



Library podcast

Mistresspiece Panel Discussion: Female & LGBTQIA+ Participation in Theater

[00:00:05] Welcome to The Seattle Public Library's podcasts of author readings and library events. Library podcasts are brought to you by The Seattle Public Library and Foundation. To learn more about our programs and podcasts, visit our web site at www.spl.org. To learn how you can help the library foundation support The Seattle Public Library go to foundation.spl.org.

[00:00:37] Ok perfect. Thank you everyone for coming. Hello.

[00:00:41] Thank you for attending our public panel and the Q&A Talk about a woman women and LGBTQIA folks in theatre really appreciate you everyone being here tonight and thank you to our panelists as well. I like to start off by introducing myself and my name is Latasha Crowell. I am the artistic producing artistic director of mistress peace theater and to tell you a little bit about myself.

[00:01:14] I just want to tell you that I wanted to thank Elizabeth Windsor for helping us put this together the Seattle Public Library and then our associate Mrs. peace Theatre's associate artistic director Rosanna Hughes.

[00:01:31] Our cast members for their involvement in this and we just appreciate you all and also want to thank you our panelists as well. Would you like to introduce yourselves.

[00:01:43] Oh hi. My name is Kate Danley and I am the Seattle regional rep for the Dramatists Guild. Thank you.

[00:01:49] My name is Michael Raimondi and I am the Executive and Artistic Director of Player part theatre company here in Seattle.

[00:01:57] Thank you. And to my knowledge we might still have a couple of other panelists.

[00:02:00] I know traffic is pretty tight and one person is stuck at work but I will certainly keep you posted. So additionally I want to say that today I just want to acknowledge is trans Awareness Week does it. Is anyone familiar with this all. OK so trans Awareness Week always leads up to November 19th.

[00:02:25] So we're talking about always generally from the 12th into the 19th and it's a time for trans folks and also their allies to discuss and talk about like not just like policy issues or things that it really

affect things that really affect trans folks in addition to to the unfortunate violence that people have to deal with because of their gender identity.

[00:03:00] So today I really want to acknowledge that today November 19th is trans day of remembrance when as of today. Well I'm not sure if it's as of today but as of twenty eighteen we've already had twenty two trans people that have died that have lost their their lives to just because of who they are because of their their gender.

[00:03:23] And today we just want to recognize and what I want to say is be kind to each other support each other.

[00:03:32] And it's really been like a tough year or a tough couple years for trans folks and just for maybe a lot of other people in general and to just know that you know people need support and you know sometimes we don't always think this is not necessarily true but sometimes we we think of like the lesbian and the the the BI sometimes we don't even think about the bi but what we think about the gay and we sometimes forget about hey there's a trans there's a sexual there's a a gender there's a there's some people you know define as queer we don't think about men you know binary just like think of you know think of others when we're talking about inclusion.

[00:04:21] With that said what I would like to do is just take a moment of silence for about 60 seconds and I'll go ahead and watch the clock just to honor those lives that have been lost.

[00:04:37] And I'll start now.

[00:05:34] Kate thank you so much. Appreciate that. So before we get started toward Nick's topic I want to play a little video for you. And it really has to. It speaks near and dear to my heart about why I personally co-founded mistress peace theater along with Rosanna and why I'm here tonight

[00:06:03] Theatre is a unique art class and I am really excited about it because I feel like in terms of my goals there is a way that the spectacle of life by you in space makes it harder to deny things like racism. It's

[00:06:16] Not an accident the theatre has been the most important public platform for the evolution of democracy ever and I fear for it. I fear for its future. We need to keep you like that or make it important.

[00:06:31] It's important on small levels and micro levels on a macro level.

[00:06:35] If there are social platforms for ideas I'm sorry internet but it is for the blog and it requires a presence that requires courage.

[00:06:43] Page book is the kind of place that says yes and here time and space and hears support because we believe in you and that is that you can get it.

[00:06:54] I don't even know it is the greatest gift that you could be given as an artist somebody to recognize you and just say Guess what is really remarkable is not only the dialogue in which artists can have with each other particularly women because I think in American theater at this moment we have so few women being represented on that stage and even running the theaters. So we have a cohort of federal art as a given share encouraged people and groups. I think the key factor in feel we have. That's what I think Pedro is crucial in the fabric of American theater. Peter is alive in theaters Camino.

[00:07:32] Sorry about that for one moment.

[00:07:34] Theater. And what happened is in Mary solitude and community.

[00:07:40] Who would want this beautiful opportunity in this amazing setting so well thought through. Yet not because it's like I was alone. I got that combo right.

[00:07:52] But maybe this is exactly where I want to be. This is exactly where I can locate the voice you the next few years of a theater by really interested in the legacy of the slave trade.

[00:08:05] While I've been here I've discovered why British playwrights don't write very much on the subject. It's incredibly difficult to write stuff. You know our work embraces all sorts of things your family relationships politics the theater itself. So we had these. Discussions these conversations. Not just found inspiring. I mean we write our work to each other. That's also been inspiring with all kinds of encouraged and supported each other while going through what's quite a painful process of dropping to play.

[00:08:43] I'm in a privileged position because I'm a director.

[00:08:45] So part of my job is to help the paper over and unpack it again and also part of the privilege of that is recognizing the value of your package.

[00:08:57] Anybody that's been a teacher in the works or has worked with at risk populations or youth populations we now know very differently that it's a lifesaver for people.

[00:09:08] When I was growing up I was in this very rural southern area and I never thought I never saw a couple in the movies unless it was making a place where squared. And then I read the elephants after I saw a lion when I was 14 and I felt like all of us have really seen the world for the first time and I hope that works in Europe. Could you let me. My heart goes out to selling the pet. But you should hear it. And. Heal herself in herself and I feel empowered to go out in the world. Internationally even just being selected to be one of the five playwrights coming ahead.

[00:09:54] I get it.

[00:09:56] I'm always looking for a place that I can develop and hopefully projects that the atmosphere that I feel like I really have that whole journey and then make a piece of paper.

[00:10:06] Patrick Garrett right. Some of the most exciting playwrights writing for the American stage have come through this program. They include women who've gone on to win Pulitzer Prizes MacArthur genius fellows

[00:10:20] Tony Awards OBE awards many of them are also all writing for television and film now so Emmy Awards Golden Globes it means that their work was quietly happening in this part of this year. The ripple effect of that is just a force. Of storytelling that's coming to people through theaters through television through film and the impact of that is really profound. There's a movement a national movement called 50/50 in 2020. And the idea is that by the year 2020 50 percent of the players they produce on stages around the country will be by women playwrights. We have two years to get there but we're really committed to doing that working with our partners the theaters around the country with other organizations that are supporting women playwrights because we really believe that we need to be hearing at least. 50 percent. From women. We need to share our story equally in the cultural conversation for the kind of change to happen in the world that needs to happen over the next couple of years it's vital it's vital that women are equally. I have. Five pages of brand and. I finished the draft I was going into. Production. A follow. Up

[00:11:34] To that. Wow. Let's say I have less than that but

[00:11:38] There's a lot of opportunity. Thank you

[00:11:55] And thank you. Thank you also to hedge Brooke because they gave me permission to play this video.

[00:12:03] They are just really awesome. So yes.

[00:12:07] And then like one of the like I said one of the reasons why I wanted to show that is that that speaks to everything of why I'm here today and why I'm just passionate about theater because it can create change. And then with that said I want to tell you a little bit about yes

[00:12:26] Absolutely. Please do. That is a great question. It's on Whidbey Island. Have any other questions. Was it is inspiring.

[00:12:40] It makes me want to go right like right now like and run away to someplace where I can just do that.

[00:12:49] That's really great.

[00:12:50] So yes I want to talk about mysteries peace theater and who we are.

[00:12:56] So we are a you know kind of like a mom and mom. You want to call it that a. Theater company that is a community based organization that really cares about you know social change and positive depictions of women and LGBTQ AA plus folks and just for the record I want to say tonight on this with a discussion and these are my personal views and my personal opinions and then also assumptions because everyone depending on where you come from has like a different culture or different assumptions or things that shape you and shape who you are. And it doesn't they're just my opinion. So I don't represent you know I am just one person of color. I'm just one queer person. I'm just one theater lover just one woman and I am defined by many different things and that doesn't I'm not speaking for anyone and just speaking from my heart.

[00:14:00] So yeah and then anything else you want to say about Mr. Spears. All right. Perfect perfect perfect.

[00:14:11] And why reformed slime because. Well you know I like to go see theater a lot and I've done a lot of plays mostly in high school and in church. Back in the day and I've done a lot of volunteering and spent hours and hours and hours of volunteering behind stage. And one of the things is I personally never really got the chance or never really saw myself on stage as an opportunity to really act. And now fast forward now to 20 18 and I'm just like well I could have totally did that. You know things have changed and times have changed and I was just really looking for a creative outlet. But one of the reasons that we wanted to start Mr. Xi's theater is so that we could see positive depictions of not that there are not any that exist. We want to see more positive depictions of females and other LGBTQ eye a plus folks. I mean I really struggled with trying to find maybe more you know roles that have more like depth with more like stage time with women and just like carrying more stories. And also I just really want to do it. It's a way for me to do. Which was one of our values and why we're here tonight education and outreach to the public.

[00:15:44] So anything you like to add.

[00:15:49] All right wonderful. I'll just go ahead and keep on moving along. Well what do we want to accomplish here tonight.

[00:15:55] We want to basically just create a space and time to have some conversations about representation collaborating overcoming barriers to creating meaningful and supporting and supporting theater in the Seattle area for groups that may not always have the resources or the know how and then to help connect community.

[00:16:26] And then next up I'm actually really excited to talk to you about ah when I say our Mississippi Theatre's production of float and to talk about this amazing script with layers of female content is going to be Rosanna Hughes who is the director of float and also the associate artistic director of Mississippi theater.

[00:16:53] Thank you so God. Yes. Thanks everybody for being here. Our play is a lovely fun tragic comedy. And this is by Patricia Kane. She's a playwright from Chicago and she wrote this when she

was in a playwriting group at the about face Theater Company which is a LGBTQ company. They're about 10 or eight years ago. So this show has five women in it and they are all in the same small town in Illinois working on a parade float for Christmas and they're competing. There's going to be a Christmas parade and they're trying to have the best float in the entire town. And so this is something that their Women's Club does every year and they really really really want to keep on winning and keep on proving how great and creative and wonderful they are when they work together to everybody in town. So it just really appealed to me a lot because I have a Midwestern background I love you know warmth and humor and cool interesting women and there's a lesbian romance which is very Christmasy and romantic to me. So yeah. So we were just really thrilled to find a piece that we loved that we wanted to bring to Seattle and we were really really really lucky and excited in September to find this amazing cast that we have. So we've been really wants to be working with them all fall and I'm really enjoying it. We have a couple little scenes we'd like to show you guys. So there's a clip. Well not a clip but a scene from Act One and a scene from act two and two of our folks from the cast are not able to be here tonight. We have one that has a work thing and one that has a Thanksgiving travel thing. So Tosha and I will read for she's going to read for Marty and I'm going to read for loose and then the rest of our five folks are here.

[00:18:47] So thank you very much Natalie rains. And I'm playing the role of duty.

[00:18:55] Hello I'm Erica McAdams Roth and I'm playing Charlene Bennett. Carol Richmond and I'm playing our letter thank you very much. So again I'm Rosanna Hughes and I'm going to be reading on behalf of Caitlin McCown who is playing loose and and I am Latasha krill and I'm going to be reading on behalf

[00:19:19] Of Marty who is played by Paula Wilson net. Thank you.

[00:19:29] I think maybe we could start reading up the gazebo right now. You. Yeah. Judy was really in with it.

[00:19:37] So it's true what she figured out how to put this all together without meals. No oh

[00:19:46] Oh. I just figured you know we could use it again if you liked it. I'm big on that.

[00:19:52] We wouldn't get out nail glue. Really.

[00:19:57] Great. It's not going to go harder. Well I should certainly help plan that Velcro industrial strength. Let's not have another catastrophe. Something happen

[00:20:07] In six weeks of not with ours. I keep forgetting you just moved here. Well three months last year the men from all these packaged liquors bowling decided they would sell the float. The show was out was done loads you know and it had to be the big. And you guys got this huge snow says he was winter wonder how to be about 15 feet. I thought it was just huge. And. I didn't read the rules for probably over half the what. Oh God. Exactly. The capitalization is the Christmas pudding stock stop.

[00:20:43] All right. That was right. Well that's not going to happen here.

[00:20:50] I intentionally want to do this small I want to show less is more.

[00:20:56] Now what goes here. That of people here in this whole town. Feel. The. Numbers here. Now I measure everything to dance degrees so

[00:21:10] Go get it wrong. How is it all the same as always. I like. You. A

[00:21:21] Lot. You can keep it on order.

[00:21:25] Sure. After 34 years. Hard to tell which one which some time Charlie Oh. The

[00:21:37] Theme This here. The spirit of Christmas. Fun. This. Time of

[00:21:46] Great expectations. It's Dickensian.

[00:21:50] I went to the library and looked a lot of pictures and engravings that were generous but some of the more simple great expectations.

[00:22:03] Well first the expectations. No. Oh yeah. He's like. Four hundred years ago

[00:22:11] Were just as we said the truth or what I was reading somewhere. I think it was a new yorker the New Yorker. Listen do you have a space depends. I was reading that. After you reach a certain age you are going to get breakfast every 15 minutes.

[00:22:30] I know that feeling having been feeding off things you want to grab hold of everything you can cook.

[00:22:37] Oh please back to all of the things you have done. All right let's put the top on the table

[00:22:45] And see that with ACT 1 before the parade whether building the float and then act 2 here is after the parade.

[00:23:00] So it's still the first week of December but it is just a day later.

[00:23:10] It's Sunday evening. Let's come up on this in our weather dismantling the float which possibly has some remnants of Evergreen boughs on it loses during most if not all of the work that has made ships leave over one hour of sleep over one hour perhaps move from some festive start Bernie Sanders an employee wearing a coat and scarf. Gets her big smile.

[00:23:31] Sorry I'm late. We just started. I seem to be a bit discombobulated today. So good. So what did the doctor say. Sit in a cold office of some young smarty pants and try to save my money. I don't think so.

[00:23:49] I could get it just by myself. Doctors thank you very much.

[00:23:52] To keep your scarf on it's a little warm in here. KELLY A to leave here.

[00:23:58] I'm more things I didn't handle the pain. Lord knows I've had the worse. But sometimes when I move it just so pass through like a knife literally takes my breath away. But that's OK. Don't worry about me. I'm sure be just.

[00:24:14] You were lucky. Julie Andrews was packing boxes. You could have had your head

[00:24:20] To see that truck had not been driving some type of cross. You know what I would not have needed that clip if you were not going to wear that sash. It would have gotten caught in that clip. If your husband had not been driving like a fiend. I would not have nearly died. Oh for heaven's sakes you did not nearly die. You only got about five miles per hour if that. If you told and you jumped out did not jump down you wouldn't have made a spectacle of yourself. I was trying to take my rightful place among the club members and show off your shoes.

[00:24:49] She shot. I am very proud of

[00:24:52] Slash slash.

[00:24:55] She and I will continue to work until the end of my library. Maybe even beyond now. Oh for Christ's sake.

[00:25:04] You were lucky you did right.

[00:25:08] You were lucky it would break your neck. You're lucky I'm not going to sue your husband for reckless endangerment.

[00:25:13] Holy cow. Thank you. Does anyone have any questions about float

[00:25:33] Accepted crafts so float is at Greenwood is the neighborhood at the pocket theater and it's Saturday night the first at 6:00 and Sunday at 2 on the 2nd of December and then we skip to the 15th which is Saturday night at 6:00 and then the 16th which is Sunday at 2:00 and tickets are only 10 dollars plus the online service fee on the website.

[00:26:07] The pocket that org yes one of the great things that I loved about working at the pocket or just in general is that you know sometimes things are tough and dislike having a price a ticket priced at something that would be a little bit more affordable for people or for folks.

[00:26:25] So yeah so next up we're gonna talk about a brief we're gonna do a brief history of theater in general.

[00:26:33] Uh before we start talking about women and LGBT life plus folks in theater you can go out and sure you can all the time.

[00:26:48] I'm going to start way way way back and then make a big jump word. So all the way back in ancient Greek times. Yes there was a wonderful and famous poet named Sappho and she wrote plays and she was from the Greek island of Lesbos.

[00:27:12] And so the term lesbian is named after her island and Suffolk is named after her because she was a bisexual woman and she wrote about the beauty of the women in that land where she lived. Lots of pieces of her work have been lost over the centuries but the ones that we have are very well loved so skipping way way ahead too still in Europe but in Germany in 17 there was the first known female playwright which was cross vitae of Gander shine. So she was a German nun and so she was writing plays that were very serious very religious just meant to be right not to be performed skipping way forward. There was like six hundred years of men performing plays and the medieval era people had been performing plays in the public square. So like the men in the guilds with each other waggon in each wagon would act out part of it Bible story.

[00:28:15] And so this was this very you know it was like a club cultural thing that men got to do.

[00:28:23] And then in fifteen fifty eight Queen Elizabeth band the performance of all the religious plays in Sixteen forty two Parliament closed all the theaters. So

[00:28:31] This is like Protestant I mean Puritan sorry Puritan times however right before they were closed a bean was born.

[00:28:42] So this is the first professional woman playwright in the English theater and there was a lot of there's a lot of speculation about her but. But people say she was a spy. And yes.

[00:28:57] And she wrote the rover and she wrote all these good plays. She had a couple of friends that were men in the English theater world. And so that was good that she had connections and was able to have theaters that she was able to work with.

[00:29:14] Around this time also 16 50. CHARLES The second. Who is the current king of England had a mistress who is an actress. This is just according to the timeline in the drama book. This is vintage. We are in the library. Yes it's late nineteenth hundreds from Western Washington University where I studied acting. So sixteen sixty. CHARLES The second. Yes. The one dating the actress reopened the theaters and women were allowed on the English stage for the first time because love is amazing. Eighteen forty nine to nineteen twelve is the lifespan of Sarah burn heart which was a French born actress perhaps the greatest of the eighteen hundreds. Eighteen fifty nine to nineteen

twenty four Eleanor a deuce was a great Italian born actress 1898 in Ireland a lady Auguste Gregory co-founded the Irish literary society with William but Laura Yates and they were trying to create an indigenous Irish theatre so kind of similar to what we like to do representing people who aren't always heard and don't always have rights and freedoms and you know expression

[00:30:36] 1984 they open their Abbey Theatre in London.

[00:30:44] Another famous actress was Minnie Madden Fisk's as she was American and from lived 1865 to 1932 and so she advocated a more naturalistic style which was not the thing but she kind of brought that Ibsen and that sort of natural style that the playwright 100 Ibsen had written in to America. And she also emphasized ensemble playing which is thankfully a very important concept nowadays in theatre in 1893 to 1930 was the vaudeville era in America and as torture was mentioned later there's also a lot of drag and burlesque at that time.

[00:31:33] Major cultural thing that happened right then would be the Seneca Falls Convention. So we have the emergence of feminism in America. A lot of the same people that have been in the abolitionist movement against slavery 1905 to 1984 is Lillian Hellman. So that's one of the more famous maybe the most famous female playwright of the last century. And she wrote The Children's Hour other popular women playwrights of that time were Rachel Crothers Zona Gale and Susan Glaspell. And she founded the Provincetown Players in Massachusetts with O'Neal and another person named George Kram Cook 1985 is when the first movie theater opened in America. So we didn't get into that but there were women writing and directing and acting early on 1919 actors equity association is officially recognized as a union 1920 19th Amendment. Women in U.S. get the vote and also prohibition.

[00:32:35] So those were two huge things that a lot of women were white women right. Because I yes because black men had voting rights but were prohibited from using them. A red and white I don't know.

[00:32:52] Did they call out in 1920 not allowing black women to vote. Or did they just prohibit people with poll taxes and that wasn't in my stadium.

[00:33:01] But I'm gonna say that honestly from my. These are my assumptions and from my memory that it really wasn't until the 80s I believe in someone correct me if the you know otherwise that most African-Americans started voting. They voted after the civil rights in the late 60s but a lot of them had a hard time voting. So is really my understanding really really started getting voted in the 80s but they did vote after the Civil Rights Act.

[00:33:29] Oh yeah yeah. Yeah. Thank you.

[00:33:36] 1921 Irish independence. Yay theatre worked OK. 1929 is the great depression.

[00:33:45] Nothing was working. No one was working.

[00:33:49] A famous playwright around that time was Maria Irene for. So she was a Cuban playwright. She wrote *Father and Daughter* and *The Conduct of Life* 1938 was the birth of Carol Churchill that's an English female playwright and she wrote *Cloud Nine* and *Top Girls* were very popular in the nineties nineteen forty six. I don't know these folks Judith. Judith Marlene co-founded the Living Theatre with Julian Beck nineteen forty seven. Here's a popular American playwright Marsha Norman is born. She wrote *Getting Out* and *Night Mother* which is very affecting deals with very serious issues like suicide and Mother daughter issues. Nineteen forty seven the Actor's Studio is about it so there is a woman founder there Cheryl Crawford along with Robert Lewis and Elia Kazan and that was later taken over by Lee Strasberg 1948 regional theater movement begins. So a couple of women started theaters in Texas. Margo Jones was in Dallas and advance in Houston right now.

[00:35:08] Right.

[00:35:09] Yes. Does anyone else from the panel or anyone else have anything else to add about. There was a lot of history of this story

[00:35:20] To date.

[00:35:21] I know we can't cover every sense of the 80s but there are some women playwrights since that No no it's interesting to hear some of the names that you threw out there and we're mentioning there actually some names that that our company has been has been looking at producing some work of and good hearing. Yeah.

[00:35:42] It's exciting to hear about the 50 50 by 2020 also move I guess you could call it a movement. Kemp campaign yes I think that's something that you know is is very topical as is being we're seeing happening right now. I think that there is a very strong movement I mean we're seeing it politically right now in the country as far as women having more representation. And it's great to great to see that number being put to that as 50 by 50 50 by 2020. But there are some some really interesting things to think about as far as you know especially when talking about women and LGBTQ a plus representation in theater you know even looking back as far as one of the things that reminded me of is the famous actress Mae West in the 1920s who actually was an extremely prolific playwright and as an activist for thought she was surrounded by and deeply immersed in the gay community at that time which was illegal and it was considered illegal by law. And and she wrote some really wonderful wonderful plays that that are now being kind of re explored and that's something that I just thought of as well as prose vetoes plays Believe it or not. There is some exploration as to how they how they can be staged and done some interesting updated ways. So I think that there is something to be said about looking back at women that have been pioneers in history and how we can how those lessons within their work are still so relevant today and why we have made huge strides as a theatrical community.

[00:37:41] There's still so many more to make. Siphon Yeah I think so. Yeah I think it's a love that history like it was like all of my. Class. Come

[00:37:53] In like Oh yeah yeah. You know and in the Italian tradition how women were allowed on the stage. I'm doing improv and allowed to shoot and then when. When the theaters were reopened and they were brought. Women were allowed onstage in in England that you know it was kind of you know with these women there in Italy they were fighting the good fight and you know that women during Shakespeare's day were allowed to go on printing presses and so a lot of the published materials that we have are because of women owning these these presses and deciding what goes out. I was watching a show on the suffragettes yesterday actually and they were just talking about how so much of the advances that we've made. Comes down to education and you know that that these that a lot of them were illiterate and that it was only women who started these were they were Sunday schools but they actually taught reading and writing and that's what allowed women to read and write and do charity work that got them out of the house. It allowed them to not have to be accompanied by by a man.

[00:39:13] And it was as recent as 1928 that the last woman was sold by her husband at market a pound.

[00:39:20] And so you know it.

[00:39:23] But I think here in America we've got this frontier where you know that there was a lot of equality when you started heading west.

[00:39:30] And yet there's some great there's some some great women that really kick some Hymie.

[00:39:36] I like. Back to you. Thank you Michael.

[00:39:42] Michael I'm so glad that you brought up about. I was going to say something about the history and like looking back and I look forward to watching you all perform some stuff.

[00:39:55] Thank you. Yeah. And then getting into that. Taking off my old lady glasses getting into that I mean to talk. Bring it to the present time. Well I'm going to go back and talk about history real briefly but talk about LGBT. Q A plus history and stuff and I will weave that into Seattle and what that means today. So there is a journal called journal of LGBT youth. I don't know if. Has anyone heard of that before. Hey.

[00:40:28] Volume eleven issue 1 in 2014. So I mean I read something here despite the profit up pro revelation. Thank you. Tongue twister of educational interventions and attitude change strategies the prevalence of homophobia and widespread discrimination against lesbian gay bisexual and transgender people on college campuses persists. The study investigates the impact on theater on challenges and changes in college students attitudes using a pre and post show survey to measure the impact of a theatrical performance on college students attitudes towards LGBT persons and issues. We report they change it do they report significant changes in attitudes and suggests the potential the performance to also inspire action understanding this effect may help educators be more

effective in their efforts to develop attitudes of acceptance towards LGBT people and a slight wonder and this is a question for anyone to jump in and ask is that and this is me playing devil's advocate.

[00:41:37] Could it be that the survey could be skewed because people are being asked right afterwards and on the spot so I don't know. I don't think it was a anonymous survey. Your feelings about that.

[00:41:53] There was something at their school that was about gays right.

[00:41:59] You know there's a big survey that is available online. I'd be interested to find out if we can get that or find that here at the Seattle Public Library and I can certainly follow up and see if that's something that we can get. I don't know any other questions right. So I'll go ahead and continue. So most people know I would hope as long as there's been theater and art LGBTQ people have always been present. So the story of LGBTQ Seattle dates back I'm going back to the eighteen hundreds. Well over 100 years ago it was only in 1893 that same sex relationships and sodomy became a crime in Washington state. So basically since the eighteen hundreds to the 80s and I know that some of you know this Seattle and LGBT QE plus folks and allies have fought back for equality.

[00:42:53] So this law kind of going back. Most people were targeted were LGBT people.

[00:43:02] So if you were found guilty back in those days you'd have one of the longest sentences that you could get. Just also want to point out that trans folks were right there from the beginning always they're fighting for equality visibility for LGBT folks in Seattle just take a split moment to say that they were the first ones them and the sex workers there during the Stonewall riots and the yep in New York as well. So bring it back to Seattle and today I'm estimating. And that really around the 2000s.

[00:43:41] And again keep in mind these are my own life experiences and assumptions and some research is really the 2000s that LGBTQ theater branch out to I would say it bigger a bigger mainstream more mainstream that it wasn't in smaller theaters.

[00:44:06] So founded in 1984. Does anyone know who the first

[00:44:14] Gay theater was in Seattle. I want to recognize Alice B theater.

[00:44:22] Actually it was founded in 1984. They were actually the first gay and lesbian theater festival and in 1996 they changed her name to Alice B arts. So I just wanna talk about this really cool thing about Alice B theater is they had a they did some interviews so volunteers interviewed 40 gay and lesbian people over 40 of them were over the age of 50 years old.

[00:44:55] These volunteers transcribed recordings and some of these interviews were used to create a play called Hidden Histories true stories from Seattle's gay and lesbian elders and it ran in June of 1992. So one of the really powerful things about history and one of the things I love about this story is

if you were to personally like look at the different stories of the people that were interviewed it would tell you one beautiful story or at least a beautiful story in the way that Seattle has always been a diverse group of people. So when you look at some of the people that were interviewed the elders over 50 journalists social worker architect and nurse soldier a military officer and even a clergyman. I mean the list goes on. My hope personally is that by hearing these stories that it help other LGBTQ folks and maybe some other people today Theatre's healing and I could talk about this really all day if you ever wanted to talk about it more with me and a big theater or history buff but I wanted to tell everyone today that's listening and here in the audience that if you would like to see these stories they are available. University of Washington Library's Special Collections.

[00:46:28] There's a records of Seattle Gay and Lesbian theater section of the other theater. Or guess LGB t theater. Does anyone know who it was by chance. This pop quiz. Just kidding. You don't have to answer that was. Talk a little bit about someone that led the way that maybe we all know. Dan Savage once upon a time he was a waiter at Cafe set him in Seattle. You remember that place is pretty cool if I'm remembering the right place it was on Broadway. I used to go back there in the day he saw anyway before he gave advice about sex love and other news.

[00:47:13] He was just a person that was passionate about theater and he wanted to do some stuff so I actually listened to a podcast called The Sowers skewering the sewers of right.

[00:47:32] Yep sewers of Paris just looked weird about interviews with gay men about entertainment that changed their lives.

[00:47:41] Title misses funny my drama My life is drama make me laugh.

[00:47:48] So in college he did a lot of plays and this is super funny. He said that he was really bored with a lot of the plays that he did and one of the things that he loved is that Seattle. He was able to take risk Yeah. Right. Yeah he was totally able to take risk and try new things which I really believe is really relevant today.

[00:48:14] So he and his friends approached a bar and they want to do some stage shows and from that emerge a group called the Greek active theater company which actually Greek active I'm just starting this out here is a sling.

[00:48:31] It's kind of like a play I think like theater Greek theater but then Greek active as a slang for a top. So we learned something new today. Dan's intention was to challenge audiences to surprise them with works through though they knew what they already knew. This is kind of funny during a production of Richard the Third. He actually confronted or he delighted in the actor's decision to confront a destructive and destructive audience member during a dialogue from Racine his gay bar miracle worker was shocked. Was shocking when it showed Helen Keller spelling out vodka instead of water. Now Alice B Theatre in Greek act of theatre is no longer no longer exists.

[00:49:23] Other Seattle groups and theaters contain a share LGBTQ AA plus stories and perspective perspectives and I just want to take a moment to talk about some places that have taken up the torch and I've done a lot of speaking. I'm going to give someone else to turn. I do have some places to say but would you like to anyone over there on the panel like to or. All right. Well I mean. I will go ahead and stop and then I'll pause and if anyone thinks of anything feel free to raise a hand or speak up the very first place oddly on my list is not a traditional theater. And I love that it's rebar rebar is near dear near to my heart. They just celebrate twenty five years. I think it was just the other year is one of my first experiences or first places that I saw a drag show burlesque and many plays. One of my personal favorites that I saw there was the Bebo Brinker Chronicles. I don't know if anyone's ever seen that in 2016. There's actually there was a playbill article about 15 regional theatre companies leading the charge leading the way in LGBT theater and the only one in Seattle too and I know that there are many. And we don't have time to mention everyone but I'm just going to mention if you know a few off the top of my head but I want to mention that's on this list from playbill was Seattle's LGBT Theatre Company fantastic Z and they were also the youngest. I think this is important the youngest ensemble group out of the 15 that they could actually find at that time. And then recently fantastic as he has done a couple of shows that I want to just talk about five lesbians and a key each. I'm sorry five lesbians eating a quiche. Thank you. Mm hmm. Which I love by the way I read the script and seven homeless mamas. This is another tongue twister wonder New England.

[00:51:40] And by the way our own Caitlin McCowan did their scenic design and is up for an award for that. She's playing loose at our show too

[00:51:48] Much theater. So tune founded this company to do fierce female roles. Resented do you want to talk about them.

[00:51:57] So the ladies that founded March monkey and now mocha. Oh they don't. I'm sorry. No I'm blowing glass so mocha. OK. So now it's called mocha theater works. They've got some new ownership I guess last year but before that back in 0 1 when they found out that they were also students at Western and a little bit before me. So I had kind of grown up watching them and being like wow these are really great sweet people and great actors and so interesting. And it was really inspiring to me that they came back to Seattle or down to Seattle and we're able to start their own company focusing on women's roles and fierce funny Independent Women's Theater. So seeing people self produce was really inspiring. And also I wonder if you know if it helped them that the teachers that we had like we had one that was very into promoting women playwrights and you know we had classes about that. We also had a guy that was very into taking risks with the main stage plays like he did a for life and what do you do if the fresh Schneider won one you know Cabaret. He did Cabaret and had a lot of gay content and like visuals and stuff in there to indicate really how disastrous that time period was for gay people. So I think that you know being educated in the place where we knew that one could speak to identity politics through theater and one could you know stick up for minority voices probably inspired them and then they inspired me. So you know even though I never was involved in their company and I found it very cool thank you.

[00:53:45] And then so many things I can say about reboots theater. So many good things. And this is my personal opinion that they are breaking boundaries by doing Christian gender casting which gives women bigger parts to play because this means roles were because men's roles were already written bigger typically.

[00:54:06] Specifically we saw was it a couple of years ago a couple of years ago already we saw an amazing show called Seventeen seventy six. It was exciting to see all roles played by women specifically since the roles were our founding fathers. They also had some multi ratio racial casting and then upstart Crowe collective. So we just recently saw Richard the Third which was stage at the rep and as again as a person of color as a female I walked out of the show Super teary eyed but like a teary eye joy happiness just happiness feelings of empowerment. Not only did they do cross racial casting they also did cross gender casting for the whole company. It was great to see and all women cast with not so much not only you know it had a high production value which was great but was really important to me is that visually and had a visual positive strong depiction of women and then specifically which was empowering for me personally was the victor was played by the same African-American woman who played in and I was just yes also the lesser known players production of Casa Valentino. This is a really cool story. They just ended their show the end of October I believe and the show is play it was done at Ericsson theatre off Broadway believe the play was inspired by a 0 5 book cost Corso Susanna who at a New York flea market discovered well-preserved albums of cross dressers at a place called Casa Susanna so they call it a camp that was run by Susanna Valente I'm pronouncing her name right and her wife Marie and imagine this.

[00:56:11] I don't know how much money that was back. I think it was in the I want to say it was in the 60s or late 60s. They charge twenty five dollars for a weekend so it would pay for your food your housing. Also lessons in makeup application it was hidden away in a rural New Jersey area and then they also provided privacy to guests and this is really crucial at a time when being publicly trans was a criminal offence. Most of the guests there were married at the time and considered themselves to be straight men who enjoyed cross dressing though as time changed later. Some identify it as trans and lived out the rest of their lives this woman. So I just find that a fascinating story. What more do you have any other places that they would like to.

[00:57:08] I know that there's a company called theater 22 but I haven't seen any of their shows but I know that they did a good job of marketing themselves coming to pride and talking to people and then that kind That's right which I think fantastic he does now as well. Yes a fair street fair on Pride weekend.

[00:57:24] It's awesome to see them there and see that representation.

[00:57:28] So something that's really important that I definitely want to share is while this isn't a look what's coming up what I'm going to talk about is an actual local theater group. I want to talk about the calories. Does anyone know about the calorie list.

[00:57:44] Ok. So one of the things I want to talk about are just like making awareness and you know I'm all about education and outreach to the community is that this is a list of an annual city. It's an annual list of Newark from female and trans playwrights and American theater so you can for the people that are listening you can find more information at the kill rooms kill Roy's not spelled the k i l r oh y s dot com they've been around since 2013 and just kind of an interesting thing. My understanding is they got tired of watching or seeing trans and

[00:58:29] Women's were not getting notice or not getting equal footing. It's really great that there are hundreds of dramaturg literary managers and artistic leaders who actually vote to get on this special list and also have another understanding that some of these plays are still and produced and some are ignored.

[00:58:55] I just went to their website today and one really cool thing was they have a list of. Don't quote me on this either the top seven or top nine percent of players that are under produced or not recognized enough.

[00:59:11] That really deserves that recognition. So one of the ones on the list they took the right so they took like the top 7 and 9 percent right that they think really needs to be uplifted. Yeah. So yeah somebody should really produce this.

[00:59:26] I guess it's like you know it's Seattle. Help us help us. Yeah.

[00:59:37] This is a great lead up to. If you wanted to say that I never thought you won.

[00:59:45] Oh yeah. Hi. You me. Danny again. The drama Guild.

[00:59:50] So in this campaign 50/50 by 2020 it was informed by a study called the count and this has been going on for about six years and what it was was that the jump to skilled and the Lilly Awards went out to all of the major regional theaters and ask them who you know who are you producing you know what what plays are you doing to try to figure out you know what. What was actually being put on the stage and what they found in the first round of the count.

[01:00:21] Was that 20 percent of the plays are being done by women and 80 percent of the plays that were being produced were by men.

[01:00:28] And what's what was even more upsetting at least for me and this is kind of what spurred me into caring about this so passionately is that when you take a look at the voices that you hear on the radio only 20 percent of the voices are women and 80 percent are men and in a conversation that you know of a woman speaks more than 20 percent it feels like she's dominating the conversation. And both men and women feel that way. And that you know is you reading the newspaper.

[01:00:59] Only 20 percent of the people who are being interviewed or are writing the stories are women like it is.

[01:01:07] It's huge. So. So the really nice thing is that unlike some of the bigger problems facing our nation this is actually fixable.

[01:01:15] Like in order to fix it you just have to produce plays by women. You have to say we're going to have the plays by women and half of the plays by boys and the problem is solved.

[01:01:26] So so they they've just released the count 2.0 just a couple of months ago. This is online. Feel free to share this information like get it out there. I think that just once once you know it it just kind of sticks in your head and you go. You become aware of things.

[01:01:43] So they interviewed a bunch of theories again including the Lord theaters here in Seattle which is the League of regional theaters.

[01:01:54] And so what they found is that in the count. Last time. OK so it was 79 percent were men. 20 percent were women this time 70 percent were men and 28 percent were women. So that's an increase of like eight point five women which is awesome. It also broke down by by race.

[01:02:18] So in the first count 90 percent were white playwrights and only 10 percent were playwrights of color. So this time around 85 percent were white playwrights and 15 percent were playwrights of color.

[01:02:35] So it can be a lot better but it's still an increase of 5 percent let's say. So the first one was done about six years ago. Yeah just just came out just available. So here in the Pacific Northwest. Twenty nine percent are written by women and 31 percent are written by men.

[01:03:00] Unfortunately 91 percent of the plays being produced right there sorry 92 percent of play is being produced right now are being produced are white playwrights and only 8 percent are people of color.

[01:03:12] So that's again just something something for us to think about. So let's say the theaters at the lower theaters. So then you start. Yeah. Drilling down into the fringe theaters like we have here in Seattle and I think that's where our hope lies.

[01:03:31] Like I think that that's where change is really able to happen where we can we can self produce.

[01:03:38] We can you know do go fun you know go funnies and and take care of this problem on our own. And I think that you know it's a think about over at the mo pot museum. There you had a star trek exhibit there. I don't know if it's still there but they had the sign up and our entire culture due to Lucille Ball. They were just talking about how she owned her own film company. After after I I love Lucy because she wouldn't give up the rights and that there was this one board meeting this one board meeting where everybody was like No we're not doing Star Trek we're not doing Star Trek. And

she was the one person who said you know what. No actually we're going to do Star Trek and just about every single scientist that you speak to says that Star Trek was the reason why they created the I pad why they created the Internet.

[01:04:36] Why we are we have a space shuttle. Why. That was the inspiration for all of the technology in the world.

[01:04:43] And so and and so it's important to get these voices out it's important you know like one person one woman's voice can make a really huge impact. So I think that's about it from me. Thank you Kay. Appreciate that. Oh one more thing. If anybody has a theater and they would like to find more plays by women there's a thing called the new play exchange and you can just upload your play and it's available for theaters to find. And and if you're a theater maker who's looking for plays by women you can type into the search engine. I want female playwrights it plays a deal with know LGBTQ gay issues. I want you know any any sort of filter that you want and it will bring up all the plays you can possibly that are that are out there that are not being produced that are unrepresented that are people there's playwrights who are self licensing who are anxious to get their plays on the stage. So again it's it's there. OK.

[01:05:43] Awesome thank you. I didn't even have any question other question sir. All right.

[01:05:49] And then also can I bring it back to talking about what I have next here representation and what does representation mean. And this is a question for I'm going to ask to the panel so anyone of us sitting up here and anyone in the audience can answer this as well. How do you think the Seattle theatre community can be better or better with representation of women and LGBTQ folks in theater.

[01:06:19] And what about other marginalized groups why do you think.

[01:06:27] I think that is something that we as a community a theatrical community can do is actually reach out and seek out specific work specifically by women women of color. I guess the most marginalized groups that we can we can in order to make sure that the stories that they want to tell are being heard not necessarily it's a question of what drives our choices. Right. So one of the things that we really take into consideration to play your part is number one why are we doing this why are we doing this now and who is this benefiting. How can the work that we do actually inspire action and how can we give a through line.

[01:07:12] So for example in seeking out Indigenous playwrights specifically indigenous women playwrights and partnering with the gender justice league and looking for for playwrights who are who are various gender identities and and looking for what the stories are that they want to be telling. I think that is really key and really important to start to do because if we don't start to do it then we're we're perpetuating kind of the status quo of like so this is what theatrical audiences want to see. This is what I know will bring people in. So this is what we're going to produce. But if we don't ever take those risks and we don't ever push the envelope and push that boundary and include specifically

purposely include those voices in our seasons then they they will never break through the way that they really should.

[01:08:11] I mean I was shocked to hear that in six years it was only an eight percent jump. I was sad about that. I thought you were gonna say it was like two years

[01:08:20] But it's. But I think we have a you know that's what I said previously. We still have a lot of work to do.

[01:08:26] And I think that by being very intentional about who we are seeking out there is a great term that theater Puget Sound is introduced that we've actually adopted as part of our mission statement and that is seeking out under invited audiences under invited voices under invited artists. And I think that's that's what we have to do as a community.

[01:08:50] And I was just to tag on to something that you'd said that there's almost a self-fulfilling prophecy.

[01:08:55] It's like theaters do seasons of like you know not that there's anything wrong with it but you know like Neil Simon and Shakespeare and David Mamet and and they kind of go oh gosh why why are audiences shrinking. And that there's. Very well and there's there was an interesting study too about you know like who makes up the majority of the audience and the majority of the audience are middle aged cis white females. And there who are relatively affluent

[01:09:35] Right. It's sort of like Oh yeah.

[01:09:38] And so why do we think that those audiences are interested in like only you know those plays like that that there are other plays out there there are other works out there there are other stories to be told and perhaps if we're thinking about how to grow audiences and think about who's actually in the audience you know finding plays that represent them is important.

[01:10:08] Yes absolutely and I think exactly what you said. It's all about.

[01:10:14] Thank you. I gotta get back. I think I was going to say lost it. I mean I go to the station yes representation. Whose hand was a purse. Go for it.

[01:10:25] Erica go ahead.

[01:10:27] Oh outreach. Yes I am Allison Gonzales and the stage manager I

[01:10:36] Think about the second half of the year and I just had this program where we talk about this extensively from the.

[01:10:46] And yes they were getting new faces as he works. It's excellent. But that's one end of the pipeline and we need the other end of the pipeline as well. We're not going to get anywhere.

[01:10:58] So casting being incredibly intentional incredibly like about how you're cast here. Your show's making sure that you're not just posting on CBS or posting on Facebook you're looking at community centers that you're looking at specific community organizations people who haven't been invited to act before. So perhaps you've been at your local mosque or looking at Asian community centers looking at teen X community centers. So many of these people haven't been invited to actually have been invited. Right. And they don't see any reason to because they're not on stage.

[01:11:44] If they go to a play if they're required to play they don't see themselves unless they're very very lucky. I just finished a run into one area which is an entirely logistics cast and I saw people at the theater that I have not seen before because they were invited. So very much very intentional casting very intentional about how you're bringing people in who you're inviting and also your casting decisions juices play. You need to be talking about white people does and the people who are talking about why people play do they need to be white men. Or. Do they need to be says in appearance do they need to be straight.

[01:12:31] Get out start. We had a vibrant cast in that show I love that I got to see that they have it. Richard the Third.

[01:12:41] And none of these people had to be mad of them actually to be white. It was fantastic. That. You're saying how. Life might. Look. I know people. That I think. We. Might. Just

[01:13:07] Be happy to see. Yeah totally. Doesn't have to be all that. Yeah.

[01:13:14] It totally.

[01:13:25] But I was thinking you know something that there's another another drum beat is that you know we talk about nearly shrinking audiences and how do you get audiences into theaters and 20 year olds don't want to come see plays you know and we all know because it's everybody's broken that they're trying to hold down three jobs to pay for tuition but that there is this audit like there are 20 year olds out there who are desperate to see theaters and they're they're called Moms and dads and they've got young children and that that theaters for young audiences you know is often dismissed as you know it's children's theater but there's challenging wonderful theater for young audiences that is shaping their brains when they when they need to be shaped and in introducing them to ideas when when they're open to these new ideas and and that you know that the moms and dads are looking for things to do with their young children and that I think it's it's a whole other. It's something it's a type of theater that gets gets kind of blown off that I think that a lot of our hope you know because when kids see theater it creates nostalgia.

[01:14:33] And then when they grow up they suddenly want to go to see theater because it reminds them of family and home and they want to bring their children and suddenly they're grandparents and like that's I think where audiences are going to come from.

[01:14:45] So second story is really that that model in play right now. Right. They think most of their money on their kids shows. And they always write a kids show during the day with a main stage show at night that's fair to say that. So let's open them up to do with a little more edgy stuff that I don't have to rely on. They do of course do some. That are fairly traditional but not as much as it is because they are bringing in that money

[01:15:08] Separately. And it's it's worked better for them since they started that

[01:15:12] School year. Yeah very smart sharing the site between the two shows because it saves so much money and time but it requires so much creativity which they do have their beautiful creative partnership over there in Redmond. Absolutely.

[01:15:27] This wonder are there more theaters that I'm not aware of that do sharing like that or that share collaboratively with each other. I would love to see that.

[01:15:38] Well I mean they're using their own set twice as well.

[01:15:40] That's true. If there is a two thing union.

[01:15:43] Yeah. Mm hmm. Right. So what are you saying about 18th in union.

[01:15:48] Oh eighteenth in Union. And you like. A. Run of something and then have all night. Productions in the space often sharing. The same set

[01:15:58] Is very dependent on who's in there. But. I guess there. Are spaces

[01:16:08] Yes. Awesome. We would like to do it. Absolutely yes. We have talked to them. Thank you. So another question here and this is for the the palace. What do you mean I read this really quick because we might have to answer this. Yes.

[01:16:26] What do you think producers can do to support like we answered this right now.

[01:16:34] I'll dance aside anyway. What do you think producers can do. Are theater practitioners can do more to support. Women and LGBTQ folks and let's just say generally more under represented at folks in theaters whether it be from the audience perspective or the the actors or community at large.

[01:16:57] So what can produce what specifically do practice practitioners do for women and LGBTQ folks in general in general. I'm not sure about tonight. We're just about learning about supporting each other.

[01:17:11] How do you think we can make that happen think it's about access and education.

[01:17:17] I think that when somebody leaves a theatrical piece inspired you want to give them a roadmap to how they can now take that inspiration and do something. So I think that is the number one thing specifically within our community that we can do is we can say great you're inspired. You want to make change. This is the this is the website you can go to to find out how to volunteer how to donate how to get involved in this organization. Here is a list of organizations on the back of our program that show you exactly where you can go to do something with this inspiration that you feel. That's what I think we can do. Take it one step further.

[01:17:56] One thing and I think you've just for produce in like an and producers are just us like producers are just you know like the kids we hung out with in college in high school who decided instead of buying a new car they're going to put on a play and and so were that like. But like just make it you know if if you're a producer and you have a season if you can just make a decision that half of it is going to be at least half of it is going to be you know involved either you know women or trans playwrights. You just make a conscious decision that you going to include marginalized voices that you're just to kind of reduce the the the ugly pie chart that we get going on in that you're just making that decision and then going out and finding those things either through the new play exchange or you know there's a ton of stuff online you just just make that decision and then the other thing.

[01:18:56] Because I'm from the guild is you know making sure to pay playwrights because when when artists are broke they don't write and and these marginal people people who come from these marginalized communities sometimes are having to working three and four jobs and there's no time to sit down and create art. And so just giving a little bit of financial support so that maybe they can you know cut back to only 60 hours a week you know is is enormous. So

[01:19:34] This is kind of the third rail but accessibility.

[01:19:37] Yes. Thank you so much for bringing that up. Yes.

[01:19:40] Producer issue and of venue issue. And so we're able to see of populations are those invisible. Right now and it cuts across all marginalized identities. We are everywhere. Can you walk into the theater. Can you roll into the theater people to get to the seats and you understand what is being presented you need an interpreter or an appliance that will show you the script. There are so many little and big and inexpensive and expensive housing you can do to make theaters more accessible

[01:20:21] To people with different levels of ability. Thank you for bringing that up. One thing I was actually going to try and like look at it real quick but I won't do that. I'll just tell everyone about it. Does everyone know that there's a sensibility apps I built. I don't know who it is but I think if you search it on your Google phone or maybe on your iPhone or whatever device that you have if you have access to

apps that you can download and accessibility app to check different locations and what the access is there at that location. So just putting that out there for four people and yes there's a lot of work to do.

[01:21:06] So can you get can you get to the state.

[01:21:09] Artists are really smart.

[01:21:11] You really have to look at that.

[01:21:13] We really have to look at that because certainly I understand as well just just being one of one of the most popular health problems in America back pain you know and I still want to do theater and I still want to contribute to my community the queer community the female community the theater community and and yeah you do you have to find people that are willing to work with you and accommodate you know just the basic day to day life that you go through when you're trying to make art.

[01:21:43] And for anyone listening out there to this podcast when I'm not in a production mode I'm happy to volunteer. If you're looking for help to build or to make things more accessible you can find me. OK. That's Latasha Carol.

[01:22:02] Thank you. Producing Artistic Director at Mr. Space theater at Outlook decade.

[01:22:07] Thank you. And then also I wonder kind of going back a little bit but I want to of the difference between the presentation and visibility because I think a lot of time to talk about rivers representation and visibility. But I just I wonder do we get that like MIT mixed up you know one thing would be you know representation just like showing up and say for example I'm putting this in to the LGBTQ a vision that I have in my head of like let's say like Pride Parade.

[01:22:41] And then there's also you know visibility here positive depictions of visibility like on stage and not that there are not some amazing things when I acknowledge that's gone on I'm out there. But I feel like maybe sometimes we might get that confused is that just me or even have any other takes on that.

[01:23:06] I think you can be seeing people from your minority group on stage and it may not be a positive representation you made.

[01:23:13] All right. I sympathize with it or be like it doesn't necessarily make you prideful. If if somebody is a stereotype or a nasty character that's in my experience.

[01:23:28] Anybody have any thing else before I move on. The tribe. Is. Sticking with benevolent only representation. And it's so easy to get into. Benevolent only organization where you only have

[01:23:45] When you go to tokenism. So if there is one representative of the group. That's really easy to put on a pedestal or cast them in really negative light. If. You will walk away from the cause. I really like that is as I see it. So. I think it has very much in in casting in playwriting is to look for multiple representations of the world. And include about

[01:24:15] Thank you. Good point.

[01:24:18] All right. If nothing else I just want to talk a quick moment about as we're getting down to the wire the end here some milestones accomplishments and what's left to do in theater in the world and in Seattle.

[01:24:33] And from listening to the count we there's a lot more that we can do. We've talked about making milestones as making some steps and trying to get to 2020. We've also talked about some things that have change. Like what has changed. Like recently like the baby steps that we've made. Like what the count as well. So like there's progress there change that more people are.

[01:25:03] I feel like overall theatres are very.

[01:25:10] This is a perception that they seem receptive like to change.

[01:25:14] But I do really think that it starts at with each and every one of us to you know educate our friends and our family and I feel like the more that people know the bigger milestones that we'll all make together and anyone else have anything else to add about them. I would like to say that in Seattle I think we're really lucky and the viewers that between gender fluid casting and the opportunities coming up

[01:25:47] Are amazing. In the last ten years I just moved here like three four years ago from. The Tacoma area.

[01:25:55] None of that there as soon as you get outside metropolitan Seattle you get a lot more flow and traditional ways of looking at things. And that is it. So that's sad to me but I think we're very lucky when we take advantage of the fact that there. Is a valley

[01:26:11] Where we are. Thank you. What do you think about taking like a mobile group on the road throughout the just caravan.

[01:26:23] Yes I thought we can get our a lot pageant wagons right down to the markets that say you know essentially like what the public theater is doing in New York right.

[01:26:35] So they have literally the mobile unit of their Shakespeare productions which are very often cross gender gender fluid casting and how to get some great representation. And I think that's a model definitely that has gone outside of just the five boroughs in New York and gone all the way through the Tri-State area. And I think that's something that we can take take a lesson from and

maybe start to mobilize some of our some of our larger theaters especially I mean that have the resources to do that but that might also be a great thing for smaller companies to start to do. I know that you know I know there's opportunity there especially when it comes to theatre for young audiences and kids really thinking about you know was the very first experience play that you ever saw or you know seen as a traditional story talk told with a nontraditional cast. I never saw it that way I never saw myself on stage before. That's a great opportunity right there. So I think that's something else that we can do.

[01:27:38] We've got work to do.

[01:27:41] So with closing remarks less anyone has anything else to say. Yes we definitely have work left to do but it's fun and rewarding work.

[01:27:50] I would have to say that I look at it. It's art but theater is and can be fun social change art. That's just my perspective and signing out here. Mississippi Senator Natasha Rosanna Arizona. And we just want to say thank you again. Kate and Michael thank you. The cast of full o to go ahead. What are you gonna say. Well. Speaking of speaking of course of. History that.

[01:28:24] Yes. Is that. Available. I could actually make it available and post. I will personally make it available and post it on our website. And we could talk about other ways that I could share that as well. Yeah.

[01:28:41] Also saying look in to talk with you which was very much agreed in the beginning.

[01:28:47] How does that spell kabuki. Oh kabuki. Yes. K A B U K I.

[01:28:56] Anyone else. Thank you everyone. Have a great night.

[01:29:01] Thanks for being here. Thank you

[01:29:09] This podcast was presented by the Seattle Public Library and Foundation and made possible by your contributions to the Seattle Public Library Foundation. Thanks for listening.