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REPERTORY THEATER**

KELLY KERWIN
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EMILY COMISAR
MANAGING DIRECTOR

IN ASSOCIATION WITH
OKLAHOMA CONTEMPORARY ARTS CENTER

PRESENTS

LOOKING FOR TIGER LILY

CREATED AND PERFORMED BY

Anthony Hudson

November 16-18, 2023

Te Ata Theater

Writer + Performer
ANTHONY HUDSON

Piano + Arrangement
MARIA CHOBAN

Animation
DANIEL QUASAR

Production Stage Manager
DAVID PILCHMAN

LOOKING FOR TIGER LILY runs approximately one hour with no intermission

LOOKING FOR TIGER LILY was originally funded in part by the Regional Arts & Culture Council and developed in partnership with the 2016 Risk/Reward Festival of New Performance.

FROM THE ARTISTIC DIRECTOR



Welcome to *Looking for Tiger Lily*, created and performed by Anthony Hudson. Anthony is a half-Native, half-white performance maker with a drag clown trickster alter-ego named Carla Rossi. He is a brilliant, generous, hilarious outside-of-the-box thinker who makes work for the present and while looking towards to future. When I first learned about Anthony's work, I thought: here is an artist who belongs in Oklahoma City!

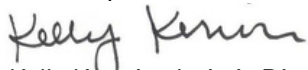
While planning for *Looking for Tiger Lily*, the First Americans Museum connected us with Mx. Kelley Blair (They/Them). Mx. Blair is the Chief Executive Director and Founder of the Diversity Center of Oklahoma, a remarkable organization located in the heart of OKC's "gayborhood" on N.W. 39th Street. This center offers crucial resources to Oklahoma's Gender Diverse and LGBTQ communities by "partnering with a variety of community agencies and putting them under one roof."

Mx. Blair (Choctaw-Cherokee-Seminole) also identifies as Two-Spirited. Two-Spirit is a term you'll hear in the show tonight, and it's used in some Indigenous communities to describe cultural, spiritual, sexual and gender identity. This term honors the "fluid, diverse nature of gender, attraction and its connection to a sense of community and spirituality." Two-Spirited people have always been in Oklahoma. OKC is so fortunate to have an organization dedicated to advocating for this community.

At OKC Rep, we are honored to center Two-Spirited people, drag artistry, indigenous artists, wonderful weirdos, and all courageous voices here tonight. Each person in this room carries with them a personal history that creates their own expression of identity. Thank you for being here and being part of our *Looking For Tiger Lily* audience; tonight we'll celebrate different facets of humanity all while having a boatload of fun.

I hope to see you at our next show: *Queens of Sheba*, written by Jessica Hagan and adapted for stage by Ryan Calais Cameron, two rising stars in the UK theater scene. This production, which premiered in London, will come to OKC Rep after having its North American premiere at Lincoln Center as part of the Under the Radar Festival.

Sincerely,



Kelly Kerwin, Artistic Director

THANK YOU

\$1 - \$499

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SUSTAINERS

A special thank you to the donors who have contributed to OKC Rep's Endowment Fund to ensure a lasting future for the arts in Oklahoma City. To make a contribution to OKC Rep's Endowment, contact Emily Comisar at Emily@okcrep.org or visit OKCRep.org/support.

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ARTIST STATEMENT

My performance work confronts white supremacy, complacency, and the confusion of "mixed" identities - of living in-between, particularly sexually and racially. I'm interested in the edge - that line between satire and sincerity, between critique and reification - as a site where transgression and transformation occur. That's why I'm drawn to drag as artwork. Drag often reinforces heterosexist projections of what makes a "woman," but - as theorist Judith Butler argues - it can also expose the cracks in binary sexism by blurring (or queering) gender. Queer drag exposes gender as a performed historical construction - a set of appropriated cues, images, or gestures that culturally signify masculine and feminine - rather than as a biological reality.

The character I play, Carla Rossi, started as an art project in 2010 and has since turned into a full-fledged persona, body of work, and occupation. I prefer the term "drag clown" over "drag queen" because I'm not trying to emulate women. I'm more interested in Coyote-style trickery similar to the clown's objective - a clown says one thing while doing the opposite. In that same way I use Carla as a tool for critique - Carla is my Coyote. When I perform as her I wear whiteface in direct allusion to whiteness, clowning, and as a critical inversion of blackface. I call her the ghost of white privilege (and, as she would say, that's funny because white privilege will never die). She's living whiteness.

Carla Rossi is my way of confronting whiteness within myself. She's the intersection of my "mixed" half-Grand Ronde, half-German heritage - an awkward ancestral collision leading to the joke that I've got genocide down both bloodlines, but it varies as to who's on which side of it. As a queer performer, Carla is also an avenue for publicly and politically negotiating gender in a heterosexist binary. I refer to her as a she, and she sees herself as a she, but I don't think she has a sex. She is an ancient creature, a sexless, nonhuman entity from mythologies past that has forgotten its origin. Like Dorothy in Oz, Carla comes to in contemporary America. But unlike Oz, Carla finds herself in a racist, heterosexist, misogynist, transphobic, body-phobic, ableist, sizeist, classist, capitalist, celebrity-driven society, and she wants in on the action. She thinks the best way to make it in this world is to become a famous white woman, an object for consumption.

So far it's working for her.

-Anthony Hudson

ABOUT THE ARTIST: ANTHONY HUDSON (Creator + Performer)

ANTHONY HUDSON (Confederated Tribes of Grand Ronde) is a multidisciplinary artist, writer, performer, and filmmaker perhaps best known as Portland, Oregon's premier drag clown CARLA ROSSI, an immortal trickster whose attempts at realness almost always result in fantastic failure. Together they host and program Queer Horror - the only exclusively LGBTQ+ horror screening series in the country - bimonthly at the historic Hollywood Theatre, where Anthony also serves as its Community Programmer. In 2018, Anthony was named a National Artist Fellow by the Native Arts and Cultures Foundation, a Native Launchpad artist by the Western Arts Alliance, and an Individual Artist Fellow by the Oregon Arts Commission in 2019. Anthony's first professionally- produced theatrical play – is a multi-actor companion follow-up to Looking for Tiger Lily, commissioned by Artists Repertory Theatre.



Find out more at TheCarlaRossi.com.

OKC REP AUDIENCE PERKS

GRAB A BITE:

Jimmy B's, located directly across the street, offers all OKC Rep patrons 10% food items before or after the show (this does not include alcohol nor does it count towards gratuity.)



HAVE A BEER:

Skydance Brewing Company is Oklahoma's Native American owned craft brewery, and it's just down the street at 11 NE 7th Street. Skydance is offering all audience members (21 and over) a 4-ounce sample of one of their delicious craft beers. Head over after the show, flash your program or ticket, and enjoy a cold one!



COLLABORATING ARTISTS & STAFF

Piano + Arrangement.....Maria Choban
Animation.....Daniel Quasar

LOOKING FOR TIGER LILY STAFF

Production Stage Manager.....David Pilchman
Projections Head.....Mat Miller
Lighting Head.....Tait Truong
Technicians.....Hudson Waldrop,
Blair Edwards, Isis Husanadeen, Noah Voth,
Dalen Enevoldsen

OKC REP STAFF

Artistic Director.....Kelly Kerwin
Managing Director.....Emily Comisar
Production Manager.....David Pilchman
Associate Producer.....Jenny Brand
Fall 2023 Intern..... Logan Collins

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SPECIAL THANKS

Oklahoma Citer Repertory would love to extend a special thanks to the Diversity Center of Oklahoma.



The Diversity Center of Oklahoma is bridging gaps in complete wrap around community services by partnering with a variety of community agencies and putting them under one roof at our Gender Diverse and LGBTQ Community Resource Center. Providing resources in one location by agencies who specifically provide services to Gender Diverse & LGBTQ+ communities increases persons ability to receive not only quality care from culturally sensitive, also reducing delays in service. The agencies at the Diversity Center of Oklahoma work in a partnership with one another to reduce persons from falling out of service increasing effectiveness of treatment.

For more information please visit www.diversitycenterofoklahoma.org



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Installation view of ArtNow: The Soul Is a Wanderer. Photo: Ann Sherman

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ABOUT OKC REP 

Oklahoma City Repertory Theater (OKC Rep) is dedicated to championing new ways of making theater, supporting innovative artists, and growing the cultural ecology of Oklahoma City.

OKC Rep's mission and values are intrinsic to our programming, staffing, and the culture we establish with our audiences, staff, and artists. It is our commitment that OKC Rep is not only responsible for producing and presenting impactful theater in Oklahoma City, but will perpetuate crucial values of equity, inclusion, diversity, sustainability, authenticity, and acceptance in our city.

Learn more:

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In Association with the Under the Radar Festival

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MEET THE OKC REP STAFF

Kelly Kerwin (Artistic Director, She/Her)

recently directed OKC Rep's *Superstitions* by Emily Zemba, and co-created *Of a Mind: Oklahoma City*. She began her tenure as OKC Rep's Artistic Director in July 2021, after over four years at The Public Theater in New York, where she was the Associate Producer for the Under the Radar Festival and The Public's Devised Theater Working Group, as well as a producer for new plays and musicals including the world premieres of *Girl from The North Country*; *Soft Power*; *The Line*; *M'lima's Tale*; and Tony Kushner's revised *A Bright Room Called Day* directed by Oskar Eustis. Kelly served on the artistic staff at Yale Repertory Theater, Steppenwolf Theatre Company, Atlantic Theater Company, The House Theatre of Chicago, Chicago's Collaboration, and she was the Co-Artistic Director for the Yale Cabaret's 46th Season. She co-founded Chicago's Salonathon, a weekly series specializing in underground performance. She's currently a Lecturer in Dramaturgy/Dramatic Criticism at Yale School of Drama. Training: MFA, Yale Drama; BFA, The Theatre School at DePaul University. She and her husband, set designer Edward T. Morris, live on Main Street with their rescue dog, George.

Emily Comisar (Managing Director, She/Her)

has been a theater person her entire life, but on staff at OKC Rep since September 2022. She has worked in fundraising and management positions at Lyric Theatre of Oklahoma, MCC Theater, and Pipeline Theatre Company. She was the General & Company Manager for the commercial off-Broadway world premiere of *The View Upstairs*, and has produced in festivals including FringeNYC, SheNYC, and the Game Play Festival (The Brick). Emily has also spent many years as a playwright and independent producer. She is currently an instructor in the OU Online M.A. in Arts Management program. Emily holds an MFA in Theatre Management & Producing from Columbia University, a BA from Northwestern University in Performance Studies, and MA in Italian from Middlebury College (which still comes in handy from time to time).

David Pilchman (Production Manager, Any/All)

is a Stage Manager and Production Manager based in OKC. For the last three years, he has worked with local organizations such as Oklahoma Virtuosi Chamber Orchestra, OKC Ballet, Painted Sky Opera, RACE Dance, SPARK! Creative Lab, and OKC Rep. Prior to moving back to OKC in 2020, David worked on new productions in NYC such as *The View Upstairs*, *Small Mouth Sounds*, Mike Birbiglia's *Thank God For Jokes*, and *Clinton the Musical*. Thanks to everyone creating theater in his hometown.

Jenny Brand (Associate Producer, She/Her)

has been organizing theater since the age of 16 when she lived in the Netherlands. Since graduating from the Royal Central School of Speech and Drama, Jenny has worked extensively in both the UK and US, including National Youth Music Theatre (UK), European Union Youth Orchestra (UK), Children's Theatre Company (MN), Twin Cities Horror Festival (MN), Revolutions International Theatre Festival (NM), and California International Theatre Festival as their executive producer. Locally, she currently works with OKC Rep, Jewish Theatre of Oklahoma, and Lyric Theatre of Oklahoma, and is the Executive Director of Theatre Crude, Oklahoma's own fringe festival - theatre crude.org.

ENSURE THE FUTURE OF OKC REP

Join the Club. Do Good. See Theater.

OKC Rep is a nonprofit organization, supported by generous community members who know how important it is to keep GREAT theater alive in OKC.

Donations of \$500+ qualify for membership!

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- Tickets to OKC Rep productions
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Between NOW and December 31st, we are raising \$100,000 to bring OKC Rep's 2023-24 RIGHT HERE, RIGHT NOW Season to life!

Join the Club TODAY to help us reach this goal!

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okcrep.org/join

