

THAT'S WHY: AN ORIGINAL PLAY

by

Faith Lawrence

Submitted in partial fulfillment of the
requirements for Departmental Honors in
the Department of Theatre
Texas Christian University
Fort Worth, Texas

May 8th, 2016

THAT'S WHY: AN ORIGINAL PLAY

Project Approved:

Supervising Professor: Thomas J. Walsh, Ph.D

Department of Theatre

Harry Parker, Ph. D

Department of Theatre

Angela Turner Wilson, M.M

Department of Music

ABSTRACT

For my Departmental Honors Thesis Project, I wrote a one-act play entitled *That's Why*. My desire to write a play was derived from much more than the fact that I am a Texas Christian University theatre major. My interest in writing is a result of my childhood and eagerness to create theatre with a purpose. The play discussed in this reflection deals with issues such as hazing, mental health, grief, and perspective. During this Departmental Honors Thesis Project Reflection, I discuss my playwriting experience within the topics of Preparation, Process, Plot, Personal, and Production. Within these subjects, I discuss in-depth my motivation for writing, multiple character analysis, and the future plans for *That's Why*.

THAT'S WHY: AN ORIGINAL PLAY

I am a firm believer that art is powerful. Art is so powerful that it can be a change agent. As a BFA Theatre Major with an emphasis in Musical Theatre at Texas Christian University, I have been taught of the innate power that the theatre has to bring comfort to the disturbed and to disturb the comfortable. The tagline of the TCU Theatre Department is “Theatre to change the world,” which stems from TCU’s tagline: Learning to change the world. Both missions provide inspiration and motivation to students to empower ideas by reaching their full potential. However, using art to be a change agent is not always an easy feat. I chose to do a Departmental Honors Project that celebrates this idea: I chose to write a play. My curiosity of playwriting stemmed from my beginnings in the theatre as did my desire to create theatre that can promote and inspire change.

I. PREPARATION

The first production that I was a part of was called the *Memphis Passion Play*. Every year, Bellevue Baptist Church in Memphis, TN tells the story of Christ through this theatre production. These productions featured seasoned actors (all volunteers), a full orchestra, live animals, and state-of-the-art special effects. These elements came together for the sole purpose of sharing the Gospel message and evangelizing. At the early age of eight, I was introduced to the idea of creating theatre that had a purpose – a deeper purpose than audience entertainment or enjoyment. For ten more years, I continued to participate in the *Memphis Passion Play* and other shows of the same nature at Bellevue Baptist Church. Before each show, the cast and crew would come together and pray for the audience. Each member of the production had an understanding that

what they were doing on stage was not about them but about the audience and what they were going to draw from the story being told.

What I experienced being a part of these purposeful productions is what motivated me to pursue theatre at the collegiate level. Being immersed in an art that's sole purpose was to be a change agent drove my college major decision. I have spent the last four years at Texas Christian University discovering what it means to tell a story and communicate influential ideas through performance. However, another theatrical aspect began to interest me as well: playwriting. Before entering college, I had no experience as a playwright, however, I was fascinated by the idea of creating a work of art from nothing but an idea in the mind. The spring semester of my junior year, I contacted Thomas J. Walsh, Ph.D about doing an independent playwriting study. Dr. Walsh has mentored other students through the playwriting process – some whose works have gone on to be produced at Texas Christian University. In addition, I communicated to Dr. Walsh my desire to create theatre that allowed me to share my faith and hone in on the human condition. He appreciated my goal as he was someone who had also seen the poor artistry, cliché writing, and low budget of many faith-based films and television today. Dr. Walsh agreed to the independent study at which point I decided to make this playwriting experience my Departmental Honors Project. To me, it was much more than just trying something new or having a “good” project. Being a part of theatre with a purpose was a part of my childhood and my upbringing. It instilled in me a work ethic and dedication to my craft that I do not ever want to take for granted. Receiving the opportunity to develop myself as a playwright under the guidance of a trusted and esteemed professor such as Dr. Walsh made the experience much more fulfilling and enriching.

II. PROCESS

Dr. Walsh and I began our independent study on August 29th, 2016. I remember feeling both nervous and excited to begin this process. The nervousness came from the fact that playwriting was an entirely new experience for me. The excitement stemmed from my desire to create art that could inspire others. At the beginning our first meeting, Dr. Walsh and I talked about my expectations for the course. I wanted to grow both academically and artistically through this playwriting experience. He then laid out his objectives and expectations for me. Students who take his playwriting course are given three to four story prompts to decide between. The chosen prompt will then serve as the premise for their play. After choosing a prompt on the first week, students write five pages of dialogue and then turn in those pages to Dr. Walsh for review. Dr. Walsh requires students to write five new pages every week without backtracking. This “no backtracking” rule encourages students to always be moving forward with their process. The weekly five pages and meetings with Dr. Walsh occur for the remainder of the semester until the play is complete. For instance, I met with Dr. Walsh on Wednesday mornings. On Wednesday, we would meet and go over what I had written the week before. After meeting, I had from Wednesday to Sunday to write my five new pages, and on Monday, I turned my pages into Dr. Walsh so he could review them in time for our Wednesday meeting.

As stated earlier, I had spoken with Dr. Walsh about my interest in creating theatre that shares my faith. While he appreciated my interest and focus on the subject he did not want to limit me. Dr. Walsh gave me prompts that had the potential to go in a spiritual direction, however, he cautioned me to let themes and storylines to develop naturally as opposed to me forcing them. He believed that my process would be less frustrating and more worthwhile if I

wrote freely and not confined to one idea. After looking through the four prompts given to me, I finally decided on one that dealt with hazing. It is as follows:

A young male student, Ron, has drowned in a freak accident at the seashore near a college. He was found partially buried in the sand. Further up the beach a number of whiskey and beer bottles have been found. The local police department is investigating the strange case and suspects foul play. As the action begins, two students arrive separately, but simultaneously at the Dean's office. They have been called by the Dean of Students who wants to know more about the drowning of the student, Ron.

Upon choosing this prompt, it was almost as if I immediately had writer's block. I was unsure of how to begin a story that contained such a heavy and specific subject. Being a lover of simplicity, I decided to open the play with intriguing, yet rather hushed, dialogue. My opening scene introduced two main characters and one supporting character while still keeping much of the story a mystery for the audience. Although the Dean is mentioned a couple of times in the prompt, I made the decision to have the Dean unseen by the audience but only heard. In addition, I changed 'dean' to 'chancellor' to better fit the setting of my play. From the beginning of my playwriting endeavor, I was already discovering my ability to make my own choices when it came to developing characters and furthering the plot. As an actress, primarily, I am often under the direction of someone, and I act within the confines of a script. While I enjoy performance and appreciate the text and stage directions provided to me in a script, I found an immense amount of new freedom and creativity within the art of playwriting.

After turning in my first five pages to Dr. Walsh, I had hope that my writing process would get easier, and in some ways, it did. However, there are ways in which it became a challenge. During this semester of writing, I struggled with time management and planning. Writing five

pages of a one-act play is not a homework assignment that can be done moments before it is due. In fact, I do not consider it to be homework at all. It is a pleasure and a joy to be able to write and form stories. Playwriting takes time, careful consideration, and patience. Being a playwright taught me patience and reinforced the idea of self-motivation. I put these ideas into practice by setting aside a time to sit and write each week. On Sunday afternoons, I cleared my calendar, set at my kitchen table, and wrote my five pages. Sometimes, I could write my five pages in one sitting, and other times I would have to leave and come back to my writing. Utilizing a relatively relaxing time of my week and day allowed me to write without becoming frustrated or stressed. The discipline that I practiced allowed me to fully enjoy and grow during my playwriting experience.

III. PLOT

The play that I was writing transformed into something that I never expected. I was hoping for a play that dealt with spirituality and faith, however, Dr. Walsh's advice to write freely opened a new world of ideas and possibilities for my play. I entitled it, *That's Why*, and it contained issues and themes such as grief, depression, suicide, hazing, marital relationships, and perspective. This one-act play contains 15 scenes and takes place in the present-day. The synopsis of my play is as follows:

A southern family is questioning everything after a fraternity hazing event involving their son goes wrong. As a boy from the fraternity reaches out to the family to help, everyone is wondering why.

I was careful to approach this subject matter in a realistic manner. A play centered around hazing could easily become a sermon, but I was more focused on bringing out the themes and ideas through character development and plot.

That's Why opens with a college student named Brent who has been asked to speak to the Chancellor at Briarwood University after a fatal fraternity hazing incident involving a pledge. He is joined by a fellow fraternity brother Mason who is far less emotionally invested in the situation and is trying to keep Brent from sharing too much information. Feeling guilty, lost, and confused, Brent reaches out to the family of the victim (Ronny). Ronny's parents, Mark and Laura are confused at first, but they eventually warm-up to Brent's unwarranted help. On the other hand, Ronny's sister, Jade, seems to trust and confide in Brent from the beginning. It is clear that Jade struggles with a form of depression and is struggling to fully cope with the death of her brother. Meanwhile Mark and Laura's different methods of handling grief take a toll on their marriage. Jade and Brent's friendship is uprooted when Jade discovers that Brent was at the fraternity hazing event where Ronny died and actually helped to play a part in the ritual that ultimately took Ronny's life. Brent swears that he was trying to help, but Jade is beyond distraught. She becomes disturbed and begins to see Ronny, and at times, talk to him.

A suicide attempt lands Jade in the hospital following the revelation of truth from Brent. While in the hospital, she speaks to Ronny once more and reconciles with her parents. However, her parents are still unaware of Brent's participation in the incident. As Jade is released from the hospital and placed in counseling, the university has made plans to hold a hearing. They ask Jade to testify which upsets her and once again sees her brother across the room. The hearing happens, but Jade does not attend. Brent's fraternity is removed from campus and all of the young men involved in the hazing incident are expelled. As the play resolves, a series of

flashbacks and broken monologues occur that reveal pieces of exposition and plot to the audience. The audience discovers that Ronny and Jade are twins. In a flashback, for the first time, the audience sees an interaction between Brent and Ronny. This flashback takes place early on the day of Ronny's death. Brent warns Ronny that some of the upcoming hazing events are tough, and he tells Ronny that he will look out for him. The two share a genuine and mutual moment of friendship before they part ways only to see each other a couple hours later under different circumstances. The flashback ends, and the play closes with all of the characters simply wondering why.

The storyline of *That's Why* is extremely character driven. My initial desire to write a play that focused heavily on the conflict of the human condition ended up manifesting itself into this work. As a playwright, the characters became my favorite part of this play. The two main characters of *That's Why* are Brent and Jade. While every character has their own story and struggle that motivates their actions concerning Ronny's death, I believe that both Brent and Jade have two of the most complex journeys and developments within the frame of the play. On the contrary, Ronny is also a character who is central to the story, however, most of his journey and growth occurs outside of the framework of the play.

Brent is one of the first characters to whom the audience is introduced. He is a junior at Briarwood, and he is a member of Phi Sigma, the fraternity under question. To me, Brent is one of the most complex characters with the deepest of internal conflicts. From the beginning of the play, he seems to be troubled by something, but there is a mystery as to what that "something" is. After he reaches out to the family, that causes even more confusion, because at the same time, his fraternity brothers are heckling him to remain quiet about the incident. Brent becomes Jade's main confidante which causes him to feel even more guilty and conflicted. This burden drives

him to reveal the truth to Jade in a rather rash and sudden manner. However, at the core, Brent truly believes that he was helping Ronny, but of course Jade does not understand. At this point in the plot, Brent's conscious is clear, however, his mind is not. The audience does not see Brent again until the very end as he is telling himself that he believed he was helping Ronny. Brent represents the person whose good intentions were masked by his association and affiliation with his fraternity. The flashback reveals that Brent was genuinely looking out for Ronny which explains his burdensome feeling when something goes wrong. Brent is the character that I feel that audience members may be able to relate to the most due to his internal conflict. This is due to the idea that Brent's conflict is not a black or white issue but more of a gray area. I chose for Brent's main objective to be "to reconcile" – both with himself and with Ronny via Ronny's family. His tactics towards his objective are seen through the relationship that he develops with Jade and through him constantly telling himself that he believed he was doing the right thing. His constant struggle with self-assurance and self-criticism is something that I believe everybody can relate to in one way or another.

Aside from Brent, Jade is the other principle character in *That's Why*. As Ronny's sister, Jade is heavily affected by his death. The audience is first introduced to Jade in the opening scene. Jade is seen leaving the Chancellor's office in tears, and when Brent and Mason see her as they are waiting they speculate that she is Ronny's sister. Jade's main struggle stems from her mental illness. I chose not to mention a specific mental illness; however, I drew from the symptoms of depression. Jade is mourning the death of her brother; however, her mental health affects the way in which she handles grief. Towards the beginning of the play, during Jade's first one-on-one interaction with Brent, the audience learns that there was a time when Ronny "looked out" for Jade. Exactly what he was helping her cope with is a mystery, but the audience

can gather that Jade feels some guilt and responsibility for Ronny's death, however, these feelings are different than Brent's. Jade feels that she was not there for her brother like he was there for her. As Jade's relationship with her parents begins to falter under the reality of their loss, Jade confides in Brent. Jade finds solace in Brent because he knew Ronny and was interested in what Jade needed and how she felt. Jade's feelings towards Brent make the situation even more intense when Brent reveals how he really knew Ronny. This news causes Jade to feel as if she sees Ronny. She even speaks to him at times. After seeing Ronny for the first time, Jade attempts suicide which lands her in the hospital after a friend found her in time.

Jade continues to see Ronny which supports the idea that her brother is a sense of safety for her. Although the presence of Ronny after his death adds a supernatural element to my play, I believe that it is incredibly important to show what Jade is experiencing through her mental illness. Jade keeps her knowledge about Brent's involvement from her parents. I made this choice for her character because I feel that Jade had begun to develop feelings for Brent. Whether these feelings are romantic or not is up to the audiences' imagination, however, what I do know is that Jade cares for Brent in some capacity. Jade begins to feel better after her suicide attempt through counseling until her father asks her to testify against Brent at the university. After giving it much thought, she becomes upset and refuses to testify which leads her parents to discovering the truth about Brent.

At the close of *That's Why* in Scene 14, one of a few flashbacks occurs that reveals the details behind the time that Ronny looked out for Jade and why she feels somewhat responsible for his death. While Ronny and Jade were still in high school, Jade had plans to commit suicide. She shared these plans with no one, however on the day she planned to take her life, Ronny left a note on her dresser after noticing that his sister was acting strange. His letter prevented her from

taking her own life and opened up a conversation between the two siblings about Jade's mental illness and they promise to always be there for one another. Ronny helps Jade to get the help she needs, she credits her brother for saving her life. A couple of pages later in Scene 15, it is revealed that Jade and Ronny were twins which, in addition to her mental illness, explains why Ronny's death was difficult for her to cope with. As twins, they were close and emotionally connected which may be why Ronny was able to write her a note when she was suicidal without speaking to her. Bringing to light Jade's mental illness and difficulty to cope is an issue that I find important to my play and to everyday life. Seeing the factors that contributed to Jade's actions have the ability to help audience members understand the complexities and individuality of mental illnesses such as depression and anxiety. I never intended for my play to contain such subject matter, but I am thrilled with the way in which Jade's character developed. I feel that she has many layers to her struggles and her successes.

The last character that I would like to highlight is Ronny. Until Scene 8, Ronny is only talked about and never seen. The audience sees his family mourning his death, and they also see the fraternity members attempt to hide it. The other characters' feelings towards Ronny's death help in developing him into a character that is not just mentioned. From the beginning of my writing process, I wanted the audience to feel as if they knew Ronny just by hearing the other characters mention him. It wasn't until I had been writing for a while that I decided to bring Ronny into the play physically. I dabbled with many different ideas of how to portray him due to the fact that he would be seen after his death. I landed on the idea of having Ronny be portrayed as realistically as possible, however Jade is the only one that can see him. I also gave him the ability to talk and interact with Jade. Through Ronny's presence, we learn that he joined the fraternity because he wanted to feel involved. He didn't have any major plans about his

collegiate years, and he didn't join because he was a legacy. He simply joined because it gave him something to do. I wanted this to be Ronny's reasoning because I felt that it alleviated the blame from anyone. Ultimately, Ronny made the decision to go through the recruitment/rush process on his own. No other characters know of this reasoning until Ronny tells Jade during one of the moments when she sees him after his death.

Scenes 14 and 15 are when the audience sees Ronny during the time that he was alive. The first is in his encounter with his sister, Jade, after her first suicide attempt. During this scene, Ronny's care and concern for his sister is clearly evident. In the next scene, the audience is introduced to his interaction with Brent on the day of the hazing incident. Ronny confides in Brent about what the hazing and recruitment/rush process has been like for him. While remaining rather stoic and calm. Brent lets Ronny know that he will look out for him and Ronny then equates that to the time he looked out for Jade. My goal for Ronny's character was to portray him as gentle – not weak – but gentle. Ronny is someone who cares for others, and joining a fraternity was the one time that he was doing something fully for himself.

I believe that my three main characters – Brent, Jade, and Ronny – can bring awareness to the idea that everyone's actions can influence others whether they are aware of it or not. The complexities of these characters are complexities that audience members can see in themselves and in those around them

IV. PERSONAL

While it is wise for a person to keep their personal life separate from their work life, I feel that it is impossible for an artist to do so. Much of what we create and develop as artists comes from what is going on in our lives or what we have experienced in the past. I believe that this is

what makes art so unique and abstract. As I stated earlier, went into this playwriting experience with the intentions to write about my faith, which is personal. However, as I got my prompt that mentioned hazing, my “personal” switched from one area of my life to another.

I have a younger brother, Ryan, and in August of 2016, around the time that I began writing my play, he entered his freshman year of college at the University of Tennessee in Knoxville, Tennessee. Just like Ronny in *That’s Why*, my brother had made the decision to go through the fraternity rush/recruitment process. As I began writing *That’s Why*, I could not help but to think of my younger brother. As someone who did not go through sorority recruitment, I felt that I had little to no connection to this issue, however, when I connected this story to my younger brother, it both helped and hurt my writing process.

During the time frame that I was writing, I spoke to my brother about once a week on the telephone. Because we are close, he often updated me on how the fraternity recruitment process was affecting him both positively and negatively. He promised me that he was safe and that he would refuse to do anything with which he was uncomfortable, but my mind kept going to stories of hazing incidents gone wrong. Aside from the fictional story that I was developing about Ronny, I thought of the incident that occurred at Clemson University in the fall of 2014. A pledge, Tucker Hipps fell to his death after jumping off a bridge and attempting to swim to shore – an activity that active members of his fraternity traditionally required of the pledges (Altman). My mind went to the 2016 movie *Goat* – a film that tells the story of college freshman and his rush experience. Due to the intensity of the images in the film, I could only bring myself to watch the trailer, but Glenn Kenny of the *New York Times* deemed *Goat*, “[a] credible and dispiriting chronicle of late adolescent male toxicity.” Understanding that the scenes from *Goat* are credible and earnest, filled me with fear as I thought about my younger brother.

I watched the trailer for *Goat* multiple times to get a mental image of what hazing was like, and I distinctly remember watching it one time right before I sat down to write my five pages for the week. This led me to write what is my favorite scene in *That's Why*. Scene 7 is the scene in which Laura, Mark, and one of the fraternity boys, Mason, are all talking to the Chancellor. I designed this scene in a way that all characters are facing forward under spotlights as they take turns answering questions from the Chancellor whose character is not physically present onstage, but it is implied. I set the scene up this way to make each character's conversation with the Chancellor personal. During this scene, Mark and Laura, Ronny's parents, describe the night when they got the call that something had happened to their son. They reveal in detail what it was like to get the phone call, drive to the police station, drive to the morgue, and identify the body. Their deeply emotional chronicle is contrasted by Mason's broken and matter-of-fact account of what happened that night from his perspective.

As I wrote Scene 7, I began to become emotional. It was the only time during my writing process that my own words became too heavy for me to write. I thought of my parents getting a call about my brother. I thought of my parents driving six long hours to get him from the morgue, and I thought of life without my brother due to a fraternity hazing incident. This emotion helped me because it drove me to create one of the most beautiful and raw scenes within *That's Why*, however, this emotion also hindered my writing because I had to pause what I was doing and take care of myself and my mind before I began writing again. The personal aspect of my play taught me about what it means to let experiences and circumstances of life drive what I write but to not let it overpower. I am thankful that my brother was going through his recruitment/rush process as I was writing because it gave me even more purpose and motivation for writing.

V. PRODUCTION

I held a closed reading of *That's Why* on Sunday, April 2nd, 2017. At this reading, I had fellow TCU Theatre students read for the characters. Having a reading of my play was important to me because I had yet to hear my play aloud. I had read *That's Why* to myself multiple times, but there is so much that can be missed when reading a play to yourself as opposed to having it read by actors. I had the actors sit around a big table in one of the acting studios in Ed Landreth Hall. I told them why I wrote *That's Why* and what my reasoning was for having a reading. I had given the actors a copy of the script before we met for the reading, so they were also able to ask me any questions they had about the play or the character that they were portraying.

During the reading, I took notes on certain things that needed to be edited after hearing it aloud. The corrections included weird phrasing, moments that were unclear, moments that needed more stage direction, and any typing mistakes that I had overlooked. After the reading, I asked for feedback from my actors. While I had already received ample feedback from Dr. Walsh, I found it important to receive feedback from my peers, especially since this play focuses around college students. The most feedback I received was centered around the fraternity characters: Brent, Mason, Carter, and Eric. There are a couple of scenes that include conversations between these young men. Because I am a female, I do not exactly know how males converse when they are alone with one another. I did my best guess based on stereotypes and accounts from my male friends, however, those sources were not as accurate as they could have been. My actors were able to give me some tips on how to make the conversations between the fraternity boys more realistic. The actors also let me know about moments that they felt were unclear or confusing. Because the story within this play came from my mind, it was easy for me

to leave holes or neglect to include details that were known to me but unclear to the audience. I recorded all of the feedback given to me by my actors to use I as edit my play.

In addition to holding a reading, I also met with Dr. Walsh once again to discuss how to implement the changes and critiques into my play. He reminded me that *That's Why* is my play which gives me the authority to add, change, and keep whatever I see fit. Dr. Walsh and I also discussed where I should take *That's Why* in the future. In December of 2016, per Dr. Walsh's independent study requirements, I submitted my play to the Playwrights' Week at the Lark Theatre in New York City. The chosen submissions receive a full workshop and production of their play during Playwrights' Week. The selected playwrights will be notified in August of 2017. Moreover, Dr. Walsh also suggested that I submit my paper to Theatre TCU to be produced as a studio show in an upcoming season. In my time as a theatre major at TCU, two other students, one past and one present, have had their work produced on the TCU stage. As a playwright, having your work produced by someone other than yourself seems to be a wonderful, inspiring, and rich experience. After finalizing my edits, I plan to submit my play to be produced by TCU during the 2018-2019 season. In addition, I plan to use my play to raise awareness. Because I believe that theatre has the power to change the world, I know that my play can make an impact when it comes to hazing and alcohol/drug education. Being someone who has worked some with TCU's Fraternity and Sorority Life and Drug and Alcohol Education departments due to my involvement with First-Year Experience programs, I envision *That's Why* as being a work of art that could impact students in a positive light by raising awareness and promoting change. I plan to submit my play to both TCU programs and to programs at other universities for them to use as a means to show the realities of hazing, alcohol abuse, mental illness, and grief.

Lastly, Dr. Walsh and I spoke about the flexibility of my play. At the moment, *That's Why* is racially neutral, however, the Brent and Ronny's fraternity resembles that of an Interfraternity Council (IFC) organization. IFC fraternities are traditionally predominantly white. While the media tends to associate IFC fraternities with hazing, this type of behavior happens in other Greek organizations as well. This realization allowed me to explore the possibility of writing multiple versions of my play to include other ethnicities and genders. As an African American female, I would find it rather intriguing and purposeful to write an alternate version of *That's Why* that follows the family of an African American girl who was killed during a sorority hazing event. Understanding the potential that my play has to be versatile and impactful for various groups of people has me interested in developing more than just one version of *That's Why*.

While *That's Why* is unlike anything that I would have ever imagined writing, I could not be prouder of what it developed into. It developed into a play that can be used to make ripples of change amongst many different communities. The growth and confidence that I experienced while writing was well worth the frustrations, tears, and difficulty that occurred at times. I am looking forward to seeing where *That's Why* can be produced and utilized in the future.

Works Cited

Altman, Jamie. "New Information Sheds Light on Death of Clemson Fraternity Pledge." *USA*

Today. Gannett Satellite Information Network, 14 Aug. 2015. Web. 05 May 2017.

<<http://college.usatoday.com/2015/08/14/new-information-sheds-light-on-death-of-clemson-fraternity-pledge/>>

Kenny, Glenn. "Review: In 'Goat,' Frat Brothers Unleash Their Sadistic Terror." *The New York*

Times. The New York Times, 22 Sept. 2016. Web. 05 May 2017.

<https://www.nytimes.com/2016/09/23/movies/goat-review-nick-jonas.html?referrer=google_kp&_r=0>