

I Don't Get It ~ A Podcast on #YEGArts

S6E19 (live!): That's Me in the Spotlight @ Chinook Series

EPISODE TRANSCRIPT

NASRA:

...so feeling like I have to represent an entire, the entire city, the black voice, the young black voice, the young black queer voice, all these backslashes, has been a thing. But the way I'm trying to combat that is by being specific about who I am as NASRA.

[music]

Fawnda (studio):

Hello everyone. Thank you for tuning into this special episode of I Don't Get It. I'm Fawnda, and we're of course proud to be part of the Alberta Podcast network, powered by ATB. This episode is special because we recorded it live as a part of a salon session at the Chinook Series. So we were there with an incredible panel of artists: Chris Dodd of the SOUND OFF Festival, Marynia Fekecz, a choreographer from Poland who now lives in Edmonton, Nasra, former poet lo youth Poet Laureate of Edmonton and founder of Black Arts Matter and Canadian theatre legend Allan Morgan who I recall seeing years ago as part of The Overcoat and Studies in Motion with the Electric Company. So it was pretty special to sit here with all these artists. Because it is a live event, you will notice at the ATB Arts Barns, which is basically just like a big old concrete lobby. You will, you will notice a little bit of a difference in sound quality from our usual episodes, but I hope you still enjoy the conversation. And with that we'll leave it to the panel.

[music]

Host:

Hello everyone. Thank you for joining us for this discussion here at Chinook Series. Today we're talking on lived experience and making art. My name is Fawnda and I'm the producer of, I Don't Get It. It's a podcast about performances in Edmonton and the podcast is also a part of the Alberta Podcast Network, and we're especially thrilled to be here in the ATB Arts Barns tonight because incidentally, the Alberta Podcast Network is also powered by ATB. So let's love our sponsors, everyone, they're important. I'm with sometime fantastically special artists here today to talk about this subject and their work. And I'm going to introduce them individually and as I do, I will ask each a short starter question of what is a favorite piece of audience feedback that you've received about your work? So I will go through these introductions now and then we'll start hearing their voices. So right beside me here is Allan Morgan, some highlights of Allan's career include performances in London, Adelaide, Australia, Wellington, New Zealand, and San Francisco. All with the overcoat. He appeared for several at Bard on the Beach, notably in The Tempest as Prospero. He has toured across Canada with the

Electric Company in Studies in Motion where some of us may recall he ran jiggling across the stage at the Citadel, stark naked — jiggling was his word. I stole it when I read Liz Nicholls' preview. He has appeared at the Belfry in *The Drawer Boy* and *I Am My Own Wife* for which he received the Victoria Critics Award for best performance. And he's here at Chinook presenting, *I Walked the Line* of which there will be a performance right after this panel. So we'll let him go early. All right, so thank you Allan.

Host:

Chris Dodd is an Edmonton based Deaf performing artist, playwright and Governor General Innovation Award finalist. He is the founder and artistic director of Canada's national theatre festival dedicated to the Deaf performing arts SOUND OFF, which we're all experiencing here as part of Chinook. He is an artistic associate and playwright in development with Workshop West, and his performing credit performing credits include *Deafy* at Summerworks, *Queen Serafina* and *the Land of a Verterbraat* with Saskatoon's Sum Theatre, *Gravity* with Theatre Yes, and *Ultrasound* at Theatre Passes Muraille. And in the most exciting recent news, he is the recipient of the Guy Laliberté Prize for Innovation and Creative Leadership by the Canada Council for the Arts. Yay!

Host:

Marynia Fekecz is a Polish dancer, performer, choreographer, teacher and producer based in Edmonton where she has been part of a residency program and creative incubator with the Good Women Dance Collective. She first came to Canada a few years ago, at first to Calgary, where she collaborated with the W&M physical theatre dance company. And she has been a choreographer for the Alberta Dance Festival in Calgary. And in 2017 she has collaborated on works with the Davida Monk and Sasha Ivanochko. And here at Chinook she is presenting a work called *Marynia's House of Wwkward Pleasure*, which I love the title of. All right.

And NASRA is a queer, Muslim, Oromo creator based in Amiswaciy here, colonially known as Edmonton on Treaty Six territory. NASRA acts as director and founder of Black Arts Matter, Alberta's interdisciplinary Black Arts festival, also part of the Chinook series here. A former Youth Poet Laureate of Edmonton, Nasra's heartwork centers the freedom of Black/Indigenous peoples everywhere. Nasra also recently awarded the New Work Award with the Good Women Dance Collective. So congratulations to NASRA.

Host:

All right. NASRA, how about you start us up. What is a favorite piece of audience feedback that you've received about your work?

NASRA:

I've heard different iterations of this and it makes me feel warm things every time. That I create some type of time warp or vortex when I share my poems, something that takes

people somewhere else and then I'm done. And there's a question of where are we in time or space. And I love that.

Host:

Beautiful. Great. Alright. Marynia, your turn.

Marynia Fekecz:

That is a recent piece, which I made, Martinez House of Awkward Pleasure. Some people said that it's first time they've seen that someone's singing from the vagina. Which I liked, this feedback. It was that the show, like my piece was so weird that they couldn't keep up. What else will happen?

Host:

Great. Weird, weird feedback is great too.

Chris Dodd:

Well, I've been called an asshole [audience laughter], that's feedback for one. But to be clear with the asshole thing they were calling my character the asshole. The feedback was about a specific character, not about my performance. But their opinion of me was an asshole. Interesting. I took it in a positive way.

Host:

All right. All right. We've already hit the explicit language warning on Apple podcasts, so that's great.

Allan Morgan:

I'm going to go sort of a warmer route. The play that I'm doing here, I Walked the Line is about a strike that I was involved with and it involved many women who worked as clerks and secretaries in a union. And last night a woman who worked for a union, the union that I talked about, was here and she greeted me at the end in tears and she said, you told my story.

Host:

Wow. Oh, that's good. That's good stuff when you get the tears coming. All right. So I, I would like to start out about asking each of you about a recent work that you've done that kind of touches on this topic of lived experience and art making. And so even if it's your show that you're doing here, I think that's appropriate. So Allan, maybe how about we start with you?

Allan Morgan:

Okay. I'll talk about the show I'm doing here. I've written two shows. One of them is about Pride and that's called PRIDE: for the Young Gay, the Un-Gay and the Jaded Queen in All of Us, and that's definitely my lived experiences. But this one is also about a point in my life where I was working for a union. I had taken a job my brother got me

and I was kicked out. We were on strike for 132 days or something like that in this. So this is the experience I wanted to write about it. It was devastating. The experience, it left me flat on my ass there. I said it afterwards and this piece, we'll talk about it later, but so I wrote this play and it's great because it's a lifted me up and lifted those up who were wronged and maligned in that a situation. Thank you.

Host:

Chris, how about an experience of yours that you've used to create art from?

Chris Dodd:

Well my recent work is called Deafy, it's a storytelling play. It talks about different stories, some from my own, some from my friends, from the Deaf experience and it puts it together to present a play that tells the audience about the Deaf experience, of what it's like to be a person who is Deaf. The title is very apt, Deafy is a Deaf character, it's a public speaker, who goes from place to place talking to the audience about, you know, not about Deafness, but about what things he experiences in his life being a person who talks about Deafness. So it's really interesting, because it's me but it's not me at the same time. The character I've created is a construct, many different things, but together in many different people, many different facts, all in one. So it's been an interesting experience with the show. It's great storytelling, it tells it like it is.

Host:

Great. Marynia, how about, how about you. The show that you're doing here is very much from your experience. You had, we talked a little yesterday about it.

Maynia Fekecz:

Yes. I start okay. Because I am fresh. Here. I am living in Canada five years. I think now it's the fifth year coming. And I just started doing my solo two years ago in 2018 about how I can find myself own in a different country and different culture and are away from my family, far away from all of my experiences which I grew up and live with and down on the sand as well. What people talking to me that much because my English wasn't great and yeah. And that's how I started create the thing two years ago and now become a serious pain, like like become like kind of, I don't know. I don't know. I don't have words. No. But that would describe what it is. But yes, my experience, it's more about how I start living in different country and start being in this situation thought like that. The first thing was really like, like opened my eyes. It's like, Oh my God, everyone here at so polite and nice, like, what's wrong with me? But it's, it's just yeah, Poland is not that open. Maybe this is why, but yeah. Yeah. And how I can find myself with this kind of situation? And all of the things you can find in my piece.

Host:

And NASRA were we spoke a little bit yesterday about something new that you're working on. The EP or, chapbook, whichever you want to talk about. Yes.

NASRA:

So I've been making music and kind of figuring out what the relationship between my

relationship to language that's been developing in terms of being a spoken word poet and writer, but also being a singer and a dancer and an actor first and foremost. And wanting to make music that I can, that will lift me, that will connect me. And we'll have that poetic aspect but won't make me be in my head so much. And so this album, this EP. I've been working on it for like two years. And I say that with a cause you're supposed to have a time limit, right? Once you start, it's like maybe what a year once, once you move from that, there's this kind of shame that starts to build up. So I'm trying to really release myself from that. But Salve, as in a balm, is a kind of what this album is, what the title of this project is and it's been about marrying my reconnection and re-establishment with my Indigenous practices of Oromo from Ethiopia and our relationships, herbs and herbs as medicine, and they're joining, right? Come my ancestors in. And the reconnection to the earth and the medicine that lives inside of us. Kind of redeveloping a relationship with myself and seeing how that is mirrored in these practices, that I'm also trying to remember and ground for myself. Being a spoken word poet initially, especially when you're a competitor at like slams, things like that, you have three minutes to give the audience away into your life, show them how you, what you've been exploring in that and then tie it up without leaving them feeling bled dry or emotional, raw, or exploited or any of that. So it kind of creates an environment where you have to get to your personal experience right away. Otherwise, nobody really believes you or wants to buy it. So that's been my overall experience with creating art from my personal experience. And the album right now is kind of how I'm trying to do that.

Host:

Yeah. just to kind of jump on what you, what you were just talking about in terms of bringing yourself, really to the forefront of what your, of what you're presenting, what are some of the hazards of sharing really personal stories and, say, even putting yourself as a character or yourself as the as the presenter of those stories? And how do you protect yourself in, in those circumstances? Do you want to start us off maybe?

Allan Morgan:

Sure. Thank you. When I the other play which I mentioned before is about pride and I performed it just recently at New Westminster, at the Massey Theatre on the stage. As part of the promo, there was an ad put in the event, no, it was actually the Vancouver Sun, it featured two shows for the weekend that were their top picks for the weekend. I being one of them, me draped in the bright pride, flag the other Scott Thompson from the Kids in the Hall. I thought I've made it. I've arrived. Finally after, you know, 35 years or something. At any rate, I performed that show for three performances I think, and after the performances, that producer, who's a friend of mine said, can we talk? And I said, sure. She said we received a letter from someone. And I said, Oh, okay. I said, everyone's a critic. And she said, yeah. And laughed oddly. I said, can I see the letter? She said, no, it's with the police. And I said, okay. What about that letter? She said, the police want to talk to you, would you agree to speak with them? Which I did. A very handsome cop from the New West police came and talked to me. And he said it was a death threat. I had received a death threat. Someone had cut that article out of the

newspaper and scrawled all sorts of vile, vile, vile things across it. He said, have you seen it? I said, no. He said, would you like to? I said, yes.

When I saw it, it devastated me. I said, what can I do? He said, not much. Just be more careful, more careful. What does that mean? What the hell does that mean? I am, I've always been openly gay. I think it's the only way we'll ever get forward. Harvey Milk said it best, you know, come out of the closet. The only way we're ever going to get anywhere. I don't know what I do about that. It was very hard on me. It's not easy, but especially given where we are in our country and stuff like that. Anyway how do I deal with it? I just deal with it. I said to the policemen, they were very respectful. I must, I have to tell you, it's a different world. I was never judged by him. What he was saying to me was, we believe you were on your side. We're going to try and find this person. However, I said I said, I'm glad I don't live in America. He said, yeah, that's really true, isn't it? I won't change. I'm not going to change. I'm not going to change. I don't know. Am I going to get shot? I hope not. I don't want that to happen at all. It's not what I'm up for it. I'm not going to put a bullet proof case in front of me or anything like that. Because whoever that person was wins, they're not going to win. I'm not going to go back in the closet and I'm not going to say not tell my truth because by telling my truth, you'll share your truth with me, and we'll move forward. We'll understand each other as humans and that's what this is about. That's what theatre I think is about, is understanding and communicating who we are and seeing other people's stories or our people's stories on stage. I think it's great to be at this festival and see that there's so many people's stories being told on stage and people recognizing their stories and that means the world to them because we exist. When we see our stories told it means I'm going to keep existing.

Host:

Does anyone else want to jump on that? Some of the hazards of personal, so much personal sharing.

Chris Dodd:

Being a person who is Deaf I play Deaf characters, and I talk about Deaf stories on the stage. Sometimes I'm confused for the stories I tell, thinking it's actually who I am. So for example in Deafy in the character has a best friend, and the best friend decides to get a cochlear implant. And that character was very against that, he thinks that a cochlear implant will corrupt him, and is going to change him into a hearing person and that it's a terrible thing. But in reality, I don't think that, if that person is a grown up and wants to make the decision to have a cochlear implant fantastic, go get it, that's your decision of course, I support that. But for the purpose of my play I wanted to create a conflict between the two characters, so that the character who gets an implant, it's why are you doing this? Why are you changing yourself from being a deaf person into a hearing person? So it was important for the purpose of the play, also of the ideas it presented on the stage. The story that I tell, in some sense the stories that are related to my life, but at the same time, not me.

I'm just pulling together things from different sources. That's why it's so important that there is a distinction between the characters, what my personal ideas are. To keep that separation between them. But of course many people may misunderstand and may think that hey, Chris is saying this, Chris has these ideas, he's experiencing these things he talks about on stage, but it's a construct, a character who serves a purpose to tell the story, move the story forward. So I'm certain that other actors would have things to say about other characters they play, that they are separate from the character they play and who they are in real life.

Like in the past I got called in the asshole, and that was because that character as controversial. I was doing a play called Ultrasound at Theatre Passe Muraille in Toronto, that character, was, well... did some not nice things. I mean he had good intentions and good reason, but what it gained wasn't the right choices. So I met a woman after the play was done and it was clear from her pain that when this person had been watching the play, right after she said Oh, that asshole, I hate that guy. Well then about a week later, I meet the same woman, she said Oh, that's, that person and I said, ohh, my name's Asshole! We'll had fun with that.

Host:

NASRA, do you want to jump on that one? I, we, I know we had chatted a little bit about the hazards too.

NASRA:

Yeah. My whole life is a hazard, you know and like that's why it's so important that I put myself at the front. And my truth at the front and my needs at the front and my intuition at the front, because I know that living under like there, there's a Solange Knowles has a line from her latest album where she repeats there. Oh, this is not Solange, it's Jameela Woods. She repeats: there must be a reason why. And she's talking about the kind of exhaustion that black women face. She's black American, our experiences mirror each other. And, and that, that idea that there must a reason why that I am living at the intersections of so many different exploitation points where there's, there's, I have to, I have to engage with it with curiosity and, and, and I need to study history and a way to ground myself in like, like when we actually start to think about these systems that we talk about, like that they're in the room right now, that they're in our bodies, that they molded us, that they create how we think and why we move.

And, and, and at least they that they're alive holding the grief and the pain and the, the the weight of that even for like 30 seconds, right? That moment where you're like, this is, this is what the world, this is what one person thought. And that shows you that that must be true in such a larger sense. And when, you know, I'm sorry, I'm in a ramble. But the, I think for, for me as a African Indigenous person, as a non-binary person, as a queer person, as a visibly black person, as a Muslim person, all these, all these things are things that I was given, right? Who I am is not a part of the conversation. Who I am, who I decide to be, is not so much a part of the conversation. So putting that at the front and being like, I'm all these things and I'm this and I'm this and I this the point we were

talking about where I, where it gets confusing, where it gets hard to kind of pin me down.

Because I'm always breaking some rule about how it is to be and being honest about that and be honest about how many people like me are alive right now. And I think that's my job. That's how I protect myself because it's exactly what you said, being honest about that truth. And then someone else being like, Oh, me too. Oh, I didn't know you could be those things all together. Oh, I didn't know you could be black and gay. Oh, I didn't, you know that you could be Muslim and gay. Oh, I didn't know. These are very like moments where I had to come to that because I saw someone else. I heard someone else's story. Someone else was existing in their fullness. And I was able to be like, Oh shit, I didn't know. That was the thing I could do though.

Well then let him, let me jump off, you know, and I protect myself by studying, by studying, by studying, by researching and by learning about who has done it, like me, who has looked like me and done it like me over and over and over again and seeing beautiful success and have full lives. And that's a lot of work. I'm not getting paid for a lot of work. I'm not getting paid for just to, just to remember that I deserve to be here. Right. That I exist, that, that we exist. And I do it with the spiritual work, with emotional work, with, with work. That is the I and I figuring out why I'm triggered, why I'm moving certain ways, why I react and understanding how it's really never been my fault. And I just moved this way because I've been taught to move this way, this way.

And so I protect myself with information, with like facts. And finding those can be exhausting and so hard to do. But I hope I be open and shiny enough. It's going to be harder to erase me. I was here, Chinook says so, you know what I mean,

Host:

You've, each of you have touched on this a little bit, about the sort of tension between putting yourself on stage, but also what you represent and maybe what the assumptions that people are making about what, and a community that you may represent. So how do you deal with that tension and how do you either stay true to yourself or to acknowledge the community? What's, what's the priority for you?

Allan Morgan:

I think yes, okay. Here we go. I think I present myself on stage. I have played umpteen number of characters have created characters that were not me, that were so far away from me that it's impossible to think I'm the one. Although people think, Oh, that man Allan Morgan, I saw him, he's a bastard. I wouldn't have anything to do with him. Everybody goes, you don't know him because that's not who he is. So on stage at both of these shows that I've talked about so far that both of the ones that I've written, it's really is me. It's me. It's the things I believe in. It's the things that I think are really important to move society forward. And I get behind them in that way. And so that's, it's me. And if you can't accept that, then you can't accept me.

I don't know. But that's how I, that's how I roll. I think it's really important that a community and sense of community are brought to the forefront. Those are things that create all of us, I think holding other people up and put, helping them forward. I think

that unions exist to help not only those people that are members of that union, but to turn around and help people behind them on the steps, the lower steps of late 20th, 21st century capitalism, which are ruining this world. So that's I'm behind it 100%. I will not, not be behind it. Maybe in my next show I'll play a character within the confines of my shows though I do present sort of different characters. I play you know, people that are in the union that I'm representing and talking used to vocal ways to do that and stuff like that. But basically the ideals and ideas that I propose and shoot out in the universe are ones that I think really need to be out in the universe and they need to be reinforced. And I'll look for allies to join me, not looking for people to shoot me, but we have to, we kept it. Just say, no, you can't do that. This is what we can do. Move forward, draw the circle wide, draw it wider still.

Host:

And for you, Chris?

Chris Dodd:

I agree with what Allan said. Myself, I don't represent the Deaf community. I've never considered myself to be a representative. I'm a person who works in the community, who is part of it, but I don't represent them. I'm not, you know, an archetype or a person who's a representative of that community—I'm just myself, a person who is Deaf. There can't really be any one person who can say they can speak for the Deaf community because the Deaf community is so diverse, made up of so many unique individuals. So we can't really have one person that represents all the people, who is more visible than others, people who are onstage or in the media or whatever. Or who pull focus or attention from the other people. So again, I don't represent them. I'm just me. I'm Chris, a person who is Deaf, that's me.

Host:

Marynia, how about you?

Marynia Fekecz:

Yeah, I, I am hundred percent myself on the stage and all of that. Did you love the character who I am? It's there and you can see that that's like, it's from A to Z. All of the, all of the things are there. And to my more truly traditional Polish village girl on the stage, I just using Polish words. And Polish songs, traditional village, your songs about the girl which is across the ocean and someone that's waiting for her, like she's waiting for someone, but if someone is coming or not coming, how her life, it's going around this, it's all circle and yeah, but I am myself, I am not pretending to be anyone. And as well I want to say something on the previous question, which it's kind of, I think what, what, why you start to feeling, when I first came to Canada, it's everyone needs open and nice and welcome me like a person. But I was as well in this artistic community, I didn't feel enough like me, outsider. I was like, yeah, I used to see you fun. You are here but just a by like, you know what's like straight wall in between me and those people and, and I am like, but I am like you.

Fawnda (studio):

Hey all, we lost a minute or two of tape here due to just a technical snafu. But, luckily the Chinook technicians jumped right on it right away and we were able to catch the last few minutes of the panel as well. The artists here, once we jump back in are still speaking to the idea of reconciling their individual experience but also as part of representing a community in some way. And when we jumped back in Allan Morgan is answering the final question that we asked as part of the panel, which was what advice may you have to give to emerging or younger artists that are aspiring to or that are wanting to tell their lived experience and stories and personal ways onstage. And so we'll jump back in right now.

Allan Morgan:

I read a great quote the other day that said, every time an older person dies, an entire library burns down with them. And I believe that strongly to that end, I'm working with gay and lesbian people and to write their stories down so that they can be told if we lose those stories. I am, I agree with NASRA. I am more than just a gay man. I am more than that. There's many aspects to me as we all have many aspects to us, but I'm working with them because those stories are really important that this is a singular generation in the history of the world where they have one foot in the American psychiatry who called us meant we were mentally ill to a place where the prime minister polemicizes on behalf of the country for having what they did to us in that time. During this time. It's a huge generation and it's a huge full of stories. Everyone has a story. Write your story down, tell your story, take the time to write it, go to it, writing class, anything. But your story is important. It really is important. It's a part and illuminates the human condition and your belief or your feelings about it are your truth is important. It's just bloody important. We're so lucky that we live at a time right now where the theatre is opening up. Cracks are showing and this, the Deaf festival here is fantastic. It's like, and, and Black Arts Matter here is fantastic, and this wonderful person here has come to this country and is sharing her story with you all. It's really, vitally important. So I just say, right, tell your stories. Don't be afraid to do that. Please don't let them perish and they will help you by telling your stories. I swear to God will help you to tell, but tell your stories. I know it's helped me.

Host:

Great. Chris, do you want to take I take it off or shall we change up the order a bit? Go for it.

Chris Dodd:

It's hard to top that, Allan, but I just wanted to mention for my own thoughts for us at SOUND OFF, in a sense it follows the Fringe format. Artists bring whatever they want. I don't censor it. I don't curate it, I don't say you can't do that. You need to do this. It lets them be able to up to them what they want to present to the audience, what stories they want to tell, how they, whether they are going to do something controversial or strong or emotional. We have a lot of wonderful stories that happened on the stages over the years, some of them very heartfelt and impacting, and of course I leave that up to them,

to what they want to bring, because I want the Deaf artists to present their own stories, to share their ideas or feelings or emotions about things that have happened to them because they are Deaf. So that's the whole point in a sense for my festival is for others to tell their stories, that's really important to me. It's not up to anyone else to decide, no, you can't do this, you can't do that. Let them decide for themselves what they feel is appropriate.

Marynia Fekecz:

I will be really short. Just believe in your story. If you not believe in your story, then the story never happened, just believe that's it's fair and important and just make this happen. Just do it. That's, you know, just do it. Do it.

NASRA:

I think it's a, it's a communal thing. It's about relations cause it's your relationship with yourself. But I know a huge part for me was I had to believe that there could even be a space where I could say the true thing and be loved afterwards, right? Like that, that there are so many, so many things out there telling you what will happen and in a negative light, the consequences of like being honest fighting back, right? We're working against, like I'm saying, I don't agree with the government of the country. I live in the government, and I'm supposed to, right. And so where, where do I tell stories where, who's making it safe for me to tell these stories? Who is who, what do I even need to tell my story to feel like to get it out of my throat?

Like, what, what do I actually need? At the root level to feel like I can do that? Because there is, there, there's degrees of privilege, right? Of the ease of that, of the ease of being able to take up space and say, this is about me, that you need to listen to me. You're going to listen to me for 45 minutes. Like, like what to just to just to believe in that. The idea it takes a light like steps therapy, you know what I mean? Like, and communal therapy therapy that is about re-evaluating the systems that we live in, the values that we say we're upholding as a community. It can't be only my job to tell my story. People need to require it of me. People need to make space for me to tell my story. People need to say, actually, I haven't heard from you in a while and, and I'm, and I'm curious and I'm worried about you.

You know, it's not only the artist's job. So I think building a community of people and, and looking at alternative sources of healing, of, of building a new relationship with yourself where you tell yourself that you're worthy starts there. But I need a whole slew of systems to change before I feel super comfortable being out here and saying I'm all these things because we're dying. We're dying right here in Edmonton, black trans queer people are being attacked here in Edmonton, are being doxed all their information, their address, their phone numbers are being put up online and there are Nazis coming for them. Hunting down my friends. And I know I said it'd be short, but I gotta be real rep and raw with it. And this is what it is. So when we talk about telling your story, that's great and all, but we need to talk with the depths of it and I need us to be transparent as hell about it cause it's not just my job cause it wasn't just my job. It wasn't only me that made it so hard for me to tell my story in the first place. Kind of from the other side. Alright. Thank you.

Allan Morgan:

Thank you so much. I just want to say also that it's, it's, it's important to tell your story because if you don't tell your story, someone else will tell your story for you. And they win. They win. In my case, it was a union that treated me like shit and they won a battle. But however, I have won the war because I'm here tonight, telling that story of their dastardly ways and they're back in their union being as awful as they can be. But I'm standing there like Norma Rae, where with this upper Bob going, no, this is what happened. You can't treat humans like this. You assholes. And it's so we have to tell our stories because the victor tells the stories and it's too long that the victor has been the other people that people have more privileged than us and we need to tell. Sorry.

Host:

Absolutely. I'm game. So you, you heard the advice, you just have to go tell your story now. Just do it. All right. Well thank you all so much for joining us for this conversation and thank you to our panel.

Thank you to Workshop West and to Fringe Theatre Adventures and to the Chinook Series organizers, thanks to our technicians. And to our interpreters as well. There's a whole team of them. It's amazing. And also if you want to check out the podcast you can go to idontgetit.com. Enjoy the rest of Chinook. Thank you all again. Have a good night. Go see some shows!

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This episode of I Don't Get It is brought to you by SkirtsAFire, a festival that features the work of women in the arts. This year's festival is bigger than ever before. Among the highlights or shows that the ATB Arts bBrns, the Station on Jasper and the Nook Cafe plus music, dance, drumming and performances all along Alberta Avenue. Plus, our friends at SkirtsAFire are offering \$5 off tickets to their main stage show The Blue Hour. I Don't Get It listeners can purchase tickets via the Fringe Theatre Box Office and use the code panelfive at checkout. We'll include the info for this in our show notes. SkirtsAFire takes place from February 27th to March 8th. Get your tickets today at skirtafire.com, and you can also catch us at our next live episode on March 1st with a discussion on The Blue Hour. And, and that'll be at the ATB Arts Barns as well.

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Fawnda (studio):

All right, everyone. So that was our event. Thank you for all who were there, who joined us. And yeah, for all of you who have tuned in thereafter, we hope you had a good time.

All right. Well there's lots happening:

The Invisible Agents of Ungentlemanly Warfare is running at cat at the Citadel. It's a catalyst theatre production until February 23rd.

Every Brilliant Thing also runs one more week at the Citadel until February 23rd. Go see that show.

As You Like It starts up next week. It runs until March 15th at the Citadel as well.

And Alberta Ballet's Unleashed is coming up this next weekend here and which should be actually really cool, I think. I love those mixed bill shows. They're great way to see a lot of different choreography.

So yeah, I'll leave it at that for now. Everyone. Thanks again for tuning in. I hope you're having a great week. Bye.

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