



# BETWEEN RIVERSIDE AND CRAZY

BY STEPHEN ADLY GUIRGIS

DIRECTED BY AUSTIN PENDLETON

**Educational  
Resource Guide**



Second Stage Theater

Created by Benji Ashe  
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Dear Educator,

Thank you for partnering with Second Stage to bring the theater into your school. The *Between Riverside and Crazy* resource guide is divided into three sections: **Before the Show**, **At the Theater**, and **After the Show**. In the **Before the Show** section you will find information about the show, the artists involved, and activities to begin a conversation in your classroom. In the **At the Theater** section you will find tips for your students at the theater and a notepad to jot down reflections & reactions to the show. In the **After the Show** section you will find follow-up discussion questions and activities, to deepen your experience at the theater and draw connections to your curriculum.

I hope that the material, the discussions, and the resources enrich and enhance your experience at the theater. I hope they bring new elements of the play to light, engage your students to think critically about the piece, and challenge their ideas of the theater. I am happy to help in any way I can to integrate the materials in this resource guide into your classroom. Please provide us with feedback, and any thoughts or reactions about your experience!

Best,

*Cassidy Kaye*

Cassidy Kaye  
Educational Programs Manager

You can email us at [ckaye@2st.com](mailto:ckaye@2st.com) or send us feedback via mail at:

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PRESENTS

The Atlantic Theater Company Production of

# BETWEEN RIVERSIDE AND CRAZY

BY

STEPHEN ADLY GUIRGIS

WITH

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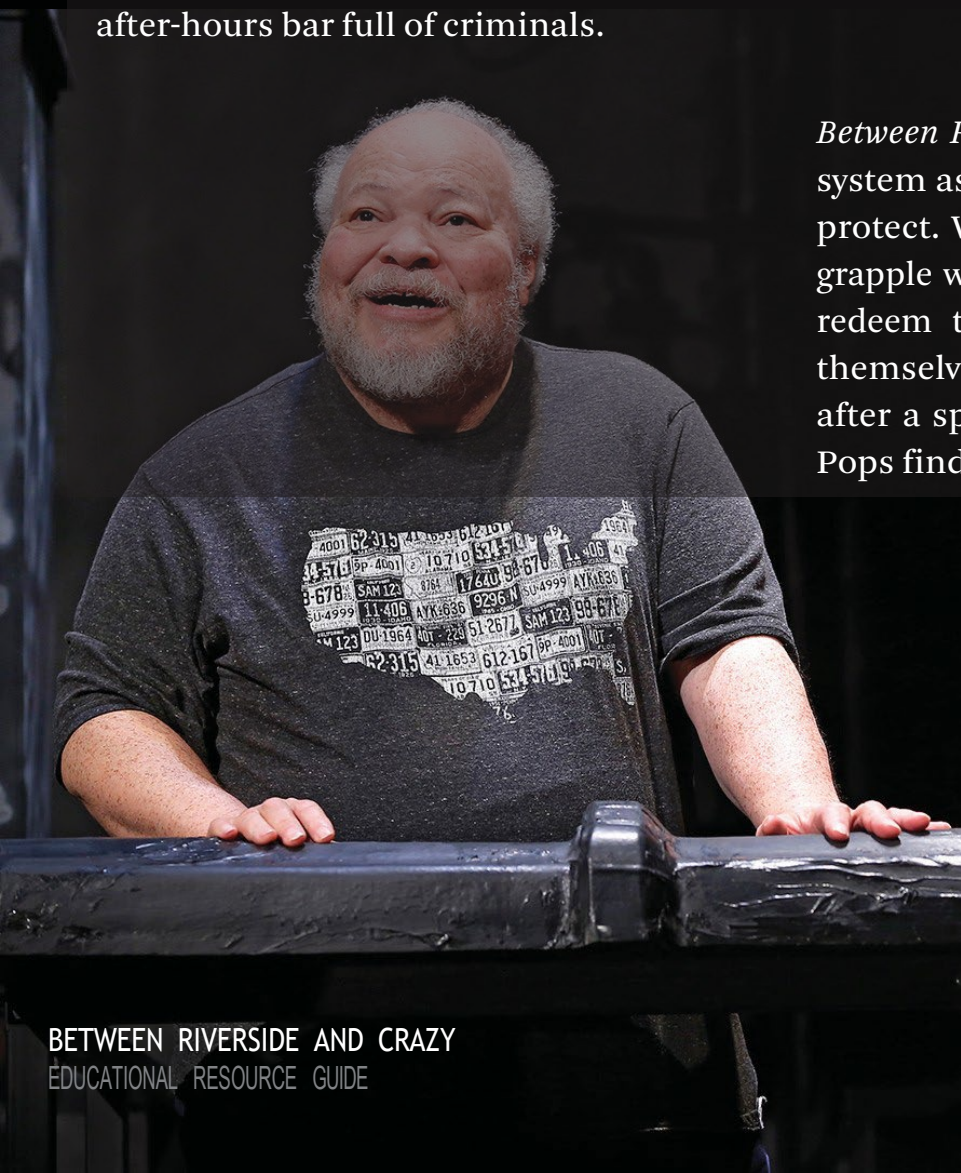
**BEFORE  
THE SHOW**

## THE STORY

Walter ‘Pops’ Washington, an African-American ex-cop, has recently lost his wife. The story unfolds on a revolving stage as we see Pops’ apartment complete a full rotation. The apartment is colored with years of memories slowly beginning to fade with time. This rent-controlled, pre-war mansion on Riverside Drive, worth 10 times what Pops is paying, is now home to his son Junior, Junior’s friend Oswaldo, his girlfriend Lulu, and a dog - which Pops cannot stand.

That evening, Pops’ former partner Audrey, now Detective O’Connor, and her fiancé Lieutenant Dave Caro come over for dinner. As the evening progresses, we learn the real reason for Audrey and Dave’s visit - they need Pops to settle his civil suit with the City and sign a non-disclosure agreement. Pops was forced into early retirement after a white police officer shot him six times. But as the plot thickens, we learn that Pops was shot drunk at 6 am in an after-hours bar full of criminals.

*Between Riverside and Crazy* explores a justice system as imperfect as the people it serves to protect. We see inherently flawed characters grapple with their imperfections, struggling to redeem the morality and goodness within themselves. Pops is faced with a decision, and after a special visit from the “Church Lady,” Pops finds his way to grace.



Stephen McKinley Henderson in  
BETWEEN RIVERSIDE AND CRAZY  
Photo by Carol Rosseg



## THE CHARACTERS

### WALTER 'POPS' WASHINGTON

An ex-cop, war veteran, and senior citizen, Pops has lived in a rent controlled apartment on Riverside drive since 1978. He's now faced with the loss of his wife, eviction notices, and a deal from the city hanging over his head.

### OSWALDO

Junior's friend, an ex-con and recovering narcotics addict.

### DETECTIVE AUDREY O'CONNOR

Pops' former partner.

### LIEUTENANT DAVE CARO

Audrey's fiancé.

### CHURCH LADY

A substitute for the woman who visits Pops every week from the church.

### LULU

Junior's girlfriend.

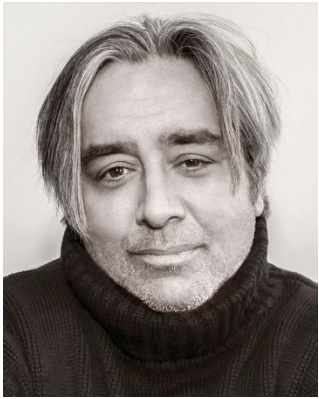
### JUNIOR

Pops' son. As Pops says, Junior had an "extended stay" at Rikers and Attica. He's trying to get his life back together, pursuing a music degree at City College, and take care of his dad.

*(Characters listed left to right in photo above.)*

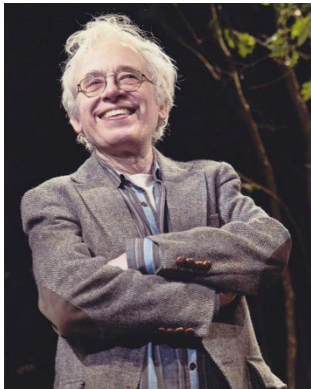
Photo by Joan Marcus

# THE PLAYWRIGHT



STEPHEN ADLY GUIRGIS is a member of LABYRINTH Theater Company. His award winning plays include: *Halfway Bitches Go Straight to Heaven*, the Pulitzer Prize Winning, *Between Riverside & Crazy*, *The Motherf\*\*ker With The Hat*, *The Little Flower of East Orange*, *The Last Days of Judas Iscariot*, *Our Lady of 121st Street*, *Jesus Hopped The A Train*, *In Arabia We'd All Be Kings*, *Den Of Thieves*, and *Dominica The Fat Ugly Ho*. He also wrote, produced, and co-created the Netflix series *The Get Down*. As an actor he can currently be seen in Edward Norton's *Motherless Brooklyn*, Jason Chaet's *Seneca*, *Russian Doll* on Netflix, and Adam McKay's upcoming *Untitled Lakers Project* on HBO.

# THE DIRECTOR



AUSTIN PENDLETON returns to Second Stage Theatre where he staged the critically acclaimed production of *Spoils of War*. He has been most recently represented as a director by his productions in New York, of *Gidion's Knot* (by Johnna Adams) at 59E59; *Seagull69* (adapted from *The Sea Gull*) at Mississippi Mud; *Ivanov*, *Three Sisters*, and *Uncle Vanya* (all at CSC); and *Look Homeward, Angel for Mother of Invention*, among many other productions. Other credits include: in Chicago, works at Steppenwolf (where he is a member of the Ensemble) most recently by *Tribes*; in London at the National Theatre by *Detroit* by Lisa D'Amour; and in Little Rock by *A Loss of Roses* by William Inge, at Arkansas Rep. He is also an actor (Broadway, off- and off-off-Broadway, regional theatre, and many movies and TV appearances), playwright (his plays include *Orson's Shadow*, *Uncle Bob*, and *Booth*), and (at HB Studio in New York) teacher of acting.



# THE ACTORS



VICTOR ALMANZAR (Oswaldo) is a native of the Dominican Republic, and longtime resident of Queens, New York. He has performed in productions throughout New York City, at venues including Center Stage New York, Repertorio Espanol, Aaron Davis Hall, and as part of LAByrinth Theater Company's NYNY Festival. Before turning his attention to acting, Victor was a United States Marine. He received his MFA from the Actors Studio Drama School and is now a proud lifetime member of the Actors Studio and the LAByrinth Theater Company.



ELIZABETH CANAVAN (Detective O'Connor) is making her Broadway debut with this production. Theater: *Halfway Bitches Go Straight To Heaven*, *Between Riverside and Crazy*, *Pipeline*, *Little Flower of East Orange*, *The Last Days of Judas Iscariot*, *Our Lady of 121st Street*, *Jesus Hopped the "A" Train*. Film: *Allswell*, *1 Mile to You* TV: *Younger*, *Law and Order*, *Law and Order SVU*, *Sex And The City*. She is a recipient of the Dramatists Guild Foundation's 2021 Madge Evans and Sidney Kingsley Award for excellence in the theater. LAByrinth Theater Company member.



ROSAL COLÓN (Lulu) starred in the original productions of *Between Riverside and Crazy* at Second Stage and Atlantic Theater. Other theatre credits include *Continuity* (MTC), *Basilica*, *A Free Man of Color* (Lincoln Center), and *Much Ado About Nothing* (Public Theater). She can currently be seen recurring on *Power Book III: Raising Kanan* (Starz). Best known as "Ouija" on *Orange is the New Black* (Netflix). Film credits include *The Lost Girls* (Netflix), *The Dead Don't Die* (Focus Features), *Can You Ever Forgive Me?* (Fox Searchlight)



MARIA-CHRISTINA OLIVERAS (*Church Lady*) Broadway: *Amelie*, *Machinal*, *Bloody Bloody Andrew Jackson*, *Hadestown* (National Tour) Off-Broadway: *Here Lies Love*; *Romeo and Juliet*; *Parable of the Sower* (Public), *Pretty Filthy* (Civilians), *Zorba!* (Encores), Taylor Mac's *24-Decade...* (St. Ann's), NYTW, Atlantic, Primary Stages, Clubbed Thumb, among others. Regional: *Kiss My Aztec!* (Hartford Stage/Berkeley Rep/La Jolla), *Soft Power* (CTG/Curran), *Amelie* (CTG/Berkeley Rep), *El Huracán* (Yale Rep), Williamstown, Baltimore Centerstage, Huntington, Long Wharf, Sundance, O'Neill. Selected Film/TV: *St. Vincent*, *NCIS: NOLA*, *The Blacklist*, *L&O: SVU*, *Madame Secretary*. @mcoliveras



MICHAEL RISPOLI (*Lieutenant Carlo*) Theatre credits include *Between Riverside and Crazy* at Atlantic Theater Company and Second Stage, Circle Rep/ Steppenwolf revival of *Balm in Gilead* directed by John Malkovich, among others. He is a co-founder of the Willow Cabin Theatre Company, whose production of *Wilder, Wilder, Wilder* moved to Broadway, earning a Tony nomination. Recent TV/film credits include the Paramount+ series "The Offer," opposite Tom Holland in the Russo Brothers feature *Cherry*, and for three seasons of David Simon's "The Deuce" for HBO. Other film credits include *Here After*, *Bottom of the 9th*, *Honor Up*, *Rob the Mob* opposite Ray

Romano and Andy Garcia, Michael Bay's *Pain & Gain*, *The Rum Diary* with Johnny Depp, *Union Square*, *Not for Human Consumption*, Tony Scott's *The Taking of Pelham 123*, *Kick-Ass*, produced by Brad Pitt's Plan B and directed by Matthew Vaughn, and *Friends and Romans*, with Annabella Sciorra and Tony Sirico, which Michael also executive produced. On television, Rispoli has recurred on many projects including "FBI: Most Wanted," "Elementary," "Dirty John," "Those Who Kill" for A&E, the STARZ hit series "Magic City," and ABC's miniseries "Madoff," opposite Richard Dreyfuss and Blythe Danner. Other TV credits include "Billions," "Elementary," "Blue Bloods," "The Black Donnelly's," "Third Watch," "10-8," "Person of Interest," "E.R.," "CSI: Crime Scene Investigation," "Law & Order: Criminal Intent," "Law & Order: SVU," and CBS's "The Good Wife."



STEPHEN MCKINLEY HENDERSON (Pops) returns to Second Stage Theatre where he was a member of August Wilson's celebrated Obie Award-winning *Jitney* ensemble (2002 Olivier Award for Outstanding Drama), as well as the off-Broadway staging of *Between Riverside and Crazy*. Six Broadway productions include Tony winners for Best Revival; *Fences* (Tony nomination) and *A Raisin in the Sun*. Stephen also delights in having played Torvald in the celebrated replacement cast of *A Doll's House Part 2* lead by Julie White. Six off-Broadway performances include *The Last Days of Judas Iscariot* directed by Phillip Seymour Hoffman. Stephen appears

in five Oscar nominated films. Films soon to be released are *Causeway*, *Disappointment Boulevard*, *Civil War*, and *DUNE part 2*.



COMMON (Junior) Academy Award, Emmy and Grammy-winning artist, actor, author, and activist, COMMON most recently appeared opposite Keke Palmer in the film *Alice*, which premiered at the 2022 Sundance Film Festival. He recently wrapped production on Stefon Bristol's *Breathe* opposite Jennifer Hudson, Milla Jovovich, and Quvenzhané Wallis, as well as Apple TV+'s upcoming sci-fi drama series, "Wool" and the independent Hollywood satire, *El Tonto*. Other film and television work includes Mindy Kaling's hit Netflix series "Never Have I Ever;" *Ava* for director Tate Taylor; *The Informer* with Joel Kinnaman and Rosamund Pike; *The Kitchen* opposite Melissa McCarthy, Tiffany Haddish and Elisabeth Moss; *The Hate You Give* with Amanda Stenberg, Issa Rae and KJ Apa; the Warner Bros animated film *Smallfoot*; the indie

film *All About Nina*; the action film *Hunter Killer* with Gerard Butler, Gary Oldman and Linda Cardellini; David Ayer's *Suicide Squad*; *John Wick: Chapter 2*; and *A Happening of Monumental Proportions* with Allison Janney. He serves as an executive producer of Showtime's hit TV series "The Chi" and the Netflix drama *Burning Sands*. He starred in the Oscar nominated film, *Selma*, and co-wrote with John Legend the song, "Glory," for which he won the 2015 Academy Award and 2016 Grammy Award for "Best Original Song in a Motion Picture." His many albums include *A Beautiful Revolution Parts 1 and 2*, *Let Love*, and *Black America Again*, among others. He has written two memoirs, *Let Love Have the Last Word* and *One Day It'll All Make Sense*, both of which became New York Times best-sellers. For the past several years, Common has dedicated countless hours and has been deeply engaged in social justice and advocacy work around mass incarceration, mental health, and voting. After the success and impact of his Imagine Justice concert in 2017 and his Hope & Redemption Tour to eight different prisons, Common decided to establish and launch "Imagine Justice" as a new nonprofit in 2018. Through his Common Ground Foundation, Common is dedicated to empowering high school students from underserved communities to become future leaders.

## FROM THE 2ST NEWSLETTER

This winter, Second Stage Theatre will present the Atlantic Theater Company's production of Stephen Adly Guirgis's much-heralded play *Between Riverside and Crazy*. The play follows a former cop, Walter "Pops" Washington, who has been locked in a legal battle with the City of New York for almost a decade concerning a shooting that forced his retirement. Also a recent widower and still responsible for his adult ex-con son, Pops is now on the verge of losing his rent-controlled apartment on Riverside Drive.

As with each of Guirgis' characters, Pops is a person full of complicated contradictions—neither purely a victim of the system nor the sole agent of his own downfall. Pops unmistakably belongs to the Guirgis universe of wry, troubled individuals who are perhaps their own worst enemies.

In the words of director Austin Pendleton, Pops was "Met with a catastrophe in his life which forced his retirement, and is so blocked with his bitterness about that, he either directly brings on himself or inadvertently brings on himself a series of catastrophes."

As the catastrophes pile up at his front door, Pops proves that he's not above a little sly manipulation to tip the scale in his favor. Though he is affectionately called "Dad" by those he didn't father and fawned over by former colleagues, Pops is aware that even well-meaning people do things for mostly selfish reasons. And he is no exception.

"We are all flawed to some extent and by grace we find our way, hopefully," says Stephen McKinley Henderson, whose performance as Pops was called "impeccably measured" by the *The New York Times*. "And that's what is a very important part of this play: my character does find grace."

The search for grace in the plays of Stephen Adly Guirgis, whose other work includes *Jesus Hopped the 'A' Train* and *Our Lady of 121st Street*, is a common pursuit. Whether or not his characters ultimately find the redemption they seek, we gladly go along for the ride each time—not because we need to believe in their essential goodness, but because their journeys are so recognizably human.

"That's a part of Stephen's work, that there are no unredeemable characters," Stephen McKinley Henderson says. "And so consequently, you get to meet them when they are unredeemed. You get to meet them when they are a little wild."

It's precisely those wild compulsions which make for such dynamic theater. The lapses and struggles of Guirgis's flawed band of misfits delight us, move us, and ultimately deliver us to a place of deeper understanding. Admonished by another character in the play for not taking the high road, Pops sighs, "What a world it would be if that were enough." Life, Pops knows, does not deal in absolutes. Luckily, neither does Stephen Adly Guirgis.

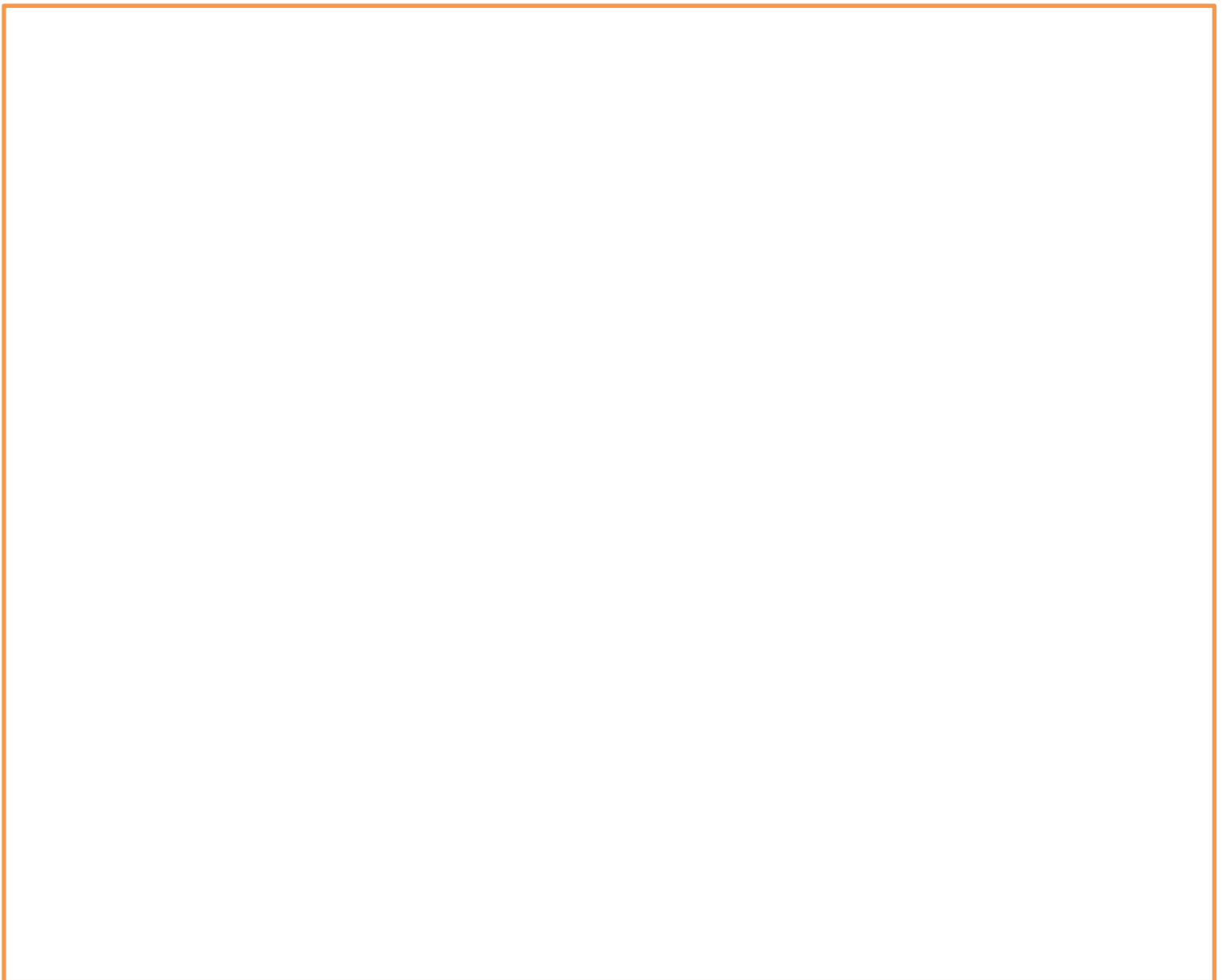


Victor Almanzar as Junior  
Photo by Joan Marcus

# THIS PLAY — OUR WORLD

Theater imitates life. We go to the theater because seeing a story we connect with makes us see the world we live in, in a new way. After reading the show description, how are the events similar or different to what's happening in our country today? Use the headlines below to start a conversation with your class.

**JOURNAL SPACE FOR STUDENTS:** Before and after you see the play, think about what's going on in our country today, and how this play might add to the conversation. What contradictions might exist in this play that also exist in our world?



## THE FINE PRINT ON RENT CONTROL

Pops is paying \$1,500/month for a mansion on Riverside Drive that is potentially worth \$15,000/month!

How? **Rent Control.**

“The Rent Control Program generally applies to residential buildings constructed before February 1947 in municipalities that have not declared an end to the postwar rental housing emergency. A total of 51 municipalities have rent control, including New York City, Albany, Buffalo and various cities, towns, and villages in Albany, Erie, Nassau, Rensselaer, Schenectady and Westchester counties.

For an apartment to be under rent control, the tenant (or their lawful successor such as a family member, spouse, or adult lifetime partner) must have been living in that apartment continuously since before July 1, 1971. When a rent controlled apartment becomes vacant, it either becomes rent stabilized, or, if it is in a building with fewer than six units, it is generally removed from regulation.”

*-NYC Rent Guidelines Board*



Stephen McKinley Henderson & Victor Almanzar  
in BETWEEN RIVERSIDE AND CRAZY  
Photo by Carol Rosseg

# THE LEGAL JARGON

In the play there are many legal terms used to talk about Pops' case. We've defined some of the key terms here.

**Settlement** *noun* An agreement to end a lawsuit without a final court judgment. A settlement usually involves terms, which both parties have agreed to. Something like Party A agrees to pay Party B \$15,000.

**Civil Suit** *term, law*. A lawsuit, which can encompass anything related to legal issues that are not criminal; a lawsuit usually involves money damages. Examples of civil cases involve business, contracts, accidents, etc.

**Non-disclosure Agreement** *term, law*. Nondisclosure agreements are contracts, usually as part of a settlement agreement, which are intended to protect information which one party wants to keep confidential

**Subpoena** *noun, law*. A letter from an attorney requiring a person to appear in court under a penalty for failure to appear

**Affidavits** *noun, law*. A written report signed by a person who promises the information is true

**Leverage** *noun* Using influence or power used to get what you want

**Grand Larceny** *noun, law*. Theft of property above a certain value (each state has different limits)

**Unsubstantiated Allegation** *term* An unproved or unverified claim

**Expunge** *verb (used with object)* To erase

# CLASSROOM ACTIVITY

## STUCK

POPS IS STUCK BETWEEN A ROCK AND A HARD PLACE. HE SITS IN HIS LATE WIFE'S WHEELCHAIR DRINKING AT SUNRISE, AVOIDING LETTERS FROM HIS LANDLORD AND BOTTLES THROWN OUT HIS WINDOWS. ALL THE WHILE CONVINCED HE SHOULD, AND WILL GET A SETTLEMENT FROM THE CITY AFTER 8 YEARS.

### DISCUSS OR JOURNAL

- How does someone become stuck? Is it because of something that happened to them, or is it a decision they make?
- Is staying still a way to avoid moving forward, to avoid facing the past, or both?
- How does being stuck manifest in our personalities? In our bodies?

### BRAINSTORM

Break into groups:

You are going to build a machine using your bodies, and your voices.

- Each person in the group needs to make up a movement and a sound.
- One person will enter the stage first and start with his/her movement and sound.
- Then successively each person will add on to the first person's machine.
  - Anyone can go first, and anyone can add in at any time.
- The only rule is that each person must connect somehow with someone else in the machine.

Your group will create three machines. In each one, every group member should have a new movement and sound, except for one person, who is stuck repeating the same movement. One person should continue to do the same movement and sound for each of the three machines.



## ACTIVATE

Each group should share with the class.

Groups that are watching: Look for the person that remains the same throughout.

- How are they different?
- Does everyone changing around this person make their sound and movement look different than it did at first?
- Does changing someone's surroundings change them? Even if they've stayed the same?

## REFLECT

In this play, we see the main character, Pops, deal with the loss of his wife, the loss of his career, and the ever-looming loss of his apartment. Much of Pops' struggle is his inability to come to terms with what was, and what is no longer.

- How do you think this activity reflects or mirrors his point of view?
- Do you think we remember the past as better than it was?
- How does a playwright show change? How can a play show change using set, costumes, lighting?
- Ask yourself when in the play Walter is going with change and when he is going against it.



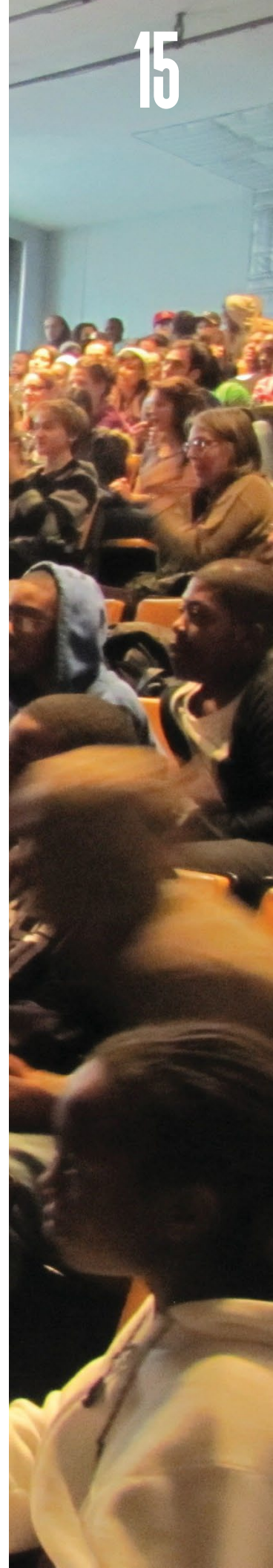
# AT THE THEATER



# TIPS FOR STUDENTS AT SECOND STAGE

THE THEATER IS AN INCREDIBLE PLACE, FILLED WITH EXCITING STORIES TO BE TOLD. TAKE A MINUTE TO REVIEW THESE “RULES OF THE ROAD” SO THAT EVERYONE CAN ENJOY WHAT’S HAPPENING ON THE STAGE.

- Please wait to be seated and before using the bathroom.
- Restrooms should be used before the performance begins.
- No food or drink is permitted in the theatre.
- Please remain in your seats with your school groups.
- **Cell phones should remain off.**  
Texting, emailing, taking photos, and recording video are prohibited.
- Please do not talk during the performance. It will interrupt the immersive experience of those around you.
- The show is for the audience! You are encouraged to laugh when something is funny, cry when something moves you, and applaud when the actors bow.



# NOTEPAD

USE THIS PAGE TO WRITE DOWN ANYTHING YOU WANT TO REMEMBER ABOUT THE PLAY.

Suggestions to spark your writing...

- What surprised you?
- Is there something you don't understand, or have questions about?
- Which character did you connect with most? Why?
- What did you find funny?

# AFTER THE SHOW



# THEMES

AFTER SEEING THE PLAY, HAVE A CLASS DISCUSSION ABOUT ITS MAJOR THEMES.

**TRUTH:** Truth is flexible in this play. The characters know how to manipulate the truth (or lack thereof) to get what they want. They struggle to accept the truth for what it is, rather than what they want it to be.

## ASK STUDENTS:

- Why do you think Lulu lies about being pregnant?
- How does Dave's description of Pops change as the story progresses?
- Why does the Church Lady tell Pops the truth in the final scene?
- Why does Pops trust the Church Lady after she lies to him?



Stephen McKinley Henderson & Elizabeth Canavan  
in BETWEEN RIVERSIDE AND CRAZY  
Photo by Joan Marcus

**FAMILY:** Family is pivotal in this play. Pops tells Junior he hated his father, and he lived his whole life in reaction to him. He opens his home to Oswaldo and Lulu who insist on calling him “Dad”. Audrey wants Pops to walk her down the aisle. And even though everyone admits to the dysfunction of their biological family, and their chosen family, they all fight to keep family alive.

### ASK STUDENTS:

- What does having a family mean to these characters?
- Does Pops expand your idea of what a Dad “should” be?
- Junior mentions that Pops wasn’t around much when he was growing up. Is Pops trying to make up for lost time? If so, how?
- What does it mean to Pops to have his “kids”?

**MORALITY:** Can a person be totally good or totally bad? Throughout the course of the play the character’s pasts continue to creep up on them in ways they don’t expect. We watch as they grapple with the mistakes they’ve made and the challenges they face, and how they struggle to find their way to goodness.

### ASK STUDENTS:

- Are the characters in this play good people even though they’ve all done bad things?
- Does seeing a flawed character on stage make them more real to us?
- Did your opinion of any of the characters change as the play went on? If so, who and why?



Stephen McKinley Henderson & Elizabeth Canavan  
in BETWEEN RIVERSIDE AND CRAZY  
Photo by Carol Rosseg

## RIVERSIDE AND CRAZY — IN COURT

WHAT IF POPS DIDN'T SETTLE? WHAT IF HE TOOK HIS CASE TO COURT? YOUR CLASS IS GOING TO SPLIT INTO TWO TEAMS: THE PLAINTIFF'S COUNCIL, AND THE DEFENSE COUNCIL. IT'S THE PLAINTIFF'S COUNCIL'S JOB TO ARGUE FOR WALTER 'POPS' WASHINGTON. IT'S THE DEFENSE COUNCIL'S JOB TO ARGUE FOR THE CITY. THIS CASE IS TO BE TRIED ON APRIL 1, 2015.

### BRAINSTORM:

Establish the terms of your case. The plaintiff (Walter 'Pops' Washington) is suing the City of New York for personal damages.

**PLAINTIFF'S COUNCIL:** How can you argue for Walter now, eight years after the incident took place? Use evidence from the play to argue your case.

**DEFENSE COUNCIL:** How can you refute Walter's charges? Use evidence from the play to argue your case.

**BOTH:** What laws are in play here? Research past cases to use a precedent. You may use the people on your team as lawyers or witnesses, but remember, you need to make sure the witnesses belong in the world of the play.

### ACTIVATE:

Both the plaintiff and the defendant are entitled to request a jury trial, but may also wave their right to a jury and just present before a judge.

The judge/jury is only able to decide based on the facts presented before them during the trial.

Each council will be given a chance to present their argument, and call witnesses to the stand. Both teams will be allowed to cross-examine witnesses with questions they create as teams. Finally, both teams will give closing arguments before the judge/jury.

### REFLECT:

- How does a play compare to a court case?
  - What elements do they share? What separates them?
- How did your courtroom compare to our society?
- Which team won the case? Do you think the verdict was fair?



# BEYOND

AFTER YOU'VE REFLECTED AS A CLASS, USE THESE PROMPTS TO ENCOURAGE THE STUDENTS TO HAVE THEIR OWN PERSONAL REFLECTIONS ABOUT THE SHOW.

- Each character in the play is going through a struggle. Choose one character with whom you identify, and write him/her a letter with your advice.
- Choose any page of dialogue in the play and change what the characters are saying to what you think they really want to say. Read the scene out loud with a partner.
- Why do you think Pops wants Audrey's ring?
- Imagine Pop's wife. What was she like? How would this play be different if she was still alive?



Stephen McKinley Henderson & Rosal Colón  
in *BETWEEN RIVERSIDE AND CRAZY*  
Photo by Carol Rosseg

# OBJECTIVES

This resource guide serves as a classroom tool for educators to enhance your student's experience of *Between Riverside and Crazy* at Second Stage. It addresses the following Common Core College and Career Readiness Anchor Standards, as well as the New York City Department of Education's Blueprint for Teaching and Learning in the Arts: Theatre 12th Grade Benchmarks.

## COMMON CORE COLLEGE AND CAREER READINESS ANCHOR STANDARDS FOR ELA AND LITERACY IN GRADES 11-12

### READING

- Key Ideas and Details
- Craft and Structure

### WRITING

- Production and Distribution of Writing

### SPEAKING AND LISTENING

- Comprehension and Collaboration
- Presentation of Knowledge and Ideas

