

The Hamilcast: A Hamilton Podcast

[Episode #78: I need someone like you to lighten the load](#)

Host: Gillian Pensavalle

Guest: Kimberly “Kimmie” Mark, Hamilton on Broadway

Description: Kimberly “Kimmie” Mark was gracious enough to invite me to the Richard Rodgers Theatre to tell me all about what it’s like to be what is known as a Star Dresser on Broadway for 19 years, dressing stars like Alan Cumming, Raul Esparza, and Leslie Odom Jr. (who brought her to *Hamilton*). Currently, Kimmie dresses George Washington and Aaron Burr and is easily one of the nicest, coolest people in the world. Take a listen and learn all about how Kimmie became a dresser, tons of behind-the-scenes details about *Hamilton*, why being assigned to Leslie Odom Jr. was a “dream come true,” and how she hasn’t actually SEEN *Hamilton*.

Transcribed by: Cheryl Sebrell, Proofed by: Joan Crofton
The Hamilcast’s Transcribing Army

Ok, so we are doing this . . .

[Intro Music: *Room Where it Happens* instrumental]

GILLIAN PENSAVALLE: Hey, Hamfam. There are two things you need to know before you dive into today's episode. Number one, this was recorded at the Richard Rodgers Theatre. I know; I'm still not over it. I was there to hang out with Kimmie Mark, who's what's called a star dresser. She's the dresser for both George Washington and Aaron Burr. Here's the thing: I was so distracted sitting in the seats of the theater, looking at the stage, literally being in the room where it happens, that I forgot to tell you that. We talk about what it's like dressing Washington and Burr, but in my excitement I definitely did not say that after I started recording. So I want to clear that up. And remind you to listen to Nik Walker's episodes #60 and #61 and Gregory Treco's episodes #74 and #75 because they sing Kimmie's well-deserved praises.

Number Two: Remember way back in episode 9 when we spoke to Scott Wasserman, the Ableton programmer for *Hamilton* but I kept calling him the Beatmaster 'cause he was in charge of all the sounds the orchestra can't make like the record scratches and the rewind in *Satisfied*? Right. He mentioned his podcast *Song Salad*, and I wanted to let you guys know that it's still going strong and you should totally listen to it. Scott and

Shannon are gonna tell you a little bit more about the podcast and then, enjoy my chat with Kimmie Mark.

[pitchpipe sound]

[Soft unison counting: "*One Two Three Four*"]

SCOTT: Welcome to *Song Salad* with Shannon and Scott.

SHANNON: I'm Shannon.

SCOTT: And I'm Scott.

SHANNON: And together

BOTH: Weeeeeeeeeeeee...

SCOTT: ...take a random genre of music ...

SHANNON: ...and a random Wikipedia article ...

SCOTT: ...and attempt to toss them together into a short song.

SHANNON: Like an opera about insurance...

[*Accident insurance, the craziest fool thing I ever heard...*]

SCOTT:... or a grindcore song about fjords...

[Unintelligible abrasive screeching]

SHANNON: ... or a rap metal song about a London bus route.

[*What's up, bros? I got my bus stop, bros. This is the route I chose...*]

SCOTT: It's always weird and you just might learn something.

SHANNON: Every Monday on iTunes or wherever you get your podcasts.

SCOTT: Follow us on Twitter @SongSaladCast

SHANNON: Play us out, Scott.

[Pipe music excerpt]

[Intro Hamilcast Music/*Alexander Hamilton*]

G.PEN: Hello everybody. Welcome back to *The Hamilcast*. It's me, Gillian. Bianca is out of town for a wedding. If it sounds a little different, it's because I am sitting in the Richard Rodgers Theatre with Kimmie Mark, one of the star dressers of *Hamilton*. Hey, Kimmie.

KIMMIE MARK: Hey! How are you?

G.PEN: Thank you so much for doing this and inviting me...

K.MARK: Thanks for coming.

G.PEN: ... into the Rodgers...This is really fantastic. I'm sorry I'm going to be really distracted because I'm staring at the stage right now. We're sitting in the audience. So Kimmie, tell our listeners what you do. What is a star dresser?

K.MARK: Star dresser is ... well *any* dresser on Broadway is ... when the production starts, each dresser is assigned a specific actor or several actors that they are in charge of. The only difference for star dressers is instead of just dealing with the costumes, it's a lot more personal attending to. Like making sure they have water and tea backstage, and handling their guests, and sometimes ordering their food and stuff like that.

G.PEN: Yeah, especially because they are doing so many other things.

K.MARK: Yeah, they don't have time to do anything really.

G.PEN: So I know you don't have a lot of time. I don't want to keep you. I could ask you a million things all day long but we have some questions from our Patreon supporters. I have so many similar questions but our Patreon supporters are awesome, so they're going to get the credit for the questions because they are the best. Stef is asking, "What should audience members be aware of or look for that often gets overlooked or unnoticed?" 'Cause you know all the details of what's going on in the show.

K.MARK: Well, I know all the details of *backstage*. But actually I've never seen the show.

G.PEN: You've never seen the show?

K.MARK: No. The dressers see the show in the rehearsal hall, so I saw it back in the rehearsal hall before we even moved into this building. And it was just a big empty room with the piano and there was like, no staircase, no turntables, and because it was just one piano/no mics, I could hear about 75% of what was being said. [laughs]

G.PEN: Wow.

K.MARK: Yeah and that's the only time we really see it. I mean, from the wings we can watch, you know, little bits but I'm sure anyone who's seen the show from the audience even once could tell me a bunch of stuff I don't know.

G.PEN: Wow, well what's something backstage that's a little secret thing that maybe people wouldn't know about?

K.MARK: It's very, very, very small backstage, more so in this theater on this show than maybe any of the, like, twenty-five that I've worked on. They use most of this building for the set.

G.PEN: Right.

K.MARK: There's no, what we call 'crossover' which is usually a bulk of space behind the set. We don't have that in this theater because there's an open archway. You can see right there?

G.PEN: Yes.

K.MARK: So we can't cross that, so that's dead space to us. So all we have are both sides: stage left and stage right. And it's very, very tiny and that's where everybody backstage works. The prop people, the dressers, the actors come by, the stage managers, and it's very well choreographed.

[laughs]

G.PEN: I'm sure.

K.MARK: Like if you step like maybe an inch too far to the right or left, a minute or second or two before time, someone will slam into you. [Laughs] And maybe it will delay a quick change, or a prop table will crash into you... like, it's very specific...

G.PEN: Yeah...

K.MARK: ...because it's so small back there. Like, some shows that have a lot of space it doesn't matter as much...but this one is pretty specific.

G.PEN: Some of the...when we've talked to swings like Eliza Ohman, she was telling us also that if you exit or enter ... or if you exit the wrong side you have to go upstairs and run around.

K.MARK: Yeah. Out of luck.

G.PEN: And so many of the performers that have been on the podcast have said like every... You have to do everything right like... which quill do I pick up? Which letter? because then it's a domino effect.

K.MARK: Yeah, that's it. If someone takes the wrong prop then the next person who's supposed to take that prop is out of luck, like "Where's my prop?"

K.MARK: So they just grab someone else's and yeah... That's happened a couple of times with the military coats, like the Redcoats?

G.PEN: Yeah...

K.MARK: 'Cause they grab them so fast. And a lot of times actors either run off in the wings to get them from some of their dressers or they're preset on different hooks. So especially if it's a swing... so they're not sure which hook, and they just grab one and then a lot of times they're wearing someone else's coat.

G.PEN: Oh, wow.

K.MARK: Lucky it's just an overcoat and it's only for one scene so...

G.PEN: Yeah. And Dania is asking, which is kind of related, "What happens if something goes wrong or breaks in the middle of the show? Are you just on it, just fixing it?"

K.MARK: We try and fix it. Like specific to costumes, if it's something that *can* be fixed...if there's time to, you know, stitch on a button quickly... If not, like if it's a noticeable button, like at the neck a button pops off and we don't have time to stitch the button, we can just do like three stitches of thread just to keep it closed. Or if it's more hidden, a safety pin. If it's something, you know, in an area that...that's not going to open on stage and stab them.

G.PEN: Right.

[Laughs]

K.MARK: So for the most part we try and fix it. If not, we just hope for the best.

G.PEN: Has that ever happened where you couldn't... where you just had to hope for the best?

K.MARK: A lot of times it's buttons. This show has a million buttons. Like every shirt has ten buttons. And then you see the coats, the officer coats with like eighty buttons on them. So obviously, one of those, if those fall off it's not the worst thing, but if one of the shirt buttons, the sleeve buttons -- because they have those big floppy sleeves -- so if that falls off we have to just quickly stitch it together because if not... the rest of the scene would be very distracting.

G.PEN: Yeah...

K.MARK: So that's happened a few times with... Not with the Washingtons. I shouldn't jinx myself but with the Burrs it's happened quite a few times. That we just got to stitch him up quick.

G.PEN: Yeah. Clare is asking, "How many looks or costumes do Washington and Burr have?"

K.MARK: Washington has less. He's got...all the actors have their opening look which we call their parchment outfit, and then he's got his officer coat, the blue, and then he's only got a third one which is the black velvet for Act 2. That's it. He has a cape that he wears for like thirty seconds at the beginning of the show, but that's all he has.

K.MARK: And then Burr is the same thing. He's got his parchment with the eggplant colored jacket, and then his military, his officer coat. But then he's got two more outfits. He's got the grey suit with the purple, the lavender vest, and then in Act 2, for the finale,

he's got a black suit with -- there's a darker purple vest. And he's got his cape at the end for the murder scene.

[Laughter]

G.PEN: The murder scene, the infamous murder scene. And Clare is also asking this question... I love... I am fascinated by it. "What happens... Do you have a cover or an understudy?"

K.MARK: Yeah, definitely. That's one of the issues that makes us different from other jobs. If we're sick, someone has to do our show. Like, someone has to do my track or ... it's not like Burr and Washington can just be like, "we'll just dress ourselves today." Like, they can't. So we have ... we call them swings, and they get trained three shows. They come in. Our notes are all printed up in the computer so they get a copy of our notes, of what we do backstage, and then they follow us for two shows, watching closely everything, and then the third show we trade places and we follow them.

G.PEN: Oh. Just to make sure that they have it all...

K.MARK: Yeah, just to be sure, like ... "Well, no, that should be a little to the left," or you know, "Do this a little quicker," or "You have time." And then they're kind of on their own.

G.PEN: Yeah, because like you were saying, it's such an intimate job and the relationship that you have with your actors...

K.MARK: Yeah....

G.PEN: I guess when you have a swing, that's part of the job to... just feeling comfortable and trusting these people to make sure...

K.MARK: Yeah. We hope that the actorsn... trust our swings. And for the most part of course, the swings want to do good and that helps.

G.PEN: Yeah, and this actually relates to what Michelle is asking. She says, "I'd love to hear about her relationship with cast members. I know from my limited experience behind the scenes in theatre that although crew members can go unnoticed by the audience, that's not often the case when it comes to the cast. I have fond memories of amazing friendships with cast members of productions I've worked on and I always felt valued and supported by the actors I worked with. I would love to hear her perspective on that."

K.MARK: Ah, yes. Definitely. I feel like all... I mostly dressed boys my whole career. I feel like they're all like relatives of some sort. Like either brothers or cousins or if they were much older than me, like uncles or something. And yeah, they do become like family 'cause you're kind of like... part coworker, part pal, part mommy, part nanny. So yeah, you know, they're like my little ducklings I look after.

G.PEN: Yeah, and the people that we've spoken to, you know, Treco and Nic Walker just have the most lovely things to say about you!

K.MARK: That's so nice.

G.PEN: So that definitely comes through, for sure.

K.MARK: Yeah, you're definitely like Mama Duckling. Like, you keep your eye open when you see one of them. You're like, "What are they doing? Where are they going?"

G.PEN: Do they have everything they need? What's going on here? So tell us about... I just think your job is so cool. So how did this happen? Because you've been a star dresser for over twenty years?

K.MARK: Nineteen...It went quick.

G.PEN:That's crazy. Can you just tell me the whole story?

K.MARK: Yeah, I started college to be a kindergarten teacher...

G.PEN: Okay...

K.MARK: ...and my sophomore year they sent me out to do student teaching. I walked in to meet my class. I was going to start the next day and there was like twenty-five five-year-olds, and half of them were crying, half of them were screaming and there was... there was a birthday party 'cause a lot of them were covered in chocolate icing?

G.PEN: I feel like that doesn't even matter. Like... kids are just covered in icing all the time.

K.MARK: I left there and went right to the guidance counselor and said, "I need to switch majors. I said, "I'm not going back there," and I knew right then, I'm like, "Nope."

K.MARK: ... and then I had to pick a new major to transfer schools 'cause I was going in as a junior and I literally pulled out the book. I started with 'A' and got all the way to 'T' and all that was left was Theater and Women's Studies. Like, "I don't know what Women's Studies is; I'll do theater." So it was complete luck and accident that I fell into it and now I can't imagine doing anything else.

G.PEN: Yeah...

K.MARK: It's such a perfect fit.

G.PEN: Well, were you drawn to clothes or anything like that?

K.MARK: A little bit. Yeah, uh-huh. Like I knew I never wanted to *be* on stage, but ...the idea of the costuming ... and then once I started school for it and I learned ... what you do, and my first costume teacher said to me, "Your job as a dresser is to find your actor, make sure your actor can find you the second they get off stage. And you are their brain offstage. They shouldn't have to think about anything, and you guide them and tell them, 'Okay, well, come in here, take this off, put this on' and whatever's going on, you keep calm, and make them feel that everything's under control."

[Laugh]

K.MARK: Okay, I could try it.

G.PEN: Yeah but you're so... You are so calm. It's just like ... you have such a lovely temperament and I can see how you could just be like, "Okay, all right."

K.MARK: I can't see myself of course, but I think on the outside ... everyone says that. But I know a lot of times in my head I'm like, "Oh my God, this is terrible."

G.PEN: Yeah. Well of course, but it's just so... great that...

K.MARK: But it's good I can hide it, I guess. It doesn't come out. It just stays in my head.

G.PEN: Once the audience has left, you can say, "Oh my god, that was a really crazy..."

K.MARK: The only terrible, terrible experience I've ever had -- and he will agree to this, he's said it in many interviews -- is, one of my boys that I've dressed for nineteen years is Alan Cumming, and he hosted the Tonys a few years ago...

G.PEN: Yes

K.MARK: ...and there's very little rehearsal for that. There's one costume rehearsal that morning. And that's it. And then you do it live that night. And most times, most of the actors who have hosted pick like two or three outfits to wear throughout the production. Alan picked *fourteen*.

G.PEN: Oh boy...

K.MARK: Yeah. And when you are working with a designer who's providing you an outfit, you gotta wear everything pertaining to that one designer.

G.PEN: Right.

K.MARK: So it was completely fourteen separate, different looks. Like even though he had several white shirts, he had to change 'cause it had to match the designer. And even though he had several black bow ties, we had to change. And with only one rehearsal you can't memorize over a three-hour event -- how much time he's got -- like we took notes but... And there was a stage manager there... not yelling but ...just kind of announcing, "Okay we're leaving in ten seconds... We're leaving in five seconds and..." And then he'd leave. And a lot of times at the Tonys, he'd go on and just do a little bumper for what's coming up next like: "Coming up next is going to be this...." And then he'd come right back for the next change. So I could barely set up the next costume or outfit in this case. And then he'd be there and it was terrifying.

G.PEN: That must have been so stressful.

K.MARK: And he said himself, "No. No. Not doing it again."

G.PEN: Why the fourteen and not...three or four?

K.MARK: His motto was he hates watching award shows when only the women change outfits. You know, they come out each time in a beautiful gown and the man is in a boring tuxedo the whole show. He said he'd never wanted to be seen twice in the same look. Even though his co-star, Kristin Chenoweth, only had seven looks. She stayed in

some -- some I think she repeated -- but nope, he wasn't going for that. So I hope the TV audience who watched appreciated his... fourteen looks.

G.PEN: I'm sure. Even if they were just like, "Oh my god, he looked fantastic for the whole show."

K.MARK: 'Cause even for the red carpet he had a different look.

G.PEN: Wow!

K.MARK: And then for the party at the very end, he changed to go to the party. [Laughs] It was a lot. I think I was inside shaking for days after it was over.

G.PEN: But you stayed calm...

K.MARK: I hope... I don't know.

G.PEN: ...or tried... And so you told me that you have been with *Hamilton* since the beginning.

K.MARK: Yeah. Yes, since it came to Broadway... thanks to Leslie Odom, Jr.

G.PEN: Okay. That's what Treco said, that you dressed him for *Leap of Faith*.

K.MARK: *Leap of Faith*, just by accident. I have in the past dressed Raul Esparza, and the show I was working on, *On a Clear Day* at the same theater, at the St James, was suddenly closing a lot earlier than we expected. And *Leap of Faith* was coming in and I knew Raul was in it. So I contacted him and said, "Hey, I'm out of a job. Do you need a dresser again?" And he had this nice guy Kevin, Kevin O'Brien, who he was working with, but he said, "My role has so many quick changes that I actually need two dressers for each change. So if you're okay with being assigned to another actor and then you know you'd help out with my quick changes, sure, come on." And I said, "Okay." And I got assigned to Leslie.

G.PEN: Oh my god.

K.MARK: Which was a dream come true and led to this, which was amazing.

G.PEN: I'm sure. So he just said, "Come with me, I got this..."

K.MARK: Well... Leslie you mean?

K.MARK: No. I was following it when it was off-Broadway. With the union, we can't really work off-Broadway. It doesn't count towards our benefits. So I was keeping track of it and then the second I saw it announced it was going to Broadway, I emailed him and said, "Hey. Remember me?"

G.PEN: I'm sure he jumped at...

K.MARK: He was so nice and kind. He was like, "Oh, of course." I had no idea, of course, it would be this amazing and this big, but yeah, thank goodness!

G.PEN: So you didn't even see it as... just to see the show on what you would be working on... other than rehearsals?

K.MARK: I thought about it, because when he...said, "Okay you'll dress me for Broadway," it was still running at the Public for like a month. And I thought about....I looked to get tickets and you couldn't.

G.PEN: Yeah.

K.MARK: And I thought about asking him, "Can I... Can you get me a ticket?" But it just seemed, you know, greedy. He's already taking me on, you know... so I didn't. But it was a pretty good surprise when I saw the rehearsal. I was very surprised.

G.PEN: Yeah even for the rehearsal... 'cause just the music is so good...

K.MARK: Yeah, and the history. I am not a history fan and I couldn't believe half the stuff. I just kept looking at the people next to me like, "Did this really happen?"

G.PEN: I know. I know. A friend of mine said that Lin-Manuel Miranda has made history buffs out of all of us now.

K.MARK: Yeah. He turned it into a soap opera, so it's interesting.

G.PEN: Yeah. A very well-sung and well-written soap opera, yeah.

K.MARK: It's crazy uh- huh?

G.PEN: I couldn't believe the things I didn't know. I was embarrassed about it.

K.MARK: No, me too. I didn't know anything.

G.PEN: So thanks for that, Lin. Dania is also asking -- I love this question -- "Do you... What is your ritual for each show to get all the costumes ready?" There's got to be such an order to everything.

K.MARK: Yeah. It's a factory; it's very specific. Each show is different. Each... Broadway production is different, but with this show we have day workers. It's a whole separate crew. I don't even know half of them. It's, I think, six people per day that come in and they all have their specific job. Like, there's one person who's just in charge of shoes. So they'll go around to each dressing room, check out, make sure the bottom of the shoes... the soles don't need re-gluing, polish them up. And then there's someone just in charge of shirts -- ironing all the shirts. Someone in charge of checking all the principal men, like making sure all the buttons are on there and then if something's not - if it's a button missing or something's torn -- there's a separate person for that, that they bring it to, the stitchers. So there's a whole system here. There's a laundry person. So all those little worker bees get everything done during the day or in the morning when we're sleeping. And then we come in at night and everything's set nicely in the rooms ready to go. So we just check and make sure everything's there that we need. And then we are responsible for doing presets. So like, some of the costumes don't start out in the dressing room. They're on certain hooks in places backstage.

G.PEN: Yeah. You can see them hanging backstage.

K.MARK: Yeah. So we're responsible for making sure all of our presets get done. And then if we handle...certain props -- like for George Washington, he starts out wearing the sheath for his sword -- so I collect that from props and bring it to the room. And fill the water bottles. Every actor has a water bottle on each side of the stage...

G.PEN: Okay.

K.MARK: ...give them a sweat towel. Make sure that's set. That's pretty much it. So we're in an hour before the actors get in to get that stuff done. So that's pretty much what we do. The only change would be like this morning when I got in, if you find out that your actor's out, then you gotta go find the understudy outfits and bring those up to the dressing room and preset.

G.PEN: So today Brandon Victor Dixon is out and Greg Treco was on for Burr....

K.MARK: Yes. So when I got in, you know, we just put his costumes up to the dressing room and shuffle things around a little.

G.PEN: Yeah. So what about for today? 'Cause today's a Saturday; it's a two-show day and when you were showing me around backstage a little bit before -- which was awesome, thank you for that -- you said that there were things to be done, like you had to iron something. And you said, "because the ... first... the second show is very different from the first."

K.MARK: Yeah. On two-show days, for the second show, the day workers can't work on things that repeat for the evening show. Like the little white stocks that go around their neck. So things like that, we're in charge of ironing and anything that would get wrinkled a little bit. Like the parchment jackets, 'cause they sit in them, or just bending their elbows wrinkles it, so we steam those out, iron what needs to be ironed. We just kind of freshen everything up, check it over, if there's a button missing, you know. Things that the day workers do during the day, but ... now on a two show day, we want to give everything a second glance.

G.PEN: Oh, this is so awesome. What would your advice be for people who wanta get into being a dresser who didn't just stumble into this? ... This was the happiest accident ever. What about a person who says, "I really want to do that?" Do you have any advice for those people?

K.MARK: The only thing I can think of is... Realize that for life you're giving up weekends and holidays, for one. So it's important to know, especially ... if you plan on having kids, it's maybe going to be a little difficult. And, you know, if you are very close with all your relatives and you want to see them all the time, that's not gonna happen 'cause your only day off is Monday. Not many people are off Monday. So I see my relatives... like once a year we'll have a big...summer barbecue even though they live... some of them only a half hour away...You don't really see them at holidays. You know, even if we get off for the holiday, like Thanksgiving, it's your only day off that week so you're a little tired and you might not want to travel three hours to see somebody just to eat turkey. Things like that, and the hours... I mean for me the hours are great 'cause I'm not a morning person. Just getting up for matinees is like... ruins my day. So if you're a night person, it's a great job.

G.PEN: Yeah.

K.MARK: You just got to be able to keep an eye out, catch little details, notice if someone's ... Like the other day Brian was about to wear his hat on for a scene where

he should have taken the hat off. So you gotta just keep an eye on little details and you got to memorize everything.

G.PEN: Yeah.

K.MARK: It's just memory most of it.

G.PEN: You don't really have the luxury of being like, "Oh, I'm so out of it today. You can't do that."

K.MARK: Know if you zone out and miss something, it could be disastrous for either the actor or a whole string of things could happen.

G.PEN: 'Cause even the actors -- if they're in it or If they're feeling really emotional about something or whatever -- I mean that it's... yeah, you can't just be out of it.

K.MARK: Yeah, you gotta snap out of it. Like a lot of things, you have like literally five seconds to get done what you're doing.

G.PEN: So for Washington and Burr, there's really not a lot of overlap for you, is there?

K.MARK: You mean like they change at the same time?

G.PEN: Yeah.

K.MARK: A couple things. There's two changes where they change their full outfits towards the end. What I do for Washington is I preset his outfit in his room. So I lay out in backwards order on his chair...

G.PEN: Okay...

K.MARK: ...the coat, then the vest, then the pants. So he'll come in and he'll take off what he's wearing and just put on... what's on the chair while I'm changing Burr. And then as soon as Burr is done, I run upstairs and it's in time to get the coat on him.

G.PEN: Right.

K.MARK: And then, you know, give him a once-over. And off he goes but... they set up that too, the Wardrobe Supervisor gets a tracking note of everyone in the show when they change and how long they have to change and that's kind of how they assign what

actors we are with. Like, Leslie brought me in but it wasn't a heavy enough role that he needed his own personal dresser. It wasn't that many changes. So then the Wardrobe Supervisor Scott Westerfeld had to go through the track and like, "Okay who else can she dress?" You know, who doesn't change while Leslie is changing every time? That's the puzzle he's gotta figure out.

G.PEN: Yeah. Because the Burrs that I've spoken to, they say ... I mean...he's on stage a lot.

K.MARK: A lot. Yeah, uh-huh. Yeah he's on stage a lot. A lot of times when I meet him it's to give him a sip of water and, you know, maybe change a coat or something like that.

G.PEN: Those thirty seconds in between *The Room Where it Happens* and *Schuyler Defeated* is so crazy because he has to come out...

K.MARK: Yeah and he's out of breath... and exhausted.

G.PEN: ...and act like he's not out of breath... and be like "it's a new day"

K.MARK: That's always impressive to me. I still listen to that, his first line when he comes out. I still listen. How does he do it? How is he not breathing heavy?

G.PEN: And you guys, if you haven't seen the show, there's no little interlude, there's no scene in between.

K.MARK: He comes out for probably ten seconds. He has a sip of water, I hand him a sweat towel, we check his *jabot* we call it, it's like a tied scarf around his neck. Make sure the bow is still...

G.PEN: Yeah, 'cause he just did one hell of a dance number.

K.MARK: A lot of times that goes... so we check that, that's it. He gets another sip of water and off he goes.

G.PEN: That's so crazy.

[Music excerpt: *Room Where it Happens* ending → *Click Boom*]

[Music excerpt: *Schuyler Defeated*.

PHILIP: "Grandpa's in the paper!
"Young hero Philip Schuyler loses senate seat too young upstart Aaron Burr"
Grandpa just lost his seat in the Senate

ELIZA: *Sometimes that's how it goes.*

PHILIP: *Daddy's gonna find out any minute*

ELIZA: *I'm sure he already knows*

PHILIP: *Further down*

PHILIP/ELIZA: *Further down*

PHILIP: *Let's meet the newest senator from New York*

ELIZA: *New York*

HAMILTON: *Burr? Since when are you a Democratic-Republican?*

BURR: *Since being one put me on the up-and-up again*

HAMILTON: *No one knows who you are or what you do*

BURR: *They don't need to know me, they don't like you.*

HAMILTON: *Excuse me?*

BURR: *Oh, Wall Street thinks you're great. You will always be adored by the things you create but upstate --*

HAMILTON: *Wait --*

BURR: *-- people think you're crooked. Schuyler's seat was up for grabs so I took it.*

[End music excerpt]

K.MARK: I found this animal rescue called New Jersey's Freedom Farm Animal Rescue on Instagram .

G.PEN: Oh really?

K.MARK: I just found them just by accident. Just like looking around, I found one of the baby goats they were rescuing and I just got hooked right away. And I was like, "I got to follow this little baby goat." Just like kind of by luck that week, one of the other goats they rescued -- every time they rescue an animal they have, for \$5, a naming contest. You can enter a name. So I'm like, "That sounds good." So I entered the name *Scout* and they pick it out of a boot, in the barn. And they picked my name *Scout*, so I named this baby goat *Scout*. And then they have a sponsor program that, for a year, you can sponsor an animal. So I said I want to sponsor Scout, of course. So, in trade for sponsoring the animal for a year you get a monthly email on how the animal is doing and private photos that they take just for you...

G.PEN: Oh my god.

K.MARK: ...and part of the draw to do it is you get to go visit them.

G.PEN: So have you met Scout?

K.MARK: I went in May. And it's in very south Jersey. It's like almost kind of near Philly. So it's like two and a half hours from the city, but well worth the drive. And this guy Jamie just runs it. He's a young guy, he's like 28 -- I think he just turned 28 -- and he just fell into it kind of by accident. It seems mostly 'cause he couldn't say no.

[Music: *Say No to This* instrumental]

K.MARK: 'Cause people were like, "Oh. I got to get rid of this farm animal. I'm going to sell him to the slaughterhouse."

G.PEN: No!

K.MARK: And he was like, "No." And so he took them and now he's got over 300 animals.

G.PEN: So is it just farm animals, or is it anyone who needs a home?

K.MARK: Pretty much farm animals. He himself has taken in nine dogs.

G.PEN: That sounds like heaven.

K.MARK: And I think he's got twelve barn cats. And yeah, I don't know if I saw any bunnies, but there's a lot of birds... but it's mainly goats, but they've got horses, alpacas, sheep, pigs... And we went there and it was the most amazing thing. Like I've been to petting zoos...

G.PEN: Right...

K.MARK: ...and of course ...the second you're out of kibble... the goats want nothing to do with you.

G.PEN: Yeah.

K.MARK: They don't want to be touched, they don't want to be pet...

G.PEN: 'Cause they're almost ...trained to just go to the food.

K.MARK: Yeah. They're like, "Where's the food? No food?" So these animals knew you weren't feeding them 'cause they don't get fed in the big open pen that they were in. Yet every single one came up to us and like wanted to sniff our face and be pet and, like, a few of them stayed by my side the whole afternoon. It was just amazing.

G.PEN: I love that.

K.MARK: There's no staff, there's no offices...

G.PEN: It's just him?

K.MARK: Yeah, it's just this guy and his fiance, who's twenty-five. They're both like this super young couple, and they've just have such big hearts they can't say no. They've got all of these animals and every single animal -- we're going through the field, he knew exactly -- "Oh, that's so and so", and "This is where he came from" and "This is how we rescued him," and he knows everything about every one of them. Like he cares so much! So I'm like, "We got to... How can I help?" Because sadly, I don't have a mil...millions of dollars.

G.PEN: Of course, absolutely.

K.MARK: So then I thought, "Well here we are." Like: "*Hamilton*." *Everyone* wants something from this. So I started a raffle for tickets and... We ended up raising \$5,500.

G.PEN: What!

K.MARK: Yes, So I was all excited. So now... I can't afford more tickets sadly...

G.PEN: Right, right....

K.MARK: At the moment anyway. So I started doing little mini raffles, like for signed Playbills.

G.PEN: Yeah.

K.MARK: And the cast has been so great and reposting you know, 'cause it's just ... people only know it through social media. They've been great about reposting things and signing things to raffle off, and yeah... I'm hoping it continues and will do well.

G.PEN: So where can people check it out if they want to get...? So you guys, the prices are so awesome and you've seen it on our Instagram because we're always reposting and doing what we can to help, but where can people find it?

K.MARK: Instagram. My Instagram is my dog's name. *Dunkin Scout*. *Dunkin* -- like the donut -- *Scout*. That's where *Scout* came from.

G.PEN: I was going to say so you have two Scouts in your life now.

K.MARK: That's his middle name.

G.PEN: That's awesome.

K.MARK: Yeah, and you know the actors will repost and maybe they'll see it there. And then the current raffle we're going off the board. We're taking a break from *Ham* for this week only. We are raffling off Alan Cumming. Yes!

G.PEN: Him and all of his fourteen outfits.

K.MARK: [laughs] No. Just one outfit. He's opening a club. I don't know if you've heard of *Club Cumming*? That he used to run out of his dressing rooms?

G.PEN: What?

K.MARK: Yeah. Instead of going out after the show, he would bring the party to him basically.

G.PEN: He is... He's just a walking party.

K.MARK: Yeah, cause he *is* a walking party ... In *Cabaret* the last go around, he started doing that. We set up a bar in his room. He got sponsored by Campari. So there was boxes of alcohol that we didn't even have room for. We had to stash some of them in the neighbors' dressing room and I played bartender...

G.PEN: Wow!

K.MARK: Yeah. So he started calling his dressing room *Club Cumming* and it just took off.

G.PEN: Leave It to Alan Cumming to get a sponsor for a dressing room.

K.MARK: Definitely.

G.PEN: That is incredible.

K.MARK: And in September he's opening an actual club on the Lower East Side called *Club Cumming*. So the raffle is: if you donate \$50 tax deductible, you get your name in the raffle and the winner and a friend will get to spend the night in the DJ booth with him at *Club Cumming*, sipping free drinks the whole night. So that alone is worth the \$50 but...

G.PEN: Yeah of course, two drinks...

K.MARK: Yeah, taking selfies with him. And it's a public club so they can invite all their friends to be down on the dance floor. Like dancing and watching you and a friend up in the DJ booth with him all night.

G.PEN: That sounds amazing! And it benefits all these animals...

K.MARK: Yeah. It'll be super fun and every penny goes right to the animals. Like, there's no...they are not paying staff, they're not paying office fees, you know, they're not buying coffee for the staff, it goes right to the animals.

G.PEN: Okay so that happened on July 8th, but do you have any other things in the works?

K.MARK: Well, we'll see how this one goes and maybe we'll do it again?

G.PEN: That would be amazing.

K.MARK: And in the meantime, we'll still do the *Hammy* raffles, you know. People can write in... you know it's a Facebook site so please write in if you have suggestions.

G.PEN: Oh, I'm sure you're going to get suggestions.

K.MARK: Oh, good.

G.PEN: Now that you're raffling off people that you like...

K.MARK: I don't know if I can raffle off any more humans but we've got Playbills and some signed props and things like that.

G.PEN: What kind of props are you giving away?

K.MARK: There's a lot of paper props in the show.

G.PEN: There's a lot of pamphlets like the Burr pamphlets and...

K.MARK: ... pamphlets and letters and a lot of things that are paper that get worn out -- you know -- after they get used two or three times 'cause the actors are dancing with them, and they're stuffing them in their coat pockets, and passing them off to other actors...

G.PEN: Only two or three times if they're just being crumpled...

K.MARK: They're supposed to look new so...once the paper gets...a little crumpled, Eric -- who is in charge of props backstage -- Eric retires them and he keeps them all in a bin and he allows us to use them for charity purposes.

G.PEN: Cool.

K.MARK: So a lot of them get auctioned off at the Broadway Cares, the spring and fall, when they're doing the speeches for like \$300 or \$400 a piece. So I'm doing the raffles

and I'm making the entries really low, in hopes that more people enter. So a) the animals get more money but also also so that everyone can enter. I know people can't afford like \$400 for a prop note but maybe they can afford \$20 to enter a raffle and then, you know, hopefully they'll win.

G.PEN: Yeah and get a little bit of *Ham*. Oh, that's so cool!

[Music excerpt: *One Last Time*]

G.PEN: Well, Kimmie, I don't want to keep you. I know you have to get ready...

K.MARK: Ready for the second show.

G.PEN: The second show. Thank you...

K.MARK: Yeah, We only have an hour dinner break.

G.PEN: Yes, and thank you so much for spending it with me, half of it with me. I appreciate it so much and thank you for inviting me to the Rodgers. This is a very surreal experience for me!

K.MARK: Thanks for coming.

G.PEN: Thank you so much for taking the time to answer all my nerdy dresser questions.

K.MARK: Anytime.They're great.

G.PEN: And everyone follow Duncan Scout.

K.MARK: Yay!

G.PEN: Lets help these animals.

K.MARK: Enter all the raffles.

G.PEN: Yeah. All right everybody, thank you so much for listening. We'll talk to you soon. I am G. Pen.

K.MARK: I am K. Mark.

G.PEN: Woooooh! Thank you so much.

K.MARK: Thank you.

[Exit music: Yorktown]

Find more information about Kimmie Mark on the Hamilcast website:

<https://www.thehamilcast.com/episode-78-i-need-someone-like-you-to-lighten-the-load/>

Thank you for reading this Hamilcast podcast transcript curtesy of [The Hamilcast's Transcribing Army](#), a volunteer facebook group who have gathered to provide people with another way to enjoy The Hamilcast. If you would like to participate in this challenging but rewarding task please join us in the facebook group.

We now include the Hamilcast Sign off from 2018 to let you know what host Gillian is currently up to.

[Music: Hamilton – The World turned upside down – Instrumentals play]

G.PEN: To support the podcast go to Patron.com/TheHamilcast you can get access to the closed Facebook group where you can submit questions up for upcoming guests, get behind the scenes access, live AMA videos and other cool rewards. My gratitude for the Patreon Peeps is through the roof and always will be.

TheHamilcast.com is the home of all your podcast needs including episodes, guest bios, and my HamilReference heavy and extensive notes on the Chernow chapters I insist on calling “Cherpters”, Sorry about that.

You can listen to episodes anywhere you get your podcasts but I just sayin’ if you really loved it, you would subscribe, rate and review on Apple Podcasts.

If you’re looking for the podcast on social media it couldn’t be easier @theHamilcast on all the things. I am @GillianwithaG on all social media, and you can check out The Residuals, my web series with Mike, you know Mike, at TheResiduals.tv and my true crime podcast with Patrick Hinds, of Theater People at TrueCrimeObsessed.com

Thank you again for listening to the Hamilcast, I will I will talk to you in five seconds on Twitter.