

Phil Dallmann: Hello Inclusion Believers, and welcome to the Access Champions Podcast. I'm your host, Phil Dallmann for this week's journey into the galaxies of accessibility, diversity, and inclusion. Uh, we have a, uh, extra special episode for you this week, uh ... Well, I should say that all of our episodes are actually special. Uh, but this week we have Ms. Ali Stroker, of Glee and Spring Awakening Fame, uh, and most recently, Oklahoma here, uh, in New York, um, that got rave reviews. I'm really, really excited to, to have, have had the opportunity to chat with her as well here. I, um, you know, during my time at TDF. Um, I, I would say I got to, not ... I originally was going to say had to, but I, I got ... I had the privilege of seeing, uh, her in Spring Awakening, I believe it was six or seven times, uh, with all the accessible performances we did, uh, around that production. She's an incredible talent, uh, but also an incredible advocate for inclusion in the arts.

Phil Dallmann: And, and, you know, it was one of those folks that, uh, is out there, uh, you know, w- was searching for representation when she was growing up, uh, to, to look forward to, and now gets to be the representation for so many people, um, and, and doesn't take that lightly. So I'm really, really excited to share that interview with you guys, uh, today. Um, a couple of, of housekeeping things as always, please if you are listening to the podcast, give us a nice follow on social media. We're @AccessChampion on Instagram and Twitter, The Access Champion Podcast on Facebook. Um, our fabulous Access, uh, Champion intern, Ms. Kelsey Rose Brown is constantly putting out wonderful content, um, and, uh, it's worth following. Uh, she also ... If you follow us, we may follow you and, and, and share your content so, uh, you know, give and take, give and take.

Phil Dallmann: Uh, um, and, uh, we are also, um, I want to re-extend the offer out there, uh, to any parents that have navigated the world of diversity inclusion and accessibility, uh, to reach out to us. I, I, you know, we wanna hear your stories and wanna hear, um, you know, what, what you've done and your accomplishments, um, whether you think they're accomplishments or not. We, we do think they are. Um, so we really wanna dive into, uh, the, the parent's world a little bit. And you can feel free to reach out to us at accesschampion@gmail.com um, and that's where you can reach us for anything. Um, if there are things you'd like to hear about, guests you'd like to, uh, for us to have on, if you have an opinion you'd like to share, uh, about something going on in the world of accessibility, diversity and inclusion, um, please do reach out to us. We don't bite, um, and we're always down to talk. So, uh, uh, that's accesschampion@gmail.com.

Phil Dallmann: All right, and that's all of our business for today. Without, without further ado, 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, uh, uh, I'm a, a bit, a pretty big fan, um, and ... but our intern, uh, Ms. 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 ...
Either you Skyped into a session at her high school at one point. Uh, [crosstalk
00:03:51]

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

Phil Dallmann: She's a big fan, um-

Ali Stroker: Tell her I say Hello.

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

Ali Stroker: Yeah. Well, I was introduced to theater when I was seven years old down at the
Jersey show. 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 (laughing) as Annie and the show was, um ... It took place on, on our,
our back deck and it was like all the neighborhood kids were involved, and we
sold tickets, and I was like this big deal. And it changed my life because I, um, I
was injured in a car accident when I was two and up until that point, I think just
being, uh, 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, in 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 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: (Laughing) I love that, uh, the neighborhood kids put on a show that, uh, uh
[crosstalk 00:05:25] as a ...

Ali Stroker: I know, [inaudible 00:05:25] that was so good.

Phil Dallmann: But as a, like a 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, I can relate to that so much growing
up. Just the kids get together and decide they're gonna do a thing.

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

Phil Dallmann: I 1000% agree, uh, (laughing)

Ali Stroker: (laughing)

Phil Dallmann: So, uh, the from, from the, the sort of the neighborhood Annie, um, w-w how did, uh, the journey go on from there?

Ali Stroker: After that summer I came home

Phil Dallmann: Mm-hmm (affirmative)-

Ali Stroker: 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 for the best years of my life and met some of the best people in the world. (Laughs)

Phil Dallmann: I have 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: Uh,

Ali Stroker: So great.

Phil Dallmann: Um, and so your, your, uh, what, what were some of the highlights of, uh, theater at NYU?



Ali Stroker: Um, I would say, well I think first of all like getting to study theater every day was just like the best feeling because in some ways I felt like I was the best I had ever been,

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: (Laughs)

Ali Stroker: And you're like, "Is this serious?" (laughing) [crosstalk 00:07:54]

Phil Dallmann: And then you, 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. 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(laughing)

Phil Dallmann: (Laughing)

Ali Stroker: Who take it too seriously. But, um, but I loved that, and I loved, uh, 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, a-a while you're there, did you find, um, more so than maybe, uh, growing up that you may, uh, have had to be more of an advocate for yourself cause the West village is not, uh, particularly accessible, uh, building wise?

Ali Stroker: Yeah. So, um, I definitely learned from a very young age that in order 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 a wheelchair a lot 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, my friend Christina, uh, is also a wheelchair user and I've gotten, navigated the city with her, um,

Ali Stroker: Mm-hmm (affirmative)-

Phil Dallmann: And still, I mean, obviously we, the, 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, I have seen this.

Phil Dallmann: Yeah (laughs)

Ali Stroker: It's not fair [inaudible 00:10:05]

Phil Dallmann: That, that's the nicest, uh, phrase I've ever heard of those elevators [crosstalk 00:10:09].

Ali Stroker: Yeah, (laughing)

Phil Dallmann: (Laughs) Uh, so, you know, uh, you finished at NYU. Uh, uh, so many actors, uh, 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 and that was pretty exciting because I was like, "Oh my God, this is a show that I feel like I really fit in perfectly," but I didn't know how I was gonna 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 gonna, you're gonna do this." And, um, and then, uh, Spring Awakening came my way, uh, 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 Theatre Company, and Deaf West 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.(Laughs)

Phil Dallmann: (Laughs)

Ali Stroker: 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, uh, Paper Mill Playhouse, 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 [inaudible 00:12:25] Annie and it was such a dream come true to get to do that role, and um, and yeah, 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 at TDF at the time, um,[crosstalk 00:12:50]

Ali Stroker: That was cool

Phil Dallmann: Managing their access programs and so, uh, every audio described a performance and caption performance or open caption performance. Um, I was there with my colleague Leah and uh, so we, I ended up seeing it so much and I absolutely loved it.

Ali Stroker: (laughing) Thank you.

Phil Dallmann: Uh, and then I ended up, uh, ... It's one of the few shows that I was like, "I need to tell people to come see now." [crosstalk 00:13:14]

Ali Stroker: Aww!

Phil Dallmann: Uh, 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've 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, [crosstalk 00:13:52]

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 st-started the production or did you learn, uh, uh, as you, uh, began rehearsals and things?

Ali Stroker: I knew the alphabet.

Phil Dallmann: That's a great starting point. (Laughs)

Ali Stroker: As a kid I learned the alphabet. So it was kind of like a, 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'd finger spell out a word. And that's really how I learned and um, you know, so many of my cast mates, um, you know, we're signing and that's how they communicated. And so I, I was like, I gotta learn this, I gotta 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 citing and it all comes back because when there is a want and a will to communicate, you know, you, 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 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 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 the 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 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, 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, of the idea of communication across-

Ali Stroker: Right.

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

Ali Stroker: Right.

Phil Dallmann: It, it was very, very powerful. Now, uh, you, you landed Oklahoma and, and Daniel Fisher's production, obviously it got raves. Um, but what, what was that like to land a, 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 gonna 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, his 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 [inaudible 00:17:07] Annie was exactly what he was looking for and it just worked out really beautifully.

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

Ali Stroker: Mm-hmm (affirmative)-

Phil Dallmann: In that, 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. And I was like, "Well, how many, how many revivals of the 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, and seeing how that can enhance the story.

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

Phil Dallmann: Mm-hmm (affirmative)-

Ali Stroker: In history?

Phil Dallmann: 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 any time? 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, (laughing) Uh, and uh, you know, I, I, I loved, uh, I read your, uh, interview/article in Teen Vogue. Um, tell me-

Ali Stroker: Oh, cool.

Phil Dallmann: Tell me what a little bit like what it meant to, to be, uh, in Teen Vogue, uh, which was, I mean, it did a, 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, [inaudible 00:19:31] 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 I 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, and I'm just so excited that this diversity movement has picked up and that we see more and more people of all different walks and wheels of life, (laughing)

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 gonna 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 even need to explain yourself. And I think that that is where we're headed, and that's a movement that I just feel so strongly about.

Phil Dallmann: Yeah, I, uh, I and a, a lot of the conversation has been, um, that, I, you know, I've, 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, it's so important because it, it can often be overlooked. Uh-

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, but it also teaches that you, that, you know, I, I come across 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.

Phil Dallmann: (Laughing)

Ali Stroker: 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, 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 Huemann because I am now in touch with her and work with her and-

Phil Dallmann: Oh, awesome.

Ali Stroker: 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, the uh, the only other thing that I do wanna, uh, ask about is, um, and only because I, I most recently, um, got in touch with and, and, and then got to speak with a little bit, uh, Mickey Rowe, uh, is I saw that you're, uh, an advisory member of the national disability theater.

Ali Stroker: Yes. I'm so excited about that because, uh, you know, I was in a, uh, 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 gonna come out of this theater company is gonna be extraordinary.

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

Ali Stroker: Yeah.

Phil Dallmann: Uh, you know, including yourself and um, you know, I saw, I think Zach Anner was on there and Lawrence Carter-long, and Josh Casteel, uh, and Masons Zaeed, the, it's just, it's a fantastic group of people, um, that are involved. Um-

Ali Stroker: Yeah.

Phil Dallmann: So, and, and you know, and obviously this is a, uh, pretty new thing, but I, 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 the water's 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: (Laughing)

Ali Stroker: But 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 change to happen, I really believe that you have to do it yourself. You have to envision it and create it. 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. Yeah. Absolutely. Um, and, and I'll get you out of here on this. Um, uh, I always like to,

to wrap each episode with the spreading of love to kind of create this continuum of people loving on people. Uh, is there anyone out there or any organizations you, you'd love to give a shout out that you think are doing a great work?

Ali Stroker: Well, I mean, The National Theater for Disability. I mean, that's amazing (laughing)

Phil Dallmann: (Laughs)

Ali Stroker: What they're doing. Um, and I, I think, I, I think I would wanna mention Deaf West.

Phil Dallmann: Mm-hmm (affirmative)-

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

Phil Dallmann: Absolutely, absolutely.

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

Phil Dallmann: Yes. And, and then you, you broke down that barrier. And, and now, uh, I think that, I mean that repre- representation in that moment, uh, opened 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, and you know what it could mean to just, uh, have someone play a role, uh-

Ali Stroker: Yes.

Phil Dallmann: That, that happens to be, maybe he 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, uh, and thank you for all the work that you do. Uh, you are truly an excess champion.

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

Phil Dallmann: You too. Thanks again to Ali for taking the time to chat with us today. Um, just fantastic work that, you know, she's doing, uh, and, and continuing to be such a strong advocate, uh, for inclusion and representation is so important, uh, and just honestly, it seems like the nicest human, uh, the uh, uh, you know, a lot of times in this, in this podcast world, um, or you know, many of my interviews here are, uh, uh, over the phone so I don't actually get to physically meet people, uh, because people are all around the world and in different time zones and all of those things. But you can just tell and, and you know, I'll say all of my guests that I've spoken to over the phone, I've, I'm very grateful, uh, to actually be able to hear the warmth that they have and the passion that they have, uh, for accessibility, diversity, and inclusion.

Phil Dallmann: So, um, it, that's just me putting out some, uh, some gratefulness, uh, that I have gotten to speak, speak to so many people that, that have those things and, and you can audibly hear it in, in their, uh, interview. So, uh, thank you again as always to our producer Matt [inaudible 00:29:42] for making us sound great each and every single week. Uh, thank you to our champion intern, Ms. Kelsey Rose Brown for everything that she does, uh, which is a little bit of everything (laughs). Uh, and of course, uh, Mr. Eric Walton for that fantastic theme song. I never, never get tired of hearing it. Um, we'll be back again next week, and remember, Inclusion Believers, never stopped running through that brick wall.