



# THE INTERFERENCE

BY LYNDA RADLEY



DRAMATISTS  
PLAY SERVICE  
INC.

THE INTERFERENCE  
Copyright © 2017, Lynda Radley

All Rights Reserved

**CAUTION:** Professionals and amateurs are hereby warned that performance of THE INTERFERENCE is subject to payment of a royalty. It is fully protected under the copyright laws of the United States of America, and of all countries covered by the International Copyright Union (including the Dominion of Canada and the rest of the British Commonwealth), and of all countries covered by the Pan-American Copyright Convention, the Universal Copyright Convention, the Berne Convention, and of all countries with which the United States has reciprocal copyright relations. All rights, including without limitation professional/amateur stage rights, motion picture, recitation, lecturing, public reading, radio broadcasting, television, video or sound recording, all other forms of mechanical, electronic and digital reproduction, transmission and distribution, such as CD, DVD, the Internet, private and file-sharing networks, information storage and retrieval systems, photocopying, and the rights of translation into foreign languages are strictly reserved. Particular emphasis is placed upon the matter of readings, permission for which must be secured from the Author's agent in writing.

The English language stock and amateur stage performance rights in the United States, its territories, possessions and Canada for THE INTERFERENCE are controlled exclusively by Dramatists Play Service, Inc., 440 Park Avenue South, New York, NY 10016. No professional or nonprofessional performance of the Play may be given without obtaining in advance the written permission of Dramatists Play Service, Inc., and paying the requisite fee.

Inquiries concerning all other rights should be addressed to Macnaughton Lord, 2nd Floor, 16 Crucifix Lane, London, SE1 3JW, England. Attn: Davina Shah.

**SPECIAL NOTE**

Anyone receiving permission to produce THE INTERFERENCE is required to give credit to the Author as sole and exclusive Author of the Play on the title page of all programs distributed in connection with performances of the Play and in all instances in which the title of the Play appears, including printed or digital materials for advertising, publicizing or otherwise exploiting the Play and/or a production thereof. Please see your production license for font size and typeface requirements.

Be advised that there may be additional credits required in all programs and promotional material. Such language will be listed under the "Additional Billing" section of production licenses. It is the licensee's responsibility to ensure any and all required billing is included in the requisite places, per the terms of the license.

**SPECIAL NOTE ON SONGS AND RECORDINGS**

Dramatists Play Service, Inc. neither holds the rights to nor grants permission to use any songs or recordings mentioned in the Play. Permission for performances of copyrighted songs, arrangements or recordings mentioned in this Play is not included in our license agreement. The permission of the copyright owner(s) must be obtained for any such use. For any songs and/or recordings mentioned in the Play, other songs, arrangements, or recordings may be substituted provided permission from the copyright owner(s) of such songs, arrangements or recordings is obtained; or songs, arrangements or recordings in the public domain may be substituted.

*For my pal Lisa, and anyone else who answers the phones.*

THE INTERFERENCE was first presented by Pepperdine University's Pepperdine Scotland Exchange at the Edinburgh Festival Fringe on August 3, 2016. It was directed by Cathy Thomas-Grant and produced by Alex Fthenakis; the assistant director was Kylie Owens; the sound design was by Michael John McCarthy; the live sound artist was Katelynn Kutiper; the costume design was by Melanie Watnick; the scenic design was by Brittney Rivera; the lighting design was by Nicholas Connolly; the properties were by Sarah Bond; and the stage manager was Melanie Allen. The original ensemble was as follows:

Sarah Barney  
Christopher Bozzini  
Will Craig  
Dakota Dickerson  
Alexandria Garrett  
Parker Johnson  
Brittany King  
Kate Klimist  
Katie Lavelle  
Caroline Pitts  
Brandon Ruiz  
Evatt Salinger

## ACKNOWLEDGMENTS

Sincere thanks to Jeff Baker, J.D., Director of Clinical Education and Associate Clinical Professor of Law at Pepperdine, for notes on the early drafts, your own insightful telling of this story, and continuing work in this area. I would like to acknowledge the valuable information provided by Connie Horton, Ph.D., who is the Associate Vice President, Senior Director, Counseling, Health and Wellness at Pepperdine University. Thank you to Paula Dunn, Prevention and Education Worker at Glasgow Rape Crisis, for everything that you and your colleagues do. Thank you to Fiona, Emma, and all at Playwrights' Studio Scotland for your support. Thanks to Gareth, Janette, JC, and everyone else who watched early runs, and to all the wonderful actors who gave up their time to read early drafts aloud. I must acknowledge the support of all at Pepperdine University who make this exchange possible, including the Friends of the Theatre. My agent Davina Shah and everyone at Macnaughton Lord offered huge support. An exhaustive list of my research and sources would be too long. There are too many cases. However, Jon Krakauer's *Missoula* and Kate Harding's *Asking For It* helped me identify the patterns. Thanks and love to MJ, Mum, Finn, Barbara, and Bryan. And finally to Cathy, Alex and the original company: it meant so much to work with you.

## AUTHOR'S NOTES

### On the Text

The play was originally written for a cast of twelve young performers, with everyone other than the actor playing Karen performing multiple roles. It is possible to stage the text with more or fewer performers, though a cast size of less than eight would be challenging. The number of online commentators, newscasters, etc. can be changed to suit the cast size. A number of the roles are not gender specific: where roles are gender specific I have endeavoured to make that clear. Each cast will, I hope, find their own connections within, and path through, the cacophony of voices that make up this text. Above all I believe this play works best when the performers are not afraid to look the audience in the eye.

The play was written for, and developed with, an exceptional young cast and crew from Pepperdine University. I wrote the play, but this was a collaborative process enriched by the contributions, observations, and notes I received from the whole company.

There are a few topical references in the play, such as to *The Good Wife* for example. As the play ages directors should update these references appropriately.

Considering how many people have experienced sexual violence, I would encourage anyone directing this play to take great care of their cast, including making sure they have access to counseling services if required, and that all cast members are given information about how to respond appropriately if someone discloses that they are a victim of rape or sexual assault. Equally, it is important to make sure that your audience is given information on how to access and donate to services that support those affected by the issues in this play.

## **On Sound**

In the first production the sound and music, composed and designed by MJ McCarthy, were controlled and performed live from the center of the stage by a sound operator who essentially became another character within the production. Many other choices are possible, but sound interference and play should, in my opinion, be an essential element of any performance of this play.

## CHARACTERS

KAREN HENSHAW, college student

MICHELLE, her friend, also a college student

TOM, a TV sports pundit

JERRY, a TV sports pundit

DETECTIVE O'DELL, a female detective who deals with Karen's case

ASSISTANT DISTRICT ATTORNEY, the public prosecutor who deals with Karen's case

ANOTHER YOUNG WOMAN, a commentator on Karen's case

ONLINE COMMENTATOR 1, against Karen

ONLINE COMMENTATOR 2, against Karen

ONLINE COMMENTATOR 3, against Karen

ONLINE COMMENTATOR 4, against Karen

ONLINE COMMENTATOR 5, supports Karen

ONLINE COMMENTATOR 6, supports Karen

NEWSCASTER 1-5 (there can be more or fewer and one of these can be doubled with Marcie if helpful)

MARCIE, a legal expert

SMITH'S LAWYER

KAREN'S LAWYER

COACH, a football coach

PANEL MEMBER 1, professor

PANEL MEMBER 2, graduate student

PANEL MEMBER 3, college administrator



PANEL MEMBER 4, undergraduate student  
PANEL MEMBER 5, undergraduate student  
PANEL MEMBER 6, assistant professor  
DONOR, a rich philanthropist  
MARKETING PERSON for the university  
STUDENT HANDBOOK  
REPORTER, the female journalist who takes up Karen's cause  
CULTURAL COMMENTATOR, preferably played by a woman  
REPORTER'S FRIEND  
ONLINE BANKING PERSON  
MODERATOR of an online forum  
Karen's BOYFRIEND  
Karen's DAD  
TEAMMATE 1, who may be on Karen's side  
TEAMMATE 2, football player  
TEAMMATE 3, football player  
CRISIS MANAGER, a PR consultant  
CALLER, a young male caller to Tom and Jerry's sports show  
YOUNG PERSONS 1-4, college students discussing the case  
OTHER GIRL, a potential ally for Karen

#### **NOTE**

Indented text in scenes represent "interference" and the juxtaposition of points of view within a scene.

# THE INTERFERENCE

## 1.

*The words in brackets can be played with/obscured as potential elements of sound design. This is a suggestion only. They should not be omitted.*

VARIOUS VOICES.

[Stranger]

This kid

[These] young [players]

Potential

[Allegation]

Butchered by [the]

Fifteen minutes

Seeking

[Allegedly]

[Boys being]

The future

[Due] process

Drunk

[Persuaded]

[Crush on the] star

[Turning it] over

[Sobbing he was]

[Holding] you

No

[Not] thinking he did anything

[Evidence]

[Not] the kind of

falsely accused

character [coaches]

[Team]

doubt

Some [girl]

Speak

Bitter

[Twisted]

[Not comfortable]

He said

She said

Truth.

KAREN. (*Football commentary. Sound of the crowd.*) 3rd and 2

Smith wants to throw  
Pressure from the back side  
He's still on his feet  
Oh!

And that is a huge block from number 24  
Absolutely levels Tyson Boswell  
And quarterback Smith lets fly...  
The crowd is

JERRY. disgruntled tonight, Tom.

TOM. I'm just going to say it: why this kid, Jerry? At this key moment  
in his football career

KAREN. he must weigh, what? more than 200 pounds.

NEWSCASTER. You just joining us here is the breaking story that

ONLINE COMMENTATOR 1. she should be ashamed of

ONLINE COMMENTATOR 2. lying bitch

TOM. is what I think we are dealing with here, Jerry.

KAREN. Maybe if I just lie here.

JERRY. But surfacing now, Tom. Right in the middle of the most  
important season these young players have ever

NEWSCASTER. faced no criminal charges. A gag order was placed  
by the university on the young

ONLINE COMMENTATOR 2. gold digging

NEWSCASTER. student. But she decided to speak out after an  
earlier verdict that resulted in expulsion for the quarterback was  
overturned by

ONLINE COMMENTATOR 1. common sense, man. There's just  
no way.

NEWSCASTER. Back after these words from our

ONLINE COMMENTATOR 2. young sluts trying to ruin stars'  
careers.

*Another Young Woman: listening, flicking between channels,  
but also reading/typing on her phone or another device.*

TOM. Her words could be enough to destroy a guy's reputation,  
Jerry.

KAREN. Woke up and someone was on top of me. Not a stranger. This was my friend—

*Another Young Woman mutes Karen. Her lips are still moving but we cannot hear what she is saying.*

*Another Young Woman types.*

*She presses send. We hear the noise of her phone as she receives replies and further comments. She wanders off, reading the responses to her post and typing some more, absorbed by the social media frenzy.*

ONLINE COMMENTATOR 3. Just another girl who wanted to be part of

ONLINE COMMENTATOR 1. butchering our boy by social media.

NEWSCASTER. Culture of entitlement among those

ONLINE COMMENTATOR 3. wanting their fifteen minutes.

NEWSCASTER. Stay tuned for scenes from our next

TOM. college campus assault case.

JERRY. You mean alleged assault, Tom.

ONLINE COMMENTATOR 3. After that *Rolling Stone* article you can't believe

PANEL MEMBER 6. a young woman with an excellent record of achievement and scholarship.

ONLINE COMMENTATOR 2. Bitch was giving out free samples.

MICHELLE. My friend

DETECTIVE O'DELL. may be seeking attention

ANOTHER YOUNG WOMAN. was in my class, seemed normal

ONLINE COMMENTATOR 2. has no idea of what's coming for her. Truth

ANOTHER YOUNG WOMAN. be told most girls would be grateful for a chance with someone like him. Like who does Karen think

ONLINE COMMENTATOR 3. she is a sociopath, just like a serial killer.

ONLINE COMMENTATOR 1. Wants to play the victim.

ANOTHER YOUNG WOMAN. Smith is like a ten, she's what?

ONLINE COMMENTATOR 1. A solid four.

ONLINE COMMENTATOR 2. Does anyone know where she lives?  
Be fun to knock on her

ONLINE COMMENTATOR 3. sleep at night. I hope karma catches up to you real quick.

ANOTHER YOUNG WOMAN. Drag her name through the  
DETECTIVE O'DELL. level playing field, but boys will be

ONLINE COMMENTATOR 1. on the lookout for women like this, especially if you are successful, they take no responsibility

MICHELLE. to look after my friend. But she said to me, she said, we had no reason to be worried

ANOTHER YOUNG WOMAN. because why would he do that, why would he risk that future that he had pretty much mapped

ONLINE COMMENTATOR 1. out of control. That this girl and this journalist are allowed to make public

ONLINE COMMENTATOR 3. the police reports on this and there are just too many inconsistencies. I don't believe a word

ANOTHER YOUNG WOMAN. she says she's traumatized. Look, a lot of girls will tell you that they have been in that situation where stuff is going on with a guy and they are not that into it. But it's not worth making a big deal of because

ONLINE COMMENTATOR 3. if it was really that bad, how come she looks so composed on the news?

ANOTHER YOUNG WOMAN. I feel like his life could have been ruined for a misunderstanding.

COACH. I can only tell you about the guy I have coached. And he is a good guy. An upright guy. A hard worker. Polite kid. Guys like that, in my experience, do not get

KAREN. (*Football commentary.*) caught! A great catch by Smith. And watch this:

The block.

Out of nowhere.

What a block by teammate Colby Peterson

Nobody was expecting that trick play!

# THE INTERFERENCE

by Lynda Radley

12 n/s (doubling, flexible casting)

“Allegations. Drunk? He said. She said. Truth.” In a culture of amplified voices and distorted information where student athletes become celebrities, everyone has incentive to bury truth. When a survivor speaks up, can her truth rise above the noise? *THE INTERFERENCE* is a story for a world in the midst of a tectonic cultural shift that shakes the old patriarchal society to its core.

*“Lynda Radley’s script manages to distill a tragically familiar yet original story... a compelling narrative of broken snippets of conversation... [THE INTERFERENCE] capture[s] the essence of the moment in all its rage, its despair and hope. It’s a story that needs to be told.”*

—**BritishTheatreGuide.info**

*“...an intelligent, heartfelt show...”*

—**The Guardian (UK)**

*“Radley’s text is formidable...both in its powerful narrative structure, and in its ear for the chilling parallels between the brutal, aggressive language of the sports field, and the frightening attitudes to women that often go along with it... brisk, gripping, fiercely intelligent, and tightly focused...”*

—**The Scotsman (Edinburgh)**

*“...a damning indictment of a warped establishment protecting its own by any means necessary.”*

—**The Herald (Scotland)**

*“...serious, impactful drama... tight, poised and hard hitting... Radley’s intelligent dialogue shows the striking similarity between the lexicons of sport and rape culture... Radley’s writing exhibits a dark humour... there is an astonishing subtlety to the language of the play... [THE INTERFERENCE] adeptly addresses a difficult topic with a grace and thoughtfulness which is exceptional.”*

—**EdFringeReview.com**

*“...engrossing... [a] perceptive and compelling piece...”*

—**The List**

ISBN 978-0-8222-3680-1



**DRAMATISTS PLAY SERVICE, INC.**

9 780822 236801