

Do You Know How To Critique Burlesque?

Speaker 1

Burlesque performers and producers. Do you know how to evaluate your performance, art or your productions? Do you know how or what to critique? This is especially important because this is how I improve. It's how I know how to market. It's what teaches me to create something that someone will buy, right? It's the skill and knowing how and what to critique and evaluate in my performance art and productions.

Do you set measures of success and have you reached them in your productions and performances? I say that because then I wonder about people who would just be like, yes I performed or the show is sold out. That can be two measures of success that you actually did the performance and that it sold out. But a venue that can only fit 10 people and 10 people bought the ticket is technically sold out, right?

A 50 person show that fills up is sold out and a 50,000 person show that sells completely, it sells out. So selling out your show just means that whatever number you set for the tickets sold, people bought them. But there are other measures of success. The show could have sold out, but it still could have been a horrible shitty show or it sold out and it was perfect, right?

So measures of success, do you set them and have you reached them producers who also double as directors and production managers? Right? A burlesque producer is the equivalent of a theater producer slash director slash production manager, right? In every other industry, what we do as burlesque producers, that's technically 20 other different types of roles.

We probably even need a different title than calling ourselves burlesque producers. But never the mind. The point is that when someone says they're a burlesque producer, if you come from a theater background, if you're anyone who knows theater them saying that means that they're directing the show, they're producing the show, they're probably starring in the show.

A chunk of them are hosting it and they are the production manager. So knowing that you're doing all those things, do you know what goes into a full production? And even if you don't, what professional development have you done to learn how to create a and produce for business? Right? This is a business. You mounted a show, you want people to pay, you have to pay the people involved in it.

It's a business. So how have you invested in your professional development as an event producer? All right, I'm gonna keep reading something I wrote for the pro people who mount shows or production companies or et cetera. How are you qualified to actually produce, like what skills do you have to actually do it? And aside from sourcing Facebook groups, where do you go to learn the knowledge needed for the performance art and separately even production.

There are people who study this, this is their form of discipline. They get degrees in this certifications in this. They spend their entire corporate careers in events and entertainment. Have you ever gone to any event planners expo? What was the last production management course you took or are you just going to the bur less expos and cons and festivals?

Hoping one day you headline or get featured in, I'm sure they have some pop up business

workshops too. But if you're an event producer, even if the industry is burlesque, have you gone out into the event industry to up your professional development? What courses, what summits, what workshops, what study are you doing in those? What was the last professional development thing you did as an event producer outside of taking someone else's burlesque workshop?

Show me that you're a producer and the actual producer and not just a performer creating a show so that they can perform. That's the person I want help the person who truly wants to be a professional event producer, whether the event is burlesque or it's a financial summit or it's a travel conference or it's Wellness workshops. I wanna meet the event producers, not the performers who are just looking to platform themselves without actually investing in what it means to be in

production management. Do you want to manage a full production? So what I encourage you to do is to critique your own shows, producers, cause I'm going between performers and producers and there's some of us who double us both but critique your own shows. Learn what goes into being a critical thinker and a creator. And if you don't know the difference of being hard on yourself and to your head and versus actually professionally critiquing yourself.

If you don't know the difference, I'm not talking to you. And also you can take classes on this. I technically, well, I remember last you, I've been doing that for 15 plus years. Most of my artistic background comes from theater. Not all I've been involved in theater professionally since 2001. That's 23 years like I studied it, but also where I'm getting checks in the professional world.

So 23 years and my background in theater because you could study to be an actress or you could be a playwright. I mean, I dabble in many of those but my specialties, there's three things where I am the expert. I'm a stage manager for theater. That's, that's a glorified, amazing project manager. I'm also a director. That's why it's easier for me to produce and Burt less cause I know how to direct stage productions, full stage productions, not just curate one off acts who perform one

after another. And then I'm also a theater critic. I was taught how to evaluate theater productions. And I've traveled not all of the world, but I've traveled a chunk of the world watching theater, evaluating theater criticizing it. Right. So, do you know how to actually like, I want a burlesque critic, someone who goes around to all the shows and write actual reviews and not just they performed and it's great.

Let's give it up for the community. I wanna read actual true burlesque reviews and maybe I just need to start doing it anyhoo before I divert. Let me go back to what I wrote though. So when I'm talking about critiquing, this is where I'm gonna give you some of the things that bothered me. Too many local burlesque shows. Give absolutely no attention to sonography, period.

Google that word. Look up what it means embedded in your productions. If you want me to give you my time and money, too many burlesque shows hire someone just to push play some of, you know, exactly what I mean by that. And that's one of the problems with your productions and no one ever told you that or maybe you just don't care, you don't know the difference, but too many of you hire someone to just push play.

Too many burlesque shows do not accommodate the comfort or care of their audience and the audience to me should be the absolute first priority from start to finish. When you decide you want to produce something, it's not you producing for you. I'm assuming you decided you're producing something because there's a group of people you care about who are willing to give you their time and money and you wanna honor their time and money and yet too many burlesque shows don't

give care

or enough consideration to the audience. Too many local burlesque shows are just talent shows. Too many burlesque shows have a quote unquote door person. Too many burlesque shows have an inexperienced, untrained, unappealing stage hand that is different than saying you have someone who's new to the industry doing the role though, I don't even agree with that, but being new to a role is different or being new to an industry and doing that role is different than being untrained

and experienced and unappealing. The producer director should fucking ensure everyone is trained, right? Too many burlesque shows, throw dollars like 25 bucks here and there at their production and tech staff while insisting that the performers are paid fairly, everybody in the production should be paid fairly. Not just the performers.

Too many burlesque shows have hosts that punch down to the audience. I've been saying that for years, too many burlesque shows use the same AI generated paragraph on their sales page. It starts with quote unquote in imse yourself in blah, blah, blah. We are all fucking immersed. Thank you. Please use a thesaurus and grammarly to change the first draft that AI gave you and then make it under your brand language.

You all have the same brand language, which means you don't actually have branding. You're just trying to sell a basic burlesque show, right? In addition to that, there's also too many shows that actually have no description whatsoever or too many simply say come experience a decadent Night of Glamour sweethearts, 100 other shows say the same thing.

So who are you? And what are you doing? That would incentivize me to give you my money and time convince me that's called marketing and selling too many burlesque producers and performers don't talk about the full budget that goes into producing the actual show. Too many burlesque shows didn't do a sound check on the mic before the show started.

Too many burlesque shows start late point blank period, they start late and then the producer host has the unmitigated goal after the start time to say they'll be starting even later. That's if they say anything at all. Too many burlesque shows, local ones specifically are not professional productions but they want to be treated like a business and like a professional.

Too many burlesque shows have someone, the producer with a great idea, but no wherewithal or financial backing to actually guarantee the experience of the show they want to do again. This is mostly local shows at bars, lounges, nightclubs, speakeasies and such granted, larger budgeted shows could also have issues but seldom is it production basics, audit your shows, audit yourself as a producer, as a performer.

Google Free list that show you the questions to ask yourself to learn to professionally critique yourself or build a relationship with a mentor or find someone who would do free labor for you. So you can make more money based on their free labor and advice or pay someone or build a mastermind group where your network is willing to invest in each other.

I'm thinking of doing that. Aside from a membership program, I'm thinking of creating an invite, only mastermind that I can pour into and where they are going to pour into me but do something, do something. I say that because people will put bids in to perform for Sire Impact. And I can't tell that they are erotic Noir performers. We have a certain style of performance and then their, their social media doesn't even have one video showing them performing.

And even if they didn't know what we specifically mean by erotic noir, I've posted a 45 minute free workshop on what we mean by the erotic. And I get that the term is popular now and everybody also has their own definitions. But I've been using this term for over 20 years black back when most of the industry considered me a black Jezebel because I was saying the word erotic.

So watch the video, it's an orientation into performing with my productions. But people don't do that, they do not watch. And maybe performers also don't know how to evaluate if they are the right fit. And that's why that video exists. So maybe you're like that you don't know how to critique yourself or even to improve. But if that be the case, like learn, I say this because I didn't know years ago, for instance, that my photography was bad as fuck.

It was awful. It was awful. And then a friend and pro photographer told my hobbyist ass how bad my shit really was. And I thought it was good. I thought it was amazing. I thought others should celebrate my photography and give me more gigs. I thought more experienced photographers should help me for free without me having to ask, I thought because I desired photography so much.

Everything related to it should be given to me. I had no idea. My actual photography artwork was shitty though until someone gave me a true honest critique that I asked for. And then I asked them to teach me how to critique my own work. Do you know how to critique and evaluate yourself? Whatever industry you're in? So back to burlesque since most burlesque producers won't invest in professional development in the event production industry and still are wanting to sell tickets

without doing the work. Google quote unquote ways to improve my stage productions or something like that people don't want to pay you money for Janky Ass productions with shitty lighting that starts late with subpar performance art. It's just the fucking truth.

Unless it's a talent show or a local student showcase, then they will clap simply because you participated. Moving from that to the pro world, you got to level up your acts and your productions. You do not get a pass simply for participating.