

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 gotta great episode for you guys this week with another great guest. Uh, this week, we have Sara Hom, uh, the director of audience services for Roundabout Theatre Company here in New York.

Phil Dallmann: It was a really fun conversation, um, really fun chat that I'm excited to share with you guys. I've known Sara for a few years now, uh, actually, um, quite wonderfully was able to have lunch with her soon after she took the job at Roundabout. It was such a, a, such an interesting view to take from her concerns then, uh, to now and to see the growth, um, that she's had, um, the growth that Roundabout's had, and, and that their programs and their casting and uh, their overall access, um, has had over the last few years. Um, it's astronomical. I mean, there's no other way to put it. It's astronomical. And uh, that's really exciting.

Phil Dallmann: So, uh, I'm really excited to share that with you guys. Um, yeah, Sara's just a, she's one of those folks, eh, I talk about Lew Michaels a lot and uh, stole his catch phrase um, as the tagline for uh, for this podcast. Um, but she's very like, very much like Lew, persistent, understands that no doesn't mean no forever, and that maybe it takes another, a different strategy to get that access program or that inclusion-based program uh, to happen. And I think she's just really a great role model for that. Uh, and you know the proof's in the pudding.

Phil Dallmann: Uh, Roundabout just announced ... uh, when we recorded the conversation a few months ago, um, but the, they just did the, the press release that the, throughout the rest of their season, there will be one relaxed performance of each of their productions and I think, don't hold me to it, uh, I believe that is the, the first of its kind here in New York, especially for a major company like Roundabout, to commit to that many re-, uh, relaxed performances. So really, uh, really exciting stuff.

Phil Dallmann: Um, and Sara is, is a real cause of that, a real cause of change there. So uh, happy to, to share that conversation with you guys.

Phil Dallmann: As always I wanna give, uh, a quick shout out and, and thank you to our transcript sponsor, c2 Captioning. Our transcripts are brought to you by rev.com every week and we're always looking for feedback. If you do use our transcripts, um, and if there's anything that could be better, uh, format-wise, um, just overall accessibility-wise, please let us know. Um, you can reach out to us at [accesschampion@gmail.com](mailto:accesschampion@gmail.com). We don't bite. Uh, we're always, uh, down to improve. Um, if nothing else, I hope our listeners know that I'm always trying to make, uh, this the best possible experience, um, for everyone. So um, again, uh, any thoughts across the board you have, please feel free to reach out.

Phil Dallmann: Um, we're also available via social media. Um, @accesschampion. Our Champion intern is Kelsey Rose Brown, has really led the way in a bit of a re-brand. Um, if you'll notice there's a bit of an aesthetic change in some of our posting, uh, and uh, we're sharing a bit more content um, in different ways. So really, really excited with that. Um, and a quick, you know, thank you to Kelsey because she has led that charge. Something that's not necessarily in my skill set, uh, but she's, she's doing an amazing job. Uh, and uh, so yeah give us a follow. I think it, I think it's worthwhile, you know.

Phil Dallmann: And, uh, yeah, and uh, just want to put it out there again that uh, if, if anybody is looking to, to sponsor an episode, if you have a, an upcoming performance or an exhibit that you would like plugged here, um, especially if you're offering specific or general uh, accessibility or inclusion, um, this is a great spot for you. So uh, feel free to reach out. We have different types of, of sponsorships, and, and uh, uh, that won't cost you an arm and a leg. Promise.

Phil Dallmann: And that's that. So, without further ado, Access Champion, Sarah Hom.

Phil Dallmann: All right and we are here at the Roundabout Theatre Company offices with their director of audience services, Sarah Hom. Thank you for joining us Sarah.

Sarah Hom: Thanks for having me.

Phil Dallmann: Uh, I'm, uh so grateful. I know, uh, down at LEAD, you were a little bit under the weather and so we weren't able to connect but I am happy that since we're both in New York, we were able to make this happen.

Sarah Hom: Me too. I'm glad to be feeling better.

Phil Dallmann: Yeah. Onboard with that. Uh, so, uh, you know we met a few years ago when you first landed here, uh, at Roundabout, but um, tell us, tell us a little bit about your, your journey into this world of access and inclusion.

Sarah Hom: Sure. Um, I think it's, it's actually a pretty interesting trajectory that I've taken because I was actually born with a disability, uh, cerebral palsy. And I've always walked with some sort of mobility device or been in a wheelchair after surgeries, things like that. Uh, but I never really felt like I fit in with the disabled kids that I knew.

Phil Dallmann: Mm-hmm (affirmative).

Sarah Hom: Because my disability just wasn't as severe as theirs were. But I also didn't fit in with all the regular kids because I was disabled. And so I always lived in this in-between world and it actually wasn't until I got involved with a theater company back home in Denver, Colorado where I'm from that-



Phil Dallmann: Home of the Carol Crueger, to get it correct.

Sarah Hom: Hi Carol. Um, and I, in working with this company, I really started to embrace who I was as a person with a disability. And it just started to get me thinking more and more about that and what I could do in the world and how I could make the world a better place. Um, and so that's how I kinda ended up in the world of access and inclusion.

Sarah Hom: Uh, as far as theater goes, I was actually, I got a job at the box office at the Denver Center for the Performing Arts when I was in high school. And I didn't leave for another 15 years. Um ...

Phil Dallmann: That's a, that's a heck of a run.

Sarah Hom: Yeah, or uh, by the time I left, I was the Director of, uh, of Group Sales. And um, but I had originally set out to be a costume designer. And so it's just funny how you end up falling into a total, into a very similar world, but totally different, so ...

Phil Dallmann: That's really funny that you say that because, um, as we were down LEAD and I was talking to Betty Siegel, she originally set out to be a costume designer. Uh-

Sarah Hom: I didn't know that.

Phil Dallmann: Yeah, uh, very small world in small, similar trajectories.

Sarah Hom: Yeah.

Phil Dallmann: Uh, that's hilarious. Uh, but she uh, yeah, she, and then she off- And I'm gonna put it on here because she wasn't uh, she told me this after the recording was done, uh, that she actually designed, uh, some outfits for, uh, at the time WWF wrestlers.

Sarah Hom: Get out.

Phil Dallmann: Nope.

Sarah Hom: That's amazing.

Phil Dallmann: But yeah, so that's very funny. Costume designers, I think costume designers listening, you have a future in accessibility.

Sarah Hom: That's the actual trajectory.

Phil Dallmann: Yeah.



Sarah Hom: Sorry, trajectory for costume designers.

Phil Dallmann: There you go. Um, so yeah, so you're at the Center for Performing Arts in group sales and what was it like there?

Sarah Hom: Uh, it was fantastic. I mean, what could be better than being able to work in the greatest place in your home state for theater? And to be able to really bring the joy of theater to so many people. I wasn't hugely involved in access and inclusion during my time there. It didn't really grow until I came here to Roundabout.

Phil Dallmann: Mm-hmm (affirmative). So uh, when you arrived at Roundabout, what was, uh, the more or less status of accessibility here?

Sarah Hom: Well, being in New York City, which as you know is a fantastic place for accessibility, uh ...

Phil Dallmann: For those of you listening, there was a big smile.

Sarah Hom: If I had a sarcasm button, I'd be just slamming my hand on that right now because it's a terrible place for accessibility. I, it's, it's actually a terrible and wonderful place to live-

Phil Dallmann: Mm-hmm (affirmative).

Sarah Hom: ... but uh, so when I got here at Roundabout, uh, it was fantastic because we already had an environment where we were the only Broadway theaters doing sign-interpreted performances.

Phil Dallmann: Mm-hmm (affirmative).

Sarah Hom: Um, but there was still a lot of work to do. Uh ...

Phil Dallmann: And that's in a, that was in a partnership with Hands On, right?

Sarah Hom: Correct, yes.

Phil Dallmann: Okay.

Sarah Hom: Um, and at the same time, you could barely buy accessible seats on our website. Uh, so while we were doing some really great things on, on the one hand, on the other hand, there were just so many things that I wanted to accomplish here. Um, which is really how I made the decision to move here to New York to work for Roundabout, uh, was because I knew it would be the right home to be able to forward a lot of accessibility initiatives. Not just as leaders in the theater space, but as leaders in the Broadway space too.



Phil Dallmann: That, that's fantastic and, and I will say I feel like you, uh, have accomplished so much. Um, what are, what are some of the initiatives that have taken place during your time here?

Sarah Hom: Uh, so quite a bit. It's kinda dizzying when I think about it all. Um, so we continue our sign-interpreted performances with our partners at Hands On which of course is very important to us. Um-

Phil Dallmann: And for those of you listening, uh, who don't know Hands On, you may have heard me speak about uh, Hands On's founder, Beth Prevor, um, as a, I often refer to her in the, in that group of the four horsemen of access with Lisa Carling, Betty Siegel, and Ruth Feldman as the, the folks who've been doin' it for a long time and doing it well. But she founded that company, Hands On.

Sarah Hom: I love it. The four horsemen of accessibility. So last season, uh, which would have been our 2017-2018 season, we had programmed a performance in our off-Broadway space and uh, the play was called, or is called Amy and the Orphans.

Phil Dallmann: Mm-hmm (affirmative).

Sarah Hom: Uh, and what was so fantastic about that show and which really pulled at my heartstrings and just ignited all of my fire and passion was that it, uh, the main character in the play is a person with Down syndrome. And it was the first with a lead actor with Down syndrome.

Phil Dallmann: Mm-hmm (affirmative).

Sarah Hom: And we featured that in our off-Broadway space. Uh, and I knew that that would be or hoped that that would be a great opportunity to forward some more accessibility initiatives. So we had already been talking a little bit about relaxed performances.

Phil Dallmann: Mm-hmm (affirmative).

Sarah Hom: And so in conjunction with Amy and the Orphans, we did our first relaxed performance here at Roundabout last year. And they were well-received by the audiences. And-

Phil Dallmann: I can vouch for that, I was here, uh ...

Sarah Hom: That's right, our fantastic volunteer, Phil.

Phil Dallmann: I was happy to be here with, uh, with your, one of your specialists Becca Yure, um, and it was, it was great. Uh, it was so good to see, uh, an off-Broadway



space provide a show with more mature content but with representation on stage-

Sarah Hom: Yeah.

Phil Dallmann: ... which is so huge and uh, Jamie Brewer uh, played the lead. Uh, um, many of you may know, um, who mentioned a couple weeks ago on the podcast as one of the founding members of the National Disability Theatre that just launched. Um, but uh, to be in that audience and to know that um, well all relaxed, sensory-friendly, autism-friendly performances are great and they skew, often skew more family-friendly and there's this gap of more mature content or thirst for more mature content.

Sarah Hom: Right.

Phil Dallmann: And to see Roundabout fill that gap, and, and, and uh, welcome that community in was just amazing to be there, so ...

Sarah Hom: Well, thank you. And yeah, I mean, it, I think that that, that's often the problem in the disability space especially is that uh, when you are born with a disability, you get all this great, fantastic care most of the time, healthcare debates aside. Um, and that continues on until all of a sudden you hit 18 and then you drop off a cliff because there's just no one focusing on that for adults. And-

Phil Dallmann: Mm-hmm (affirmative). You're not the cut little kid anymore.

Sarah Hom: Right.

Phil Dallmann: As I always say.

Sarah Hom: I don't know. I think I'm still pretty cute and I have a cool collection of canes. And they're, they're, you know, so why can't I have ... ? But uh, and so for us to think that just because someone has become an adult that all of a sudden they don't have, they don't need or want access is, is just silly.

Sarah Hom: Um, so it, it was very important to me to be able to figure out how we could continue that trajectory and continue growing this program. Um, so I'm very happy to say that with our current season, our 2018-19 season, we'll actually be programming four relaxed performances.

Phil Dallmann: That's fantastic, congratulations.

Sarah Hom: Thank you, thank you. It'll be two Broadway and two off-Broadway.

Phil Dallmann: Oh, amazing.

Sarah Hom: Um, and because we don't really do a whole lot of, of, uh, kid-friendly programming here at Roundabout, it's actually all geared towards adult. So ...

Phil Dallmann: Amazing.

Sarah Hom: Yeah.

Phil Dallmann: Uh, I know we actually have quite a few listeners who are adults with cognitive and developmental disabilities, um, let Jim know. Get on that Roundabout website. Get on that mailing list.

Sarah Hom: That's right. Sign up and we will let you know. Uh, we, we should have those on sale very soon. By the time you hear this, they may even be on sale.

Phil Dallmann: Oh fantastic.

Sarah Hom: Uh, so we're very excited about that. And really to be one of the first in the Broadway space to be doing this for adults.

Phil Dallmann: Mm-hmm (affirmative).

Sarah Hom: Uh, and, and we're looking forward to what lessons we can learn with this coming year because all of these old Broadway houses, all the old buildings here in New York are not without some challenges.

Phil Dallmann: Absolutely.

Sarah Hom: Uh, and, and we've gotta figure that out. But-

Phil Dallmann: Yeah, I, uh, I often tell the story I, I was teaching at NYU a few weeks ago and uh, I tell the story of we did, while I was at TDF we did an autism-friendly performance at an unnamed theater uh, that had a, a plaque in the lobby that said if you, if you're a wheelchair user and you need to use the restroom, you can go across the street. And uh, you know, landmark status is uh, is a real hurdle here in the city.

Phil Dallmann: I mean, these are old theaters and they are protected in that way. Um-

Sarah Hom: Right.

Phil Dallmann: ... whether we think it's right or wrong or indifferent. I believe we are in unison that we think it's wrong.

Sarah Hom: Yes, yes it is.

Phil Dallmann: Uh, if there's lobby space for merch, there should be lobby space for accessible restrooms, but ...

Sarah Hom: Uh, yeah, I, I agree. I, I don't know that as a person with a disability, you should have to think about needing to cut off liquids four hours before you go see a show just so you can get through a show.

Phil Dallmann: And I alwa- I always re-, uh, rebut with you'd have more people with disabilities there buying liquor if you had a restroom they could use.

Sarah Hom: Well, yeah, and that's actually an interesting question. Do you, uh, it's always this question of well, if we had a bigger audience, we could program more things for that whereas if you program more things, won't you start to get a bigger audience?

Phil Dallmann: Yep, absolutely. That initial, if there is an initial dip, uh, is, in my opinion, worth it because the longterm is you've added another community to, uh, you, your subscribers or your advocates for your organization. I think, I mean, that's a hard sell and I, sometimes in a financial perspective I know, I've been there in those conversations. But uh, you know, when you play the long game, I, you know, in the ...

Phil Dallmann: Not to go back to um, autism-friendly performances again, but I remember just being told when we were at the Beaumont, um, doing King and I, one of the bartenders turned to us and said, "We, we just, uh, broke our personal record for liquor sales today."

Sarah Hom: Amazing.

Phil Dallmann: And I was like, "This is great." And we need to add this in our pitch because when people ask about, you know, uh, merch and uh, just bar sales or, or concessions is the word I was looking for, uh, you know, to be able to say like, man, people with disabilities eat and drink too. What a concept.

Sarah Hom: It's a whacky thing but you know-

Phil Dallmann: They in fact do not subsist just on air.

Sarah Hom: Yeah, and they like, we like to have a good time. We like to spend money just like anybody else does. Sometimes we're grumpy like everybody else is. I mean it's, it's one of those things. We're just human and looking for the full human experience.

Phil Dallmann: And that's something that uh, we've talked a lot about on the podcast is, is um, just in all versions of access and inclusion, beyond disability is uh, beginning to look at just the humanity in everyone. And having that be what we teach and





that from point A, children and adults can be re-taught that like we, we are more alike than we are different and we're all just human. And so therefore, we all should have access. And we should all be included. And we should all be represented, which is, you know, what I loved so much about, yeah, Amy and the Orphans, was, you know, to see an audience get to see themselves on stage for the first time, uh, was amazing.

Sarah Hom: Yeah, it, it was an awesome experience watching it, every time I did it. Just, it, it warms your heart and it makes you feel happy that there is that kind of ... that there are companies that are willing to take that kind of risk.

Phil Dallmann: Mm-hmm (affirmative).

Sarah Hom: Um, and, and that are willing to, to make that kind of commitment to access and inclusion. Um, a, a funny story about Amy and Orph- well, not funny, it's actually sad. A sad story about Amy and the Orphans is that the, uh, the playwright was actu- Lindsey Ferrentino, she was actually uh, turned down a few times. Uh, there were, by other theater companies who just couldn't, didn't want to figure out, quite frankly, how to produce the show. Um, and so for that to be able to find a home here at Roundabout is just amazing.

Phil Dallmann: Well, it speaks to the commitment of this organization of, in access and inclusion. Um, I was lucky enough to be in one of the first meetings with you guys where you were sorting out these relaxed performances-

Sarah Hom: Mm-hmm (affirmative).

Phil Dallmann: ... and uh, to see one, that there were so many people there that were uh, concerned about getting it right. It wasn't just about doing it. They wanted to do it well, is always a good thing. Uh, it's a great sign.

Sarah Hom: It is a good sign, yes.

Phil Dallmann: Not doing it just for the press release but doing it for uh, the community, and because it's on mission, uh, which is amazing. And uh, and correct me if I'm wrong but you guys had a partnership with the National Down Syndrome Society, right?

Sarah Hom: That is correct, yes. So we partnered with them and had volunteers uh, come in and be at the performances. We also had uh, self-advocates who came in and did trainings with the staff and-

Phil Dallmann: Oh, amazing.

Sarah Hom: ... with the uh, the acting company too, just so that everybody was up to speed and understood and could create the right kind of environment. Because that's

so much about what it is. It's not just, it's not just doing the thing, whatever the thing may be, it is also about creating the environment that that thing can thrive in. Um, and, and, and it's great. I mean, we have subscribers who come to our sign-interpreted performances who are not there to use the services. They're just there to see the show on their subscription date and they know about Hands On and they comment and they love it. They think it's a great thing. So, um, it, it's possible to have it out there and even if people aren't needing those accommodations, they're still there and having a good time just like everybody else.

Phil Dallmann: And, and you're almost educating in a way by committing to this and, and doing it over and over and over again. I mean, specifically with the Hands On, it's been-

Sarah Hom: Right.

Phil Dallmann: ... years and years and years. But now your subscriber base is exposed to sign interpreting as if it's-

Sarah Hom: Just a regular thing.

Phil Dallmann: Yeah.

Sarah Hom: What a concept

Phil Dallmann: What a concept, what a concept.

Sarah Hom: Uh, yeah.

Phil Dallmann: Uh, but that's, that's really, really wonderful. Um, as always, I always like to look to the future. I'm an incredible optimist and always planning and you know, always like to have goals. What uh, what are you hoping for in the future here at Roundabout, or, or even in access at large?

Sarah Hom: Oh, I've so many hopes and dreams. Uh, and the second I win the Power Ball, then I can make everything happen without any worries at all. But um, you know, I would love, oh gosh, I would love to see ... I would love to expand our programming in general, um, surrounding access. I would love for us to do all of our performances, all of our productions have at least the ... okay, let me start that over again. Wow. Uh-

Phil Dallmann: No worries.

Sarah Hom: I would love to have sign-interpreted performances for all of our productions.

Phil Dallmann: Mm-hmm (affirmative).

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Sarah Hom: Currently, we just do a selection of them. Uh, I would, I'm looking to expand our relaxed performances to encompass the entire season. Uh, so fingers crossed on that.

Sarah Hom: Uh, and you know, in general, uh, I would love to see, I would love to see New York theater and Broadway theaters in particular really embrace access and inclusion as part of their identity-

Phil Dallmann: Mm-hmm (affirmative).

Sarah Hom: ... and not just view it as a troublesome thing that they have to do, otherwise they will get in trouble.

Phil Dallmann: Yeah. Uh, that, I am a thousand percent on board with that. I, I would love to see um, and, and I will give credit there to some commercial theaters out there, some commercial productions-

Sarah Hom: Absolutely.

Phil Dallmann: ... that have thought that way, but that is not the case with the bulk.

Sarah Hom: Right.

Phil Dallmann: Um, and uh, to ... I often say like oh yeah, by any means necessary. Why, you know, you're doing access for whatever reason, I don't care as long as you're doing it. But in reality, it would be nicer if it was just part of who they were, um, and, and less so because of the fear of the Department of Justice.

Sarah Hom: Right. And, and the more we can create a welcoming environment, the more people are going to want to be there. And so-

Phil Dallmann: I mean, Broadway should be for everyone. I mean, really.

Sarah Hom: Yes.

Phil Dallmann: When we think about it, it really should be. Uh, so, um, I think those are fantastic and achievable goals. Uh, you know, I, we do this, uh, or we try to do this every week, um, I always like to spread the love a little bit, um, and highlight some other folks out there who, who are doing good work. Is there anyone you'd like to, or any folks out there that you'd like to shine a light on?

Sarah Hom: Uh, of course. Uh, we, we, of course, have our partners over at Hands On.

Phil Dallmann: Mm-hmm (affirmative).



Sarah Hom: Uh, and uh, I, I failed to mention in my story of my journey earlier, but the company I'd love to highlight is Phamily Theatre Company back in Denver, Colorado.

Phil Dallmann: That's with a p h, right?

Sarah Hom: That's with a p h, that's right. Um, and because they are doing some amazing work for performers with disabilities across the spectrum um, and I, I, I, they hold a special place in my heart so I always want to give them some love whenever I can.

Phil Dallmann: Well, that's great. Well, thank you again, Sara, for taking the time. Uh, if you're out there and you're interested in seeing a Roundabout show, check out the website. They are uh, I, in my opinion, um, in a lot of ways leading the charge here in New York City on um, Broadway and off-Broadway towards being truly, truly inclusive. So thank you again Sara for being such an access champion.

Sarah Hom: Thank you. And that's roundabouttheatre.org.

Phil Dallmann: Good catch, good catch.

Phil Dallmann: So the conversation was so good, uh, that we, we couldn't stop. Uh, and uh, I think that's the best kind of conversation, right? Um, so I thanked her for being an access champion and then we were like, oh man, we didn't talk about these other things. Uh, so uh, and I didn't want to like awk- we didn't want to have to like awkwardly plug them in or what have you, so um, just knowing that this is how uh, excited we get about access and access programs and, and about the stuff that's going on at Roundabout. Um, you know, I called the LEAD Conference access nerd camp, um, and Sara and I are both full-on access nerds.

Phil Dallmann: Uh, so we're, we are happy, uh, we kept going and I'm gonna go ahead and share you what we kept talking about.

Phil Dallmann: And so you guys have also uh, joined the movement of, of GalaPro, uh, which we've talked about a little bit on the podcast. Uh, Kyle Wright, I'm still waiting for you to come on the show.

Sarah Hom: Do it, Kyle.

Phil Dallmann: Uh, but tell us a little bit about that.

Sarah Hom: Uh, yeah, so I'm actually really proud to say that along with all the other great things that we did with Amy and the Orphans, uh, we also used that opportunity to uh, install the system there at the, at our off-Broadway venue, the Laura Pels Theatre, and uh, so we were able to offer, and we were the first off-Broadway theatre to do that, so we were able to offer captioning and audio description at

Amy and the Orphans along with all the other things that we were doing. Uh, and now, and at this point, we also have it installed at all of our Broadway houses. Uh-

Phil Dallmann: That's amazing.

Sarah Hom: ... so we are doing that with all of our Broadway productions as uh, as well as any of the rentals that go in there. Um-

Phil Dallmann: And, and for those of you hearing about GalaPro for the first time, uh, this is an app uh, slash system, uh, that provides captioning and audio description-

Sarah Hom: And translation.

Phil Dallmann: ... and translation as well-

Sarah Hom: Yes.

Phil Dallmann: ... uh, any seat in the house, any performance, uh and I believe the goal is always three weeks after opening?

Sarah Hom: Uh, correct. It takes some time to get everything set up and, and uh timed appropriately with all the cues in the show and, and to make sure that the uh, everything's advancing in the right way without getting lost.

Phil Dallmann: Yeah.

Sarah Hom: Yeah.

Phil Dallmann: But it's so great because uh, and, and obviously some folks have feelings about it as a device versus open captioning, but um, I go back to Roger Ideishi from Temple University who said uh, that access is options and uh, so instead of folks having to pick the one performance that is captioned or the one performance that is audio-scribed, they have an opportunity to come to your institution anytime.

Sarah Hom: Exactly.

Phil Dallmann: And sit anywhere.

Sarah Hom: They can sit anywhere and they can use their own device or we have devices available for checkout at the theater. And it, it, it's seen some really great growth-

Phil Dallmann: Mm-hmm (affirmative).

Sarah Hom: ... uh, in the short time that we've had it. And uh, even now, just a few months later, we already have people that call us and ask for it, so-

Phil Dallmann: That's amazing.

Sarah Hom: ... tell your friends, tell your family, tell everybody. They should, they, it, it's there and it's available for them to you and you just have to ask.

Phil Dallmann: Fantastic.

Phil Dallmann: All right, uh, thank you Sara for uh, taking the time to chat with us. Just one of my favorite conversations. Just one of my favorite humans um, Sara's really, really amazing and, and if you are in New York, um, and you're looking to learn about access and inclusion, um, you know, hunt down Sara Hom. Take her to lunch, uh, and, and let her download into you um, because I think she's a wealth of knowledge um, and just an incredible example of persistence um, in this, in this field and in this uh, in this movement uh, towards true accessibility and true inclusion. So uh, thank you again Sara.

Phil Dallmann: Thank you to Roundabout for uh, for facilitating the interview. And thank you Roundabout for all the work that you're, you're doing right now. Um, really, really great stuff.

Phil Dallmann: As always, thank you to our Champion intern, Miss Kelsey Rose Brown, for everything that she does for us which is endless. Our producer, Matt Kerstetter, who makes us sound great each and every single week. Uh, just amazing work that he does because I don't make it easy on him. I constantly cut things up, constantly uh, losing my train of thought, you know, just like that, uh, so um, you know, thank you Matt and thank you Eric Walton for our fantastic theme song. Uh, it never gets old.

Phil Dallmann: We'll be back again next week and remember inclusion believers, never stop running through that brick wall.