



FOR IMMEDIATE RELEASE February 13, 2008

MEDIA RELEASE

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**How Do You Resist the Most Unpardonable of Temptations?
Pacific Theatre Tackles Pedophilia in the Canadian Premiere of *The Woodsman***

IN SHORT: From the outside, Walter seems like the perfect neighbour - a calm and quiet man who keeps to himself. On the inside, he is a cyclone of frenzy and agitation. **Walter is a pedophile, tormented incessantly by his proclivities.** Temptation, that great architect of destruction, is an excruciating fiend that bars him from ever being normal. Shadowed by his parole officer, and estranged from his family, his main source of tranquility and support is Nikki, a co-worker, who sees the **humanness behind the monster.**
Starring Dirk van stralen, Rebecca de Boer, Michael Kopsa, and Camille Beaudoin. Directed by Morris Ertman.

Playing April 3-26 (opens April 4). For tickets (\$16-\$32, GST incl.) call 604.731.5518 or buy online pacifictheatre.org.

Vancouver, BC - April 3-26 (opens April 4)

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There have always been pedophiles. They are social pariahs - men and women who are not safe from condemnation anywhere. News of their crimes infiltrates our society. Recent articles in newspapers across the western world have reported the uncovering of an online pedophile ring organized out of England that involved more than 700 members in 35 countries. Dateline's popular series, "To Catch a Predator," (NBC) has exposed over 200 hundred potential child predators since its 2006 premiere. Recent studies have found that **up to 7% of the Canadian population could have pedophilic tendencies,** and pornographic images involving children have been traced to more than 205,000 unique computer addresses in Canada.

Pacific Theatre wishes to produce this compelling play so that it can join in the discussion that is permeating our society, and perhaps (by understanding them better) know how to better deal with pedophiles.

Pacific Theatre's production will be the **Canadian premiere** of Fechter's play, also a screenplay (2005) starring Kevin Bacon and Kyra Sedgwick. Pacific Theatre's production features **Dirk van stralen** (*Cariboo Magi*), **Rebecca deBoer** (*A Bright Particular Star, Halo*), **Michael Kopsa** (*Shadowlands, Hospitality Suite*), and **Camille Beaudoin** (*Prodigal Son, Bonobo*). Directed by **Morris Ertman**, *The Woodsman* is an exploration of redemption for society's most loathed individuals.

Pacific Theatre gratefully acknowledges the support of the **Vancouver Foundation**, the **Leon and Thea Koerner Foundation**, and the **Hamber Foundation** on this project.

Details:	The Woodsman by Steven Fechter
When:	April 3-26 (Opens April 4), Wed-Sat at 8pm, Sat at 2pm (Preview April 3)
Where:	Pacific Theatre , 1420 West 12th Ave (at Hemlock St), Vancouver, BC
Tickets:	\$16-\$32 (GST incl.) - To reserve call 604.731.5518 , or visit pacifictheatre.org , or in person at the Box Office. Tickets on sale at box office or online.

Contact Julie Sutherland for interviews or further information.



FOR IMMEDIATE RELEASE March 11, 2008

MEDIA RELEASE

Please include in MAR, & APRIL
calendar listings and announcements

Media Contact: Julie Sutherland
604.731.5483 julie@pacifictheatre.org

**Sex Offender Support and Accountability Group Partners with Pacific Theatre in the
Canadian Premiere of *The Woodsman***

IN SHORT: Pacific Theatre is pleased to announce that *The Woodsman* will involve nightly talkbacks hosted by Circles of Support and Accountability (CoSA). CoSA has existed in Canada for over a decade. It consists of community volunteers and a Core Member. The Core Member is, like Walter in *The Woodsman*, a former sex offender who has been released from prison after serving all of his time. The nightly talkbacks, hosted by CoSA, will be enhanced by printed information provided by the **Missing Children Society of Canada**, a registered, national non-profit organization dedicated to the search for runaway and abducted children.

Runs at Pacific Theatre **April 3-26** (*Opens April 4; Preview April 3*), *Wed-Sat at 8pm, Sat at 2pm*.
With Dirk van stralen, Rebecca deBoer, Michael Kopsa, & Camille Beaudoin. Directed by Morris Ertman.

Vancouver, BC - April 3-26 (opens April 4)

Pacific Theatre is pleased to announce that *The Woodsman* will involve nightly talkbacks hosted by **Circles of Support and Accountability (CoSA)**. CoSA has existed in Canada for over a decade. It consists of community volunteers and a Core Member. The Core Member is, like Walter in *The Woodsman*, a former sex offender who has been released from prison after serving all of his time. Volunteers "circle" their core member (who has also volunteered to be part of a circle), and offer him support while holding him accountable. CoSA has served to reduce incidents of sexual reoffending by 80%. CoSA is a Canadian innovation that has been "exported" to the United States and Great Britain. CoSA is a way for ordinary citizens, after they have been screened and trained, to become directly involved in helping to make their community a healthier, safer place for everyone to live.

The Woodsman tells the story of Walter who, from the outside, seems like the perfect neighbour - he is a calm and quiet man who keeps to himself. On the inside, Walter is a cyclone of frenzy and agitation. **Walter is a pedophile, tormented incessantly by his proclivities.** Temptation, that great architect of destruction, is an excruciating fiend that bars him from ever being normal. Shadowed by his parole officer, and estranged from his family, his main source of tranquility and support is Nikki, a co-worker, who sees the **humanness behind the monster.**

Pacific Theatre wishes to produce this compelling play so that it can join in the discussion that is permeating our society, and perhaps (by understanding them better) know how to better deal with pedophiles. The nightly talkbacks, hosted by CoSA, will be enhanced by printed information provided by the **Missing Children Society of Canada**, a registered, national non-profit organization dedicated to the search for runaway and abducted children. **MCSC** provides a comprehensive Investigative Search Program, free of charge, to assist police and searching parents in the active and ongoing search for missing children.

Pacific Theatre's production will be the **Canadian premiere** of Fechter's play, also a screenplay (2005) starring Kevin Bacon and Kyra Sedgwick. Pacific Theatre's production features **Dirk van stralen** (*Cariboo Magi*), **Rebecca deBoer** (*A Bright Particular Star, Halo*), **Michael Kopsa** (*Shadowlands, Hospitality Suite*), and **Camille Beaudoin** (*Prodigal Son, Bonobo*). Directed by **Morris Ertman**, *The Woodsman* is an **exploration of redemption** for society's most loathed individuals.

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Pacific Theatre is a professional theatre company which aims to delight, provoke, entertain, stimulate, and challenge its audience by producing theatre that explores the spiritual aspects of human experience in a non-propagandistic way, that respects all faith orientations, and which strives to operate with artistic, spiritual, relational, and financial integrity.

Since its inception in 1984, Pacific Theatre has mounted sixty-nine professional mainstage productions. The company has also established itself as a developer and producer of new work by Canadian playwrights. Pacific Theatre has developed and premiered seventeen new works by Canadian playwrights, over a dozen of which have gone on to subsequent productions at other theatres in Canada and the United States.

The excellence of the company's artistic work and the evidence of its sound administrative and financial infrastructure has resulted in ongoing operating support from the City of Vancouver and the British Columbia Arts Council, and project/development grants from Canada Council for the Arts, the Vancouver Foundation, the Leon and Thea Koerner Foundation, and the Angus Reid Foundation, among others. We have moved into a valued place in the artistic community, garnering seventy-five Jessie Richardson Award nominations in twelve seasons of eligibility. In June, 2007 Pacific Theatre received 8 Jessie Award nominations and 3 Jessie Awards - including Outstanding Production of the Year for *Grace*. No other theatre received more than 3 awards. In June, 2006 Pacific Theatre received 16 Jessie Award nominations and 4 Jessie Awards - the most nominees and winners from any one theatre company in 2005-2006.

About Circles of Support and Accountability (CoSA)

Circles of Support and Accountability (CoSA) has existed in Canada for over a decade. It consists of community volunteers and a Core Member. The Core Member is, like The Woodsman, a former sex offender who has been released from prison after serving all of his time. Volunteers "circle" their core member (who has also volunteered to be part of a circle), and offer him support while holding him accountable. CoSA has served to reduce incidents of sexual reoffending by 80%. CoSA is a Canadian innovation that has been "exported" to the United States and Great Britain. CoSA is a way for ordinary citizens, after they have been screened and trained, to become directly involved in helping to make their community a healthier, safer place for everyone to live. For more information, contact Tyler Soon (Vancouver and Lower Mainland): cosacontact@rhodescollege.ca, or Andrew McWhinnie (Regional Co-Ordinator, Western Canada): Andrew_McWhinnie@telus.net.

Select Plays, Musicals, and Operas that deal with Pedophilia and Child Sexual Abuse

***The Acharnians* by Aristophanes (425 BCE, Greece)**

The object of the *Acharnians* is to induce the Athenian people to put an end to the Peloponnesian war, which already threatened the destruction of the State, and a year or two later caused its downfall. For this purpose he represents in vivid colors the comforts they had vainly sacrificed, and ridicules the braddadocios of the day with ever-brightening wit, culminating in genuine Bacchanalian revelry.

***Tommy*, stage version of the rock opera by The Who (1969, UK)**

As a small child, a blind, deaf, mute Tommy accidentally witnessed the murder of his father by his stepfather. His mother and stepfather told him to forget everything he had seen and heard, and to never talk about it; but Tommy carried it to the extreme, turned inward, and stopped seeing, hearing or speaking at all. He suffered much while growing up, and finally found happiness in, of all things, playing pinball. When he became the world champion pinball player it brought his family fame and fortune. After being spontaneously healed, he began to teach others of his unique perspective on life, eventually becoming a religious cult figure.

***Death in Venice* by Benjamin Britten (UK, 1973)**

Death in Venice is Britten's last opera. It is based on a short novel by the German writer, Thomas Mann. Many 19th century Germany writers joined in the classical Greek debate about physical and intellectual beauty; the Germans adapted Greek ideas, stating that physical beauty was under the sway of Dionysius while intellectual beauty was ruled by Apollo. Mann wove the collision between Dionysius and Apollo in his story. His hero, the novelist Aschenbach, writes severe intellectual books under the influence of Apollo—but in Venice he encounters utter beauty, in the form of Tadzio, a handsome boy. He falls for Tadzio completely and, as we watch, his mind, imagination and soul fall to pieces under the influence of Dionysius.

***Cloud Nine* by Caryl Churchill (1979, UK)**

Cloud Nine deals with power politics and sexual attitudes. It is a play that is not just in two acts but in two parts, the first set in Colonial Africa in 1880, the second set 100 years later in contemporary London. The characters, however, age only 25 years between the two halves as though Miss Churchill is pointing out that individuals are not developing nearly as rapidly as the technologically advanced society might indicate.

***Lolita* by Edward Albee (Nabokov adaptation) (1981, USA)**

Edward Albee's *Lolita* adapts Nabokov's novel for the stage: the story of Humbert Humbert's passion for the nymphet Dolores 'Lolita' Haze, what he is willing to do to get her, their tempestuous relationship, and what happens when he loses her.

To present the material Albee adds another character: called 'A Certain Gentleman', who is a narrator of sorts who accompanies Humbert Humbert through the story, commenting, moving things along.

***How I Learned to Drive* by Paula Vogel (1997, USA)**

Li'l Bit grows up in rural Maryland during the 1960s with a large extended family. When Li'l Bit is eleven, Uncle Peck gives her a driving lesson; however, he uses the opportunity to molest her. Li'l Bit is too young to understand the occurrence, and while her mother and aunt suspect that Peck has an unhealthy interest in his niece, they do nothing about it. Though he makes her uncomfortable, Peck is the only member of her family who is nice to her and supportive of her plans to go to college. He continues to give Li'l Bit driving lessons, and when she drives she develops a feeling of control that she does not have in her home life.

***The Vagina Monologues* by Eve Ensler (2000, USA)**

The section that deals with pedophilia is "The Little Coochie Snorcher That Could," in which a woman recalls memories of traumatic sexual experiences in her childhood and a self-described "positive healing" sexual experience in her adolescent years with an older woman. In the original version, she is 13, but later versions would change her age to 16.

***Afterbirth* by Dave Florez (2005, UK)**

Making *Trainspotting* look like an episode of *Balamory*, this bleak urban tragedy takes few prisoners with its disturbing portrayal of incest, mutilated babies and paedophilia in north London's council estates.

***The Color Purple* produced by Oprah Winfrey based on the novel by Alice Walker (2005, USA)**

The Color Purple is an inspiring family saga that tells the unforgettable story of a woman who – through love – finds the strength to triumph over adversity and discover her unique voice in the world. Set to a score featuring jazz, ragtime, gospel, and blues, *The Color Purple* is a story of hope, a testament to the healing power of love and a celebration of life.

Playwright's Notes – Steven Fechter

How does one make a reviled figure in American society your story's "hero"? In a sense, I wrote *The Woodsman* with the intent of answering that question. In this case, my hero, Walter, happens to be a convicted child molester. In my mind I first had to present a human being. If I could do that, I reasoned, perhaps an audience would accept (or at least be open to accepting) this unlikely protagonist. Still, it seemed like a tall order. Further, this "monster" would not die or go to prison at the end of the story. He would still be with us, living and working in our community. How would an audience feel about that?

Show the audience an unlikable protagonist struggling to change and they will care about that character. Presenting a convicted child molester as protagonist, however, was more problematic and challenging. I had to somehow show that my protagonist's struggle was one the audience could relate to and yet that it transcended mere gritty reality. For me the key to enlarging Walter's conflict was provided in the title. When I came up with "*The Woodsman*" I felt that I had found the perfect title. It revealed levels of fable and metaphor that opened up Walter's world. Like many fables and fairy tales, *The Woodsman* is a world inhabited by predators and children with the possible hope of one mighty hero. The title of my play comes from the character that saves Little Red Riding Hood from the wolf. Walter, once a predator of little girls, wants to live a normal life. But he cannot succeed until he has the courage to confront the wolf inside him. The title clues the audience that Walter's struggle is one that is universal. We all have our inner demons. Our best and our worst impulses often do battle – only our battles are not on the same scale as Walter's.

In structuring the play, I wanted the audience to feel that they were inside Walter's head – to see the humanity in this flawed human being. A key device in both the play and the film is Walter's journal. Walter's therapist Rosen suggests that he keep a journal to help him "reflect." In the play Walter speaks aloud as he writes. This works fine onstage. But for a film it would be impossible. Nicole Kassell (director and co-writer of the film) and I wrestled with how to work in the journal. It was a problem that had to be solved because the journal was a doorway into Walter's troubled mind. The solution, we felt, was a combination of things: show him writing in his journal, hear Walter's voice-over of what he is writing, and show what he sees. It wasn't until I viewed the film that I felt we had struck the right balance.

The Woodsman began as a playwright's attempt to reveal the humanity in a sexual outcast. It ended as a story about redemption. Of course research was done to get the story right. What I learned is that every pedophile is different. Their crimes are different. The causes of their sickness are different. The issue is difficult and complex. *The Woodsman* is the story of just one man, not Everyman. While society's harsh attitude toward child molesters may be understandable, a question the play and the film ask is whether there is still the possibility for forgiveness.

About Steven Fechter

Steven Fechter, playwright and screenwriter, co-wrote the screenplay for the film *The Woodsman* (based on his play), starring Kevin Bacon and Kyra Sedgwick. For that work he was a Humanitas Prize finalist in screenwriting. His theatrical works have been staged around the country. Recent productions include *The Mentee* (The Workshop Theater, New York City) and *The Commission*, which premiered at the 2007 New York Fringe Festival. *The Commission* will soon be translated into German for a production in Germany in late 2008. In December, 2007, he workshopped his play *The Fiend* at London's Central School of Speech and Drama. Steven is currently working on a science fiction play titled *Paradise 2110*.

The Creative Team

Morris Ertman | Director

Morris is pleased to be back at Pacific Theatre. Select credits include the direction of: PT's acclaimed productions of *Espresso*, *Master Harold...and the Boys*, *Cotton Patch Gospel*, *The Quarrel*, *Shadowlands*, *Damien*, and many others; Chemainus Theatre's *An L.M. Montgomery Christmas*, *The Fantastics* and *A Christmas Carol*; Rosebud Theatre's *The Good Doctor*, *The Kite*, *Talley's Folley*, *Joseph and the Amazing Technicolor Dreamcoat*, *The Drawer Boy*, *On Golden Pond*, *Godspell*, *Cariboo Magi*, *Cotton Patch Gospel* and *Arms and the Man*; and Vancouver Opera's *Pirates of Penzance*. He has designed for Stratford Festival, National Arts Centre, The Canadian Opera Company, Citadel Theatre, and Edmonton Opera. He is also responsible for the writing (with Ron Reed) and direction of the acclaimed production of *Tent Meeting* at Toronto's Brookstone Performing Arts, where it earned four Dora Award nominations. Mr. Ertman is presently the Artistic Director of Rosebud Theatre. He is also the recipient of nine Sterling Awards and a Dora Award for the Canadian Opera Company's *Beatrice et Benedict*.

Dirk van stralen | Walter

Dirk is thrilled to be back on the PT stage working with such a talented group of people. When not acting, Dirk works as a graphic designer and cartoonist. His second wordless kids book, 'Ben's Bunny Trouble', has recently been released by Orca Book Publishers. He would like to dedicate his performance to his two boys, his partner Jules or to his parents, but figures that might seem a bit creepy.

Rebecca de Boer | Nikki

Rebecca has been a full-time fixture on Pacific Theatre's administrative staff since 2002. Every once in a while, though, she manages to sneak onto the stage. Acting credits at PT include: *A Bright Particular Star*, *Halo*, *Match*, *Ten November* and *A Wrinkle in Time*. She sends out many thanks to the fabulous cast and crew, to the rest of the staff - covering for her while she plays - and to Mike, for supporting her in whatever she does.

Michael Kopsa | Carlos, Lucas, Rosen

For Pacific Theatre: *12 Angry Men* (Ian Farthing), *Shadowlands*, *Hospitality Suite* (Morris Ertman). Other theatre: *Moon For the Misbegotten*, (Jack Patterson); *Burn This*, (Lori Triolo); *The Gist* (MTC, Richard Rose); *Patience* (Belfry, Roy Surette); *El Salvador* (Jeff Seymour); *Midsummer Night's Dream*, *As You Like It*, *Twelfth Night* (RMSC); *Measure For Measure*, *Drinking* (Daniel Brooks, Augusta Co.). Michael lives in East Van with his wife, Lucia Frangione and daughter, Nora. He works regularly in film and television and in the voice-over/animation industry.

Camille Beaudoin | Robin, Girl

Camille is delighted to return to Pacific Theatre. Camille's acting credits include *Prodigal Son* (Pacific Theatre, Jessie nomination); *Leaky Heaven Circus*, *Typhoon*, *Birthday Boy*, *Conference of the Birds*, *King Llyr*, *Ziggurat!* and *Bonobo* (Leaky Heaven Circus); *A Night in the Woods* and *East O' the Sun, West O' the Moon* (Caravan Farm

Theatre.) and *A Midsummer Night's Dream* (Bard in the Vineyard.). Camille lives in Toronto with her supportive family.

Lois Dawson | Stage Manager

Most recently, Lois was the stage manager for Meta.for Theatre's *Kindertransport*. Other stage management credits include *This Wonderful Life*, *Driving Miss Daisy*, *Remnants*, *A Bright Particular Star* (Pacific), *Metamorphosis*, & *Love* (RNB Dance). Lois also assistant stage managed *Cowgirls Gone Wild In The West* (Wishbone) & *Last Train to Nibroc* (Pacific). She has also done an assortment of technical work around town. Lois is a graduate of Trinity Western University.

Dale Marushy | Set Designer

Dale is delighted to be back with his good friends at Pacific Theatre, and grateful for the opportunity to be a part of such a moving story. Dale is a residing designer in Rosebud, Alberta, where he went to school and never left. This show marks his second design at PT - he received a Jessie nomination for his previous design for *Shadowlands*. Other design credits include: *The Drawer Boy*, *For The Pleasure of Seeing Her Again*, *Trying* (Rosebud Theatre) and *The Nightingale* (Chemainus Theatre Festival).

Luke Ertman | Sound Designer

Luke is completing a Bachelor of Music degree, in composition, at the University of Alberta. Luke composes for everything from Orchestra, to Rock Groups; and his theatre credits include Rosebud Theatre's productions of *Talley's Folly*, *The Good Doctor*, and *The Quarrel*; Pacific Theatre's productions of *The Hungry Season*, and *The Quarrel*. Luke plays the Chapman stick and his group Fools Tongue will record their first album in the near future.

Matt Frankish | Lighting Designer

Matt has recently arrived in Vancouver from the UK, where he was the Technical Director of Dance City in Newcastle Upon Tyne and the Clocktower in South London. Since arriving in Vancouver has designed for *How The Other Half Loves* at the Presentation House theatre. Previous lighting designs include: *Playing Heroes Alone*, *The Comedy Of Errors*, *Road*, *The Threepenny Opera* and more contemporary dance than he likes to contemplate.

Krista Sung | Costume Designer

Krista Sung is a local Costume Designer, Wardrobe Stylist and Graduate of the BFA Theatre Design and Production programme from UBC. Past design highlights include *BENT*, *The Impromptu of Outremont*, *Guys and Dolls*, *A Delicate Balance*, and *Village of Idiots*. She is extremely honoured and excited to be working with Pacific Theatre again! Also an incredible amount of thanks go out to her family and friends for their continued support and inspiration over the years.

Sex Offender Typologies

There are several proposed classification models for sex offenders (Groth's typology, FBI typology, Knight & Prentky's typology)

Common subtypes of child molesters include:

- Pedophiles - Individuals who, over a period of at least 6 months, exhibit recurrent, intense sexually arousing fantasies, sexual urges or behaviours involving sexual activity with a prepubescent child or children.
- Hebephiles - Individuals whose primary sexual attraction is to pubescent children.
- Regressed child molesters - An individual whose sexual involvement with a child is a clear departure, under stress, from a primary sexual orientation towards age mates.
- Incest offenders - Legal definition requires that there is a blood relationship. However, it is commonly applied to individuals who sexually offend against children where the offender is in a familial role e.g. step-parent. It is often assumed that incest offenders offend due to situational factors. However, this assumption is risky. Incest offender can be a regressed child molester or a pedophile.
- Morally Indiscriminant - An individual whose sexual abuse of children is simply part of a general pattern of abuse in his life. He is a user and abuser of people. His primary victim criteria are vulnerability and opportunity. Psychopathic/antisocial individuals.

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- Rapists
 - Power Reassurance Rapist - Most common stranger-to-stranger rapist but the least violent. Rapes to reassure himself of his own masculinity or manhood. He lacks confidence in his ability to interact socially and sexually with women. He does not like what he is doing and does not want to hurt his victim. May entertain fantasies of sexual conquest in which the victim initially resists but becomes sexually aroused and receptive to him.
 - Power Assertive Rapist - Second most common stranger-to-stranger rapist but the third most violent. Obsessed with the idea that others see him as a man. Women exist for his use and pleasure and his goal is sexual conquest. Has confidence in his ability to interact with women. There is a sense of entitlement. Type of rapist who commits date rapes.
 - Anger Retaliatory Rapist - Third most common but second most violent. Wants to hurt, punish and degrade his victim. Hates women. Rape is method of getting even with some real or perceived wrong. Has an explosive temper, intense rage and uses excessive force.
 - Anger Excitation Rapist (Sexual Sadist) - Least common but most violent. Is sexually aroused by suffering of his victim. Hatred and control are eroticised. Fantasy involves master/slave relationship.

Who is at Risk

Police data indicates

- 62% of victims were under 18 years of age
- 96% of rapes involving a victim under the age of 12 were committed by a family member or family friend
- Majority of victims were female - 82%
- Perpetrator likely someone who is known to the victim - 50% were victimized by a friend or acquaintance, 28% by a family member
- One half of all sexual assaults occurred in the home of the victim
- More than half occurred within 1 mile of the victim's home

See Greenfield, L.A. (1997) Sex Offenses and Offenders: An analysis of data on rape and sexual assault. U.S. Department of Justice <http://www.ojp.usdoj.gov/bjs/pub/pdf/soo.pdf>