

Phil Dallmann: Hello inclusion believers and welcome to The Access Champions Podcast. I'm your host Phil Dallmann for this weeks journey into the galaxies of accessibility, diversity, and inclusion. Uh, this week we have, uh, a rerun of sorts or a, or a- a throwback Thursday, flashback Friday, whatever you want to call it. Um, and we're throwing it back to episode 33, um, with Ali Stroker. And the reason we're doing that is because this is the week of the Tony Awards, uh, Broadway's biggest night. Um, and when we had Ali on she had just, uh, wrapped the off Broadway run of the revival of Oklahoma. Um, and previously she had, um, sort of shattered some ceilings, uh, by being the first wheelchair user on Broadway, um, in the 2015 revival of Spring Awakening.

Phil Dallmann: And then shortly after we did the interview it was announced that Oklahoma was transferring to Broadway. Um, (laughs) and we all kinda had a little bit of a wait and see and make sure, uh, sometimes in transfers the whole cast doesn't come. And, uh, but it was great. The minute they announced that- that she was transferring with the show, uh, to Circle in the Square, one of the- the coolest and most unique venues, um, on Broadway. And now, uh, she shattered another ceiling, um, as the first actress, uh, who's a wheelchair user to be nominated for a Tony. Um, and, uh, you know, we're all pulling for her, fingers crossed. Uh, and, um, so we thought, you know, what a great time to- to re-air that interview, share the insights that she had, the perspective she has. Um, and- and yeah. (laughs).

Phil Dallmann: Uh, not much more logic than that. Um, and I- I just want to note again, um, we are crowdsourcing our- our additions to the logo, what symbols we want to add, what communities we want to, uh, further represent. So if you have thoughts or ideas please give, you know, shout out to us either on social media we're at Access Champion on Twitter and Instagram. Um, or, uh, The Access Champion Podcast on Facebook. You can reach out to us via email, uh, AccessChampion@gmail.com. Without further ado let's run this bad boy back. Access Champion, Ali Stroker. All right and we are here with Ali Stroker. Thanks for joining us Ali.

Ali Stroker: Thank you for having me.

Phil Dallmann: I, uh, I have to say I, um, uh, am a- a bit, a pretty big fan. Um, and but our intern, um, Miss Kelsey Rose Brown, uh, is the biggest fan, is the one that, uh, hunted down your press rep information and all of those things. Uh, she... I think you Skyped into a session at her high school at one point. Um-

Ali Stroker: Oh amazing. That's so cool.

Phil Dallmann: She's a big fan. Um-

Ali Stroker: Oh. Tell her I say hello.

Phil Dallmann: I will. (laughs) And, uh, so, uh, you know, I would, would love to hear a little bit about how, uh, you got into the arts. And- and what your journey was.

Ali Stroker: Yeah. Well I was introduced to theater when I was seven years-old down at the Jersey shore. Um, my next door neighbors had a daughter who had just come home from a theater camp and decided to direct a production of Annie. And she cast me as Annie. (laughs) And the show was, um, it took place on- on our, um, back deck. And it was like all the neighborhood kids were involved, and we sold tickets. And it was like this big deal and, uh, it changed my life because I, um, I was injured in a car accident when I was two.

Ali Stroker: And up until that point I think just being, um, being a young girl with the identity of being in a chair felt really scary and really, um, I guess, you know, it was really challenging. And, um, and finding theater, finding a passion, and finding a place where I was getting attention for the reasons that I wanted to be, um, felt really powerful and- and, uh, learning that I, that I had a voice and that I could sing really, um, was so healing and exciting. And, uh, it's become my favorite thing in the world.

Phil Dallmann: (laughs) I love that, uh, the neighborhood kids put on a show. That-

Ali Stroker: I know that's so good.

Phil Dallmann: Uh, uh, as a... but as a like fellow New Jerseyan that's like the most suburban thing, uh, that we all could, could've done. You could've said you were from any town in- in New Jersey and that happened because I- I can relate to that so much growing up. Just the kids get together and decide they're going to-

Ali Stroker: Yeah. And often times that's like where kids fall in love with the arts.

Phil Dallmann: Mm-hmm (affirmative).

Ali Stroker: Because it's fun.

Phil Dallmann: Yeah.

Ali Stroker: You know? And- and the other thing that I love about theater is that you can't do it alone.

Phil Dallmann: Mm-hmm (affirmative).

Ali Stroker: That it requires a community. And that, um, has just always been really important to me.

Phil Dallmann: I 1,000% agree. Uh, (laughing), so, uh, the... from- from the- the sorta, the neighborhood Annie. Um, uh, uh, how did, uh, the journey go on from there?

Ali Stroker: After that summer I came home and I started to take voice lessons and get involved with as many productions as I possibly could. And, um, and that's when I started doing theater as much as, as much as possible. And, uh, I- I did, um, you know, theater camps. I did like The Paper Mill Playhouse Summer Conservatory.

Phil Dallmann: Mm-hmm (affirmative).

Ali Stroker: I did a camp called Camp Broadway when I was a kid. And then, um, after high school I went to NYU Tisch.

Phil Dallmann: Mm-hmm (affirmative).

Ali Stroker: And studied musical theater there.

Phil Dallmann: And how was your experience at NYU?

Ali Stroker: I had a really amazing experience. Um, it wasn't without challenges but, um, I definitely definitely had four of the best years of my life. And met some of the best people in- in the world (laughs).

Phil Dallmann: I, uh, of all of my friends that are- are NYU grads say similar things, so I'm not surprised to hear that at all. Um, that it seems like it's a really really great place.

Ali Stroker: Yeah.

Phil Dallmann: Um-

Ali Stroker: It's so great.

Phil Dallmann: Um, and so you're, you're, uh... what are, what were some of the highlights of, uh, of theater at NYU?

Ali Stroker: Um, I would say... well I think first of all like getting to study theater everyday was just like the best feeling because in some ways I felt like I was the best I had ever been (laughs)-

Phil Dallmann: Mm-hmm (affirmative).

Ali Stroker: ... Because I was doing it every single day and putting in so much time and energy. And then I was also with a whole community of people who cared as much as I did. And, you know, growing up doing theater and like being serious about it sometimes you're like with kids who don't really care.

Phil Dallmann: Yeah (laughs).

Ali Stroker: And you're like, "No this is serious." (laughs).

Phil Dallmann: And then you're the, [crosstalk 00:07:26] and then you're the weird kid that's way too serious.

Ali Stroker: What's that?

Phil Dallmann: I said and then you're the weird kid that's so serious about this thing.

Ali Stroker: Exactly, exactly.

Phil Dallmann: (laughs).

Ali Stroker: And you're like taking it too seriously. And then finally I got to a school where I was with all of those kids from high school that were taking it too seriously. (laughing). But, um, but I loved that and I loved, um, being exposed to all different, you know, forms of theater and, uh, and it was just fabulous, you know, being 18 years-old and moving to New York and like being in the west village. It was just, it was just really really special.

Phil Dallmann: Now, uh, uh, while you're there did you find, um, more so than maybe, uh, growing up that you may, uh, had to be more of an advocate for yourself? 'Cause the west village is not, uh, particularly accessible, um, (laughing) building wise.

Ali Stroker: Yeah. So, um, I definitely learned from a very young age that in order to be successful I'd have to learn how to advocate for myself. And, um, I definitely had to advocate for myself at NYU and, um, figure out living in New York because, uh, it's, it's a city that requires you to be really physical and so I pushed my chair all around New York City. And, uh, that freshman year I fell out of my wheelchair a lot (laughs). Just because I just didn't know the streets, and the sidewalks, and I didn't know how much attention I would have to pay to, you know, every single detail of New York in order to stay safe. And, um, you know, now it's home and I can't imagine living anywhere else. But, uh, it took, it took some time to adjust.

Phil Dallmann: Oh I absolutely believe that. We, um, one of our- our prior guests, uh, my friend Kristina, uh, is also a wheelchair user. And I've gone, navigated the city with her, um-

Ali Stroker: Mm-hmm (affirmative).

Phil Dallmann: ... And still, I mean, obviously we, the city has made strides but, um, even just like navigating the subway and- and things like that-

Ali Stroker: Right.

Phil Dallmann: ... Can be, uh, the... She wrote a couple articles about the elevators, uh, which are-

Ali Stroker: Oh it's a mess.

Phil Dallmann: Yeah (laughing).

Ali Stroker: It's not [crosstalk 00:09:35].

Phil Dallmann: It's, it's... that, that's the nicest, uh, phrase I've ever heard those elevators described.

Ali Stroker: Yeah. (laughing). Yeah.

Phil Dallmann: Um, uh, so, you, you know, you finish at NYU. Um, uh, so many actors, uh, it, it's always, you know, you graduate and then, and then what's next? Uh, and- and so what was the- the professional journey for you post-college?

Ali Stroker: Well after I graduated college, um, Glee came out.

Phil Dallmann: Mm-hmm (affirmative).

Ali Stroker: And that was pretty exciting 'cause I was like, "Oh my God. This is a show that I felt like I really fit in perfectly." But I didn't know how I was going to get on the show. So I ended up moving to LA. And, um, I auditioned for Glee and then didn't hear anything. And then a few years later the Glee Project was coming out. The Glee Project was, um, a reality show where you competed for a role on Glee. And I ended up being a runner up on that show. And then I ended up, um, doing an episode of Glee.

Phil Dallmann: Mm-hmm (affirmative).

Ali Stroker: And, uh, that was amazing. And, um, just a moment of reassurance of like, "Okay. Like you can do this. You can do this. You're going to, you're going to do this." And, um, and then, uh, Spring Awakening came my way, um, about, um, I would say three years later or two and a half or three years later. And, um, Spring Awakening started in LA and it was, um, you know, a production with Deaf West's Theater Company.

Phil Dallmann: Mm-hmm (affirmative).

Ali Stroker: And Deaf West's works with both hearing and deaf actors. And, um, that show we did two productions of it in LA before it came to Broadway. And then I became the first actress in a wheelchair to ever be on Broadway. And that was so cool (laughing). Um, and exciting and, uh, and, uh... what else? And then, and then after that, um, you know, in between, you know, between graduating from

college and being on Glee I did a production of Spelling Bee out, um, at Paper Mill Playhouse.

Phil Dallmann: Mm-hmm (affirmative).

Ali Stroker: Which is like another shout out to my Jersey roots. And, um, and then this past fall I did a production of Oklahoma, um, at St. Ann's Warehouse and it was awesome. I played Ado Annie and it was such a dream come true to get to do that role. And, um, and yeah.

Phil Dallmann: (laughs).

Ali Stroker: So things are moving along and- and, uh-

Phil Dallmann: Well I- I have to say I, uh, I actually saw, um, that production of Spring Awakening, uh, probably I ended up seeing it six times, uh, because I was working TDF at the time.

Ali Stroker: Oh cool.

Phil Dallmann: Uh, managing their access programs. And so-

Ali Stroker: Yeah.

Phil Dallmann: ... Um, every audio described, uh, performance and caption performance or open caption performance, um, I was there with my colleague Lia. And, uh, so we... I ended up seeing it so much and I absolutely loved it.

Ali Stroker: (laughs) Oh my gosh. Thank you.

Phil Dallmann: Um, and then I ended up, uh... It, it's one of the few shows that I was like, "I need to tell people to come see now."

Ali Stroker: Oh cool.

Phil Dallmann: Um, and I ended up bringing my now fiance, that was the first show we ever saw together.

Ali Stroker: Oh my God.

Phil Dallmann: Yeah.

Ali Stroker: That's so cool.

Phil Dallmann: Yeah. So I- I have the- the stub somewhere from- from that still. Um, but I, uh, I- I appreciated that production because, um, it was so... it was very, uh, uh... not

only was it artistically wonderful, um, but it was a thoughtful production. And I- I rarely in the access world interacted with everyone from company management and, you know, stage management that were down to just make sure the thing was not just accessible but like done right. Uh-

Ali Stroker: Right. Yeah.

Phil Dallmann: And it was such a good experience. Uh, now my question for you with that production was, um... and, you know, obviously there was sign language, uh, integrated into the choreography. Uh, did you know any sign language before you s- started the production? Or did you learn, uh, as- as you, uh, began rehearsals and things?

Ali Stroker: I knew the alphabet.

Phil Dallmann: That's a great starting point.

Ali Stroker: Um, as a... as a kid I learned the alphabet. So it was kind of like a- a nice, um, foundation to have because in the first week that I was working on the show I learned how to sign. How do you sign?

Phil Dallmann: (laughs).

Ali Stroker: And then I was finger spell out a word. And that's slowly how I learned and, um, you know, so many of my castmates, um, you know, were signing and that's how they communicated and so I- I was like, "I got to learn this. I got to learn this." And, uh, it's so funny 'cause I haven't like done it consistently since Spring Awakening but I'll meet somebody who's deaf and I'll immediately start signing and it all comes back because when they're is a want and a will to communicate, you know, you- you figure it out.

Phil Dallmann: Mm-hmm (affirmative).

Ali Stroker: And, uh, and I just loved that show because working with Deaf West's and working with all of those actors, they really... you know, I have this motto of like turning your limitations into an opportunity. And I really feel like that's what Deaf West's and Michael Arden, our director, and all of the actors in that show represented and really were- were doing, was that like... the sign language and this element that we're putting onto the show made it better in my opinion. And it really heightened this story. And that's what I'm trying to do, you know, with my career is that like integrating disability and, um, my wheelchair, and my disability can really enhance a show, it can en- enhance a performance, a character, a story. And it doesn't need to take away, it doesn't have to be a limitation.

Phil Dallmann: Absolutely. And I, and I think you're 100% right with- with Spring Awakening. I, uh, I'll say I saw the original production and I, and I enjoyed it but I just thought

this production it had that added element of- of communicate, uh, of the idea of communication across-

Ali Stroker: Right.

Phil Dallmann: ... A variety of barriers. Whether it's generational or whether it's language.

Ali Stroker: Right.

Phil Dallmann: Um, it- it was very very powerful. Now, uh, you- you landed Oklahoma and- and Daniel Fish's production obviously it got raves. Um, but what- what was that like to land a- a role in, um, you know, uh, a musical theater classic?

Ali Stroker: Uh, that was really cool because I was like how is this going to go?

Phil Dallmann: Mm-hmm (affirmative).

Ali Stroker: You know? Because, um, traditional musical theater is, you know, sometimes it isn't flexible. But this specific production, you know, Daniel Fish's vision was to take this story and really strip it down.

Phil Dallmann: Mm-hmm (affirmative).

Ali Stroker: And, um, I think like my version of Ado Annie was exactly what he was looking for and it just worked out really beautifully.

Phil Dallmann: That's perfect. I mean, uh, it's, it's so great to hear because, uh, I, you know, I was, I was in a conversation a couple months ago, um, and it was about Carousel actually and- and the casting in that.

Ali Stroker: Mm-hmm (affirmative).

Phil Dallmann: And it was with someone, um, who- who was of the mind of, you know, historically it's this so historically it should be this.

Ali Stroker: Right.

Phil Dallmann: And I was like, "Well how many, how many revivals have, of this show done the exact same way with the exact same kind of cast do you find interesting?"

Ali Stroker: Right.

Phil Dallmann: You know? What- what about, you know, changing it up and adding, you know, some diversity and- and some different bodies some- some different colors, some different genders and- and seeing how that can enhance the story.



Ali Stroker: Right. And can the story, um, can the story live in different times in history?

Phil Dallmann: Mm-hmm (affirmative). Mm-hmm (affirmative). Absolutely.

Ali Stroker: And that to me is like, like is this, um, is this timeless? Like is this a story of people that could, could be alive and living at anytime? And if you, you know, I think as a director and producers I think if you're willing to step outside of what has been done and try something different I think we are seeing more and more that these stories can hold up in any time in history. And that to me is art. That is theater. That is essential for our existence to be able to see ourselves represented at all times in history.

Phil Dallmann: Yes. (laughs). Uh, and, uh, you know, I- I loved, uh... I read your, uh, interview / article in Teen Vogue.

Ali Stroker: Oh cool.

Phil Dallmann: Um, tell me, tell me, uh, a little of like what it meant to- to be, uh, in Teen Vogue? Uh, which was, I mean, it did, uh, they did a whole, you know, representation, um, issue, um, which was so cool.

Ali Stroker: Yeah. I mean, to me I'm like, um, I'm just so excited to see and hear stories like rep-

Phil Dallmann: Mm-hmm (affirmative).

Ali Stroker: ... You know, like- like my story or- or somebody else with a disability, somebody else in a wheelchair like to hear those voices and those stories. Because when I was growing up, felt like I was always looking for people who were like me.

Phil Dallmann: Mm-hmm (affirmative).

Ali Stroker: And I wanted, you know, I didn't see them in Teen Vogue. I didn't see them on television. I didn't see them on stage. And whether you realize it or not that really affects where you believe you count and where you can be, um, represented.

Phil Dallmann: Mm-hmm (affirmative).

Ali Stroker: And I, um, I'm just so excited that this diversity movement has picked up and that we see more and more people of all different walks, wheels (laughs) of life.

Phil Dallmann: (laughs).

Ali Stroker: You know? Um, being- being represented because it will change the way that this next generation, you know, it's not going to have to start with like, "Oh this

is why I'm in a chair." It's just like, "Okay. Come in and audition." Like it doesn't, you don't need to explain yourself. And I think that that is where we're headed and that's the movement that I just feel so strongly about.

Phil Dallmann: Yeah. I, uh, and- and, uh, a lot of the conversation has been, um, that I, you know, I, I've been lucky enough to be a part of is- is that the inclusion of disability in diversity.

Ali Stroker: That's right.

Phil Dallmann: Uh, which is so, uh, is so important because it can often be overlooked. Um-

Ali Stroker: Oh yeah all the time.

Phil Dallmann: Yeah. Um-

Ali Stroker: And also I- I always like to mention that like our conditioning does not help. You know? We're taught as children don't stare, don't ask, don't point. Well that is teaching manners that it also teaches that you, that, you know, I- I come across people people that are not children that are adults usually that are fearful because they haven't had an experience with somebody in a chair, or somebody with a disability. And so they don't know how to behave. And they are uncomfortable. Um, and, you know, I think that just the more exposure that our community can get the better.

Phil Dallmann: Absolutely. Uh, in that, in that vein, uh, talk to me a little bit about what it, what it, uh, was like to be on Drunk History.

Ali Stroker: Oh my gosh (laughing) that was so fun. That was amazing. And, you know, they cast all disabled actors-

Phil Dallmann: Mm-hmm (affirmative).

Ali Stroker: ... For the roles in that. And so it was just such a great day shooting that. And also just like honoring and celebrating our roots.

Phil Dallmann: Mm-hmm (affirmative).

Ali Stroker: That it has not been very long since, you know, we've had equal rights and equal access to the world. And, um, and it was just so cool to- to play Judy Heumann because I am now in touch with her and work with her.

Phil Dallmann: Oh awesome.

Ali Stroker: And it all came about because of that episode and she is just a powerhouse and has done so much for our community and, uh, has really changed my life literally with the work that she's done.

Phil Dallmann: That's, that's fantastic. Uh, and then the, uh, the only other thing that I- I do want to, uh, ask about is, um, and only because I- I most recently, um, got in touch with and- and got to speak with a little bit, uh, Mickey Rowe. Uh, is I saw that you're, uh, an adversary member of The National Disability Theater.

Ali Stroker: Yes. I'm so excited about that because, uh, you know, I was in a, um, like a think tank meeting with, um, a bunch of people who are involved with disability rights. And I brought up the- the sort of point that there's a lot of organizations that are trying to do, um, you know, positive work for the disabled community. But we don't have a hub. We don't have a place to point everyone to. And I'm just so thrilled that this is now becoming a thing. Because with the umbrella of disability you can go in so many different directions, and I really think that the work that's going to come out of this theater company is- is going to be extraordinary.

Phil Dallmann: Well, uh, the list, the list of those who are involved is basically a who's who of, I mean, beyond disability, just fantastic artists.

Ali Stroker: Yeah.

Phil Dallmann: Uh, you know, including yourself and, um, you know, I saw, I think Zack Ander was on there, and Lawrence Carter-Long, and Josh Castille, um, and Mason Zahid. Like it's just, it's a- a fantastic group of people, um, that are involved, um.

Ali Stroker: Yeah.

Phil Dallmann: So, uh, you know, and obviously this is a- a pretty new thing. But, uh, I'd love to hear from your, you, your thoughts on sort of where we are currently in inclusion. And- and then where, where you'd like to see us go?

Ali Stroker: Yeah. I think right now we are, um, we are at a place where it's like water is starting to trickle out of, out of the faucet. But we don't have a full stream of water coming out yet. But the water is trickling, which is great news. Not to use like a corny metaphor.

Phil Dallmann: (laughs).

Ali Stroker: But like I feel like, I feel like we're beginning to get movement and, um, you know, I- I feel like one of the most important things that we need to be doing as a community is, you know, we know that educating is important but we also need to start creating and, um, assigning each other as the leaders and as the producers and as the directors. Because in order for a change to happen I really believe that you have to do yourself. You have to envision it and create it.

Ali Stroker: And, um, I- I have had such a difficult and incredible road both, um, and with every role that I get I hope that, um, I'm not just changing the minds of people who are able bodied, but also for the people who are disabled and still aren't, aren't aware of the fact that this- this is what it can be. And this is what it will be, that disabled people will be fully represented and have equal access and- and equal, um, opportunity. And but we need to keep the momentum moving because it's easy to get caught up in talking about what's not happening.

Phil Dallmann: Oh yeah absolutely. Instead of what you- you want to happen. Yep absolutely. Um, and- and I'll get you out of here on this. Um, uh, I always like to- to wrap each episode with a spreading the love kind of, create this continuum of people loving on people. Uh, is there anyone out there or any organizations you'd, you'd love to give a shout out that you think are doing, uh, great work?

Ali Stroker: Well, I mean, The National Theater for disability.

Phil Dallmann: (laughs).

Ali Stroker: I mean, that's amazing what they're doing. Um, and I- I think I, I think I would want to mention Deaf West's.

Phil Dallmann: Mm-hmm (affirmative).

Ali Stroker: I think they are a real example of a company and a group of people who are not waiting for somebody else to make it happen.

Phil Dallmann: Absolutely, absolutely.

Ali Stroker: Deaf West's, and Deaf West's changed my life. I mean, they, they brought me to Broadway.

Phil Dallmann: Uh, yes and- and then you- you broke down that barrier and- and now, uh, I think that, I mean, that rep, that representation in that moment, uh, open up a lot of eyes. Um-

Ali Stroker: Right.

Phil Dallmann: ... And even beyond just representation on stage I think a lot of folks began to actually think about the logistics of- of the backstage area. Uh, whether they're accessible in that way and- and, you know, what it could mean to just, uh, have someone play a role.

Ali Stroker: Yes.

Phil Dallmann: Um, that, that-

Ali Stroker: Yes.

Phil Dallmann: ... Happens to be, maybe happens to have a disability but also happens to be incredibly talented so.

Ali Stroker: Well thank you.

Phil Dallmann: Well, uh, thank you for taking the time to chat with us. Um, and thank you for all the work that you do. Uh, you are truly an Access Champion.

Ali Stroker: Thank you so much. And I hope you have a happy holiday.

Phil Dallmann: Thank you again, again (laughs) to Ali. Uh, for taking that time this past fall to- to chat with us. And, um, thank you for- for leading the way in such a- a really great way. Um, she's been able to do a lot of press recently, um, leading up to the Tony's and- and I think what a wonderful, um, won- wonderful human, um, but also advocate and- and conversation starter. I feel like, um, you know, there are folks out there like her, uh, and they're not as common as I would hope, uh, they would be but who- who just know how to keep a conversation going and move it forward. Um, and I think Ali does that so, um, congratulations Ali, uh, on the Tony nomination, um, and, uh, I know all of our listeners will be pulling for you on Sunday night at the Tony awards. As always thank you to our executive producer Matt Kerstetter for making us sound great each and every single week.

Phil Dallmann: Uh, and carrying this load a little bit while, uh, I'm away, uh, for my wedding, um, (laughs) and that goes the same for our associate producer, uh, Miss Kelsey Rose Brown, uh, who is absolutely amazing. Thank you to Tommy Carr for our fantastic logo and Eric Walton for our dope theme song, it never gets old. Um, speaking of that logo send us your thoughts, remember at Access Champion, uh, on Twitter and Instagram, Access Champion Podcast on Facebook, AccessChampion@gmail.com.

Phil Dallmann: Reach out, uh, we want to, we want to add to our logo soon and- and we're, we're gathering all the suggestions now. So, uh, don't miss your opportunity to contribute to that. Um, and also don't miss your opportunity to, uh, gain access to fantastic content, um, like on our Patreon, um, and become a Patreon supporter, um, for as little as a dollar a month you get exclusive online content, um, for a little bit more we start sending mugs and T shirts and things to you, um, and that's awesome. So, uh, feel free, uh, to go ahead and sign up at [Patreon.com/accesschampion](https://Patreon.com/accesschampion), links in the copy of this episode. We'll be back again next week and remember inclusion believers never stop running through that brick wall.