



Corporate Production Information

Revised: May 2017

Booking Contact: Robert Levinstein, robert@22qentertainment.com

Page: 1 of 4

SHOW DETAILS

A one-woman show written and performed by Joanna Rush, and directed by Lynne Taylor-Corbett. *Kick* follows one woman's hysterical and heart-breaking journey from "Outstanding Catholic Youth of the Year" to the stage of Radio City Music Hall and the cast of "A Chorus Line." Tap dancing her way through rape, rehab, and wrecked relationships, *Kick* is a joyful kaleidoscope of faith, femininity, sexual repression, and spiritual awakening. Rush portrays a colorful cast of characters ranging from uptight clerics to sexy chorines, and growing boys of all ages. Hilarious, irreverent and moving, Joanna Rush's *Kick* leaves audiences - male and female, of all ages - invigorated and inspired.

“... Change begins with people like you who are willing to challenge the status quo.”
Sherrod Brown, United States Senator

OVERVIEW

Joanna Rush is an Interfaith Minister and InterSpiritual Counselor. Her talks center on her book and live play, “KICK! It’s not how high-it’s how strong”. She describes her story, including the two times she was raped, and shares how the burden of guilt and bottled rage impacted her life. She came of age in the 60’s and 70’s and that historical context brings to light how the culture has changed and how it has remained the same. The sublimated despair she felt began to transform into a determination to connect with others. She began to write, and the long-process of developing her play became a calling to heal and be healed. Being a warm and very funny woman, she is able to skillfully draw out and guide discussion. It is common for people to share their own stories, and for the group experience to evolve into a discussion about surviving any trauma.

Corporate Social Responsibility provides the opportunity to help enact social change not only within your company but throughout each community your company engages. Joanna works with local rape crisis experts to participate and to be present to guide people toward further support. For instance, a talkback or discussion event can be created following a performance to give people the opportunity to approach Joanna. Many of them may have never told anyone that they have been raped. She will be able to give them support and introduce them to the local representative of support organizations, if they exist, or the created support task group.

In an earlier statement director, Tony Nominee, Lynne Taylor-Corbett said, "We follow this ex-dancer through a decades-long roller coaster ride in this story about faith, relationships, sexuality and spiritual awaking. From raped teenager, through the age of AIDS and homophobia, to empowered Interfaith Minister and grandmother of three, Joanna Rush entertains and weaves a tale with such wisdom and humor. I am so proud that this play has opened a conversation with many men. One fraternity changed their mission statement to include “respect for women.” We need this conversation.

Kick, originally called *Asking For It*, won rave reviews and four stars from *Time Out* when it was originally presented at the New York International Fringe Festival. Joanna was nominated in 2016 for an Off Broadway Alliance OBA Award for “Best Performance in a Solo Play.”

Rush's other playwriting credits include *Home Sweet Homeland*, and “Accidental Mummies” (Lynne Taylor-Corbett, director), which were both workshopped at Stocker Arts Center. Her acting experience includes *Pousse-Café* and *Shirley MacLaine* at the Palace on Broadway, *A Chorus Line* at the Shubert Theatre, Los Angeles, numerous Off-Broadway, Regional credits, Movies and TV.

“This is how theatre should connect to people.”
Pulitzer Prize-winning critic Margo Jefferson (New York Times)



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Page: 2 of 4

Support

Choosing to implement social change in your company can be a daunting task, but you will not be in this alone. We will work with you to create a support system through community partners.

This play is unique because it could be coming to campus through the theater department, a women's center, Title IX office, or multiple different avenues. That said, the most effective performances of "Kick" occur when all of the stakeholders work together to leverage the performances to promote discussion. Ideal campus stakeholders to get on board are:

Community Partners

- Local Universities
- Community Athletic Organizations
- Rape Crisis Centers
- Domestic Violence Shelters
- Local mental health providers
- Local law enforcement

Create a Corporate Task Group

By joining senior executives, employees, and community partners together you have the ability to create a corporate task group. Once formed the members of this group can be trained as rape victim advocates. As advocates they have the ability to educate, support and guide victims, spouse/partner, family and friends of a victim enabling them to all become survivors as they support one another. Rape does not just affect the person who goes through the act but everyone that is close to them.

The talk back and discussion sessions are especially powerful; there is often a need for on-site support/counseling. It is necessary to have a task group in place and on hand during the sessions as front line support.

We can help you find assistance to organize, prepare and educate.

LAUNCHING A PERFORMANCE

Given the nature of this performance, it is important to have an implementation plan to roll the play out across the community. Moreover, there are excellent opportunities to spur on a dialogue that fosters changing attitudes about sexual violence in your community.

Optional Show Formats - Production Requirements & Costs

The full Solo play runs 73 minutes. The Multi-Actor play runs 70 minutes. The Lecture-Style presentation runs from 20-45 minutes. A high school version (adapted for age appropriate language and intensity) is available at 40-45 minutes.



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Page: 3 of 4

A. Full Theatrical Production (solo play)

Length: 73 minutes

We have all the set pieces necessary for this kind of production including:

1. 3 18" square theater boxes (2 with one open side, 1 closed with cutouts so it can be lifted.)
2. 1 high backless stool
3. 5 ft. wide, 40inch tall Parson's table

If transport of these set pieces is prohibitive, based on travel distance from New York City, the venue can provide items for which we have the plans.

Theatrical lighting and sound provided by venue. We provide full script with light and sound cues.

Price: \$3,000 plus expenses

B. Multi-Actor Version for Groups, Schools or Associations

Length: 70 minutes (can be tailored to your needs)

1. 6 (more or less) Backless Stools
2. Microphones, if needed

Optional: Sound system and technician provided by venue, no theatrical lighting required.

Price: \$1,000 plus expenses, (\$2,000 if Joanna is engaged as director/narrator.)

C. Lecture-Style Presentation

Length: 20-45 minutes (can be adjusted)

No set pieces required

Price: \$1,000 plus expenses

Additionally, other formats, seminars, and acting workshops are possible upon discussion.

FOLLOW-UP DISCUSSION GUIDE

Below are questions/statements that help to initiate discussions

Part 1 is intended for students from fourteen years of age through high school. Part 2 aims at adult audiences of varying ages. Although we have grouped the questions, the leader can pull questions from both parts based on the nature of the audience and their personal discretion.

In no way are these suggestions meant to curtail lively discussion that may arise (usually in a post-show discussion) but instead to aid in guiding conversation when necessary. During these conversations people usually share personal experiences. The moderator is encouraged to allow for spontaneity, keeping the discussion on track, but not necessarily sticking strictly to the guide.

Part 1 Topics: older Middle School, High School, College Students

--Do you believe that what a woman wears should affect her safety? Does what a young man wears affect his safety in the same way? Why or why not?

--Early in the play, young Bernadette's father makes comments about her cheerleading. How might these comments influence a young girl's self-image? Does name-calling help their relationship?

--Bernadette's best friend is Johnny Autorino. His father is a Police Captain. Does he know his son well? What makes you think that he does? What things make you feel as though he does not?

--Shortly after Bernadette becomes a Rockette, she goes on a date with a West Point Cadet. He assaults her sexually. What is the term we use for that today?

--If you heard Bernadette screaming for help, what would you do?

--Is date rape different than rape? Why?



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Page: 4 of 4

*It makes the experience deeper if young people are primed for these questions going into the show. Afterward, in a subsequent class discussion or in a talkback with Joanna, the questions can be asked once again.

**In the instances in which it is known that rape victims are in the audience, regardless of age, it is advantageous to have a counselor from a local crisis center attend the post discussion. This person can provide valuable information for people seeking further support.

Part 2 Topics, Adults of All Ages

Bernadette is a “baby boomer”; there were four things women could NOT do in the late 60’s:

- get a credit card without a husband’s permission.
- serve on a jury in many states (being “too fragile and sympathetic by nature”).
- get easy access to oral contraceptives since “those promoted prostitution”.
- attend Dartmouth or Columbia University.

However, a woman working for the airlines could legally be fired “for becoming overweight or not having soft enough hands”.

--How did these laws affect the way men and women thought of themselves and of each other?

--Why do people rape?

--Where does one find support if they or someone they know has been raped or is encountering continued sexual abuse?

--Where does the journey from victim to survivor begin?

Instigating Long-term Social Change in Corporate Culture

Awareness

Creating social awareness on needs a strong impactful beginning platform to draw attention to the subject. Organization is necessary to successfully implement the awareness campaign on campus.

Education

Educating and re-educating people is essential to successfully changing the view of rape, on and off campus. Discussion groups and victim advocate training seminars bring opportunities for groups, such as Greeks, athletic teams, dorms, individual departments within an organization/university to better understand what rape is, the long- term effects, how to become a survivor, how sex is not a tool to use to manipulate, etc. Additionally, it provides the opportunity to change how someone who has been raped is viewed, as well as how campus culture views those who rape.

Accountability

Providing an atmosphere of accountability to the rapist, the community, and the organization.

The entire Kick team is dedicated to making social change and will assist you as necessary to create the greatest opportunity for this to take place in your company.