

Recently, Marketing Director Sol Lieberman and Rattlestick Producing Associate Doug Nevin sat down with the newly Lucille Lortel nominated team of **Red Light Winter**, **Adam Rapp & Christopher Denham**, to discuss **cagelove**, and more...

**Adam, what drew you to direct *cagelove*?**

**AR:** I love the danger addiction that lurks throughout. The notion of otherness and how we are both frightened of it and drawn to it. And I love how the primary relationship between Sam and Kate is so fragile and rooted in the idea of who they think they are to each other.

**Chris, what pieces inspired you to become a playwright?**

**CD:** To be honest, I am influenced more by horror films than theater. I grew up reading Fangoria and, to this day, I know more about John Carpenter than John Guare. The majority of my writing consists of horror novels and horror screenplays. So, theatrically, I am interested in an intersection. As a devotee of Clive Barker and Tobe Hooper, I want something on stage that scares me. In this play there is a monster, someone in the closet, under the bed, someone who is terrorizing our protagonist but, as is often the case, we are our own monsters.



Adam Rapp

**What does "off-Broadway" mean to you? With that, what is the state of American theater right now as you see it?**

**AR:** Off-Broadway is a place where risks should be taken; not just with tougher material, but with plays that are not yet perfect but will be made better by an involved and inspired rehearsal process. As I see it right now, the American theater is pandering to subscriber-based audiences and is afraid to take the bigger risks. It's also become a more and more "entertainment"-oriented enterprise, more interested in casting TV actors than great stage actors who have paid their dues in the smaller theaters.

**CD:** Rattlestick is important because Rattlestick isn't afraid. They produce what others are scared to. Off-Broadway, to me, means room for risk. And Rattlestick exemplifies that.

**AR:** David Van Asselt is committed to doing plays that no one else will touch with a ten-foot pool cleaning device.

**If you could change one thing about Broadway/NY Theater, what would it be?**

**CD:** The ticket prices have to change. Theater is such an elitist entity. I remember a teacher talking about Shakespeare and how his audiences were poor and vile and would actually maim you if they didn't like the show. I think we need a little of that back.

**Are there any comments about your process as writer/director that you'd like to share?**

**CD:** I like the script to be malleable. To allow for an actor's augmentation. It just makes it all alive. Regarding *Red Light Winter*, Adam is the best director I've ever had. Regardless of the fact that he wrote the play. He is intensely collaborative and, as banal as this sounds, he never says anything that makes you feel bad. He is, like all great directors, a friend more than a director. I know some directors who get off on screaming and belittling - but if someone screams at me or belittles me, my respect for them is gone, as is my attention span. It's desultory. Adam never gets like that. He is honest but, more than that, he is respectful. When Adam expressed interest in directing *cagelove*, I had no hesitation. He really has the rare ability to make theater un-theatrical. To strip away artificiality, both in his writing and direction. He also knows how to create real violence, emotional and physical, and so he is well-equipped for the landscape of *cagelove*.

**AR:** I personally like it when the actors say all the lines exactly as written, especially Christopher Denham.

Congratulations guys, there are many more successes to come!



Christopher Denham