

**KST & CHATHAM UNIVERSITY'S
IMMERSIVE MEDIA PROGRAM
PRESENT**

THEATER / PERFORMANCE

LYAM B. GABEL

**THE DANCE FLOOR, THE HOSPITAL ROOM,
AND THE KITCHEN TABLE**

**FRIDAY & SATURDAY, MARCH 25-26, 8:00PM
SATURDAY, MARCH 26, 2:00PM**



KST PRESENTS: SPRING 2022 WELCOME HOME



**“When I think of home/ I think of a place where there’s love overflowing/
I wish I was home/ I wish I was back there with the things I been
knowing” – “Home,” The Wiz, music lyrics by Charlie Smalls**

Following Dorothy’s (Diana Ross in *The Wiz*) adventures through the Land of Oz, a fantastical NYC, she finally discovers her “world full of love...like home” and is transported back to Harlem with help from Glinda the Good Witch (Lena Horne). This final scene from *The Wiz* reminds me that it takes a “brand new day,” a journey through self discovery to teach us to love and find our home.

What does home mean to you? Is it a place, a feeling, a community? During the pandemic, we all spent a lot of time in our apartments and houses, but that doesn’t necessarily mean we were at home. To me, art and the theater has always provided that journey to home. A place where I can fully, freely express myself and be with others who love and appreciate the authentic me. Over the years, Kelly Strayhorn Theater has had the great privilege of being an artistic home to so many, from internationally acclaimed performers to neighborhood kids taking their first ballet class at KST’s Alloy Studios.

KST has been my home too. I started here as an intern back in 2009 and even after I left Pittsburgh, I always cherished the friends and memories made here. I knew there was just something special about this place. Home has a funny way of calling us back, doesn’t it?

Now as Executive Director, I want KST to continue to be a home for all of us. Whether you feel more at home on the stage or sitting in the audience, this is for you!

This spring, we are excited to introduce our new pricing policy: **Pay What Moves You**, an accessible scale of ticket prices. Over the last few years, we heard feedback from artists and audiences alike—our ticket prices needed to better reflect the value and importance of art, as well as supporting artists to live well and thrive. **Pay What Moves You** encourages audiences to choose an equitable price that best fits their budget, while also still fairly compensating artists. It is also your opportunity to affirm the value of art! Go for the top tier if you can afford to! It helps us keep the first tier affordable for those who need it.

Welcome home to Kelly Strayhorn Theater with a season of beautiful, challenging, and contemporary performances that speak to our current moment. You may cry, you’ll definitely dance, and most importantly, you will feel reconnected to this powerful collective of friends.

**JOSEPH HALL
EXECUTIVE DIRECTOR**



**TO SEE MORE OF THE SPRING SEASON,
VISIT [KELLY-STRAYHORN.ORG/SPRING-2022](https://www.kelly-strayhorn.org/spring-2022)**

ABOUT KELLY STRAYHORN THEATER

Kelly Strayhorn Theater is a non-profit community performing arts center in East Liberty, with two venues running along historic Penn Avenue. KST's Alloy Studios is a cultural hub in the heart of East Liberty, and the historic Kelly Strayhorn Theater is located in the thriving business district. More than 20 years after its founding, KST is a home for creative experimentation, community dialogue, and collective action rooted in the liberation of Black and queer people.

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THEATER / PERFORMANCE

LYAM B. GABEL

THE DANCE FLOOR, THE HOSPITAL ROOM, AND THE KITCHEN TABLE

ABOUT THE SHOW

Three queer researchers slip between the present and the past, becoming, interacting with, and learning from a chorus of voices from a critical moment in the queer liberation movement. *the dance floor, the hospital room, and the kitchen table* is a performance, immersive media project, and archive of queer care that stitches together stories from COVID-19 and the HIV/AIDS epidemic. The script draws from interviews with caretakers, activists, organizers, and long-term survivors, and a companion app will allow the audience to access and add to the archive of queer care used in the performance.

Content advisory: *the dance floor, the hospital room, and the kitchen table* includes references to sex and sexuality, depression and suicide, drinking and drug use, illness, death and dying, racism, sexism, homophobia, transphobia. The production includes images of full nudity, onstage partial nudity, and the use of haze & strobe effects.

There will be no late seating for these performances.

Conceived and Directed by **Lyam B. Gabel**

Media and additional research by **Joseph Amodei**

Clothing by **Jean-Luc Raimond**

Set by **Sasha Schwartz**

Music by **Kei Slaughter**

Sound by **Eben Joondeph Hoffer**

Lighting by **André Segar**

Dramaturgy by **Sammie Paul**

Performed by and developed with **Hannah Cornish, Jen Davis, and Owen Ever**

Audio Editing: **Travis Wright**

Rigging Consultant: **Carly Trimble-Long**

Assistant Clothing Designer: **Becca Zhou**

Stage Manager: **Leo Liotta**

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Assistant Stage Manager: **Peyton Koehler**

Scenic Assistant: **Peyton Koehler**

Sound Assistant: **Ryan McFarland**

Lighting Assistant: **Liam Lyons**

Media Assistant: **Jayden Nelson**

Student Costume Assistant: **Nora Robb**

Crew: **Julia Bingler, Levi Peacock, Nora Robb, Harper van Beek**

Featuring the voices and stories of **Anne-Christine d'Adesky, Cass Brayton, Cindra Fauer, Donna Persona, Ganymede Cupbearer, Harry Breaux, Hank Trout, John, Maxx Sizeler, Matt Stanley, Paul Aguilar, Rick, Richard, Suzie Silver, Susan Haugh, Timothy Haggerty** and more

Special thanks to:

Kyra Tucker, Dr. David Finegold, Chatham University President, Laurie Uprichard, Nica Ross, City Theatre Company, Carnegie Mellon School of Drama, Pittsburgh Center for Creative Reuse

the dance floor, the hospital room, and the kitchen table was developed over residencies at the drama league, the New Orleans Contemporary Arts Center and Dancing Grounds. Other artists who participated in the development include Rachel Nelson, Pam Roberts, and a.r. Havel.

the dance floor, the hospital room, and the kitchen table was originally developed at Carnegie Mellon University as a part of the John Wells Directing Fellowship. Artists involved in that production included Miller Krapps, Simone Joy Jones, Gil Rodriguez, Hannah Gluvna, Sanghwa Shin, Kaiti Barta, Moses Garcia, Stephanie Akpapuna, and Josh Brown. Kim Weild, Caden Manson, and Lawrence Shea supported the script development over that period.

the dance floor, the hospital room, and the kitchen table is a National Performance Network (NPN) Creation & Development Fund Project co-commissioned by Contemporary Arts Center, New Orleans, Chatham University, Contemporary Arts Center, and NPN. For more information www.npnweb.org. *the dance floor, the hospital room, and the kitchen table* by Lyam B. Gabel received developmental support as part of the 2021 Director Residency Program of The Drama League of New York. (Gabriel Stelian-Shanks, Artistic Director; Bevin Ross, Executive Director). A version was workshopped at Carnegie Mellon University School of Drama in November 2019 and received additional support from the Carnegie Mellon University GSA/Provost GuSH Grant.



ACCESS BONUS VIRTUAL REALITY COMPONENT HERE:

"AN ARCHIVE OF QUEER CARE"

ABOUT THE ARTISTS

Lyam B. Gabel (they/he) is a trans* director, performance-maker, and community organizer who creates containers for collective remembering and radical celebration. He is obsessed with archives and his ever-evolving process combines extensive research, emerging technology, and embodied improvisation. He worked for eight years in New Orleans where they founded LAST CALL, a collective that documents and interprets neglected queer history. With LAST CALL they co-created and co-directed *Alleged Lesbian Activities*, a nationally touring musical about the history of lesbian bars. They are a member of New Orleans physical theater ensemble NEW NOISE where they directed *Jubilee*, a dinner and performance that asks white audiences to interrupt familial patterns of racism. Now they are exploring queer care from 1980s-present with *the dance floor, the hospital room, and the kitchen table* which received a NPN Creation Fund commission. They regularly collaborate with playwrights and solo performers and have developed work at Ars Nova, Judson Church, Pipeline, Ashland New Plays Festival, The Theater Offensive, and The New Orleans CAC among others. Lyam teaches acting and directing at Lehigh University. Drama League Resident 2021, Drama League Fellow 2017, Distillery Artist New Orleans CAC 2016. BFA Virginia Commonwealth University, MFA Carnegie Mellon University.

ABOUT THE ARTISTS

Joseph Amodei (they/them) is a new media artist, theater designer, activist, and educator. Their work combines innovative technology, extensive research, and hope for alternate futures to invite audiences into a communal process of debriefing and re-learning. Their work seeks to make material differences with and for people at the intersection of art and technology. Joseph grew up in North Carolina, where they received a BFA in Studio Art from UNC-Chapel Hill. Joseph completed their MFA in Video and Media Design at Carnegie Mellon. Currently, they are a Professor of Immersive Media at Chatham University. Recent work has explored voter suppression + gerrymandering, immersive archive creation + queer care, the HIV/AIDS crisis + performance, and COVID-19 vaccine access + issues of health equity. www.jamodei.com

jean-luc raimond deladurantaye (they/them) is a non-binary multi-media artist and maker, with a primary focus in clothing and moving image art. They are motivated by the tensions seen in day-to-day life, compelled by the beauty inherent in simplicity, and moved by the unconscious repetitions inherent in our lives. Using film and clothes as mediums to elicit radical change, they are interested in eliminating all binaries, working towards Abolition, and using radical listening and connectivity as actions that center the stories of the Global majority in order to combat racism and transphobia in the entertainment industry. jean-luc has exhibited work at the 2019 Prague Quadrennial as part of the PQ Studio. Recently they have worked as the costume department coordinator for *Fire Island* - a fictional gay Rom-Com - and *Rustin* - a biopic that examines the life of the gay civil rights activist Bayard Rustin. Upcoming design work includes this collaboration on *the dance floor*, *the hospital room*, and *the kitchen table* and fashion styling for commercials and music videos. @jeanluc_ramond on instagram. jeanlucraimond.com

Sasha Schwartz (she/her) is a theater scenic designer and artist primarily inspired by family and how spaces tell stories. Selected designs: *Heisenberg* (Northern Stage Company), *Bruise & Thorn* (Pipeline Theatre Company), *How the Light Gets In*, *On the Exhale*, *Agent 355* (Chautauqua Theater Company), *pato, pato, maricón* (Ars Nova ANT Fest), Young Playwrights Festival (City Theatre Company), *Terminer* (New Hazlett Theater), *Men on Boats* (Fordham University), *The Amateurs* (Willamette University). Recognition: 2019 USITT Young Designers and Technicians Forum, 2019 Lloyd Weninger Award for Stage Design, 2021 Exhibited Fine Artist at Pittsburgh MuseumLab (Mixed Family Portrait). Sasha is especially interested in new work, arts education, and projects that showcase diversity of identity while tackling relevant social issues. She is an advocate for inclusivity and accessibility within theater teams and more representation of BIPOC and queer voices in the arts industries. She considers her design process empathetic, crafty, and ultra-collaborative. Education: BFA Carnegie Mellon University School of Drama. sashaschwartzscenic.com

ABOUT THE ARTISTS

kei slaughter (they/them) is a non-binary musician, composer, performing artist, and sonic storyteller who believes in the power of music to conjure healing, embody freedom, and activate radical authenticity. kei grew up in a musical family, harmonizing hymns around the Sunday dinner table while singing and preaching in Afro-diasporic congregations. Queering their roots in the Black Church, kei blends soulful soundscapes and contemplative artistry with musical storytelling and community care. Their creative compositions range from folk songs, roots-n-blues, and pop tunes to concert lyric pieces, experimental flute tracks, and electronic vocal looping of Black spirituals. kei has performed on reputable national and international stages as a solo act/bandleader and in collaboration with beloved interdisciplinary projects, including Last Call's *Alleged Lesbian Activities* (composer/co-music director/performer), Naama Tsabar's *Composition 21* (songwriter/performer), among others. Featured artist/songs on: United Bakery Records Revue I compilation "Land Loss" (2017) and Acoustic Guitar Project "River Run" (2019) A clinical music therapist and Founder of S O U L F O L K Sounds, a music and wellness practice centering LGBTQIA+ BIPOC, kei affectionately works at the intersections of holistic healing, trauma stewardship, and abolition, both in private practice and community mental health. They teach music therapy courses at Loyola University New Orleans. BMT, Loyola University New Orleans, MFA, Vermont College of Fine Arts, MA, New York University. Discography: Dark Fire (2017). keislaughter.com.

Eben Joondeph Hoffer (he/him) is a theater artist who makes live shows about how Big Ideas and Big Feelings change the world. His practice includes directing, writing, sound and music, lighting, and scenery. Eben has made work and toured widely with Royal Osiris Karaoke Ensemble, Advanced Beginner Group, Big Dance Theater, and 600 Highwaymen. Some recent projects: *Memory Habit*, a lecture performance about intergenerational trauma and pop-reminiscence of the Holocaust; *Atlas of Depression*, a social practice project and verbatim retelling of student experiences of mental illness while on a college campus; *Awesome Grotto!*, a media ritual about the YouTube Haul video phenomenon and commodifying Everything (2 Bessie noms 2019). In progress, *Post Office Poems*, a spoken word concert about experiencing 2020 from the perspective of a person carrying your mail, written by a USPS letter carrier. He co-recorded and engineered Esperanza Spalding's 2021 GRAMMY-nominated album *Songwrights Apothecary Lab*. BA Williams College, MFA Carnegie Mellon (directing).

André Segar is a world traveling African American Lighting Designer and graduate of Carnegie Mellon University School of Drama Class of 2021 with a BFA in Lighting Design. Here he has designed two shows: *the dance floor, the hospital room, and the kitchen table*, as well as *Men On Boats*. He has also designed for reputable summer stocks like Williamstown Theatre Festival where he designed *Tell Sad Stories of the Death of Queens*. Before returning to school to better his education he had designed for numerous Orlando productions such as *Hedwig and the Angry Inch*, starring Ginger-Minij; *Spring Awakening* the Musical; and *Bye Bye Birdie*. He has traveled the world with touring companies such as Royal Caribbean Cruise Line International; Feld Entertainment; and NetWorks Entertainment where he worked on shows such as *Disney on Ice; Marvel Universe Live; and Dirty Dancing* the Musical, respectively.

ABOUT THE ARTISTS

Hannah Cornish (she/her) is a care-focused theatre maker, performing artist, and historian. She is a 2019 apprentice of the One Year Lease Theater Company with whom she is currently developing and appearing in their upcoming production, *Wake*. She formerly interned with The Davis Shakespeare Festival, performed with The Children's Museum of Pittsburgh, and taught with Harmony - Pittsburgh, an organization that specializes in inspiring theatrical joy in individuals of all ages with disabilities. She is passionate about work that investigates grief, distorts the illusion that history is a complete and fixed truth, and embraces the sweet catharsis of a dance break. Hannah received a BA in Social & Political History from Carnegie Mellon University and is now based in Philadelphia. Upcoming productions include *Wake* (One Year Lease Theater Co) and *The Father Who Stayed* (One Year Lease Theater Co).

Jen Davis (they/them) is trans* multidisciplinary artist and producer most interested in the way that performance, immersive design, and communal experience can incubate structural change. The first iteration of their installation series *Artifacts of Transition* premiered at The Front Gallery in February 2021. As Program Director at the Contemporary Arts Center in New Orleans, they have curated, supported and produced the work of artists including Leyla McCalla, Mondo Bizarro, and PearlDamour, commissioned and incubated new work by emerging artists, and created the CAC's current Residency Program, serving visual and performing artists based in New Orleans.

Owen Ever (he/they) is a multidisciplinary theater maker committed to wonder, history, and healthcare justice. As a company member of *Goat in the Road Productions* they have recently co-written/produced theatrical interpretations of historic spaces including *Sick Notes*, *The Uninvited* and *The Stranger Disease* (recipient of two awards of excellence from the American Association for State and Local History). They are also an ensemble member of *The Radical Buffoons* and *Vagabond Inventions* and have designed for *Last Call: Queer Histories/Queer Futures* and *LOUD: Queer Youth Theater*. As a therapeutic clown with *Prescription Joy*, they work in pediatric intensive care in the service of healing the whole human through honesty, humor and play. As a direct support specialist at *Project Lazarus*, they work towards healing and empowering people living with HIV through housing, mental health and harm reduction services. With the media company *Lonesome Friends of Science* they are a co-producer and host of an upcoming podcast about queer sexual exuberance called *A Field Guide to Gay Animals*. Owen has a BFA in interdisciplinary sculpture from Maryland Institute College of Art, is a graduate of *Going With Grace* end-of-life doula program, and is a new member of the *What Would an HIV Doula Do* collective. From 2011-2020 they were a curator, educator and medical historian at *The New Orleans Pharmacy Museum*. They have resided in Bulbancha (New Orleans) since 2009.

THANK YOU!

We thank the generous individual donors, corporate sponsors, foundations and agencies that provide vital support for our programs and allow us to thrive in our community. This list reflects donations and commitments made between September 1, 2020 and August 31, 2021.

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