

Philip D.: 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. We got another great episode for you guys this week. We are joined by a couple of folks, so a few folks, from the Epic Players here in New York city. We're going to start the chat out with Aubrie Therrrien, who's their executive artistic director and then we have two of the Epic Players, Carol Hoberman and Preston Berger joining us for the second half of this episode. Really a fun conversation, just so great to learn so much more about Epic.

Philip D.: For those of you who are not familiar with Epic or sort of the New York city inclusion scene specifically as it relates to the world of cognitive and developmental disabilities, there's this really wonderful and organic sort of family being cultivated, of similar organizations that serve the cognitive and developmental disability community in similar but different ways. And that includes previous guests from CoLab, Blue Laces, Dream Street, Kaiser's Room and Epic is a big part of that. And so, I wasn't as familiar with and as you'll hear on the show in the interview, I knew very probably one 10th of what they did. And so it's really incredible.

Philip D.: So I'm just really excited to share that with you guys this week. And last week we had our giving Tuesday episode. Unfortunately we didn't grow in our numbers on Patreon and I am hoping that after this episode and this sort of plea out there is that some of you folks may consider signing up on Patreon for \$1 a month, again, that's \$12 a year to help support the podcast. And truly the funds that are raised on Patreon go directly to our accessibility efforts and making ourselves as accessible as possible and inclusive as possible right now. So that is transcript costs and we are working on building a new website that will be as high of the rating in web accessibility as we can get.

Philip D.: But that does cost money and we do want it to be a incredibly functional educational tool as well. So I'm going to put it out there, again, if you think other people are doing it, they're not and if you are consuming the podcasts and would consider contributing \$1 a month at the minimum, we would be incredibly grateful. We'll send you a sticker and you will help this podcast continue to grow in our mission of being the most inclusive podcast possible. So head on over to patreon.com/accesschampions and join our team of inclusion warriors.

Philip D.: Speaking of our team of inclusion warriors, they're putting out a lot of great content on social media, so if you aren't already following us, we're at access champion Twitter and Instagram, the access champion podcast on Facebook. Don't miss out on the really fun line drawings that our associate producer, Ms Kelsey Rose Brown is doing every single week for every single episode. They're really fun and they're nice, they make me happy and I know our guests are always excited to get them as well. So go ahead and follow us on social media and I think that's that. I think we're going to have a really quick opener this week, because we got a bunch of guests to chat with. So without further ado, Access Champions, the Epic Players.

Philip D.: All right and we are here at the HERE Art Center in downtown New York and I am here with Aubrie Therrien, the executive artistic director of Epic Players. Thanks for taking the time to chat.

Aubrie T.: Yeah, thanks for having me.

Philip D.: We are down in one of the dressing rooms. It feels very legit.

Aubrie T.: Show time in just a few days.

Philip D.: So I came across Epic in a kind of a beautiful way, in beautiful New York inclusion world way. Our mutual friend and the executive director of CoLab, Becky, reached out to me I guess a little more than a year ago and was like, "I have an extra ticket to this thing at Joe's pub for Epic Players. You want to come?" And I was like, "Yeah, sure. It sounds great. I don't know what Epic is, but it sounds good and you've never steered me wrong, Becky." So we went and obviously I had a blast and I loved everything that I saw and heard and just seemed like a tremendous organization, which is, I love this little, it made me fall even more in love in this little community of inclusion based organizations in New York. And we met that night briefly, but I'd love to hear from you a little bit, it's my favorite part of the podcast, a little bit about where Epic came from and your journey with it.

Aubrie T.: Sure, yeah, I hope I don't you down. And yeah, shout out to Becky. She's amazing. And the world is very small in New York city, which is great. It's great to know each other and be able to share community members and learn and grow from each other. And then it also shows that maybe we need more opportunities and access and representation on the stage for people and their diversities, and that's what led me to Epic. I'd been an actress for about 15 years plus, not going to age. I used to travel all around the country and my mother was a special education teacher in Virginia at the time and every time I would come home from tour I would go to her classroom and we would do performance workshops. So whatever play they were doing or excuse me, whatever book they were doing, I would write it into a play.

Aubrie T.: So if they were doing The BFG, I would come and I'd basically be in residence for a week or two and we would write the play and cast it and the students that she was working with really totally blossomed. Any kind of behavioral issues they were going through or challenges really dissipated. They gain this confidence. They started really loving coming to class. They were memorizing lines where my mom didn't think that student really could memorize lines or maybe they were struggling with reading or literacy, but when you gave them a role, they were really eloquent and expressive on stage. One of them wanted to be a director. You see the responsibilities. And it really instilled this creative confidence in her students. And these were, I would say fourth and fifth graders.

Aubrie T.: So from that experience, I always wanted to do something with the arts and with neuro diversity because I think the arts is a great platform for anybody to express themselves,

to feel confident, to gain the kind of insight that you can do anything you put your mind to. And that's really powerful and translatable into skills outside.

Aubrie T.: So in New York city, as an actor, I started finding groups to work with and I did find a group to work with. I became a teaching artist there, really loved the community and I saw that we could do more. I said, "I really love these plays we're doing, these adaptive versions of plays, but why can't Preston or Gianluca or Whitney play Prospero or play Helena? I mean, why if they do, do I have to rewrite it? Why can't they just do Shakespeare? I think they can and I don't think they've ever been given the opportunity." So we created Epic as a platform for persons of neuro diversity and majority of our community members do identify as living with autism, for them to get that chance. And I think a big thing for me was discovering that of the 2% of roles available for people living with disabilities on TV, 94% are played by able-bodied or neuro typical actors. And that was appalling to me.

Philip D.: Yeah, it's one of those things, actually a statistic that a buddy of mine saw who's not anywhere connected to this field at all and sent to me and he was like, "Is this true?" And because anything that disability comes up, of course my text messages blow up, but I'm sure you understand. But I was like, "Yeah man, that's actually very true." And like pointed to a movie that had just come out and very famously had had some issues and pushback, but he was like, "I can't believe that. That just seems incorrect." And I was like, "You are correct. It is incorrect."

Aubrie T.: It's incorrect. Yeah, I agree with that 110% and that really kind of pushed also the foundation of Epic because we do know that drama in theater is amazing performance outlet, creates social communities and again, I think that holds true for neuro typical humans and neuro diverse humans. But I think that we at Epic want to go to the next level and say we want to employ our members in the arts and we feel that they deserve equitable representation in the arts.

Aubrie T.: So that's what we strive to do. We put on professional productions, we pay our actors for their time and talent. We act as agents and managers for them, send them out on tons of auditions, make them professional head shots and resumes and give them free professional performing arts classes to make sure they're ready to go out in the world and apply for these careers. And a lot of our actors have won roles in off Broadway shows, television commercials. One of our actors earned his equity card from being seen in our show and pulled off Broadway. It was great. But yeah, we believe representation is important. You can't be what you can't see. And we're sick of marginalizing neuro diverse people to labor and service jobs when they want to be actors.

Philip D.: That's absolutely perfect. Because I love this idea of, not idea, sort of realization that we're starting to really push out there, which is that if we can create opportunity, everything's going to be fine. There's so much, it's a lot of removing fear, fear of the unknown or fear based on archetypes or things that existed in pop culture or things of that nature that weren't actually factual or were only factual in one instance, not necessarily thinking about the diversity in neuro diversity as well.

Philip D.: So talk to me a little bit about, because I didn't know this, all of the training and prep that you guys provide and acting as agents. I knew professional theater company and I love everything about that, but to go that extra step, talk to me about the process of starting that aspect. I mean obviously casting a show and all that is its own beast and creating essentially an off Broadway production. But what has the process been like in creating these classes and basically being agents and things of that nature?

Aubrie T.: Well, it's a lot of learn as you go on the agent front. I've met a lot of people and learned how to advocate for us in casting rooms, for sure. It comes from, I think, the minute somebody decides they want to join Epic, we have an audition process. So the actors that you're going to speak to, had to audition to be a part of Epic. Secret, if you audition, you will get in. But it's part of the agency we want to instill in the culture. So the culture is like, we know you can do this, even if you have never auditioned before, we want to teach you A, what an audition is, what you need to have for that audition. If you don't have it, we're going to help you get it. What a monologue is, what you're comfortable doing. And then let's talk about you for a minute.

Aubrie T.: Let's have an interview where you tell me why you want to be a part of this and why you want to be either a performer or a backstage or an arts admin or a visual artist and why Epic is a good fit for you. And I think that's an important practice and it really sets the tone for then, okay, now we're going to find you a job.

Aubrie T.: So what we do with our classes is we provide foundational classes in scene study. We do arts admin, we just did an arts admin and career class led by Kate Tremmel. It was amazing. She also works with Action Play. And we're having our first-

Philip D.: Also former podcast guest.

Aubrie T.: Yes, it's all a big happy family. And we are actually having our first networking happy hour with several large arts organizations around the city and our candidates that we've prepped for eight weeks are looking for jobs in that field.

Philip D.: That's fantastic.

Aubrie T.: It's amazing. And our actors have not had to pay a cent for that. And we feel very, very strongly that all our programs need to be free, especially when we're working with a community that's been historically disenfranchised and under resourced. So that's one facet of our performing, our careers classes. And then we also go and hire professional teaching artists to come on who may have worked on Broadway, who may be voiceover actors or who maybe professional stage managers, to come and mentor and work with our actors. So don't know if that answers your question.

Philip D.: Well, no, but it seems like you've created sort of your own mini, not even mini, but BFA program more or less.

Aubrie T.: Yes exactly.

Philip D.: Which is fantastic. You're checking all the boxes there and I'm like, "Oh, but do you have this?" "Yes, yes, yes." That's wonderful. What are some of the hurdles you guys faced early on in sort of accessing the community but also kind of gaining, what's the word, I'm trying to think of a better phrase than street cred, but street cred, as you bring folks in, like you're saying, you're bringing in folks who have been on Broadway or voiceover actors. What was that process like, kind of getting that access to these folks and then also sort of the other end, which is building out the Epic community?

Aubrie T.: Yeah, I think it's interesting that you use the word street cred and I think it's appropriate. I mean, new kids on the block, we've only been around for three years. We started with 16 actors, we serve 63 now. We've really grown in a very short amount of time and that just tells me that there was a need and we're filling it.

Aubrie T.: And I think in the beginning the challenge was not necessarily finding people, finding actors because the people in the community who wanted to do this in some capacity, found us. We put a posting on Backstage, we reached out to our partner organizations like CoLab and Felicity House, we, asked if there's anybody available who is interested in this and wants to audition, not just to be a part of Epic but audition for our main stage season, which included Dog Sees God.

Philip D.: Did that show in collage.

Aubrie T.: Like one in three people. And then alternatively we did, You're A Good Man, Charlie Brown, and we really were pushing Dog Sees God because we wanted to give a community, which is I think also unfortunately traditionally infantilized, an opportunity to express themselves on themes of sex and drugs and suicide and depression and several other themes that it's seems like it's taboo for people with disabilities to be allowed to discuss. So we really wanted to reject that off the bat. So that really set a tone.

Philip D.: I would say that. But you starting there is so, again, use the phrase, wonderful rather than having to adjust and add that aspect too. I worked for years over at TDF and with the autism friendly performances there and we started Disney, Disney, Disney and so it was tough to make the case when time came to do Curious Incident, to do Come From Away and lean into that world. And now obviously Roundabout's doing their relaxed performances with their whole season and they're not curating it in any way, they're just simply doing it.

Aubrie T.: They're great. We've been going to them, they're amazing.

Philip D.: Shout out, Sarah Hom, guest host.

Aubrie T.: Olivia Jones.

Philip D.: Olivia Jones as well, also former podcast guest. Basically we're just dropping off all 80 some odd guests.

Aubrie T.: Let's all go hang out later.

Philip D.: It's going to be great. But I think that's so important to start there. And that idea of, I teach, I have one more of this, but I'm currently teaching a class at Queens College under sort of the Mac umbrella for neuro diverse students, which is like cultural careers. And our guest speaker was late the one day and we were just chatting and it was like, "What do you guys want to go see? What do you like? What are you interested in?" And nothing. It was all kind of dark, edgy stuff. And I was like, "Yeah, there's this need for this." And you want it and there's so few places that are saying, "Yes, come in and let's facilitate that." They can find it in TV and movies and things of that nature, but when we talk about the performing arts, we're so far behind in that.

Aubrie T.: Yeah and we're doing kid shows. And I mean, we do do our fair share of quaint material, we went from, quaint isn't right, take that out.

Philip D.: TY, it's sort of TY stuff.

Aubrie T.: Yeah, we went from Dog Sees God to, You're A Good Man Charlie Brown because maybe not all the community likes that. I mean, every year when we curate our plays, we ask our actors what they want to do. We go through this big kind of voting process, we explore the plays and right now the number one vote is Rocky Horror Picture Show. I don't know how we're going to do this guys, but we don't want to push our agenda on our community, we want to hear what they want.

Philip D.: That is walking in without an agenda and just listening to the community and what they want. That is almost a direct quote from our guest a couple of weeks ago, Roger Ideshi out of Temple and saying, right now access is leaning, and inclusion folks are becoming a little prescriptive where it's like these are the things that we have to do, these five steps and then it's, tada, access, tada inclusion. Rather than going, "Okay, let's go talk to the community. What do you want to do? Let's go do it."

Aubrie T.: Absolutely. And even with language too. I mean we have different players who like person first language, we have different players who don't, we have different players who prefer this and prefer that and X, Y, Z. We're very individualized with our community and I think that's important because we want to create a place where everybody feels comfortable and happy and safe and thrives.

Philip D.: I love everything about that. Before we take a break, my favorite thing to do on the show is dream your dreams, so big and small. So because we're not asked to do this this often or if we are, it's like yeah, but this budget. So I'd love to hear from you a bit about what you hope for the future of Epic and then access and inclusion in general in New York city.

Aubrie T.: Sure. Well for the future of Epic we definitely want to win a Tony, that's on our bucket list or as our friend Whitney says, our B hag, big hairy dream. And I think that we can

and I'm very excited to do that one day. And I also would love for us to have a home in New York city and I want to call it the epicenter.

Philip D.: I love everything about that. I'm all about punny names.

Aubrie T.: And that's where all our dreams will come through there. And the reason for that is because we want to produce more. We have 63 company members who want to be on stage and they want to be behind the scenes and we are like a college program in that we're a learning theater as well, we're neuro inclusive. So neuro typical and neuro diverse actors share the stage together as equals, performing artists together, not one's a teacher and one's not. And we put on professional shows and everybody is paid and everybody is learning something at the same time. So we want to be able to produce more. I want to be able to do a [inaudible 00:21:56] show at the same time as my main stage and a concert performance and maybe an original work showcase, whatever it is, whatever my players want to do, but I can't do that without a home and I can't do that without money.

Philip D.: I get that 1000%.

Aubrie T.: Giving Tuesday guys.

Philip D.: And when we head to the break, you're going to hear about Patreon. And what do you hope for the future of inclusion at large here in New York city?

Aubrie T.: At large, I hope that the word neuro diverse theater company becomes non existent, becomes moot because every theater company is that. It's not us. We're not unique anymore. I mean, I love that we're unique, but I just hope-

Philip D.: So your board is going to be a little upset.

Aubrie T.: I know, I love that we have a very specific mission, but it would just become the new normal that of course you're going to cast an actor with autism to play Seymour in Little Shop, well, you wouldn't even think twice about it.

Philip D.: I love it. And I'm 1000% on board. Thank you Aubrie.

Aubrie T.: Thank you. It was great.

Philip D.: And we're going to take a brief break and we'll be back with some of your team.

Aubrie T.: Great.

Sofiya C.: Hello, inclusion believers. This is Sofiya Cheyenne from episodes three and 77 and I wanted to take a moment to chat with you about Patreon. Patreon is a great way for you, the listener, to be a part of the podcast by supporting it for as little as \$1 a month.

Guys, \$1 a month. Not only do you get access to exclusive content and swag, you also help facilitate the podcast being accessible and inclusive with transcripts, accessible recording spaces for interviews and the upcoming ASL videos.

Sofiya C.: So not only are you rewarded for your commitment, you are actively making accessibility and inclusion information more and more accessible. And that is the heart of this show. Obviously if you listen to Phil every week, you believe in inclusion and you believe in access and that's what being a Patreon and supporter does. So please consider committing just \$1 a month and you can go to patreon.com/accesschampions today and together we can run through this brick wall.

Philip D.: All right, and we are back in the dressing rooms of the HERE Arts Center with the Epic Players team and we've grown in number. At the mics now we have Carol Hoberman and Preston Berger. Thank you guys for joining us.

Carol H.: Thank you for having us.

Preston B.: Thank you. Pleasure to be here.

Philip D.: So Carol, I would love to hear a little bit from you about how you got involved with Epic.

Carol H.: My brother saw a post on the Edition and he called Aubrie and Aubrie talked to him and then Rick called me and then I decided to addition to Epic, with Epic.

Philip D.: That's great. It's nice that your brother was looking out.

Carol H.: Yeah, he's a really great brother.

Philip D.: Hey, it's good, not everybody has those great brothers, so that's really wonderful. And so he was looking for, he saw the audition, you came in and auditioned. And when was that?

Carol H.: That was three years ago.

Philip D.: Three years. So you've been involved for three years?

Carol H.: Yes.

Philip D.: And what are some of the things that you've done with Epic in those three years?

Carol H.: The three years that I've done with Epic was the playwriting, the narrative class. Now I'm doing an assistant stage manager. I've been doing that for five of them. I did Little Shop, Tempus, now Peter And The Star Catcher and I'm growing. That's what I'm thinking, it's growing.

Philip D.: Yeah. What do you like about assistant stage managing?

Carol H.: The assistant stage managing is to a different experience that I get. Because I have people to report to and then actually have different ideas for different things with the assistant stage managing, like the lines, I'm doing the lines now and then now I'm going to be going backstage and helping with the people I guess.

Philip D.: Fantastic. That's great. And that is a whole different skill set than playwriting or performing. So that's really good. I assistant stage managed once in my life and it was a skill set that I was not good at.

Philip D.: Preston, can you tell me a little bit about how you got involved with Epic?

Preston B.: Sure. I facilitate a self advocacy group at a program for adults on the autism spectrum, at the Jewish Community Center of Manhattan, the Marlene Meyerson JCC, they have a program called adaptations, through their special needs center. I volunteer as a facilitator for their self advocacy group. I've been doing that for about three years and through that I started meeting more people in the community. As I got to know more people in the community, word about Epic just kind of naturally got around.

Preston B.: I did theater growing up. Theater was my life. You could not tear me away from the theater. I did every community theater production there was available on Long Island. I did my high school dramas and musicals. I did dance lessons, I did voice lessons. I sang in a youth choir. I did all of that. And in my adulthood as I kind of grew more in my current career, that sort of started to peter off and then when I heard about Epic and I read up on the website and I learned about their mission and how they were working with the community and how they were really taking the idea of building a talent pool seriously. That was a big draw for me because I felt as though I could return to my roots a little bit and in an environment where I wouldn't be infantilized, where I'd be held to that high standard that I really always loved about performing.

Philip D.: That's fantastic. And so that was about three years ago?

Preston B.: No, this is my first show actually. Yeah, so let's back up a bit. When I graduated college, I started as a freelance dancer in the downtown scene. I did some good work there, work that I really enjoyed being a part of. After a certain point I realized I needed to make money.

Philip D.: Yeah, it's funny how that happens.

Preston B.: Yeah, adulthood. So I found myself getting into education. I did a lot of tutoring for Kaplan and for other SAT focused organizations and I realized that I did like educating. I wasn't a big fan of teaching, but I liked working one on one with students. And it's funny, what you and Aubrie touched on earlier about confidence. I noticed that was just a big missing link in all of education was that a lot of the students I was working with, a lot of them were inner city youth, youth with disabilities. They had the knowledge in

there and they had the skillsets, they didn't have the confidence and they also didn't have any sort of framework for how to apply it in a way that would be efficient and effective.

Preston B.: So I learned more about doing advocacy and counseling. I worked with Good Shepherd for three years at an intervention program for 17 to 21 year old high school students. This was up in the Bronx at Monroe high school. And working with that community and kind of seeing how everybody was on board, they just wanted to see these students graduate, they wanted to see them move on past high school and enter the workforce or enter college. And there was still a big lack of knowledge about disability and the services that were out there, both in college and in the community. And so I did a lot of work connecting them with Access VR so that the students with disabilities after they graduated had a resource to go to for work opportunities or for college sponsorship, which would ultimately mean college served as their vocational training.

Preston B.: And I saw how empowered a lot of these students felt once they moved onto college, especially when they come back and they talk to me and they would talk about their experiences growing at college. And so then I heard about a program called CUNY Leads, which stands for linking employment academics and disability services. And I remember just reading about it and thinking that is my job. Nobody else is getting that job. And it opened up Bronx community college, which was the school where we fed a lot of our students into. And once I completed my master's degree in special education-

Philip D.: That's fantastic Preston and it makes a lot of sense to me then why Epic would draw you in because a lot of what you were working on and providing for other students, Epic is providing for this community, which is great, which is the confidence, opportunity and experience in a lot of ways.

Philip D.: Carol and Preston, you both can dive in on this. Peter And The Star Catcher is one of my favorite plays out there. And actually was the first thing I bought a ticket for after I had moved to New York, which will always just kind of stick out in my mind, as that play. I mean I'd seen other things up here, but after I had officially moved here, went and saw that. Either of you can go first, tell me a little bit about the experience working on this show.

Carol H.: My experience is working for a team that's really amazing and the actors are amazing people to work with. I'm just feeling really amazing, that's how I'm feeling.

Philip D.: The best feeling possible working on a show. How about you Preston, what's your experience been like?

Preston B.: In what regard? Because it's all been amazing, so I'm just trying to focus my answer.

Philip D.: Oh absolutely. Tell me a little bit about the rehearsal process.

Preston B.: The rehearsal process has been actually pretty great. We rehearsed twice a week at the beginning, as we got closer, it moved into three rehearsals a week. I think they were each about three hours and I really liked that we all had to be at rehearsal pretty much all the time, it was a great way to bond with the team. It was a great way to build comradery and it was, I don't know, a nice way to feed off of each other's energy, give each other some good ideas, ways that we could make each other laugh while we're on stage. Ways that we could sort of rein it in and make us seem a little more serious. It felt, I guess to go back to what Carol said, it was a great team effort and it was a great collaborative experience.

Philip D.: That's fantastic. I love everything about that and I'm going to get you guys out of here on this. I like to let, as I did with Aubrie, let everybody dream their dreams. What do you hope for the future of Epic Carol?

Carol H.: To have more of my assistant stage manager and acting, to go the highest of what I can do.

Philip D.: Absolutely. And how about you Preston?

Preston B.: For Epic, to see it grow. I think that having been both a recipient of autism services and a provider of autism services, I think that this company is really onto something special and I don't know where it's going to land. Hopefully it will be a Tony or multiple Tony's as Aubrie indicated, but wherever it is, I'm excited to join the ride.

Philip D.: Fantastic. Well thank you both and thank you again to Aubrie and the whole Epic team. Thank you all for being access champions.

Philip D.: So after we finished and wrapped up chatting, Carol let us know that she actually had written some stuff out about what Epic meant to her, which was kind of the beginning of the conversation. And so I definitely wanted to give her the time to read it. So here is the sort of prepared statement by Carol, about what Epic means to her.

Philip D.: All right. Carol, can you tell me a little bit about how you got involved with Epic?

Carol H.: I love Epic because I could spread my wings at something that I thought I couldn't do. I have more confidence in what I'm doing for this fabulous company. It's because my brother knew that I like acting and because he was an actor and now a screenwriter and doing children's series that he's been writing for and I was in this drama club that was called the friendship company. I'm an actor and working with Epic as an assistant stage manager and thank you Aubrie.

Philip D.: Fantastic. Thanks again to Aubrie, Carol and Preston for taking the time to chat in the middle of their very busy rehearsal schedule. And speaking of that, if you are in the NYC area once this airs, I believe there will be a few performances left in the run of Peter And The Star Catcher, which they were rehearsing when we were chatting and you can head over to epicplayersnyc.org to grab tickets. I know I will be attending this week

when this episode airs and I'm very excited for that. So go ahead and head over and don't miss the show if you're in the area, it seems like it's going to be a blast.

Philip D.: Thank you. As always, to our executive producer, Matt Kerstetter, especially during this busy holiday season, he pumps these episodes out every single week, and I'm incredibly appreciative for that. Thank you to our associate producer, Ms Kelsey Rose Brown, who also is turning around social media content and those line drawings every single week. Thank you to our champion intern Savannah Cooper, who's again killing the game on social media. Thank you to Tommy Karr for our logos and thank you to Eric Walton and Austin Begley for all of the music you hear here on the podcast. We'll be back again next week and remember, inclusion believers, never stop running through that brick wall.