of lines...especially now that they are no longer able to call. I think the problem is that my actors are stressing themselves out with tech happening this weekend. So, I told them that they won't be receiving their lines notes until tomorrow, and to not look at their scripts for the rest of the night. I really think taking a second to breathe is what's really going to help them.

Rehearsal #16

Feb. 22, 2023

Tonight, we finally had our last rehearsal in Studio C. The next time we have rehearsal, we'll be in the actual space on our set. I originally had planned to have today be a full run for Stormie. But, Braxton ended up needing to come in to get some promotional shots for the department social media. Therefore, we ended up having to jump around a lot between Lylli and Stormie. Although, we weren't able to get through *everything* that I had originally planned, I still feel really good about where the show is at, at this point. I really think that everything will finally come together once we're actually in the space. We were also able to really solidify how we're going to make the blood bag work. We finally twisted the tubing the correct way, so it pushed the water out, the way it should have. Stormie was actually able to use up the

entire thing! At this point, I'm really just overall excited to get into the space and to have my actors finally have everything that they need.

Self Evaluation

Honestly, *Dry Land* truly went better than I expected it to go. I had previously envisioned how I wanted the process of this show to go, but we all know that things never go the way we want them to. Although, I am really happy with the finished product of the show, and with the way our rehearsal process went as well. I was nervous at the beginning of the process, especially with one of my actors falling sick so early on. Not having one of my actors for nearly 2 full weeks of rehearsals really made me nervous from the start of the process. But with the help of the rest of my cast and my stage management team, we were able to climb over that hurdle.

When it came to working with the other collaborators of the show (i.e. the designers), I felt that overall the process was smooth-sailing. I'd like to think that I did what I could to get my designers all of the information they would need to do their jobs, as quickly as possible. Although, I felt like the communication was overall good between myself and the designers, I will say that there were some hiccups. Mainly, there were issues making sure that my actors had all of their costume pieces, as well as dealing with my lighting designer and being in show conditions. Ultimately, my main concern was always what was in the best interest of my cast. Because at the end of the day, I knew that I wasn't going to be the one on stage. And if my cast wasn't comfortable with their costumes then there was no point.

I think I truly did learn a lot on this show. Choosing this show, gave me the confidence to pursue developing other shows that may contain some challenging topics. Going through the process of directing this show, showed me that I'm capable of tackling challenging pieces like this one. And, it also showed me that I have the ability to create a positive, collaborative environment for myself as well as my other collaborators. Despite the heaviness of the topic we were dealing with, we really had so much fun working together and creating this show. After talking to some patrons after the show, I also learned how impactful my art can be. So many people talked about how powerful the show was for them, and how moved they were by the actor's performances. I also feel proud to have given the students that were a part of the show, such a well-rounded experience. They got to learn stage combat, work with an intimacy choreographer, and work with a really strong piece of work all on one show.

I'm thankful for how the show turned out, and to have had the experience to develop it.