

On Monday, January 23, 2023, Mid-America Theatre Conference Accessibility Committee sponsored an hour-and-a-half online workshop called “Disability as An Invitation to Create: Reconceptualizing Radical Inclusion.” Dr. Catherine (Katya) Peckinpaugh Vrtis served as the moderator of the session on Zoom, Dr. Cassandra White monitored the chat, while Anthony (Toni) Trujillo provided live captioning and assisted with the showing of a video short. The guest presenters were performer/writer/ director/activist Terry Galloway (author of Mean Little deaf Queer, and her partner in art and life, Dr. Donna Marie Nudd, a Professor in the School of Communication at Florida State University. The following transcript of that workshop has been edited for readability and relevance. Some of the personal stories Galloway alludes to in this online space have been told in greater depth in her other presentations and publications. For those intrigued by those stories, a selected annotative bibliography is provided at the end of this piece.

KATYA VRTIS (KV): The entry queue seems to have calmed down, so I am going to go ahead and start with the official welcome!

TERRY GALLOWAY (TG): Okey doke.

KV: Good evening, everyone. I am Dr. Katya Vrtis, the Accessibility Officer for the Mid-America Theatre conference. I'm a nonbinary individual with short brown hair and glasses, wearing a red plaid camisole light-gray cardigan and octopus necklace. On behalf of MATC and the Accessibility Committee, I would like to welcome you to “Disability as Invitation to Create: Reconceptualizing Radical Inclusion” with the incredible Dr. Donna Marie Nudd, and Terry Galloway.

Live transcription is available via Streamtext in addition to Zoom. This Program allows users to adjust fonts and displays to match individual need. The link is available in the chat.

Thank you, for coming, and enjoy!

[Applause]

TG: And now over to us?

KV: And now over to the two of you.

TG: I'm Terry Galloway.

I'm an older woman with, interesting hair. Salt-and-pepper; and dark eyes.

And, I'm here today, because my mother was given an antibiotic when she was six months pregnant with me, that was known to do harm to the fetus, and did. It led me to grow up

hallucinatory and to have a series of blood and autoimmune disorders with profound hearing loss which left me deaf by the age of nine.

I want to thank you, guys for joining us in this workshop -- conversation, about reconceptualizing disability in theatre because workshop conversations like this are part of a much larger movement afoot, so to speak, that questions, long-held institutional assumptions, that are still being made -- not just about people with disabilities, but about Theatre, and the act of creation itself.

I grew up like some of you did, in the thick of those automatic assumptions.

Growing up, I never really thought about what I would do in my life to make a living, I always assumed that it would have something to do with theatre, because theatre was my love.

Before I got cochlear implants eight years ago, my on-stage speech could be difficult, to understand. But I worked hard, in articulation, and modulation and I had an innate talent for being physically funny. My high school drama class teacher and my classmates, acted like the friends that they were helping and teaching me how to project to the back of the cafeteria auditorium, how to inflect, and enunciate my lines; incorporating certain gestures into their own lines, to make sure, that I could *see*, if I couldn't hear my cues.

I felt welcomed.

Theatre felt like home.

But the year I was to graduate, the area's high school guidance counselor who had been advising my friends to go to Yale or Princeton or UCLA, glanced up at me as I entered his office and said, "Oh, you're the one."

Then handed me a brochure that read, errors and all "Factory work make good job for deaf."

I walked out of there thinking, "Screw you."

But that was a high school guidance counselor.

I was certain university ones were going to be more savvy, more sophisticated, more imaginative.

But when I showed up at the University of Texas in Austin's drama department to be advised-- my high school scholastic scholarship proudly in hand-- that advisor took one look at my hearing aids, and he made an assumption: it didn't matter that I was an A student, an expert lip-reader who had struggled all my young life working to make my speech precisely enunciated and as nicely inflected as I could, or even that I had come to an institution of learning thinking that I

would be encouraged, to pursue my passion, and taught how to hone my craft.

To him, I was Deaf. Disabled. Therefore ultimately, unemployable, in the business of theatre.

Therefore, not worth the trouble of educating.

I wasn't going to be allowed to direct or study acting or directing.

I was given an alternative.

Costuming.

Now I had once sewn my own thumb to the hem of a dress, so no.

(Laughter)

I wanted to argue with that university -- those administrators make a case for myself, but I was just 17.

I didn't know you could argue with the powers that be. I didn't know how to argue with them, I didn't know you could.

So I walked out of that office feeling a familiar rage and humiliation, beating myself up.

Saying, "Oh, they're right. They're right. I am just a waste of time."

But deep in my heart, I was fighting. And I was, again, saying, "Screw you!"

I was really in love with theatre. So I looked for alternatives.

And in doing so, I helped to create a few.

Today, Donna, my wife Donna, and I are going to share some stories about some of those alternatives and our own struggles to think imaginatively about disability in theatre using examples from our work with our own company the Mickee Faust Club a thirty-five-year-old mixed community theatre for the weird queer and disability community in Tallahassee, Florida; from the writing and performance workshops for people with disabilities, both in Tallahassee and in Austin Texas, and from, *The Ugly Girl*, a musical tragedy and burlesque, a work, in perpetual progress that I wrote, featuring four international Women actor/activists with disabilities, which debuted in Liverpool and toured the U.K.

DONNA MARIE NUDD (DMN): I'm Dr. Donna Marie Nudd, mid-sixties, and, I'm wearing the same black shirt Terry is because we didn't coordinate.

[*Laughter*]

I do not have a disability.

I'm a professor, at Florida State University where I teach courses in Performance Studies, and Queer Studies. And, I teach graduate students how to teach.

I've worked with Terry, artistically now for over three decades, serving as dramaturge and director for her one-woman shows and co-founding and co-running our nonprofit theatre in Tallahassee, Florida.

Before we start sharing stories about disability in theatre, I wanted to acknowledge that language shifts.

There are people in our Mickee Faust Company who insist on being called "'crips' with attitude." And there are others who bristle at that term, and insist on being described as a "person with a disability."

Another claims, "My power chair, and my T-shirt which states 'I'm a They,' says the rest."

We also know, from experience, that in the world of grants, we cannot use the word -- the terms, "crip" or "gimp."

Now, given the nature of these conflicting terms and conflicting preferences, forgive us if our language shifts with our perspectives.

I always think it's a good idea, whether it's running a Zoom meeting as the Executive Director of Mickee Faust or in my classrooms at FSU, to give the folks in the room an agenda.

(*Laughter*)

To that end, here's the rough game plan for this hour-and-a-half, Zoom experience. We're going to spend the first 20 minutes, further introducing ourselves, and sharing stories of our experiences, and if questions occur to you, as Terry and I talk, please put them in the chat. Our friend Cassandra White -- fellow academic, and, theatre practitioner, offered to monitor the chat. I am not an effective multitasker, so thank you, very much Cassandra!

TG: Thank you, Cassandra!

DMN: After Terry and I finish our initial 20 minutes, Cassandra is going to moderate a discussion, based on your questions, and we're hoping you'll share your own stories.

Then -- in lieu of an intermission, we're going to switch gears and contextualize and then present, with Toni's help, our company's very first disability-themed comedic short, ["Annie Dearest: The Real Miracle Worker."](#)

After the video, we're going to follow roughly the same structure, with Terry and I spending about 20 minutes telling anecdotes about our successes and our failures and what we learned from each. Again, reserving the last 10 to 15 minutes of Zoom for a conversation responding to your questions from chat, or listening to your stories about your experiences and challenges working in this area.

TG: We tried to incorporate a bit of practical advice in each of our stories, especially the stories of our failures, of which there are many. We have discovered that what we've learned about disability accommodation in Mickee Faust Club was also useful when we were doing more professional theatre in Austin, Texas, and Liverpool, England. During the Q&A portion of this workshop conversation, we really do hope to hear and learn from you guys about your own experience with disability in theatre, successful or not. We'd really love to hear about your failures--they will make us feel better about our own!

But first, I wanted to tell you, about a success story, that isn't ours.

Wendy Hoose, a Scottish play, recommended to us by Liz Carr (a U.K. actress with a disability, and a disability activist) and her wife Jo Church. They said, "We don't want to tell you anything about it. Just go see it!"

We were in London. We went to see it.

DMN: The set was simple: A one-room flat with a bed, and a huge TV, was centerstage. Above the stage was an electronic border, for captioning. In the flat, was a woman in her bed, lounging under the covers. Texting on her phone, as she awaits her Tinder hook-up to turn up.

The play began with a voiceover delivered with a snotty upper-class accent--describing the scene, and the people in it. As the snotty voice narrator began to speak, the captioning also started. And the TV suddenly turned on to reveal a woman signing the dialogue. Hence, a show that was signed, captioned, and audio-described.

In the course of the play, the voiceover provides us with more description of the woman and the texting man, and also a bit of snarky insight: they're lower-class Scottish. The flat is a dump, the voice decrees, giving us a sense that whoever lives there should be ashamed.

The couple exchange sexual banter via texting the contents of which we're privy too via sign, captioning and the snotty narrator.

There's more sexual banter as the man comes to her flat, and more sexual bantering, as he joins her under the covers. Until suddenly, he screams and jumps out of the bed.

TG: in the beginning of what should be an intimate moment, he discovers and so do we, that she's a double amputee. Something, she later says, that he should have been prepared for given the nature of their texting banter

DMN: I told you," she reminds him, 'I was really short.'"

TG: He's freaked. He wants out. Calls for an Uber, it won't be there for an hour, he can't wait outside, it's a really shady part of the city; so to kill time, they are forced to talk. About their lives. Their insecurities. Their failures. Their dreams. And it turns out they like each other. By the end of the play, as he still awaits his ride out of there, he crawls into bed with her and they spoon. As the lights go down, they're still talking.

A simple play, and such fun. Written as critics said, "To turn access into an asset."

DMN: With our theatre company, the Mickee Faust Club we've tried over the years to do the same thing: Rethink disability, and turn access, into an asset. The Mickee Faust Club most often does original work, created by members of the Company. Sometimes, our original work pays homage to traditional theatre. As in the case of our "Movable Shakespeare" productions and our *ShakesParody After Dark*, a compilation of our original parodies of Shakespeare. Faust has been producing our "Movable Shakespeare" series since 2000. In our first, *A Movable Midsummer Night's Dream*, we easily-incorporated cast members with disabilities--as angry fathers, masters of revels and a rude mechanical or two. Plunking a power chair in the middle of Shakespeare is, like, plunking a wheelchair in the middle of -- *Oklahoma!* Why not?

TG: For our latest in the series *A Murderous Movable Macbeth*, two of our actors with disabilities wanted to be part of the fun but they had some trepidations. Rand Metcalf, a long-term member of Faust, has cerebral palsy which makes his speech difficult to understand. Rand's a wit and in real-life it frustrates him to no end that he sometimes has to repeat his witticisms ad nauseam before they can be appreciated. He had avoided performing in our "Moveable Shakespeare" series because he couldn't get his mouth around the language.

Rebecca, to whom Rand is married, has traumatic brain injury that results in halting speech as well as memory and balance problems. Rebecca worried that the pace of the language was just too fast for her.

So they and we talked frankly about what they felt they could or could not do. There were two ways that they suggested that they could be involved. They wanted, first, to play two of the familiars to the witches, mirroring the witches' movements, echoing selected lines; and, they wanted to take part in the final battle scene as citizens of Macbeth's castle so they could have the fun of dying. Easy, interesting fix.

With one important addition.

During a workshop for our cast (many of whom had never performed Shakespeare before) I had asked each participant to repeat a particular and crucial line from the play, “The Queen, my Lord, is dead.” Everyone had their more or less interesting ways of saying it.

Rand didn't actually want to perform it but he was in the room so I made him do it because I knew, that he was really dying to try it! And I was right, he loved that line as much as I did and really wanted to take a shot at it. And his struggle to articulate that one line, a line that he, too, loved in *Macbeth*, gave it an unexpected boost of power. So when he said, putting every bit of effort into it – “The Queen. . . My Lord. . . is dead” -- the effect on everyone in that room, was exactly what you want from that line: A chilling and full-stop to all the bombastic busyness of the coming battle; one that pulls Macbeth into the terrible moment of existential reflection.

Everyone in that room felt it.

That's how Rand ended up in the role of Satan, Macbeth's chief servant who utters that line.

DMN: Critics who saw that production remembered that moment.

They didn't know he had CP. They saw his gait and posture were odd, but isn't that in keeping with Shakespeare? They didn't know what it cost him to say that line so clearly. But they recognized the power behind the utterance, which made that line seem all the more powerful, all the more final.

Our lesson here: accommodation is a two-way street.

Characters and performers need to talk frankly about the needs of the play, the limitations that might or might not be inherent in the disability; and imaginative ways they can be addressed.

And two, the artist has to be able to do it. With all due accommodation, the person with a disability has to be able to do the task.

That is why, the accommodation has to be so thoroughly-discussed, well-thought-out, and well-rehearsed. It can't just be a sop in the right direction, it has to be an accommodation, not indulgence.

Which brings us to failures. Terry?

TG: Ah. (*Laughing*), Ehhhhh.

Okay. Decades ago, I was an artist representative, for the National Performance Network. I was the only artist with a disability in a huge group of people.

Now, when I got to their Conference, there were no accommodations, made for me. There was no one to type for me, to take notes, or translate what was being said, and even if I

had been proficient in sign, no one had thought to hire an interpreter so I got all huffy and I walked out.

But one of the NPA coordinators, Carla Peterson ran after me, and thankfully, she did. She wouldn't let me leave without talking to her, she let me vent about what I was missing and what I wasn't hearing and how they had nothing in place to help me hear it and how I resented it and she answers simply, "But Terry, we didn't know, you never told us."

And I had then to admit that I couldn't tell them.

Because, in truth, I didn't really know. It was a new situation to me, too.

So I got off of my high snorting horse, and sat down with Carla.

And we talked.

And then we got somebody to take notes for me, Carla, herself. Because that was about all that could be done by that time, but it was a start and it made me realize that, at that time, when disability was only starting to be part of the conversation, some of the responsibility for accessibility was on my shoulders. I had to let people know what I needed. And not be ashamed of needing it.

And they were responsible for creating an atmosphere, that wouldn't make me feel ashamed for needing accommodation. Or for asking their help in getting it.

TG: Donna?

DMN: Now I'll share my first failure.

[Laughter.]

First. One of the many companies that Terry cofounded, was Actual Lives Austin, this company was comprised of people with a range of disabilities who created shows, telling stories, writing skits, based primarily on their own experiences with disability.

I was not involved in the earliest productions of Actual Lives Austin, but there was a month that I was free from university obligations; and it coincided with the Actual Lives Austin company preparing a show to present at the VSA National Conference at the Kennedy Center in D.C. Given the logistical demands--and think here, for example of sixteen people with different disabilities, three of them in power chairs, flying from Austin, to Washington, D.C.--the Austin-based Actual Lives company was happy to have an extra person on hand.

TG: And an extra director to prepare them for their D.C. debut.

DMN: And what I discovered, working, with Terry, and Chris Strickling, was this: Chris and I -- because neither of us self-identify as disabled -- were always overly cautious, when giving recommendations to the actors. If an actor expressed any unwillingness to do something, we defaulted into a kind of... therapist-care-taker role, "Oh, you look tired. Do you need a break?"

What happened more than once, during that rehearsal period, was that Terry--in part because Terry has disability little-d deaf creds, in part because she has high energy--she would often come in, and work quite differently with the same actors

TG: I knew these guys and I knew it wasn't too much for them, and I knew what they needed to do in rehearsal was what they intended to do in front of an audience, and zip across the room in that motor chair and stop abruptly and deliver that line to their fellow actor. So my biggest worry, wasn't that I was pushing them too hard but that I was infantilizing them. Assuming that they couldn't. Instead of presuming, that they could.

DMN: What I learned during that month, was that it was my responsibility, as one of the codirectors, to push the actors with disabilities to be the best actors possible. And to make sure that some of my assumptions, about what disabled bodies could and could not do, did not get in the way. Back then, when I was first directing people with disabilities, I didn't understand the different disabilities, or the variations within each disability. And what was possible or not. And I was very hesitant to ask. But those assumptions get in the way of possibility. Directors need to be willing to ask, and actors need to be willing to explore the question of, "What can you actually do?"

TG: Asking ourselves that question yielded some interesting answers, and one of them, weirdly, was that technology, that helps us can, actually, obscure us. One of the women in *Actual Lives* (who wants her story to be told but not her name to be used) has a power chair to get around in that makes her look, so tiny. When we were taking a break from rehearsals she told us this story.

Her father got a new wife and his new wife, got a new house. The floors of that house, were tile. When she came to visit, her stepmother told her, "I didn't want that chair of yours, marking up my tile. So while you're in my house, you'll have to crawl."

Now, most of the people, including me, were appalled by that story. But my first thought really was, "You can crawl? And my second thought was, "Why haven't you?"

She had never let us see her crawl, because she had been made by her stepmother, and others, to feel that when she crawled, she looked ridiculous. Like, a creature. Like some inferior being.

And as it turns out when she was home alone, she often preferred to crawl, because she could crawl faster than her scooter could run; and her movements were not only fast but eloquent, powerful.

And that let us to explore the theatrical potential of that talent. It was so easy to imagine then a young woman who looks almost helpless, engulfed as she is in that huge and powerful chair; who starts changing as she begins to shrug it off, lift herself down and crawl somewhat menacingly, towards the audience. A woman, who has something, maybe, really scary to say.

So, asking those kind of personal questions, being really nosy, can give you the freedom to play with differences, and become captivated by them; and then start making them part of the script, part of the performance itself.

DMN: And, we're midway here, so this is kind of where we wanted to sort of pause, and make it more of a conversation. Answer questions or hear stories, from the audience.

TG: Okay.

DMN: And so, Cassandra?

TG: Anybody got anything they want to ask?

CASSANDRA WHITE (CW): We don't have anything in the Q&A right now, but folks, if you want to speak, go ahead and raise your hand, and I'll be able to acknowledge you. Or if you have some questions, or experiences, that you would like to put in the Q&A, or the chat, we welcome that!

TG: And you're welcome to shame us.

[*Laughter*].

CW: I mean, I'll admit my first thought was, of course, you asked -- "You can crawl?" Of course -- that was -- like, -- yeah, *that's Terry!*

TG: But don't you think that's interesting?

CW: Oh, absolutely.

TG: Again, I think it's fascinating, that the young woman interpreted that -- that powerful tool that she had of crawling—that she didn't recognize its power because other people made it a source of shame.

CW: Absolutely.

TG: And when she crawled, I'm telling you it was beautiful, it was beautiful absolutely, to behold.

Let me ask, how many of you guys -- identify as disabled, anybody out there? Okay, one, two, three, four. Okay, four, four, okay, so, you mind telling me how you identify as disabled? Or -- is that -- am I being nosy, I don't mind being nosy, so can you tell me what your disabilities are? Cassandra, you can call on the hands that are raised if they don't mind.

CW: Sure, Katya, I see you first

KV: Yeah, I actually -- we also have a question that, but first, I have multiple disabilities. . . (*after a pause*). . . most of which are tied into Ehlers-Danlos Syndrome, and the failures of connective tissue. That means that my joints don't work, and other body parts don't work, and a lot of my organs like to get all squishy, squishy, and that's not great. And then the other thing is, I had traumatic brain injury related to the EDS, because related to that is fainting. Because, my blood doesn't want to go up (*gesturing*) because the collagen that squeezes the veins to get the blood up doesn't work, and so I had a whole series of faints. And had significant brain damage in the middle of writing my dissertation, and so, it's been...an exciting process of -- trying to figure it out. And, knowing that not only do I have to deal with the disabilities that I have, but that the nature of my fragility, means that I will likely gain more.

TG: "Means that I will likely gain more." What do you mean by that? First of all, I like the phrase "the nature of my fragility," which I think is a beautiful phrase but what do you mean by "gain more"?

KV: Ehlers-Danlos, is -- (*after a pause*), it's -- its complications, are ongoing, progressive, degenerative... And the struggling for words is part of the brain damage. And, in unexpected ways.

So... for example, my right shoulder (*indicating*), was, for many years, one of my better joints. My left one that was the problem, until I fell onto my hand. Ripped my entire shoulder apart. I'm looking at surgery No. 3. And so how to navigate the world when my dominant arm doesn't work very well and may or may not cease working entirely, in the future. That kind of complication -- or, how an unexpected fall on the train could -- could leave me, (*after a pause*), completely nonfunctional for months. Or I could brush it off and be okay. It's very unexpected in its movements, and so, finding the good periods, (*after a pause*) and then, knowing they will always end, with something worse (*after a pause*) is a balancing act that, never quite comes into balance.

TG: First of all, forgive me for saying this, the language is incredibly eloquent. It makes me understand absolutely -- you know, the whole -- that it gets -- it cannot help but get worse, it's not an optimistic diagnosis. How do you navigate this? And, of course, in theatre, what do you do?

KV: I (*sighing*) of late, I have been primarily, um... working with scholarship as opposed to practicing as much. Particularly my lighting design side -- is challenging when -- I am lucky to be able to be ambulatory with a cane these days. That's an improvement, there were several years

where I used a wheelchair full-time. But the other thing I do, which is super important to me in a lot of ways, is, as an Activist in – for-- Theatre and Disability, I serve as the Accessibility Officer for MATC, a position I invented because I struggled with not knowing who to talk to, and who could help, and having to negotiate, individually, for Access. And, so I wanted other people not to have to do that. Or cofounding DTAP, Disability Theatre and Performance, at ATHE, which we are -- myself, and the amazing people I'm working with, are working on becoming an independent 501(c)3.

And being able to -- we hope in the future, start a journal for writing about disability in theatre. And, also, I would love to get to the point, where we can give -- get grants and then distribute grants. And then also, one of the things we're doing -- this summer, at ATHE this year, is we are -- inviting everyone interested. And there will be a Zoom portion, so if you aren't at ATHE, it does not matter, please join us for the Zoom portion as we go out later this year, the ads, We're working on building a White Paper for the minimum standards of working with disabled Artists, since there is no field-accepted anything at this point, so *[laughter]*, so, creating something that, those who are negotiating can point to, and go, "This is what is expected." The, you know, the goal would be to send it out for as many signatures as possible, put it up in places like *Howl Round*, and making tools for everyone else, both for people in the field of disabilities, and people in the field, who care about doing better, with working with people with disabilities.

And that, plus my scholarship, which focuses a lot on monstrosity as a particular mode of dehumanization, and the --costs, and power that comes from going, "okay, if you see me as not quite human, what does it mean when I throw the limits of humanity off?" And so, yeah, like, that's how I'm feeding my soul at this time.

TG: I love you! I love you! I love you!

DMN: And I love the idea of the journal, I hope it happens.

KV: New year's is the time we're looking at.

CW: I'm going to take that and transition to a couple of our questions. We have a post in the chat, who says, "I'm a musician in Canada and I've worked with the disability theatre group, the director silenced me when I asked about peoples' ability and disabilities, and seemed to imply I should not ask. How can I approach this? The director's main emotions seemed to be anger at abled people."

TG: Is the director -- themselves, are they -- do they have a disability? The director -- I don't understand this, because, forgive me, because I might not be reading the captioning right. So are you saying the director of the group that you are in does not wish to talk to you about accommodation; is that correct?

CW: Can our musician from Canada clarify in the chat? Or, if you want to unmute and clarify yourself?

TG: Are you cool with talking to me, just directly? There you are.

MUSICIAN IN CANADA. Sure. Hi. Yeah, thank you very much, I'll just try to explain, I don't belong to this group. I am a -- I'm a musician, and I was invited to come into the group, and work with them, in a workshop-setting; and, introduce some musical ideas to work that they're doing anyway. And, the director, who does identify herself as disabled, seemed to not want to talk about the disabilities of the people in the group. And when I asked about how to phrase things, she -- she said, "Oh, give me a minute. I just don't know how to respond to that." And seemed to not want to talk about it. And so, I got the vibe, that she -- her main vibe, was anger, at people that are not disabled. And I would like to continue working with the group, because the -- the people in the group are super interesting; and very willing to try new things, but I -- I came away with a -- with frankly being afraid of the director, because I was afraid of offending her.

TG: You know what? I just want -- I'm sure other people may have things to suggest-- but I want to say, what have you got to lose? Because either way, you risk losing the group, you know? You know, you're going to lose the group by getting out, or you're going to lose the group by confronting. And I think it's better -- it's not necessarily, confronting, but maybe you just engage the director in a conversation about this -- talk to the director about what you have noticed. Because I really do think that that's important. And I think a source of anger, for -- if the director is somebody with a disability, I think this source of anger at nondisabled people is something that really needs to be talked out. And you seem uniquely-situated to do that. And I just want to suggest that, before you just kind of give up on it, give it the old college try-- be nosy, what have you got to lose? Be nosy.

Does anybody else have something you might advise? Something maybe more polite or even more aggressive? (*Laughter*). Anybody? Anybody ever been in a situation kind of like this? Yeah, yeah, what sweetheart?

KV: The one thing, I would add-- and thank you so much for your comments--is the director doesn't speak for the whole company, much less everyone with disabilities. We're all negotiating, our pain and anger. My condition -- causes a lot of physical pain, and I get angry, and sometimes I -- aim that at the wrong person. But, I hope, that -- in a case like this, like what happened with the director, that you don't let their limitations limit you from talking with the other people in the group who might want to talk very openly about their disabilities, or not. We're all different.

TG: Again, I love you!

(*Laughter*)

TG: Oh, I do! I just love you!

CW: So we had someone, who -- asked in the Q&A, "how do you navigate or adapt space in theatres for performance and access needs?" And I think that kind of goes to what you were talking about, Katya, with the White Paper you hope to develop. Well, how do we do that?

DMN: I do want to say, it's interesting you ask that question because in our first draft of writing this, I said to Terry, "Oh, my gosh ALL we did was really talk about space."

[Laughter]

DMN: And I looked back at the description of what we were supposed to be doing, and I said "I think we can't focus on space so much." So, we actually, like, jettisoned probably, half of what we were going to say, on space. Which is interesting. We do plan to touch on this in the last half.

But here, I want to say, we have a big old warehouse in an arts district. We rent it. Through the years, we have adapted that space, and continued to adapt it. So there's a kind of larger theatre; a sort of smaller Black-box theatre; and, a backstage that has an outdoor stage.

TG: Uh-huh.

DMN: We just continually keep working on it, in terms of accessibility issues, and some of it works great! And some of it is not anywhere near where it should be.

TG: Well, I just want to say, one of the things we did is before we created it, we had to build our own stage. One of the things that we did, is that we got a grant from the Christopher and Dana Reeve Foundation to build that stage. You have to understand our circumstances. We are the mother of all nonprofits. We make no extra money whatsoever. Whatever money we do make goes back into accessibility. We pay people to... for instance--we have a taxi service, our own taxi service to get people who couldn't drive or see at night or who had mobility issues so that they could make rehearsals and those kinds of things.

When we were first performing we were in a -- another rental space that was not accessible-- there was no ramp to the building, there were no ramps to the stage. We had people who were in chairs who wanted to get in there and see the show. But not only did they want to see it, they wanted to be in it.

What we did is we got a crew together of people with hammers and built our own ramps. We made them so that we could take them away when we left. So we did a lot of do-it-yourself-work.

Well, then after we moved to our own space, we got a grant from the Christopher and Dana Reeve Foundation so we could immediately ramp our stage so we have a circular access-- a

ramp that goes all the way up to the stage and then all the way down. And every stage that we have, we have ramped.

Now (*Laughing*) there have been conflicting accommodations, about ramping, though. It's not that easy. You know?

Some ramps are great for people who have mobility issues but are still ambulatory; some ramps are better for people, who use chairs or scooters. It's a constant negotiation, it's not just this flat little thing . . . But -- we have -- what we have done with our space, is that, within our means -- we have made it our first -- always, our first impulse, our first task, was to make it accessible.

So the first thing we did, we put in ramps.

The second thing we did--and, again, we did not own this space--but we got a grant and we built an accessible bathroom, so one of our people, who had been in a wheelchair, who could not drink beer, because he couldn't get through the bathroom door to go pee.

DMN: For years,

TG: Actually, it was six years. For probably three years, KC, just wouldn't drink a beer at the end of the show. We just thought, "OK. KC is just not a big beer drinker ." Then probably year three, KC said, "I love beer. I just can't use that bathroom. That's why I'm not drinking beer." And we said, "Oh, no!" But it took us three more years to get the money to build an accessible bathroom.

So, we do these things, but it isn't easy, because it costs money. And most kind of poor little nonprofits like us --and we really are a poor nonprofit, we -- it takes us a while to get the money. So, you know, it takes us a while, but I want to say, we have captioned our shows.

DMN: Well, we'll talk about that later.

TG: We'll talk about that later. (*Laughing*), Anyway thank you for that question. Thank you, for that question.

CW: So we had a couple of hands up, I saw Quinn, and then I saw -- so I believe my order is, Quinn, and then Lisa in the chat, and then Suzi .

TG: Okay,

CW: So Quinn, would you like to unmute.

QOC: Way back when, I identify as somebody with a disability, I have cerebral palsy that's all, that's why I raised my hand originally but thank you this has been a really interesting discussion.

CW: Wonderful, thank you so much, Quinn. So Lisa Porter in the chat says, "I'm interested in the intricacies of neurodiversity and other disabilities related to cognitive function, and the ability of an individual who identifies as neurodiverse to assimilate into society's social expectations. I am nondisabled and parent a teen with [FOXP1](#) syndrome. I'm a professor in the Theatre and Dance Department at UC San Diego. My curriculum emphasizes inclusion as it pertains to access and ableism."

TG: We -- okay, the company, let me just give you an overview of our company, and we -- we -- work with a lot of different kinds of disabilities. And one of the things it's always kind of an individual matter about how we're going to adapt.

And one of the most important things is that -- okay, so we have people with traumatic brain injury, people with cerebral palsy, people with MS, people with invisible disabilities (you know -- multiple personality disorder, anxiety disorder -- a number of those) and -- and one of the things that we have had to do, is that, we have to individualize every -- every disability, we have to make it a point of conversation.

Because, there's just no, no. . .

It's one size does *not* fit all.

And so, if you have a teen, who is neurodiverse -- one of the ways that we would accommodate, is, first engage in however we can in conversation, and find out, and see, and -- and -- discuss, how we can make ourselves accommodated -- accommodating.

Because, it's up to us, it's -- again, it's up to the -- the person with the -- with the disability, to, inform us however they can, as best they can, about what they need. And what we're trying to do, is simply create an atmosphere in which they feel okay about asking those questions.

And so, you know, -- I don't know that we have any kind of particular useful tool, really, most of it, is a willingness, to talk.

And a willingness, an absolute *willingness* to do everything we can, to accommodate.

CW: All right, and I know we are running up against our Q&A time for this section, Suzi, did you have a -- a question for this section?

SUZI ELNAGGAR (SE): I just also was sharing how I identify. I have a chronic illness and so that's another part of the disability community-- people that have disabilities which are not immediately apparent. And so, I found sometimes, difficulty navigating that, because, sometimes people -- if it's not apparent then it doesn't exist,

TG: Yeah.

SE: Yeah, so that was all -- we can continue with the next section, thank you to our lovely moderator!

[Laughter].

DMN: I think we're moving into the video so can I make a couple of comments before it's shown?

CW: Please.

DMN: All right, so in Terry's memoir published by Beacon Press called *Mean Little deaf Queer*, she admits to how much admired Patty Duke playing Helen Keller in one of my favorite films, *The Miracle Worker*. She loved Duke's performance in the black and white classic film as that Helen was quote "as ill-willed and determined and narcissistic as I always dreamed of being," so perhaps, it is of no surprise, that Mickee Faust's first disability-themed video is called "Annie Dearest: The Real Miracle Worker."

TG: This is our first, and our first foray, into disability-themed video, Toni, can you bring that up for us.

(Toni plays Mickee Faust's video: ["Annie Dearest: The Real Miracle Worker."](#))

TG: That was one of our first efforts at making a disability film, and in the beginning there was no "Apologia." And if you want the full scoop on that and how I almost got into a fist fight with a care taker for a young Deaf woman I will be happy to talk about that in the Q&A . I will say "Annie Dearest" has been used as a teaching tool in Berkeley, classes in Chicago and Philly, featured in film festivals in different countries, was listed as "BBC's 25 most Influential." Looking at it, yikes, I think it's funny!

DMN: In the second half of our session today, we're going to start by talking about how, accommodation works, in the world of more professional theatre. Now, this may never happen, but if you're lucky enough, ever to work in a production with a number of people with different disabilities, you may find yourself, facing the problem of, competing accommodations.

In Liverpool, England, Terry and I were codirecting a musical she wrote called *The Ugly Girl: A Musical Tragedy in Burlesque*, of the cast of 6, four were women with disabilities. The cast was half American, half British, and an Australian.

Because we had worked for decades with people, with varying disabilities onstage, we were pretty confident in our directorial roles. We were rehearsing for a tour of the work-in-progress musical, in central England, when something surfaced we had never -- didn't quite ever have to deal with before. Accommodating people's disabilities, when the accommodations needed were in conflict. In this case, one woman in the ensemble, Julie, a veteran performer, who

self-identifies as "mad" in that British way of meaning -- both, literally, someone with a history of mental illness, but also, madly-creative.

Julie had a traumatic brain injury, that resulted in bouts when her eyes became extremely light-sensitive. And during our rehearsals she insisted that the lights in the abandoned shopping mall where we were rehearsing be "turned down." But this conflicted, with the needs of another performer, Jillian, who was visually-impaired; who had to have bright lights to read the large-font print in her hand. Julie's desire also conflicted with Terry's who, even with one cochlear implant, needed as a co-director, a brighter light on the rehearsal stage, in order to read the lips.

Competing disabilities, different accommodations needed.

TG: This kind of seems trivial, but there was kind of a -- devious, diva-ish quality to the whole thing, and that made it -- an exercise, primarily, in listening.

So, what we had to do, was simply listen. Allow people to vent. Ask the right questions.

So, in this case, Julie could tell us about her experiences working in other rehearsal spaces that have fluorescent lighting, and -- and we could ask her, well, what were the solutions? What did they come up with? And she would say well, they didn't have one, I did. Sunglasses.

So we were convincing -- it was a matter of convincing -- Julie-- that her disability couldn't take primacy over the other disabilities in the group.

And, actually, we were all used to being the only disabled person in the . . . In the class. In the room. Onstage.

So it was always our disability that was prioritized. But here, it was a matter of compromise and it was actually an easy fix and what did-- we just -- Julie -- got her some sunglasses.

DMN: Another tale related to that same production of *The Ugly Girl: A Musical Tragedy in Burlesque*. One of the other cast members in that show, was the U.K. writer and performer Liz Carr. Our rehearsing and touring schedule was in part scheduled so that Liz could also meet her obligations to her TV shoots; at the time she was cast in *Silent Witness*, which is a British TV Series much like *Crime Scene Investigates*.

In *Silent Witness*, Liz played the lead character's sarcastic sidekick. In our touring musical, Liz played nasty Polly.

TG: Because we worked with a lot of different actors in U.S. in motor scooters, Donna and I wanted as did Liz to explore everything she could possibly do using her power chair, could she use it to tango?

Well, she tried it and she could.

Could she use it to threaten and menace?

She tried it and she could.

Could she use it, as a weapon?

She tried it, and oh, boy could she ever!

DMN: And that was one of my favorite moments in the play, when her character nasty Polly was having a physical altercation with an able-bodied character, Schultz. And in the fight scene, at one point, Schultz hangs on the back rod of her mobilized chair, as she drags him across the stage. After he falls to the wayside, she turns around, and using her power chair like a snowplow, she rolls his body off the stage.

I bring this image up because Liz had invited a colleague from *Silent Witness*, he was one of the leads, well, he was "the" lead in the TV series, and after the performance, he came up to Liz and he said, "I never knew you could do any of that with your chair!"

TG: Prior to him seeing Liz in *The Ugly Girl: A Musical Tragedy in Burlesque*, Liz's character, in *Silent Witness*, Clarissa, never really moved. Liz's first year in the TV series we only saw Clarissa typing at her computer, answering the phone, staring down, and reporting what she saw in the microphone -- microscope, she never moved.

DMN: But after the one of the *Silent Witness* leads saw our production of *The Ugly Girl: A Musical Tragedy in Burlesque*, he strongly-supported Liz in those BBC production meetings when she was offering ideas for Clarissa's character development. And the next few seasons, Liz's character was given a back story, a cute husband and a featured storyline in which we see her motorized scooter zipping through a field, investigating the scene of the crime. She went from becoming the sidekick, to a major ensemble player.

TG: And I think, that's one of the reasons we think it's so important to make disability in theatre, visible.

In the Mickee Faust Club we developed the Ethic of Accommodation that would allow us to explore any way and all ways of accommodating each other, so that we can get all of our voices, all of our talents out there. It's an ethic that can allow us, as often as possible, to say "yes" to anyone who wants to create theatre. That sounds more complex than it is, because once you make up your mind to accommodate, it's actually quite simple.

Part of the ethic of accommodation, is, of course, you want to make sure that your space is welcoming to people, with disabilities. While we could expand on the long history of our

company's experience building, and buying and negotiating ramps, we decided, instead to just talk about our history with captioning. And like most of the stories, this, too, is mostly a story about listening to our company members with disabilities. In this case, KC.

KC, has CP, cerebral palsy and as such his speech is affected. If you are around KC a lot it becomes easier and easier to understand him. However, audiences aren't around KC for long-- they're there for maybe an hour and a half for the show.

Okay, so we worked with KC, identifying sounds that were particularly difficult for him to say. We experimented with him, tweaking the language of his scripts, to come up with words that he found more easily-pronounceable.

DMN: And then in addition, early Faust, whenever KC was performing, whether solo or -- or in a group, we open-captioned those skits so the audience could understand KC. But then, KC complained. KC didn't like that it was only his skits that were open-captioned. It felt weird.

TG: The rest of the company agreed.

The task of open-captioning an entire show was something, like, 15 scripts, including 6 or so musicals, it seemed really daunting. But we did it, and, we are, as I said, we are a poor theatre. And we were -- we are an all-volunteer company. If we did it, anyone could do it. And we were doing it before Broadway.

DMN: And what we -- when we captioned that first show, we realized that, our little d deaf artistic director Terry was suddenly much more in-the-know-- that she didn't have to just depend on lip-reading.

And we had rave-reviews about the open-captioning from older audience members, who were losing their hearing. And, well, (*after a pause*), the international students at FSU were also really pleased to have the captioning. And then, of course, there were the audience members who finally sort of admitted how much they welcomed the captioning because well, you know, sometimes with certain singers, you can't quite get all the lyrics in those musical parodies because if you're in the back of the row of the theatre that singer can't quite project or enunciate. But now they could read the lyrics.

So this was perhaps our most memorable first lesson in universal design. That simple principle that the designers of buildings or products or environments should seek to make them accessible to people, regardless of age, disability or other factors.

Open-captioning, the entire show, didn't just benefit KC or just members of the audience, who were deaf. Everybody benefited.

TG: In the ensuing years we explored a number of other ways to caption, particularly in our Movable Shakespeare series, where we were loaned a handful of smartphones that were

provided with an app for on-the-move captioning for our audiences.

DMN: And too often, I think, that theatre companies, and universities, think about captioning, or signing only when they're producing *Children of a Lesser God*. What we need to be doing is making all of our productions as accessible, to as many people as possible.

TG: That said, we are a poor theatre, and we are not as completely-accessible as we would ideally like to be. Very few of our shows have been signed. And we made only one botched attempt at audio description, because volunteers -- and we're an all-volunteer company and we've been for most of our 35 years-- volunteers can't just step into Sign or Audio-Description. Both are really hard jobs, that require training and skill, that none of our volunteers have. And those are two things that cost more money than our poor theatre could ever have. The lack of Signer and Audio-describers are two of our failures to accommodate. And both are purely monetary.

But we do not let our failures discourage us from working towards a radically-inclusive ethic of accommodation--one that encourages actors to use their differently-abled bodies, and the technologies that support them, in unexpected ways that can confound, delight, or shock our audiences, not gratuitously; but in the service of audience enlightenment and, and well, let's just call it for what it is: Art.

DMN: To do so, is thrilling both to the Artist, and to the audience. We believe that by integrating disability into our performances, we are creating a theatrical place, and atmosphere, where unexpected things can happen. Experimental and risky kind of theatrical moments.

TG: Working with Sam Atwood for example, who is vision-impaired, to choreograph the sword-fight in our rock-climbing, gender-fluid version of a "*Romeo and Juliet*" scene. Figuring out, with him, how he could use his blindness as he wanted: to heighten the sense of threat, and excitement, while not in -- while not in fact, decapitating someone in the audience.

DMN: In introducing disability to our productions, we're also cultivating audiences, who will support this kind of Inclusive work. Audiences who are willing, appreciative, intellectually-and emotionally-curious people; who can be trusted to recognize, when something unexpectedly wonderful, even in its roughest state is happening before their eyes. Audiences who can be trusted, to envision, how, with more hard work, and continuing inventiveness, even more wonderful, it could all eventually become.

TG: And I know by seeing inclusive performances --Actual Lives, Mickee Faust, *The Ugly Girl: A Musical Tragedy in Burlesque*, *Wendy Hoose*--those performances pique the interest of audience. And I know, the next time they see community theatre, mainstream theatre Broadway, they 'll come out of those productions thinking something is missing. And we know what's missing--people like those in Actual Lives, in Faust, in *Wendy Hoose*. People like some of you, like me, people with disabilities, who are still not really up there on those mainstream stages.

Those institutions, those powers that be -- are still telling us "no." And we know, that has got to stop.

That brings us back to the central tenet of Radical Inclusion, of rethinking disability; of seeing it as an invitation to create, rather, than an obstacle to our enjoyment. "Because any institution of theatre"-- I'm quoting myself now—"especially in the guise of an institution of learning, that would tell the likes of us 'no,' is still making automatic assumptions not just about us and our disabilities, but about theatre, and about the act of creation, itself. Their refusal, to welcome our different, our disabled; our alternative-presence constitutes a profound failure of imagination. That failure of imagination is part of other forces in life, that alienate us from ourselves, and from each other, that rob us of our potential, that subjugates us to the will of others and to our own insecurities. Those forces, which arise from within us, can be sexist, racist, homophobic, disablist, what have you. But they are always, always, unimaginative." (Galloway, "On..." 154)

There are many more people in Art, in Theater, making that same argument —many of them who are here today -- people who have spent their lives as I have, in pursuit of the imaginative, the fun, the inclusive, the telling. People who believe, as I do, that when it isn't just a business, when it isn't afraid of itself or what it may have to say, theater like all art is our most reliable, passionate, engaged, uncensored dialogue with ourselves about ourselves. They also believe, as I do, that if that art is to remain vital, true to our actual lives, it is absolutely necessary to bring more people like me - imperfect, unbeautiful, messy and yearning -- into that dialogue.

"That is the unfinished task of the imaginative." End quote (Galloway, "On..." 154)

DMN: We timed this so we still would have a bit of time, for comments or questions, or stories -- your stories!

CW: We actually have something in our Q&A. That, I think you just started, to -- to dig into. Quinn asks, "How would you encourage nonprofits to adopt this ethic of accommodation? A big excuse, as you guys have talked about, is that access costs too much money or that the community, quote, isn't there; how do we address these excuses or similarly, how do you encourage designers to adopt aspects of universal design?" To which Katya, who can see the chat, answered, "That it's always -- asymptotically approached and never finished—

KV: "Asymptotically"-- I think that was a typo. Asymptotically approached.

Perfect access, can never quite be reached. We -- we get closer and closer, and -- but we're never there, and there is always more to add. And the other part, which Cassandra was going to say, is that, the -- what -- the approach that I use, and it sounds like Donna and Terry do something quite similar -- is, every time a new accommodation is added, don't take it away. Just because one person has left, you know, the show is over, the actor is gone, what have you --

TG: Yes.

KV: There's no reason to decide --now the class is over and you don't have that student anymore --to stop. Keep doing the same thing. Then when you can, add the next and the next and the next and that gets us closer and closer with time.

TG: Quinn. do you have anything you wanted to elaborate on with your question?

QOC: Yeah, I think, you all touched on it, the last portion. But I think, recently, I'm a stage manager and producer by trade. Mainly. In the theatre world. And recently, I, actually, did have the privilege to work on a show with, physically disabled actors and people who identified as chronically ill, disabled designers, things like that. Just all across the board. It was at a pretty, mid-to-large-range, regional theatre that didn't. . . This was their first kind of, you know, bite into disability -- disability-related theatre, and disabled creatives. So that it was really interesting to see-- those types of competing accommodations. And also, the theatre-- it had a very, like, huge-like, learning curve they weren't really expecting when it came to taking on this project in my opinion, in, like a performative sense, and then being met with oh, now we have to accommodate all these types of disabilities.

I think it was really interesting because there -- specifically, I ask about designers because, even in this instance where there was, design that needed to accommodate chair users that the backstage portion of this theatre was not necessarily, accounted for; as far as physical access went-- of, like, even just backstage crossovers and things like that in the set design. So I guess when it comes to also education, in design in general (gesturing) it's very creative-based, like, "you can do whatever you want. It's the designers' decision, it's their creative vision so how I guess would you recommend bringing those tenets of not perfect access but universal design, and those things into, the educational spirit? I am asking a lot of questions but there's that!

TG: Well, first of all, they're just basic things, look, we -- we, actually, were invited, to take scripts from Mickee Faust Club ShakesParody and do them in Austin, Texas at one of the oldest theatres, Scottish Rite. We said, yes, with the proviso that we would work with people with disabilities, actors with disabilities. Scottish Rite had never done that before. Okay? One of the things that we discovered in inviting people with disabilities to that theatre is that the theatre itself was completely inaccessible. It was inaccessible, in so many ways it was almost laughable. It was ridiculous. And so, they had to rethink their theatre space, they had to rethink, well, backstage access, you're talking about that. Like well, how much access does a wheelchair need to get from one end of the stage to the other? How do you get people up on a stage -- it's steps. They don't have a ramp. What do you do? Well, actually, it's really pretty easy. If you ever have built a set, you can build a ramp. (*Laughter*).

TG : You know? I mean, it's really -- you can caption shows easily. At Faust we use a personal computer and a screen. You put a screen up there and caption it using Powerpoint. it. In Austin

Texas, we could hire people to do -- they have some of the best kind of accessibility things from -- VHS -- not VHS. (*Laughter*).

DMN: VSA!

TG: Yeah, they have a lot of resources, in Austin Texas that support disability theatre. They will support -- supply you, with somebody who will audio-describe. You know, they will help you with these different kinds of things. So in Austin, as with theaters with a real budget, you can go beyond what we do in Faust.

But some of the failures in accommodation at Scottish Rite were hilarious. For instance, the lobby of this beautiful theater -- it is the oldest theater in Austin, Texas-- the lobby of this wonderful old place, had these incredible gorgeous Persian rugs. We had three people who were in these huge, power chairs, and those power chairs, just ate those rugs up. (*Laughter*).

What do you do? Well, you just roll your rugs up. It's really not -- I mean, it's -- access can be so simple. People go, "Oh it costs too much!" No, it doesn't. Faust is a theater with a nothing budget. But even when we had less than nothing, we were able to do it --caption, we were able to ramp.

You know? It really just takes the will to do it. You know, and people think, well, why do all that when we're not going to get that many people with disabilities to come see our shows anyway? Well, no you won't if you don't have any way for them to get in there.

DMN: But I also want to say, we work -- two of our three shows every year are cabarets and so they're all written by people in the community--

TG: Yes.

DMN: And so right now 40% of the people in our company identify as having a disability; and so they're writing those stories, and so, then the material on the stage, then, attracts more people.

TG: Yeah.

DMN: And the company working in this mixed environment became friends --

TG: Most of them.

DMN. And these friends would sort of look around and see a problem and say, "hey, let's try this." Or "that could make it easier for you or for me." I just want to underscore, you've got to just keep trying. Don't look at all the things you haven't done and give up. Look at what you have done and commit to keep trying.

TG: And also don't let the able-bodied people get away with it! Don't let them get away with it. If they say money, money, money! Say, "Oh, bullshit, write a grant!"

DMN: I do want to say that Liz Carr, who we mentioned earlier, actually, this last year, won the Olivier Award. For best supporting actress in *The Normal Heart*.

TG: At the National.

DMN: And when it was announced that she had won, she couldn't come to the stage in her chair from the audience, like, all the other winners—because that stage wasn't accessible! At the National! She had to enter from backstage. In her acceptance speech she chastised them in a very funny, witty but extremely pointed way.

(Laughter).

TG: Don't let them get away with it. You may think you're the only one. But we're not the only ones. We really aren't... A long time ago, this, this Movement was just a thought. Now it is more than just a thought. Now it's a Movement that can become a steam-roller.

So Cassandra, are there many more? I think -- are we reaching our stopping point?

CW: We are. I see another question in chat, someone who's left the room, but I wanted to make sure, I voiced this: "They tend to ask what's more important? Someone's artistic vision or someone else's humanity?"

TG: I don't think it's either/or, you know,. If your artistic vision is that narrow you don't really have an artistic vision, you just have a narcissistic vision.

(Laughter).

TG: So are we -- are we done at 8? What's up? I have no idea what our time frame is.

DMN: I think we're running behind. Katya, do you want to play us out?

KV: Yes, at least, I wanted to give the official closing. So, thank you, Donna, and Terry, for generously-sharing your insights with us, and thank you to the audience for your thoughtful responses. Everyone, please consider joining us in Minneapolis this March for the regular Conference, and becoming a member of the organization, to access future bonus events like this one. Have a wonderful night! And thank you, again!

TG: Have a great night guys! Wonderful to talk with you,

DMN: And thank you, thank you, everybody, we so appreciate it! And thank you, Toni.

Post Transcript Note from Galloway and Nudd

On May 10, 2024, two tornados ripped through the Arts District in Tallahassee Florida. Most of the buildings in the Arts District were not insured by the owners. The roof of the Mickee Faust Clubhouse landed a half a block away. Our company quickly moved all of our salvageable materials into rented storage units. Though homeless, Mickee Faust has continued to produce original shows in the community. While looking for our new home base, we take pains to make any temporary venues we use as accessible as possible.

Selective Bibliography.

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Nudd provides an overview of contemporary disability theatre organizations and artists and documents the history of Terry Galloway's autobiographical solo performances.

The Ugly Girl: A Musical Tragedy in Burlesque. By Terry Galloway, touring production co-directed by Terry Galloway and Donna Marie Nudd, with musical direction by Benjamin Gunter. Produced by Disability Arts Touring Network, and DaDaFest (UK) & Theatre and Communications Group (USA). November 2014.

The musical-in-progress toured central England in fall of 2014: The Continental in Preston; The Lowry in Salford Quays; Arena Theatre in Wolverhampton, and The Bluecoat in Liverpool. International cast included Liz Carr, Julie MacNamara, Gillian Dean, Christine Bruno, Jimmers Micallef, and Jean Graham-Jones.