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A Performance of: “The Madness of Lady Bright”

A Capstone Project Submitted in Partial Fulfillment of the
Requirements of the Renée Crown University Honors Program at
Syracuse University

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Abstract

Lanford Wilson's *The Madness of Lady Bright* first premiered in 1964 at the Caffe Cino, and is widely regarded as among the first works of the gay theater movement. Over the course of this one-act play, an aging drag queen slowly loses her mind in her New York apartment.

This production examined the themes of Wilson's play through the lens of transgender identity, and an updated setting in the 1980s. This time period shapes the idea of the loneliness of not passing as a woman in a world where being visibly transgender meant rejection and danger.

Executive Summary

Unsatisfied with the lack of transgender stories being told in the Syracuse area theater, I decided to use my Capstone project as a way of bringing the issue of transgender identity to the stage.

I produced Lanford Wilson's one act play *The Madness of Lady Bright*, and played the central character, Leslie Bright. She is described as an aging drag queen, who, over the course of the play, goes insane, alone in her New York apartment. Though Leslie is described in the original 1964 script as a drag queen, in this production I play her as a transgender woman, like myself, and the resulting story is specific both to the original text of the play and to the audience seeing this play fifty-four years after its premiere at the Caffe Cino in Greenwich Village.

We updated the setting of the play to the 1980s, drawing the plays' themes into a more modern context. Through this setting the audience can understand the play in terms of a recent conception of identity, which is much different now than it was when Wilson wrote the script.

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Introduction

At the beginning of this project, I had yet to see a performance at Syracuse University or the affiliated Syracuse Stage that has adequately addressed the transgender identity. As a transgender actress myself, I believe that an important part of this representation is to not simply represent the stories of transgender people on stage, but to have actual transgender artists and transgender bodies telling these stories. I am one of the few trans acting students at the University, so I wanted to use my thesis project as an opportunity to tell such a story. It was this desire that motivated me to produce *The Madness of Lady Bright*.

The Madness of Lady Bright is a 1964 one-act play by Lanford Wilson. Its first performance in the Caffe Cino was illegal, part of the underground tradition that launched off-off Broadway and the gay theater movement.¹ I wanted to capture the energy that *Lady Bright* had when it first premiered, the energy of a play that was groundbreaking, fiercely original, and beholden to not even the law. It is groundbreaking, because the role was written for and performed by a man for years.¹ It is groundbreaking just to have a transgender actor on stage in Syracuse, New York. Even in the larger theater world opportunities for transgender actors are limited, and within mainstream theater the casting of a trans actor in a classic 20th century play is revolutionary.

My performance even challenged the ideas of our current government. When I planned the performance I was well aware of the volatile state of rights and respect for trans people in this country, but since then it has come out that the

¹ Patrick

current administration may try to deny the legitimacy (and subsequently civil rights) of trans people all together.² This is the kind of ignorance I wanted my performance to confront, and this play's history is a demonstration of the power theater has to do so.

Lady Bright was such an effective beginning to the gay theater movement because Wilson dared to do what no playwright before him did: portray an explicitly queer character in a nuanced way. Without a derogatory or ridiculously silly stereotype to laugh at, the audience was forced to consider the character as a real and whole human being. Beginning with Wilson, theater audiences were suddenly encouraged to feel empathy for gay characters, and to recognize the existence of gay people in their everyday lives.

Ultimately, I hoped for the power of Wilson's play to spread similar understanding and empathy for trans people. To this end I decided to play the central character, Leslie Bright, as a trans woman, even though the original stage directions describe her as "drag queen". Although the role of Leslie is traditionally played by a man,¹ I believe that to have a transgender woman in the role speaks truthfully and deeply to this character's struggles and motivations. And it speaks uniquely to an audience at this point in history, when issues of transgender identity are so present in the public eye.

Chapter 2

Wilson's Play

² Green, Erica L.

Beyond my specific point of view, the first responsibility of producing this play was to do justice to Lanford Wilson's original script. One of the most significant factors in the shaping of that script was its original performance venue: The Caffe Cino. The Caffe Cino is regarded as the birthplace of the off-off Broadway movement, as well as the birthplace for Lanford Wilson's writing.³ Wilson first began writing plays for the Caffe in 1962, and by the 70s had produced at least nine one act plays there.⁴ This early work has to be understood in the context of the Caffe, because they were not, as his later works, written for a Broadway stage. These plays were all one act plays designed to fit into the time and space constraints of a coffee shop (image 1).

The setting of Leslie Bright's apartment was a quite effective way to fit the play within the original space of the Caffe Cino. I was fortunate enough to acquire the 914 Works gallery space for the production, which served the piece well due to intimacy of the gallery, surely a similar size to the original Caffe Cino. Working with the size of the space, we managed to create an expressive but simple set that brought the audience into the world of Leslie's apartment (image 2).

At the Caffe Cino Wilson was not only writing for a specific space, but also a specific audience; one largely composed of gay men. The early one acts such as *Lady Bright* are some of the first plays of the gay theater movement, prior to one of the most well-known and earliest gay plays on Broadway, *Boys in the Band*.⁵ Wilson himself liked to write in his early plays about characters on the outskirts of society,

³ Pg. 4 Barnett, *Lanford Wilson*

⁴ pg. 5 Barnett, *Lanford Wilson*

⁵ pg. 14 Barnett, *Lanford Wilson*

including gay men, drag queens, and prostitutes.⁶ Wilson praised the Cino for “The incredible freedom of being able to be yourself in that place and outside that place and in your work. You could just do anything, and that made me want to experiment like crazy.”⁷

The absurdist theater movement of the 1960s also inspired Wilson. He credits writers such as Brendan Behan and Ionesco for their influence, which can be seen especially in Wilson’s early one acts. *Lady Bright*, among others of these plays (e.g. *Ludlow Fair*, *Home Free*), includes heavily stylized absurdist and surrealist elements.⁸ In *Lady Bright*, the characters of Boy and Girl, and the trips through Leslie’s mind and memory place the play distinctly outside of naturalism. As we rehearsed this surrealism gave us considerable room to invent and play.⁹ We explored powerfully expressive moments such as the opening dance, which used movement to express ideas such as transition, body image, and passing without adhering to strict realism (images 3-5). (“Passing refers to a transgender person’s ability to be correctly perceived as the gender they identify as and beyond that, to *not* be perceived as transgender.”)¹⁰ We found specific imagery with the character of Girl, who varied between representing Leslie’s memory, and representing her ideal self (image 6). We also discovered that we could effectively use contrasting moments of realism, especially when Leslie interacts with the men, Adam and Michael Delaney (images 7-8). I loved finding the dynamics of shifting between

⁶ pg. 307 Savran, *In Their Own Words*

⁷ “Caffe Cino”

⁸ pg. 4 Barnett, *Lanford Wilson*

⁹ Wilson, *Four Short Plays*

¹⁰ Lee

levels of reality in this play. While all of it is real to Leslie, the removal of the limitations of naturalism allows the actors more freedom to express and the audience more freedom to believe in how Leslie reacts to her fantasies.

Drag in the 60s

To understand Lanford Wilson's creation of the character of Leslie more clearly, I decided to begin with research of the drag culture of the 1960s. This was doubly important because I not only wanted to understand the historical context of the character, but also how the language and culture of the time translates to me as a transgender woman in 2018. It is interesting that Wilson describes Leslie as a "drag queen," a term which came into existence in the 60s as a way to separate female stage impersonators from "street impersonators," or specifically homosexual transvestites who would cross dress for more than stage entertainment.¹¹ This distinction highlights an important difference between performance and identity, which was how I began to think about the time period of *Lady Bright*.

I found it interesting that Wilson, writing during a time of such change in the gay and drag subcultures, would make the choice to have an "aging" character. The aging becomes part of her loneliness in several ways, not just the physical isolation of feeling no longer beautiful, but also her nature as someone stuck in the ways of the past: obsessed with images and movie stars from the 40s and 50s.¹² Leslie is consumed with glamorous performances during a time when the drag world was shifting away from performance to focus on identity. This contrast deepens her

¹¹ pg. 113 Balzer

¹² Wilson, *Four Short Plays*

isolation because she is isolated from her own, shifting community as well as the world at large.

Chapter 3

A Unique Production

Playing Leslie as Transgender

Building on an understanding of Lanford Wilson's words and original intent, my collaborators and I began to make choices that made our production unique, contemporary, and specific. Again, one of the most significant is the choice to play the main character as a transgender woman. When Wilson described her as a "drag queen" in the 1964 script, the term may have referred to a gay man, or someone whom, in modern vocabulary, is a transgender woman.¹³ Coming from a modern standpoint, I immediately saw the character as a transgender woman from my first reading of the play.

To justify my interpretation of the character as transgender, it is necessary to consider the central conflict of the play. Since Leslie is technically alone in her apartment for the duration of the play, the conflict may seem to only be Leslie against herself in a struggle to hold onto sanity. But in a larger sense that conflict is between Leslie and the society that she lives in.

It is clearly loneliness that drives Lady Bright to madness, but that loneliness does not exist independently. It is direct result of her failure to connect with the outside world. Again and again her acquaintances fail to answer the phone. Again and again the people in her memories leave. Over the course of the play an image is

¹³ pg. 115 Balzer

revealed of all the men that Leslie has slept with, none of whom stay with her. But, if these memories and dial tones make Leslie so lonely, why doesn't she simply leave her apartment? She states and restates how she should go out, but every time fails, constantly finding irreconcilable problems with her appearance.¹⁴

These factors that contribute to her loneliness are all products of the society of the world outside of Leslie's apartment. The reason that she cannot leave is because outside she will not be accepted as she hopes to be. Her constant fantasies of being a glamorous and adored woman are a sign that she is neither of those things in the reality of society. If she had any hope to be adored in society, she would go outside to pursue that rather than fear to leave her apartment.

I believe the strongest motivation for why society will not accept her is that she is transgender. If Leslie were a gay man, she would clearly face some resistance in 1960s (or 80s) society, but a more significant obstacle- significant enough to prevent Leslie from leaving the apartment- is that Leslie is a woman who has the features of a man. In that case she has a need to be dressed and styled as a woman in order to go outside, and any perceived shortcoming in appearance is a roadblock.

And why is it that Leslie has a wall filled with the names of men, and yet she cannot be with any of them?¹³ Beyond the threat of AIDS, there is Leslie's inability to be true to herself. She sees her true self as a woman and yet sleeps with men who would see her as a gay man. She cannot stay with them because that would not truly allow her to be herself. And because she is not being her authentic self, the men cannot form a true or a lasting relationship with her either. These are strong, clear choices,

¹⁴ Wilson, *Four Short Plays*

and they are choices that I can relate to personally, and that are well expressed for an audience through the physical appearance of my body.

Even if my initial reading of Leslie had not been as a trans woman, in playing her I would have to deal with the reality of how my physical body looks. It is evident to most audiences that I am a transgender woman, which automatically raises questions about the character. The simple appearance of my body tells a story, and to think of the character's intentions and obstacles in terms of having a transgender body works with that story rather than trying to fight it.

Time Period

Another significant choice that changes how this script relates to a modern audience is the decision to set our production in the 1980s. Director Celia Madeoy brought up the idea of updating the script in the first rehearsal. It is something I hadn't considered before then because I been caught up in researching the effect that the original time period of 1964 had on the play.

I had begun my research into the drag culture of the time and discovered the contrast of the drag world's changing culture with Leslie's fixation in the past. Her fantasies often reflect a fixation in the 40s through dated references or music, and constant references to Judy Garland.¹⁵ My first concern in updating the time period was transferring the idea that this character was stuck in a past world, juxtaposed specifically with a culture more focused on identity.

Along those lines I suggested the 1980s, partly inspired by the recent TV series *Pose*, and the 1991 documentary *Paris is Burning*, which both deal with ball

¹⁵ Wilson, *Four Short Plays*

culture (a drag subculture centering on elaborate “ballroom” and runway presentations). I thought the time period appropriate for *Lady Bright* due to the vibrancy of queer self-expression in the 1980s, which clashed with a lack of mainstream acceptance.^{16 17}

In exploring this time period with such a queer and sexual story, we also had to consider the relevance of the AIDS crisis. It became a factor that deepened our explorations of Lady Bright’s relationships. The fear of attachment from both sides is increased due to the fear of illness, or of getting attached to someone who might die. We even decided in a later rehearsal that Leslie’s first and most significant lover Adam left her because he had HIV and didn’t want to infect her. Motivating the script this way helped to make that moment clear and specific for us as actors, and brought the moment to the level of heightened drama that the story requires (image 9).

Another facet of the 80s setting is the clash of ball culture’s underground nature with the post “RuPaul” world of today where drag has become a mainstream phenomenon, and transgender people are far more visible in the public eye.¹⁸ This wasn’t something directly included in the action or mise en scene of the play, but it is important to be conscious of. It informs the audience’s response to the play because we live in that post RuPaul world, and Leslie in our production lives in the 1980s.

¹⁶ Livingston, “Paris is Burning”

¹⁷ Canals, *Mother’s Day*

¹⁸ Herman

That means that passing for Leslie is crucial, much like the real life characters of *Paris is Burning*. The trans women interviewed in the documentary talked about their dreams of fitting into society, being like a rich white woman. Passing was the only hope to achieve this.¹⁹ It meant fitting in and forgoing the social rejection that came as a result of being trans.²⁰ Personally, as a trans woman in 2018, I do not pass all or most of the time, but I still leave my apartment everyday unlike Leslie Bright. The difference is not in our personalities, but in our societies. Whereas in my society I can be accepted without passing and becoming invisible, she cannot. Therefore the cracks and flaws and failings that she so bemoans in the play really do hold her back, prevent her from leaving her apartment and seeking a solution to her loneliness.

Music/Musicians

Once we decided to set the play in the 80s, the cast together with Celia began to start looking for music from the time period to use in the show. The first purpose this served was to find equivalents to the idols and icons mentioned in the script. Judy Garland especially is mentioned a good deal in the stage and sound directions.²¹ As we looked into music, we thought of similar icons that Leslie would idolize and imitate from the 80s: Madonna, Cher, Diana Ross. These performers served as inspiration for my character, who aspires to look and act like those glamorous women, and also for the character of Girl, played by Summer Ainsworth. Summer developed a persona that Celia referred to as the “inner goddess,” who embodies the presence of those performers (images 10, 11).

¹⁹ Washington

²⁰ Livingston, *Paris is Burning*

²¹ Wilson, *Four Short Plays*

Additionally, the music itself served as an inspiration for the show. We were very lucky to have musical theater major Crawford Horton, who agreed to choreograph several moments, including the opening number. These drew not only on the literal sounds of Prince and Whitney Houston, but also from Madonna's music videos. The video for "Vogue" influenced most of the movements and poses for the opening dance as well as the costuming (images 12, 13).²² As Leslie transitions from the male persona into the female, we drew also from the imagery of the "Material Girl" video, where Madonna is a larger than life figure being fawned over, almost worshipped by the men in the video (images 14).²³ This is paralleled in how the characters of girl and boy dress Leslie (image 15).

Lyrically, it was fascinating to see how easy it was to find 80s music that illuminated the themes of the play. There are some fairly obvious correlations such as the final Cher song "Take Me Home" which begins to play as Leslie desperately repeats the phrase "take me home."²⁴ Whitney Houston's "I Wanna Dance With Somebody," sets an upbeat tone for the scene when Leslie dances with Michael Delaney, while the lyrics describe her loneliness and desire (images 7, 11).²⁵ For the opening dance we originally used Madonna's "Vogue" which inspired much of the movement, but then changed to Prince's "I Would Die 4 U." Prince's lyrics were a fitting opening to this production. The first words "I'm not a woman/ I'm not a man/ I am something that you'll never understand" corresponded to Leslie beginning to visually transform from a male persona into a female. The later lyrics "I'm not your

²² Fincher, *Vogue*

²³ Lambert, *Material Girl*

²⁴ Cher, "Take Me Home"

²⁵ Houston, "I Wanna Dance with Somebody (Who Loves Me)"

lover/ I'm not your friend/ I am something that you'll never comprehend” foreshadow what the audience later discovers about Leslie’s relationship with the men in the play.²⁶ Starting with this song suggested Leslie’s character before she said a word. It also served to introduce the era of the 1980s, and the changing perception and performance of gender that Prince embodied as an artist and performer (image 16).

Costumes

The costume pieces were simple pieces that we found or bought that would be true to the time period and illuminate the character’s glamour. For instance, we bought a few pairs of chunky, sparkly earrings, several chiffon scarves, and some chunky sunglasses. I took several pieces of my own with flowing fabric for the beginning sequence and a skirt that would flow out as I spin for the “Loretta Young” section. The glistening, green dress that I wore throughout the piece was a lucky find from movement teachers Steve Cross and Felix Ivanov’s storage at Syracuse Stage. We decided on the dress because not only did it fit very well and give a striking image in terms of shape and color, but it was also appropriate for a dress that I might wear alone in my room as a night gown, and that still expresses the character’s glamour in an understated way. Having a simple base, it was then effective to layer other pieces over it such as the chiffon scarves, a cape, or a kimono that would express Leslie’s visions of glamour and be easily cast on or off with her ever changing moods (image 17).

Age

²⁶ Prince and the Revolution, “I Would Die 4 U”

Another aspect of my look I had to consider was the age of the character. Not only is the character described as being in her 40s, but there are also constant references in the play to the character turning old and having features like varicose veins and wrinkles. I decided at first that I would just have to ignore the fact that I am physically rather young. But then, one of my professors, Rob Bundy, spoke on playing age in class. He said that someone who is old does not see themselves as old in their mind, but simply has a body that is rebelling against them.²⁷ I then began to consider the possibility that Leslie does see herself as my age, so it makes sense to have such a young body on the stage. Of course, there are lines that refer to Leslie's age, but these come up as obstacles that- considering my physical youth- would come as much of a surprise to the audience as they might to Leslie, who wants to imagine herself much younger than she is.

Bringing my own youth and vitality to the character was also beneficial in the rehearsal process. Celia encouraged this in me, always telling me to go bolder with my choices, but not pushing me to play the age. By tapping into my own energy as a young person, I was able to access a really uniquely energized version of the character that may not completely represent a person in their 40s, but still speaks truth to the character.

Chapter 4

Influences

Transparent

²⁷ Bundy

Throughout the process of creating the production, we found ourselves referring often to media- whether from the 80s or contemporary- that shaped our ideas and context. One recent television show that influenced the production is *Transparent*. The show is well known for centering around the stories of trans characters and is among the first television series to do so. One scene was of specific relevance to our production. It is a flashback to the main character's memory of sitting in a therapist's office, and as the camera shots change, the character is played alternately by a male actor, representing the actual reality of the memory, and a transgender female actor, representing the character's perception of herself.²⁸ This device is similar to a scene in the play where Leslie watches Girl playing out one of her memories (image 6). This idea of the imagined self became really prevalent in our production as the girl character took on the quality of Leslie's ideal self. The relationship between the self and the imagined self in the play alternates between one of inspiration, and one of jealousy.

The Danish Girl

Another image from contemporary film that struck me as we rehearsed is a scene from *The Danish Girl*, where the character, ostensibly a male at this point in the story, goes into a show box and imitates the actions of the girl within.²⁹ This scene was inspiration for me and for Celia as Girl and Leslie's motions mirror each other often in the play. In the same scene where Girl plays Leslie's past self, I as Leslie would imitate Girl's actions, reminding me of the striking image of Eddie

²⁸ Kornick and Soloway, "Born Again"

²⁹ Hooper, *The Danish Girl*

Redmayne in the Danish girl, trying to imitate the ideal of femininity as he watches a woman stripping (image 18, 6).²⁹

Paris is Burning

Paris is Burning was undeniably one of the greatest influences to our production. It is a double-edged sword of accurate documentation of the time period that we were recreating, as well as an example of the glitz, glamour, and personalities that our production and characters recall.

The film sets clear parallels between the time period of the 80s and the script of *Lady Bright*. Visually the hugely elaborate and elegant balls in *Paris is Burning* mirror Leslie Bright's own dreams of glamour. In the documentary, gay and transgender men and women dress in fabulous outfits that they could not wear outside of the ball: outfits meant to emulate the runway, a royal ballroom, the stage. Lady Bright is constantly putting on fabulous outfits and yet never leaves her apartment, echoing the fantasies of the characters in *Paris is Burning*, where the balls "is as close as we're gonna get to that fame and fortune,"³⁰ and where "Whatever you want to be, you'll be. You can become anything and be anything,"³² just as Leslie does alone in her apartment.

The anecdotes of the older drag queens in *Paris is Burning* capture the part of Leslie's persona that is stuck in the past. Since our production takes place in the 1980s, she can no longer be stuck in the 50s, impersonating Judy Garland and Loretta Young, but she can be stuck in the 70s, in an earlier version of ball culture. One of the drag queens, Dorian Corey says that "as the 70s came around...it started

³⁰ Livingston, *Paris is Burning*

wanting to look like a gorgeous movie star, Elizabeth Taylor, Marilyn Monroe. Now they want to look like models.”³¹ This makes sense of Leslie’s obsession with emulating movie stars and trying to recreate their elegance.

And this obsession with grandeur in no way lessens Leslie’s desire to pass as a woman. Pepper LaBeija, a well-known drag queen featured in the documentary, has a quote that I believe is particularly telling of the time period, as she describes the ball category “Femme queens.” “When they’re undetectable, when they can walk out of that ballroom and into the sunlight and onto the subway, and still have all their clothes, and no blood running off their bodies, those are the femme realness queens.”³³ This quote is particularly chilling by the end of the documentary, when one of the central characters, Venus Extravaganza, is found murdered in a hotel room.³³ Despite the glamorous visuals of *Paris is Burning*, the picture that I most get from the documentary is a haunting one: of a world where gay and trans people cannot dare to have the same dreams as their straight counterparts, where they cannot even live fully as themselves without fear of brutality, where the only safety is invisibility. That is the world that Leslie Bright exists in, the world that is outside of her apartment that she fears to confront.

Pose

It is easy to see the influence of *Paris is Burning* on the recent TV show *Pose*, a show which premiered this summer. The show also centers around ball culture, and tells a fictional story with similar characters and the same setting as *Paris is Burning*. While we didn’t take any images directly from the show, it is impossible to deny its

³¹ Livingston, *Paris Is Burning*

influence since it came out so recently and deals so heavily with the theme of transgender people in New York in the 1980s. The show reinforced the themes of *Paris is Burning*, in terms of how balls recreated glamorous lifestyles, and how difficult it was to live as a non-passing transgender woman in the time.

One scene especially recalls the description of “femme queens” from *Paris is Burning*.³² “You have to pass in every way bitches...passing is your gateway into the mainstream. You want an invitation into that magical world? You had best come immaculate...If you ain’t Diana fucking Ross ready to sing the theme from *Mahogany*, don’t you set foot on that floor.”³³ This quote shows the pressure on trans women in the 1980s, which I see in Leslie’s character. She wants to be accepted into the mainstream, and to have the glamour and adulation of icons like Diana Ross, but passing is the obstacle that she cannot overcome.

Chapter 5

Impact

Before I even knew I would be producing *Lady Bright*, I knew that I wanted to speak to an audience about the experiences of a transgender character. Part of the impetus of that is that I had not seen anything similar in Syracuse and I really wanted to bring a unique perspective to the University. In my original thesis proposal, I said, “It is also important to me personally as well as professionally to feel represented on stage and in the characters I play. I want to express this part of who I am and do it in a way that is visible for others who may be undergoing similar struggles with identity and marginalization that I do.” By bringing something new to

³² Livingston, *Paris Is Burning*

³³ 16:10 Canals, “Mother’s Day”

the Syracuse theater, I wanted to encourage the audience to consider a perspective that they hadn't before, to realize what specific challenges a transgender person may face, or even just to understand that transgender people are in the sphere of their school, city, and the art that they consume.

Representation of a diverse range of people on screen and stage is an important vehicle to spread understanding. Laverne Cox, speaking from her experience as a transgender television actress, said that "audiences not only have empathy for the character...but they find themselves having empathy for the actor who plays that character."³⁴

That is not to say that my performance or identity eclipsed the storytelling of Lanford Wilson's powerful script. On the contrary, it is meant to enhance and amplify it. It is my hope that everyone who saw the play took away empathy, but also inspiration and hope. There is not a happy, or even certain, ending for Leslie Bright or any of the characters in this play. But what is certain in seeing the joys and suffering of these characters is how far we have come from the time when transgender or gay people had to hide in shame or fear. I hope that this production embodied the spirit of the Caffe Cino, both in the theatrical traditions for which the Cino paved the way, and in the empowerment of its audience. Playwright William Hoffman said of the venue: "I never would have been a playwright without the Caffe Cino. I never, certainly would have written about gay subjects that freely. That was the kind of empowerment that the place gave us. We were no longer victims."³⁵ I hope that by using the theater to give voice to the experience of a transgender

³⁴ Signorile

³⁵ Caffe Cino

character that I empower others to do the same with their own experiences, and broaden the voice of the theater in Syracuse, and beyond.

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Appendix

Image 1: Caffe Cino 1964 Photo: Robert Patrick



Image 2: *Lady Bright* set in 914 Works, Art by Amber Gatlin, 10/3/18 Photo: Dominic Martello



Image 3: Holly McDowell as Leslie Bright 10/3/18 Photo: Dominic Martello



Image 4: Holly McDowell as Leslie Bright 10/3/18 Photo: Dominic Martello



Image 5: Michael Alexi as Boy, Holly McDowell as Leslie Bright, Summer Ainsworth as Girl 10/3/18 Photo: Dominic Martello



Image 6: Holly McDowell as Leslie Bright, Michael Alexi as Boy, Summer Ainsworth as Girl 10/3/18 Photo: Dominic Martello



Image 7: Holly McDowell as Leslie Bright, Michael Alexi as Boy 10/3/18 Photo: Dominic Martello



Image 8: Michael Alexi as Boy, Holly McDowell as Leslie Bright 10/3/18 Photo: Dominic Martello



Image 9: Michael Alexi as Boy, Holly McDowell as Leslie Bright 10/3/18 Photo: Dominic Martello



Image 10. Summer Ainsworth as Girl, Holly McDowell as Leslie Bright 10/3/18 Photo: Dominic Martello



Image 11: Summer Ainsworth as Girl, Michael Alexei as Boy, Holly McDowell as Leslie Bright 10/3/18 Photo: Dominic Martello



Image 12: "Vogue" music video, song by Madonna 1990 Directed: David Fincher



Image 13: Holly McDowell as Leslie Bright 10/3/18 Photo: Dominic Martello



Image 14: "Material Girl" music video, song by Madonna (pictured) 1985 Directed: Mary Lambert



Image 15: Holly McDowell as Leslie Bright, Summer Ainsworth as Girl, Michael Alexi as Boy 10/3/18 Photo: Dominic Martello



Image 16: Prince on stage, 1986. Photo: Photoshot/Shooting Star



Image 17: Holly McDowell as Leslie Bright 10/3/18 Photo: Dominic Martello



Image 18: *The Danish Girl*, Sonya Cullingford as Striptease Artist, Eddie Redmayne as Lili 2015 Directed: Tom Hooper

