

Costumes and small furniture pieces as well as jewelry and other donated collectibles will be for sale. The winner of this season's silent auction will take home a very big stuffed teddy bear. He needs a good home after all the trouble he endured during *The House*. Go to the theater for a great play to get the conversation going and leave with a keepsake from our Holiday Shoppe.

SPECIAL SUBSCRIBER OFFER FOR THE SOLO PLAY FESTIVAL



The Solo Play Festival will run March 25 - April 12.

will see *Mami Confessions*, week two *Black Sheep*, and week three *Mother Land* and *A Shout in Salty Water*. As a subscriber, you have the option of exchanging your tickets. If you prefer to attend during a different week to see a different solo artist than the one you are scheduled to see, you can email exchanges@kitchentheatre.org or call us at (607) 272-0570.

...But we have another idea for you. Subscribers receive a **Special \$25 Subscriber Only Discount** for tickets for an additional solo artist's show. You can see three great evenings of theater in three weeks!

KITCHEN NOTES AND UPDATES

Our **Resident Professional Intern Program** provides a year of experiences for our interns focusing on their futures working in the theater. We aim to make it a total immersion into the life of the Kitchen specializing in their field of interest, but also offering opportunities to learn new skills. **Amanda Cardwell-Aiken** was the 2013-14 season's production/stage management intern. She also had a strong interest in costume design. We were able to give her assignments to costume our Holiday Party, Dance the Night Away, and some events we did for other businesses culminating in her designing the costumes for the main stage production of *Seminar*.



Former intern Amanda Cardwell-Aiken is the costume designer for SUNSET BABY.

It is great to employ Amanda as the costume designer for *Sunset Baby*.

Many thanks to CSP Management and the Community Foundation Lane Family Fund who support this program. Anyone interested in supporting this program, please contact me at rachel@kitchentheatre.org.

VIVA TAQUERIA CO-PRODUCING SUNSET BABY



How fortunate we are to have the support of **Viva Taqueria** and **Peter and Ursula Browning!** Viva has been supporting the Kitchen since 2000 when they joined us first as sponsors of our Family Fare series and then the Main Stage series a few seasons later. Peter is always game to support our edgy push-the-envelope productions, and we are always game to drop everything and march over to Viva for a great meal. Thank you Viva Taqueria for so many years of support and so many margaritas! Visit them online at www.vivataqueria.com. Thanks also to the media sponsor of *Sunset Baby*, **WVBR**.

UP NEXT: COUNT ME IN



JANUARY 14 - FEBRUARY 1

Next up on the main stage is *Count Me In* by Artistic Director Rachel Lampert, author of *Soup Comes Last*, *Tony and the Soprano*, *Bed No Breakfast*, *In the Company of Dancers*, and many others. In *Count Me In*, an invitation to a 50th high school reunion sets in motion the search for forgotten friends and memories—and some new dance steps! It's a journey through time, space, and memory, filled with music, dance, and Lampert's singular wit. The show will run from January 14th through February 1st. Special thanks to underwriter **C.S.P. Management**. Tickets are available online at www.kitchentheatre.org or by phone at (607) 272-0570.



“Important conversations happen in the Kitchen.”

THE KITCHEN THEATRE COMPANY NEWSLETTER IS SPONSORED BY



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A Conversation from the Kitchen with Artistic Director Rachel Lampert

There's been a lot cooking at the Kitchen this fall. Our first two productions, the world premiere of *The House* by Brian Parks and *Lonely Planet* by Steven Dietz, as different as they could be from one another, were both embraced by audiences and have gotten us off to a great start. We are now gearing up for *Sunset Baby*, with previews starting on December 3rd. There is a mighty team leading the production, with resident director Margaret Perry at the helm, David L. Arsenault designing set and co-designing lights with Andrew Scharwath, Amanda Cardwell-Aiken doing costumes, and Ryan Mutton designing the sound. The cast of three powerhouses includes KTC veteran Alexander Thomas and two newcomers, Gillian Glasco and Carl Hendrick Louis. I want to share with you my conversation with the actors about *Sunset Baby*.

RACHEL: Alex, welcome back, or should I say home? I think this is your sixth production at the Kitchen? We've seen you in your own work *Throw Pitchfork* and *Black Stuff*, as well as *Broke-ology*, *Opus*, and *The Whipping Man*. Who is Kenyatta, the role you are playing in *Sunset Baby*, and what excites you about him?

ALEX: Well it is great to be back and it is an honor that you consider me home. Kenyatta is, at first glance, a revolutionary and a father. On second glance, he is a thinker: highly aware, deeply concerned, passionate about the condition of his people and at the same time inadequate as a father. At third, you see that he is also a man who has been unable to balance the commitment to fight for social change with the time and intimacy needed for fatherhood. Finally, he is a man in the beginning stages of an epiphany about his own role and responsibility in the broken relationships in his life. He is a man who is finally daring to look in the mirror.

RACHEL: Gillian, I am thrilled you are here for this production, having watched your work when you were a student at Ithaca College. It is great to see you at the Kitchen.

GILLIAN: I am glad to be back in Ithaca. It's been a long time and I am happy to be working in a community that celebrates modern and diverse theatre.

RACHEL: You are playing Nina in *Sunset Baby*. Tell us about her. And I believe you were part of the development of this play early on? I'd love to hear about that.

GILLIAN: Nina is a deeply complex character. She carries a lot of disappointment, but is a survivor beyond everything else. It's not easy to walk in her shoes; it's a lonely and very emotional place, and your heart bleeds for her. But I welcome the challenge because she is so beautifully written. I think

a lot of Black women can relate to her, or anyone who has a void from an absent parent. I was not heavily involved in the development process at all; I can't take that credit. But a couple of years ago, Dominique Morisseau invited me to read a few scenes of the play at the Lark. They were having a reading of selected scenes from new plays, and *Sunset Baby* was one of them. And I remember thinking this is going to be a great play. You could feel the anguish and desperation jumping off the page in just a few scenes. I definitely hoped I would get the opportunity to work on it in the future.

RACHEL: We're glad you are. Carl, we love having new people join Kitchen Theatre Company. We met you through our NYC casting process, and I have seen your resume, but could you tell us a little more about yourself? Where you grew up? How you started acting?

CARL: Thank you for letting me be a part of the KTC family. I grew up in Queens Village, Queens, New York. It's predominately a community of people from the Caribbean. My family is from Haiti; I'm a first generation Haitian-American. Being the eldest of my siblings and a first-generation kid from a hardship stricken motherland, you could imagine the uneasiness when expressing to your family you want to be an actor. My grade school and high school not having drama departments led me to pursuing a business degree in college instead of my true passion. I received a full scholarship from what was formerly known as Chase Manhattan Bank through their Thomas G. Labrecque Smart Start Scholarship Program. Although I was on the fast track to corporate America, Baruch College had a small theatre department of which I took full advantage of resources. I completed all the courses I could take as well as being cast in some productions. It was then I realized Wall Street wasn't for me and turned my focus to the arts.

RACHEL: Correct me if I am wrong, but is this your first "out of town" gig? And, if that is the case, how does it meet or not meet your expectations? Any surprises?

CARL: You're right. This is my first job out of town. It's also my first theater job through my agent. So I'm just focused



SUNSET BABY by Dominique Morisseau runs December 3 - 21.

on the play and working on bringing my character to life. I honestly didn't have any expectations. But the best surprise is the reminder of my favorite season. I love the fall and the experience here is very different compared to living in the city. It feels great to see the beautiful foliage on the ground, the trees slowly losing their leaves, and feeling that crisp cool wind coming across my face during my walk to work.

RACHEL: Glad you are enjoying it. You're going to also get some of our cold winter. I will check back in about that in December. You play a complicated character in *Sunset Baby*. Tell me about Damon and what attracts you to him and this play.

CARL: Damon is a hard-working man figuring out ways to be the best father he can by taking care of his son DJ while attempting to build a solid relationship and future with the woman he loves, Nina. It's attractive to me because Damon wants to be a man for his family, and that's inspiring because we all know it's not easy to provide for a family in our world today, not to mention if you happen to come from one of the toughest housing projects in Brooklyn, like my character does. I'm also attracted to this play because Dominique Morisseau is one of my favorite playwrights right now! Ever since I saw *Detroit '67...* I've been in love. If someone's producing one of her plays, I make sure I'm there. Her characters are rich, the world she builds around them is so accurate and full of the time period she's depicting, and the genius thing to me is how she intertwines music in her plays that actually adds another layer to her characters' journey.



From left to right: actors Alexander Thomas*, Gillian Glasco*, Carl Hendrick Louis, and director Margaret Perry**
*member, AEA **member, SDC

RACHEL: Gillian, you and Alex knew our old space. We continue to be madly in love with our new theater, particularly its intimacy. Have you worked in small theaters like ours, and what are the challenges? The fun?

GILLIAN: I have worked in smaller theaters, and it's always a lot of fun. The cast and crew usually get pretty close; there is a real sense of community. And the intimate connection you get with the audience in smaller spaces is really great. It challenges you to stay raw—there is no faking it, no room for a lot of grandeur; it's like telling a story in your living room. As far as challenges, the only thing that comes to mind is not having a enough seats for everyone who wants to see our awesome show.

RACHEL: I'm with you on that! Carl, I always like to ask this question because I am always on the hunt for plays. What plays have you seen recently that really affected you?

CARL: *The Skeleton Crew* by Dominique Morisseau. It was a fantastic production at the Lark directed by Kwame Kwei-Armah. I'd love to work with him. It was a beautiful play about a group of employees who work at a car factory in Detroit and find out their jobs are about to be no more. That production was extraordinary. Fortunately, artists are independent contractors, so we know our jobs are temporary and we have to find another one. But for folks who have one job for almost their entire lives, that is a different story—especially when one industry pretty much fuels a majority of a city's economy and then it's on the decline. That creates a lot of tension for the people of that city, or in this case the characters in Dominique's play. My other favorite is *A Trip to Bountiful* on Broadway with Cicely Tyson. What she did on stage for those two hours was just breath-taking. It was so palpable—the entire house could feel it.

RACHEL: Are there roles you are hoping to play?

CARL: Yes, the ones I get hired to do. (*Laughing*) It's easier that way.

RACHEL: Right. Alex, I wanted to ask you about your play *Schwarz Gemacht*. We sent designer David L. Arsenault over to Berlin to design the premiere. I know there is more happening with it. You just did a reading recently in NYC. What was that all about?

ALEX: Yes, and it was great having David over there. One: getting to hang out with him in Berlin, and two: having his awesome set. Gorgeous! I hope it was a good experience for him. I was very impressed with how he and director Daniel Brunet were able to solve design issues from thousands of miles away. Cheers to the Age of Internet. I'm sure there were challenges for David because they do things differently. There are some different expectations they have for the role of set designer that David could explain better than I. One thing different is that they don't have stage managers. Other people like the assistant director do more work. Bizarre to me, but somehow it works. The most painful difference for me was that they don't do previews there. I have no idea why. They just don't. It was hard to take, but when in Rome... I loved that the creative process continued on. I was making tweaks and changes right into the third week. The actors were real professional warriors. They just did it. Not one peep or complaint. The New York reading was held at the Martin Segal Theatre Center under the auspices of The New Black Fest. It was a twenty-minute excerpt from the play presented with two other excerpts from other plays, followed by a panel discussion with the writers (myself, Christina Anderson, and Lynn Nottage), as well as the director of the readings, Kamilah Forbes, and moderated by Keith Adkins, artistic director of The New Black Fest. It was an energizing and very encouraging success. There are plans to do a reading of the full play in February, this time with two or three days of rehearsal and workshopping as opposed to the hour and a half the actors had for each of these excerpts. Very exciting.

RACHEL: That is exciting! Thank you Alex, Gillian, and Carl. We all look forward to your performances in *Sunset Baby*.

HOLIDAY PARTY 2014!



Okay, let's sing together: "Oh, the weather outside is *already* frightful, but in the Kitchen it will be delightful." With this time of year comes the best holiday party in town. **Tuesday, December 16 at 7:30** we will be sharing great food, festive beverages, and a one-night-only original entertainment that will have you laughing, applauding, and from time to time blushing. **Karl Gregory** and a cast of more people-than-we-ever-have-on-the-stage will be joining him.

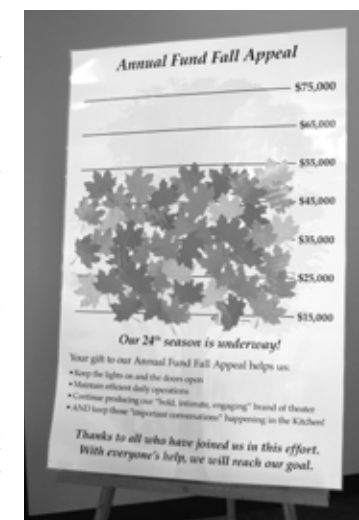


Karl Gregory stars again with a completely new show filled with music and surprises.

Our **Holiday Party** is a rollickingly fun evening that raises the roof and raises funds for the Kitchen. Tickets are \$50 per person and include food, drinks, and entertainment (\$25 is tax deductible). Get your tickets now—this event sells out early. For tickets, visit us online at www.kitchentheatre.org or call our offices at (607) 272-0570.

GIVING THANKS AT KITCHEN THEATRE COMPANY

This time of year brings families and friends together to catch up on each other's lives and celebrate the season of thanksgiving. At the Kitchen, we take time to reflect on how fortunate we are to be doing work that is meaningful us, and proud we are that it resonates with all of you who come to see it. We are grateful to have the kind of support and encouragement our subscribers and friends have given us over the past 24 seasons. You are our heroes!



Our Annual Fund tree is filling with leaves.

This year we asked you to consider stretching and making a larger commitment to the Kitchen through the **Annual Fund Fall Appeal**. Many of you have responded by

increasing your annual fund gift above last year and we thank you for it. We have a goal of \$75,000 by December 31, 2014 and we are now at \$55,500. Very close! The board and staff are looking to long-term sustainability. We believe we are strong in our artistic and production work, but we know we are vulnerable on the administrative side because we have such a small and modestly compensated staff. Any change in personnel would have challenging effects to the theater. In order to plan for the future, including succession planning, we need to shore up that aspect of our operations.

If you have not joined us yet in this fall campaign, please consider a gift to the Annual Fund. If you have questions about any of our funds, please contact me or Stephen. We would be happy to give you more information.

NORMA FIRE EMERGING ARTIST AWARD

Kitchen Theatre Company presented the first annual **Norma Fire Emerging Artist Award** to designer **Tyler M. Perry** at a reception at the theater on November 6, 2014.



Artistic Director Rachel Lampert and Board President Jim Bouderau present Tyler M. Perry with the Norma Fire Emerging Artist Award for Kitchen Theatre Company's 2013-14 season.

This award is given honoring actor Norma Fire who was a member of the company for several seasons. Established by the KTC Board of Directors through a gift from the Estate of Norma Fire, this award will be given annually to a young theater artist (under 30) who demonstrates great potential for a successful career in the theater. All actors, directors, and designers under 30 from the previous season are eligible. The Artistic Director's Excellence Fund Members and the Artistic Director make the selection. Tyler M. Perry received the award for his work during the 2013-14 season: lighting design for *Heroes* and *Slashes of Light*, and set and lighting design for *Venus in Fur* and *Lungs*.

YE OLDE HOLIDAY SHOPPE

Once again **Ye Olde Holiday Shoppe** will be open during the run of *Sunset Baby*. Browse prize objects from past shows: everything from maps and globes on the *Lonely Planet* set to original artwork from the apartment where all those hopeful young writers gathered in *Seminar*.