

**“One giant leap...”**

# **YOU ARE HERE**

**A New Musical**

**GOODSPEED MUSICALS  
AUDIENCE INSIGHTS**

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## YOU ARE HERE

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THE TERRIS THEATRE

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MAX  
SHOWALTER  
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IN MUSICAL THEATRE

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# Synopsis

## **SHORT TAKE: The spoiler-free synopsis**

In a living room in Suburban Chicago in 1969, housewife Diana listens to the sounds of men landing on the moon for the first time. Inspired by their boldness, she impulsively runs out of the home she shares with her husband Gerard, and with it her ordered, safe existence. She finds herself in the city and staying at an expensive hotel, both reveling in and terrified by her newfound freedom. She meets Ruby, an African-American maid at the hotel, and Daniel, a homeless young Vietnam Vet wrestling with his own demons. Not yet ready to go home but not sure how to live, Diana gets a job as a maid at the hotel and stays with Ruby, who shows her the possibilities of a very different life. The next day at the hotel, Diana discovers her friend Joan has her own secret and realizes that nobody's life is as perfect and tidy as she had imagined. When Joan reveals a truth that Diana hasn't been willing to face, Diana must decide whether to return to her safe domestic life or embrace the unknown.

# Characters

**DIANA:** a woman of about 55 years who lives in a suburb of Chicago. Having led an orderly and predictable life for many years, a recent event inspires her to explore the city in new ways.

**RUBY:** a maid at the Hotel Constellation who befriends Diana and shows her a side of Chicago she has never experienced before.

**JOAN:** Diana's closest friend who, unbeknownst to her, keeps a secret.

**ROY:** a clerk at the Hotel Constellation.

**DANIEL:** a Vietnam War veteran in his twenties whom Diana meets while exploring Chicago.

**JAMES:** Ruby's landlord.

# Meet the Writers

**NEIL BARTRAM** (*Music and Lyrics*) was born in England



and raised in Canada. Today, he lives in New York where he is best known as composer and lyricist of the Broadway musical *The Story of My Life*, which was developed at The Terris Theatre in 2008 and garnered four Drama Desk Award nominations (including Outstanding Music and Outstanding Lyrics) following its Broadway premiere in 2009. Neil also wrote music and lyrics for *Somewhere in the World* (Charlottetown

Festival), *Clara's Piano* (Stratford Festival), *The Adventures of Pinocchio* (Chicago Shakespeare Theater, Greenwich Theatre London), *Spin* (Signature Theatre), and *Belles Soeurs* (Segal Centre Montreal, National Arts Centre Ottawa). Goodspeed audiences will recognize Neil's work from his show *Not Wanted on the Voyage*, which had a staged reading at the 2012 Festival of New Musicals, and *Theory of Relativity*, which premiered at The Terris Theatre in 2015 and has gone on to premiere off-West End at the Drayton Arms Theatre. Recently, Neil wrote the score for Chicago Shakespeare Theater's and Asolo Repertory Theatre's productions of *Shakespeare in Love*. Neil is a member of the Dramatists Guild and ASCAP, and he has been awarded the ASCAP Foundations Yellen Award, a Jonathan Larson Foundation Award, a Dramatists Guild Fellowship, and a Dora Award. Additionally, Neil is an alumnus of the BMI Lehman Engel Music Theatre Workshop.

**BRIAN HILL** (*Book*) is an actor, director, and librettist



whose work can be seen across the United States and Canada. Brian acted for three seasons with the Shaw Festival, played Raoul in the Toronto production of *The Phantom of the Opera*, and starred as Joe Gillis in *Sunset Boulevard*. He directed Gilbert and Sullivan's *Patience* and was associate director of *Man of La Mancha* and *Fiddler on the Roof* at the Stratford Festival. Brian was resident director of the Toronto, Vancouver, and

national companies of *Forever Plaid* and served as associate director for the US national tours of *Sunset Boulevard* and *The Sound of Music*. Additionally, he was resident director of the Toronto and Broadway companies of *The Lion King* and associate director of Broadway's *The Little Mermaid* for Disney Theatricals. As a librettist, Brian wrote the new book for the Old Globe's production of *October Sky* and the revised book for the Goodman Theatre's production of *Brigadoon*. With Neil Bartram, Brian has written *The Adventures of Pinocchio* and Goodspeed favorites *The Theory of Relativity* and *The Story of My Life*. Goodspeed audiences may also recognize Brian as director and dramaturge of *Come From Away* at the Festival of New Musicals as well as during its development at the Canadian Music Theatre Project and National Alliance for Musical Theatre. In addition to his work as an actor, director, and librettist, Brian is also an adjunct instructor of drama at New York University in the Tisch School of the Arts.

# Writers' Notes

BY BRIAN HILL & NEIL BARTRAM

*You Are Here* is the story of a woman who, late(-ish) in life, takes a small step away from her sheltered suburban home and makes a giant leap into a world as unfamiliar to her as the surface of the moon.

When we first set out to write this piece, we had just completed our run of *The Theory of Relativity* at Goodspeed, which was a view through the eyes of 20-somethings about to step into the unfamiliar world

of adulthood. After writing for that incredibly talented company of young actors, we thought it would be an exciting challenge to tackle something that viewed the world from the other end of the spectrum, from a 50-something point of view.

The theatrical canon isn't exactly crowded with leading roles for brilliant actresses of a certain age. For every Dolly or Rose there are dozens of Laureys, Julies, Marias, Millies, Cosettes, Elphabas, Anastasias, Elsas, Anna...the list is endless. So, we were intrigued by the possibilities presented to us by tapping into the talents of an established actress who could bring a depth of life and work experience to this piece. We were also interested in tossing her into a time period that would test anyone's limits, let alone our central character Diana, who has decades of established patterns and ingrained behaviors.

1969 was a time of great social upheaval. The women's movement was gaining its footing, race-related riots were frequent and volatile, the Vietnam War was raging on, and men were walking on the moon. It was also a time of



great change in the music world. It was the moment when parents and children stopped listening to the same music. *Hair* had premiered on Broadway just one year earlier, and the Beatles had made a splash on *The Ed Sullivan Show* only a few years before that. The surface serenity of the previous twenty years was cracking. But many were watching this through the safe filter of a television screen. We wondered what this would have been like for our grandmothers who had gone through one, maybe two, world wars

and were finally able to settle into the social stillness of the 1950s only to have the cart upset once again.

This combination of a veteran performer playing a specific yet familiar character living in a turbulent time feels particularly fertile. Add to the mix our wonderful director Sarna Lapine and Goodspeed's Terris Theatre (our home for both *The Story of My Life* and *The Theory of Relativity*) and we feel we're in the perfect place to really dig into this story. We plan to spend our time here developing the piece to see if Diana's journey into the wildly unsettled world of 1969 will resonate with audiences who are experiencing the equally unsettled world of 2018. The similarities between this year and that are constantly surprising us, and we're likely to find more as we dive in deeper with our extraordinary cast and creative team.

In hindsight, it seems as though *You Are Here* has evolved into a companion piece to *The Theory of Relativity*—each looking at the changing world from opposite ends of the age spectrum.

# Sarna Lapine

The director of *You Are Here*, Sarna Lapine, has a rich and varied resume full of projects including Broadway's *Sunday in the Park with George* starring Jake Gyllenhaal and, most recently, a production of Anna Ziegler's play *Photograph 51* in Osaka, Japan. She sat down with us to give some insight into her life and work.

## When did you know you wanted to be a director? How did you go about doing it?

I don't think it was a clear presentation of an idea for me for a long time, and I did a lot of other things. I always thought I wanted to be a writer—I'm naturally very introverted. In my mid to late 20s I was working in the non-profit sector in Seattle working with a population of girls in the juvenile justice system and also really interbreeding literary criticism with gender studies. I was really interested in pop culture criticism, and I think between my interest in that and working with girls, I thought I should develop myself to find my way into more of a leadership position. I thought it was really important for young women to see themselves out in the world doing things they didn't think they could do. I remember thinking, "I should be less concerned with being a cultural critic and be more brave and lead by example and do the thing I'm most afraid of doing." And that ended up being directing.

Through the Intiman Theater, I met and developed a friendship with Bart Sher [the director of several Broadway shows, including the current revival of *My Fair Lady*]. I very casually said "I think I want to be a director, how did you get to do that for a living?" And he said he always had great mentors and had started as an assistant. And he said "I'm doing my first Broadway show in New York if you want to assist me—if you can get yourself to New York I'll give you a job." And I guess that's how it started, but it's been a long process.

## Did you always love theater?

Yes. But my first love was literature—I love books, and I love great writers. I love film too, but what I discovered about working in theater was it was sort of this three-dimensional literary analysis; that you could take a text and not just be in your room or at your computer—you were engaged in this process of bringing something to life through conversations with a variety of people.

## Directing is still very much a male-dominated profession. How does that affect your work?

I'm certainly drawn to stories about women. And I'm drawn to writers who have a sensibility about the world that's more egalitarian—those can be male or female. But I've always been interested in stories that feature aspects of



life that I identify with as a woman. I think as a woman and particularly a younger woman there are biases that come sometimes from powerful men in your field. I think often you're working at a deficit and you don't even know it. And I think when you're a woman and you're trying to attain a leadership role that has a public face, there are lots of people who are going to punish you for it, no matter how you approach your leadership style. And there's a clear double-standard I've experienced my whole life around that. The advantage of hardship is that you develop a different skill set, and you have to develop a really firm belief in yourself in your internal core, because people are going to try to undermine and challenge that. And over time that has grown to be stronger than I even realized it was.

## What drew you to this piece?

I think the writing is beautiful and I think the music is really beautiful and expressive. I love that it's a period piece, set in Chicago when the first moon landing was televised. I love the metaphors of all of those things—this woman watching the moon landing in her living room on TV, when the world first came into the average American household through the television, and what that experience must have been like. And I thought it would be interesting to investigate a rather quiet mid-life crisis that this suburban Chicago housewife was having, and I thought I hadn't really seen anything like that before. And so I was interested in this character and what she was going through.

## Tell us more about Diana.

One could argue that she's a passive protagonist, but she's not really passive—I think her internal struggle is actually very real and familiar and about identity and also about changes in society where a person of a certain age belongs. We're still very ageist, and women after a certain age do become completely invisible. And in this woman's case she could have accepted that post and faded away. But it was something about watching the moon landing that I think broke her out of that malaise and sent her out into Chicago at night in search of something. And she didn't necessarily know she was looking for something.

## What do you hope people take away from this show?

I think there's something about Diana following an inner voice, even at a later stage of life, that's very powerful. I think there are a lot of ways in which that guiding inner voice gets drowned out by a lot of external forces. And I think the power of watching somebody who thinks they're reaching the twilight of their life choose to break the mold or do something different is quite inspiring.

# An Unusual Protagonist

## DIANA IN CONTEXT

Diana, the protagonist of *You Are Here*, steps out of her tidy, sheltered life and into the unknown. And in so doing, she walks on a seldom-trod path in musical theater: stories of uncertain women of a certain age finding a new path into the world.

The women of the musical theater canon tend to be powerhouses. Musical theater, unlike many other art forms, is a world in which many of the great leading characters are female. Mama Rose, Auntie Mame, Elphaba, Eva Peron, Eliza Doolittle, Annie Oakley, Maria Von Trapp, Dolly Levi... all are the unquestioned stars of their shows. More than this, most of these women have something in common: they usually know what they want and are striving towards it with ferocity and confidence. Even female protagonists who aren't yet women—namely, Little Orphan Annie—have notable guts and drive (and often a brassy belt to go with it).

What is rare to see is a woman who isn't overtly strong. *You Are Here's* Diana has lived a life that she chose very deliberately—she wanted a "safe" life, she says, and she has had one. She is married to Gerard, a man who is steady but unexciting, and her life with him has been comfortable and protected. Now middle-aged, Diana watches men walk on the moon on television, and with that one act her life shatters. She sees possibilities where before she never looked for them. She is as surprised as anyone when she impulsively strides out the door and into a life where absolutely nothing is planned for her. And more than this, for perhaps the first time in her life she has to ask herself what she wants—a question she doesn't have an easy answer for. In *You Are Here*, Neil Bartram and Brian Hill have created a complicated, delicate protagonist, and given her the space to be complicated and find her strength.

More than that, they have painted a portrait of a rarely-seen

experience: a female mid-life crisis. The characters who are most often portrayed as actively finding what their lives will be are often male and young—think of Tony in *West Side Story* singing "Something's Coming," or Pippin declaring that he's got to find his corner of the sky. Women in middle-age are often portrayed as settled in their lives; in their theatrical portrayals they are more often acting as wise mentors (or wise and sassy mentors) than actively seeking their own definition. And yet, it has taken Diana most of her life even to know how to ask what she wants, let alone begin to seek an answer to that question.

Also remarkable is that the writers of *You Are Here* have painted a portrait of not just one middle-aged woman seeking her next step, but three. Joan, the friend Diana thinks has her life completely together, is wildly frustrated with her life and has found her own ways to break up the stagnation. Ruby, the hotel maid who befriends Diana, isn't only a hotel maid—she spends her nights studying philosophy and seeking the answers to the larger questions in life. None of these characters are remotely settled; all three are actively, restlessly moving forward, in a time (the late 1960s) that is moving forward just as actively.

That change is often uncomfortable. The path is often unclear, and the vulnerability needed to open up and forge ahead is often painful. And yet, like the society that surrounds them, the three women at the heart of *You Are Here* recognize that a safe, unchanging life isn't really a life at all. Diana's journey is an awakening, both internally and externally, to the issues surrounding her that she never thought to question. And though it might be more usual to see a protagonist's strength displayed as steel-nerved verve or endless drive, sometimes strength can be smaller. Diana is not seeking the answers to her questions but is simply beginning to ask them at all. And in so doing, she proves herself to be a very strong protagonist indeed.





# The Women's Liberation Movement in 1969

At the opening of *You Are Here*, Diana has just returned from a four-day sojourn away from home—presumably the first one she has ever taken alone. She walks out the front door of her suburban home on a July evening in 1969 and pushes the boundaries of a life that, until that day, was relatively confined to her immediate circle apart from occasional day trips to Chicago's cultural center with her worldly and outgoing friend, Joan. When Diana



steps beyond the confining, yet artificial, boundaries of her life, she discovers that women across the city have taken their lives into their own hands with pursuits Diana has never considered for herself.

## THE STATUS OF WOMEN IN 1969

By the time of Diana's own liberating experience in 1969, the Women's Liberation Movement—based in the philosophy that women could overcome their position as second class citizens through economic, psychological, and social freedom—had taken shape in myriad ways with organizing and education efforts. In 1961, Eleanor Roosevelt had chaired the first Commission on the Status of Women established by President Kennedy's administration, bringing the issue further into the public sphere, and in 1963, Betty Friedan had published her seminal work, *The Feminine Mystique*, which questioned the societal status of women. By this time, "sex" had also been added as a protected status under the Title VII provision of the 1964 Civil Rights Act, and in response to the refusal by the Equal Employment Opportunity Commission (EEOC) to enforce this provision, feminists from all arenas joined together to form the National Organization for Women (NOW) as an advocacy organization modeled after the National Association for the Advancement of Colored People (NAACP). The movement also drew individuals from the broader Civil Rights Movement and the antiwar movement that grew in response to the Vietnam War.

## CHICAGO WOMEN'S LIBERATION UNION

While Diana tended her home and husband throughout the early and mid-sixties, Chicago was, in fact, becoming a major hub for feminist activity and organization. The city's feminist organizers spurred the creation of women's

groups in cities across the country, even creating the first national newsletter for the movement. The Chicago Women's Liberation Union was founded officially in 1969 and was comprised of feminists with ties to the Civil Rights Movement, the New Left, Students for a Democratic Society (SDS), and the antiwar movement. The members of CWLU had three primary goals for their organization:

supporting women's liberation, raising consciousness about women's issues in connection with other social movements, and establishing a network among working-class women. NOW developed a variety of "work groups"—categorized as either education, service, or direct action groups—that members could join. The Liberation School was founded as the primary education provider to the organization with courses on topics like public speaking and women's health that enrolled hundreds of women per session. Those women would often go on to join service or direct action groups that performed a range of duties like pregnancy testing, legal counseling, abortion counseling, labor organizing through strikes and marches, providing child care for advocates and organizers, and taking legal action through discrimination lawsuits.

## DIANA'S JOURNEY

In *You Are Here*, Ruby, Joan, and Diana are distinct manifestations the Women's Liberation Movement happening throughout their city and, indeed, the country. Ruby's situation—a divorced, working woman putting herself through school—is highly recognizable and relatable in 2018, but Diana's shock at her lifestyle demonstrates the novelty of her independence in 1969. And while Joan's secret activities are certainly morally questionable, she claims an agency over her life that Diana had never realized she was missing. It was through interactions like these, with other women in spaces not controlled by men, that the liberation movement spread. Women like Diana who had been confined to the domestic sphere stepped out and met others who had reclaimed their independence, and they learned to value their contributions not just to their homes and families but also to their broader communities, cities, and country.

# Making History on the Small Screen

The sixties in the United States was a decade of unprecedented social and political change, and at the end of the decade, the effects of those changes came to a head. The antiwar movement was stronger than ever; both Dr. Martin Luther King, Jr. and Robert F. Kennedy were assassinated; human beings walked on the moon for the first time; and average US citizens watched it all happen from the comfort and safety of their living rooms. As we see in *You Are Here*, the ubiquity of television was a major factor in the awareness of such current events for the first time in history—in fact, by 1969, ninety-six percent of US households had at least one television set—but did a heightened awareness of current events necessarily equate to in-depth understanding of the underlying issues? Diana's encounters with people from unexplored parts of her own city indicate that was not necessarily the case.

## 1968 CHICAGO AND THE DALEY MACHINE

When Ruby invites Diana to her home, they board a familiar commuter train but disembark three stops before Diana's usual one, and she is shocked at the state of the neighborhood when she steps off the train. Ravaged by riots that had occurred a full year earlier, Diana cannot believe that such a neglected block could exist so close to her own home. She had seen the television coverage of the riots that affected this and other black neighborhoods in Chicago when they were raging the previous summer, but even live news footage could not prepare her for the reality that Ruby and her neighbors lived every day.

When Dr. Martin Luther King, Jr. was assassinated on April 4, 1968, communities across the country grieved and were thrown into crisis by the news. Riots erupted in many cities, but no other city in the country was helmed by Chicago's Mayor Daley and his political machine. Richard J. Daley was elected in 1955 and lorded unyielding power over the city of Chicago until his death in December of 1976. Daley was—and still to this day is—infamous for his extreme tactics of voter influence and coercion, particularly in the severely segregated city's black neighborhoods, to maintain his position, and he was known to appoint loyalists to his administration and ensure their longevity through corruption, public manipulation, and careful gerrymandering of voting districts. He was a staunch segregationist and did everything he could to maintain the established racial barriers between neighborhoods; he knew that if the black population were to disperse and be represented in voting blocs throughout the city (as would happen under a city-wide policy of integration), he would be ousted at the next election. Throughout the mid- and late-60s, Chicago's civil rights activists had utilized tactics both of nonviolence and of armed resistance in their fight to integrate the city under Daley, but he had corrupted the city's political leadership so thoroughly that they had little success in effecting lasting change and, in fact, were overwhelmingly met with police violence and brutality



*Chicago Riots of 1968. Courtesy of Chicago Tribune.*



*Chicago Riots of 1968. Courtesy of Chicago Tribune.*



*Chicago Mayor Richard J. Daley speaks during a news conference*

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under Daley's direction. It was in his efforts to quell the April 1968 riots that Daley gave his police force the menacing "shoot to kill" order that would define his political career and legacy.

Daley's pervasive influence seeped into the media, as well, and news coverage of the riots was heavily skewed toward Daley and his political machine. Given the absence of racial and cultural mixing in 1969 Chicago and Daley's control over almost every aspect of the city, it follows that Diana and other white suburbanites would be ignorant of the adjacent neighborhood's daily struggle to maintain a safe environment—even a full year after the riots occurred—in the face of a patently racist and omnipresent political machine. But for Diana, this is one example of how television falls short in its portrayal of the absolute truth and shields her from the reality of her community under the guise of information sharing.

➔ **CLICK TO LEARN MORE** about the **Chicago Riots**  
<http://graphics.chicagotribune.com/riots-chicago-1968-mlk/index.html>

## THE TELEVISION WAR

Sitting with her on his park bench, Daniel tells Diana that he began hearing voices two weeks into his deployment to the jungles of Vietnam. College wasn't the right fit for him—he has trouble concentrating—and as soon as he dropped out of school he was drafted. Diana's mind wanders to images of actor Ron Ely as Tarzan in the jungle, half-dressed and swinging on a vine. She imagines Daniel is a noble hero, a defender of democracy. From her perspective, that's what soldiers do. But then Daniel tells her he is the only surviving member of his platoon, and she realizes that what she has seen on television is an incomplete account. She has seen the footage, the destruction, the death, but what she never saw was the humanity.

The relationship of the free press to the military operations and government agencies that oversaw them throughout the Vietnam War was a dynamic one that ebbed and flowed throughout the conflict. Due to concerns about national security, President Eisenhower attempted to control the flow of information by establishing thirty additional levels of information classification in 1953, effectively restricting public access to a great deal more information than had previous administrations and laying the groundwork for how the news media would interact with government officials throughout the Vietnam War that would begin two years later. While there were of course legitimate security reasons for this action, new restrictions also served to help the administration cover up information it did not want in the hands of the press media or public. When President Kennedy—himself a former journalist—took office, he had a much greater command over the state of journalism and television in the United States, and he



*A couple watching footage of the Vietnam War on their television, February, 1968. Courtesy of The New Yorker.*



*The Vietnam War*



*Vietnam War protests*

# Making History on the Small Screen

established the tradition of live presidential press conferences. This, of course, gave the appearance of transparency, but ultimately President Kennedy controlled those press conferences, and he decided what information would be shared, how, and with whom. He also gave strict and specific instructions that US government and military personnel were not to grant interviews with news reporters.

Beginning in the mid-60s, it was clear that large contingents of the news media opposed the continuing war in Vietnam, and their reporting reflected that increased bias. As television journalists focused on the atrocities of war and rising death count, they also ignored and neglected to report significantly on military advances and the United States' progress in its mission. The effect that violent war footage on the news had on the public's support (or lack thereof) for the war is colloquially believed to be negative; when people refer to Vietnam as "The Television War," they usually imply that televised war footage inspired empathy in the general public and led to increased cries for the end of the war. However, there is no empirical evidence that proves this correlation. In fact, many analysts wonder if the barrage of war footage actually desensitized supportive or indifferent US audiences to violence in the way that we have come generally to accept of movies, video games, and, indeed, the news in 2018. This could certainly be true for Diana, who—although she watches the news routinely and is aware of the war—has a wildly romanticized idea of soldiers' experiences on the frontlines in Vietnam.

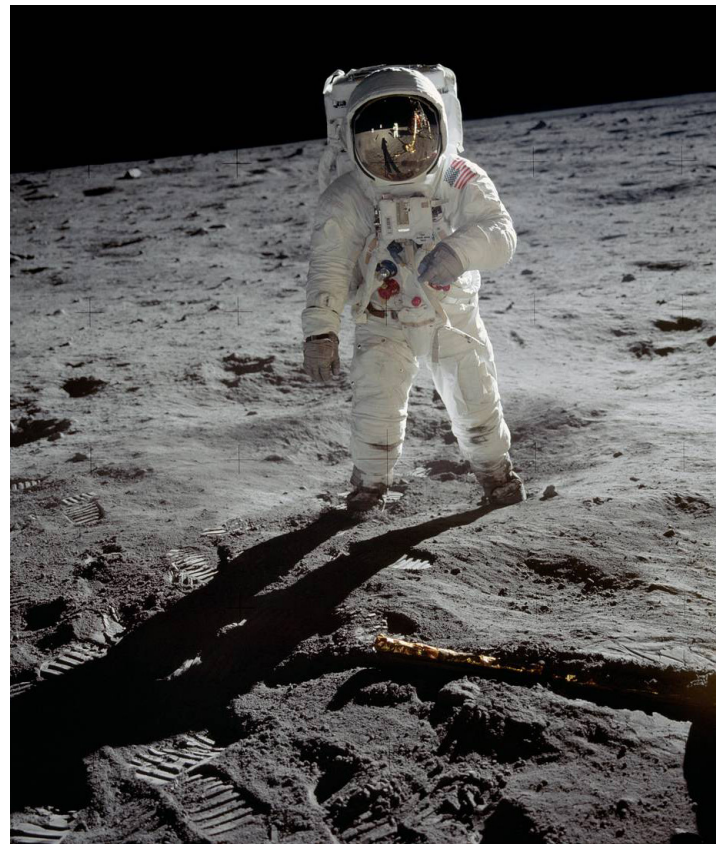
## "ONE GIANT LEAP FOR MANKIND"

Diana walks into her living room in the first scene of *You Are Here*, and she says that the moon never shows us its backside, keeping what lay in the shadows a secret. In fact, four days earlier—July 20, 1969, specifically—human beings walked on the moon and explored its hidden side for the first time, and it was broadcast live on television into living rooms around the globe. It was a day of unprecedented global unity, and people in countries all over the world celebrated the human victory achieved by Apollo 11 astronauts Neil Armstrong, Buzz Aldrin, Michael Collins, and the NASA team that supported them from the ground. It seemed that the impossible was suddenly achievable, and that revelation drove many to speculate that world peace and cooperation were on the horizon—after all, this mission proved that there was a whole universe awaiting exploration within our reach, and the only way to achieve that would be if our cosmically insignificant geopolitical conflicts could be set aside in favor of international collaboration on space exploration.

Of the roughly 8-day mission, however, only the moon landing and the subsequent "splashdown" into the Pacific Ocean



*A family watches the moon landing on TV on July 20, 1969*



*Astronaut Buzz Aldrin walks on the surface of the moon near the leg of the Apollo 11 mission. Courtesy of NASA.*

# Making History on the Small Screen

marking the astronauts' return to Earth were televised—not to mention the near-decade of research and preparation that went into the Apollo 11 mission. For speculators like Diana, the news coverage of the mission provided an incomplete account of the whole operation, and any conclusions drawn from a few hours of film footage were accordingly sensationalist.

Unlike so many other events televised and reported on throughout the sixties, though, the Apollo 11 mission inspired hope, awe, progress, and achievement in ways that other newsworthy topics simply did not. Coupled with her recent personal loss, Diana's vulnerability and complete shock at the astronauts' achievements pushes her to explore new boundaries and speak to new people.

## STILL MAKING HISTORY ON THE SMALL SCREEN

Despite what we know about human error and motivations like greed, protection, shame, and security, we as a society continue to rely on television news as a primary source of information. Since the sixties, countless events foreign and domestic have been reported on, but in the moment it is nearly impossible to discern what is true and what is mere sensationalism. Regardless, we tend to accept what our preferred news source reports, and we have not found a solution to bias—or other circumstances that impede truthful and accurate reporting—in our news media. So, what do we do?

Diana, Ruby, Daniel, and Joan all go out seeking truth for themselves. Ruby studies philosophy and lives independently as a single woman. Daniel plays his guitar and does what he can to quiet the voices that infiltrate his mind. Joan finds a freedom that is hers, personally, to enjoy and that allows her to expand her life beyond the confines of her marriage. By the end of *You Are Here*, we don't know specifically what Diana intends to do, but her four days away from home provide her with clarity and understanding that decades of home life and watching the news on television have never been able to offer her.



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