

BUILDING JUSTICE PODCAST



CRISJ Building Justice Podcast

Season 3, Episode 12 : How theatres of color in Sacramento contribute to social justice and economic development

Moderator: Richard Falc3n

Guests: Nicole Lim3n, Angela Dee Alforque, Khimberly Marshall, and 3ngel Rodriguez

Please note: This transcript may be imperfect. Please contact Richard Falc3n directly should you have questions.

Music lyrics:

Company under construction, the function, justice for the human family we demand it. Justice, true freedom, equality is a must. Thus, decolonization of the planet. So bust this. People be the power now we're Building Justice. Pulling out divinations, now we're Building Justice. Welcome the planet to the Podcast, "Building Justice," "Building Justice," "Building Justice." Building is to add on, or to do away with.

Richard:

Welcome to Building Justice, a podcast by Sacramento State's Center on Race, Immigration and Social Justice (CRISJ) . We explore critical issues affecting our communities with the hopes of creating a healthier and more just world My name is Richard Falcon. I am the founder and artistic director of the Teatro Nagual and we are here with a number of my friends who have graciously offered their time as we talked about theaters of color here in our Sacramento region. And with that we have Nicole, Angela, Khimberly, and Angel and Nicole and we'll start with you if you don't mind by introducing yourself, we'll pop over to Angela, we'll pop over to Khimberly and then we'll pop over to Angel.

Nicole: Thank you for having us. My name is Nicole Limon. I'm actually a lecturer here at Sacramento State and Department of Theatre and Dance. But I was also a student here as well. And I am currently the artistic director, and founder of the Matriarchy Theatre and resident artist with the Teatro Espejo, which is one of our Chicano Latino theater companies here, and a freelance director and dramaturge, an intimacy worker, intimacy coordinator, so I do a lot in the theater world, but I'm definitely from the lineage of the Teatro Espejo, which was a theater company on the campus of Sac State for over thirty years.

Richard: Angela, would you introduce yourself?

Angela: Aloha everyone, thank you for having me today. My name is Angela Dee Alforque. I grew up in South Sacramento. I'm an alumni of Sacramento State University and also a former part-time professor there in the theater and dance department. That is where I started teaching. I'm primarily a dance and theater practitioner and educator. So I started teaching at Sac State. I was also an Ethnic Theater and Theater Arts Professor at Sacramento City College for ten years. I taught at Parker School in Hawaii. And most recently, just started teaching as a drama specialist, performing arts specialist at Courtyard School here in Sacramento. So I have taught everyone from university age to preschool and really interested in the connection between theater and human development and community development. So in the community I've also worked with the Sinag-Tala Theater Performing Arts Association, *its a* South Filipino American theater group; danced with Ebó Okokán, Afro-Cuban Folklorico Dance Group, and currently study with Hula O Kaponookalani Ohana Dance Group as a hula practitioner. So, that's me.

Richard: I love it. Thank you, Angela. Thank you so much. Khimberly.

Khimberly: I am Khimberly Marshall. Thank you again for having us. amazing that we've got been able to bring everybody together like this. Again, I am a theater practitioner, a sculptor, a writer. I am the artistic director and founder of the McBeth Project with my co-founder, K.T. Masala, who was unable to be with us today. We found that this project, *next year will be our 5th year*. Really trying to bring people together under the guise of Shakespeare and social practice arts and Afro-futurism. it's really what we kind of really involve our work around. *I'm a like again a Theater practitioner*. I'm also a filmmaker and I'm an art fellow from the Crocker Art Museum. I've done a lot of work and social practice work in the community here in Sacramento California and again just thankful to be a I'm proud of it.

Richard: Thank you so much Khimberly for being here with us. **Now over to another of us.** Angel, you prefer us as Angel or Ángel for what we're talking about.

Ángel Yeah, so I go by on Ángel . I went by Angel for many years, but I'mv reclaiming

Richard: Ángel

Ángel: Gracias for having me. My name is Ángel Rodríguez and I am a alumnus of Sacramento State as well. I graduated in 2017. I got my bachelor's in theater. And that's what I do. I'm a freelance artist, I'm an actor, I'm a theater maker, an educator, I'm a producer, I'm a translator, and I am an I.T. dude, because I also took a lot of computer engineering classes at Sacramento State. I have been so lucky to work with so many artistic organizations here in the area and I'm thankful to be here right now.

Richard; I know we are thankful that you're here to I, this is so exciting to me to be able to be here in space with all of you. Let's talk about theaters of color. Nicole, I'm going to come over to you. You are the one who brought all these wonderful people together, not just those that are here, but others. Tell us about theaters of color, what inspired you, and where you are hoping that this will lead.

Nicole: So Sacramento Theaters of Color was started probably in my mind and heart a long, long time ago, but you know the stars aligned this year to really have us come together in person. Sacramento Theaters of Color is really about our theaters of color here in Sacramento who have a very long history and legacy of producing works by, for, and about our own cultural communities coming together intentionally. I think we're already out there supporting each other, cheering each other on, going to each other's shows. We know artists from each organization, but sometimes we get so wrapped up in our own projects that we don't always have time to do to go to other projects, right? Because it takes a lot to self-produce. A lot of our companies are self-producing these works. So this year, we wanted to really come together to really, I'm the founder of Matriarchy Theatre, and one of our tag lines is, "We are here", especially as a company that is leading for two amplified voices by women and women identifying peoples. And indigenous voices, right? So for Sacramento Theaters of Color, it was a similar thing. We are collectively "here and right now." As we are in this post-2020 world, where we had a racial reckoning, a lot of us have already been creating work that center people of color that center our communities and as we're going into these sort of DEI initiatives all over the place. Sacramento Theaters of Color, for me was a reminder to ourselves that we've been doing this work and a reminder to others that we have been here. We have been doing this work, we will continue doing this work and the more that we are supporting each other intentionally, the stronger that we are. And it's never really, it's not necessarily about supporting each other with resources because I feel like we already do that, but it's just about being intentional, being visible, and reminding people that we're here. We've been doing this work, we'll continue doing this work, and we are an ecosystem that works together.

Richard: You know, and that's so true. I can tell you for Teatro nagual. Though I had envisioned like you had this bringing together, so many wonderful organizations to do this. Really, it was because of some of our people who came before me like Professor Pickett with Teatro Espejo,

that then encouraged me and then allowed, well, he didn't do it from an allowed standpoint. He actually encouraged and said, "Let me open a door for you." I'm going to come here. I have the same thing because I had an opportunity to work and perform at Celebration Arts for example and with wonderful James Wheatley and Myrtle, bless her soul. and to hear and see what they were doing and recently in interviews, people were talking, well, Mr. Wheatley, what do you think about DEI? Professor Pickett, what do you think about DEI? And both of them were just like, well, we're already doing the work? *This isn't you. I don't know, I don't know, what do you all think?*

Khimberly: Absolutely and thank you for bringing up Myrtle, because she was the one who really brought me back into the theater when I was in a student at Sac State. I'm also a Sac State student. And we forget about Myrtle. We forget about our elders who really brought us into this space, into this artistic world, and supported us when other people didn't. I think Celebration Arts is an amazing opportunity that we've had, especially for the McBeth project. They gave us our first opportunity to do our first production there and it's a testament to partnerships and our whole mission is built on partnerships. We can't survive without our partnerships and that's what is so galvanizing about our community. Instead of working at these silos, working together and partnering together and like Nicole said, it's not necessarily monetary resources, it's being present and accountable when you have an opportunity to be so. And it's been an amazing experience so far. One of the things I would love to bring up is we were doing a production at Celebration Arts, this August, and when Nicole brought us together for our first meeting for Theaters of Color, she bought out half of our house with one of her productions. Without even telling us, right? And that's putting your foot forward. That's putting your heart forward before you even talk about loving something. You've shown your love before you've started. So thank you again for that, Nicole. But that shows how our partnership means so much to us and how it galvanized our arts. And it helps us continue with the work that we do is really hard work and we're working in environments that don't want us often times. Who don't want us to be a part of their experience. So we're trying to bring something that's part of our heart, part of our culture. And so when we have these artists who come together and love on us, it's so critical. And it's so important.

Richard: Yeah, I hear you loud and clear, Khimberly. And I think, you know, Nicole, as you kind of mentioned in Khimberly you brought up with you as we put together our groups. It is hard to get out to see each other's work, but I think, you know, I'm trying to be more intentional on doing that, and also to be able to bring forward young voices into this too. I mean, I gotta tell you Ángel, when he helped us to produce our very, very successful Lydia in here. If not for the young voices that were there, saying, hey, we want to do this. And too, so we can be represented. I love opening those doors. I think that's what all of us really do in here as to open those doors. (pause) So let's talk about the Theaters of Color. Who and how do we reach those organizations that still have yet to hear about what we are doing that we are all here so that they also can know that there's a home for them.

I think the education part is really important. There are a lot of us who went to college together. And I've forgotten to mention I'm a guiding matriarch with Matriarchy Theater. And I went to

school at the same time as Khimberly and Nicole. And **our introduction** to this world of being able to network with one another and support one another in our work. For me at least, it started in college to go across different communities and see what we were doing. So, as an educator and many of us are, being able to develop audiences to tell our kids in our classes, our own personal children, and the kids in our classes, and the young people in our, you know, college and university courses that come to us who are not theater majors. **Right, most of the** students we have, at most of the students I have are not thinking about being theater majors, but growing an audience and having people appreciate that there is not just one way to have theater in a community or in a profession, that there are so many ways to do it, there are so many ways to look at it, so many languages and dialects to hear in theater, and that education part is really important, because I remember when we were the young voices. I remember when we were the new ones on the scene and coming up. And we've got to pass that on and turn it over so that there is a constant stream of people growing up and loving theater. Maybe they didn't know they wanted to be theater majors, but one of my favorite things is converting a non-major into a major. Like welcoming to the church of theater and dance, right? And you convert the folks. And whether or not they become practitioners, whether or not they become professionals, getting paid for the work. We will always, always need an audience. We will always need supporters. We will always need that next generation of teachers and practitioners who support the work. So the education part to me has always been very important.

14:46

Angel: And I would like to say that I'm a product of that conversion. I was a computer engineering major and I remember watching a Teatro Espejo productions over the summer and there was one I watched, Zoot Suit at Sac State and I remember as soon as the cast came out I was in tears immediately because from all the theater I had watched to tell that point it was a predominantly white cast and up until that point I watched people that look like me and for the first time I felt represented and I thought oh my goodness I too could be in a show like this and I'm continuously watching other that just make Teatro Espejo productions made me get this itch that I could not scratch fully until I converted. So yeah, I'm also one of those, those people that were inspired. And now I'm on this journey of also being, you know, the theater maker and educator trying to inspire the kids and another new generation of theater makers the same way you all inspired me.

[Nicole?] Yeah, I think that's to me what the teatro, which is my lineage, that's the most important thing is that the teatro is familia. And that is really the place where I start, right? That we are storytellers and we are family. And we are there to create a place for people where they know they are cared for, right? Well, we're going to tell some stories. So it's not just art for art's sake it's not even art isn't always the center of everything. Art is sometimes like the system that we use, where the heart is the center. So for something like Matriarchy Theater, for example. I'm not building Matriarchy, for myself. I'm building it in the hopes that in 7 to 10 years I pass it on to somebody else, and it's an ideal for the community. I've built it for people to have opportunities, but also to show them all the different ways that we can tell stories through theater. So same thing Angel when I was a student, I wasn't given parts in 'main stage' shows, right? I wasn't

even given ensemble pieces or a thing where I had no lines in those shows. I just wasn't even, I did not have the body type or the phenotype to be cast in those things. I got opportunities with Teatro Espejo. I got opportunities with the Sons/Ancestors Players. I got opportunities with Khimberly Marshall here who will direct me in a play at Celebration Arts, right? Through the communities seeing that we could do this work. We were talented, we had skills, we were great storytellers, and making a place for us. So I think that's really important that we're showing younger generations, but also just younger artists, emerging artists, doesn't matter how old you are. That there are so many ways to tell stories. We can do a main stage quote unquote type of show, but we have social justice theater. We have the devised theater. We have physical theater. Right, we have choral poetry, choral theater. We don't even have to be unified in one style. We can mix all of those together, right? And these are things I learned really through doing the art form of the teatro and collected creation. So I think it's once these, our community members are introduced to this various things that are possible with theater in their eyes really open. I know in the most recent show I did "Just a Pinch" I had an actor we had a reunion on this Sunday and they said they had such a great time they really want to do more devised theater Right that they really finally found something that was for them and they wanted they had been wanting to do theater but it was just kind of like a little bit intimidating and they realized oh there's this other pocket in corner of theater that really they love. So really bringing those stage in Sacramento more intentionally. What stories are we telling? It is really important. Anything that this group here is very intentional about how we curate the stories we're telling.

19:01

Richard: Yeah. You know, I'm adding to that because having studied in predominantly white theater, San Francisco, Seattle, Los Angeles during the years and actually having spent a good portion of my life not growing up with my culture just because of my family dynamic in there I didn't and plus a fact that I am white passing It was somewhat a little bit easier for me to get cast ,but I did not realize until frankly 2006 what I had been missing when meeting Professor Pickett. When being offered an opportunity by an ally, Ray Tatar of California Stage, to be able to finally produce something that was relevant to my culture, and it inspired me to want to learn more about my culture. And I got to tell you, if not for being cast as Diego Rivera, in the Spanish language version of Frida Kalo, my Spanish would be lousy. I mean, it's Spanish, my Spanish is lousy right now anyway. Ask Ángel when I try to do that. But oh my gosh, I have to study my culture. I've got to study my language. And so for me, at then what prompted, what other opportunities can I give to others to pass on what was given to me? And that's what excites me about the this Theaters of Color, the fact that we get to pass on and open and offer opportunities. And that's why I was kind of asking the question, who else yet do we have to reach within the communities that would be benefit that could benefit by what we're doing?

20:35

Angela: I'd like to try to chime in a little bit on that. I think a broader spectrum of artists. We tend to, like again, we work in silos, work with the same types of people, same types of artists, same age groups, same with colors, the same spectrum of people. And broadening just the type of artists that we work with means such a big difference. It can make such a big difference in incorporating different genres into your work by incorporating, afrofuturism into Shakespeare, it brings a young culture brings, you know, a culture that loves superheroes. It brings a culture that loves space and exploration. It brings that kind of culture. And addition to our African culture that we embed into the work, and speaking of this beautiful language of Shakespeare, but it's trying to reach so many different aspects. And remembering like this, this project Theaters of Color brings so many different people together and it's not just theaters of color. It's people of color from different experiences, right? So we have like, you can talk about three different African-American theaters that are part of this experience and we all do vastly different work and that's what is so important is that there's space for everybody and that bringing this together gives space for everybody and making sure that everybody understands that it's open to not just the traditional theaters that we're experienced of in our history in our culture. It's open to anything you can think of as the theater. How it would be a part of it. This is for you.

X: Yeah, can I just add to that that I think that I think that we are collectively doing a really great job of showing these things that we're talking about right showing the way that theater can expand because sometimes audiences are very loyal to one theater one type of theater. They want to see the same thing over and over again right I'm not like that. Not as a theater watcher or a theater maker. And so often when I'm doing shows, I'm a little secretive about what the show is about because I really want to push people's expectations. I want them to be excited about coming to see something, but not quite sure about what they're going to see. So that way when they're looking at an indigenous, Latina, female theater maker, they're not putting me or the theater company in a box. Right for Just a Pinch people were like, I wasn't expecting that. They didn't really know what they were coming for but they knew they wanted to see theater. They were supporting the theater company where they were supporting the artists involved and you know I do theater through an indigenous lens, but it's for everybody, So our cast was incredibly diverse right not just a colorful diversity, but at diversity of sensibilities, right of bodies of beauty standards, of all of these things. And I think that when we put that on stage, right, we're allowing people like a young Ángel to see themselves. Right, I know that I saw somebody on stage, I also thought there's a brown woman dancing. I can do this, right? So yeah, it's being very willing to push the boundaries and push with the expectations are and not put any of the theater's color in a box, right? we can do what we want and sometimes we're you know, sometimes that can be going to come out and support it and sometimes they're not, but I think that I know myself as an artist that my center and my core is my integrity and as long as I'm sharing the story within integrity then I'm okay with it and I'm care of there's ten people or a hundred people right because it's just it's I'm sharing it in a good way making my ancestors proud. I think that's one thing and I'm gonna, I'm gonna pause.

Angel: I just wanna say, I love everything you all are saying. Ya'll keep mentioning opportunity and that's what's resonating with me right now, opportunity. Because you know, in school, we are given all these tools and all these all this knowledge, beautiful, awesome, toolkit to us to go out and learn how to use, and then you get out into the world, and then you know, they don't cast you or you're not getting into these organizations that they train you to get into. And that's where Theaters of Color and these organizations that are part of Theater of Color are the ones that actually saw me when I got out of school. And that's where I got to, you know, use all my tools, all my creativity and all my passion and everything artistic about me I've been able to play with so many of those organizations in this collective. That's why it's so that - first meeting that we had, it was so exciting because there was so many other people like me, there, present that also struggled with me in my generation of people I graduated from Sac State, that were also struggling to get into other organizations that we've thought were the goals. But really, these organizations are the ones where we have the most fun and the most, we've achieved so much more in these organizations in our artistic journeys because this is where we found home and Nicole, you brought family. That's really what it's felt like since the beginning where, where, where, you know, I was, I was, not that I was recruited, but the door was open, and I came in and inside you are so welcome. Come on, and there's all these projects, all these opportunities. We're going to do awesome things, and we have been doing awesome things. So I'm so excited for this next step for all of us, and how we now as a collective continue to push ourselves to these new, not necessarily new academic graduates, but these new artists that are hungry to play. Because that's, I think that's to me when you bring in a new person regardless of the age. Regardless of where they are with life, we bring in a new person that's been having that itch that I had, that we've all had, and you give them this platform to play. That's the most satisfying thing for me. That I had, I helped someone. Get that little artistic outlet that scratch that we want to have. I am so excited for the next level of what we do here in the area with the arts.

27:45

Angela: There there is so ... I think because I've spent so much of my work and my career doing that thing, Angel, of just being inspired myself and wanting to do, getting that fire and wanting to do all the projects and meet all the people and be in all the shows and like there's also yes and there's also a part of me that feels very protective of the people in the artists in our community that just want to remind folks about making intentional and discriminating choices about putting all of your energy out into the world because the burnout factor is also real. I think in our communities because we want so much to do so many things for so many people in our communities. And being able to just really have a way to curate where we put our energy so that we can sustain the work over time. I think is very important because I've, I've, you know, you and I Angel have met more recently. But I have seen Nicole, Khimberly, over the course of their careers, give absolutely everything. Like everything to their students, to their families, to their communities, to their professors, to their mentors, and you know myself included, that's how we were raised to do it, right? If you go 110% or you don't show up at all, like whether it's a protest or a production meeting, That's just how we were raised. And I think there's just something also to pass on about we don't have to go full throttle all the time. There is never ending work. The work is the social justice part of it is always going to be there. And so that community part where

we're sharing it and not just carrying the burdens on individual shoulders, I think is really important so we can stay in it for the long run, right?

Nicole: Yeah, absolutely.

Richard: Absolutely. Go ahead, Nicole.

29:56

Nicole: Absolutely. I'm so glad you brought that up. You know, I took quite a break from theater after my first son was born. He was born in 2006. And I made an intentional choice to take five years off from theater. because I wasn't the theatre Mom who could bring him to the theater. I was totally supportive of my friends doing that, but I just wasn't in a place where I felt like I could do that. So it took me some time to get back into really doing my theater regularly. I became a painter during that time. A very bad painter But when I came back to the theater, I was in a couple of shows with Manuel and Richard. We did La Pastorela de Sacramento. We did the original ones, and we originated those roles. We came on the second year again and then the Pastorela grew you know and but around 2015 or 2016 with Manuel Pickett met with me and we had lunch and he basically said Nicole I'm so tired. I'm so tired you know basically running the Teatro Espejo and he basically asked me for help to help him sustain the Teatro Espejo so that it wouldn't die. And so at that time I was going to found Matriarchy Theatre because I had just left this full time gig this job that I had. And I told him, okay I'll give it five years. I'll put up put a hold on my theater company and I'll help you for five years because we're not gonna let Teatro Espejo die. And yeah, it was him reaching out to say, please help me. And Dr. Pomo, saying please help him, please help us. And here we are, a board of directors, were a nonprofit now. You know, we're getting grants. It is sustaining and then, yeah, almost to the day, five years later, I was able to start Matriarchy Theatre and then what a gift from the board of directors to say we want to produce your first play Matriarchy Theatre. I think that was for help producing our first play. I wasn't expecting it, but that is family. That is support. That is collectiveism, that is sustaining, you know, companies, legacies and moving and to this future. So you have this company, Teatro Espejo, but it's this legacy company. We're going to be celebrating 50 years soon saying yes. We also support our artist to go and create their own work, right? Because Nicole Brewer who I studied anti-racist theatre says, scarcity is a lie. Scarcity is a lie. There's room for everybody. And I think that's such a great model that Teatro Espejo said, yeah, yes and we're going to do both these things. And so, you know, there is room for all of us to do artwork here and sustain it. I think you're right, Ángel a ... Ángel a are together, right? Bring it on, I know you're together.

Richard: What an amazing story and great to be here with all of you as we have these conversations. All of you are so important to me and the work that I do and I appreciate you. So I have a bring to this podcast at the end. I want to kind of open it up for any last thoughts, stories you might want to bring to this, especially for the audience that is listening to this, which are primarily of course students of Sac State, those communities that work into CRISJ, Center for Race Immigration and Social Justice. What do we want to impart upon them as we talk to them

as we have so far about theaters of color and what things may hold for the future? And why don't I start with you, Khimberly?

Khimberly: I would say that you know the biggest challenge in any of our lives is finding our purpose, finding what motivates us, finding what grounds us and what gives us hope and love in our hearts. And I would say that if you haven't had an opportunity in theater that is given that to you, please reach out to somebody because it's there. It's there for everybody, there's an opportunity in theater for every single person on the planet. Regardless of what you think you can or cannot do, there's something that you would love an opportunity to experience an opportunity to grow. Just an opportunity to play, an opportunity to think of something in a new light, to experience something in a new way. And as we grow as humans to continue that journey, that there's always opportunities to play and to experience and to don't give up on that regardless of what somebody tells you. And now what restrictions people try to put on you.

Richard: Oh, they always try to put the restrictions on us, don't they? Ángel what would you like to say to our audience.

34:49

Ángel Um, I don't know what I graduated from college quite a while ago. I don't know what's being taught. And regardless of what's being taught, I remember what I was being taught. I think the biggest lesson I've learned from the time that I was in college and being out in the community for this past decade has been a to - to not be afraid to embrace your culture and your identity, the integrity, your personal integrity is so important and it's so important to not lose that. And don't be afraid to reach in into that part of yourself and find the art in it. I remember when I got on college my intention was to make a career in and in PWI's and that was my goal and I'm so glad it didn't go that way because the amount of the way my craft was molded by these organizations aligned with my, my, my cultures and my identities. Have given me a much more satisfying of life. And I, you know, I, I, I, I was so afraid to to audition for, Teatro Espejo in the past because of what I was taught in school. But this has been the best journey to mold me. Teatro Espejo and Teatro Nagual and the opportunities that these organizations gave me were the reasons why I've entered into P.W.I. So without me reclaiming myself, I don't know what would have turned out of myself. So it's I guess my my message is just um do not deny your identity and and I know that sometimes hard harder easier said than done but um but it's it's been the best thing I've ever achieved.

37:36

Richard :Thank you Ángel . You certainly have mentored me along the way too I appreciate so much of our relationship. Angela what about you?

Angela: I have a very unique upbringing as an artist in this town. You know, from an immigrant family, first generation born American born Filipina American woman who grew up in South Sacramento. There's a lot of intersections of creativity and culture in that and I was very

fortunate to have, you know I started dance lessons at two and you know, been on stage all my life. My dad, my dad, Sunny Alforque, he was the founding artistic director of a Filipino American theater company. We didn't have an Asian American student theater in Sac State, but I was adopted into sons and ancestors and into Teatro Espejo. One of the first things I ever directed was at Celebration Arts and a musical I did way back in High School. So I was very much nurtured in the bosom of Sacramento theaters of color as a dancer and as an artist as a choreographer upon graduation on how I too who had dreams going to Broadway and becoming a big Broadway star and did not realize that they were not looking for me. I was spoiled by the nurturing I had in Sacramento [at Teatro Esejo and Teatro Nagual] and didn't realize the racial politics of going into theater as a profession until I was out there and I still, still deal with it as an educator, as a practitioner, as someone who's worked professionally in casting for television film and Broadway shows. It is making progress, but there's so much progress to make that we, you know, the fight is still there. So in the lesson of all of it, you know, in the past, the most inspiring thing that has happened just most most recently and again working with the littlest students I've ever had. And we were talking about emotions and actions associated with different emotions and one of my littlest ones said, Dr. A, I know how to do an emotion. Love. And she charged at me with these arms, open arms, and then I had a pile of preschoolers in theater class doing love. It wasn't that they were feeling it, or that they were looking for it, they were doing it. So that is now starting to become my motto being an artist in the world is to do love.

40:10

Richard: Wow sounds like I do love very well and those those young children were actually, but I don't know my heart's full, my heart's full. So, you know, let's go to your Comadre Nicole. Nicole bring us home. What do you want to add?

Nicole: Oh my goodness, I feel like Ángela did. I love that. Do you love because it's an action and to have it as to do as well, right? I think for me, it's something that I already share with my Sac State students, whether it's in a lecture or one-on-one, a couple of things. One, I tell them, always tell them, don't say no to yourself. Go give it a try. Maybe someone else will say no. If it's an audition or an interview, but don't take that opportunity away from yourself, just try. Because I would have had that sort of mentorship when I was younger. I did have mentorship, but it was like a different, right? Another one, and this one is really huge, is we can make our own, right? We make our own theater companies, we make our own stories, we build our own plays, right? From our perspective, from our abilities, from our pocketbook, right? But when I was a student there, I was very much actually going to be in Romeo and Juliet, right? Because it was my favorite, and I had seen millions of production of it. And, but then I, yeah, I was introduced to Teateo Espejo I got a part in, it was my first play at Sac State, and I was like, social justice theatre, oh wow. And then the next show was like a collective creation device based on ... oh wow, right? And all of these, and then sons/ancestors. being introduced to that theater was life changing for me but also life affirming. Right? I can do this. We can do this our stories matter. We matter. The theater that we create is necessary theater. And so for the first several years after my graduation from college I sustained myself on my theater that I wrote with my theater duo movimiento mocajete with a two-woman show and we wrote everything, we toured everything and believe

me. There are audiences for all of our stories. No matter how big no matter how small and no matter the production value, look at the Teatro Campesino right? On the back of trucks, on the side of the picket line, there are audiences for our stories. No matter how big or how small, so keep telling your stories. Keep telling your stories. Keep telling your stories.

Richard; Necessary theatre indeed, Nicole and I thank you so much. And I want to thank all of you for being here with me, and allowing me to share space with you and to share these stories. And to you out there, thank you for listening. We hope our ongoing conversations sparks understandings, empathies, and motivation to join the struggle for a better future for all.

You just listened to the 'Building Justice' podcast. The information contained in this podcast, including its title and description represent the views and opinions of the hosts and guests and do not necessarily represent the views or opinions of the Sacramento State, CRISJ and/or the 'Building Justice' podcast committee

Outro Music Lyrics

No more penalties and no more wars. Based on the actions. Now, time for "Building Justice,"
"Building Justice." Time for building justice, justice.