

The Chicago neighborhood of Rightlynd has survived school  
shutdowns, police brutality, and mass gentrification.

The citizens are strong.  
They Will Not Be Conquered.

...But then came the goddamn theater people.



A WORLD PREMIERE BY

**Ike Holter**

DIRECTED BY

**Jonathan Berry**



# STEEP THEATRE COMPANY

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James Allen	Peter Dully	Caroline Neff	Julia Siple
Jonathan Berry	Jonathan Edwards	Jim Poole	Sasha Smith
Lucy Carapetyan	Nate Faust	Egan Reich	Kendra Thulin
George Cederquist	Alex Gillmor	Joel Reitsma	Robin Witt
Matthew Chapman	Nick Horst	Melissa Riemer	Brendan Melanson
Brad DeFabo Akin	Lauren Lassus	Brandon Rivera	<i>in memoriam</i>
Maria DeFabo Akin	Ashleigh LaThrop	Michael Salinas	
Thomas Dixon	Cynthia Marker	Amber Sallis	
Patricia Donegan	Peter Moore	Joanie Schultz	

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Kristin Leahey	Alison Siple	<i>Assoc. Playwright</i>	Chelsea M. Warren
Emily McConnell		Dan Stratton	Ellen Willett

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## STEEP THEATRE COMPANY

1115 West Berwyn, Chicago, IL 60640

www.steeptheatre.com • info@steeptheatre.com • (773) 649-3186



Steep Theatre Company

proudly presents the World Premiere of

Red Rex

by Ike Holter

CAST

Nicole	Jessica Dean Turner
Greg	Chris Chmelik
Tori	Aurora Adachi-Winter
Lana	Amanda Powell
Max	Nate Faust*
Adam	Joel Reitsma*
Trevor	Debo Balogun

UNDERSTUDIES

Nicole	Jeri Marshall
Greg/Adam	Jack Miggins
Tori	Jin Park
Lana	Morgan Lavenstein
Max	Ben Kaye
Trevor	Kris Downing

PRODUCTION STAFF

Director	Jonathan Berry*
Stage Manager	Jon Ravenscroft**
Scenic Designer	Joe Schermoly†
Lighting Designer	Pete Dully*
Costume Designer	Stefani Azores-Gococo
Sound Designer	Sarah D. Espinoza
Props Designer	Emily Hartig
Violence & Intimacy Designer	Christina Gorman
Dramaturg	Kendra Miller
Assistant Director	Lyonel Reneau
Production Manager	Ellen Willett**
Technical Director	Greg Williamson
Assistant Stage Manager	Anthony Harden

\*Steep Theatre Ensemble Member      \*\* Steep Theatre Company Artistic Associate

†Member of United Scenic Artists Local 829

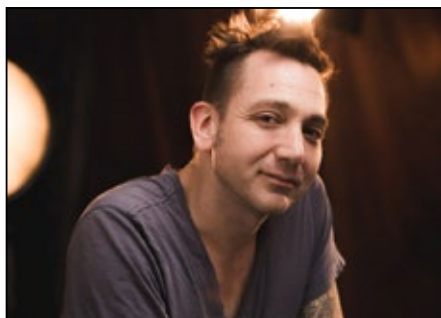
Steep salutes the sponsors of this production of *Red Rex*: **Ken Burlington, Kassie Davis & Bruce Beatus, Jessica & Christoph Schrey, Lisa & Randy White**

The video and audio recording of this show is strictly prohibited. You may take photos of the stage before or after the show, but not when actors are present. If you post these photos online or elsewhere, please credit the production's designers listed above.

*Red Rex* was originally commissioned through the Literary Development Initiative of Writers Theatre with the generous support of David and Mary Winton Green.

## DIRECTOR'S NOTE

There's a moment in the second half of *Red Rex* where Trevor, a young man from the Rightlynd neighborhood, actively questions the motivations of the theater company that has taken up residence on his block. He is witness to the late nights, the long days, the constant flow of company members in and out at all hours, and he can't figure out why. Why does this group of people work so hard just to put on a play? And why, with all this effort



towards make-believe, has no one taken the time to notice the real people, the real community that they could see all around them should they ever just deign to look.

Working on a play in a Chicago storefront theater that's about working on a play in a Chicago storefront theater has had, for sure, its meta moments. But more importantly, working on this play has made me feel very seen – in both the good and terrible ways. Among Ike's many talents as a playwright is his ability to authentically inhabit different people and wildly different points of view. And when he touches on the theme of ambition and how it can twist and obscure your good intentions, or how the theater community can create its own center of focus, obscuring, entirely, the actual world just outside the door, I start to feel very uncomfortable – as though some of my most secret inner thoughts have been suddenly made visible. And the problem with something becoming visible, is that, once it's out in the open, then you have to actually deal with it.

For all the late nights of painting the set, or the early weekend mornings heading to rehearsal instead of breakfast, for the hours spent getting a light cue just right, or missing the family wedding to be in tech, the question that is perhaps most terrifying to the theater artist is: "Does it matter?"

I am so glad to be in the Chicago theatrical community with Ike and to be finally working together with him on this play for my home company. Ike's plays don't pull punches on calling out the systemic racism and hypocrisy inherent, not just in our nation and our city, but in our theatrical processes as well. It can be uncomfortable for sure, but thankfully, alongside that, he writes with a great deal of compassion and humanity and, maybe most importantly, humor to support the people, on all sides, who are making an effort to improve the situation.

Ike believes that making plays can matter, and that act, when done with intentionality and authentic equity and inclusion, can make a real and lasting change. And he's committed to doing that in Chicago – where he continues to make his home and where this seven-play saga proudly takes place.

I'm thrilled by that belief and the opportunity to make this play with him. Tori, the stage manager who witnesses it all says, at the end, that there's still good work to be done. There is. And in the attempt, we'll fail, and we'll fuck it up, and we'll apologize and we'll try again and hopefully learn something from our mistakes. Thank you for being here and supporting the attempt.

# THE RIGHTLYND SAGA

By Playwright Ike Holter and Dramaturg Kendra Miller

## ***Rightlynd***

**Setting: Winter 2011 - Summer 2014**

Premiere: Victory Gardens Theatre, Fall 2018

Rightlynd is Chicago's 51st Ward, a once thriving neighborhood now populated with vacant storefronts and abandoned apartment buildings. Alderman Nina Esposito embarks on a one-woman crusade to stop an outside real estate redevelopment project seeking to usher in a new age of gentrification that threatens the heart of Rightlynd's identity.

## ***Exit Strategy***

**Setting: Summer 2014 - Summer 2015**

Premiere: Jackalope Theatre, Spring 2014

Tumblnd High School, a now crumbling cornerstone of Rightlynd, is slated for an unceremonious shut-down by the city (aided by Alderman Esposito.) A grassroots campaign of teachers and students emerges under the leadership of a fast-talking administrator, willing to risk it all in a city-wide clash to save their careers, future, and safety.

## ***Sender***

**Setting: Summer 2016**

Premiere: A Red Orchid Theatre, Spring 2016

Over a year after his sensational death, a young man returns to his former Rightlynd apartment: alive, well, and with a new found ambition to fix what went wrong. A miracle reunion turns into a catastrophic disaster as the past catches up with the present and old debts return, expecting payment in full.

## ***Prowess***

**Setting: Summer 2016**

Premiere: Jackalope Theatre, Spring 2016

Temperatures flare, shootings spike, and Rightlynd is stuck in status quo. Enter a mixed bag of underdogs ready to save whatever's left of the day. As Nina Esposito cozies up to city hall, her assistant uses her turned eye (and vacant office) as headquarters for a rebellion against Nina and the powers that be. Completely powerless but sky-high on passion, they fight back. But as broken bones multiply and alliances splinter, the team is forced to draw the line between well-meaning heroism and vigilante justice.

## ***The Wolf at the End of the Block***

**Setting: February 2017**

Premiere: Teatro Vista, Winter 2017

After the heat of *Sender* and *Prowess*, a bitterly cold Chicago fall seeps into Rightlynd. A dimly lit bar deep in the neighborhood is the scene of a terrifying and bewildering crime. New witnesses and startling facts emerge over the following 48 hours over sandwiches at Nunley's Grocery and Meat Counter, flipping a personal horror story into a destructive and thrilling political maelstrom that defies containment, while the resident at the center struggles for control of his narrative and his life.

## ***Red Rex***

**January - April 2018**

Premiere: Steep Theatre, Winter 2019

The dead of winter in Chicago. You are here to see this play.

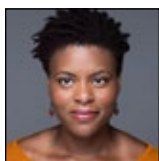
## ***Lottery Day***

**Setting: Fall 2019**

Premiere: Goodman Theatre, Spring 2019

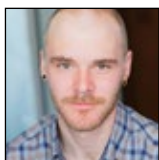
No Spoilers!

# CAST



## **Jessica Dean Turner (Nicole)**

Jessica is excited to be making her Steep debut in *Red Rex!* Her onstage credits include *The Light Fantastic* (Jackalope Theatre), *Letters Home* (Griffin Theatre), *Fear and Misery in the Third Reich* (Haven Theatre), the remount of *United Flight 232* and *Season on the Line* (The House Theatre of Chicago), *Fall of Heaven* (Congo Square Theatre), *A Kid Like Jake* (About Face Theatre), *Pink Milk* and *The America Play* (Oracle Productions). TV credits: NBC's *CRISIS*. Jessica is represented by Paonessa.



## **Chris Chmelik (Greg)**

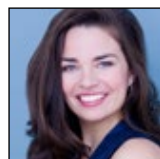
Chris is a founding member of The Inconvenience, a multidisciplinary arts group here in Chicago. As an actor and performer, Chris has appeared in The Inconveniences' productions of *The Earl*, *Chicagoland*, *Our House*, *Strapped* and *The Fly Honey Show*. Some of his other Chicago credits include *The Merry Wives of Windsor* and *Short Shakespeare! The Comedy of Errors*, *King Lear* (Chicago Shakespeare Theater); *Lela & Co.*, *Motortown*, *The Hollow Lands* (Steep Theatre); *Reverb* (Redtwist Theater); *Coriolanus* (The Hypocrites); *Letters Home*, *On The Shore Of The Wide World*, *The Hostage* (Griffin Theater); *The Sea* (Theater Mir); *Wuthering Heights* (Lifeline Theater). Television Credits include: *Sirens* (USA); *Double Cross* (ID); *Chicago Fire* (NBC). Chris received his BFA in Acting from The Theatre School at DePaul. He is represented by Paonessa Talent.



## **Aurora Adachi-Winter (Tori)**

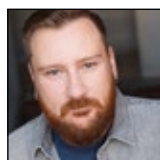
Aurora is very glad to be back with the rad people at Steep Theatre after appearing in *Hinter* last year. Chicago credits include *Vietgone* (Writers Theatre); *Bull In A China Shop* (About Face Theatre); Ike Holter's *Put Your House In Order* (The Roustabouts); *The Burials*, u/s *Linda Vista* (Steppenwolf Theatre Company); *peerless*, *Edith Can Shoot Things* and *Hit Them*, *Two Mile Hollow* (First Floor

Theater, company member); *good friday* (Oracle Productions); *M. Butterfly* (Court Theatre); *Mutt: Let's All Talk About Race* (Stage Left Theatre); and *Ghost Bike* (Buzz22 Chicago). TV credits include *Chicago Med* and Amazon's *Electric Dreams*. Aurora has performed three consecutive years in *The Fly Honey Show* (The Inconvenience) with the drum group Adachi Taiko. She holds a BFA from the University of Illinois at Urbana-Champaign and is represented by Gray Talent Group. This spring Aurora will play Tori in Ike Holter's *Lottery Day* at the Goodman.



## **Amanda Powell (Lana)**

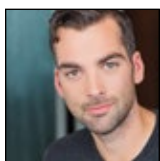
Amanda is very happy to be working with Steep. She has previously worked with Griffin Theatre, Rivendell Theatre, Sideshow Theatre, Step Up Productions, Teatro Vista, Redtwist Theatre, Urban Theatre Company, and 16th Street Theatre. Past productions include *London Wall*, *Men Should Weep*, *Crimes of the Heart*, *Wrens*, *The Electric Baby*, *9 Circles*, *Happy*, *The Art of Disappearing*, *Our Lady of the Underpass*, and *Brainpeople*. She has recently appeared in NBC's *Chicago P.D.* and will appear in CBS's upcoming *The Red Line*.



## **Nate Faust (Max)**

Nate earned his MFA from The New School for Drama in New York City and trained at The School at Steppenwolf. Recent credits include: *Young Robert*, *Earthquakes in London* (Steep Theatre); *Man*, *The Blue Room* (59E59); *Ferd*, *American Royal* (Samuel French Play Festival); and as Max, in Gabe McKinley's *Extinction*. He has also been seen in *Chicago P.D.*, *Empire*, and the upcoming feature film *An Acceptable Loss*. Nate is a proud ensemble member of Steep Theatre Company and represented by Paonessa Talent Agency. [www.natefaust.com](http://www.natefaust.com)

## CAST, continued



**Joel Reitsma (Adam)** Joel is so grateful to continue to work in his theatrical and artistic home of Steep. He has previously been seen on this stage in *Birdland*, *The*

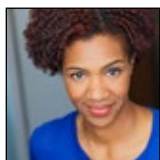
*Invisible Hand* (Jeff Award Nomination), *Bobbie Clearly* and *Motortown* (Jeff Award Nomination). Other Chicago Theatre credits include *By the Water* (Northlight) *A Loss of Roses* and *Vieux Carré* (Raven); *Lisbon Traviata* (Eclipse); *Ecstasy* (Cole Theatre); and *The Brig* (Mary Arrchie). He is also acting in film and has just wrapped a feature-length indie film. To keep up on Joel-related news, visit [JoelReitsma.com](http://JoelReitsma.com). He is represented by Paonessa Talent Agency. He thanks his family for their endless support and his wife, Laura, his everything.



**Debo Balogun (Trevor)**

Debo is thrilled to be back at Steep after appearing in *Zürich*. Chicago credits include *Fair Maid of the West*, *You Can't Take It With*

*You* (Oak Park Festival Theatre), *Mary's Wedding* (First Folio Theatre), *Moon Man Walk* (Definition Theatre Company), and *Bobby Pin Girls* (Nothing Without a Company). All the love in the world to his friends, family, and mentors for their undying support. He is an Artistic Associate of Oak Park Festival Theatre and is proudly represented by Gray Talent Group.



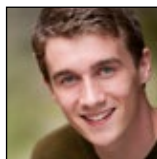
**Jeri Marshall (Nicole Understudy)**

Jeri is excited to be a part of the *Red Rex* cast at Steep Theatre. Originally from Maryland,

Jeri is now a Chicago-based actress. Theatre Credits included *You Can't Take it With You* (Oak Park Theatre Festival),

*The Tin Woman* (Theatre at the Center), *A Christmas Carol* (Children's Theatre of Madison) and *A Midsummer Nights Dream* (Chicago Shakespeare Theatre). Jeri has also appeared on *Chicago Med* (NBC) as well as several commercials for *The Onion* and various voiceovers. She holds an MFA from The Theatre School at DePaul, and is a proud

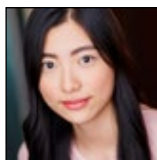
member of SAG-AFTRA. Jeri is represented by Gray Talent Group.



**Jack Miggins (Greg/Adam Understudy)**

Jack is glad to be back at Steep, having last been seen here in *The Vandal*, directed by Shade Murray. Past credits include

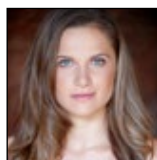
*Midnight Cowboy* (Lifeline Theatre), *Balm in Gilead* (Griffin Theatre), *The Peacock* (Jackalope Theatre), *Woman in Mind* (Eclipse Theatre), and *Cyrano* (The House) to name a few. Thanks to EB, NL, and the gang at FGMT.



**Jin Park (Tori Understudy)**

Jin is grateful to be working with Steep for the first time! Past credits include: *Spirits To Enforce* (The Passage

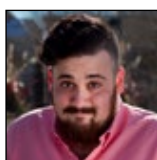
Theatre); *This Is Not A True Story* (SR) (Artists at Play); *Speaking As Then* (SR) (Silk Road Rising); *You For Me For You* (Sideshow Theatre Company); and *Don't Look Back/Must Look Back* (Pivot Arts). She is a graduate of The School At Steppenwolf and Columbia College Chicago. @jin.zza



**Morgan Lavenstein (Lana Understudy)**

Morgan trained at Ithaca College and the Patrick Page studio in NYC. She attended The School at Steppenwolf and is now a

resident of the great city of Chicago. Steep's *Linda* was her Chicago debut and she couldn't be happier to be a part of *Red Rex*! She also recently shot a short film in Hyde Park called *When the Leaves Fall*. Some of her other past roles include: Dawn in *I Am Not I*, Electra in *Electra*, Cassie in *Eigengrau*, and Loud Stone in *Eurydice*. A big thank you to the cast, crew, mom, dad, Slothy, DD, and PD. Also thank you to Ike for writing words that feel almost more at home in my mouth than my own.



**Ben Kaye (Max Understudy)**

Ben is thrilled to be making his Steep Theatre debut with this stellar team! Chicago credits: *Indecent* (Victory Gardens, U/S), *Fear and*



## A cozy gathering place for conversation and performance.

The Boxcar expands Steep Theatre's commitment to telling stories of shared humanity and everyday truths by presenting innovative and diverse forms of performance, while nurturing exploration and interdisciplinary collaboration, in order to build, bond, and enrich Steep's community of artists and audiences.

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### **HOURS AND LOCATION**

**Open Thursday - Monday**

The Boxcar is located next to Steep Theatre at  
**1115 W Berwyn Ave in Chicago**  
two doors east of the Berwyn Red Line stop.

**SCHEDULE AND INFO AT [THE-BOXCAR.COM](http://THE-BOXCAR.COM)**

Programming at The Boxcar is supported by an Idea Lab Grant from the Arts Work Fund.

## CAST, continued

*Misery in the Third Reich* (Haven Theatre, U/S performed), *Little Me*, *Side Show* (Porchlight Music Theatre). As a director, Ben has worked with companies including Bittersweet Arts Co., Dandelion Theatre, Nothing Without a Company, and The New Colony. More info at [thebenkaye.com](http://thebenkaye.com).



**Kris Downing (Trevor Understudy)** This is Kris's first professional theatre project. He also has interest in film, recently appearing in Andre Muir's award-winning

independent film, *4 Corners*, as well as few ads for Woodford Reserve. He received his BFA in acting from Northern Illinois University and his collegiate credits include: *Romeo*, *Captain Baseboard (King Ubu)*, *Mickey (The Normal Heart)*, and *Haemon (Antigone)*. Kris is honored to collaborate with Steep along his artistic journey through Chicago.

## PRODUCTION STAFF

**Ike Holter (Playwright)** Ike Holter is a 2017 winner of the Windham-Campbell Prize, one of the highest awards for writing in the world. Resident playwright at Victory Gardens, commissioned by The Kennedy Center, South Coast Rep and The Playwrights' Center, his work has been produced around the country in spaces like New York's Barrow Street and Cherry Lane theaters, The Lily Tomlin Center in Los Angeles, and A Red Orchid, The Inconvenience, Jackalope, and Steppenwolf in Chicago. He's the Artistic Director of The Roustabouts, and a writer for the new FX television show, *Fosse/Verdon*.

**Jonathan Berry (Director)** Steep Ensemble Member Jonathan Berry is a director and teacher in Chicago and is an Artistic Producer at Steppenwolf Theatre and the Director of The School at Steppenwolf. His Steep productions include Simon Stephens' *Birdland*, Mike Bartlett's *Earthquakes in London*, Laura Wade's *Posh*, Ross Dungan's *The Life and Sort of Death of Eric Argyle*, Nick Payne's *If There Is I Haven't Found it Yet*, John Donnelly's *The Knowledge*, David Eldridge's *Festen*, Deirdre Kinahan's *Moment*, Howard Korder's *The Hollow Lands* and Brecht's *The Resistible Rise of Arturo Ui*. For Steppenwolf, he directed Clare Barron's *You Got Older*, Nick Payne's *Constellations*, the SYA productions of *The Curious Incident of the Dog in the Nighttime*, *The Crucible*, and *A Separate*

*Peace*, and the world premiere of Melinda Lopez's *Gary* for First Look. He was also the Assistant Director for Anna D Shapiro's Broadway productions of *Of Mice and Men* and *This is Our Youth*. Jonathan is an Artistic Associate with Griffin Theatre, where his productions include Samuel D Hunter's *The Harvest* and *Pocatello*, Anderson's *Winterset*, Odets' *Golden Boy*, Miller/Tysen's *The Burnt Part Boys*, Sheik/Sater's *Spring Awakening*, the North American premieres of Simon Stephens' *Punk Rock* (Jeff award Director, Lead Actor, and Ensemble), *Port*, and *On the Shore of the Wide World*, Stephen Sondheim's *Company*, William Inge's *Picnic*, JB Priestley's *Time and the Conways*, Sidney Kingsley's *Dead End*, Brendan Behan's *The Hostage* and R.C. Sheriff's *Journey's End*. At the Gift Theatre, he has directed the world premieres of both *Dirty* and *Suicide, Incorporated* by Andrew Hinderaker, as well as Shakespeare's *Othello* and Will Nedved's *6*. His Goodman Theatre productions include *The Solid Sand Below* and *The World of Extreme Happiness* for their New Stages Festival. Other work: *Redtwist*; *Look Back in Anger* and *Reverb*, Chicago Dramatists; *I am Going to Change the World*, Jackalope Theatre; *The Casuals*, Strawdog; *Conversations on a Homecoming*, Remy Bumppo; *The Marriage of Figaro*, Theatre Mir; *The Sea* and Brecht's *Caucasian Chalk Circle*, and Lifeline Theater's *The Piano Tuner* (Afterdark Award – Best Production).

## PRODUCTION STAFF, continued

**Jon Ravenscroft (Stage Manager)** Jon is an Artistic Associate at Steep, and loves being behind the table here. *Red Rex* is Jon's seventh collaboration with Steep; previous Steep shows include *Birdland*, *Earthquakes in London*, *The Life and Sort of Death of Eric Argyle*, *Moment*, *Pornography* and *Harper Regan*. Jon's other theatrical homes include Griffin Theatre (*Violet*, *London Wall*, *Pocatello*, *Balm in Gilead*, *Golden Boy*, *Flare Path*, *The Burnt Part Boys*, *Spring Awakening*, *Port* and *Company*) and work with Haven, Caffeine, Theater Seven and Strawdog among others.

**Joe Schermoly (Scenic Designer)** Joe is thrilled to be working with Jon and Ike on this great new play. Previous Steep designs include *Linda*, *Birdland*, *Wastwater* and *Lela & Co*. Other Chicago credits: *Yasmina's Necklace* (Goodman Theatre), *Constellations* (Steppenwolf Theatre), *Hand to God*, *Samsara* (Victory Gardens); *Puff: Believe it or Not*, *Pirandello's Henry IV*, *Travesties* (Remy Bumppo);

*Naperville*, *The Watson Intelligence*, *Mr Burns*, *Seven Homeless Mammoths*, *Completeness* (Theatre Wit); *Pocatello*, *Titanic*, *Spelling Bee*, *Flare Path*, *Punk Rock*, *Port*, *Constant Wife* (Griffin); *Stupid Fucking Bird*, *Idomeneus*, *The Ugly One* (Sideshow); *The Seafarer*, *Lay Me Down Softly* (Irish Theatre of Chicago). Joe studied scenic design at Northwestern University, has received one Equity Jeff Award, two After Dark Awards and five Jeff Nominations. [www.joeschermoly.com](http://www.joeschermoly.com)

**Pete Dully (Lighting Designer)** Pete is thrilled and grateful to work with the talented cast, playwright, director, designers, stage manager, and crew of *Red Rex* at one of his favorite places on earth, Steep Theatre. Pete is the Production Manager of Columbia College Chicago's Theatre Department and of Lakeside Shakespeare Theatre. Pete's favorite lighting design credits include: *Hint*, *Hookman*, *Posh*, *The Life and Sort of Death of Eric Argyle*, *The Knowledge*, *Luther*, *Lakeboat*



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## PRODUCTION STAFF, continued

and *The Last Days of Judas Iscariot* all at Steep, *12th Night* at Piccolo Theatre, and *The Maids* at Writers Theatre.

### **Stefani Azores-Gococo (Costume Designer)**

Stefani is a recent Loyola University Chicago grad and is thrilled to make her debut costume design with the incredible team at Steep Theatre. Past credits include *The 25th Annual Putnam County Spelling Bee* at LUC (costume design) and *Radio Golf* at Court Theatre (assistant costume design). Recent wardrobe credits include *Frankenstein* at Remy Bumppo and *Bull in a China Shop* at About Face.

**Sarah D. Espinoza (Sound Designer)** Sarah is an award-winning Chicago-based sound designer. In 2015 she won the Non-Equity Jeff award for sound design for *The Arsonists* (Strawdog) and in 2018 she won the ALTA Award for Outstanding Sound Design for *The Displaced* (Haven). Her productions include

*Borealis* (The House Theatre), *The Displaced* (Haven), *Damascus* (Strawdog), *Future Echoes* (WildClaw), *Another Jungle* (Cloudgate), *Dontrell Who Kissed the Sea* (First Floor Theatre), *Epic Tale of Scale* (Chicago Children's), *Fear and Misery in the 3rd Reich* (Haven), *Little Red Cyrano* (Red Theatre), *Two Mile Hollow* (First Floor Theatre), *The Elaborate Entrance of Chad Deity* (Red Theatre), *Going to a Place You Already Are* (Red Twist), *Night In Alachua County* and *The Woman in Black* (WildClaw), *Romeo and Juliet* (Loyola University Chicago), *Firebirds* (Rivendell), *Diamond Dogs* (The House Theatre), *Thumbelina* (Lifeline), *You On the Moors Now* (The Hypocrites), *Farewell My Friend* ((re)-discover), *Douglass* (American Vicarious), *Dating and Dragons* (The Factory), *Midnight Cowboy* and *Mr. Popper's Penguins* (Lifeline), *The Revel* (The House Theatre), *Motel 666* (WildClaw), *Midsummer Night's Dream* (Two Pence), and *The Last Defender* (The House).

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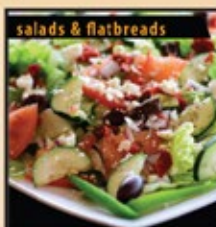
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## PRODUCTION STAFF, continued

**Emily Hartig (Props Designer)** Emily is thrilled to be working on her first props design for Steep Theatre! A graduate of University of British Columbia's Design and Production program, she completed her internships in props and paint at Florida Studio Theatre, and in scenic design and production at Titusville Playhouse. A recent Chicago transplant, her recent props credits include *Frankenstein* (fall 2018) at Lifeline Theatre, *Dancing at Lughnasa* and *True West* (summer 2018) at Gloucester Stage Company, and *3 Americanisms* (spring 2018) at Harvard University. You can see her upcoming work at Lifeline Theatre (*The One and Only Ivan*, January 2019) and Theater at the Center (*Million Dollar Quartet*, February 2019)!

**Christina Gorman (Violence & Intimacy Designer)** Christina is an actor and fight/intimacy choreographer, originally from the Hudson Valley region of upstate New York. Selected violence/intimacy credits include *Victims of Duty*, *33 to Nothing*, and *The Nether* (A Red Orchid Theatre); *BLKS*, *Visiting Edna*, and *The Crucible* (Steppenwolf Theatre Co); *Lela & Co.*, *Wastwater*, *Posh*, and *Brilliant Adventures* (Steep Theatre); *Ragtime* (Griffin Theatre); and *Crime and Punishment*, *In the Heat of the Night*, *Our Country's Good*, and *The Whaleship Essex* for Shattered Globe Theatre where she is an ensemble member. You can catch her onstage in Shattered Globe Theatre's upcoming *Hannah and Martin* this spring.

**Kendra Miller (Dramaturg)** Kendra is a dramaturg, director, and performer based in California. She recently appeared in and dramaturged *A Story Told in Seven Fights* at the Neofuturarium. Select dramaturgy credits include *Lottery Day* (Goodman Theatre), *Put Your House in Order*, (The Roustabouts), *Wolf at the End of the Block* (Teatro Vista), *Loom* (Nothing Without a

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Company), *OOH-RAH!* (LiveWire Theatre), and *The Wild* (Walkabout Theater Company).

Kendra is a former Chicago Performance Lab resident artist, artistic director and ensemble emeritus, and current artistic associate of Walkabout Theater Company, and served as associate producer on Redmoon's inaugural Great Chicago Fire Festival in 2014.

**Lyonel Reneau (Assistant Director)** Lyonel is a Chicago based actor, and a graduate of The School at Steppenwolf. He is so thankful for the opportunity to be a part of this amazing team of artists bringing this work to life. Some Credits: *Rent* (Benny), *Wild* (Vin) Nominated best supporting actor (IRT), *The Taming of the Shrew* (Petruchio), *Topdog/Underdog* (Booth), *Shrek* (Donkey), *Romeo and Juliet* (Benvolio), and *Proven Innocent* premiering on FOX. Thankful to JB for this opportunity and Ike for this brilliant piece. Lyonel is repped by the team at Gray Talent Group.

**Ellen Willett (Production Manager)** Ellen is proud to be an Artistic Associate and to have worked on 10 productions with Steep. She is also a Company Member with The Inconvenience, an Artistic Associate with Sideshow Theatre Company, and an Associate Artist with Remy Bumpgo Theatre. She regularly makes theatre and events with the talented folks at Definition Theatre Company, About Face Theatre, Timeline Theatre Company, E.D.G.E. Theatre, the Grant Park Music Festival, and many more. For fun, she plays hockey with the South Side Storm and fosters hound dogs with Houndsong Rescue.

**Greg Williamson (Technical Director)** Greg is excited to be back as a Technical Director for Steep Theatre. New to the Chicago theatre scene, he has made a solid reputation for his creative builds, set safety, and problem-solving. He is a company member of Wildclaw Theatre, Chicago's premier horror theatre company. His most recent work includes *Zürich* with Steep Theatre, *Arcadia* with Promethean Ensemble, *Second Skin* and *Future Echoes* with Wildclaw Theatre, and *Airline Highway* with ChiArts.

**Anthony Harden (Assistant Stage Manager)** Anthony is a recent graduate of Illinois State University with a dual degree in Acting and Theatre Management and is excited to be working with Steep Theatre! Anthony is currently working at Steppenwolf Theatre Company as the Production Management Apprentice and Fellow, where he is expanding his knowledge of the Chicago theatre industry and different production management styles and techniques. Thank you to Steep Theatre for this amazing opportunity.

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# STEEPING AROUND TOWN

Steep's ensemble is busy making theatre around Chicago and across the country.

**Caroline Neff** will appear in *Linda Vista* at the Mark Taper in LA in January/February and then *The Haunted Life* at Merrimack Rep March/April. She has a recurring role in *The Red Line* on CBS, scheduled to come out in March.

**George Cederquist** recently directed Paul Hindemith and Thornton Wilder's opera *The Long Christmas Dinner* for Chicago Fringe Opera, where he is Artistic Director. He continues to host *Opera Box Score*, America's Talk Radio Show About Opera, heard Mondays at 9 pm CT on WNUR 89.3 FM.

**JR Edwards** is a writer on Alan Ball's HBO series *Here, Now*.

**Ashleigh LaThrop** has a recurring on CW's *The 100* and on Hulu's *The Handmaid's Tale*.

**Krisin Leahey** is an assistant professor at Boston University and is dramaturging the world premiere of Kate Hamill's *Little Women* at the Jungle Theatre, which **Chelsea Warren** is designing.

**Pete Moore** will be appearing in Writers Theatre's production of August Wilson's *Ma Rainey's Black Bottom*, directed by Ron OJ Parson, from February 6th through early spring. He will appear in *The Red Line* on CBS, scheduled to come out in March.

**Robin Witt** will direct *A Doll's House Part 2* by Lucas Hnath at Steppenwolf with sound design by **Thomas Dixon**, and **Kendra Thulin** will understudy Nora. Robin will also direct Caryl Churchill's *A Number* at Writers Theatre with sound design by **Thomas Dixon** and lighting design by **Brandon Wardell**, who will also design *Cardboard Piano* at Timeline and *The Father* with Remy Bumpopo.



## Amanda Passmore

Amanda has lived in Chicago for over 15 years. The purchase and renovation of her home in Edgewater inspired her to make a career change and become an @properties agent.

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David Lind	Sandra Popik	Barbara & Charles Spaulding	
H. B. Lottero	Blair Price	Lyn Spillman & Russell Faeges	
Ricki & Joshua Lowitz	Jerry Proffit	Steve & Wendy St. John	
Daniel Lunney & Marco Espinoza	Barbara Provus	Vanessa Stalling	
Beth Lynch & JP Nugent	Maria Ptouchkina	Ben Stevens	
Cecile Margulies	Anne Puotinen		
	The Purcell Family		
	Nate Ramin		
	Kate Ramos		
	Tyler Reinert		

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### About the League of Chicago Theatres

*The League of Chicago Theatres is an alliance of theatres which leverages its collective strength to support, promote, and advocate for Chicago's theatre industry locally, nationally, and internationally. The League is proud to serve a membership of more than 240 theatres, a rich and varied theatre community ranging from storefront theatres with budgets under \$10,000 to major cultural centers.*

# STEEP'S SEASON 18 MEMBERS

*This list reflects Season 18 Members as of December 31, 2018.*

Julie & Roger Baskes  
Andrea Biel-Cohen  
John Bistolfo  
David Bock  
Susan Burland &  
George Plumb  
Ken Burlington  
Karen Callaway  
Ann & Richard Carr  
Jan Chattler  
Kassie Davis &  
Bruce Beatus  
Suzanne Deveney &  
Bob Isaac

Vincent DiFrusco &  
Neil Averick  
Lisa Donovan  
Suzanne Elkins Rose  
Gregg Gilman  
Lee Glazer  
Nancy & Bob Goldin  
John Hahm  
Dorothy Harza  
Leigh & John  
Hourihane  
Stu Kiesow  
Thad King  
Gregory Lewis &  
Mary Strek

H. B. Lottero  
Shana Lowitz &  
William Swaim  
Ted Lowitz  
Susan & Alvin Marr  
Andrea F. Mitchel  
Pamela Monaco &  
Don Kehne  
Colleen & John Mueller  
James T. O'Neill  
Susan Payne  
Dr. Edward O. Riley  
Nancy Schaefer  
Karen & Frank  
Schneider

Jessica & Chistoph  
Schrey  
Hope & Jeff Sheffield  
Susan Stephenson  
Barbara & Randy  
Thomas  
Ann & Richard  
Tomlinson  
Laura & Robert Watson  
Kate Welborn &  
Ann McGill  
Anna Wermuth &  
Alex Gillmor

## ACCESSIBLE PERFORMANCES

Audio Description and Open Captioning were made possible by the Chicago Cultural Accessibility Loan Program, which is administered by Steppenwolf Theatre Company with major funding provided by the Michael and Mona Heath Fund.

**Open Captioning: February 17, 3:00pm**

**Audio Description: February 23, 8:00pm**

For more information, please contact us at [access@steeptheatre.com](mailto:access@steeptheatre.com) or 773-649-3186.



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Care for Real is a 501(c)(3) not-for-profit serving the Greater Edgewater community. We provide free programs and services to more than 78,000 annually, including:

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**Steep Theatre Company** is a dedicated, close-knit group of forty-one actors, directors, designers, and writers driven by a shared commitment to the organizations's mission: *To bring out the everyday truths in the stories we tell through ensemble work and to reach out to non-traditional theater goers by seeking out stories and creating experiences relevant to them.*

We believe theatre should stoke conversations about the issues and conditions that are a part of all of our lives; conversations that take place among artists and audiences in the theatre, in the lobby, and long after everyone has gone home. Steep's goal is to inspire and add voices to these conversations. We strive to reach people who may have abandoned theater as a relevant art form by telling stories that touch their lives in real and palpable ways and by creating an environment that is welcoming to everyone.

## PRODUCTIONS

*Zürich* by Amelia Roper. . . . . Oct 2018  
*Linda* by Penelope Skinner. . . . . July 2018  
*Birdland* by Simon Stephens . . . . . April 2018  
*Hinter\** by Calamity West. . . . . Jan 2018  
*The Invisible Hand* by Ayad Akhtar. . . Oct 2017  
*Lela & Co.* by Cordelia Lynn . . . . . July 2017  
*Hookman* by Lauren Yee. . . . . April 2017  
*Earthquakes in London*  
by Mike Bartlett . . . . . Jan 2017  
*Bobbie Clearly\** by Alex Lubischer. . Sept 2016  
*Wastwater* by Simon Stephens . . . . . July 2016  
*The Few* by Samuel D. Hunter . . . . . April 2016  
*Posh* by Laura Wade. . . . . Jan 2016  
*The Cheats\** by Hamish Linklater . . . Oct 2015  
*Brilliant Adventures*  
by Alistair McDowall . . . . . July 2015  
*Martyr* by Marius von Mayenburg . . April 2015  
*The Life and Sort of Death of Eric Argyle*  
by Ross Dungan . . . . . Jan 2015  
*The Vandal* by Hamish Linklater. . . . Oct 2014  
*A Small Fire* by Adam Bock. . . . . July 2014  
*If There Is I Haven't Found It Yet*  
by Nick Payne. . . . . May 2014  
*strangers, babies* by Linda McLean. . Jan 2014  
*Motortown* by Simon Stephens . . . . Sept 2013  
*Fallow* by Kenneth Lin. . . . . July 2013  
*The Knowledge* by John Donnelly . . April 2013  
*Luther* by Ethan Lipton . . . . . Jan 2013  
*Making Noise Quietly*  
by Robert Holman . . . . . Oct 2012  
*Moment* by Dierdre Kinahan . . . . . July 2012  
*The Receptionist* by Adam Bock. . . . April 2012  
*Love and Money* by Dennis Kelly . . . Jan 2012  
*Under the Blue Sky*  
by David Eldridge . . . . . Oct 2011  
*Pornography* by Simon Stephens. . . . July 2011  
*Festen* by David Eldridge, Thomas Vinterberg,  
Morgan Rukov, Bo Hr. Hansen . . . May 2011  
*Lakeboat* by David Mamet . . . . . Jan 2011  
*A Brief History of Helen of Troy*  
by Mark Shultz . . . . . Sept 2010  
*2,000 Feet Away* by Anthony Weigh. . May 2010  
*Harper Regan* by Simon Stephens. . . Jan 2010  
*Kill the Old Torture Their Young*  
by David Harrower . . . . . Oct 2009

*The Hollow Lands* by Howard Korder June 2009  
*Parlour Song* by Jez Butterworth . . March 2009  
*In Arabia We'd All Be Kings*  
by Stephen Adly Guirgis. . . . . Jan 2009  
*Seven Days\** by Egan Reich . . . . . Oct 2008  
*Greensboro: A Requiem*  
by Emily Mann . . . . . May 2008  
*Breathing Corpses* by Laura Wade . . Feb 2008  
*Coronado* by Dennis Lehane . . . . . Sept 2007  
*Insignificance* by Terry Johnson . . . . July 2007  
*The Resistible Rise of Arturo Ui*  
by Bertolt Brecht . . . . . May 2007  
*Otherwise Engaged* by Simon Gray . . Feb 2007  
*The Last Days of Judas Iscariot*  
by Stephen Adly Guirgis . . . . . Sept 2006  
*Bang the Drum Slowly* by Mark Harris,  
adapted by Eric Simonson. . . . . June 2006  
*Of Mice and Men*  
by John Steinbeck . . . . . March 2006  
*The Night Heron*  
by Jez Butterworth . . . . . March 2006  
*Catch-22* by Joseph Heller . . . . . Oct 2005  
*Book of Days* by Lanford Wilson. . . . June 2005  
*Incident at Vichy* by Arthur Miller. . . . March 2005  
*Howie the Rookie* by Mark O'Rowe . . . Oct 2004  
*Dealer's Choice* by Patrick Marber . . . Aug 2004  
*The Time Trial* by Jack Gilhooley. . . . May 2004  
*The Hothouse* by Harold Pinter . . . . . Aug 2003  
*Below the Belt* by Richard Dresser . . . Aug 2003  
*My Donkey Lady* by John Wilson . . . . Aug 2003  
*The Job* by Shem Bitterman . . . . . May 2003  
*The Aspidistra Code*  
by Mark O'Rowe . . . . . Oct 2002  
*Geography of a Horse Dreamer*  
by Sam Shepard . . . . . June 2002  
*These Flowers are for My Mother\**  
by Michael McGuire . . . . . March 2002  
*Pvt. Wars* by James McLure . . . . . Sept 2001  
*Search and Destroy*  
by Howard Korder. . . . . Aug 2001  
*Life During Wartime*  
by Keith Reddin . . . . . March 2001

\* World Premiere

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### *First Love is the Revolution*

by Rita Kalnejais, directed by Devon de Mayo

Basti is having a rough go of it without his mom and Rdeca is struggling just to make her first kill. But when this 14 year-old boy and this young fox connect, the world just seems to make a whole lot more sense. Rita Rita Kalnejais' *First Love is the Revolution* is a wild take on the timeless tale of star-crossed lovers - from different sides of the animal kingdom.

April 18 - May 25, 2019