To Whom It May Concern,

Hi! I'm Taylor, a genderqueer theatremaker based in New York City. I'm writing in regards to your recent complete casting announcement for Southern Comfort, the new musical you're producing which will open in March 2016. As you know, the musical is inspired by a documentary of the same name, which follows a transgender couple in rural Georgia as they battle disease, stigma, and poverty.

A few months ago, you put out a casting call for Southern Comfort, specifically seeking transgender actors. When I saw this casting call, I was thrilled! It gave me such joy to see that The Public was not only investing in a story about the experiences of trans folk, but was doing the legwork to make sure this story was cast accurately, with transgender performers. Even when I discovered that you were only seeking trans performers for two roles in the piece, I felt confident that The Public was casting the piece so that both trans stories AND trans actors would be at its center.

However, the complete casting announcement that you released this past Thursday, December 17, proves that I was mistaken. Yes, you did cast two transgender performers in those two roles. I am thrilled that you did this, and want to publicly congratulate Donnie Cianciotto and Aneesh Sheth. I'm so excited for the beautiful work they are sure to do in this piece.

But the protagonists of the story, the trans couple that form the emotional crux of Southern Comfort, have both been cast with cisgender, i.e. not transgender, actors. So has every other performance role in the piece, from the band to the acting ensemble. The writers and director are also cisgender. In fact, based on this announcement, the only two transgender people involved with this production, a musical that is entirely focused on trans experiences, are the two performers I mentioned earlier.

This announcement caused me to ask several questions which I'd like to put to you now.

Why did The Public choose to cast and staff a musical that overwhelmingly focused on trans narratives with an almost entirely cisgender cast and creative team? I have a hard time imagining it was due to a lack of appropriate or skilled trans talent for any of the roles or positions in the piece - there are now entire agencies dedicated to trans performance talent. And any trans theatre artist in this city - and indeed, many cisgender ones - can give you a list of talented, professional, transgender peformers, choreographers, directors, and musicians.

Did The Public seek out any trans theatre artists for advice of this kind? If not, why not? Certainly The Public knows of the city's vibrant trans and queer theatre community, and knew that members of that community would be interested in the development of this piece. Why not consult them, then? Why not include trans folk in the process for a piece about trans experiences?

Is this production meant to serve NYC's trans communities? How can it, when those in charge of it only felt the need to cast two roles in it with trans actors? The past couple of years have been incredibly difficult for American trans communities on many levels. On a cultural level, more and more trans narratives are being highlighted in plays, movies, and television shows every year, but only a small fraction of the roles in those narratives are being given to trans performers. A quick Google search or, again, a conversation with almost any trans person or artist will give you an idea of how deeply insulting and disheartening this practice is. Every day, trans people the world over are told that their identities are not real, are invalid, are just a show. But our identities are not negotiable, and our collective ability to tell stories based in trans experiences and history shouldn't be either. Why would The Public further fuel this damaging notion that trans people aren't competent enough to tell their own community's stories?

Is The Public doing anything to support the potential trans audience base for Southern Comfort? Is it providing discounted or cheaper tickets to local trans organizations? Is it making sure that trans patrons will feel safe and well taken care of in the theatre space? Then again, how many trans people will want to devote time and energy to yet another story where trans narratives are put on display, but actual trans people are pushed to the side?

Perhaps contracts or arrangements were already in place that would make it impossible for The Public to produce Southern Comfort without hiring such a large number of cis collaborators. Why, then, did The Public choose to produce it in the first place? If The Public's aim was to create a theatrical experience that celebrated trans lives, why not commission a new piece about trans experiences and then cast and staff it with local trans artists? We already know that the Public is capable of conducting a nationwide search for trans actors. If it's capable of doing such big and important casting work, why artificially limit it to two roles? Why not create a piece in which every cast and team member can be trans? Then again, was The Public's aim to create a trans musical for the benefit of trans people? Is The Public really trying to do right by trans folk with this piece, or is it just jumping on the trans story bandwagon, producing Southern Comfort in an effort to stay relevant or on-trend, and not in an effort to empower or centralize trans experiences?

If you're going to produce a story at the expense of the community whose history its meant to focus on, why produce it at all?

Lastly, I question why The Public didn't follow the leads of other artistic production teams who have already, successfully, cast all the trans roles available to them with trans performers. The casting process for Taylor Mac's HIR, which is now in its third extension at Playwrights Horizons, recently created some wonderful protocols for finding and casting trans performers, all within the last year. That casting process was almost certainly more difficult than most, but it clearly wasn't impossible. Why would The Public not follow Playwrights' lead? Was it not willing to take on that added difficulty in casting? Why was it easy enough to seek out and cast two trans actors, but not five or six? Who made that call? Who drew that line between "enough effort put into equitable casting", a line that, as far as I can tell,

is inherently arbitrary and unjust? Why cut corners when it comes to representative storytelling in Southern Comfort?

These are not rhetorical questions. In fact, I would love for this letter to serve as the starting point for a conversation between The Public and the NYC trans artist community, and the trans community at large, one in which The Public can answer all of these questions and more. I'd love to hear how The Public plans on collaborating and interacting with these trans communities. And, more than anything else, I would love to hear how The Public plans on being an ally to these communities, both inside and outside of the theatre.

I love The Public. It's been crucial to my growth as an artist and person for many years now, and I can't wait for the next Under the Radar Festival to kick off.

But when someone asks me if The Public is an ally to trans people, I want to be able to answer with a resounding 'Yes!'

And right now, I can only answer that question with a cautious "Yes. Occasionally. Only if it's easy enough."

What are you going to do about that?

Sincerely,

Taylor Edelhart
Theatremaker
tayloredelhart@gmail.com

THE SENTIMENTS EXPRESSED IN THIS LETTER ARE ENDORSED BY THE FOLLOWING MEMBERS OF THE NYC TRANS ARTIST COMMUNITY AND THEIR ALLIES:

- 1. Kyle Rogers I want to see people living their authentic selves onstage and I want the right people to reap the economic benefits from that. level the playing field please.
- 2. Sebastian James Dillingham
- 3. Sarah Esser, Artistic Director, era Dance Collective
- 4. Cassidy Dawn Graves, writer and performance artist Doing the bare minimum in regards to hiring trans artists is no longer impressive. This just comes off as lazy, uncaring, and disappointing. If you are going to produce a piece that centers around telling trans stories, that's awesome, but please also do the legwork.
- 5. Jon Cicoski
- 6. Corynne Peters
- 7. Daniella De Jesús
- 8. Beth Pagano

- 9. Courtney Price
- 10. Holly Kristina Goldstein Non-Binary Theatre Maker
- 11. Sofia Montgomery
- 12. Frankie Placidi
- 13. Kelly Venable There is no reason to not cast Trans actors in Trans roles. There is just no reason. Please help those who are not represented be able to represent themselves, rather than someone who has no real understanding as to what it means to be Trans represent the whole community.
- 14. Michelle Herring
- 15. Elizabeth Stewart
- 16. Sadie Trigg, Actor and Ally
- 17. Noah Jackson
- 18. Alexandra Hoover
- 19. Hayley Barnett, Student, Beloit College
- 20. Brooks Fowler
- 21. Jo Chiang The Public Theater, with its platform and reach, must engage with artistic processes and projects in a respectful, intentional, and responsible way. The erasure and misrepresentation of marginalized communities is a form of violence, institutionally, bodily, and artistically. It is shameful for The Public Theatre, with its resources and capabilities, to help perpetuate these destructive acts.
- 22. James Stuart
- 23. Allegra Leal
- 24. Madeline Zechar, student at Barnard College, Columbia University
- 25. Christine Aucoin It's wonderful that The Public wants to increase trans representation onstage. The next step is making sure they do it correctly.
- 26. Sarah Wang, production stage manager
- 27. Mackenzie Rollan Brown
- 28. Corynne Peters
- 29. Emma Dolhai
- 30. Casey Llewellyn, Playwright
- 31. Jennifer Baker, Theatre Patron There are trans actors in NYC and they deserve to be recognized in plays regardless but especially ones representing their community. Please reconsider the casting and put trans actors in lead roles.
- 32. Andrew Dahreddine
- 33. Gina Femia
- 34. Julia Finch
- 35. Freddy Padilla
- 36. Lhana Ormenyi As a theater company which purports to have "a long history of giving voice to under-represented talent," it is utterly inexcusable that you have failed to include trans people in a show which centers on the lives and experiences of trans people. There is a burgeoning world of trans talent in NYC, and the only way to support under-represented communities and set an example for other theater artists it is to include members from that community. By ignoring the real talent and experiences of trans people you are actively hurting the recent strides that have been made in trans representation.
- 37. Ciaran Shannon, Theatre Student
- 38. Taylor Plas
- 39. Molly Lang
- 40. Alesha Kilayko, Theatre Artist

- 41. Mike Campbell I believe that when content is written about particular types of people, the creators should include as many people as possible who identify as such.
- 42. Diz Foster In order to highlight the struggles and experiences of a people it is exceptionally important to be inclusive above and beyond what is expected.
- 43. Caroline Kittredge Faustine, Co-founder, Undiscovered Countries
- 44. Karla Alvizures
- 45. Griffin Allensis
- 46. Joshua Bastian Cole, Ph.D. student in Performing and Media Arts, Cornell University I'm a trans man and a theatre historian. I am watching the evolution of trans dramatic literature and dramaturgy as well as the corresponding production efforts, among which casting has so far left much to be desired by actual trans people (though the performances are frequently adored by cis people). This letter already said it all, but be aware that there are not only trans audiences, there are trans critics.
- 47. Kayleigh L. Stewart
- 48. Rhys A. Roffey
- 49. L.T., queer theatre fan
- 50. Maggie Rothberg
- 51. Daniela Rivera
- 52. Katie Looney, Theater Artist
- 53. Mark William Lindberg, Writer/Performer/Educator
- 54. Aditi Luthra, Student Discrimination shouldn't be tolerated.
- 55. Liz Gorinsky
- 56. Ellen Winter, Performer/Composer/Playwright
- 57. Isabella Sazak
- 58. Samantha Brown
- 59. Joel Charles Yates
- 60. Zachary M. Cohn
- 61. Kev Berry, Playwright and Director; Artistic Associate at 3-Legged Dog
- 62. Anonymous
- 63. Sarah Maher
- 64. Christian Appel
- 65. Logan Davidson
- 66. Samuel Sainthil I would like to think The Public does not just seek to put on plays for the sake of revenue, but to make the world a better place through theater. To tell the stories of a marginalized community, but not let the members of the marginalized community tell their story is to practice in the continued erasure of people who are rendered invisible. This erasure only contributes to the violence that that community already experiences. I think Spivak said it best when she warned allies/turncoats that it is better to use our privilege to let the voiceless be heard rather than exacerbate our privilege and their oppression by talking over them:
 - http://www.mcgill.ca/files/crclaw-discourse/Can the subaltern speak.pdf
- 67. Max Binder As if there weren't enough phenomenal trans folks in new york theater looking for work.
- 68. Alisha Litman-Zelle
- 69. Ari Pollack
- 70. Sam Riedel Pop culture is entirely too comfortable with telling trans stories through cisgender lips. Please, help us reject this trend!
- 71. Claire E. Mosteller
- 72. Yonit Friedman

- 73. Zoe Kamil, Playwright, Student
- 74. Sylvan Oswald, playwright
- 75. Will Wallace, actor Don't be "relevant". That's a vague notion. Be change.
- 76. Neo Cihi Trans representation is so much more than having the bare minimum trans people to draw attention. We can all do so much better.
- 77. Colleen R. Toole
- 78. Megan Hayes, theatre artist WE can do better!
- 79. Luisa Hoffmann
- 80. Gwenndolyn M Aume
- 81. Jessica Goodman
- 82. Kat Spallone, Co-Director, Actor's Workshop of Ithaca
- 83. Grace Smith. Actor
- 84. Eric Foster
- 85. Stephanie Johnstone, Composer/Theatermaker
- 86. Mallery Avidon
- 87. Thomas Rabuano
- 88. Eric Meehan
- 89. Hannah Johnson-Walsh
- 90. Sarah Bedrick
- 91. E.B. Hinnant
- 92. Jeremy L. Yocum
- 93. Alexa Adderley
- 94. Tegan Ritz McDuffie
- 95. Amy Rebecca King, Actor and Writer
- 96. Rebecca McLaughlin, Stage Manager/Ensemble Member, Goat in the Road Productions
- 97. Karen Eilbacher
- 98. Olive Williams, trans actress
- 99. Nicolas Benacerraf
- 100. Shan Leigh & Willow Laverne
- 101. MJ Kaufman
- 102. Sam Sheppard
- 103. Ethan Hardy
- 104. Emma Pliskin
- 105. aubree lynn this will never change until we change it.
- 106. Anonymous
- 107. Jenna Dioguardi
- 108. Mariah MacCarthy Dear Public, I love you. I love the work you do. You are one of the bravest theaters in town, and your visibility allows you to keep being that. As such, you were uniquely qualified to do something revolutionary: an Off-Broadway musical cast entirely with trans performers that is, cast entirely authentically. That this didn't happen begs a lot of questions that this letter asks incredibly eloquently. I would love to know why, precisely because I love you.
- 109. Anonymous Transgender Actor As someone who auditioned and made it to callbacks, I am saddened that only two trans actors were cast out of the many talented performers I met during the process. I thought it was a coincidence that everyone was reading for the same parts. At no point did The Public make it clear that every other role had been cast. Knowing that the rest of the cast and crew are cisgender is devastating. Once again, the trans community is robbed of an opportunity not only to be employed, but to tell a true story in our own words.
- 110. Kay-Megan Washington, actor

- 111. Ashton Muñiz
- 112. Thomas Muccioli
- 113. Jack Doyle, Artistic Director, Transgender Shakespeare Company (UK)
- 114. Amy Peters
- 115. Anna Neumaier
- 116. Kate Bishop, playwright We know better, we MUST do better. Come on!
- 117. Laurie Ascoli
- 118. Ben Miller, Writer and Ally
- 119. Jay Owen Eisenberg, Trans Actor
- 120. David Henninger
- 121. Julia Klavans
- 122. Nikki Vega
- 123. Isaac Zerkle, student and trans theater artist
- 124. Eric Farber Percussionist / Designer
- 125. Gabriel Levey
- 126. Gloria Toon, student
- 127. Russell Sperberg
- 128. Alexandra Van Horn Representation matters.
- 129. Victoria Sun Regardless of intention, casting cis people as trans people is an actively violent action. We know you can be better.
- 130. Alex Holden
- 131. Lyndsey Bourne Let's stop REPRESENTING representation. Truth in theatre is the only way to create change.
- 132. Nicholas Bourgault
- 133. Savannah Thompson, non-binary actor and writer
- 134. Starbuck
- 135. Frey Kwa Hawking
- 136. Katie Lindsay
- 137. Samy el-Noury
- 138. PatnStephen Mosher-Dwyer *The Married and Counting grooms APPROVE THIS F'ING Message!!*
- 139. Quinn Willer, trans human Here lies an opportunity to raise the voices of some of the most marginalized voices in our country. Trans characters should be played by trans actors. Please, you must practice what you preach.
- 140. Derek Smith
- 141. Emily Faye Oakley I'm so disappointed in The Public. I was really hoping they wouldn't do exactly what they've done. It's so sad to see a theatre company you love do something that is such a slap in the face to the community it wishes to include and represent. I was so excited to see this show but now I'm uncertain I will see it.
- 142. Patrick Daly The Public has always been a bastion for change, inspiration, and growth.

 Don't kill your own reputation.
- 143. Catrin Lloyd-Bollard
- 144. Conor Sullivan
- 145. Dana Levinson Composer/Lyricist
- 146. Eh-den Perlove
- 147. Dillon Slagle, Freelance Dramaturg There are no longer any viable reasons or excuses for a lack of parity on our stages, in our creative teams, and in our audiences. The only possible

explanations are bias or laziness, and neither is acceptable from such a fine institution as the the Public Theater.

- 148. M. McGee Trans Femme Lighting Designer
- 149. Kayla Sklar
- 150. Maxwell Cosmo Cramer
- 151. Stella Boonshoft
- 152. CJ Byrd
- 153. Carolina E. G.
- 154. Sam Tucker-Boyer, queer playwright and screenwriter I love the work that you do, I really do. But there comes a time when "just enough" is no longer enough. You can do better.
- 155. Danny DeVito
- 156. Pia Marchetti
- 157. Morgan Auld
- 158. Mwalim *7) (MJ Peters), Playwright/Director/Composer/ Producer; Playwright-In-Residence, New African Company, Boston, MA; Assoc Prof. of English & Director of Black Studies @ UMass Dartmouth I offer my support and solidarity, hoping that the same will be extended to the Black, First Nations and Latino Theater communities as we struggle with proper representation and inclusion in the telling of our tales. Just as the late, great August Wilson insisted on all black casts and a Black director for his tales of the Black experience, the same should be applied to works that speak to the Transgender experience.
- 159. Becca Blackwell
- 160. Dominic Russo
- 161. Ariana Hirsh
- 162. Emilyn Kowaleski
- 163. Jess Katz
- 164. Raymond Arnold, Director-Brooklyn College Theatre Department
- 165. Jordan Schulze
- 166. Nina Andjelic
- 167. Carli Rhoades, Actor As a theatre artist, as a cisgender person with a trans partner, and as a human being I feel deeply hurt by the decision to not allow trans actors to bring their unique narrative and experiences to the stage for parts which demand these experiences.
- 168. Irene Pañeda Fernández
- 169. Angela Kay Pirko
- 170. Eric Sturm
- 171. Ethan Grossman
- 172. Azure D. Osborne-Lee, Theatre Maker
- 173. Charlotte Seelig
- 174. Allison Lyman
- 175. Eric Marlin
- 176. Katherine Sanderlin
- 177. Shanna Brown
- 178. Colby Bleicher
- 179. Emily Shortt
- 180. Seth Tankus I'm a genderqueer/transfemme playwright based in Seattle, who has been encountering similar issues. If you have the resources, you should use them. The Public Theater has these resources, and had an opportunity to not tokenize transgender folks in their work. They need to be held accountable.
- 181. Sydnie L. Mosley, Artistic Director SLMDances

- 182. Chavie Weisberger
- 183. Cat Mahari, movement artist I am a being that loves truth, honesty, and great art. The Public Theatre has unfortunately decided that false representation is better than none. I support my brother and sisters in the trans community being participants, leaders, and innovators of works that come from their own imagination and lived experiences.
- 184. Jillian Jetton
- 185. Yi Zhao
- 186. Gary Goldstein
- 187. Nikki Patin, MFA, Community Engagement Manager, Victory Gardens Theater, Chicago, IL
- 188. Allison Ciuci, Theatre Artist
- 189. Cait Weisensee I want to believe in you more than I believe in Netflix.
- 190. Hudson Krakowski
- 191. John Moletress
- 192. Winter Miller
- 193. David Harrison
- 194. Lucas Olscamp
- 195. anon trans theatremaker
- 196. Anna Needham
- 197. Itamar Segev
- 198. Andrea Ciannavei
- 199. Sophie Edelhart
- 200. Amy Winn, Public Theater member The Public (in all its arms) is so good at telling stories, even challenging ones -- but theater can also change lives. As an ally, I support including those who work from lived experience, to help them tell their own tales.
- 201. Clint Blakely
- 202. Irene Lazaridis
- 203. Miranda Cornell, Artistic Director, Semicolon Theatre Company
- 204. Karen Kohlhaas
- 205. Padraic Lillis, Artistic Director, The Farm Theater
- 206. Alexa Derman, Playwright
- 207. elliot colbert
- 208. Izzi
- 209. Amelia Cook
- 210. Briallyn Mansell
- 211. Ellen Kaveevittayakun, HIR Wardrobe Supervisor
- 212. A. James While I'm sure the performers are excellent actors, the years just steep my distaste for cis people recontextualizing our lives and tragedies by casting themselves in them over other trans people. Trans actors would have very specific and personal ties to the characters and narrative that would likely lend a greater emotional depth to the performance. Without giving us work or supporting our communities with that work, it feels quite gauche to mine our oppression for entertainment, money, and the feeling of being "enlightened".
- 213. M. Sharkey, trans ally and advocate
- 214. Taylor Mac
- 215. Erik Ehn, playwright
- 216. Grant Chapman
- 217. Michael Comlish, former theater director and producer with American Opera Projects How is it that nobody thought this lack of insight into the very subject you are dealing with might garner a bit of controversy?

- 218. Chris Tyler
- 219. Crichton Atkinson, Director
- 220. Deborah Sandblom
- 221. Taylor Schulze
- 222. J.P. McLaurin
- 223. Roland Carette-Meyers, Theatre Artist (Seattle)
- 224. chelsea moroski
- 225. Cat Crowley
- 226. Charles Dennis
- 227. Jeremy Bohmstein
- 228. Alma Carranza, screenwriter and actress
- 229. Axel Keating
- 230. Lex Santana
- 231. Andrew Butler, performer
- 232. Eliana Gottesman
- 233. Annie Pardoe Looking forward to the day that a letter like this isn't necessary. Until then, I applaud Taylor and pledge to make and participate in art with this cause in mind.
- 234. Lillian Reszel
- 235. Faith Alana Alastair, F/P/CEO of Family Transcends
- 236. Tabitha Diaz
- 237. Dan Fishback, playwright, director of the Helix Queer Performance Network
- 238. Isaiah Price
- 239. Bryan Austermann
- 240. Lilia Rubin
- 241. Ayelet Schrek
- 242. Tyler Edwards
- 243. Matthew Bantock, queer stage manager
- 244. Brandon Weber
- 245. Negi Esfandiari Representation matters and the people who do not see that are those privileged enough to be able to ignore it. Do justice to trans* lives and create an inclusive and representative environment to their experiences! The theatre world has always been one of amazing expression and social movement, do not let this fall to its feet because of this casting decision.
- 246. Trevor Newton
- 247. Aaron C. Rutherford
- 248. Catherine Espinal @The Public, to use Trans narratives, but not Trans people is also a form of erasure. Stop the injustice.
- 249. Louise Oliver actor/producer The people most equipped to tell the stories of a marginalised or disenfranchised part of society are the members of those communities. There's the capacity to do so much good work here. Don't just tick a box.
- 250. Attilio Rigotti
- 251. Charissa Ruth
- 252. Joella Debra Tepper, Theatre Producer, Boston, MA, Ally
- 253. Kyle Geissler
- 254. Hunter Goetz
- 255. Ben Pagano
- 256. Jay Fondin
- 257. Justin Perez

- 258. Adam Glucksman
- 259. Danielle Guido
- 260. Ruby Wolf
- 261. Julian Mesri
- 262. Presley Oldham
- 263. Jessa Brighton
- 264. Katya Stepanov, Creative Producer/Actress
- 265. Ru-Lee Story
- 266. Brent Eickhoff A Chicago-based director, playwright, and educator whose understanding of trans issues in theatre (and beyond) greatly benefited from reading this letter.
- 267. Keara Benton
- 268. John A. Wiggins
- 269. Claire E. Mosteller
- 270. Eleanor Philips
- 271. Ashley Lauren Rogers
- 272. Sydney Blaxill
- 273. Michaela Neville, friend and ally
- 274. Francis Weiss Rabkin, trans* playwright
- 275. James Johnston
- 276. Callan Hughes
- 277. Josh Smith
- 278. Colleen Bradford
- 279. Samantha Levine
- 280. Alex Diaz-Hui, educator and poet We can not create successful narratives of trans lives without the representation of trans artists.
- 281. Julia Fletcher, actor/director, ally, and mom of trans actor
- 282. Sydney Rae Chin, Emerson College Student and Mediamaker *Media needs to reflect real* world experiences and be created by those who face those experiences.
- 283. Sophia Tupy
- 284. Tiffany Vega
- 285. Katherine Poulsen Grad Dip Voice (NIDA);BA Theatre (UWS Nepean); ATCL *Token transgender actors perhaps?*
- 286. Jenna Antoniades
- 287. Erik David Rogers
- 288. Billierae Engelman
- 289. Mykel Mogg
- 290. Dillon Dong
- 291. Eleanor Aspinall
- 292. Joshua Simon
- 293. Lauren Wong
- 294. Alexa Andreas
- 295. Took Edalow
- 296. SK Kerastas
- 297. Maggie Burke, Theatrical Designer
- 298. Linnea Mikkelson Gregg QUEER REPRESENTATION MATTERS ALLOWING QUEER ARTISTS TO REPRESENT THEIR OWN COMMUNITY ALSO MATTERS
- 299. Hannah Goldman
- 300. Romina Julian

- 301. Thomas Hedlund
- 302. Nicola Sampair
- 303. Katherine Guenther Theater must be inclusive. I am very disappointed in the Public Theater---please rectify this situation. Thank you.
- 304. Carlos Pérez Segarra
- 305. Kadence Neill
- 306. Lily Ali-Oshatz, Queer Writer/Performer The Public Theatre gives me faith that brave and untried theatre is produceable. Please uphold this belief by allowing trans artists to represent themselves.
- 307. Jennifer Vargas
- 308. Emily Hecht
- 309. Casey W Seeley
- 310. Madison Smith
- 311. Keyana Hemphill
- 312. Dan Rider, writer and musician
- 313. Emily Edmond, Past Patron and Potential Future Patron
- 314. Ashley Chang, MFA Yale School of Drama
- 315. Anna Tolen
- 316. Jesse Geguzis
- 317. Mashuq Deen

SIGN THE LETTER HERE: http://goo.gl/forms/nhPTg20EI1