



POST-SHOW MODERATED CONVERSATIONS

RADIO PLAY(S)

RESISTANCE / RESILIENCE

In this document:

Timeframe.....p. 1

Choosing a Moderator & Moderator Roles.....p. 2

Ensuring All Voices On Stage Are Heard | Radio Play(s) Team.....p. 2

Starting the Conversation.....p. 3

Sample Questions.....p. 3

Thank you for your interest in a post-show moderated conversation with Regie Gibson, Guy Mendilow, Ashleigh Gordon and other members of the Radio Play(s) team.

Radio Play(s) is intended as a conversation instigator. This conversation is vital to your audience’s experience. It is an opportunity to personally engage with the theme, and underlying questions, in the performance. Because these stories are true, additional background may likewise deepen audience members’ connections.

We offer these best practice tips in the hopes that they will be helpful, and so that we may give your audiences our best.

We are also flexible to tailor this segment to best suite the interests/needs of your community.

Please let us know if you’d like to talk!

TIMEFRAME

Generally maximum 25-45 minutes. Each audience is unique and has its own attention span. It is best for the audience to leave wanting more (this keeps them returning). It is fine to invite the conversation to continue with the artists in the lobby, if in person, or via email if virtual.

CHOOSING A MODERATOR

We encourage you to think of the moderator as a bridge between your community and the themes/artists in this performance. Please consider: Who in your community might best serve this role? Is there someone with relevant expertise? Or someone who has their finger on the community’s pulse that can ask questions that will be relevant to others in the audience?



MODERATOR'S ROLE

Pre-show:

- Can be handled by host/MC if other than moderator:
Ensure audience knows that there will be an opportunity to participate in an intimate, candid conversation with the artists immediately after the performance.

Post-show:

- Can also be handled by host/MC if other than moderator:
Immediately after the performance, invite audience to remain in their seats and to join the artists for an intimate conversation
- Set the tone of the conversation, and ensure timely start, with a first question (see suggested questions below)
- Equitably select questions from the audience
- Where needed, summarize/repeat the audience question into the microphone so that the rest of the audience hears
- Ensure that all voices onstage are heard (see below)
- Act as time-keeper. Announce “We’ll take two more questions,” “This will be our final question, but you are welcome to continue the conversation with the artists in the lobby,” etc.

ENSURING ALL VOICES ON-STAGE ARE HEARD

Regie and Guy’s research and writing makes it natural for them to address many questions.

Other performing artists on stage will be able to address questions about their expertise, their instruments, and their personal connections with the show.

To ensure that the audience is best served, it is important to hear from every team member present for the conversation.

If the audience does not organically ask questions answerable by the other artists, please ask one of the following two questions:

1. How do you relate to the performance’s theme of Resistance and Resilience?
2. In what ways does your expertise allow you to bring this music to life in the ways that you do?
On what do you draw to make your expression of this music unique?

RADIO PLAY(S) TEAM

Regie Gibson (Host, Narrator)

Guy Mendilow (Host, Narrator; Piano, Guitar, Vocals)

Courtney Swain (Vocals, Piano, Soundscapes)

Valerie Thompson (Cello)

Ashleigh Gordon (Viola)

David Rubin (Violin)

Abigale Reisman (Violin)

Chris Baum (Arranger)

Alison James (Writer)



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STARTING THE CONVERSATION

It is best for the moderator to ask the first question, and then turn it over to the audience. Where needed, the moderator should summarize/repeat the audience members' questions so they are heard by all.

1. It is also best for the moderator to be ready to jump in to ensure that all artist voices are heard; and/or
2. Ask other questions to keep the conversation moving as the moderator sees fit.

SAMPLE QUESTIONS

While it is important to us that “From Old Heads To Young Bloods” be discussed, the rest of the sample questions are offered in the hopes that they will lead to the most meaningful experience for the audience. As Regie says in his poem, “take the best of what makes sense...and throw the rest away.”

Please feel free to draw on the questions below as you see fit, or ask your own. Likewise, please feel free to ask any of these sample questions in your own words and mannerisms.

From Old Heads to Young Bloods: Advice from Black Men to Those Who Will Be

- Tell us about the title.
- For what reasons did you decide to write this poem and why did you decide to perform it for non-African Americans?
- How difficult has it been raising Black sons in America?
- Tell us about the history of “The Talk” and how that has affected how you see the world.
- How difficult was it for you to write this and is it difficult to perform it?
- Why do you use rhyme in your work? What does it do?
- Guy, while you may be from other countries, in this one you are considered White. Like Regie, you are a father, though your child too is considered White. What were some of the tensions you felt in participating in, and writing music, for a poem like this? For what reasons was it important to you to do so?
- There will be many who listen to this who are neither required to give nor receive such guidance. But if we zoom out far enough, versions of “The Talk” have been given and received across many times and places, though the specific forms have changed. What are other examples of instances where entire groups have had to guide their children to navigate the dangers of being seen as “enemy?” What advice might those talks have included?

Something Else As Human As The War

- What is the inspiration for this piece?
- Guy, your grandparents escaped from Arrow Cross work camps. What was the Arrow Cross, and how was this different from the camps we tend to know about, like Auschwitz?
- Your grandparents were remarkable people who lived bravely in the midst of some of the most tumultuous times of the 20th century. What advice do you feel they would have given young and old people living through our chaos today?



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- This story is directly about young Jews in Hungary/Romania. And yet, the courage to find joy and humanity even in times of constraint, and darkness, is human. Regie, you have related the inner experience in this story to tales of enslaved Black Americans who managed to find ways to continue loving despite being separated across plantations, or who chose to remain on a plantation despite being freed, because the person they loved was not yet. Please tell us more. In what ways do the themes of this story speak to experiences that, on the surface, appear quite different?

Teenage Thang

- Regie, how old is that poem and why do you still perform it?
- How would you answer anyone who would say the poem objectifies women?
- How does this poem speak of Resistance and Resilience?
- In what ways does the resistance of the Jewish Hungarian teenagers in *“Something Else As Human As The War”* compare with the resistance of the urban Black teenager depicted in *“Teenage Thang?”* There are obvious differences, but what common ground do they share?
- In what ways could this poem have been different had the speaker been female? How would it have been the same?
- The style and delivery of the poem is so different from the other two. Why?
- Do you ever long for those days to return?
- How much of this is memory and how much is imagination? How do you navigate the space between the two?

When They Speak of Our Time (They Will Say)

- Who is “They” in this piece?
- The poem Teenage Thang spoke of the past. The poem Old Heads spoke of the present, and this speaks to the future. Was this planned for the show?
- This seems like a piece you can update periodically. Will you do so or leave this as it is?
- Tonally this poem is different than the other pieces in this performance. Tell us about that.
- There’s an old saying that the optimist believes this is the best of possible worlds, while the pessimist is convinced this is true. This piece seems to vacillate between a pessimistic read and one that is more...generous. What are ways you strike a balance between keeping your eyes open, especially now, and also going forward with hope?

General Show Questions:

- What is poetry to you and why is it important especially now?
- What are the difference and similarities in artistic approach between you two?



- It's curious that you would invite audience members to close their eyes at the start of the show. For what reasons did you choose this invitation?
- Why the name "Radio Play(s)?"
- What was the same about creating/playing in Radio Play(s)? What was different?
- This episode was made in partnership with the Stockbridge Theatre at Pinkerton Academy. What was different, or new, about creating a show in such a collaborative partnership?

General Artistic Questions:

- What must a poet always carry with them? Both literally and figuratively.
- What are some of the most vital skills for a musician to hone besides technical ability on their instrument?
- What books, films, podcasts, poetry collections should every young poet familiarize themselves with?
- What books, films, podcasts or musical recordings served as inspirations for this collaboration?
- What should an artist look for in a mentor?
- Are there common missteps or mistakes that you see from young poets. If so, what are they? How do you correct them?
- What are common missteps or mistakes you observe in young musicians? How do you correct them?
- Regie, for what reasons do you call yourself a literary performer?

