

2015

A Theatrical Approach to Raising Awareness of Human Sex Trafficking Across the Globe

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**A THEATRICAL APPROACH TO RAISING AWARENESS OF
HUMAN SEX TRAFFICKING ACROSS THE GLOBE**

by

Gwenn D. Gideon

A Thesis

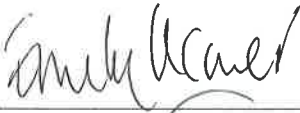
Presented to the Faculty of Bucknell University
Fulfillment of the Requirements for the Degree of
Bachelor of Arts with Honors in Theatre

5/7/15

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Acknowledgements

There are many people to whom I am thankful for making this project possible. First, I would like to thank the entire Bucknell Department of Theatre and Dance for giving me not only the opportunity to do this THEA 319 independent study for honors, but also for the other shows, Luigi Pirandello's The Man With the Flower in His Mouth and William Saroyan's Hello Out There, that I have been able to direct during my time here. During the last four years at Bucknell University, I have been challenged and supported by the Department of Theatre and Dance and I will forever be grateful for that.

I would also like to thank Gary Grant for introducing me to Theatre of the Oppressed. Before coming to Bucknell, I knew that I wanted my theatre experience to include activist work, but I never knew of the infinite possibilities that are made possible by this type of theatre. I owe an enormous amount of gratitude to Elaine Williams, my advisor on this project, who offered an immense amount of support and guidance throughout the entire process.

I am particularly grateful for all the wisdom and support from Alex Skitolsky, without whom this project would not have been possible. The lessons and techniques that I learned from Alex are invaluable and will stay with me forever.

Last but certainly not least, a very special thank you goes to both the Bucknell University and Susquehanna University casts of She Has A Name for their hard work, collaborative energy, and artistic talents: Eric Gowat, Alex Wade, Gabby Gottschall, Hannah Cordes, Andrae Nelson, Taryn Urban, Tom Murphy, Katelyn Rothney, Samantha Sekora, Marry Reddington, Fatima Farris, Jessica Mitchell, and Robert Barkley. Additionally, a big thank you goes to Kristina Reynolds for stage management.

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Abstract/Introduction

As a culmination of my theatrical studies and other academic and personal interests developed over my four years at Bucknell University, I conducted a yearlong project that raised awareness of human sex trafficking in the 2014-2015 academic year. My project was composed of three distinct parts that included facilitating in-class workshops, public workshops, and directing a staged reading. The overall goal of this project was to raise awareness of human sex trafficking, get people interested and involved in the project, and give people the information they need to do more. This project was a THEA 319 Independent Study that was selected as part of the Department of Theatre and Dance's 2014-2015 artistic season. The project began in the Fall 2014 semester with theatrical workshops co-facilitated by myself and guest artist Alex Skitolsky. These workshops, given to 6 classes on both the Bucknell and Susquehanna campuses, attempted to break down the enormous issue of human sex trafficking into something more manageable to discuss and understand. Because I wanted to include a diversity of participants, these classes were varied and included such disciplines as international relations, women and gender studies, critical psychology, race and religion, social justice, and directing.

There were also two public workshops given on Bucknell's campus. The goal of this project was to use theatre and other forms of expression as a way to explore the many themes deeply rooted within this topic, such as being completely under someone else's power. Other themes included the social norms of our society that allow for the types of behavior involved in the sex trafficking industry, such as Rape culture.

The project ended in the Spring 2015 semester with two staged readings of She Has A Name by Andrew Kooman, on both the Bucknell and Susquehanna University campuses. By directing a staged reading of a play about human sex trafficking, the themes and images that are so clearly written and developed in the text drove the show. "Pay-what-you-will" donations at the door of both staged readings benefited the sex trafficking education initiative of Transitions, a locally based crisis center that provides violence and abuse prevention and victim advocacy to the surrounding community.

Reflecting on discussions with all those involved in the project and critical feedback from cast members, advisors, and audience members, I believe that this project achieved its original goals by making a difference in people's awareness of this issue.

Proposal and Initial Research

The process of this yearlong project began a little over a year ago. As a theatre major with an enormous interest in directing, I knew that I wanted to propose a THEA 319 senior independent study in directing. As a lifelong activist, I also knew that I wanted the show to deal with a human rights abuse and for the show to raise awareness. I began researching shows similar to The Diary of Anne Frank and The Laramie Project, two shows that I directed in high school as part of the student-run activist theatre company that I started. Human sex trafficking is an issue that I have been aware of for many years and have been incredibly interested in learning more. When I first read She Has A Name by Andrew Kooman, I knew that this was the show that I wanted to propose. Haunted by anguished voices, an international lawyer tries to build a legal case against a sex trafficking ring funneling underage girls into Bangkok's red light district. In the course of an undercover investigation, he must confront a sinister criminal enterprise, a young woman's worst fears, and his own vulnerabilities. Inspired by the 2008 tragedy in Ranong, Thailand – where 54 human trafficking victims were discovered dead in an abandoned shipping container – Andrew Kooman's provocative, critically acclaimed play “elegantly mixes the heart wrenching horror of sex slavery with the real-life difficulties of heroism” (McCuaig 1). She Has A Name offers an emotionally raw commentary on sexual exploitation, told through “electrifying scenes [that] will make audience members hang onto every word” (Michelin 1).

After proposing She Has A Name as a full main stage show and having many discussions with my advisors, I realized that what this play needed was a yearlong time frame in which the issue of human sex trafficking was explored. Instead of putting on a

full production of She Has A Name, I wanted to spend my time advocating for the awareness of this issue. This solution also helped with the issue of representing the different ethnicities within the show. Doing a staged reading rather than a full production allowed for me to have greater flexibility when it came to the ethnicities that are discussed within the show, which follows a case of women being trafficked into Thailand. An important aspect of the process of casting the show, working with my actors, and eventually discussing this choice with the audience during the talkback, was that while the show does take place in Thailand, trafficking occurs all over the world. We all had to put aside our stereotypes that human sex trafficking only affects people on the other side of the world. The issue of human sex trafficking is a global one, affecting people in every part of the world.

The idea and concept for the in-class workshops then began to take form. The goal of the in-class presentations was to not only raise awareness of the issue of human sex trafficking, but also to give the students a taste of the type of work they might experience if they chose to be a part of the project and come to the larger workshops. These types of workshops allowed for participants to transcend language and increase the empathy that people who are involved in the topic need to have. Raising awareness about sex trafficking requires overcoming some linguistic hang-ups about gender, sex, and stereotypes. I firmly believe that a theatrical approach is a valid way to go about achieving that goal.

This point in the process was when I decided to bring Alex Skitolsky on for the project. Alex Skitolsky is a theatre activist who creates collaborative performances that address contemporary social issues. I had first worked with Alex when he was the

Assistant Director for Strike Anywhere Performance Ensemble's Same River, a project brought to Bucknell University's campus in the Bucknell Department of Theatre and Dance's 2012-2013 artistic season. Over the course of a semester, students conducted dozens of interviews with Pennsylvania residents whose lives had been directly impacted by fracking. Strike Anywhere Performance Ensemble, a New York City based group, wove the collected stories into the existing show and united the professional ensemble and student group to revise and perform Same River together. A town-hall style discussion followed each performance. Alex Skitolsky has a great deal of expertise with theatre facilitation and I knew that I could learn and develop my own interests in this field by working with him. I applied and was accepted for an Arts and Creativity Grant from the Bucknell Arts Council in order to support his residency.

The workshops delved into Augusto Boal's Theatre of the Oppressed, Forum Theatre, Playback Theatre, as well as other forms of theatre that were discovered and explored throughout the course of the project. Augusto Boal's techniques are designed to promote social and political change. Rather than being passive watchers, the audience becomes an active part of the performance as they explore the reality of the situation. Through this type of work, theatre becomes less about a performance, and functions more as a tool accessible to all. Boal posed the question, "Should art educate, inform, organize influence, incite to action, or should it simply be an object of pleasure?" (Boal 36). I firmly believe that art is meant for the former. I am excited by the concept that politics and theatre can join together to create real change.

Before planning the workshops, I needed to gain a better understanding of the issue of human sex trafficking through research. The most influential source was David

Batstone's Not For Sale. This excellent book used true narratives of instances of human sex trafficking, while integrating valuable statistics and stories of how to be an activist in this line of work. Further, the book broke down each story and statistic by country from Thailand, to India, Uganda, Europe, Peru, and the United States. By integrating stories with statistics the reader gets a true understanding of the immensity of this issue. The International Labor Organization estimates that 100 million girls worldwide labor in dangerous working conditions that harm their health and development and reduce their educational opportunities. About 43% of those trafficked for forced labor are trafficked for commercial sexual exploitation (Batstone 4). One quote in particular by Batstone stood out to me while reading this book:

“Because sex trafficking masks itself as prostitution, the general public does not feel outraged. The children are perceived to be criminals or sexual deviants or, at best, victims of their environment: desperate for survival, the kids ‘choose’ to sell their bodies for profit. The real criminals hide in the shadows. An illicit network of traffickers, pimps, recruiters, brothel owners, and johns prey on vulnerable kids and force them into a life of sexual commerce. Once the inner workings of that criminal network are exposed, common sense prevails. Of course a child would not volunteer for the repeated trauma of ten (or more) grown men penetrating their bodies every evening. We have a word for exploiting minors that way: rape” (Batstone 188).

This book was largely responsible for my preparedness to present on the themes and issues connected to human sex trafficking, such as the manipulation, fear, and vulnerability that prevents people from leaving.

Another book that was incredibly helpful was Linda Smith's Renting Lacy, which focuses on sex trafficking in the United States. Through this book I read many first-hand accounts of human sex trafficking with integrated facts and statistics. According to Smith, there are about 17,000 to 18,000 people brought into America for labor or sex. However, there are over 100,000 domestic child sex trafficking victims in the USA each

year (29). According to Hillary Clinton, U.S. Secretary of State, “Trafficking thrives in the shadows. And it can be easy to dismiss it as something that happens to someone else, somewhere else. But that is not the case. Trafficking is a crime that involves every nation on earth, and that includes our own” (Batstone 1). This research further opened my eyes to the extent at which human sex trafficking occurs in the United States. Too often people push the issue of human sex trafficking aside, saying that it happens somewhere far away in a place that doesn’t affect them. This concept of distancing oneself from the issue should not be the case. Human sex trafficking occurs all over the world, even here in the United States and it is time to start making people more aware. Through my conversations with Alex Skitolsky and other experts on the topic, I learned that human sex trafficking occurs to a large extent right here in Union County. There are several massage parlors that traffic women and exploit them sexually. Also many stops along Route 15 have been popular locations for several rings of brothels, attempting to attract truckers along their routes. A combination of the other sources listed in the Bibliography section allowed for a greater understanding of the issue of human sex trafficking as a whole. See Appendix G for initial notes about the concepts and ideas of the project.

Workshops

Meetings. Before the workshops began, my advisor Elaine Williams, Alex Skitolsky, and I would have weekly meetings in order to plan for each workshop. In these meetings, we would discuss the logistics of the project as a whole, as well as the next step taken for each part of the project. I wanted to get as many people involved with the project so I sent emails to several professors in various departments to see if they would be interested in having a workshop facilitated in one of their classes. See Appendix G for some examples of the notes taken in each meeting.

In-class workshops. The in-class workshops went extraordinarily well. In total, we did 6 workshops for a range of classes and groups at Bucknell and Susquehanna Universities; international relations, women and gender studies, critical psychology, race and religion, social justice residential college, and theatre.

While each workshop was different depending on the group of people, there was a basic structure that was utilized for each one. Because many of the people in the workshops were not familiar with theatre exercises, the workshops began with an easy to understand theatre game, such as the “name game”, in which everyone says their name with an attached movement and then the entire group has to memorize it and repeat it. A game such as this one is an important way to begin the workshop because it creates a safe community in which everyone is able to open up and communicate with one another. Other games included “This Is Not A Tie” in which a basic object gets passed around the group, and each individual has to turn it into something it is not. These games allow for creativity to start flowing and for the participants to become comfortable with each other and with the idea of doing a theatre workshop.

Forum theatre is a technique in which a short scene about an issue is devised by the “actors” in the workshop, who then present it to the “audience.” The “actors” present the scene again, but this time the “audience” can stop the scene at any time and switch places with one of the “actors” in order to change the scene or discuss another aspect of the issue. This technique is useful when discussing ways in which people can act in certain situations. It is used as a brainstorming technique to discuss certain problems and issues. Playback theatre is another technique in which someone in the group tells a personal story relating to a certain issue or topic. The storyteller then casts their story using other members of the group, and the cast then acts out the story for the storyteller. This technique allows people to stand in other people’s shoes, giving a certain amount of empathy to others. It also allows the storyteller to re-live an important moment and perhaps learn from it.

For the in-class workshops we developed exercises that included parts of both of these techniques. Many people that we were working with had never experienced human sex trafficking or the exercises so we had to modify the types of forum theatre that we were doing. We accomplished this change by using narratives of real human sex trafficking stories from the books Not For Sale by David Batstone and Selling The Daughters of America by Marc Evans. Batstone’s and Evans’ narratives were a key part in the education of the participants and the core of the facilitation. Copies of the narratives can be found in Appendix B. The classes read the narratives either before the workshop or at the beginning, depending on how long each workshop ran. Based on those narratives volunteers were able to depict an image using the other people in the class, creating a sculptural composition of what they thought of the story. Participants based

these “sculptures” on the actual story, on an image from the story, a theme from the story, or a feeling they had after reading the story. It was incredibly interesting to see how each group of people focused on different aspects of the story, depending on the focus of each class. Pictures of the images can be found in Appendix A.

After the initial sculpture was made, participants had the opportunity to change the image into something else. We took the time to discuss what each person was thinking when they made the image. In some instances, I would ask the sculptor to name the image or to give the people in the image a word or sound to make to depict their state of mind. Next, participants were asked to make a series of sculptures depicting the life of someone who had been trafficked: before, during, and after. In the Critical Psychology class, the “before” sculpture was incredibly interesting because it depicted a life of abuse before the trafficking occurred. This sculpture stood out to me because according to my research, it is often the case that people who are trafficked are already vulnerable. The exercises were powerful and allowed for the class to understand some of the issues of human sex trafficking on a deeper level than a Power Point of facts would convey. Participants were able to embody the dynamic expression of the real life narratives and were able to better express the feelings that are elicited when a person stands in for a victim.

In the next part of the workshop participants were asked to use the last sculpture of trafficking that we had made and turn it into an “ideal image.” An “ideal image” refers to what the participants could change about the issue in order to help stop the situation and end human sex trafficking. While every image that was created this way was unique and thought-provoking, the Social Justice Residential College created a particularly

intriguing image. As the Social Justice Residential College workshop was the largest one, the room was set up with space for the sculptures at the front and chairs set up like an audience in the rest of the room. The young woman who was the sculptor for the ideal image simply asked everyone to stand up and look at the image. She said that this was the way to end human sex trafficking, by bearing witness to it and not allowing it to be hidden any longer.

Other exercises included making a “human trafficking machine” in which participants made a movement and a sound relating to their own perceptions of human trafficking. One by one, people built off of each other’s movements and sounds in order to create an entire machine. This exercise was an excellent way to spark discussion and ideas about the topic. Each workshop ended with a discussion of the material, interwoven with statistics and facts about human sex trafficking.

These in-class workshops were largely successful in that it became clear that participants were not only more engaged with the issue, but also had a desire to learn more. Many participants throughout the process of all of the in-class workshops asked for more information about the project and about ways in which they could get involved. Additionally, some people who participated in the in-class workshops came to audition for the staged reading later on. See Appendix B for the worksheet that was passed out at the end of each workshop with facts about human sex trafficking and information about the staged reading.

Public workshops. The public workshops were scheduled for right before fall break and right after fall break. Because of this timing, attendance was low. The first public workshop was greatly modified and turned more into a general discussion on

human sex trafficking due to the small amount of people that came. We started this workshop off by going through some of the pictures from the in-class workshops and discussing the themes and ideas that were developed. In the summer of 2014 I had the opportunity to work with Embrace Dignity, an organization that works on the self-empowerment of prostituted people in Cape Town, South Africa. At the public workshop, I played a video by Embrace Dignity, which showed a sex trafficking survivor talk about her experiences and the feelings that come along with it. This public workshop was successful in that it sparked an intense and interesting discussion about human sex trafficking. While I had hoped for a better turn out in attendance, this kind of work is aimed at raising awareness and discussing issues that need to be brought more to light, and that is exactly what this first public workshop accomplished.

The second public workshop after break had more participants. We followed the same workshop pattern by going over the pictures from the in-class workshops and discussing some general facts and themes about human sex trafficking. Similar to the in-class workshops, we started with some basic theatre exercises. Another exercise included “stepping into different worlds.” We each had to step into a world of vulnerability and see what that meant for each of us and how it changed how we reacted with one another. We also stepped into a world of power. We were then able to choose what world we stepped in to. This part of the exercise was incredibly interesting because we actually wound up mimicking many themes and ideas that come into play when discussing human sex trafficking. One participant became the victim and was manipulated by all of the others in the room. These manipulation tactics were all completely different, from physically overpowering her, to cornering her, to pretending to be her friend and then

turning on her. An incredibly successful aspect of this exercise was gaining a greater understanding of the complications and manipulations that are involved in human sex trafficking.

Participants read one of the shorter narratives, and again, we created sculptures based on ideas, thoughts, and images. The sculptures were extremely thought provoking and exciting because we really had the time to understand as a group the issue of human sex trafficking. We then went to the front entrance of the Elaine Langone Center and created an image out there. It was amazing to see everyone's reactions to it. We could see people stop and think, trying to figure out what we were doing. People left these workshops not only with more knowledge about human sex trafficking, but also with a sense of urgency to act.

Staged Reading- Bucknell

Meetings. Much preparation went into planning the staged reading of She Has A Name at Bucknell University, and this was done mainly in meetings throughout the fall semester with Alex Skitolsky and Elaine Williams. In these meetings, the place where the staged reading would be held was decided, as well as many other things, such as the benefit organization, having food at the reception, deciding who would participate in the talkback after the reading, and many other logistical aspects. Bucknell Hall was the perfect place for the reading, as the play, as well as what the project attempted to accomplish, calls for an intimate space in which both the audience and the actors could feel comfortable to step into a world of human sex trafficking.

When I originally proposed this project, I had thought that it would be benefiting Shared Hope International, an organization that strives to end human sex trafficking. After further research into this organization, it was discovered that prominent evangelical Christian values are largely figured into the mission and work of this organization. I decided to go a different route for a benefit organization. While I still believe that Shared Hope International is an amazing organization, I thought it would be better to benefit an organization that does not have such strong religious views in place as it might limit our donor base.

I have been training at Transitions of Lewisburg, PA for the entire year, a locally based crisis center that provides violence and abuse prevention and victim advocacy to the surrounding community. Transitions has a sex trafficking education initiative which is incredibly important because much trafficking that occurs along Route 15, right here in Lewisburg and Selinsgrove, PA. She Has A Name is set in Bangkok; however, within the

United States there have been 18,645 human trafficking cases reported since 2007. According to the National Human Trafficking Resource Center, 4,884 human trafficking cases were reported in 2013, with 3,392 being sex trafficking and 126 cases originating in Pennsylvania. Transitions was the perfect benefit organization, as the project attempted to get the community as involved as possible, and benefitting a local organization aided in accomplishing this goal. Susan Mathias, CEO of Transitions, also participated in the talkback after the show, which was incredibly helpful in better understanding some of the trafficking that occurs in the United States, and more specifically, Pennsylvania. International Relations professor Emek Ucarer, who has done years of research on human trafficking, was also invited to participate in the talkback.

Auditions. The next part of the process of putting together the staged reading was casting the show. I wanted the auditions to be relaxed and easy-going, allowing for full creativity to flow in the room. The auditions were held on January 25th, 2015 from 4:00-6:00 p.m. in the Tustin Acting Studio. Rather than have individual audition times, everyone was expected to be there for the full time, as there were no callbacks, and I wanted to get a sense of how everyone worked together as a group.

The turnout for the auditions was sufficient for casting the show. Eight people showed up ready to work and move. After having everyone fill out an audition form, I began the auditions with a simple “name game” to get people comfortable with each other, and then moved on to play a game called “Trees and Stumps”, which is highly energetic and gets people both thinking and moving.

The first part of the audition included group exercises in order to gauge how the group worked together. These exercises required the group to be aware of one another in

the space and to respond to each other. The first exercise titled “Yes, No,” required participants to pair off with one another. One person decided to be person A, or the “yes” person, and the other person had to be person B, or the “no” person. The exercise had the partners try every way they could to get through to the opposite partner using the one word. When one of them noticed that they had gotten through to the other, then they would swap words. Once both partners were listening and reacting well to one another, they could improvise text off of the words “yes” and “no.” This exercise got the actors comfortable with one another, listening to one another, and allowed for creativity to flow. Another important exercise is called flocking. In flocking, the group forms a clump on stage and the group does in unison what the leader initiates. The leader is the person who, at any given moment, cannot see anyone else. The leader initiates the movement, but if the leader turns during a move and is able to see someone else, then the person who cannot see anyone takes on the role of the leader.

After working together in these exercises, actors read sides from the play. I wanted to have all of the main characters be read: Number 18, Jason, the pimp, Marta, Mama, and Ali, as well as a chorus scene. One of the aspects of She Has A Name that originally drew me to the play is the chorus interludes that occur throughout each scene. The chorus is comprised of anguished voices of people who have undergone human sex trafficking. Poetic and powerful, the chorus serves as the narrators of the show, depicting the life of human sex trafficking, as well as the story of Number 18. I split the actors up into groups, based on how I thought they would read together. I wanted to give everyone the opportunity to read each part and scene.

Casting was surprisingly easy. Due to the nature of the show and the project, I decided to cast all eight actors. The way Andrew Kooman wrote the show, several characters are supposed to be double cast with voices in the chorus. Additionally, Jason and the pimp are supposed to be double cast. The goal of the project was to get people passionate and interested in this topic, and I truly believe that casting everyone who wanted to be in the show was a step towards accomplishing that goal. In my casting, I split up some of the characters from their voices in the chorus and cast them as separate parts. I cast Number 18 and Voice 1 as different characters, with the idea that Voice 1 represents many aspects of Number 18, and the two characters are related in many ways. I additionally did this for the characters of Jason and the pimp. As for the issue of the different ethnicities that are clearly mentioned throughout the script, I chose to cast the show color blind, meaning that the actors were not the ethnicities that are written in the show. While the show is set in Bangkok, Thailand, it is important to note that human sex trafficking occurs everywhere in the world. I had my actors change the broken English in the text of the script to regular English. I believe that this approach was successful, partially due to the fact that it was a staged reading, and therefore it allowed for the ethnicities mentioned not to be represented. These small changes made the casting of non-Asian actors work for the audience. Alex Skitolsky offered useful advice in the casting of the show. See Appendix D for the final cast list.

Rehearsals. Due to the fact that it was a staged reading, the rehearsal process was a short two weeks, beginning with a read-through of the script on February 7th, 2015. Official rehearsals did not begin until February 18th, 2015 and ran through to our final run through on February 28th, 2015. I split up the rehearsal calendar so that some nights we

would be working on just the chorus scenes and other nights would be spent on character development and scene work.

The content in She Has A Name is very difficult to deal with on a daily basis, so I wanted to make sure that everyone was always comfortable and was handling the material in a stable state. Right from the beginning of the rehearsal process, I repeatedly informed my cast to let me know when they needed breaks, and when anything became too overwhelming. Warm-ups were an important part of this process, as I wanted my actors to be relaxed and able to step into a world where human sex trafficking is so prevalent. I established a general form for warm-ups that began each day with a breathing meditation.

For character work rehearsals I would lead my actors through a warm-up to help them find physicality for their characters, which would begin by walking around the space and letting different objects affect the body. For instance, I asked them to walk as though they had oil in their heart, a gun in the knees, bees in their head, and so on. If they found any physicality that they liked, I encouraged them to continue playing with it until they found their character's walk. Then, I would encourage them to interact with one another in the space as their characters, in order to build relationships and further discover their characters. We would then begin scene work with a stumble through, in which I allowed the actors to do anything they wanted on stage in terms of blocking, and then once again with a more guided sense of the blocking. Due to the short time span involved in a staged reading we would work through each scene two to three times.

The chorus rehearsals were slightly different in that the warm-ups largely focused on group work and staying in sync with one another. One warm-up that we often did was

to stand in a circle and count as high as possible, each actor only saying one number. This exercise is excellent at focusing group energy, which was an essential aspect of the chorus rehearsals. Another exercise was called the “Orchestra” and comes from the Book on the Open Theatre. A group of actors express in sound what one of them expresses in movement. Their job is to find vocal analogues to the conductor’s movements. Again, we used flocking exercises in order to get the actors moving as one unit. During rehearsals we would sometimes run a chorus scene while doing flocking in order to allow for the actors to get a sense of truly being together with their words. The chorus scenes are highly poetic, and therefore we spent many rehearsals working on the cadence of each scene. For instance one chorus scene begins as follows:

Pimp: Hey.
Voice 3: Like a lover
Voice 2: he comes
Voice 4: red roses in his hand.
Voice 3: Like a lover
Voice 2: he comes
Voice 4: promises on his lips.
Voice 3: In the streets
Voice 2: in the slums
Voice 4: in the suburbs of the city.
Voice 3: When we’re young
Voice 2: when we’re needy
Voice 4: ripe for the picking.
Voice 3: He’s a wolf
Voice 2: and he comes
Voice 4: mouth stained with red blood.
Voice 3: He’s a wolf
Voice 2: and he comes
Voice 4: blood dripping from his teeth.

Each rehearsal would end with a positive exercise. We would either play “Trees and Stumps” (described earlier) or a game called “Yes, Let's!” in which one of the actors would suggest doing something that they felt they needed, and then everyone would

respond “Yes, Let’s!” An example would be someone saying “Let’s all give each other back massages” and everyone would respond “Yes, Let’s!” The purpose is to work together as a community and really take care of one another, while being as positive and enthusiastic as possible. Another closing game we would play was called “Cow, Alien, Tiger” in which there were symbols for the three animals. Everyone would stand in a circle and jump in doing one of the symbols. The point of the game was to all end up doing the same symbol. These exercises accomplished ending rehearsals on a positive note, which was essential with this process due to the difficult material.

As with most rehearsal processes we had some bumps along the way. Two of my actors were sick with the flu, which led to ending a few rehearsals early. These occurrences definitely set us back a little due to the fact that we only had two weeks of rehearsal. However, I was still confident that the staged reading would be a success and wanted to prioritize my actors’ health rather than overworking them. There were a few instances of conflict within the cast. When approached about this conflict, I did my best to keep everything positive during rehearsals and reminded all actors that no other actor should be correcting or coaching one another, which seemed to be enough to settle any disagreements. It was truly amazing to have a cast that was so dedicated to the issue of human sex trafficking.

Staging and Composition. The staging and composition were two incredibly important aspects to this staged reading. I had a very clear image in my head as to how I wanted the play to look. However, I kept an open mind as I strongly feel that as with any collaborative project, listening to other people’s ideas and comfort levels is extraordinarily important. I quickly learned in rehearsals that the less movement, the

better. During the scene work, it seemed as though when actors moved around the stage too much, it became sloppy due to the fact that they were holding scripts. I established the room and coached my actors on small movements in each scene, therefore highlighting different objectives and motivations. The set consisted of eight simple black stools, which were configured to symbolize different rooms in the play. For instance, we staged Number 18's room in the brothel, Ali and Jason's Skype session, Jason's hotel room, Marta's office, the office in the Pearl, and the holding cell. Using these stools allowed for the staging and composition to look clean while also establishing clear differences in each scene.

The chorus scenes are the ones that really tell the story of the play and set up the world of human sex trafficking. For each chorus scene, I had an idea of what I wanted to do, but I had to see what it looked like with actors. Many of these rehearsals were collaborative, trying many different images before setting the blocking. Number 18 and Voice 1 were always connected to each other in these scenes, allowing for a relationship to develop. The idea was that Voice 1 was either in a similar situation as Number 18, or almost acted as the spirit of Number 18 as the chorus told the story of her life, and eventually her death. Many of the character scenes have descriptions of the brothels or of different images that help to understand the world of human sex trafficking in Bangkok. Throughout these scenes, the chorus would set up the images that were being described. For instance, in the Ali and Jason Skype scene, the chorus became the girls in the brothel that Jason was describing to Ali.

The costumes in this show, although minimal, were incredibly important. The chorus wore all black except for one shawl that they chose. These shawls acted as a

symbol of all of the different lives affected by human sex trafficking. I chose several shawls from the Department of Theatre and Dance's costume closet that were of different colors and designs. My goal with this was to pick fabrics that looked as though they could come from all around the world, furthering this idea that human sex trafficking occurs everywhere and anyone can be affected by it. Each actor had one item of clothing that "turned" them into their character. For instance, the Mama had a bright red skirt, Ali had a flowy blue skirt, and Marta had a blazer jacket. The pimp, Jason, and Number 18 all wore costumes the entire time. Number 18's costume was especially important to me. She wore a black and white striped shirt, which was meant to symbolize her own personal prison that she was living in as she was trapped in the life of a human sex trafficking victim.

The play began and ended with the same image, the chorus surrounding Number 18 with their scarves, symbolizing her rape. In the staging of these rape scenes, I wanted to make sure that they were powerful enough to get the message across without being too realistic in the depiction. The image of the chorus surrounding Number 18 with their scarves and breathing heavily depicted the feelings that often occur during a rape in that Number 18 was surrounded, unable to move, and her cries were stifled. The pimp was always around during the play watching what was happening on stage. For a large portion of the show, he was sitting in the audience watching. This was done to depict how often times it seems as though women are working on their own, but this is rarely the case. There is always a pimp around the corner, watching and controlling what is happening. Staging a world in which the actors set up the stage, allowed for smooth transitions throughout the show which ultimately accomplished a better understanding of the issues

and themes involved in human sex trafficking. The audience could focus on the words of the script and the movement of the actors.

Publicity. As with any theatrical performance, audience is essential. The goal of this project was to make people aware of human sex trafficking and to get people talking about it. In order to accomplish this, we needed to get people to come to the staged reading of She Has A Name. As a member of the publicity team for the Department of Theatre and Dance, I had a large part in spreading the word about the event, helping to create the poster, program, Facebook events, and message center announcements. I also emailed several professors, asking them to announce the show in their classes. Alex Skitolsky and Elaine Williams were both incredibly helpful in reaching out to the community and spreading awareness about the show. I also spent a great deal of time thinking about how I wanted to convey what the show meant to me through the Director's Notes in the program. I wanted to explain my passion for theatre for social change, as well emphasize the importance of discussing the issue of human sex trafficking.

Performance. The show was held on March 1st, 2015 at 2:00 p.m. in Bucknell Hall. About sixty people attended. Before the performance, I lead my actors in warm-ups, and then we danced to Taylor Swift's *Shake It Off*. I did this once again in order to allow for my actors to loosen up and start in a happy place, stepping away from the disturbing material in the show. I could feel the interest of the audience rise as I began the give the pre-show talk. As soon as I stepped up to speak, I had my actors enter behind me, beginning the circle around Number 18. I did this in order to give them time to get in sync with one another. The show is incredibly powerful, and sitting in the front row, I

could feel the energy of the audience throughout the entire process. By the last scene, there were many teary eyes. It is a very difficult and disturbing play, but one that is so incredibly essential to watch.

After the performance, I moderated a talkback with the cast, CEO of Transitions Susan Mathias, and International Relations Professor Emek Ucarer. We had refreshments for everyone before the talk back began that allowed people to break away from the intense world that they just watched, so that it did not become too overwhelming and so that we could have meaningful discussions about the issue. The talkback was an enormous success and lasted about forty-five minutes. I began the talkback by asking Susan Mathias and Emek Ucarer to discuss what they noticed in the play that was true to their own experiences with this issue. They both gave a wealth of information that solidified the experience that both the actors and the audience just went through. The talkback consisted of statistics, information about where to go if one suspect's human sex trafficking, reactions from the audience, experiences from the actors, and just a general discussion of the world of human sex trafficking. The talkback was an essential part of this project in that it really allowed for people to deeply understand the issue and to express concerns. It made people stop, think, and start talking about this often unnoticed issue within our society. In addition to achieving the goal of getting people more passionate about human sex trafficking, the staged reading raised \$183 in donations for Transitions.

Staged Reading- Susquehanna

Meetings. Before beginning the process again at Susquehanna University, Alex Skitolsky and I met a few times in order to go over the logistics of everything. There was little to do in terms of planning the rehearsals, as it was modeled directly from the Bucknell University staged reading. We set up an audition time to meet with the Susquehanna University actors and continued to stay in contact with Dr. Ana Andes, Assistant Professor of Theatre at Susquehanna, who played a large part in organizing the staged reading at Susquehanna University.

Auditions. Auditions were held at Susquehanna University on February 26th, 2015 from 3:00-5:00 p.m. I gave priority to the Bucknell University cast who was invited to participate in the staged reading at Susquehanna University. Of the Bucknell University cast, Hannah Cordes, playing the Mama, and Alex Wade, playing the pimp, agreed to perform. Similar to the Bucknell University auditions, I wanted to get everyone who auditioned involved in the show. We had five people audition from Susquehanna University. I decided, due to the number of actors, that for this staged reading, Jason and the pimp would both be played by the same actor, the way Andrew Kooman originally wrote it, as well as Number 18 and Voice 1. The Susquehanna University students seemed eager and easy to work with, and casting was again, surprisingly easy. I also decided to add a narrator role to the show, who helped to tell the story by reading stage directions and descriptions of the scenes.

Rehearsals. Due to the fact that Susquehanna and Bucknell Universities had conflicting Spring break schedules, Alex Skitolsky offered to lead a few rehearsals for the Susquehanna University students while Bucknell University was on break. In these

rehearsals, the Susquehanna University cast had a full read-through of the script. They also learned the blocking of many of the chorus scenes, which was extremely helpful for me so that when I returned with one week until the show, I could focus on character work and further development of the chorus scenes.

Rehearsals were run in a very similar way to the rehearsals at Bucknell University. However, every cast is different, and these differences had to be taken into account during the rehearsal process. I found that the Susquehanna cast sometimes had a difficult time working so heavily with the script. They were deeply moved by the issue to the point where sometimes it just became clear in rehearsals that I should not push them any further, and that they needed breaks.

Staging and Composition. The staging and composition was adapted because we were on the main stage for the Susquehanna University reading, which definitely created a different feeling for the show. I used the same black stools and the same costume pieces, we just were on a larger stage, with a more defined audience. The larger space added a new layer to the performance and allowed for more movement on stage from the actors.

Additionally, the staging changed slightly because of the double casting of some of the parts, which only affected a few of the chorus scenes with Number 18 and Voice 1 being played by the same person. For Jason and the pimp, I had the actor wear a blazer for Jason and a leather jacket with sunglasses for the pimp. The narrator character would help the actor switch from character to character. It was incredibly powerful to see these two different characters be played by the same person as it sent the message that we have a choice as to what we do about this issue. We can either be a part of the problem by

participating or not saying anything, or we can be a part of the solution by standing up and doing the right thing. The choice is ours.

Publicity. Publicity for the staged reading of She Has A Name at Susquehanna University was similar to the process of publicity at Bucknell University. The poster and program were tailored to the Susquehanna University performance. Additionally, many Susquehanna University professors made it a requirement for their classes to attend the performance.

Performance. The performance was held on March 22nd, 2015 at 6:30 p.m. in the Degenstein Theatre at Susquehanna University. We had at least one hundred audience members, who seemed engaged and interested in the topic. The talkback also went incredibly well and was well attended. The cast, myself, CEO of Transitions Susan Mathias, Cheryl Stumpf who works in Susquehanna's counseling services, and Susie Morris who works in the Global Opportunities office at Susquehanna participated in the talkback. Susie Morris is also the former board chair of Iowa's network against human trafficking and lived in Bangkok for several years. The talkback was again very successful and it was amazing to hear all three of our guest speakers discuss their work. Most of the audience stayed for the talkback, which was exciting as it showed a level of commitment and interest to the topic of human sex trafficking, and everyone seemed incredibly moved. Many questions from the audience revolved around wanting to take action and help with the issue. We also raised an additional \$101 in donations for Transitions.

Reflection

The entire process for this project was one of extreme learning, deep gratitude, and much growth. Without the help of Alex Skitolsky, I do not believe that this project would have been as successful as it turned out. Alex Skitolsky served as a guide for me throughout the entire process, and I have learned so many things from him. I have a better understanding and knowledge of how to facilitate the types of theatre for change workshops that we used for this project, I have a better sense of this type of theatre, and most importantly, I was able to witness first hand what an enormous impact this type of theatre can have on a community.

Another incredibly successful aspect of this project was the bridging of the Bucknell and Susquehanna Universities theatre programs. This collaboration had never happened before, and I think that it is truly exciting to have the opportunity to begin a new relationship with each other. I hope that this collaboration continues in future projects. Both the Bucknell and Susquehanna Universities students learned from one another and were able to create a truly special moment on stage. Being able to work in both of these communities also made the outreach for the show larger. More people had the opportunity to see the show and to become involved with this issue.

As a director and artist, I was able to combine what I was learning throughout my research on this topic with my artistic choices throughout the staged reading. For instance, the shawls that represented victims of sex trafficking throughout the world stemmed from the research finding that human sex trafficking affects people in every area of the world. Sex trafficking is a global issue that is happening places most people would never think it could occur. Additionally, I was able to portray the personal jail of

Number 18 that most victims of sex trafficking experience. Oftentimes, victims of sex trafficking are manipulated in many ways, physically, mentally, and emotionally. Different forms of power play an important part in this issue and the abuse that is involved with human sex trafficking often includes psychological abuse that makes victims believe that they can never get out. The research that I conducted on human sex trafficking fueled the images that I created within the choral interludes as well. Having the knowledge of the statistics and specifics of human sex trafficking allowed me to depict accurate images of manipulation tactics, fear, and the harshness that often arises from a life of being trafficked for sexual exploitation.

As for the project as a whole, the success spoke for itself. Throughout the course of one academic year, this project included 6 in-class and 2 public workshops to raise awareness of human sex trafficking and 2 staged readings of She Has A Name with important and provocative conversations at the talkbacks. These workshops and staged readings have allowed for conversations about human sex trafficking to begin. From discussions with some of my actors, I know that many of them are now more aware of places that might be trafficking people in this area. Before this process, many people would think nothing of a massage parlor that stays open until 10:00 p.m. However, now, they are not only questioning places such as these, but they also know how to take concrete actions against this issue such as volunteering, donating money, and safely reporting questionable businesses. The THEA 319 project created connections within the community and I hope that these conversations continue between the actors and among audience members so that it spreads to others who were not able to be a part of the

process. My experience of facilitation and directing allowed for me to understand on a deeper level the power that theatre has, and I will forever be changed by this concept.

The project's goal was to raise awareness about human sex trafficking and to get people interested and talking about this human rights abuse. Through three distinct steps in the project (the in-class workshops, the public workshops, and the staged readings) I was able to get two communities not only to become aware of the enormous issue of human sex trafficking, but also to become passionate about change. Upon completion, I feel as though there are a couple hundred more people in this area that are just as concerned as I am about this issue, who will continue the conversation, and will take action. Making people aware really is the first step towards change.

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Appendix A.

Bucknell University Human Rights Class



Sculpture image based on the narratives

Susquehanna University Directing Class



Sculpture images based on the narratives

Susquehanna University Directing Class



Ideal images from the sculptures

Bucknell University Feminist Philosophy Class



Sculpture image based on the narratives



Ideal image based on sculpture

Bucknell University Social Justice Residential College Common Hour



Sculptures based on narratives

Bucknell University Social Justice Residential College Common Hour



Sculptures based on narratives

Bucknell University Critical Psychology Class



Sculptures based on narratives

Bucknell University Critical Psychology Class



Sculptures based on narratives- life before human sex trafficking

Bucknell University MLK's Concept of the Beloved Community Class



Sculpture based on narrative



Before, during, and after images of sex trafficking victim

Appendix B.***Selling the Daughters of America* by R. Marc Evans**Case 7: “Indebted”

Yun, a 30-year-old female Korean immigrant, came to work at a massage parlor for Mr. Tsu. Yun was given instructions that Tsu would hold her passport and travel documents until she paid her debt to Tsu for getting her into the United States. Yun was indoctrinated on how the massage parlor operated and what she was expected to do to sexually satisfy the customers that would hire her for a massage.

Yun was instructed that Tsu would feed her, clothe her, and provide a place for her to sleep in exchange for her services, and she could keep \$10 for each massage she gave. Once Yun repaid the \$30,000 fee incurred for her to come to the States, she would be free to leave. Yun was also instructed that certain fines came with not running a tidy operation. Yun learned that Tsu would fine her \$500 for any discarded condoms or condom wrappers that were visible to the owner. However, the fine was assessed to encourage concealment of illicit behavior from any law enforcement investigators that would inspect the location. Yun was also forced to repay inflated costs for food and housing, even though Yun ate and slept in the massage parlor.

It wasn't long before Yun realized she would not be able to repay her debt for years. Even though Yun diligently hid used condoms in a salt container to avoid fines, she ultimately discovered that she might never be free to leave with the addition of indiscriminate fines by a trafficker that was motivated to keep Yun's debt inflated. She was subjected to being trafficked from city to city to work in massage parlors for the profit of her trafficker.

Not For Sale by David Batstone

Sean Litton: Busting a Trafficking Ring

“Imagine yourself in a dark room. You stick out your hand to grab what you believe to be a snake, but you realize that you are actually holding the tail of an elephant.”

That’s how Sean Litton, the International Justice Mission’s vice president of interventions, describes the serendipity involved in the investigation of sex trafficking. A routine lead may result at any moment in a major bust.

IJM deploys a corps of seasoned public justice professionals – criminal investigators, prosecutors, political analysts, and diplomats – to confront slavery wherever it exists in the world. Its staff gathers detailed evidence of illegal bondage and encourages local police authorities to free the slaves. The agency then collaborates with local prosecutors to build a case against slaveholders or traffickers that might stick in a court of law.

Litton points to the relatively innocuous alert that he received from a Thai-based nongovernmental organization (NGO) in later 2004. A Thai man had approached the NGO after he had been forced to pay fifteen hundred dollars to buy his niece out of bondage. Pressed for details, the man explained that Siri, his niece, had called him from Malaysia, pleading for help. A heavily armed group of men were holding her captive in a brothel and were demanding a ransom for her release. Siri’s captors released her upon receipt of the money, and she was now safely back home. But Siri’s uncle wanted justice done to the men who had forced his niece into prostitution.

The NGO committed to assisting the family but sensed that it was out of its depth dealing with heavily armed sex traffickers, so it called IJM for assistance. IJM strongly discourages the practice of paying traffickers a redemption fee to release slaves. Siri, however, was able to provide IJM with a few financial and personal details concerning the traffickers, and this created an opportunity to pursue an investigative trail.

An IJM investigator met with Siri to recover everything she knew about this trafficker. She identified a man called Johnny as the leader of the syndicate that had trafficker her into the brothel. Siri had been working as a tailor in the city of Mae Sai. Her

income of \$75 a month was fairly decent by Thai standards, especially for a woman in her twenties. But one of Johnny's recruiters had promised her a job in a restaurant in Malaysia with a starting salary of \$250 a month. "You are only twenty-one years old and single," said the recruiter, herself a woman, in a crafty ploy to persuade Siri. "You're likely to meet a wealthy Chinese man who will marry you."

Once the young tailor had agreed to the proposal, the recruiter helped her apply for a passport and make travel arrangements. On the appointed day of departure, she put Siri in a minibus along with several other young women "lucky" to have landed a restaurant job. As soon as they had crossed the southern border of Thailand and passed into the destination city, Johnny met them.

To their dismay, he informed the women that his "investment" to bring them to this destination bound them to a six-month contract to work in his "entertainment business." To reinforce his control, Johnny demanded they turn over their passports for "safekeeping."

Siri provided the IJM investigator with enough clues to indicate that Johnny was not operating alone but as part of an organized crime syndicate. During the few weeks she stayed in Malaysia, Siri was forced to work in a variety of brothels, each exploiting two hundred or more women. Siri reported that she was constantly under surveillance; armed guards kept a close watch over her.

The criminals did not want the slaves to build and meaningful relationships out of which an escape plan might hatch, so they regularly moved the sex slaves from house to house and brothel to brothel. Siri did not have enough conversations with the other victims to learn that the majority had been trafficked from throughout Southeast Asia.

After several week of living a nightmare, Siri begged Johnny to send her back to Thailand. He told her that what she was asking was impossible because she owed him fifteen hundred dollars; he listed costs for transportation, a passport, housing, food, and a finder's fee for the recruiter. Siri told Johnny that she could raise the "reimbursement" if he would allow her to make a phone call to her family. He consented, and she called the one person she hoped might take action: her uncle.

Hearing Siri's testimony, the IJM staff based in Thailand started to piece together the reach of this crime ring. "The case touched on every element of human trafficking,"

says Litton. “Fraud, bonded labor, sex slavery, violations of immigration law, and kidnapping—all woven seamlessly into a single network.”

Given the risks of confronting a sophisticated Mafia, Litton decided to call in reinforcements from IJM headquarters in Washington, D.C. The organization’s top-drawer investigator, whom Litton refers to simply as “the Genius”—in large part because he doesn't want to disclose the man’s identity for the sake of future cases—was sent to the target city to go undercover.

As the IJM investigator made the rounds of the city’s high profile brothels, he confirmed that Siri had not exaggerated the fortress like security that the trafficking ring deployed. Armed security guards equipped with walkie-talkies monitored the perimeter of the buildings. Steel doors blocked the front entrance of the brothels. A guard checked out potential clients through a small porthole that slid open and shut.

The Genius was able to pass the careful eye of scrutiny at the front door of the brothel, where a pimp ushered him into a lounge where he could review the women available for his pleasure.

The investigator now reached a crucial moment, when he earned his reputation as the Genius. He evaluated on the spot which of the candidates would be most likely to cooperate in his investigation. Given the constant threat of violence, some women are too frightened to betray their captors. Others many want to win favor with a cruel master by exposing the investigator. So the Genius had to run the women through his own personality profile; how he does it remains a mystery even to Litton.

Over the ensuing several days, the Genius interviewed a batch of women who were pleased to share their tale of abduction and captivity. He carefully recorded their stories and, cautious not to raise the suspicions of the brothel owners, instructed the women to follow their normal protocol. While he conducted interviews, a team of IJM lawyers toiled around the clock to turn the material into a compelling report that would be strong enough to stand up in court once it came to prosecuting the criminals.

The investigation turned up a great deal about the trafficking syndicate. The women originated in countries throughout Asia—above all Cambodia, Vietnam, Burma, Laos, Thailand, and southern China. Every girl interviewed had been trafficked without her consent. The youngest female interviewed was fourteen years old, though most of the

women feel between the ages of sixteen and twenty-five. The women had to complete anywhere from seven to ten tricks a night, with an average charge of forty dollars per visit. When the women were not working, the trafficking ring distributed them in groups of twenty to homes across the city to make it more difficult for the police to track them. An Asian-based Mafia was at the hub of the syndicate, which operated vibrant cells throughout Southeast Asia. The clients driving the demand were mostly wealthy Asian businessmen.

Once the IJM team felt that it had gathered sufficient evidence, it took on the ambitious task of engineering collaboration among the appropriate police bodies in Thailand and the other countries involved. Up to that point, these agencies had never collaborated on a trafficking case.

Most critical of all, IJM presented a report of its investigation to senior law-enforcement officers in Malaysia. Once they had reviewed the evidence that IJM had gathered, the police officers were enthusiastic about brining down the syndicate. Wary of the vacuum in the local law, IJM sought an agreement from them that the police raid would follow two essential conditions: (1) the trafficked women would be treated as victims and not as criminals; and (2) the traffickers would be not only arrested but also prosecuted.

In early April 2005, a large police force raided some of the largest brothels operating in the target city. Unfortunately, the traffickers were tipped off, and the police did not arrest a single syndicate member on the day of the raid. On the rosy side, the police rescued ninety-five women from the brothels.

The case turned out to be a revelation for IJM. Up until that point, it had focused its efforts on internal trafficking within Thailand and Cambodia. Now that the agency had exposed the broader regional trafficking, it needed to reassess its operations to address the sophisticated networks that were growing in Asia.

Subsequent IJM and police investigations helped the local police arrest one of the key agents of this trafficking ring along with seven accomplices. The Thai recruiter who had ensnared Siri was among those arrested. IJM lawyers worked to secure successful prosecutions of all eight perpetrators, proving that there can be criminal-justice consequences using the laws on the books in Southeast Asia.

Not For Sale by David Batstone

The Prosecutor and the Wrestler: Down for the Count

Because human-trafficking crimes can be so hidden, trafficking activity can persist for years with unsuspecting neighbors living right next door. What makes for a criminal case today in the United States may begin simply with a lucky break. It was one such random happenstance that brought Hardbody Norris to the attention of the FBI.

Norris often took his trainees shopping for wrestling outfits that would accentuate their feminine features and garner attention. He told the women that they needed to be comfortable with turning heads in public.

On one such trip to a strip mall in August 2004, events took an unusual turn for Norris when one of his trainees slipped away and approached police. The woman told the officers startling information: she and two other women in her company were held against their will by Norris and were being forced to work as prostitutes.

Once the officers investigated, Norris and women he had designated team leaders denied the allegations, saying that the renegade woman simply did not enjoy life in the wrestling troupe. Police took the three victims, pretending to place them in custody to get them from Norris. This incident led to a yearlong investigation into Norris and his activities, conducted by officers of the police department in Smyrna, a northwest suburb of Atlanta, and by FBI agents.

Initially, officers thought they had all the victims in protective custody. Nearly a year later, however, Norris had recruited two other victims with false promises of wrestling stardom. In early August 2005, another victim cut a screen and crawled out of a bathroom window to make a daring escape. She alerted authorities to another woman whom Norris and his five accomplices were holding captive. Ultimately, nine victims were identified in the case, some of whom did not come forward until the case became public.

“Cases like these are often full of unexpected turns,” Susan Coppedge notes. “We were closing in on indictments for Norris and his coconspirators but had no idea of the true breadth of his operation. Once he was arrested, it was like a floodgate opened, and a river of evidence came our way.”

What followed was the discovery of an intricate world of dominance and control. The government charged Norris with twenty-eight counts of criminal activity, including conspiracy, sex trafficking, peonage, and witness tampering. Under the pretense of training athletes, Norris had developed a ring of prostitutes who both loved and despised him.

He kept detailed records of his rules for the women, referring to them as his “Ten Commandments.” He had designated “team leaders”—almost all of whom professed romantic love for Norris and with whom he had sexual relations—to control his other victims. He utilized an extensive system of fines and privileges along with a quota system to keep the women in line. Talking back earned a fifty-dollar fine. Exceeding the daily quota of sex clients could earn a night in the “General’s Quarters,” a bedroom that Norris would share with the woman who “earned” it.

Hardbody’s attention to detail and discipline only made the government’s case against him that much stronger. His accounting of all the money “owed” was extensive. Although they couldn’t leave the residence without a team leader as an escort, for example, they were charged rent each month. He charged them for food, clothes, training, and every other expense he could invent.

How does a woman whose every move is controlled pay back this large debt she’s accumulating? Norris had the answer: forced prostitution. He would pile the women into a van each weekend and transport them to a friend’s nightclub catering to Hispanic men, where they were forced to dance and service clients. All the money went to “the General,” who kept it in a safe for which only he had the key.

At trial, Norris chose to defend himself. He pleaded not guilty: the women under his care turned clean thanks to him—healthy, fit, and off substances.

Coppedge admits that Norris’s charisma provided a bit of a challenge for the prosecution. “While we were confident in the investigation and evidence we had against him, judges tend to give people who defend themselves more latitude than a professional attorney. We told the victims they would be questioned by Norris on cross-examination, a fact that was unnerving for many of them,” she says.

Despite his charm, Norris failed to win his case, and the federal court handed down the harshest sentence delivered to a trafficker prior to 2005—life in prison. The

verdict has been upheld on appeal, but the case has been remanded and Norris is awaiting re-sentencing. The judge in the case noted Norris's intelligence and business acumen. In fact, it was partially because of those attributes that the judge told Norris he was getting a harsh punishment. He could have been successful in any legitimate enterprise he undertook, the judge declared, and yet he chose to become a predator.

All of Norris's victims were adult American citizens—American slaves—freed by a uniquely American justice system.

"All human beings are born free and equal in dignity and rights. They are endowed with reason and conscience and should act towards one another in a spirit of brotherhood (and sisterhood)."

-Article One, Universal Declaration of Human Rights

Human Sex Trafficking Awareness Theatre for Change

Public workshops:

November 24th and December 1st, 5-7pm

Location: Center Room, ELC

We hope that through this smaller, scaled-down workshop, you have gained some interest and awareness about the human rights abuse of human sex trafficking. Please join us for larger, more in-depth workshops about this issue on November 24th and December 1st. The purpose of these larger workshops is to continue exploring the different themes that are involved within human sex trafficking, and to create a public piece that raises awareness about the issue.

This public piece will precede the final aspect of the project, a staged reading of Andrew Kooman's *She Has A Name*, with an attached fundraiser supporting Shared Hope International, an organization devoted to ending human sex trafficking.

Staged reading/fundraiser:

March 1st, 2pm

Location: Bucknell Hall

"Shared Hope International strives to prevent the conditions that foster sex trafficking, restore victims of sex slavery, and bring justice to vulnerable women and children. We envision a world passionately opposed to sex trafficking and a committed community restoring survivors to lives of purpose, value and choice – one life at a time." –Shared Hope International's mission statement

"...all that is necessary for the triumph of evil is that good men and women do nothing" (as quoted by Edmund Burke, Batstone, 2007, p. 18).

Facts about human sex trafficking:

Human trafficking in the United States is a \$9.8 billion industry (Shared Hope International)

"...the Thirteenth Amendment to the U.S. Constitution, passed in 1865 at the conclusion of the Civil War, left no ambiguity about the legal standing of slavery in America: 'Neither slavery nor involuntary servitude...shall exist within the United States, or any place subject to their jurisdiction'" (Batstone, 2007, p. 5).

13 is the average age a child is exploited through prostitution (Shared Hope International)

"Because sex trafficking masks itself as prostitution, the general public does not feel outraged. The children are perceived to be criminals or sexual deviants or, at best, victims of their environment: desperate for survival, the kids 'choose' to sell their bodies for profit. The real criminals hide in the shadows. An illicit network of traffickers, pimps, recruiters, brothel owners, and johns prey on vulnerable kids and force them into a life of sexual commerce. Once the inner workings of that criminal network are exposed, common sense prevails. Of course a child would not volunteer for the repeated trauma of ten (or more) grown men penetrating their bodies every evening. We have a word for exploiting minor that way: rape." (Batstone, 2007, p. 188)

The International Labor Organization estimates that 100 million girls worldwide labor in dangerous working conditions that harm their health and development and reduce their educational opportunities. About 43% of those trafficked for forced labor are trafficking for commercial sexual exploitation. (Batstone, 2007)

"Trafficking thrives in the shadows. And it can be easy to dismiss it as something that happens to someone else, somewhere else. But that is not the case. Trafficking is a crime that involves every nation on earth, and that includes our own."

-Hillary Rodham Clinton, U.S. Secretary of State

There are about 17,000 to 18,000 people brought into America for labor or sex. However, there are over 100,000 domestic child sex trafficking victims in the USA each year. (Smith, 2009).

To learn more about the enormous issue of human sex trafficking, check out these sources:

1. www.SlaveryMap.org - Trafficking cases inside the United States
2. www.sharedhope.org - Shared Hope International's website
3. Batstone, David B. *Not for Sale: The Return of the Global Slave Trade-- and How We Can Fight It*. New York: HarperSanFrancisco, 2007. Print.
4. "Trafficking in Persons Report." *U.S. Department of State*. U.S. Department of State <<http://www.state.gov/j/tip/rls/tiprpt/>>.
5. Smith, Linda Tuhiwai, and Cindy Coloma. *Renting Lacy: A Story of America's Prostituted Children*. Vancouver, WA: Shared Hope International, 20

Appendix C.

Notes. Video of staged reading available upon request.



Images of the stage before the show



Introduction/beginning image of show




Donation table with programs

Appendix D.

Department of Theatre and Dance Presents a staged reading of

SHE HAS A NAME

a play about human sex trafficking by Andrew Kooman




Directed by Gwenn Gideon '15

MARCH 1st at 2 PM

BUCKNELL HALL

Suggested Donation of \$5

all proceeds go to Transitions of Lewisburg, PA, an organization devoted to ending violence & abuse, as well as educating the public about human sex trafficking.

 Bucknell
UNIVERSITY

2015

Bucknell University Department of Theatre and Dance presents

A Staged Reading of
She Has A NameBy Andrew Kooman
Directed by Gwenn Gideon '15
Artistic Advisement by Alex Skitolsky**Cast List**

Number 18 – Gabby Gottschall '17
Voice 1 – Andrae Nelson '17
Jason – Eric Gowat '17
Pimp – Alex Wade '16
Marta and Voice 2 – Taryn Urban '18
Voice 3 – Tom Murphy '17
Ali and Voice 4 – Katelyn Rothney '15
Mama – Hannah Cordes '15

Publicity

Gwenn Gideon '15, Samantha Gates '16, Allison Friedlander '16, Emily Mack '16, Casey Venema '18

Directly following the performance, there will be a talkback on the themes of this play and issues surrounding human sex trafficking. Joining us will be the cast, crew, International Relations Professor Emek Ucarer, and Susan Mathias of Transitions. We hope you can join us!

Pay-what-you-will donations at the door will benefit the sex trafficking education initiative of Transitions, a locally-based crisis center that provides violence and abuse prevention and victim advocacy to the surrounding community.

PLEASE NOTE: Smoking, the taking of photographs, and the use of recording devices are strictly prohibited. Please turn off your cell phones and beepers before the performance begins. Thank you.

Director's Notes

My THEA 319 Independent Study in the Department of Theatre and Dance is a yearlong project that has aimed to raise awareness about human sex trafficking both internationally and domestically. This first semester (Fall 2014) focused on creating informational pieces that got students and faculty on Bucknell's campus talking about this important issue. This staged reading is the final part of the project.

What has always attracted me to theatre is the idea that it has the ability to create change. It can make people stop, think, and want to change. Through this type of work, theatre becomes less about a performance and functions more as a tool accessible to all. Augusto Boal posed the question, "Should art educate, inform, organize, influence, incite to action, or should it simply be an object of pleasure?" (Boal, 2000). I firmly believe that art is meant for the former. I am excited by the concept that politics and theatre can join together to create real change. The issue of human sex trafficking is one that should be realized by all so that it can be ended. I believe that projects such as this one can be the first step in raising awareness and getting people discussing the issue.

My understanding of this issue developed in the summer of 2014, when I worked with prostituted people in South Africa on self-empowerment and self-sustainability in an organization called Embrace Dignity. These women demonstrated the enormous power it takes to overcome being stripped of one's personhood. Human sex trafficking happens everywhere, even in the United States, and it is time that university campuses do our part to end this atrocity.

Department of Theatre and Dance

Paula D. Davis	.....costume design and history
Anjalee Deshpande Hutchinson	.....chair, acting, directing, devising
Noah Fran	.....entertainment technology assistant
Christine Fry	.....academic assistant
Gary Grant	.....theatre history, theory, directing
Heath J. Hansum	.....lighting and sound design
Er-Dong Hu	.....dance technique and theory
Mark Hutchinson	.....technical coordination, stage management
Kelly Knox, director of dance	.....dance technique and theory
Emmy LaFiniere	.....assistant costumer
Dustyn Martinchich (on leave)	.....theatre and dance technique
Pam Miller	.....costume studio manager
Anne Doctor	.....dance adjunct
F. Elaine Williams	.....scenography

Generous support by the Bucknell Association for the Arts and the Richard A. Klein Theatre and Dance Endowment have made guest artists' residencies, master classes, and workshops for our 2014-2015 artistic season possible.

Upcoming Mainstage Events:

Play 101 directed by Anjalee Deshpande Hutchinson
April 10-13, 2015, Harvey M. Powers Theatre

Spring Dance Concert directed by Kelly Knox
April 24-25, 2015, Weis Center

Other Upcoming Events:

Choreographer's Showcase - April 3-4, 2015, Tustin Studio Theatre

The Dinner Party by Neil Simon directed by Bronwyn Bamwell '15
April 25-26, 2015, Tustin Studio Theatre

2014-2015 Department of Theatre and Dance Contributors and Subscribers

Maurice and Laurie Aburdine, Jennifer Moore Aguilar, Loren and Jane Amacher, Justine Bailey, Ashley and Brian Bishop, Hilary Bororan, Sue and Steven Brerly, James and Michael Browne, Leigh Bryant, Elizabeth Burdick, Daniela Calagari, Tyler Chadwick, Dana Chernock, Catherine Cipolla, Kristyella Copola, Kerri Corver, Angela Crane, Katherine Cuiher, Siney Curry, Fred and Eleanor, Dattalinda, Thomas and Vida Deary, Diane Dickey, Chelsea Dick, Kaela Diomedes, Charle Malone, Peter and Mary Elder, Sara Fenstermacher, Christopher Powderly and Theresa Fitzmaurice, Cynthia and Robert Flackman, Kelsey Fletcher, Julia Friet, Erin Froelich, Marilyn Grant, Alan and Ann Grundstrom, Elyas Harris, Benjamin Hartman, Skyler Harwood, Scott and Donna Higgins, Gail and Stephen Hire, Richard and Carole Johnson, Jared and Robin Jones, Elizabeth Kunk, Anna Loveys, Dave and Kathy Makris, Michelle Makris, Robert and Jane Mandel, Danielle McKenna, Laura Messner, Eric Mollitor, Douglas and Kristin (Dede) Morry, Lisa and Paul Murphy, John and Margie Myers, Christina Odio, Flor De La Pineda, Jack and Sallie Pypark, Karen Reebuck, Paul Rogers and Marianne Bang-Rogers, Antonette (Chase) Rogers, Christine Rossello, Shawna Rowan, Victor Russa, Theodore and Olga Salada, Andrew and Debra Sidman, Diana (Johnson) Sigler, Donna Spieweber, Bob and Eileen Stokes, R. Christopher Stokes, Susan and Mark Szabo, Richard and Christine Wagner, Charles Amapo and Rosemary Watt, Rodney Young, Masha Zhdanova

Alex Skitolsky (Guest Artist) Alex is a Lewisburg based activist, organizer, and theatre artist who creates highly collaborative performances that address contemporary social issues. Over the past fifteen years, he has helped originate dozens of performances in collaboration with fellow artists, non-profit organizations, and professional theatre companies. Most recently, Alex served as the 2013 Activist in Residence for Susquehanna University and as dramaturg for the Talking Band's *Marcellus Shale* and for Peterson's *Toscano's Does This Apocalypse Make Me Look Fat?* He is grateful for the opportunity to work with Gwenn on this project and glad for the time he's had with this wonderful group of actors.

Cast Biographies

Hannah Cordes '15 (Mama) Theatre and English Major, Bucknell Theatre: *Dead Man's Cell Phone* (Mrs. Gottlieb), *Woman's Honor* (Director), *Tartuffe* (Dorine), *The Mystery of Edwin Drood* (Assistant Director), *Masks, Movement, and Mayhem* (ensemble), *The Man Who Couldn't Dance* (Director), *Night Train to Bolina* (Sister Nora), *Same River* (The Kid), *The Wild Party* (Sally), *Almost, Maine* (Rhonda), and *Pride and Prejudice* (Mrs. Hurst/Housekeeper) Other: *Sandra-Feinstein Gamm Theatre* (Teaching Artist) and *The Space* (Education Intern).

Eric Gowat '17 (Jason) Business/Theatre Major, Bucknell Theatre Department: *All the Great Books Abridged* (Male 2), *Courting Prometheus* (Lou), *Arabian Nights* (Director), *The Mystery of Edwin Drood* (Victor Grinstead/Neville Landless), Other BU performances: *awkward* (24-hour play) and *The Fall Dance Showcase '13*.

Tom Murphy '17 (Voice 3) Markets, Innovation & Design Major, Theatre Minor, Bucknell Theatre Department: *Young Director's Showcase Festival* (Welcome to the Moon - Winnie), *Cocktail Theatre '13* (Scripted - Simon) *Cocktail Theatre '14* (Almost Maine: This Hurts - Steve), *The Mystery of Edwin Drood* (Horse/Mr. Nicholas Michael).

Andrae Nelson '17 (Voice 1) Marketing, Innovations & Design/Spanish Double Major, Bucknell Theatre: *El Ingenioso*, *Hidalgo Don Quijote de La Mancha* (La mortaja), *Interracial Contact Play*, *Shakespeare Theatre Company*, Washington D.C.: *The Merchant of Venice* (Antonio), *Full of Drama Theatre Company*, Washington D.C.: *The Wiz* (Glinda), *The Lion King* (Shenzi), *Winter in Wonderland*, *Umjaja & We Haz Hazz* (Billie Holiday), Benjamin Banneker Drama Team: *Twelve Angry Men* (Juror 12) & *You Can't Take it With you* (Waitress), *Antigone* (Antigone).

Katelyn Rothney '15 (Ali) International Relations Major, Bucknell Theatre: *Waiting* (Mrs. Sebatacheck), *Face to Face* Forum Theatre (Student Coordinator), *The Love Story of J. Robert Oppenheimer* (Jean Tatlock), *Lift and Bang* (Director), *Macbeth* (Back Stage), *Wild Party* (Assistant Stage Manager), *Savage in Limbo* (Denise Savage), *Almost Maine* (*This Hurts - Marvalyn*), and *Pride and Prejudice* (Georgiana Darcy). Other: *The Diary of Anne Frank* (Director), *Romeo and Juliet* (Lady Montague), *The Vagina Monologues* (Eve Ensler), *Fiddler on the Roof* (Zeelie).

Taryn Urban '18 (Marta, Voice 2) Animal Behavior Major, Bucknell Theatre: *The Long Christmas Dinner* (Ermengarde), *First Presbyterian Church at Caldwell: Gospel* (Erissemble), *Pippin* (Captain Player), *Urinetown* (Soup Sue, Dance Captain), *Jesus Christ Superstar* (Annas, Dance Captain), James Caldwell High School Theatre Department: *Alice in Wonderland* (Caterpillar), *Shrek the Musical* (Ugly Duckling).


Alex Wade '16 (Dwight) Computer Science major, Bucknell Theatre: *Dead Man's Cell Phone* (Dwight), *The Mystery of Edwin Drood* (Deputy) *The Entire Works of Shakespeare* (Abridged) (Ensemble), *Groesome Playground Injuries* (Doug), *Masks, Movement and Mayhem* (Ensemble), *Black Comedy* (Mr. Bamberger), *Hello Out There* (Harry), *Women's Honor* (Prisoner), *Between Two Friends* (Director), *The Lovesong of J. Robert Oppenheimer* (Assistant Stage Manager)

Special Thanks: Alex Skitolsky, Elaine Williams, the entire Bucknell Theatre Department

Department of Theatre and Dance Presents a staged reading of

SHE HAS A NAME

a play about human sex trafficking by Andrew Kooman



Directed by Gwenn Gideon '15

MARCH 1st at 2 PM
BUCKNELL HALL

Suggested Donation of \$5
all proceeds go to Transitions of Lewisburg, PA, an organization devoted to ending violence & abuse, as well as educating the public about human sex trafficking.

Bucknell
UNIVERSITY

2015

February 2015

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
						1
2	3	4	5	6	7 Read Through 4-6pm All called Bucknell Hall	8
9	10	11	12	13	14	15
16	17	18 Scene Work 5-8pm Gabby, Eric, Hannah Hunt basement	19 Scene Work 7-8:30 Katelyn and Eric 8:30-9:30 Taryn and Eric 241 c and d in the LC	20 Chorus Work 6-8pm All called except Hannah 6:30pm Eric called Hunt basement	21 Chorus Work 11-2pm All called Bucknell hall	22 Chorus Work 11-2pm All called Hunt basement
23 Chorus Work 6:30-9pm All except Eric and Hannah called 241 c and d in the LC	24 Scene Work 6:30-8pm Katelyn and Eric Bucknell Hall	25 Scene Work 5-8pm Gabby, Eric, Alex Hunt basement	26 Scene Work 8:30-9:30 Taryn and Eric 241 c and d in the LC	27 Scene Work 5-6pm Hannah Chorus Work 6-8pm All called 6:30pm Eric called Hunt basement	28 Final Run Through 11-4pm All called Bucknell Hall	

She Has A Name
By Andrew Kooman
Bucknell University

Staged Reading Directed by Gwenn Gideon '15

Cast List

Number 18– Gabby Gottschall

Voice 1 – Andranae Nelson

Jason – Eric Gowat

Pimp – Alex Wade

Marta and Voice 2– Taryn Urban

Voice 3 – Tom Murphy

Ali and Voice 4 – Katelyn Rothney

Mamma– Hannah Cordes

Students condemn sex trafficking in production of “She Has A Name”

Chanel Twyman, Contributing Writer

March 19, 2015

Filed under [CAMPUS LIFE](#)

“She Has A Name” is a theatre production by Andrew Kooman addressing the factual misfortunes about the world of sex trafficking. The play follows the story of an international lawyer who attempts to develop a case against a sex trafficking ring that targets young girls in Bangkok’s red-light district. As he tries to build this case, he is haunted with internal voices in addition to his natural instincts in response to being involved in this matter. The lawyer must face the harsh realities of this underground world, stretching from police involvement to his own vulnerabilities. As the play proceeds, he becomes attached to a young girl who gives him disclosed information until they are caught by the “female leader” of the brothel.

Inspired by a Thailand tragedy of 54 trafficking victims being found dead in a shipping container, Kooman uses the storyline to allow the audience to capture a glimpse of these horrific events that are closer to us than we may think.

Gwenn Gideon ’15 found inspiration in this production, and vowed to provide a special stage reading of “She Has a Name” for her senior honors project. The reading took place on March 1 in Bucknell Hall. Gideon has also lead theatre workshops geared toward raising awareness about domestic and international sexual trafficking. She worked with a local organization, known as “Transitions,” to assist her with conveying these ideas, and presented a donation jar at the event to be given to this crisis center.

The play was created to raise awareness for this often unnoticed global issue. Although the production was placed in Bangkok, within the

United States there have been 18,645 human trafficking cases reported since 2007. According to the National Human Trafficking Resource Center, in 2013, 4,884 human trafficking cases were reported, with 3,392 being sex trafficking and 126 cases originating in Pennsylvania. There is also a significant presence of sex trafficking on Route 15, right here in Lewisburg and Selinsgrove. The overwhelming number of statistics prove that this is a major problem within our country, and discussing it, creating advocacy groups, and finding solutions is needed to prevent its growth.

Gideon emphasized that she enjoys using theatre as a medium of communication and change.

In her director's notes Gideon says "through this type of work, theatre becomes less about a performance and functions more as a tool accessible to all." She also believes that "it can make people stop, think, and want to change."

College campuses have the ability to not only play a part in advocating against sex trafficking, but can also help to end it. It was evident that her cast members carried that same passion about advocacy for this issue. During the post-show talk, they all expressed how hard it was for them to play these roles because the reality was so brutal. What helped them was that they knew they were acting as advocates for sex trafficking; they had a voice for those who cannot speak for themselves. "For me participating in 'She Has A Name' was speaking for those who are voiceless, which is definitely an act of justice," Andrae Nelson '17, who played the role of Voice 1, said. Nelson also looked at herself as "... being empowered to inform the Bucknell community through the form of art."

Gideon will continue her influence by holding another staged reading at Susquehanna University on March 22 at 6:30 p.m. in the Degenstein Center Theater.

Appendix E.

Notes. Video of staged reading available upon request.



Choral scene; Act I, Scene Two



Ali and Jason scene; Act I, Scene Three



Choral scene; Act II, Scene One





Choral scene; Act II, Scene Three




Choral scene/final image; Act II, Scene Six

Appendix F.

Department of Theatre and Dance presents a staged reading of

SHE HAS A NAME

a play about human sex trafficking by Andrew Kooman



Directed by Gwenn Gideon '15

MARCH 22nd at 6:30 p.m.
DEGENSTEIN CENTER THEATER

Suggested Donation of \$5

All proceeds go to Transitions of Lewisburg, PA, an organization devoted to ending violence & abuse, as well as educating the public about human sex trafficking.

Bucknell
UNIVERSITY

2015

The Susquehanna University Department of Theatre,
Susquehanna Advocates for Educated Responsibility (SAFER),
and Bucknell University Department of Theatre and Dance present:

A Staged Reading of
She Has A Name
By Andrew Kooman
Directed by Gwenn Gideon '15
Artistic Advisement by Alex Skitolsky
Stage Management by Kristina Reynolds '16

Cast List

Narrator – Robert Barkley '17, Susquehanna University
Number 18 and Voice 1 – Samantha Sekora '17, Susquehanna University
Jason and the Pimp – Alex Wade '16, Bucknell University
Marta and Voice 3 – Jessica Mitchell '17, Susquehanna University
All and Voice 4 – Fatima Faria '17, Susquehanna University
Voice 2 – Mary Reddington '17, Susquehanna University
Mama – Hannah Cordes '15, Bucknell University

Publicity

Gwenn Gideon '15, Samantha Gates '16, Allison Friedlander '16, Emily Mack '16, Casey Venema '18

Directly following the performance, there will be a talkback on the themes of this play and issues surrounding human sex trafficking. Joining us will be the cast, crew, Susan Mathias, CEO of Transitions, and Susannah R.W. Morris, Faculty-Led Program Manager and former Board Chair of Network Against Human Trafficking. We hope you can join us!

Pay-what-you-will donations at the door will benefit the sex trafficking education initiative of Transitions, a locally-based crisis center that provides violence and abuse prevention and victim advocacy to the surrounding community.

PLEASE NOTE: The taking of photographs, and the use of recording devices are strictly prohibited. Please turn off your cell phones before the performance begins. Thank you.

Director's Notes

My THEA 319 Independent Study in the Department of Theatre and Dance is a yearlong project that has aimed to raise awareness about human sex trafficking both internationally and domestically. The first semester (Fall 2014) focused on creating informational pieces that got students and faculty on Bucknell and Susquehanna's campuses talking about this important issue. This staged reading is the final part of the project.

What has always attracted me to theatre is the idea that it has the ability to create change. It can make people stop, think, and want to change. Through this type of work, theatre becomes less about a performance and functions more as a tool accessible to all. Augusto Boal posed the question, "Should art educate, inform, organize influence, incite to action, or should it simply be an object of pleasure?" (Boal, 2000). I firmly believe that art is meant for the former. I am excited by the concept that politics and theatre can join together to create real change. The issue of human sex trafficking is one that should be realized by all so that it can be ended. I believe that projects such as this one can be the first step in raising awareness and getting people discussing the issue.

My understanding of this issue deepened in the summer of 2014, when I worked with prostituted people in South Africa on self-empowerment and self-sustainability in an organization called Embrace Dignity. These women demonstrated the enormous power it takes to overcome being stripped of one's personhood. Human sex trafficking

happens everywhere, even in the United States, and it is time that university campuses do our part to end this atrocity.

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Cast Biographies

Robert Barkley '17 (Narrator) Theatre Performance major. Susquehanna University: The Miss Firecracker Contest (Mac Sam), Guys and Dolls (Joey Baltimore)

Hannah Cordes '15 (Mama) Theatre and English Major. Bucknell University: Dead Man's Cell Phone (Mrs. Gottlieb), Woman's Honor (Director), Tartuffe (Dorine), The Mystery of Edwin Drood (Assistant Director), Masks, Movement, and Mayhem (Jezebel), The Man Who Couldn't Dance (Director), Night Train to Bolina (Sister Nora), Same River (The Kid), The Wild Party (Sally), Almost, Maine (Rhonda), and Pride and Prejudice (Mrs. Hurst/Housekeeper) Other: Sandra-Feinstein Gamm Theatre (Teaching Artist) and The Space (Education Intern)

Fatima Faria '17 (Alli/Voice 4) Theatre and Political Science major. Spanish minor. Susquehanna University: Blithe Spirit (Mrs. Bradman), Romeo and Juliet (Gregory and Friar John), Call of the Revolution (Woman 1), Bondage (Terra) Other: Has worked to teach and facilitate learning theatre to students on the autism spectrum at Trinity Repertory Company

Jessica Mitchell '17 (Marta/Voice 3) Theatre Performance major. Susquehanna University: Romeo and Juliet (Lady Capulet), Blithe Spirit (Madame Arcati)

Mary Reddington '17 (Voice 2) Theatre Performance and Communications major. Susquehanna University: Blithe Spirit (Ruth), The Vagina Monologues (My Vagina was my Village)

Kristina Reynolds '16 (Stage Manager) Theatre Production major. Susquehanna University: Trestle at Pope Lick Creek, The Birds, Little Shop of Horror, Firecracker, Gianni Schichi, Suor Angelica, Romeo and Juliet, The Tales of the Lost Formicans, Guys and Dolls, Blithe Spirit

Samantha Sekora '17 (Number 18/Voice 1) Creative Writing and Theatre Performance major. Susquehanna University: Elvira (Blithe Spirit), Simone (Misreadings), Elaine Rutledge (The Miss Firecracker Contest), Betty (Sure Thing)

Alex Wade '16 (Jason/The Pimp) Computer Science major. Bucknell University: *Dead Man's Cell Phone* (Dwight), *The Mystery of Edwin Drood* (Deputy) *The Entire Works Of Shakespeare (Abridged)* (Ensemble), *Grotesque Playground Injures* (Doug), *Masks, Movement and Mayhem* (Ensemble), *Black Comedy* (M. Bamberger), *Hello Out There* (Harry), *Women's Honor* (Prisoner), *Between Two Friends* (Director), *The Lovesong of J. Robert Oppenheimer* (Assistant Stage Manager)

Special Thanks: Dr. Anna. Andes, Dena Salerno, Jenna Antoniewicz, Cheryl Stumpf, Alex Skitolsky, Elaine Williams, the entire Bucknell Theatre Department

Bucknell Department of Theatre and Dance
Paula D. Daviscostume design and history
Anjalee Deshpande Hutchinson, chairacting, directing, devising
Noah Framentertainment technology assistant
Christine Fryacademic assistant
Gary Granttheatre history, theory, directing
Heath J. Hansumlighting and sound design
Er-Dong Hudance technique and theory
Mark Hutchinsontechnical coordination, stage management
Kelly Knox, director of dancedance technique and theory
Emmy LaFreniereassistant costumer
Dusty Martinich (on leave)theatre and dance technique
Pam Millercostume studio manager
Anne Doctordance adjunct
F. Elaine Williamsscenography

Generous support by the Bucknell Association for the Arts and the Richard A. Klein Theatre and Dance Endowment have made guest artists' residencies, master classes, and workshops for our 2014-2015 artistic season possible.

Upcoming Events at Susquehanna University:


The Threepenny Opera
Book and Lyrics by Bertolt Brecht
Music by Kurt Weill
English Adaptation by Mac Blitzstein
Directed by Douglas Powers-Black, Ph.D.
April 16-18 at 8 p.m.
April 19 at 2:30 p.m.
Degenstein Center Theater

2014-2015 Bucknell Department of Theatre and Dance Contributors and Subscribers
Maurice and Laurie Aburme, Jennifer Moore Agalar, Loren and Jane Amacher, Justice Bailey, Ashley and Brian Bishop, Hilary Borstein, Sue and Steven Brierly, Jamie and Michael Broeze, Leigh Bryant, Elizabeth Burdick, Daniela Calcajari, Tyler Chadwick, Dana Chermok, Catherine Cipolla, Kimberly Cofola, Kerri Conner, Abigail Crane, Katherine Culver, Shirley Curry, Fred and Eleanor, Dalabrida, Thomas and Vida Delanty, Diane Dickey, Chelsea Dieck, Kaela Diomedea, Cherie Malone, Peter and Mary Elder, Sara Fenstermacher, Christopher Powderly and Therese Fitzmaurice, Cynthia and Robert Flackman, Kelley Fletcher, Kelly Frazer, Julia Fries, Erin Froehlich, Marilyn Grant, Alan and Ann Grundstom, Elys Harris, Benjamin Harman, Saylor Harwood, Scott and Donna Higgins, Gal and Stephen Hie, Robert and Carole Johnson, James and Robin Jones, Elizabeth Kunk, Anna Loveys, Dave and Kathy Makris, Michelle Makris, Robert and Jane Mandel, Danielle McKenna, Laura Messner, Eric Moltor, Douglas and Kristin (Dix) Morley, Lisa and Paul Murphy, John and Marge Myers, Christina Oddo, Flor De Liz Perez, Jack and Sallie Pypen, Karen Reabuck, Paul Riggins and Marianne Bang-Riggins, Antonette (Chase) Rogers, Christine Rossello, Shawna Rowan, Victor Russi, Theodore and Olga Salade, Andrew and Debra Sidman, Diana (Johnson) Sigler, Donna Spewebler, Bob and Eileen Stokes, R. Christopher Stokes, Susan and Mark Szabo, Richard and Christine Wagner, Charles Anabo and Rosemary Witt, Rodney Young, Measha Zhdanova

Department of Theatre and Dance presents a staged reading of

SHE HAS A NAME

a play about human sex trafficking by Andrew Kooman



Directed by Gwenn Gideon '15

MARCH 22nd at 6:30 p.m.
DEGENSTEIN CENTER THEATER

Suggested Donation of \$5
All proceeds go to Transitions of Lewisburg, PA, an organization devoted to ending violence & abuse, as well as educating the public about human sex trafficking.

Bucknell UNIVERSITY 2015

March 2015

Monday	Tuesday	Wednesday	Thursday	Friday	Saturday	Sunday
						1
2	3	4	5	6	7	8
9	10	11 5:00 – 8:00 PM, Deg MR 1 & 2: SU Cast read- through and discussion	12	13 6:00 – 8:30 PM, Shearer DR 1: Sam + Robert	14 10:00 AM – 1:00 PM, Deg Theater: SU Cast Workshop	15 2:00 – 5:00 PM, Deg Theater: SU Cast Workshop
16 6:30 – 9:30 PM, Deg MR 3: ALL	17 7:00 – 8:15 PM, Deg MR 2: Fatima + Alex 8:15 – 9:30 PM, Deg MR 2: Jess + Alex	18 7:00 – 9:30 PM, Deg MR 4 & 5: Sam + Alex	19 7:00 – 9:30 PM, Deg MR 4 & 5: Sam, Fatima, Jess, Mary + Hannah	20 6:30 – 9:30 PM, Greta Ray Studio: ALL	21 10:00 AM – 3:00 PM, Greta Ray Studio: ALL	22 2:00 – 5:00 PM, Deg Theater: ALL (As Needed) 6:30 PM PERFORMANCE
23	24	25	26	27	28	29
30	31					

She Has A Name
By Andrew Kooman
Susquehanna University

Staged Reading Directed by Gwenn Gideon '15

Cast List

Narrator- Robert Barkley

Number 18/Voice 1– Samantha Sekora

Jason/Pimp- Alex Wade

Marta and Voice 3– Jessica Mitchell

Voice 2 – Mary Reddington

Ali and Voice 4 – Fatima Faris

Mamma– Hannah Cordes

She Has A Name

Director: Gwenn Gideon
 Spring 2015 Susquehanna University
 REHEARSAL REPORT #15

Thursday March 19, 2015

Called: Sam, Jess, Fatima, Mary, Hannah

Late:

Absent:

Start Time: 7:00pm

Break: 8:15pm

End Time: 9:30pm

Accident/Injuries:

Designers Present: Alex Skitolsky

Guests:

Rehearsal Schedule		
Day of the Week, Month, Date		
Time	What	Who
7-7:15	Warm-ups	All
7:15-8	Exercises- flocking, mirror, etc.	All
8-9:30	Review all chorus scenes	All
Plans for Next Rehearsal		
Friday March 20		
What	Who	
Chorus work	Sam, Jess, Fatima, Mary, Hannah	

Notes:

General
Actors Come with all costume pieces to be approved
Director – Gwenn
Scenery
Props
Costumes and Make-up/hair
Sound
Lighting
Public Relations and Marketing

Notes. Entire production notebook is available upon request.

Appendix G.

Early notes and planning

-May 24th- season brochure information- date and place and short blurb

-Face 2 Face

-Gary has a list of people involved

-introductory meeting with Gary in the Fall- getting everybody together

-find out if Alex is on board

-email to the faculty this is what we do- find any interest

-what is the goal of this project? how much time do you have?

-Gary is going to Lisa Joe Epstein - ask about how she organized

-a wide ranging group of people- people outside of theatre

-Ana Silva- "This is Me" project

-The Vagina Monologues

Spaces:

Forum

Trout

Weiss Center lobby

The Center Room

Auditions:

-function for like an interview

Company/Contributors group

Perhaps part of the staged reading and then create events around it

The play is the vehicle

Maybe not one cast

-more than one event- with speakers, etc.

-visual art movement

-financial management etc.

-the community foundation

-how many events and define them

-start date - public events, etc.- what is going to happen

New meeting:

-set up a date for a workshop

-find the interested people first- make the contacts first- applied theatre and information

-apply for grants- September 15th deadline

-Emek, Women's resource center, flack, Sheila lintott, carol white, Coralyn Davis, tammy hillier

- Sara can help put together staged reading(s), fundraising
- parameters of taking the staged reading off campus
- meeting between me and Sara
- email Catherine peebles

She Has A Name

- specific international sex trafficking
- humanizing the victims and the abolitionists

- teaching artist
- lay the ground work for the audience before the reading
- some follow up afterwards
- Bangkok is a huge center for international sex trafficking- where else, etc.

- question- where can we put this staged reading/fundraiser up?
- when is the rehearsal/when is the show?
- some where in March ?

- workshops
- getting some basic information out, defining what everything is
- bridge international sex trafficking into domestically
- financial, political, legal advocacy
- information about the international laws, UN declarations, etc.
- action step for the audience is to find out locally what the laws are and how well they are handled by the local authorities
- two workshops: beneficial to my process, and also attract a core group of students to the project

- interest meeting?
- identifying student groups of campus - international affairs, gender issues, global issues, class issues

-what is most interesting to me to pursue?

FOR NEXT WEEK:

1. grant
2. student interest
3. topics for workshop- globalism, etc.

TO MEET WITH ELAINE:

set dates!

how many weeks of rehearsal and how many days within the week?

Wednesday at 10 with Elaine in department

Friday at 11 with Alex in 7th st.: talk about what is going to happen at workshops, set exact dates, go over the grant with him

Potential workshop dates: week November 3rd
November 24th or 25th

January 30th in Harvey Powers – a convening of all of the people to start rehearsing this big thing that is planned on campus

Put together an email to the department- give up the staged reading on January 30th but if the Powers theatre is still available I would like to use it as a workshop or rehearsal space

Staged reading dates? March 20th or 27th

Katherine Maguet – executive director of the Weiss Center- set up a direct conversation with her

Johanna Kodlick- operations manager

If no, terrace room or center room or Samek Gallery

Current chair of the Honors Council- email that I am proposing in psychology and in theatre/dance

General Models for doing workshops:

-we could follow the Face 2 Face model where we are working with actors- meeting together to create that then gets performed

-forum theatre model – giving participants the tools to construct

-a lot of narrative involved

-selling the daughters of America- written perspective of an investigator- Mark Evans

-working with an ensemble finding ways to explore this topic where there may be a phase of reading through these narratives and identifying basic structures

-IDEAL SCENARIO: laying out every hand that comes in to play- scenes from the village, all of the corrupt police- where can we intervene? How difficult it is and how many points in the lives of these girls require some form of intervention

-try to understand the duress and how few choices they have- how it becomes a more and more constrictive on their ability to have more autonomy

-very time consuming- may be too ambitious

another option: scenario that we set up where the protagonist is seeing an interaction that looks manipulative and coercive- widening the scope out of sex trafficking and into

human trafficking- showing other scenes- where this worker lived, etc. – asking the audience to intervene

-less about process and more about presenting something that is unexpected- having people in crates – 30 or 40 people over the course of half an hour they are dropping off- a way to publicize She Has A Name

-women around campus- a man dragging them around campus

-invite people in to brainstorm about what these events will be

-there is a way that you can use your own unique skills and talent and vision after the 15th of October

-themes: being completely under someone else's power

-increase the level of empathy

-challenge the audience to make the connections themselves- go to las vegas and buy a prostitute and sex trafficking

-general structure: class visits, use this time to explore the underlying issues that contribute to the economy of sex trafficking- those workshops will draw participation to some event for later workshops where we decide to make a spectacle

-public performance to raise awareness

-human trafficking machine

-what can we do in the workshop that will give people a higher level of empathy and a sense of the larger workshops/performances?

9/19/14

Truckers Against Trafficking

Locally- the biggest bust was in Harrisburg – came from truckers

SlaveryMap.org – you can visually see where there are instances of trafficking

York- 3 nail salons that were busted

Susan Mathias- CEO of transitions

She Has A name humanizes the victims- the play gives the audience a complete picture of the issue- a culmination of the entire project- the workshops provide a framework for she has a name

Pennsylvania is the 49th state to have a comprehensive state bill

Act 105- now in the stages of looking at how to implement – establishes trafficking charges as a first degree felony

-affords victim's restitution

-exploring demand for buying sex

Issues with taking a stance:

-insurmountable effect

-others effect

-much ado about nothing effect

-show pictures of prostitutes and then do image work and ask the audience to imagine other scenarios form life- home life? Childhood? Timeline- what is an image of this woman from 5 years ago? 10 years ago?

3 years ago there were only 300 beds total for victims of sex trafficking

email Susan Mathias and set up a lunch date – pushing for amendments to the law that provide services to victims

Classroom Workshop ideas:

The two of us going into a classroom and facilitating it for a class

Image work- sculpting

Closing eyes and having someone control your movements – blind car, imaginary journey

Starting off with activity and ending with a conversation

Tree exercise with post it notes

Experiential ways of understanding what it feels like to be in this situation- trigger alerts are important

Viola Spolin- “Just Stand”

Objectification

Not being able to control your image

You are just what you are

Constantly judging us- it's a human greatest fear

The Vampire of Strasberg - people who are trafficked also sometimes aid in trafficking

Main activity? Could be used in longer classes- create a game where people are assigned roles (perhaps given a script) given the script of Johns, sex traffickers, living in poverty and needs a way out of it

Its about supply and demand

Global inequalities- huge supply of slave labor- people who are vulnerable and choice-less

Lay out the whole process of supply to demand- how to you get from supply to demand?

Where can we intervene?

-huge level of privilege and entitlement at Bucknell

- if we want women to stop being treated as object we have to find a way to stop seeing them as objects

-scenario where you are buying a pair of shoes and then have a person substitute themselves as the shoes

-try to set classroom dates

MEETING WITH SOCIAL JUSTICE RES COLLEGE PROFESSORS:

What I hope to get out of the workshops- increase awareness and experience of victims and the scale of it

How it fits in with the classes and the res college

What they have already done?

How many students, what the space is like

MEETING WITH TRACY RUSSEL 9/26/14 11:30-12:30

-happy to help promote

-have Tracy come to workshops to help increase awareness

-email Tracy next week with finalized dates

-any ideas as to how to bring in TO work with Speak UP

-Global Women and Film Series- international student services with women's resource center- no theme for next semester yet

-play around with an idea that might build up to She Has A Name- programming through the women's resource center?

Susquehanna is bringing Holly Kearl: March 26th- does work around street harassment

-could we be involved in this at all?

-ratios at Bucknell and women and children as currency

-type up some background information for the project

Meeting with Alex 9/26/14

November 2-4pm Carol in-class workshop

-get not for sale documentary

10/3/14 meeting with Alex and Elaine

-figuring out Alex's contract: \$2,000

- Talk to Chris Fry- what are the costs
- silent auction
- contact the people from the Weis Center
- the center room for the November workshops
- silent auction in the center gallery and the forum?
- Bucknell Hall?
- visit Chris Fry in terms of reception- what is the cost for certain receptions?
- Reception for Susquehanna

Budget: Alex's Contract: \$2,000, Receptions at SU and here, travel expenses- I will apply to the department of theatre and dance (\$100 grant from the department), materials budget for costuming and masks (400-500 dollars)

Planning the dates of the workshops: Workshops on Monday November 24th and December 2nd – 5-7pm in Center Room – got them! TENTATIVE – send it to the theatre department- jpr029@bucknell.edu email the information and what we are specifically doing

- talk to Anjalee and Heath- February 28th or March 1st matinee hours 2pm – Bucknell Hall available – come back after Fall break
- trial run at SU before the March 1st show?

319 Notes

Meeting with Alex 10/9/14

Planning for in-class workshops:

October 20th- 90 minutes- International relations- Human rights- about 15 students in academic west

October 27th- 65 minutes- directing class at SU- 5 students

November 10th- Feminist philosophy- 50 minutes- 20 students – Rooke 101

November 10th- Social Justice Res College at 3pm hour and fifteen minutes- 40 students
Flack, Elaine, Carol all possibilities

- Starting with a narrative and going off of that
- Going from a text to the images- we wouldn't know which specific moment students are using in their images

Not For Sale Book:

-Nadia narrative that is in pieces throughout the chapter 4 – see parts that can isolated from the story

-What structurally happens- can we identify stages and movements that are happening?

-Fair mode- Buhal- the idea that you are creating all of these stations throughout the room- systematically have people step out of their images and have them look at the others and what is going on

- Creating a visual timeline of sex trafficking stories- seeing the arc of the beginning to the end- what happens psychologically and emotionally to women who are sex trafficked
- Not focusing on the violence itself but rather what leads to the violence
- the tone in the Batstone book is really sensitive and individualized
- p. 36-the end of 41- gets at a lot of the information- in Thailand and where so much of it happens- ties in really nicely to She Has A Name
- p. 222- Wrestler story
- p. 238-241- Slavery in the Shadows of the White House

- esteem and value for the pimp that the prostitute or sex worker will never get
- Case 7 indebted- massage parlor- Selling the Daughters of America- by Mark Evans
- Case 8- woman who had the GPS program installed in her phone and couldn't get away from her pimp

-we wont have a lot of time to go over information- having all of that at our finger tips

- create a front and back- a description of the open workshops in November (name it) date, location, and time- what kind of things we want to approach in that
- Some information about She Has A Name
- Other time- some basic information about human sex trafficking- other resources to go to learn more about it – sign up sheet for the workshops (email and name)

-By next Friday- identify what we want to use for the workshop on the 20th as well as if we want to get material ahead of time to the SU and to Sheila's class

- human trafficking machine
- images from a story
- connection to Rape Culture at Bucknell- currency, etc.
- Spolin's "Just Stand"

-people assigned roles?

10/17/14 meeting with Alex

Workshop 10/20 Human Rights Class

- focus mostly on image theatre
- bring in a sign up sheet
- email Alex the info about She Has A Name so he can schedule the SU performance
- we discussed what goes in to directing a staged reading- gave me some pointers- probably about 20 hours of rehearsal

Not For Sale Book: p. 36, p. 222

Selling The Daughters of America- Case 7

Scan and send to Carol, David, and Sheila

Workshop on 10/20:

1. Get people up and working as quickly as possible
2. Warm-up- saying name and giving a gesture
3. OR start with something like complete the image: start layering in some human trafficking themes: being under someone's control
4. OR the great game of power
5. Read the narrative
6. Being image work: what do you see, how do you feel, what resonates with you? Does this remind you of anything else that is more familiar to you that you may see in your daily surroundings?
7. Create an image of the images – how do we create a sculpture from this narrative that we just read? Is there an image or a sentence or something that stood out to you? Caption the image, ask the director to give sounds, words, or phrases to each of the characters in the image; can we create one image from all of the images?
8. To the people in the sculpture: on a 10 count I want you to move to what you think the character desires
9. Rainbow of desire- Cops and their antibodies- take the main character of Yun – have other people depict an oppressive force on to the character through placing themselves in the image- the cops in her head; what do you think is going on in her mind that is preventing her from leaving or leading a different life? Yun in the center surrounded by all of the oppressive, thoughts, feelings, people, etc.
10. Have people create antibodies for Yun- how can we combat the oppressive forces? Can me more animated than still images
11. Lead us into a conversation about how we can really make the antibodies happen- police, police corruption, etc.
12. Sense of an exploration where we end up with a larger explanation of sex trafficking based on this one narrative
13. Close with a human sex trafficking machine

Send a confirmation to Emek saying that we will be there at 8:30pm

10/31/14 meeting with Alex

Sheila Lintott's class: Rooke 101

1. self sculpt into your reaction from these three narratives
2. move your sculpture over to other that have a similarity to yours
3. discussion about patterns of reaction
4. What stands out to you most from the narratives?
5. Can you create a sculpture that encompasses all three of narratives?
6. Ideal image

Talk about the image work- introduce creating the images from these narratives
Any sort of image or scene or moment or relationship that stands out to you from any of these narratives- when you think of what you read, is there a picture that stands out to you? Just do one or two- DO WITHOUT TOUCHING
-Can someone create an image that encompasses all three of these images? Does anyone want to add or change something to this? CAN GO INTO SCULPTING

-How can you transform this image into the ideal- alter the image, don't create a new one

can add a caption or title, give the characters lines or sounds or words, each figure in the image can make one small movement toward what they desire (do it on a hand clap)

Social Justice college: Center Room

1. one large warm-up where all 40 students are involved
2. affinities
3. I statements from these narratives
4. Break the group into 2 and each facilitate one
5. The image group as one big group

-four smaller circles

-this is not a pipe

-have more time at the end to do the constellation work- looking at supply and demand and grouping images that way

Public Workshops:

-Send Alex the photos

-Begin the workshops looking at some of the images from the in-class workshops- how do we make them larger and more dynamic and filled with more movement?

-These two workshops should push us closer to a public piece

-Site specific pieces- choosing locations to work from- what does this space provide?

-Create pieces out in these public places

-Use viewpoints work

-Start with images and end with site-specific environmental work

-Not so specific to sex trafficking but more about the underlying themes of control and objectification

-Object theatre – how do we express this concern about women being treated as objects

Public workshop planning:

-Academic quad use

-November 24th workshop- work in the inside spaces (front and back of the ELC)

Readings for before the workshop

Six Axioms by Richard Schechner

The Viewpoints by Anne Bogart

Composition exercises- giving a group a list of ingredients for the piece- ex. 20 seconds of sustained eye contact, 5 actions done in unison, lines, etc.

Warm-ups: something that focuses on eye contact, physical control (Columbian hypnosis, blind car)

Involved exercise

Look through the photos and discuss the narratives that these images came from- what sort of themes and dynamics are playing out and how that relates to sex trafficking

Image of the images- now that we have looked at all of those images, can you create an image in response to everything that you have just seen

In discussion of images, identify themes to start creating a few new images

Alex will introduce the idea of environmental theatre and talk about the viewpoints and how we are thinking about translating this into a public space

Framing exercise

Go to the locations and play with images and movement in the space

How to take the images and frame them in an open space so that we draw attention to them

Preparation for the workshop:

Reading material

Setting up the PowerPoint and what I want to point out about them and how they relate to sex trafficking – inviting them to discuss and collaborate with us