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If I'm Being Honest An Exploration of Bisexual Representation in Entertainment and Media

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If I'm Being Honest

An Exploration of Bisexual Representation in Entertainment and Media

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BA Directing

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Performing Arts Performance Ensemble

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Abstract:

Over the course of this thesis, I examined the creation of a theatrical piece that allows for a true positive representation of bisexuality on stage, while also working to discover what counts as positive representation versus negative representation. My goal through this is to open a conversation about the representation of bisexuality and how it should be defined by the bisexual community, not by people who do not identify as bisexual. To approach this question, I worked with a group of bisexual actors to devise a musical that synthesizes the life experiences of me and my actors with our interpretations of the music of the English singer-songwriter Dodie Clark.

Throughout my work, I discovered that positive representation is difficult to navigate, as it is not a black or white issue. I also learned that it is impossible for one small group of people to give a voice to the entire bisexual community, as it is made up of many people with many different experiences. Because of this, I want this musical, *If I'm Being Honest*, to open up a dialogue that will increase the representation of bisexuality, but in different ways. That is the only way that a community as diverse and multi-layered as the bisexual community can be truly represented.

Table of Contents

Introduction	Page 3
Literature Review	Page 4
Methodology	Page 10
Results and Discussion	Page 14
Conclusion	Page 16
Appendix	Page 17
Works Cited	Page 35

Introduction:

Bisexuality is one of the more complicated sexual orientations, with many different sub-labels forming around it that fit under the “Bisexual+ Umbrella.” With how complicated of a label it is, there are bound to be many different definitions for what it actually means to be bisexual. To take away any confusion over the course of this paper, I’m going to give the definition of bisexuality that I, and many other members of the bisexual community, identify with the most. In the words of Robyn Ochs, “I call myself bisexual because I acknowledge in myself the potential to be attracted, romantically and/or sexually, to people of more than one sex, not necessarily at the same time, not necessarily in the same way, and not necessarily to the same degree” (What is Bisexuality?). This opens up a much clearer understanding of what it means to be bisexual. It takes away the misconception that “bi” means only the two binary genders, male and female, and instead replaces it with a much more open and accepting label.

Throughout this thesis I shall be exploring the representation of bisexuality across major forms of entertainment and media, largely focusing on film, television, and theatre. I will also be speaking on the explorations I made in the rehearsal process for my musical, *If I’m Being Honest*, that I devised with an ensemble of actors to explore what positive representation of bisexuality can, and should, look like. In exploring this I wanted to get to the heart of why seeing something that one can identify with, in this case, bisexuality, represented in entertainment has a positive effect and can end dangerous stigmas.

Literature Review:

One thing that many people don't realize is that people who identify as bisexual actually make up over half of the lesbian, gay, and bisexual identifying people in America. In a 2011 study by the Williams Institute, it was reported that 4,030,936 men, 3.6% of the male population of the United States, and 4,007,834 women, 3.4% of the female population of the United States, identify as either gay, lesbian or bisexual. Within this group, roughly two-thirds of the women and just over one-third of the men identify as bisexual, meaning that of the 8,038,780 Americans who identified as gay, lesbian, or bisexual in 2011, over half, or 4,187,945, of them identified as bisexual (Gates). With such a large number of bisexual identifying people, it brings up questions of why there is not more bisexual representation in entertainment media such as film, television, and theatre. Even though there is a larger number of bisexual identifying people than there are gay or lesbian identifying people, there is a history of a lack of representation for bisexual people across the aforementioned forms of media.

When thinking about the representation of bisexual identifying people in film, Maria San Fillipo has one of the most interesting takes on the topic. In her book *The B Word: Bisexuality in Contemporary Film and Television*, she talks about reading characters whose sexualities are not a given as being bisexual. She claims that it's easy to read them as straight, but "to do so would be to fall prey to the heterosexist fallacy of 'straight until proven otherwise'" (San Fillipo 33). I had never thought of this take before, but in movies and other forms of media, it is easy to just assume a character is straight. We fall under the belief that a character needs to say the words "I'm bisexual" for it to actually be true because that is the way that society has taught us to think.

But the fact that a character does not explicitly state their sexuality gives the audience the ability to interpret it the way that they would like to.

One of the ways that this reading can be justified is the fact that “at any given moment a bisexual person or film character might appear heterosexual or homosexual depending on his or her present object choice” (San Fillipo 30). This is actually a way for bisexual people to take back the negative stereotype that a bisexual person is no longer bi as soon as they start to pursue a relationship with someone: If a bi man is in a relationship with a man they automatically become gay, and if they’re in a relationship with a woman they automatically become straight. By turning this stereotype on its head, an audience member can decide that any character is bi, no matter what the gender of the person they are pursuing is. While this is not an ideal way to have representation, it at least gives the possibility of a bisexual role model to be seen in the cinema.

As much as I would love to put the blame on film directors for not writing many bisexual characters, they do have one valid excuse. As San Fillipo discusses in her book, ““proof” of bisexuality depends on behaviors that a character is hard-pressed to demonstrate within the confines of a feature-length film, in which not just running time but narrative circumstances can foreclose the development of a character’s bisexual potential” (San Fillipo 34). There could be a full intention for a character to be bisexual, but if it is not a major plot point it becomes much harder to fit them into the current film format. The bisexual character could turn out to be very forced and become a negative representation of bisexuality. The complications of the identity make it very easy to fall into stereotypes, especially when there is a limited amount of time to develop a character. That is why “the serial format of television drama makes it the medium with

the most bi-potential in this regard, as its (multi-)seasonal arcs allow time for bisexuality to develop” (San Fillipo 34). This has allowed the development of many more fully fleshed out bisexual characters in television than in film, and it also allows the characters to avoid more of the negative stereotypes surrounding the label.

According to a report on LGBTQ characters featured on television from 2018-2019 published by GLAAD, formerly the Gay & Lesbian Alliance Against Defamation, “Of the 433 regular and recurring LGBTQ characters on scripted broadcast, cable, and streaming programming, 117 (27 percent) are counted as bisexual+” (Where We Are). This statistic includes 84 women and 33 men, however, the representation of bisexual men increased from the 17 characters included in the report in the previous year. What makes this jump in bisexual men in television so surprising is the fact that this is the first time in three years that this has happened, according to the same GLAAD report. While it’s incredible that the representation for bisexual identifying people has increased over the past year, it’s still a low amount of representation for members of the bisexual community. Bisexual people make up 52% of the LGBT community but are only receiving 27% of the representation, almost half of the amount that they statistically should. Something else which needs to be paid attention to is that the representation may not be as forward as the GLAAD report would make it seem.

Amy Callaghan from *Independent* points out that “it’s not unusual – as in shows such as *Orange is the New Black* – for characters to be shown in relationships with men and women, and yet for the word bisexual never to be spoken” (Callaghan). There is a tendency for networks to “bi-bait” the audience by creating characters who seem to be bisexual, but they will never fully validate that character by giving them the label explicitly. It allows audience members to try to

see themselves in a character, while still giving other people the ability to deny the bisexuality of the character. Words have power, and in a time when bisexual representation is much lower than it should be, words and labels should be used to allow representation to take place.

Sometimes the representation of bisexual characters in television can actually hurt the community though. Characters can be built on harmful stereotypes that will negatively affect the image of all bisexual people. Raina Deerwater from GLAAD notes that some characters' "sexual fluidity is associated with immorality rather than indicative of real interest, and reinforces harmful stereotypes of bisexuality being a strategic means of manipulation, rather than a unique identity" (Deerwater). While networks may think that having any form of bisexuality be shown on TV can help the community, showing negative stereotypes only empowers the people who already believe those stereotypes. There are many people who believe that they have never met someone who is bisexual, so when they see power hungry people who use their sexuality to manipulate others on the screen, it gives them the idea that this is what all bisexual people are like.

Of all the forms of entertainment media out there, I would say that the theatre probably has the hardest time grappling with bisexual characters and providing true representation. At the time of writing this paper, there are only 22 entries in the Theatre section of the Wikipedia article "List of media portrayals of bisexuality." Within this list, there are many entries in which they never even explicitly say that a character is bisexual, there are only implications of it. Some entries, such as the 2015 mega-musical Hamilton, contain only vague subtext that was later confirmed by the author as a side note. But that does not change the fact that it was never

mentioned in the piece, and it does not make it a piece of representation for bisexual identifying people.

In the 1996 musical *Rent*, the character of Maureen is considered to be bisexual. While she is a piece of representation of bisexuality in the theatrical canon, likely the prime representative, she is actually generally considered to be a poor piece of representation as she is an amalgam of multiple different negative stereotypes on bisexuality. As noted in the song “Tango: Maureen,” the character of Maureen tends to cause her partners to “feel like going insane,” “keeps [her partner] dangling,” and talks about how she has cheated on her partners before. These are all characteristics of a negative portrayal of bisexuality which prove to be harmful to other members of the bisexual community. It could be argued that some bisexual people really are like this, making her just a true to life character, however negative representation while there is a general lack of representation leads to much more damage. Because there is such a small number of bisexual characters present in the theatre, characters like Maureen become the norm and become the face for an entire sexuality that may want nothing to do with the toxic stereotypes she brings to the table.

Across the board, there is a sheer lack of healthy, positive, bisexual representation going on across all forms of entertainment media. Looking at the sheer number of bisexual identifying people in the United States alone, this is something that needs to change. Providing representation in various forms of media allows youths who are taking the media in helping form their own identity. According to Christopher Pullen, “identity formation is central, even if it is experimental” (Pullen). There are many people who fit under the bisexual label but could not know that it exists because of a lack of representation. By increasing the number of bisexual

characters found in film, television, and theatre, it becomes possible to inform a much larger audience about the bisexual label and all of the positive parts of it. It will allow a community to grow, and it will also allow people to truly be able to accept themselves and know that they are not alone.

In my thesis, I want to create a theatrical piece that allows for a true positive representation of bisexuality on stage. Adding to that, I am working to discover what counts as positive representation versus negative representation. I will be doing this through the synthesis of the experiences of bisexual actors with the interpretations of different songs by the English singer-songwriter Dodie Clark.

Methodology:

For my thesis, I wanted to create an ensemble-based devised theatre piece that draws from the experiences of the actors who are helping me create this piece. My own devising style draws upon a lot of influence of the theatrical director Peter Brook, who used an ensemble of actors to create a large number of shows. Within his pieces, he tended to distill a sense of “theatricality” down to what is absolutely needed for the piece. With just a carpet and some bamboo poles, Peter Brook was able to create a piece that was as much of a spectacle to watch as a big budget Broadway show with lavish, superfluous sets. I have trained in this method throughout my education as a director, and I feel that its focus on ensemble building and trust is perfect for the project that I want to make.

As a structure for the piece, I decided that it would be best to focus on creating different vignettes that follow an arc instead of creating one cohesive story. As I have mentioned before, bisexuality is such a complex identity that is different for everyone, and I feel like it would be impossible to show that complexity by keeping the same characters throughout the show. These vignettes follow an arc from the discovery of feelings for someone of the same/opposite gender, denial, a feeling of self-loathing, acceptance, coming out, and life beyond coming out. One thing that people do not know about coming out is the fact that as soon as you come out once, you never stop coming out. These vignettes are meant to be as universal as possible, but it is impossible to fit the experience of every bi identifying person into one arc.

In order to create a piece that truly captures the bisexual experience, the first and most important step was to form a cast of all bisexual identifying actors. In a devised process where the story is created based on the experiences from the actors’ own lives, it would be impossible

to create a piece with non-bi identifying actors. While someone who is not bisexual could possibly perform in the piece, that actor would not have lived the experiences that a bisexual person has had to go through. Bisexuality is unique in the way that it can be discriminated against by both straight people and other members of the LGBT community. One example of this is the idea that some straight people may think that a bisexual person is too gay to date, while an LGBT person may think that that same person is too straight to date. Experiences like this have created a unique identity that can be seen as “in the middle” of the two communities.

After the cast was assembled, the next step was to bring the entire cast together into a rehearsal room and make sure that everyone was on board with what we were planning on creating. For me, one of the most important things about working in an ensemble process to create theatre is truly knowing the people you are working with, and establishing a strong sense of trust. I did this through fostering a conversation about our own experiences with bisexuality so we know that everyone has a completely different experience and relationship with the label. We all have experienced bi-phobia, bi-erasure, and negative stereotypes about bisexuality in our lives. This also gave a much needed open forum to a group of bisexual people who don't always get the chance to talk about their sexuality with a group of people who understand their experience.

This led to the next part of the process that I took on with my actors. Between the casting and my first rehearsal, I made sure that all of my actors started listening to Dodie's music and started finding connections within it. This was an easy step, because most of my actors came in actually knowing about Dodie, and she was one of the things that drew them to my project. As an assignment to my actors, I had each person choose at least one of Dodie's songs from any of

her albums or her YouTube videos, and I had them create a pitch on why that song is important, how it relates to bisexuality, and how it has a place within the show. What is helpful about her music, in particular, is how open to interpretation a lot of it is, as well as the fact that while it may relate to the bisexual experience, it is not exclusive to it. Through her music we can explore themes such as loneliness, anxiety, longing, and hope that we have found are typical in the bisexual experience in ways that others can connect to. It opens doors of empathy where people who are not members of the bisexual community can let themselves in and learn what it is like to go through this experience.

After this will be a period of content generation. This is a time when I will be establishing the room as a place for play, where all ideas can be tried and nobody should be afraid of making suggestions. I will have different exercises to use for content generation, such as having each actor create a 5-minute piece about their own experiences as someone who is bisexual. This piece can be a song, a monologue, a movement piece, absolutely anything that can tell a story. This will also be a time to figure out what Dodie songs will fit into the story and the different ways that it can be used. The actors will be learning how to play the songs on whatever instrument they can personally play, as I want the show to be entirely accompanied by the ensemble of actors.

One of the biggest things that I am watching out for in the process is falling into negative stereotypes about bisexuality. This is a community that wants to be viewed as normal, one that doesn't want any sense of "otherness" added onto it. By falling into negative stereotypes it would be easy to actively harm the community by painting it in a negative light in some of the little representation it receives. I find that when trying hard to subvert one stereotype, it can be very

easy to accidentally fall into another one. My method for combating these stereotypes is to explore them to the extreme, allowing others to see how ridiculous the stereotypes that others place onto the community are. This also brought discussions on what makes representation positive or negative to the table. While avoiding stereotypes, we still need to see bisexual representation in real, three-dimensional, flawed characters who are more than just their sexuality. Working around that proved to be one of the largest challenges in creating this piece.

Results and Discussion:

One of the biggest discoveries that was made during this process was the fact that the idea of positive representation is not black or white. While you can carefully create characters that avoid all negative stereotypes and look “perfect” in order to paint bisexuality in a good light, it will come at the cost of making a bland 2-dimensional character. They won’t seem human, as they won’t have any flaws at all. It seems as though the best way is to find whatever flaws the character can have that doesn’t fall under preconceived negative stereotypes of bisexuality. Or, as an even more interesting way to play around with character, to have them fall under a negative stereotype, such as only being interested in polyamory, but make it a point that it is their character and not because of their bisexuality. This is tricky to do, especially in a convincing way, but it is one of the best ways to add depth to the character. It also admits that some members of the bisexual community can have certain traits without them being attributed to the entire community.

This goes into another lesson that I’ve learned through my research and creative process: it is extremely difficult to act as the voice of the bisexual community, as it is such a large community full of people with different identities and ways that they want to be viewed. I have been creating a musical to attempt to show the world how the bisexual community wants to be viewed, but all I can truly do is show how my actors and I would like to be viewed. But I have also learned that it is better to start a conversation in an open forum on how the community should be viewed instead of waiting for a consensus from the community before opening a dialogue. We are at an early stage of bisexual representation in entertainment, and it is important

for people who have the ability and drive to start these conversations to do them whenever possible.

The biggest lesson that I've learned from the creative process itself was how important humanity is to providing representation. I found that the greatest way to create a piece where those who are not bisexual can truly understand what it is like to be bisexual was by creating a story where their humanity was at the forefront. The pieces that we created were framed as real human issues where the characters just happened to be bisexual. Through this, we were successfully able to show major issues faced by the bisexual community to people who wouldn't understand them if we focused solely on the fact that the characters are bi. I do not believe I would have received any of the results that I wanted if I didn't keep the piece subtle and out there. In the beginning stages of representation, subtlety is a must.

To criticize my own process, I would want to start out with more source material if I were to start my process over from the start. In searching for a more universal story, it's important to take the desires of a more diverse grouping from the bisexual community than a group of college students. I would begin this process with a period of interviews and surveys spread around the internet and through prominent bisexual awareness organizations. My goal would be to have as large of a pool of data including people from as many countries and cultures as possible. Working with a group of actors, I would then take this data, which would include coming out stories and other information about living as a bisexual person, to create a fully connected story arc instead of working with vignettes. While my vignette method seems to be effective for educating others on bisexuality, I want to create a more cohesive story for people to become immersed in.

Conclusion:

In conclusion, bisexuality is one of the most misconstrued and underrepresented sexualities. Even in television, where bisexuality is most positively and frequently represented, has only 27% of the LGBT characters be bisexual, a sexuality that makes up 52% of the LGBT community. This lack of representation furthers the distance between bisexual identifying people from both the straight and LGBT communities, and increases the number of negative stereotypes such as that bisexuality does not actually exist.

Representation of bisexuality across entertainment and media, while a complex issue, is an important step in the growth and acceptance of the LGBT community. Negative stereotypes run rampant in uninformed people, but they can be combated through representation that goes against stereotypes and focuses on them being a personal trait and not indicative of an entire group of people. The only way to spread information is through representation that normalizes bisexuality and helps to promote acceptance among everyone.

Appendix: Script:

If I'm Being Honest

Conceived and Directed by Griffin Scott Schmackpfeffer

Music and Lyrics by dodie

Book by The Flannel Flamers

Open on actors at chairs and tables. Start with percussion.

Cam:

What are you doing Friday?

Wanna help my worlds collide? Let's make a bow with old cut ties

Do you want his number?

Or shall I be the one to call? I haven't seen him much at all

Maddie:

It could be weird, but I think I'm into it

You know I'm one for the overly passionate

I like you, and I loved him

We could all be the best kind of friends

All:

You said you're into closure

Shake hands like you're supposed to

I'll be in the middle

While you two get along

You've got so much in common

Talk about your taste in women

I'll be in the middle

While you two get along

Hey!

Nolan:

Does he smile like I do?

Oh, it was shared, despite our flaws, I held his hand like I hold yours

Thanks for understanding

Oh, this could be a lot of fun, so break the awkward, come undone

Payton:

It could be weird, but I think I'm into it

You know I'm one for the overly passionate

I like you, and I loved him

We could all be the best kind of friends

All:

*You said you're into closure
Shake hands like you're supposed to
I'll be in the middle
While you two get along
You've got so much in common
Talk about your taste in women
I'll be in the middle
While you two get along*

Hey!

Krystyna:

*It could be weird but I think I'm into it
You know I'm one for the overly passionate
I said, it could be weird but I think I'm into it
You know I'm one for the overly passionate
I like you, and I loved him
We could all be the best kind of friends*

All:

*You said you're into closure
Shake hands like you're supposed to
I'll be in the middle
While you two get along
You've got so much in common
Talk about your taste in women
I'll be in the middle
While you two get along
I'll be in the middle, in the middle*

Hey!

Life Lessons Instrumental plays

Maddie:

*When I'm 80 years old and alone in my chair
Will I look back at safety and be glad I didn't care?*

No!

I can hear her screaming

Love, break and learn

What else are you young for?

Fuck it, hurt whilst you can

Transition into party scene

Maddie:

Both.

All:

Both, really? At the same time?

Maddie:

That's two questions. Brad, truth or dare?

Nolan:

Dare.

Maddie:

I dare you to lick your elbow.

Nolan:

Bet. *(Licks elbow.)*

Okay, Molly, truth or dare?

Payton:

You know what, let's spice this up. Both.

Nolan:

Woah, okay. Truth first, why did you and Chris break up?

Payton:

Ehhh, he cheated on me.

Nolan:

Yikes, okay. Well, let's do a dare then. Hmm... I dare you to kiss the most attractive person in the room.

Everyone except Payton freezes in place. Music begins.

Payton:

Am I allowed to look at her like that?

Could it be wrong

When she's just so nice to look at?

And she smells like lemongrass and sleep

She tastes like apple juice and peach

Oh you would find her in a Polaroid picture

And she means everything to me

And I'll be okay

Admiring from afar

'Cause even when she's next to me

We could not be more far apart

And she tastes like birthday

Cake and story time and fall

But to her

I taste of nothing at all

And she smells like lemongrass and sleep

She tastes like apple juice and peach

Oh you would find her in a Polaroid picture

And she means everything to me

Yes, she means everything to me

She means everything to me

Payton:

Ava, truth or dare?

Cam:

An Ode to Bis who can't sit right!

Instrumental starts to play.

Nolan:

Does your friend sit in chairs in all kinds of weird and different positions?

Krystyna:

Yes! They do!

Nolan:

Well, I have the lecture for you! I'm Dr. Professor Zack PhD

Krystyna:

And I'm Krystyna!

Nolan:

And we're here today to talk to you about bisexuality!

Krystyna:

Mhmm

Nolan:

Now, what are the warning signs of bisexuality?

Krystyna:

I don't know!

Nolan:

Well! Does this same friend associate with people of all walks of life throughout the day and night!

Krystyna:

Yes, they do!

Nolan:

Well! Does your friend (Improvised oddly specific gory thing)

Krystyna:

Yes, they do!

Nolan:

Well, your friend may be a bisexual!

Krystyna:

Gasp!

Nolan:

Not to worry now, Krystyna, not to worry. You can protect yourself with a bisexual trap, also known as a “flannel shirt.” When a bisexual sees a “flannel shirt”, they know that they must have it. They will go after it, and that’s when you trap them and release them into the wild with their own kind.

Now you may also be wondering, but Nolan, what if I’ve dated a bisexual!

Krystyna:

Gasp!

Nolan:

I wouldn't have even known! Could I now be bisexual? Well, don't worry! Science has come up with the solution! See, it's very simple to discover how bisexual you are. Everyone has a bisexuality quotient, mine is .351, and you can plug that back into this equation right here and it will tell you exactly how bisexual you are.

Now, one telltale sign of bisexuality is that you will always see them singing songs just like this. Maestro.

Payton begins playing I’m Bisexual: a Coming Out Song

Nolan:

Have you heard of LGBTQ+?

Well I am the B

I have a heart that could love plural genders

Yes I'm Bi and I'm proud to be me

And just in case you were wondering

Yes I'm pretty sure it's not a trend

And though I am all for experiments

I have experimented and I really really really really really really really like it

Krystyna snaps Nolan out of a haze

Krystyna:

Nolan!

Nolan:

Ah yes, thank you I must have been distracted there. Now! Does your bisexual friend ever seek out virgins in the middle of the night to sacrifice in honor our great lord Cthulhu may he reign over our world forever?

Krystyna:

Yes, they do.

Nolan:

Well, not to worry. Because we all know the truth about bisexuality, that bisexuality doesn't exist.

Krystyna:

Mhmm

Nolan:

Nervous laughter

We transition out of this space. Payton begins to play the piano for Burned Out

Cam:

So I guess I'm just gonna go out and say it... I'm dating a girl. She's fantastic, you'd love her. She's also bisexual— like me. I'm not really sure how you might take this, so I'll just throw everything else out there. I wear nail polish, grew out my hair, pierced my ears and shaved my legs. Would you still hold my hand with the same warmth you did for that final time?

Krystyna:

He was certain

So was I

There was comfort in her sighs

Dreams and ideas should not be the same thing

You waited smiling for this

*Oh, she'd wanted if she knew
She could take it
I thought too
Be careful, be cautious but you just wished harder
You waited smiling for this*

*But they love you
Over and over
They love you
Thousands and thousands of eyes
Just like mine
Aching to find who they are*

*Oh, they love you
Oh, You can feel how they love you
Coated and warm
But that's all they can do
Words only get through if they're sharp*

Nolan:

So I figure this might be something that's hard to hear, but I'm a bisexual. I don't really know how you'll react to this. When I was in Middle school, all my bullies called me gay, and I wanted so desperately to prove them wrong. So I doubled down on being straight, I tried to shove down any gayness or feelings like that.

Krystyna:

*Oh, how fitting for one so fake
Make me a fairy
Whatever it takes
And just like a tale my dream was a scam
You waited smiling for this*

*I am burnt out
I smell of smoke
It sips through her cracks and so I start to choke
Sentences sit in her mouth that are templated
You waited smiling for this*

Maddie:

I am scared that you will judge me or try to force mindset on me that is not mine. That you will say the idea of me being attracted to a woman is unnatural or that it goes against basic science. I am not sure if you will ever understand or realize that love can exist beyond man and wife. All I ask is that you continue to love me and see me as you always have.

Payton:

Don't build hope on something broken

I am not cartoon

Cry for help

I am not joking

I might just leave soon

All:

Don't build hope on something broken

I am not cartoon

Cry for help

I am not joking

I might just leave soon

Transition into dinner table scene

Krystyna:

How was your guys' time scuba diving?

Nolan:

It was a lot of fun. We actually saw a sea turtle.

Krystyna:

Aw, I'm so jealous, I've always wanted to see a sea turtle.

Nolan:

Someone should have come with us.

Krystyna:

I should have kept my scuba diving license.

Cam:

Well, I think we've spent a lot of this trip with you guys asking us questions, so we're just gonna throw them right back at ya.

Maddie:

Yeah, like how did you guys meet?

Nolan:

Well, back in college. I was friends with his mother's roommate, Jan, she introduced us.

Cam:

Oh, do I know her?

Krystyna:

Oh no, we fell out of contact. Things were a bit rocky during the year with her always kicking me out to spend time with men *and* women. She sure had a lot of fun.

Nolan:

Different person each night. Worst part is she had a boyfriend back home. Poor guy never even knew.

Krystyna:

I know. But she grew out of that phase. Finally picked a side. I heard she has a husband and a couple of kids now that she isn't so confused.

Maddie:

I think you just dropped your fork. Here I'll help you look for it.

The table is flipped to become the back wall of the cabin.

Cam:

Wow. I'm sorry about that. That was. Yeah, that was awful.

Maddie:

Oh, you know... different generation... Well, tonight is definitely not the night to come out to them. After that, we can't just be like "hey, we're bi"

Cam:

I know, I just don't want that to affect how they see our relationship. Especially now that we're starting college and trying out long distance... But that's not-

Maddie:

No, it's not going to happen to us. Neither of us is Jan. I love you and just you.

Cam:

I love you too. We've got this.

Dear Happy starts to play

Maddie:

I missed you dearly

Thought I was nearly

There forever, at last together

Is our time fleeting?

Is even meeting

A healthy idea, or am I getting too near?

Maddie/Cam

Don't try to fight it

You're (I'm) here for tonight

And I'll be waiting for you

Until we meet again

Cam:

I know it's scary

But don't be wary

If we don't have that long

Let's not waste it feeling wrong

This isn't the end

I'm your lifelong friend

Sure it's been a while

But I'll be here when you smile

Maddie/Cam:

*So don't try to fight it
You're (I'm) here for tonight
And I'll be waiting for you
Until we meet again*

Mmmmm

Maddie:

Would you mind staying?

Cam:

It's getting late, but I will visit you soon

Maddie/Cam

So just try to get through

*And don't try to fight it
You're (I'm) here for tonight
And I'll be waiting for you
Until we meet again
I'll be waiting for you
Until we meet again*

Set clears behind Cam for If I'm Being Honest scene

Cam:

A few nights ago at a party, I was speaking to my girlfriend's future roommate. He was remarking how he was excited for me to come over often because we're not an "annoying straight couple". I knew what he meant, but what hit me the hardest was the specification of "straight". Both my girlfriend and I are bisexual but to anyone else, shit, we're a heterosexual couple.

Here's the catch, I've never felt more queer in my life. I've always felt like I had to fulfill a role for my past female partners. As if I had to compromise my own fulfillment to support their own. But my current girlfriend has proven to me that that's not how a healthy relationship thrives. With her, I feel like I can walk, talk, dance, act, breathe freely as myself. I don't have to be a symbol or an archetype for her, she loves me, just me, not what the world might want me to be. I

do the same for her. And, if I'm being honest, I don't really care how anyone else might take it, this feels like a queer relationship to me.

*I was told this is where I would start loving myself
Flirting's delicious, proved to be beneficial for mental health
All of my best bits pulled forward, collected, displayed
Sadly, I just think that I was disgusting today*

Girls:

Man, Pedro Pasquale is so hot. He can totally get it.

Guys:

Preaching to the choir here.

Girls:

What's that supposed to mean?

Guys:

He's an attractive guy.

Girls:

Attractive like, aesthetically? Or you would wanna hook up with him?

Guys:

Yes.

Girls:

That doesn't answer the question.

Guys:

I guess I haven't told you. I'm bi.

Payton:

*You blew me up like a big balloon far too soon
I'm left a stuttering teen
How did I get here?
It's all so quick, and I feel sick
Red pushing down on the green*

Guys:

Could you love this?

Will this one be right?

Well, if I'm being honest

I'm hoping it might

Girls:

Could you love this?

Did you plan to fall?

Well, if I'm being honest

Oh, I bet it's not that at all

Nolan:

I've known it for a while and just thought I'd tell you finally

Maddie:

And you didn't think to tell me beforehand?

Nolan:

I thought about it, but I was uncomfortable then. I wanted to make sure I knew you.

Maddie:

Why would you lie about this? That's a big deal!

Nolan:

I wasn't keeping it from you, I just didn't know you yet. And now I feel comfortable with you. I didn't think you'd react like this.

Cam:

And I'm hoping this doesn't change the way you see or think of me, because I fell in love with you and I'm still in love with you first.

Krystyna:

It doesn't matter. I love you for you. And I just found out something else about you. And that makes me love you even more.

Cam:

That's the best response I could have hoped for.

Guys:

Could you love this?

Will this one be right?

Well, if I'm being honest

I'm hoping it might

Girls:

Could you love this?

Did you plan to fall?

Well, if I'm being honest

If I'm being honest

Well, if I'm being honest

Maddie:

Oh, I bet it's not that at all

Secret For The Mad piano begins to play immediately.

Payton:

So I took the label, and I loved it. I love that I have the capacity to fall in love with anyone, regardless of gender, and I love that, actually, I am different to a lot of people I know.

Cam:

I love that, through the label, I found people whom I can relate to, and I love that I am a part of a community that needs more attention.

Maddie:

It took me a while to find out who I was, and there was nothing wrong with that for me, but perhaps my journey would have been a little smoother if I had grown up in a world where the word 'bisexual' wasn't so terrifying.

Payton:

I've got a secret for the mad

In a little bit of time it won't hurt so bad

(ooh)

And I get that I don't get it

But you will burn right now but then you won't regret it

Nolan:

You're not gonna believe a word I say (hmm hmm)
What's the point in just drowning another day (hmm hmm)
(ooh)
And I get that I don't get it
But the world will show you that you won't regret it

All:

Little things, all the stereotypes
They're gonna help you get through this one night
And there will be a day
When you can say you're okay and mean it

(ooh)

Maddie:

I promise you it'll all make sense again
I promise you it'll all make sense again

Cam:

There's nothing to do right now but try (hmm hmm)
There are a hundred people who will listen to you cry (hmm hmm)
(ooh)
And I get that they don't get it
But they love you so much that you won't regret it

Krystyna:

You're at the bottom, this is it
Just get through, you will be fixed
(ooh)
And you think, that I don't get it
But I burned my way through and I don't regret it

All:

Little things, all the stereotypes
They're gonna help you get through this one night
And there will be a day
When you can say you're okay and mean it

(ooh)

Maddie:

I promise you it'll all make sense again

I promise you it'll all make sense again

(ahh)

I promise you it'll all make sense again

Nolan:

Nevertheless, I love it. I am lucky that I can love my sexuality, and love myself, and I will strive for a world in which everyone can feel the same.

All:

It'll all make sense

Maddie:

Again

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