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**Breaking the Stereotypical Type Cast:
Navigating the Effects of Type Casting as a Performing Artist**

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

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And Renée Crown University Honors
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Abstract

Prior to and during my time at Syracuse University, I have faced challenges with mentors perceiving how I would be typecast which they conclude based on numerous demographic characteristics like my blonde hair making me the “dumb blonde” or my womaness making me inferior. This leads them to provide materials for study solely on those characters that fit my “type cast” box. Additionally, I took a Race, Gender and the Media class with Professor L’Pree and learned how stereotyping manifests in the media. This class led me to delve even deeper into my understanding of the complexity of identity and how it may have a similar impact on theatre as it does to the media. Type casting for performers can be extremely frustrating because it places artists in a box of what is expected of them based solely on physical demographics that can be seen by the naked eye. This is instead of seeing the performer as they are and asking the unbiased question of what they can bring to the table. Type casts are not always negative, however. Some fall in line with how one may express themselves and like to be perceived and, in that case, the performer can thus choose to highlight those characteristics in the music they choose to display in the audition room.

I know that most, if not all, performers have faced this struggle within their lifetime. In such a competitive field, it is already hard enough to stay physically, emotionally, and mentally healthy. In addition to this, the self-deprecation and “imposter syndrome” that performers face through the insistent belief that one should fit in a certain box to fulfill society's standards has constrained artists for decades. While many professors in the Department of Drama at Syracuse University have implemented surveys to help better understand their students and what they wish to accomplish in their respective classes, there is still much to be done in helping students overcome their own internalized type casting as well as that of professors and casting directors. This project seeks to reduce the enforcement of these type casts, thus procuring a space for students to perform characters as they wish.

There is an abundance of overlap with historical stereotypes surrounding the formation of type casting in musical theatre. I began to research; I read about how stereotyping and historical prejudices have arisen as unconscious biases in the audition room, therefore limiting artists’ chances of getting cast before getting the chance to share their talents and abilities. From my research as well as through interviews of my peers at Syracuse University’s Department of Drama, I learned how stereotyping and type casting affects them every day and how they suggest overcoming these challenges. I then orchestrated a live performance to promulgate my research and my/my peer’s suggestions to help educate and improve the experience of students and performing artists facing these challenges daily. I hope to facilitate change through my curated performance, with the help of my peers, to educate others on how to recognize biases, address them, and move forward looking at an artist for who they are and what they can bring to the art being presented.

Executive Summary

My experience with stereotyping and type casting, as well as, the Race, Gender, and the Media class I took with Professor L'Pree led me to ask myself the following question: To what extent does stereotyping and type casting impact the artist emotionally, mentally, and physically? As I pondered this, I started asking some of my closest friends if they had felt the effects of stereotyping and type casting themselves as performing artists. Sadly, almost all who were willing to share their stories with me spoke of how they have been negatively impacted by stereotyping and type casting. Being a white woman, I recognize that I hold many privileges in everyday life and casting as well. If I have faced instances of feeling like I am being put in a box, I could not imagine the impact this may have for those of minority groups. Additionally, the theatre industry has been rapidly trying to mend the wounds of history - prejudices, stereotypes, and discrimination have ruled the industry for decades. Questions arose about how to move forward in the industry when so much damage has been done. This brought me to more questions: How can an artist break through the stereotypes and discrimination that the industry holds? How can I as an artist help to break the continuation of historical prejudices that have turned into stereotypical typecasting? Are there ways to fight against being "put in a box" without losing possible opportunity? What responsibility do those in power have to create more opportunities for people of all identities? In order to answer these questions, I decided to pose these questions to others.

At first, these questions seem extremely complex to answer. Unfortunately, one person cannot change the entirety of systematic prejudices held in an entire industry; however, I can do what I can to help educate myself and others on the history of stereotypical typecasting, the

effects of it, and how anyone can make change. Through my research, I attempted to answer the following questions:

- Did historical prejudices build a path for stereotypical type casting?
- Why do stereotypes exist in musical theatre?
- What are some of the positive effects of stereotyping in musical theatre?
- What are some of the negative effects of stereotyping in musical theatre?
- When is it morally permissible to use stereotypes in theatre, if at all?
- What are some personal setbacks that stereotypical typecasting has on an individual?
- What are some personal gains that stereotypical typecasting may have on an individual?
- What are some ways in which one can make a change in the theatre industry moving forward in regard to stereotypical typecasting?
- Has the industry already started to implement types of change for stereotyping in theatre?

By attempting to answer these questions, I hope to spark conversations within the department on how to better navigate the material given to students without their input. I also hope that I will educate myself and others on how to make change in an industry filled with historical prejudice, stereotypes, and discrimination.

I have collected personal stories from my peers along with historical/ textual research to display how stereotypical type casting has developed over the years and how it affects performing artists today. First hand, I was able to ascertain how this affects real people.

Performing artists tend to shy away from speaking up about things in fear that this could affect the roles they might get cast in the future, the grade one may receive in class, and fear that their credibility and reliability for future projects may be tarnished. However, stereotypical type casting can have great emotional, mental, and even sometimes physical impacts. A few of the peers I interviewed have suffered from generalized anxiety, depression, OCD, and more, with the pressures of stereotyping in their field of study making matters worse. Coupling this with the long historical prejudice that many of my peers have faced is a difficult burden to overcome. I knew I needed to share what I was learning with others, and so the formation of my curated live performance started to come to life.

Anyone can sit in a room and be lectured on the facts and figures of a topic, but in many cases, this leads to little or no gain in extensive understanding of a topic. However, I feel as though it is powerful and effective to hold live theatre, telling real stories of how people have been impacted by a topic, and watching the drastic change in a room. That is when an impact can really occur - through art. So, that is exactly what I decided to do, and finally the idea for my thesis performance started to take shape.

After collecting an abundance of information from my peers through interviews, I created edited videos of them sharing their experiences to accompany their live performances in my presentation. This would include introductions to each performer and their story on how stereotyping has affected them in their artistry and performing career, how the industry can better move forward on addressing these issues, and their goals and advice to others moving forward as well. Each artist was then invited to choose two songs to perform live following their recorded interviews. These songs could adhere or “break” their typecast as they wish. The interviews also contained sections of discussion about the songs of choice and why they were chosen

specifically in symmetry or opposition with one another. This way, the audience would learn directly the value that these songs have for the artists and how it correlates with stereotyping in musical theatre. The audience gets to see live in front of them the stories of these performers - What can be more impactful than that?

The performance itself was extremely important to the totality of my honors thesis project. The show would demonstrate everything I had learned to eager audience members, many of whom are artists themselves. I spent days curating this event because it would be through the live performances and stories of my peers where the audience could truly comprehend the weight of typecasting. This event was the heart of my thesis - offering the space for conversation and growth in efforts to improve the industry in the future.

In addition to the formation of the interview videos and the gathering of their song choice accompaniments, I spent time securing a location for the event to be held. I recently held an internship position with Lerin USA where I was presented with the task to plan an event to help promote their athletic wear. I held this event at the Skybarn on South Campus. Additionally, I was a performer in a friend of mine's honors thesis performance which also took place at the Skybarn. I immediately knew that this was where I wanted to have my live performance. Because of my prior knowledge of securing the Skybarn space, this process was fairly easy and went rather smoothly.

As a white performer, I went into this process making the active decision to use whatever privilege I had to lift up the stories of my peers of numerous minority groups. I grew up in an extremely white-washed town and went to a majority white high school. Through my upbringing, I was completely unaware of the stories around me and when I got to college there was a guilt that came with that. I was a clueless girl who had no knowledge of any cultures or

identities beyond my own. I was blind to the abundance of beautiful stories and people around me. From then on, I made a promise to myself that I was going to do better in college, starting with the friends I made, the friends I let go of, the classes I took, and finally, ending my senior year with a thesis that I could be proud of. Following the conclusion of the performance, I was left with such joy and comfort in the support and love that was brought into that location. So many people came eager to learn and to hear the stories of such beautiful and talented people and I am so proud of myself for the way the show turned out. There is still so much work to be had in the industry itself and for my own continued personal growth and learning, and I am so thankful to have had the opportunity to curate a piece that meant a lot to me personally. I hope others cherished the vulnerability and artistry of the performers as much as I did, and took something away from the night.

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Chapter 1: What is Stereotypical Type Casting?

According to *Encyclopædia Britannica*, a stereotype is defined as an often unfair and untrue belief that many people have about all people or people/things with a particular characteristic. Stereotyping is often associated with negative prejudice and discrimination. This can manifest itself in theatre in numerous ways. According to the *Merriam Webster Dictionary*, type casting is when someone assigns an actor or actress repeatedly to the same type of role, as a result of the “appropriateness” of their appearance or previous success in such roles.

According to Hope College Blog Network’s *What are the Causes of Stereotypes*, cognitive psychologists argue that people use stereotyping as a way to simplify and understand the world around them at a more proficient rate. This stereotyping can be implicit in nature as well as explicit in nature. From a young age, individuals learn how to schematize. *Merriam Webster* states that a schema is a perception of what is common which enables one to make assumptions quickly. Stereotypes are not perfectly accurate by any means; however, they are not always grossly inaccurate either. This makes the notion of using stereotypes in theatre challenging to investigate.

Stereotypes can have immense negative, yet sometimes positive effects on artists in the theatre community. I want to examine exactly what this is through individual research of secondary sources as well as through primary sources, holding interviews with a few of my peers who feel as though stereotypes have affected their growth in this industry. The students who have agreed to participate are Blaise Rossmann, Morgan Perry, Gabriela Moncivais, and Axel Vera.

Chapter 2: The Interview Research

Morgan Perry, Blaise Rossmann, Gabriela Moncivais, and Axel Vera are real Syracuse University Department of Drama Musical Theatre students who graciously agreed to be a part of my honors thesis. I asked each participant a series of questions that were focused on topics surrounding identity, the impact of stereotyping on how one views themselves in daily life and in theatre, how the industry can better move forward addressing these issues, what their advice would be to their younger selves or the younger artists in the audience, and what their goals for their career are moving forward (**Reference Appendix B for Full Interview Questions**).

I believe that getting someone's identity correct is extremely important. Some identities are not outward facing, and it is important in life, as well as for the purpose of this project, to accurately represent someone in the light in which they wish to be presented - as long as they are willing to share that information. There is so much intersectionality when it comes to identity. Many of my participants can relate to each other in that way! However, there are parts of each person's story that are extremely unique to the individual of course. The songs the participants chose to sing for the show were also specifically chosen by the artist for a specific reason which is also unique to each individual. The lessons gained from each participant were similar in nature, however, their stories were extremely unique to the person, so I thought it was important and necessary to discuss each individual and their artistry by just that, as an individual with their own truths and stories to tell.

All of the information and stories below come from the interviews I had with the interviewees:

Morgan Perry

Morgan Perry identifies as a Black, queer woman. Her identity affects her life everyday whether that be from “people treating her different because of how she looks, people assuming her sexuality and how she moves through the world, or whether it is just being a woman and how people want to talk down to her all the time.” In musical theatre specifically, it gets very complex and interesting for her because she has people telling her “that she can or cannot do this thing. Or that she can only do material pertaining to her culture which immediately limits her down to a limited number of shows when there are hundreds and hundreds of shows that have been around for years.” She also expressed how, from high school and into college, teachers would tell her that she cannot do specific material because she is “too black, too big, or too masculine” whenever she was so unapologetically herself and it was “either too much or not enough.” Morgan is extremely strong and brave when it comes to sticking up for herself. She “never hesitates to clear someone of who she is” which she then states “could be a flaw or could be a great thing.” Many performers are scared to stand up for themselves in fear that they will lose their reliability and credibility for future projects, fear their grade in the class may drop, or that they will be labeled as the “trouble maker” or the “problem causer.” However, Morgan defies these fears and whenever she feels as though someone is trying to put her in a box and limit her opportunities, she will fight against it. Morgan focuses on listening to the people who tell her that she can do anything because those are the people who see her the way she sees herself and those professors will “push you to places you never thought you could go and do things you never thought you could do.”

Morgan chose to sing “Flowers” from *Hadestown* and “Wishing You Were Somehow Here Again” from *The Phantom of the Opera*. Morgan chose these two songs for numerous reasons. “Flowers” has always been a song that resonates with her. She says that the story is so

raw and beautiful and it is a role that she dreams of playing one day. The show itself simultaneously shows the dichotomy of power and perseverance with heartbreaking sorrow - both feelings of which Morgan and many juggle on a daily basis. She wanted to perform a song that would open a space to those emotions while also getting the chance to sing a song she dreams of performing on stage one day. "Wishing You Were Somehow Here Again" is a song that has always spoken to Morgan ever since she heard the show for the first time. She recently went to see the show on the West End and saw Lucy St.Louis play the leading role of Christine as one of the first black performers to have ever been seen in the role. This was a moment of not "she's doing it but she's Black, but she's doing and she's Black." Lucy has also broken other stereotypical type casts in her career - she was also seen as Galinda in *Wicked* as one of the first Black performers to ever play the role as well. The first Black performer to ever play the role of Galinda was Brittney Johnson. Morgan got to see a woman who looked like her on stage, playing a role that has been played by white women for decades, and doing it flawlessly. This inspired Morgan to want to do the same.

Blaise Rossmann

Blaise Rossmann identifies as a queer, non-binary/ masculine presenting actor and person. Blaise really enjoys pushing the "boundaries of what we think gender is", specifically in dance, and they like being one of those people who is really propelling it. Blaise is also queer and they say that "it definitely comes out in the way they present themselves." Specially, Blaise mentions that their vocal inclinations and the way that they dress does affect the way people treat them. Blaise has a natural ingenuity to them which is what they believe most casting directors expect of them when they walk into a room. However, the material they present is different from the perceived stereotype of the casting directors of Blaise demographically. Blaise's frustration

at Syracuse with this is that “some teachers give them these queer, quirky, weird characters to work on” and no one is giving them “Jean val Jean from Les Mis” and it can get confusing with their identity. Blaise has been working the past year to try and understand how the industry perceives them, where they see themselves put in, and trying to balance the two. Blaise mentions that there are some parts written specifically for queer people and the industry should be striving to cast people who fit within those identities. However, that relies on the performer and trusting that they are submitting for what they should be submitting for because a casting director cannot ask someone about their personal identity.

Blaise chose to sing “It All Fades Away” from *Bridges of Madison County* and “Not the Boy Next Door” from *The Boy from Oz*. On Broadway, the character of Robert from *Bridges of Madison County* is usually seen as this hyper-masculine man who comes into town and wins over the heart of a married woman with a husband. Blaise describes how they never feel as though they could go into an audition for this role whether that be because they are “too short or too queer”, however, there is no vocal constraint with them singing the music for the character of Robert. In fact, they sound beautiful singing the material for Robert! So why not? Why couldn’t they be seen for this role? As they say at the end of their interview - “Maybe the next best thing is something that hasn’t been done already. Your take on a role may be different than the one before, but that doesn’t mean that it can’t be just as good.” For Blaise’s second song, they chose to sing “Not the Boy Next Door” from *Boy from Oz*. The first time Blaise had ever heard this song sung was from the TV show *Glee* where an outwardly, confident queer character named Kurt Hummel sang about how he is different from everyone else and that is a great thing! Blaise immediately was drawn to the song saying, “the first time I heard this song was from a

queer man about being different from everyone else is a great thing, and what could be more empowering than that?"

Gabriela Moncivais

Gabriela Moncivais identifies as a Latina woman. Being a white presenting Latina woman has made it hard for her to play roles that align with her identity. Her parents are first and second generation and her family and Hispanic culture has been a huge part of her life since she was born. However, being white presenting, she does not face the microaggressions that people who are more "stereotypically Latine looking" may face. Her white skin allows her the privilege of that of a white woman, however, she still feels the pain of when her friends and family face microaggressions or prejudice and she expresses how there is "almost a guilt that comes with that." Additionally, as someone who identifies as a Latina woman but tends to present as white, she tends to be overlooked for roles that she could absolutely play in regard to her identity. Casting teams usually assume that Gabi is white and cannot be eligible to play roles like Nina from *In the Heights*, however, these are stories that Gabi yearns to play. She says she just wants "the opportunity for even the opportunity to play a role like Nina." She expressed, however, that there are some people who are not so closed-minded and they let her work on those materials and audition for those roles and those are the people that she holds onto and who push her growth as an artist the most.

Gabi chose to sing "Everything I Know" from *In the Heights* as her first song. She chose this song because Nina is a dream role of hers and she relates to the role so deeply, however, in many cases, the opportunity to even audition for this role falls short because people assume that she is a white woman attempting to audition for the role. The second song she chose to sing was "Beyond My Wildest Dreams" from *The Little Mermaid*. She chose this song because it is a

song that is more in line with her “perceived type cast,” but not in a negative way! Gabi describes herself as “bright and bubbly” and this song really highlights those qualities that Gabi outwardly shows through her personality everyday.

Axel Vera

Axel Vera identifies as a Latino, gay male. He expressed his frustration with classism within the world of theatre and how he is always cast as “the criminal, the thief, or the robber.” He also is frustrated as to why the “boy next door” stereotype always has to be seen as a white male. The “boy next door”, he says, “doesn’t always have to be white.” He wishes that the industry could bring forward more black and Latinx writers, “or if a theatre wants to do an original American story, then the characters do not always have to be the same race or ethnicity.”

Axel chose to sing “I Love Betsy” from *Honeymoon in Vegas* for his first song. He chose this song because it is a leading character that he has always wanted to get the opportunity to play. He also enjoys the song because it makes people smile and laugh. Sometimes life can get heavy and just being able to make someone smile makes the difference. Finally, the second song Axel chose to sing was “Maybe This Time” from *Cabaret*. This song is normally played by a woman in the show, however, the themes on the song really resonated with Axel. He said that “it is a really deep song and I can put a lot of my own experiences into it. I think it is something special to be able to release in a song and to invite others in the space to do the same.”

The Lessons

I have learned an immense amount from speaking on and off camera with my four peers about their identities and how they move through the world everyday. Hearing about how much that has affected how they think they can be perceived for roles is heartbreaking because I know how talented and capable each of them are to play any role they set their minds to. These are just

four people out of hundreds of thousands of artists in the world and each had such unique and impactful stories to tell. I can only imagine the thousands of other stories that could be heard in relation to how stereotyping affects artists.

Bias needs to be eliminated in the audition room and that starts with conscious understanding that there is in fact bias in the audition room. Without acknowledgement, there will be no progress. Everyone has their own biases, but recognizing them and choosing to learn to educate oneself on how to set them aside is extremely important or else there can be no progress. By eliminating the bias, you are not eliminating the person's identity because again, as you see them is as they are, however you should not assume what one can do because of their appearance and what you think you see demographically. Instead, one must be open to any material brought in the room, trusting the artist that they are singing that of which they relate and love, and making a decision from there. No person should be forced to only do material from their culture because that would eliminate thousands of other stories that they could tell. No person should feel as though the way they speak or dress would be the reason that they should not even walk into an audition room. No person should feel as though they are always doomed to play the same character their entire life because, once again as Blaise said, "Maybe the next best thing is something that hasn't been done already. Maybe someone's next take on a role may be different than the one that has been done before, but that doesn't mean that it can't be just as good."

Chapter 3: The Text Research

Identity is complex and intersectional. The participants in my project are extremely diverse and hold numerous identities many of which overlap, however, others do not. I struggled on deciding how to properly separate my research. Finally, like my interviews, I decided to focus on one person at a time, focusing on one specific part of a participant's identity per person. I focused on a specific part of a participant's identity based on what each participant focused on in their interviews. In doing this, I was able to look in-depth on the identities that the participants were comfortable sharing, while being able to have a focused historical and present day research analysis on said identity. Again, in doing this, I was able to research the identities of my participants that do not overlap between them, but also those that are intersectional as well - so one identity researched for one performer may also relate to that of another.

Morgan Perry

Morgan Perry identifies as a Black, queer woman. In J. Stanley Lemons *Black Stereotypes as Reflected in Popular Culture*, he discusses how Minstrel shows were America's first popular entertainment form, and from it came two racist black stereotypes, Zip C**n and Jim Crow (Lemons, J.S. p.102). Minstrelsy is historically known as a caricature of Black culture and has fixed a stage of tradition that has not yet been broken. Many microaggressions and slurs stemmed from this era of theatre which then morphed into what is stereotypically expected of Black performers in theatre. As stated in Dr. Kimmika Williams-Witherspoon's *Blacks on Stage*, "the often-stereotypical "performance of blackness" on the professional stage has a direct correlation to the "expectation of blackness" in the public sphere" (Williams-Witherspoon, Dr.K. p.2). As a result, many Black artists are left negotiating whether to "imitate and play to the

myths of history or stage a resistant counter hegemonic performance to what is “expected of them”” (Williams-Witherspoon, Dr.K. p.2).

“Zip C**n” and “Jim Crow” were not the only two stereotypes that were derived from these shows either: many Black performers were stereotyped as maids or butlers, and Black women specifically were masculinized while Black men were compared to primates.

Stereotypes and historic racism have their ways of showing themselves in theatre in implicit and explicit ways. They also have their ways of being perpetuated in classrooms by either implicit or explicit biases. Stereotypes also hold people back because if a person is characterized as one thing, then how can they be another? If the stereotype and history is that black people are portrayed as maids and butlers and the “leading lady or man” ingenues are white males or females, then how can Morgan, who is of the utmost ability, supposed to believe that she can be said ingenue. This can then later be reinforced if professors are not offering her material that is of an “ingenue” or leading lady who furthers the plot in an enhancing way. Additionally, getting the opportunity to work on these types of materials in class is one thing, and getting the opportunity to play these roles in a casted production is another.

These stereotypes have not disappeared and implicit or explicit bias has not either. However, there have been strides in the theatre world to produce more musicals surrounding the Black experience like *The Color Purple*. Additionally, *Hamilton* has a cast of entirely people of color. Also, like I mentioned prior, Lucy St. Louis was one of the first ever Black performers to play Christine in *Phantom of the Opera*. She also has played the role of Galinda in *Wicked*. These are just a few examples of some of the progress being made in unbiased casting, however, there is still work to be done. Actively recognizing bias and taking the initiative to study the history of where stereotypes come from is a start to the active recognition that this still exists

today which can then allow for the expulsion of that behavior. Morgan yearns to be seen for as she is, a beautifully unique and talented Black, queer performer, while simultaneously being offered the space to show what she is capable of free of the preconceived notion of who she is expected to be based on those aspects of her identity. I believe that learning and educating oneself on the history of stereotypes and bias is step one in helping this become a reality.

Blaise Rossman

Blaise identifies as a queer, non-binary/ masculine presenting actor and person. In Alan Sinfield's *Out on Stage: Lesbian and Gay Theatre in the 20th Century*, they discuss how theatre has long been associated with queerness because of the comfort the theatre can bring to those who identify as part of the LGBTQIA community. This is an example where a stereotype may not always have a full negative impact on a community. They state that "both theatre and sexuality are presented through their histories - as many changes in theatre as an institution interact with the shifts in ideologies of gender and sexuality" (Sinfield, A. (2000)). Sexuality is not one that can be seen as an outward facing characteristic unless spoken about. This can lead to miscasting of gay representation in theatre and the media when non-LGBTQIA people audition for LGBTQIA characters that are made to be played by those who share those experiences. Additionally, there are an abundance of heterosexual roles in theatre, however, not great representation in characters for the LGBTQIA community in theatre. Also, gay men have faced stereotypes of being "too feminine" for these hyper-masculine characters for hundreds of years. If a gay man is deemed as "feminine" they are then simultaneously "not masculine" with the binary world and jargon used in today's society. If a gay, masculine-presenting artist is not "masculine enough", then how can they be offered material or the opportunity to play the lead heterosexual male who is supposed to follow all of the societal standards of beauty and behavior

that a straight, hyper-masculine man is expected to hold in society. In my opinion, that is what acting is, so why can't Blaise be seen for these roles without bias? Again, Blaise has felt these repercussions and thus it has affected the way they view themselves. They don't believe they can play the lead ingenue, however, they are more than capable of doing so.

In addition, being non-binary in musical theatre lends Blaise to feeling as though they can push the boundaries surrounding gender norms, especially in dance. Some in society believe that people who are gender fluid or non-binary are a "new group of people" that has just recently been vocal about how they identify. This could not be farther from the truth. Non-binary performers and gender fluid actors have gone back as early as Ancient Greece. According to Broadway Inbound's *Breaking the Binary*, all characters in Greek theatre were played by male presenting actors, which often led to cross dressing roles. Fast forward to the Renaissance Era of theatre and the same thing applied (Inbound.B). Drag performance itself has history extending back from Victorian Music Halls to today's *RuPaul's Drag Race*. The tradition of drag queens and even kings performing in gender fluid roles blurs the binary gender-norm lines.

Alex Newell is a spearhead today for non-binary representation on Broadway. Newell, who identifies as gender nonconforming and uses all pronouns, first appeared on Broadway as Asaka in the revival of *Once on This Island*. Their most recent role in a new musical, *Shucked*, proves Newell's seemingly never ending talent and capabilities. J. Harrison Ghee is another non-binary performer who is breaking gender norms on Broadway. They starred in the musical adaptation of *Some Like It Hot*. In the original movie, the character Daphne was a cross-dressing role. Rather than sticking to the movie, Broadway made a progressive change and introduced Daphne as a non-binary character. Again, as Broadway Inbound states, "This switch is more

than merely a character development. It reflects a broader theatre industry shift toward acknowledging non-binary and gender-fluid identities.”

The non-binary talent does not just stop on stage. Toby Marlow, a composer, writer, and co-creator of the hit Broadway musical *SIX*, is also a significant non-binary talent working behind the scenes.

These are just a few examples of progress today. To reiterate, non-binary performers have existed for decades, but they had to hide in fear for their safety when the climate surrounding their identities were not as accepted as they are today. However, unfortunately there are still closed-minded and prejudiced people in the world today, so there is still work to be done. There have been strides to expand the gender binary and thus expand how one may think or perceive gender which I am hopeful can reach those prejudiced people. The industry is just at the beginning of this transformative journey of being more inclusive, but with help of the industry and casting directors, we begin to break out of the stereotypes placed on these groups of people because of historical and societal standards (Inbound, B.).

Gabriela Moncivais and Axel Vera:

Finally, Axel Vera and Gabriela Moncivais are both of Latin descent. Stereotypes on Latinx Americans, again, has a long history. A strong influence on the stereotyping of those of Latin descent comes from television. In Michael Haynes’ *Latino Stereotypes in Television*, he discusses how stereotypes on the Latinx community are overflowing in media and how that can be perpetuated in theatre. Latino men are often portrayed as “violent criminals or gangbangers who are abusive to women while Latina women are often portrayed as being overly sexual, normally in the roles of prostitutes, being very loud mouthed and obnoxious” (Haynes, M. p.4). Additionally, there has been vast misrepresentation of the Latinx community in media and

theatre throughout the decades (e.g. *West Side Story*). Gabi, at first glance, is not thought to be Latina. With her pale skin and red hair, many people assume that she is white based on her appearance because she does not look the way a “stereotypical Latina” would look. This has affected the material she has been given vs. the material she wishes to play that aligns with her identity. Additionally, the internal struggle between one's identity and how one is perceived by the eyes of another is also a challenging psychological battle that she has to face everyday, along with the fear that she will never be able to play roles written for Latina women because she “does not look Latina enough.” Axel would be assumed by a stranger to be of Latin descent. However, this obviously does not free him of all the historical stereotypes that he has to face everyday. Axel yearns to break out of these stereotypes and play any role that he is best at!

Latin culture had been around, again, for decades, but was not at the forefront of history books because what was valued as “important” in these times was all white washed. “Although the first Spanish-speaking immigrants had arrived in New Amsterdam as early as 1654”, as Nicolás Kanellos (1990) says, “it was not until the 1820s that Hispanic cultural life began to develop in New York City (Kanellos, N. (1990) p.104). Two popular Latin newspapers were published and Hispanic culture began to be recognized by more people. Even though Latin culture was starting to be recognized, the discrimination and prejudice was still extremely high and it was not until the mid to late 1900s where representation just started to emerge.

Non-accurate representation of the Latin community can be seen throughout history in numerous places. One place that many people may be aware of this is in the 1961 original movie *West Side Story*. As Carol J. Oja states in *An Out and Out Plea...*, she explains that in this original production, many of the Latin characters were played by white performers who darkened their complexions with makeup to appear more of “stereotypical Latin descent.” She also states

that “Carol Lawrence took up the role as Maria which was the most striking case of all of them. Another really prominent case was Ken Le Roy playing Bernardo, Maria’s brother” (Oja, C.J.). In terms of both historical timing and political messaging, *West Side Story* “responded to the Civil Rights Movement by putting race and immigration on center stage” says Oja. It dealt quite accurately with the social and political crises of the time, yet at the same time was unrepresented by the many Latin artists who could have related to this exact history, if not had actually lived through it. How could it be that they were not chosen to represent their own lived experiences?

As I have stated, there has been extreme misrepresentation of the Latin community in theatre, however, there have been some strides in more recent years to promote an inclusive environment with accurate representation. There have been many notable playwrights and directors within the last 50 years that have made an influence in the theatre world and Latin community. Martinez (2019, September 26) in their *Hispanic History of Broadway* gives numerous examples.

- María Julia Casanova who, in the 1980s, served as artistic director for the Teatro Bellas Artes in Miami, where she presented original works such as *Lucy* and *La Reina Enamorada*.
- Nilo Cruz who served as the playwright-in-residence for the New Theatre in Coral Gables, Florida, where he wrote *Anna in the Tropics*.
- Rafael de Acha who produced and directed the world premiere performance of *Anna in the Tropics*, winner of the 2003 Pulitzer Prize and the Steinberg Award for Best New Play.

- René Marqués who wrote what is considered to be his best play, *La Carreta (The Oxcart)*. In 1953, it opened in New York City. In 1954, it opened in San Juan and helped secure his reputation as a leading literary figure.
- Lin-Manuel Miranda who is widely known for creating and starring in the Broadway musicals *In the Heights* and a little known play called *Hamilton* (Martinez, J. (2019, September 26)).

Again, as representation is starting to go up of Latinx people in theatre, there is still much work to do in creating a bias-free audition room where Latin people of all colors and shades can audition confidently for the roles to which they feel connected. This would stimulate and allow for the accurate representation of these minority groups and for those of these specific cultures to share their lived experiences through the lens of the characters that align with their identity.

Chapter 4: The Main Event

Deciding how I wanted the performance aspect of this project filled me with excitement, joy, and fear all at once. I have been lucky enough to have had an event planning based internship for an athletic brand named Lerin USA and also been a part of an honors thesis performance before, so I felt as though I was going into this project more prepared than I thought I was going to be in my freshman year.

However, I was still apprehensive. I did not want the performance to feel separate from the research I had been conducting. But then I remembered... In the fall of my sophomore year, I combined poetry and dance in a film piece entitled "Loving What Hurts Me." This piece consisted of three dancers, me and two of my friends, who have all dealt with chronic pain and injury as performing artists. We danced on a blank white backdrop while a voice over sounded telling our stories. I remember talking to Katarina Kelly, a former honors student and friend of mine of whom was in "Loving What Hurts Me," discussing how my idea inspired her honors thesis which she entitled "Performing With Pain" and on which I had the honor of performing in as well. She made her honors thesis performance feel connected to the research by displaying interviews she conducted with real Syracuse Drama Students whose stories are real life embodiments of the research. I thought that this was an amazing idea to bring everything together, and thus as I inspired her many years ago... she has inspired me.

Having an isolated location for those in the Syracuse Department of Drama to gather and watch a performance is one of the most influential ways to get information across. Art is truly so powerful and having so many passionate artists in one space creates an energy for change that I cannot even begin to describe. Now all I needed to do was find that space.

Like I mentioned previously, I was lucky enough to have been able to plan an event

through my past internship, as well as perform in my friend's honors thesis all in the Skybarn. The space is absolutely beautiful, equipped with a stage, lighting, sound, a projector, and microphones. This was everything I needed to hold a powerful performance. With the SOURCE funding proposal due in March 2023, I researched the performance package for the Skybarn and wrote my proposal with that space in mind.

I was eager to rent out the space, however, I had to wait until the cast lists came out for the Fall 2023 semester shows to be able to choose which weekend would work best for everyone, including myself. Finally, the cast lists came out and I was able to rent out the Skybarn in accordance with everyone's future afternoon rehearsal schedules. I logged on to 25Live and was able to make my event public and register it under the hopeful approval for the Skybarn. A few days went by until I finally got approved for the space! I was able to get the space rented out for a week of rehearsals and the performance date on the weekend that I needed: Oct.17: 6PM - 9PM rehearsal, Oct.18 6PM - 9PM rehearsal, Oct.19 6PM - 9PM rehearsal, and Oct.20 performance! I was assigned an event manager, Scott Casanova, who was an amazing help in organizing the technical elements of the show. He and I met and discussed those technical needs and what we expected of each other. This process all went very smoothly and I could not have been more thankful for Scott's help.

I contemplated how I would choose who is best fit to be in my thesis. I decided to explain a little bit of what my thesis was about to some close friends of mine who I thought would be a great fit for the show! I was overwhelmed with how many of them were willing to share their stories and be a part of my thesis. Each told me why they think they would be a good fit for the thesis, and I chose the participants from there! There were so many amazing people I wish I could have included, however, I decided that having four participants would be the most

effective way to have the artists perform two whole songs each while sharing their stories through interviews **(Reference Appendix A for Event Script and Event Video Links)**.

After I had the location and the people confirmed, I knew it was time to start compiling the accompaniments of the tracks to the songs that the performers wished to sing. I also knew I needed to start brainstorming how I wanted to conduct the interviews and what questions I wanted to ask the participants. I asked each performer to acquire their own accompaniment tracks and to send those to me. Once all the tracking files were sent to me, I then converted them into mp3s and added each into a shared google drive folder of which would be shared with Scott further in the process.

Next, I started brainstorming interview questions and landed on twelve questions with a few sub-questions that I think would best answer my research questions for this project **(Reference Appendix B for Interview Questions)**. Next, it was time for me to find a time and location where I could schedule out each participant for the interviews. I waited until we were all back on campus, some had prior jobs that they had to finish up before being available, so that the interviews could be filmed in person. I decided to film the interviews on a Monday night because those are all of our free nights from rehearsal requirements for the shows that we are in during the school year. I chose the second Monday of this Fall 2023 semester and scheduled out a room at Syracuse stage from 4PM through 9PM. I set up a self tape, ring camera set up and filmed each interview in about an hour's time each.

Each interview recording averaged between 35-40 minutes each. My goal was to cut the interviews down into two 3-4 minute segments per performer and then to have a combined closing interview that would be between 3-4 minutes as well. I was extremely daunted by the amount of material I would have to sift through, cut, edit, and rearrange to make each interview

work, but I decided to take it one step at a time. I started with the first round of cuts and took out all the extra material from each interview that I thought was not as useful for my goal of the short segment interviews. After I had the first round of cuts for each interview, I got them all down to around 7-9 minutes in length. The next step was to make the second cut of the interviews. I took these 7-9 minute interviews and listened to see which parts would make sense cohesively to set up what the performer was singing and also to have a good closing moment before they got up to perform. Once I discovered what these segments were for all the interviews, I was able to start splicing them together to end with two separate interviews per person, 8 in total. Finally, after days of editing, I had my 8 interview segments all ready to go. Now, all I had to do was edit the final closing interviews all together which I had the segments for already ready to go from the “second interview cut” time period. I then spliced those videos together and had my final interview! The 9 interviews in total would play in between the performers' songs and then one before the closing number (**Reference Appendix A for Event Script or Appendix D for Event Program and Running Order of the Show**).

In my process, I now had the interviews done, the accompaniment track obtained, and the space rented out. Next, I decided to organize everything in the running order of the show on a shared Google drive, and share it with my event manager, Scott Casanova. I then took on the challenge of creating an event image and event program that the audience could physically hold during the show (**See Appendix D for Event Program and Running Order of the Show**).

Scott took that google drive that I shared with him and was able to get fully prepared for the tech rehearsals that we were going to have starting October 17th. Scott expressed that he has never had a student be so pre-prepared for a rehearsal process. That compliment really stuck with me and made me super eager to start putting everything together in the space!

I sent a rehearsal breakdown schedule to everyone with exactly what we would be working on for that day of rehearsal so that everyone was aware and prepared (**Reference Appendix C for Rehearsal Schedule**). Scott had everything prepared tech-wise before the rehearsal process even began because of how organized I was in giving him my event script and google drive way ahead of time. This made the process so much easier and the performers and I could really focus on the art being presented and the closing number that we had just learned that first day of rehearsal. After three days of rehearsal, it was time to prepare for the show the following day. I was so beyond excited and nervous, but ready to open up the space for people to see all the work that had been done.

During the process of this final tech week, I had been finalizing all the finishing touches on the project. I had concluded creating and printing the programs for the show. I had curated the opening photo that would be displayed at the top of the show via projection which was also on the cover of my program. I had compiled a list of all who I thought would be in attendance through an eventbrite link that I had created and had emailed out to the Honors Department, the Drama Department, and to a bunch of personal friends. This was to get a rough estimate of how many chairs I would need to set up for the audience. I ended up having over 40 people attend my thesis performance which made me smile from ear to ear. The fact that so many people are interested and willing to learn about such an important topic made me extremely excited.

The show ran smoothly and was extremely beautiful. The feedback I had received from all in attendance was also staggering to me. I spoke directly to the Chair of our department and he expressed how proud he was of the show and how I chose to talk about such a hard topic in such an impactful and memorable way. I heard similar sentiments echoed from other professors who were in attendance as well. My friends and other students in attendance were in such awe

of what I had put together. Many were drawn to tears while watching and expressed to me how moved they were by everything presented. Many also expressed interest in reading this paper for further background because they were interested in seeing more of what I have found. The show ran for about an hour and ten minutes and not a minute seemed wasted. Talking about stereotyping in musical theatre and how to go about addressing these issues moving forward is progress alone, and seeing so many people want to engage in conversation inspired me and gave me hope for the future of musical theatre casting.

Chapter 5: Reflection

The amount of overwhelmingly positive feedback I received at the closing of my live performance had me overjoyed. I was approached by friends of mine crying real tears over how moved they were by the stories of the performers. I even had a friend of mine who is a Black female artist say that to use any privilege I had in this project to give a space for people of all kinds of minority groups to share their stories was incredibly impactful and seen. I made the active choice to not perform solo pieces of my own in this show for that exact reason, and for that to be noticed really meant a lot to me. Additionally, the final closing number had a large impact on the audience. Many told me how when every performer, including myself, stood united at the end of the show of all different kinds of backgrounds and identities, singing the closing number really concluding the night in a powerful manner.

Before I began this project, I had numerous questions that I was apprehensive I was going to be able to answer. To my astonishment, I came to find answers to almost all of them. Historical prejudices, as they do in the media, have built a path for stereotypical type casting in musical theatre. These stereotypes exist because of the prejudiced history that has continued to be perpetuated in society for decades. Many stereotypes have numerous negative effects, however, there are also stereotypes that can be positive as well - like Gabriela choosing to show her “stereotypical princess” side in singing “Beyond My Wildest Dreams” from *The Little Mermaid*. She has a bubbly personality and she loves choosing to highlight that in her material. The strength that stereotyping has on an individual in type casting can have numerous setbacks such as Blaise not believing he could even be seen for the role of Robert in *Bridges of Madison County* or Morgan having to explain as to why she would be a phenomenal Christine in *The Phantom of the Opera*. However, I believe that in holding an open space for learning and

growth, we can begin to eliminate these bias' in the audition room which would then allow for more opportunities for all performers of all identities.

I could not have been more proud of the live performance aspect of my thesis. The Chair of the Drama Department, Ralph Zito, even had kind words of praise for my work. I learned so much through this experience. Maybe the next great performance of a character will truly be different from what has already been done, maybe casting teams will be able to look at the person for as they are and what can they can do instead of having preconceived bias of what they think a person should be, and maybe my honors thesis capstone project opened the eyes of more people to what they can do to help us all "Break the Stereotypical Type Cast."

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Appendix A: Event Script and Link to Performance Recording

Event Recording Links (split into two parts because the full video was too long to upload):

1. Part 1: <https://youtu.be/QDfPMoWFeDo>
2. Part 2: <https://youtu.be/1ugOfANXZaY>

Performance Script:

Raleigh: Read opening statement

Intro

Hello!! I'd like to start off by thanking everyone for coming! It really means the world to me. Just to introduce myself for those of you who may not know me, my name is Raleigh Very and I am a senior Musical Theatre major with a communications minor and I am also a Renne Crown Honors Student and welcome to what is just a part of my honors thesis capstone project, "Breaking the Stereotypical Type Cast.". At the conclusion of this semester, I will graduate as the first person in Syracuse University History to have graduated with a BFA in musical theater, a minor, and in the honors program (doing this is normally seen as impossible with the demands of an MT degree). Well... I like to say that anything is possible with a little hard work, passion, and believing in yourself and the performance you are seeing tonight demonstrates just that - Passionate performers who cherish and love what they do for numerous reasons who want to share a part of their story with you.

Now, going back a few clicks... When I was going into my sophomore year of college, I knew that I had to start brainstorming ideas for what my honors thesis capstone would be about. I was at a complete loss until I took a Race, Gender, and the Media class for credit towards my

communications minor with Professor Charisse L'Pree. In this class, Professor L'Pree taught about numerous aspects of identity and how they are manifested in the media. She focused on the history around numerous identities including race, gender, sexuality, socioeconomic status, religion, ethnicity, and more and how their histories of discrimination, prejudice, and privilege greatly affect the media agenda of today. For any younger students in the audience I highly recommend this class with this specific professor. It was truly an amazing class and I can't promote it enough for anybody who I talk to about it. Anyways, this class really got me thinking about how this history of prejudice, discrimination, and privilege may affect the theatre agenda of today. After getting the privilege of working with Professor L'Pree again when I played the role of White Barbara in the Drama Department's mainstage production of the play *Barbecue*, (she was one of the stereotype and cultural consultants on the project), the idea for my project finally started to form eventually leading to what it is now: "Breaking the Stereotypical Type Cast" in musical theatre.

I knew that most, if not all, performers have faced struggles within their lifetime when it comes to casting. In such a competitive field, it is already hard enough to stay physically, emotionally, and mentally healthy. In addition to this, the self deprecation and imposter syndrome that performers face through the insistent belief that one should fit in a certain box to fulfill society's standards for who they are expected to be has limited artists for decades.

I started researching and found that my predictions from what I had learned in my Race, Gender, and the Media class are extremely similar in theatre. The overlap with historical stereotyping has a great impact in the formation of type casting in the theatre industry which can vary from identity to identity with many being intersectional. How can we better the industry to push forward on non stereotypical casting? Are there ways to fight against being "put in a box"

without losing possible opportunity? What responsibility do those in power have to create more opportunities for people of all identities? In order to answer these questions, I decided to pose these questions to others.

In the following performance you will hear a series of interviews of real SU Drama students who feel impacted by historical stereotyping with type casting that has manifested in the theatre industry. These students are some of the most talented, kind, and beautiful people I know inside and out and I hope you cherish and respect their vulnerability in sharing their stories with all of you as much I do. Following the interviews of the performers will be the singing of the songs of the artists choosing. In your program you can follow along with the running order of the show as well. Art can connect people on a different level and I truly believe the unique connection lends itself to the possibility to create huge amounts of change in the world. Art of all forms are amazing and like you will soon hear one of our interviewees say... maybe the next amazing performance of a role is different from what has already been done.

I think I have talked long enough now... and I thank you all once again for being here. Without further ado... here is “Breaking the Stereotypical Type Cast.”

Raleigh steps aside

Cue (Z) Morgan Perry Interview 1

**Morgan Perry* enters the stage*

Cue (Z) Flowers from Hadestown

**Morgan Perry* exits the stage*

Cue (Y) Axel Vera Interview 1

**Axel Vera* enters the stage*

Cue (Y) I Love Betsy from Honeymoon in Vegas

**Axel Vera* exits the stage*

Cue (X) Blaise Rossman Interview 1

**Blaise Rossman* enters the stage*

Cue (X) It All Fades Away from Bridges of Madison County

**Blaise Rossman* exits the stage*

Cue (W) Gabi Moncivais Interview 1

**Gabi Moncivais* enters the stage*

Cue (W) Everything I Know from In the Heights

**Gabi Moncivais* exits the stage*

Cue (V) Blaise Rossman Interview 2

**Blaise Rossman* enters the stage*

Cue (V) Not the Boy Next Door from Boy from Oz

**Blaise Rossman* exits the stage*

Cue (U) Axel Vera Interview 2

**Axel Vera* enters the stage*

Cue (U) Maybe This Time from Cabaret

**Axel Vera* exits the stage*

Cue (T) Morgan Perry Interview 2

**Morgan Perry* enters the stage*

Cue (T) Wishing You Were Somehow Here Again from Phantom of the Opera

**Morgan Perry* exits the stage*

Cue (S) Gabi Moncivais Interview 2

**Gabi Moncivais* enters the stage*

Cue (S) Beyond my Wildest Dreams from The Little Mermaid

**Gabi Moncivais* exits the stage*

Cue (R) Final Closing Combined Interviews

**Raleigh, Blaise, Axel, Gabi, and Morgan* enter the stage*

Raleigh: Read closing statement**Closing**

Thank you everyone once again for coming! I hope you all took something away from tonight. The power of art is so so real and I really think it can create change in the world. What an honor it is to be able to do what we do everyday am I right?

There is still so much work to be had in fighting the hegemony and influence of societal standards being placed on artists making one feel as though they can only play a certain part in the theatre canon. However, I believe that by opening up spaces like this one, we allow more room for conversation, learning, and personal growth which can then lend itself to improvement in the industry as we move forward.

If you have any other questions regarding the show or if you want supplemental materials to my research etc. please don't hesitate to email me, text me, find me in the hallways... I would be more than happy to share more about my project. One more thank you all for coming seriously from the bottom of my heart... It means so much to me. <3 There is only one way we are going to break these stereotypes and that is through working together - to educate each other, to offer space, love, and care for each other, and to lift each other up. Finally, to end the night, here is Light from Next to Normal...

Cue (R) Light from Next to Normal

End of Show

Appendix B: Interview Questions for Performers

1. Can you please say your name and describe a little bit about yourself, your identity, hobbies, family, etc? Anything that you are comfortable sharing.
2. When did you know that you wanted to pursue musical theatre?
 - a. How long have you been performing for?
3. Can you tell me more about how your identity either affects or does not affect your daily life in either positive ways, negative ways, or both?
4. Can you tell me about how your identity either affects or does not affect your theatre career in either positive ways, negative ways, or both?
 - a. Did you ever feel as though you were in a safe environment to address said negative affects in your theatre career?
 - b. From how you have been treated in theatre based on your identity and not you as a talented performing artist which includes all the special and unique things about you including your identity...how has that helped or challenged your growth as a performing artist?
5. What do you think the classroom or industry could do better these issues?
6. Tell me a little bit about the songs that you chose for the performance? Why did you choose them? What do they mean to you?
7. How do you relate to both characters you chose to portray? How are you different?
8. What inspired you to choose these two songs? What do you want to highlight by showing these two pieces in contrast or in symmetry together?
9. What is your dream to accomplish in your career?
10. What advice would you give to your younger self or the people in the audience?
11. What do you hope people take away from your performance?
12. Are there any final things you would like to expand upon?

Appendix C: Rehearsal and Show Schedule

Tuesday - October 17th Rehearsal (6-9PM)			
Time:	What:	Where:	Who:
6 PM - 8 PM	Learn Closing Number - Light from Next to Normal	Syracuse Stage	ALL NEEDED (Brian Cimmet also to teach number) Except Scott
8 PM - 9 PM	Go over technical elements	Skybarn	Raleigh (me) and Scott

Wednesday - October 18th Rehearsal (6-9PM)			
Time:	What:	Where:	Who:
6 PM - 9 PM	Discuss show and run songs/ more technical elements	Skybarn	ALL NEEDED Except Gabi and Kathleen

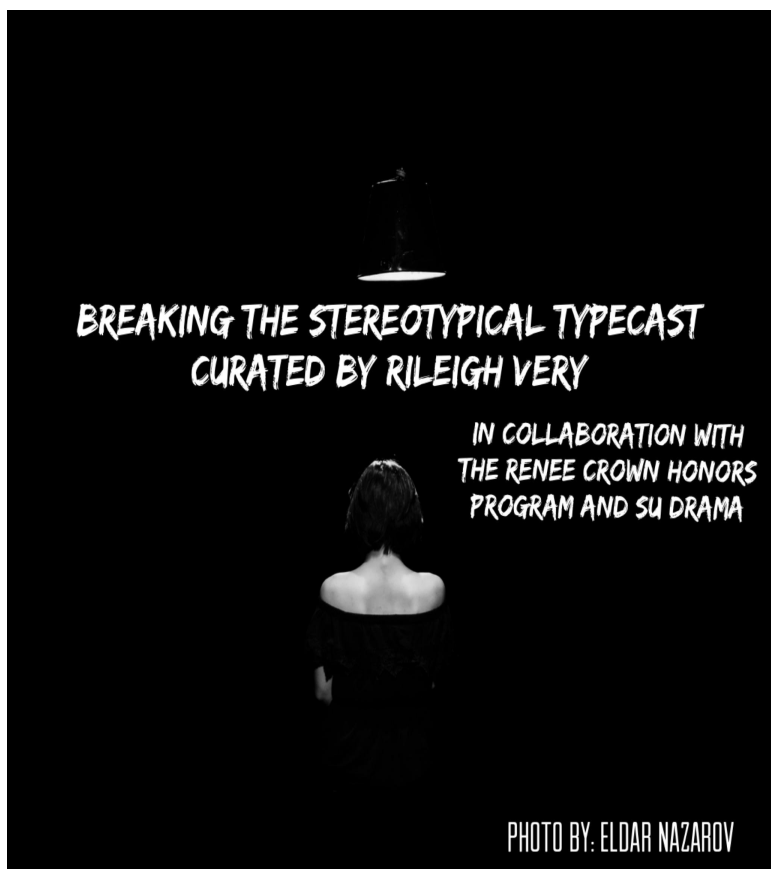
Thursday - October 19th Rehearsal (6-9PM)			
Time:	What:	Where:	Who:
6 PM - 9 PM	RUN FULL SHOW	Skybarn	ALL NEEDED

Friday - October 20th SHOW			
Time:	What:	Where:	Who:
6 PM - 7 PM	Set Up	Skybarn	Raleigh (me) and Scott
6:30 PM	All Performers Called	Skybarn	All Performers added
7PM ish - 9 PM ish	Do Show :)	Skybarn	ALL
9PM - 10PM ish	Clean up	Skybarn	Raleigh (Me) and Scott

Appendix D: Event Program with Event Image

Show Running Order:

1. Introduction - Rileigh Very
2. Interview 1 - Morgan Perry
 - a. "Flowers" from *Hadestown*
3. Interview 1 - Axel Vera
 - a. "I Love Betsy" from *Honeymoon in Vegas*
4. Interview 1 - Blaise Rossmann
 - a. "It All Fades Away" from *Bridges of Madison County*
5. Interview 1 - Gabriela Moncivais
 - a. "Everything I Know" from *In the Heights*
6. Interview 2 - Blaise Rossmann
 - a. "Not the Boy Next Door" from *The Boy from Oz*
7. Interview 2 - Axel Vera
 - a. "Maybe this Time" from *Cabaret*
8. Interview 2 - Morgan Perry
 - a. "Wishing You Were Somehow Here Again" from *Phantom of the Opera*
9. Interview 2 - Gabriela Moncivais
 - a. "Beyond My Wildest Dreams" from *The Little Mermaid*
10. Final Closing Interview
11. Closing Statement - Rileigh Very
12. Closing Number - Light from Next to Normal



Show Curated by: Rileigh Very
 Performances by: Morgan Perry, Blaise Rossmann, Gabriela Moncivais, and Axel Vera
 Advised by: Kathleen Wrinn
 Event Supervisor: Scott Casanova
 Running Time: 1 hr. 7 min.

Appendix E: Closing Number Lyric Breakdown

Rileigh: We need some light. First of all, we need some light. You can't sit here in the dark. And all alone, it's a sorry sight. It's just you and me. We'll live, you'll see.	Give me pain, if that's what's real. Blaise and Rileigh: It's the price we pay to feel.
Axel: Night after night, We'd sit and wait for the morning light.	Axel and Gabi: The price of love is loss,
Blaise: But we've waited far too long, For all that's wrong to be made right.	Axel: But still we pay.
Morgan: Day after day, Wishing all our cares away. Trying to fight the things we feel, But some hurts never heal.	Blaise and Axel: We love anyway.
Gabi: Some ghost are never gone, But we go on, We still go on.	Blaise: And when the night has finally gone. And when we see the new day dawn. We'll wonder how we wandered for so long, so blind.
Three girls: And you find some way to survive And you find out you don't have to be happy at all, To be happy you're alive.	Axel: The wasted world we thought we knew, The light will make it look brand new. So
Rileigh: Day after day, Give me clouds, and rain and gray.	All: (In Split Harmony Parts) Let it...Let it...Let it...Let it...Let it... Shine, shine, shine. Day after day (day after day), We'll find the will to find our way. Knowing that the darkest skies will someday see the sun. When our long night is done, There will be light. There will be light. When we open up our light. Sons and daughters, husbands, wives. Can fight that fight. There will be light.(X4)