Doug: 00:00 You may have enjoyed some of the other content brought to you by the Yale Summer Cabaret, but the following content contains adult language and themes. It is not intended to be consumed by children.

Stefani: 00:10 My name is Stefani Kuo.

Andrew: 00:11 My name is Andrew Reidemann.

Mia: 00:13 My name is Mia Haiman.

Chloe: 00:15 My name is Chloe Knight.

Doug: 00:16 My name is Doug Robinson and we are the leadership team for the Yale Summer Cabaret 2021.

Stefani: 00:22 The Yale Summer Cabaret 2021 aims to re-imagine what theater can be by embracing non-traditional space, where anyone can follow their artistic impulses and develop new work skills and passions.

Mia: 00:34 We aim to offer artistic and entertainment opportunities to the David Geffen School of Drama at Yale, the greater New Haven area and anyone logging in from wherever you are.

Chloe: 00:45 We are happy to build upon the growing online accessibility of previous Cabaret seasons in creating work that is available to you on demand.

Andrew: 00:53 We hope you will join us again in the future for more works brought to you by the Yale Summer Cabaret.

Doug: 01:00 Enjoy the show.

Stefani: 01:01 Enjoy the show.

Andrew: 01:03 Enjoy the show.

Chloe: 01:04 Enjoy the show.

Mia: 01:05 Enjoy the show.

Doug: 01:18 Philip Dawkins is a Chicago playwright and educator whose plays include Failure: A Love Story, Le Switch, The Homosexuals, The Burn, Dr. Seuss’s The Sneetches, the Musical with composer David... ah dammit I should have practiced that.
Doug: 01:37 Mallamud. I'm so sorry, with composer, David Malamud, Spamtown, USA, The Gentleman Caller, Side Effect of Living and The Happiest Place on Earth. Philip has won some awards and not won some others. He's taught playwriting at his alma mater, Loyola.

Philip Dawkins: 01:58 Or if you're like super Chicago, Loyola.

Doug: 02:01 Loyola. You know, I like that. Loyola University Chicago, Northwestern University, Victory Gardens Theater, and the Playwright Center in Minneapolis. Many of Philip's plays, including his scripts for young performers, are available through Dramatists Play Service, Playscripts Inc. and Dramatic Publishing. He is currently working on an American English translaptation-

Philip Dawkins: 02:22 Translaptation, I made it up. It's a translation and an adaptation.

Doug: 02:27 Translaptation of Michel Tremblay’s, I'm not going to get any of this. Do you want to read the rest of it?

Philip Dawkins: 02:32 Messe Solennelle Pour Une Pleine Lune D'été by Michel Tremblay and an audio play fo audible.com.

Doug: 02:37 Thank you so much for helping out with that mess. I apologize for that.

Philip Dawkins: 02:43 I forgot to warn you that it ends in French.

Doug: 02:46 I was like, I took French in eighth grade because Alicia Diamond took French in eighth grade and I was in love with Alicia Diamond the way an eighth grader can be in love with another person. And I've got to be honest. It went nowhere. It was-

Philip Dawkins: 03:05 The French or the stuff with Alicia.

Doug: 03:06 Oh, both.

Philip Dawkins: 03:07 Do you what, I'm fascinated, do you know what happened to Alicia? Like is she still -
Doug: 03:12 Oh I do I do. I do know, oh god.

Philip Dawkins: 03:15 I want to know Alicia Diamond.

Doug: 03:17 Oh God, this feels weird. Okay. So at some point she was working at an Olive Garden. I do not remember at what point, but at some point that was happening and I went there, I saw her, but she wasn't my server. And like, this is after like, I think I might've been a senior in high school at this point and I transferred to a different high school. So it's not even like we were in the same school anymore, but I was like, "Oh my God, that was that girl that I was like obsessed with for an entire year." But we follow each other on Instagram or Facebook, one of the social medias and she now, I think she just gave birth to her second kid.

Philip Dawkins: 03:56 Oh good for Alicia.

Doug: 03:57 Yeah. It looks like she's doing good. I've seen pictures of who I assume is the guy, but I don't know for sure. I don't believe like there's like a marriage thing going on. It seems like a long-term thing. Alicia Diamond is-

Philip Dawkins: 04:10 So there's still a chance, is what you're saying.

Doug: 04:15 No. Don't tell Genevieve, I'm happily, no there's no chance right now. But if for some reason Alicia Diamond does find this very obscure podcast, I apologize. If this is any way bad, you can feel free to sue me, it's fine. It'll be okay.

Philip Dawkins: 04:30 No you've only said lovely things about her, she sounds delightful.

Doug: 04:33 No she was. And she was actually decent at french, if I remember correctly, or maybe I'm imagining she was decent at french because she could do no wrong in my eyes. I can't remember. You know how people like are perfect in front of you because you're just like enamored by them.

Philip Dawkins: 04:48 It would be interesting to see if she kept it up, if she's like super French now. Yeah. If she's like fluent, you know?

Doug: 04:55 And she's like teaching her kids french, and I'm just over here, like doing a podcast and I'm like, oh, look at you, you seem like, you're really winning the adult lottery right now.
Philip Dawkins: 05:04 We all have our things. I don't think knowing French means you win anything really, [laughter] I think it just means, you know French and you can watch a few movies without the subtitles.

Doug: 05:16 I mean, I love subtitles. Being back at my parents right now, they get very annoyed because the Netflix is on subtitles and they're like, "Tell us, why is the television on subtitles?" I'm like, "Because it just makes listening easier." Like, even though I can just watch, sometimes I speak very fast. I was watching an episode of Derry Girls and they have those thick Irish accents. And I'm like-

Philip Dawkins: 05:38 You super need subtitles for that.

Doug: 05:38 I need sub titles. And like, it's just not going to play without it.

Philip Dawkins: 05:44 I always have the subtitles on across every platform. And I think Netflix does it the best. It's super easy, but because I, I'm just going to sound so up my own ass, but because I watch so many French films, just for practice and to learn and listen, I have the French subtitles on so that I can see what they're actually saying in French. Although they usually don't write exactly what they're saying, but pretty close so that I can train my ear to read along and stuff like that. But then I also have the French subtitles on, I don't change it. So they're still on for English things. So then I'll see the French subtitles and it's a really lovely tool and I really appreciate it. I like having subtitles on all the time because it acclimates us. It acclimates people who are not deaf or hard of hearing to have that, just be part of the experience of watching something. And the more you're used to words being at the bottom of the screen, the less we'll have people being upset about that or trying to curate their experience away from having to make space for other people who may need the subtitles. So I really, really liked that they're becoming more and more prevalent and yeah,

Doug: 06:59 I guess I just get very annoyed and not to get political so fast for anything. I just, I, there was no part of me that wants to make the world better for people who get outraged when we make the world better, right. Like if we're saying-

Philip Dawkins: 07:15 But when you make the world better for those people, it makes it easier on the people who they get outraged against, you know what I mean?

Doug: 07:19 True. 100%, but that is never the impetus for my action. The impetus is always like, "Oh, how is this serving you?" And if
someone's angry about it, I become then annoyed that you're angry, that this thing that is causing you no harm, is putting access for someone. So something that I'm really trying to do, and now I feel like this is a theme because I talked about this in the last podcast so I guess it's weighing on me. It's like, how do I find more space for grace for people, space and grace and empathy for people who I just want to put on an island and say, "Stay there." And when you talk about, well it's like, "Oh, it makes it easier for people who may not be okay with it to become okay with it because they see it," I'm like, "That's so beautiful, but I have no patience for them. I have no patience for them to catch up," and I should, and I should-

Philip Dawkins: 08:12
I don't have a lot of patients for that. But then I remember that, there's a lot of places where I never would have grown if somebody hadn't been patient with me and also there are a lot of spaces in my life right now, where if somebody is not going to be patient with me, I'm just not going to, you know, there's no opportunity for me to be better unless somebody is like, "Listen, Philip, that's asinine and here's why." [laughter] I remember a time in my life when I was very young. I was like a freshman in college and I was deeply struggling with, with coming out. I'm painfully homosexual in case it's not like super, super obvious, which I'm sure it is. And I would have it no other way. But when I was in college, I was really struggling with like faith and religion, and I was not going to come out of the closet, but I just knew I was gay. I had my Alicia Diamond, only her name was Brad. And I was having such trouble with that. And I was very depressed but was not sharing this with anybody, of course, as I was so closeted. And I just remember being at a party after an event that I will not describe because we're not talking about that kind of stuff.

Doug: 09:30
Oh, we could talk about that kind of stuff Philip.

Philip Dawkins: 09:30
No, no, no. It was just a party that happens after an event that goes on for the first time. And so I was sitting at this table with like a big professional actor in Chicago, and then some colleagues, like students, other students at school, and I made some really just ignorant remark along the lines of, "It's important to hate the sin, but not the sinner and I think homosexuality is wrong because God said so or something." And this professional person was so disgusted and offended that he said, "I actually can't be at this table with you anymore. I have to leave." And I don't think he was wrong. What I said was disgusting and what I said was so off-putting that it made him leave the table. I don't think that his actions were wrong, but it made me want to go home and kill myself.
And somebody else followed me out that night who I didn't even really know very well but is now a dear friend who is an upperclassman and she was like, would you like to talk about what you said? Would you like to explain that? And she was an out lesbian and she just carefully listened to me cry and spout bullshit forever and then guided very cautiously, helped me see another point, helped me wrestle with that, and I think both of those reactions were valid because they were both true to the person who was feeling them. Both of them were reacting the way that they needed to in that moment. Nothing was going to get better if somebody wasn't there to be patient with me. I think it would have been very catastrophic actually, if that woman hadn't taken me under her wing and she was like two years older than me, but just much wiser and just had some grace in that moment that she was able to channel. I'm sure in some other moments, she would be the person being like, screw this and throwing over the table, like even Jesus did, like wreck shop in the temple. Like sometimes you are rage and sometimes you're like, "Actually I have the patience today and I'm going to sit here and listen to this nonsense and help this person walk away from nonsense." Yeah. It's where you're at.

I love that we have these two different examples of these two very human and very natural responses, right. I think after BLM, not after BLM because BLM is continuing, but after George Floyd was murdered, a lot of white people in my life reached out and were like, "Doug, what can I do? Oh my God." And I knew a lot of black people who were telling me, when I would bring this up to them, tell them to Google. And like, I did tell a fair number to Google, but there is still like, what is our individual emotional bandwidth? Right?

What do you have today.

Right. Like today, at this moment in time, for this specific person, I can say, let's have this conversation. Tomorrow, same time, same person, that person may come up to me and I may say, go Google. Right? Like when you're not held to who we are yesterday, we are not held to who we are tomorrow. Every interaction we have is in the moment. And I hope people have the space to check in. I hope we move away from this idea of like, I'm obligated to, or like, I'm not obligated to, on both of those extremes and just check in and say, "Hey, what can I do today? And what can I do today that will not just empty me, but also nourish."

I think very little good comes from obligation. Honestly. I think the most dangerous word in the English language is should,
because it's just the idea that you should, it can be very dangerous. And if the person who's full of rage today or doesn't have the emotional bandwidth thinks I should listen to this person patiently, it's not going to go well for anybody. And if the person who is very patient is like, you should be more rageful, you should be more activistic. That's not going to go well either. So I think we do what we can and as long as we can be honest with each other, and I think honesty and communication and empathy, and just... I think it was AML who said, "Always be a little kinder than necessary." (James M. Barrie quote) Which I think is really important. I try to live by that. Just assume a little bit more grace. Assume somebody didn't have their coffee this morning and just move on and try again with someone else.

Doug: 14:13 Yeah I think that like honesty, empathy, kindness, I think back because I teach and you're a teacher as well, but prior to the world of grad school, I was teaching creative play for 3 and 4 year olds and some kindergarten classes and it was so marvelous. I loved them. And just watching them learn about empathy. And of course, like a 4 year old doesn't know what empathy is, but a 4 year old can practice empathy and just watching them develop that and, seeing the teachers and myself be stewards of kindness, honesty, and empathy. And then remembering what my parents always told me is like, you learn everything you need to learn about the world in kindergarten, right? You learn how to share, how to be with other people, you learn how to make friends. And I'm like, how are we as adults, as artists, as educators, still uplifting those lessons as we are going and teaching things like math, science, creative arts. How do we teach and cultivate empathy and kindness while still striving to be your best self? Because I sometimes think that like, while we are striving for that, those life lessons can kind of sometimes fall away because it's harder to be kind. It's harder to be empathetic. It takes a moment of pause and in this capitalistic world where it's go, go, go, it feels a little difficult to ensure that we're in a weird way, watering that flower.

Philip Dawkins: 15:42 So I don't actually, I don't think I agree. I don't think it is harder to be nicer. I think when you're kinder to people, actually everything gets easier really. But we are conditioned not to take that pause. It's sort of like if you're training for something and you're your trainer says, we're going to do one day on one day off and if you're like, no, no, no. I'm going to work the same muscles every day you're going to hurt yourself. But if you actually take that pause, it's going to be way easier on you. And you're going to have more strengths when you come back to that muscle, because you took that pause. And so I think we are
just conditioned to believe that it's easier to do it the other way, that it's easier to just think about yourself and disregard, but that's false conditioning, and you're not getting stronger and you're not building that muscle, you're actually just tearing muscle and hurting yourself. And you have to take that moment to reflect, rest, pause, consider, and if you just do that, which takes like just a little bit of time then you save a lot of time down the road, with misunderstandings and arguments and stress. So I actually think it's much easier to be kinder and it's interesting you mentioned children because as kids, we understand that kids are little activists, they're also little assholes, but they're little activists because as people we understand the concepts intrinsically of fairness, before we understand right and wrong. So before we can grapple the concept of morality, we do understand just and injustice. Like any kid can point at something and go, "That's not fair," which is a childish thing to say, right? I mean, it is a cliche child thing to say, "It's not fair, why does so-and-so get to play with the truck? And I don't?" Even if they're wrong about what fair is, they will say, "That's not fair," before they say that's not right. That's not correct. You know? So I think even before we understand socially, societally, structurally what right and wrong, we have this innate sense of justice. And it's great to tap into that with kids. Does this feel fair? Put something before them, like, would you say this is fair? And kids know right away. They can call out injustice in a minute. They're like, "That is unjust. He got to play with the Tonka truck and the other girl didn't, and that is not fair." And you'd be like "Accurate. Moving on. Now let's learn how to wash our hands." You know.

Doug: 18:12

I do agree that it is easier to be kind once you understand to be kind. I think you talked about conditioning and how we are conditioned. And I think that has to always be a part of the conversation and going back to like how we learn these things when we're young, but then somewhere along the way that stops being the focal point of our lessons, right. And it's still like, I love this metaphor of like, it's a muscle, and if we're not working that muscle, even if it's like on and off, whatever that means, we forget that, we get stuck in our lane and we keep moving. But you are right. It is, in the longterm, in the scheme of things, it is better to be kind today because all you're doing is adding pressure in heartbreak and stress on your body that when you finally realize that you shouldn't have been going at this alone, but you should be inviting other people into your spaces with you.

Philip Dawkins: 19:12

Absolutely. Yeah.
Doug: 19:16  Bark and Vine is quickly becoming one of my favorite spots in New Haven located at 49 Orange Street. They are an indoor plant shop specializing in tropical plants. Whether you're a first time planned parent like myself, or a long time gardener, their shop has everything you need. They believe that a green thumb is learned, not gifted. You can learn how to take care of plants, find out what they love, what they need so they can thrive in your own space. And they're here to guide you. Their knowledgeable team of plant experts will guide you every step of the way in finding your first, second, third, fourth, fifth, however many plants you desire. So go on in, check out Bark and Vine on 49th and Orange Street.

Doug: 20:00  This is big, right? Going back to my parents that I've mentioned multiple times, whatever big gets brought up, they're like, "Would you have thought the person from bosom buddies could do that?" And I was like, "What are you talking about?"

Philip Dawkins: 20:18  Have you watched it? Have you seen Bosom Buddies?

Doug: 20:20  I've never seen Bosom Buddies.

Philip Dawkins: 20:22  Tom Hanks and Peter Scolari. And it has a very important space in my Genesis, like in my, how did this super-villain come to be. In my creation story, Bosom Buddies is very... because I was, I mean, these were men in dresses and I was hooked. I was like 5 or 6, but I was like, yes to this. Because that's all I wanted, you know, I wanted to wear dresses, I wanted to wear wigs and everything. My parents were like, "No, that's evil. You're going to hell." And I was like, "I can't be going to hell. But if I am, I want to look glamorous." And I was like super into wearing girls clothes as a little kid. And then there was this show on television where these men are always in women's clothing. And I was so into it. And my parents saw me watching it one day and they made a rule that you're not allowed to watch that because I was dealing with the problem of wanting to, putting a bunch of air quotes around this, dealing with the problem of wanting to wear clothes of the opposite gender. So one day when my parents were like busy or out of the house, probably busy because I can't imagine I would have been home alone by myself at this age, I watched it and what I didn't know is that my dad was recording a football game on the VCR at that time. So instead of whatever football game he wanted to watch later, he got Bosom Buddies. And then asked me about it, he said "Did you watch Bosom Buddies after we told you not to?" And I lied.
And I said, no, because I didn’t want to get in trouble and I wanted to keep that beautiful secret. And I got in huge trouble. I think, mostly for lying and mostly because my dad didn’t get to watch the game, but I will always remember that. And I just remember knowing in my heart that they were wrong. Usually you get in trouble and you’re like, "Oh, I feel so ashamed, embarrassed, oh my God, I’m getting a spanking," or whatever, but this time I’m like, "I’m right about this. That was a funny show. And they looked great."

Doug: 22:23 I love it-

Philip Dawkins: 22:28 I would like to think it was. I don’t think it was a funny show, but I needed it.

Doug: 22:30 I mean, what I’ve heard about Bosom Buddies is the phrase always is, if you had seen just Bosom Buddies, would you imagine that like, that actor could do Philadelphia or whatever they’re saying he could do.

Philip Dawkins: 22:45 I mean, he’s so versatile.

Doug: 22:48 He can do it all. He’s Tom Hanks. Remember when like we all found out that Tom Hanks had COVID?


Doug: 22:56 I think that was the moment where people were like, wait a second. Oh, this is real. And I’m like, yeah, cause he got COVID early.

Philip Dawkins: 23:03 I know the moment for me was when the NBA canceled its games.

Doug: 23:07 Yeah.

Philip Dawkins: 23:08 When the NBA was like we’re postponing or whatever stages they went in. When the NBA was like, we’re not doing the B part of this, I was like, oh, that’s-

Doug: 23:21 This is serious.

Philip Dawkins: 23:22 Millions of dollars. And I was like, this is a huge problem. I mean, I knew it was a huge problem in China but I knew it was a problem in the states when the NBA canceled games.
Doug: 23:35
Well, that's the thing I think about it a little bit. Because like, I'm, I'm a whore for NPR. Like I love my NPR radio station. And so I remember like hearing about the Corona virus, months before it got to the states and not worrying about it. Like I was never like, "Oh my God, it's going to come here." I was like, oh yeah, that's the thing happening over there. And then going back to like the response of the former administration and what that was, it's still feels such a like, "But you had to have known that this was coming." And that to me always made the inaction far more insidious, right? Because this feels like you're just allowing this, instead of it just happening. It's like we've allowed this to occur.

Philip Dawkins: 24:23
I think COVID and also the presidency of he who shall not be named, really knocked out of me any remaining vestige of American exceptionalism I still had in me. This idea that like, we are exceptional, we are the exception to whatever else is happening in the world, America is different, America is better, America gets out of jail free. And I will never believe that ever again. I will never. I never have any thought now that like something can't happen. I thought that got knocked out of me when he was elected and then I really got it knocked out at me with COVID. I was like, "Oh right, no, we live on this planet. Duh." And it was a shock to me to learn that I still had that reaction to things, like, oh, that's awful that's happening in China, with no thought that it could happen here. It never even entered my brain until I had a friend whose parents lived in Wuhan he was like, "It's coming here, get ready." And until my friend told me that, it never even occurred to me. I think this myth of American exceptionalism, I think has hopefully been kicked out a lot of us. Certainly. Anytime somebody says like, "Oh, that can't happen here. I'm like watch, wait..."

Doug: 25:51
Well see, what I find fascinating. And I'm very grateful for some of the teachers I've had is like, if Americans just knew their history in a more thoughtful fashion, I think we would never think that we were exceptional. If we just looked at the fact that like in the 250 years of our existence, a little bit more than that, we've had civil wars, we've enslaved people, we have had genocide, every horrific thing that has ever happened outside of this country has happened in some way, shape or form here, and we just don't talk about it. I remember there was this book and I talked about this a lot, but this book called Imbeciles and it is about the Supreme Court case, Buck V Bell. And it pretty much made it legal for the state to sterilize women or men, but it was mostly women that they deemed unfit. And I read this book maybe 4 years ago, something like that. And if there was ever a moment where I was like, oh, and I'm a student of
history, I know my history, but that was the moment I really realized the lie that had been cultivated around America. The fact that I went through an education system, that I had graduated college and done well and studied history a little bit, along with my theater, and I had no idea that the Supreme Court was like, "Hey, yeah. If someone's just poor and on the street and they're not... yeah, let's sterilize them, do it." And of course that isn't happening now, you know, you put that in air quotes because of course it is, right. There was a case of this happening in prisons in California in the early oughts. There've been talks that it's happening on the border as well. But like, this is-

Philip Dawkins: 27:48 Even, just to talk, just in the headlines this week, Brittany Spears coming out and saying her father, she's been forced to take birth control. She doesn't even have control over her own reproductive system. It's horrifying and I'm glad she's speaking out about it. Because if somebody that well-known and that rich can say, this is happening, then hopefully it gives some other women the opportunity to say this is happening to me too and they can say, just like Brittany. So if you cared about Brittany, you have to care about me. Yeah.

Doug: 28:19 And, and it's that, that domino of when you get that first light bulb, like, wait a second, what is behind the curtain. Then when you pull it back and you just see it all, it's just...

Philip Dawkins: 28:32 Whenever the United States talks about history, it always feels to me like being at a junior high graduation and the valedictorian talks about when she was a kid. Have you ever been there? You ever talked to like a 10 year old and they're like, "Yeah when I was a kid," and I'm like, PS, you are a child. Whenever the U.S is like, "In our history..." I'm like, PS, you're a child.


Philip Dawkins: 28:57 I remember when you were born and you have gotten into so much trouble in those few, few, few years. Every time. So as well, if you look at precedent, especially the Supreme Court, they're like, "Well, there's no precedent for this." I'm like, "There hasn't been time."

Doug: 29:14 There hasn't been time. And the precedents we do have are usually horrendous. Like the fact that the Supreme Court has overturned so many of its rulings, like we're like, oh, the Supreme Court is a check and balance, no, the Supreme court
allows for our base [inaudible 00:29:31] natures until the future comes along and says, "Yo we were dicks back then."

Philip Dawkins: **29:36** Right. Precedents happen when you set one. Just set another one. Every time I hear somebody talk about a precedent or that's not the way we do things, I just see this like little girl with braces and glasses standing up in her like mortar board that doesn't fit saying, "When I was a kid...". Every time, it's all I can picture.

Doug: **29:54** It doesn't make sense.

Philip Dawkins: **29:56** No it's insane.

Doug: **29:57** I want to ensure that we give you space to talk about anything that you're working on, Philip, like anything that you want to like pitch. And if there's not something that's super chill as well, we just came out a pandemic, no one has to be doing things.

Philip Dawkins: **30:12** Yeah the pandemic was rough on me. I didn't feel very creative. I felt alone and devastated. And I didn't miss, are we, talking about the T word?

Doug: **30:24** Yeah. We can talk about theater now. At this closing moment, we can talk about that.

Philip Dawkins: **30:27** Alright. I didn't miss it at all. Not once. There was never a moment when I wished I was in a theater, either working on something or seeing something, I didn't miss it at all. And that was very informative to me. There was never a moment. I longed for so much, I never longed for the theater. I missed people. Those relationships I have through theater. So if we're talking about theater in the grander sense, but I missed like brunching with them or generating ideas with them, but I didn't miss being in a rehearsal room. I didn't miss working on this at all. And that was really, really informative. And I'm glad I was able to clock that. I've been doing a lot of drawing. I've started doing a lot of, mostly like male homoerotic drawing. And I started putting it on my Instagram, which is Philip the Dawkins. And Philip has one L. And people have started buying some of my shit, which is really exciting. And I've met a whole online community of people who draw dirty pictures of other guys. And I'm like really into that. And I think it's, I'm learning how to use my like costume rendering training, drawing people, and really having...
And then I started branching, like this week I drew my first dog and that felt really exciting. Like I'm in this space of the first time I'm exploring these things. I drew a house for the first time. And that was like, everything's new, everything's exciting. Right here on my table, I have pens and markers and colored pencils and guash and watercolor and ink and I'm just getting very excited about pastels. Drawing and doing art. A lot of this are peers, a lot of my... and I've been doing a lot of portraits of dead queer playwrights and dead queer writers, which has been exciting.

I do have this piece coming out with audible, but there's not much to say about it yet because we don't have a date, but I am really excited about that and enjoying, working in a new media, just working completely orally is really fun and challenging. But mostly I've just been knitting and drawing and bicycling and that's it. There's enough talented playwrights in the world that people will be fine if I take a break.

I think that's important. I think it's necessary that other artists, particularly theater people hear that, right? I think that theater, not just theater, but many things, but specifically theater is exhausting and being praised in the exhaustion that we feel. And if you are exhausted, it's very dangerous. [crosstalk 00:33:13] It's very unhealthy.

We have to stop that.

But the fact that you've clocked that in this year, year and a half really, that you did not want theater and I'm not going to infer anything about your relationship to the theater or anything but that like, "Oh, I didn't want that along for that." Like, that's okay. We talked about like the feelings we can make space for. I think some might feel bad and say, "Well, if I don't want it, then what have I been doing?" No, it's not bad or good. It's just like, oh, there's-

No I'm 40. I don't feel bad about my feelings anymore. I just have them. My give a shit is busted. I missed three things. I missed three things. Very big in the pandemic. It was sex, brunch and karaoke. And this was a huge surprise to me. My body aches at the thought of not having done karaoke for a year and a half, and I didn't know that that was important to me. It's a huge shock. And to bring it all back, it makes me want to re-watch that movie that Gwyneth Paltrow did, about karaoke singers. Doubles, is that what it's called?
Doug: 34:21 I'm not going to be able to get you the title. One more Google search-

Philip Dawkins: 34:26 She does that song with Huey Lewis. She's she does that cover of Cruising? Cruising together. It's pretty good.

Doug: 34:34 Gwyneth Paltrow.

Philip Dawkins: 34:36 Yeah. It's about like competitive karaoke singers.

Doug: 34:39 Yeah, no, I don't think it's called Doubles.

Philip Dawkins: 34:44 What is it called?

Doug: 34:45 Competitive karaoke singers movie.

Philip Dawkins: 34:55 Duets. Is it called Duets?


Philip Dawkins: 34:59 Duets, yeah.

Doug: 35:01 Right so dear listeners who are out there, please for your homework for this podcast, go watch the 2000 hit comedy Duets. It's about professional or competitive karaoke singers.

Philip Dawkins: 35:16 I don't know if that's a job. I'm not sure.

Doug: 35:19 I mean, anything could have a competition, so it may not be a job, but check out Duets 2000, Gwyneth Paltrow. It's a good time. Also, if you know Steve Buscemi, you should hit him up and ask for tips in the bedroom. Philip, is there anything else you want to like leave us with before we say goodbye?

Philip Dawkins: 35:37 No, just thank you very much. This is so delightful to chat with you. And, and this, this is great. The minute you said anything but theater, I was like, "I'm in."

Doug: 35:45 This was lovely. Thank you for taking the time and [inaudible 00:35:51] have a wonderful day, evening and night. Bye!

Philip Dawkins: 35:53 Bye.

Doug: 36:24 Are you a New Haven, Connecticut business looking for new ways to reach customers? Come and advertise with us, The Anything But Theater podcast, brought to you by the Yale Summer Cabaret.