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'INCUBUS' COMING OCTOBER 2024

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MtP's Artist of the Month: Patty Roache!

Patty Roache (they/them) is an interdisciplinary theater and dance artist from Detroit, MI with a knack for turning outdated material into never before seen spectacles, custom fit for today's audiences. Their beginnings at Wayne State University catapulted them into the world of Broadway bound performers who were hellbent on the Big Apple. "My senior year we had a New York Showcase, and a Chicago Showcase," Patty explains, "I thought I was gonna come to Chicago immediately, but New York was where I was getting seen and getting a job right off the bat." After graduating in 2018, Patty booked a professional show, taking them on a different path than they intended. "I thought it was going to be the other way around, like NYC was gonna be too big a market for me and I would have an easier time booking in Chicago." Nevertheless, Patty began work on *The Little Mermaid* at Fireside Theater in Fort Atkinson, WI and struggled to find their place amongst the other professional performers. "I had not had any sort of gender awakening or anything like that, so I was spending a lot of my time and energy trying to fit in and like, trying to live in this mentality of a Broadway bound performer and that's not really who I was, and that's not what's going to work for me.

"It was kind of a double edged sword," they say, "I was working with all these people who have been auditioning in New York and are on that Broadway track, on that different mentality and grind." At the same time, Patty expresses how beneficial the show was in building their sense of professionalism in a room.



Photo by: @nightengalephotography



Photo by: @queerphotoclub

Anyone who's had the pleasure of working with Patty can see their dedication and focus on any given project. But this type of energy did not come without a price. Patty speaks on the social aspects of the spaces they found themselves in. "It felt like a really performative room," they speak with a tightness in their chest, "I realized that I simply did not know how to exist in this environment, in this chapter of the industry in a way that feels authentic to me, or in a way that feels like I'm connecting with people or getting fulfillment from it." Through their experience in New York, Patty learned how to focus their energy and be specific in what they give it to. "I don't pursue theater projects, or anything that involves an audition, unless I get strong green light feelings that I will exist naturally in that room." And it's truly worked out in their favor. "I don't audition that much, but when I do, I usually end up getting a callback or getting the job because I'm really specific about what I'm going out for, and protecting my energy in that way."

Another important aspect of any work environment, creative or otherwise, is the ability to show up as you are and not what people expect you to be. "I really need to know that my identity will be accepted and integrated point blank," Patty expresses this point explicitly.



Photo by: @kor_mp4

“I’m fine being rejected if I feel like I would be accepted in the first place.”

With three major cities under their belt, I asked them, why Chicago? “I really did enjoy the environment of New York,” Patty says. “But I struggled a lot socially because of that feeling of lack of rest and constantly having to be on. And not necessarily about putting on a performance, but just always being on the move, or feeling like rest was a destructive choice.” With life in New York not offering proper artistic fulfillment, Patty returned home. “I never wanted to stay in Detroit, I wanted to be there to get back on my feet again and see what direction I wanna be heading.”

Before coming to Chicago, Patty was asked to be a part of D[x]n Pasquale: A New LGBTQ+ Opera in January of 2020, and “it was supposed to go up in May that same year,” Patty says with a look. “They wanted me to just kind of “yassify” the libretto. And they were gonna do an all male cast, and an all female cast and I was like...” They made another displeased face and continued, “We’ve really been there and done that by now.”

“I’m not gonna turn on some version of myself just to keep people engaged, I’m gonna come as I am, and be where I’m at.” At the end of the day, by doing this and remaining authentic to their values, it has helped them form stronger bonds with people. “I feel able to show up very unapologetically myself, and live my values in those spaces in ways I didn’t feel like I could in other aspects of the industry.”

Patty’s hometown of Detroit is one of the largest cities in America, and yet because of the racial makeup of the city, there are often underfunded programs and systems that cut off the community from its resources. “As I’ve gotten older I’ve gotten more aware of the socioeconomic privileges and lack thereof,” Patty describes their childhood in the city. “I grew up like, two blocks from the border of a very affluent, white suburb.” Patty describes how these feelings and facts can complicate the nostalgia of home. “It’s been interesting to look back as an adult and to say I have all this Detroit pride, but when we needed groceries, we went to Gross Point. We didn’t go to Detroit or stay in our neighborhood for business, we went somewhere else.” Despite this, Patty fell in love with the city life and access to public transport. Patty explains, “It makes me want to make the most of living in a city where I can access those things [...] I’ve never had any desire to live somewhere smaller.”

Patty explains some of the concepts they were playing with, and how limitless the possibilities were. “What if this character was non-binary, or if these characters were in a polycule, or if this character was BDSM and Kink positive.” Patty used this opportunity as a way to push the rules of traditional operatic performance. “I could explore these queer themes that aren’t regularly explored on stage or in film. Or at least not in a way that is normalized or celebrated.” What’s more is the idea that outdated and rigid structures are not suited for today’s audiences. Patty understands this and says, “The classical music industry is its own world, and there’s a lot of classism and rigid structure. The stuff that we were doing was very antithetical to the nature of the opera industry.”

This ended up working in their favor as traditionalists were impressed with the experimental nature of the show. “If anything I’m just used to not having a ton of budget,” they laugh.

As someone who is used to building from the ground up, Patty says, "I am really attuned to being like, okay well, what are my resources, and if resources are low, how am I using them as effectively as possible?" Most of the seemingly experimental aspects of their projects are usually just resourceful choices. "I do feel like that's a different type of creativity and it does kind of lend itself to experimentation." While they are very aware of resources, Patty doesn't shy away from doing things for the joy of it. "I did a lot [of stuff] just for fun, but it keeps people engaged, which I'm like, that's the point. If I'm gonna be doing a full length work, I have to think, 'How am I gonna keep this focus going?'" When working with old material, the re-writes are a crucial step in the process, and not one that can be rushed. "The project ended up taking a lot more time. It took two years to fully re-write in a way that I was happy with." With a specific vision for the opera, Patty was feeling the pressure. "I took a big year off in the middle because like, the process of going through the libretto and re-writing everything to the music, while also changing the story and interjecting a ton of queer theory here and there was really hard."



Luckily, everything works out the way it's meant to, and by 2022 D[x]n Pasquale was ready to be mounted. With new COVID restrictions, the cast and crew needed to get creative in their execution. "We had no lighting, I didn't have budgets for anything, it was truly 'pull yourself up by the bootstraps' tech wise. But I was like, I can get a couple of ferns and make a garden and have some lights here and play with perspective and staging." The success of the show was great, and Patty says of their time in the industry, "Good experiences, bad experiences... I'm very down for a learning experience, I guess." Patty laughs, "I've gotten very comfortable saying, 'Now I know, and this will inform my choices moving forward.'"


Patty hopes to bring D[x]n Pasquale to Chicago, and build upon this work as their perspective continues to expand. "I think next year is the time to do it," Patty says. "It's a project that I feel very confident about. Like this can exist, it's just a matter of when and where."

You can catch Patty as the Company Lead and Dancer in *Queer Dance Freakout*, and as Helena in *A Midsummer Night's Dream* at Babes With Blades Theater Company later this summer. Be sure to follow them on social media @patty_roache for all their updates and events!



Photo by: @bravelux





OCTOBER 2024

INCUBUS

WRITTEN AND DIRECTED BY ELLIS CARMICHAEL WILLINS

MOUNT PRODUCTIONS PRESENTS INCUBUS STARRING KRISTA ROSE
EDITOR MARS FARGO PRODUCTION DESIGNER LEO RIONNACH MARTIN MUSIC
BY DESMOND INGLIS

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Creating a film requires a significant amount of time, effort, and passion. As a startup, we are funding our projects independently. While some may view this as a substantial risk, it's a risk we are willing to embrace to fulfill our mission.

Adapting the film industry to align with the changing world is crucial for us, and we are fully committed to it. We invite you to take a chance on us, to support us in our creative endeavors. There are countless untold stories waiting to be shared, and Mount Productions aims to empower artists to bring their visions to life by providing them with resources and fellow artists who share a similar vision.

The money raised from this GoFundMe will not only go towards our start-up costs, but will also aid in the telling of numerous LGBTQ stories that would otherwise go unheard.

LINK: <https://gofund.me/06647465>

VIDEO: https://youtu.be/akyV64y8_BA

