

Directing Proposal Form
The Vagina Monologues

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Please answer the following questions as completely and coherently as possible. We will refer to all portions of the proposal in your interview but feel it is necessary that you understand and appreciate the goals and beliefs of the V-Day Initiative. Feel free to check out www.vday.org for information regarding the Monologues and the Initiative. The UNC Library has copies of the script (subject to some changes) available.

1. Why do you (personally) want to direct this production?

I want to direct this production because I love being a woman, and I am dedicated to the growth of new and socially conscious art. The Vagina monologues rips violence against women out of darkness and silence and allows us to look at it from so many different angles. I love Ensler's piece because it goes there, it goes to the places that are so taboo, and makes light of them. By finding the humor and irony in all of it, she makes it easy for an audience to take the monologues in without feeling unsafe or uncomfortable. I never thought a piece of art could make me so proud of my whole self, all of my physical and mental womanhood, and more than anything I want to give back what Ensler has given to me.

On a very personal note, I want to direct this play because I am an abuse survivor. This is something I tell you, just like Eve Ensler tells in her introduction, because I think it gives me an important perspective on just how important these monologues are. I know how much care each piece needs to be treated with and how to do that while still shocking, exposing, and invigorating an audience.

2. What does v-day mean to you and what do you hope to accomplish with this production?

V-day is about a Vagina Movement. It's about using creative exploration to stop the abuse of women and girls. It's about keeping feminism alive by bringing personal experiences into the open and turning the pain of abuse into positive action. It's about cultivating future generations of Vagina loving and accepting women. It's about taking back all the power that has been stolen from the female body by ending the whispers and hushed tones surrounding female genitalia and sexuality. It's about owning who you are, loving who you are and never being ashamed of all you got.

3. Submit a list of the technical demands of the play. How do you plan to make the technical aspects of your production integral and complementary to the spine of the play?

I see this production as being a very intimate one. Each of these stories needs to be handled with care, and given the weight and importance that they deserve. By keeping

the show intimate and simple, we will be able to focus on these women and their amazing stories rather than any sort of spectacle.

I think lighting will be subtle but important to the piece. In order to frame individuals I will need warm small pools of light. When doing larger more choral scenes, warm and cool washes will be important. But none of the lights I will need are out of the ordinary, and will most likely be on any standard plot.

Simplicity, movement, and tableau are the three main themes I want to bring to this production. Through physical, body articulation and shape work, we can convey these stories without being too obvious and showing them using too much set or props. This piece is about taking back the power of our bodies, and I think it's necessary to rely on that physical power to guide and move the show. Furthermore, by looking to the narrative for scene establishment, and not a prop, set, or light change, we give the woman telling the story agency and power. So, other than chairs, and some small props (things I believe the actors and myself can supply) I think I'm good to go.

4. How do you plan to direct the play? What are some of the techniques you would like to include in your direction? Also list any personal experience that you have that you feel will make you a good director.

My goal as a director is to engage actors completely (mentally, physically, viscerally) in a dynamic way, as well as critically dissect Ensler's text and make sure that the message of The Vagina Monologues is being brought justly to the stage.

As a performer and director, I believe in getting up on your feet, and doing rather than discussing. I see each rehearsal as an opportunity to discover something new about the work, and build connections. Furthermore, I have learned many different acting techniques through my training, and believe it's important to keep rehearsal fresh by exploring these different methods. For example, one actor might connect with the vocabulary of Anne Bogart's viewpoints such as special relationships and tempo, while another might respond to the back and forth present action in the Meisner technique. The only way to truly bring this piece to life is to make sure that each actor has found a way in which they can continually attack the text and remained engaged and excited by it.

Furthermore, through my own experience, I have come to understand how dynamic and complex a monologue can be. It's a complete mini play that needs to build, climax, and resolve itself with only one person guiding the audience through the experience. It can be an actor's worst nightmare or greatest joy. I believe through working closely with a tight ensemble, we can make all of these monologues work together rather than stand-alone.

More than anything, I want the vagina monologues to be an ensemble piece, one that is driven by the collective need to share these stories. By making the piece cohesive and united, the monologues will feed and thrive on each other rather than stand disjointed. Also, along the same lines, I want to explore making many of the monologues

chorus like. There are many different characters within each piece, and I think those minor characters, or other sides of the same narrator should be embodied. For example, during the Hair monologue, there is an actor playing the psychiatrist speaking to the narrator. Or during another monologue, two people are speaking together representing the push and pull of the one narrative voice. This will not only make it easy to energize the pieces, but in the end, having two people working off of each other on stage juxtaposed with individual monologues will make for a nice contrast and engaging piece.

Lastly, I have spent the past 3 months working on a narrative and memory driven piece called The Bell Witch. It is an ensemble built show, and comprised of personal narratives of abuse along with a famous ghost story. To prep for this show, I did extensive reading on memory and how to make memory and storytelling on stage as active and important. There is a special way to approach memories and stories, and they need to be handled in a different way than normal scenes would be. I think this experience and my research into narrative gives me a leg up with directing a piece like the Vagina Monologues.

5. What qualities/experiences/skills do you believe qualify you for the director position?

I have been acting, directing, and working with performance my entire life. I was fortunate to attend a boarding high school for the arts in Massachusetts where I trained in acting, directing, musical theatre and movement. It was a great experience that gave me a well-rounded understanding of what is needed to make performance artistically invigorating as well as cohesive and organized. I also studied abroad for two summers in London at the London Drama School and the Royal Academy of Dramatic Art. Each program had acting as well as directing intensives, workshops, and classes. Most recently, this summer I interned at the Magic Theatre in San Francisco. Working at a prestigious new plays theatre was one of the best experiences of my life. I got the opportunity to learn the work on both sides of a professional and prestigious new plays theatre. I worked hands on with artistic direction, literary management, publications, and fundraising, as well as having the chance to act in and direct an original piece for the intern showcase at the end of the summer. Through the years I have worked with many types of theatre and performance, and am dedicated to making art that is socially conscious and promote change.

Attached is my resume, and I think this will give you a better idea of the kind of experience I have had. But, beyond my theatre background, I think I am qualified to direct the vagina monologues because I am passionate about the expression of feminine power in the world. I love my vagina, and I think everyone else should love theirs as well.

6. Anything else?

I love this play. The Vagina Monologues are incredibly important, and I would be honored to be a part of the production. I am an incredibly dedicated worker, and would put my all into giving the Vagina Monologues and V-day an amazing 10th Birthday.

Submit answers to the above questions and any other supplemental material you feel necessary to the producer and events coordinator by emailing vday@unc.edu. These materials will be made available to actors and other parties interested in being involved with your production.

Please feel free to correspond by email with any questions or concerns regarding your proposal, including rights or any other concerns you may have. **Proposals due October 22nd**