

Steep Theatre Presents the World Premiere of

The Leopard Play, *or sad songs for lost boys*



by **Isaac Gomez** directed by **Laura Alcalá Baker**



STEEP THEATRE COMPANY • SEASON
19
WINNONS

STEEP THEATRE COMPANY

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Steep is a member of the League of Chicago Theatres and Theatre Communications Group.

STEEP THEATRE COMPANY

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Steep Theatre Company

proudly presents the World Premiere of

The Leopard Play, or sad songs for lost boys by Isaac Gomez

CAST (in order of appearance)

Son	Brandon Rivera [^]
Boy	Alec Coles Perez
Dad	Victor Marañña
Older Brother	Arash Fakhrabadi
Uncle	Eduardo Curley-Carrillo
Other Uncle	Sebastian Arboleda*
Little Brother, Strange Man, Bartender	Juan Muñoz
Other Other Uncle	Dennis Garcia

UNDERSTUDIES

Son	Magdiel Carmona
Boy	Brandon Rodriguez
Dad	Michael Gomez
Older Brother	Adriel Irizarry
Uncle	Charlie Diaz
Other Uncle	Alex Morales
Little Brother, Strange Man, Bartender	Nick Mayes
Other Other Uncle	Armando Reyes

PRODUCTION STAFF

Director	Laura Alcalá Baker
Stage Manager	Jon Ravenscroft^^
Scenic Designer	Arnel Sancianco [†]
Costume Designer	Uriel Gómez
Lighting Designer	Alexander Ridgers
Sound Designer	Thomas Dixon [^]
Props Designer	Emma Cullimore
Intimacy & Violence Director	Micah Figueroa
Choreographer	Breon Arzell
Dramaturg	Lucas Garcia
Casting Director	Lucy Carapetyan [^]
Assistant Director	Ismael Lara, Jr.
Assistant Stage Manager	Isaac Jay Pineda
Assistant Scenic Designer	Jessie Baldinger
Assistant Lighting Designer	Conchita Avitia
Associate Sound Designer	Agata Pacia
Production Manager	Catherine Allen^^
Technical Director	Evan Sposato
Master Electrician	Lena Aubrey
Scenic Painter	Alyssa Mohr

[^]Steep Theatre Ensemble Member ^{^^}Steep Theatre Artistic Associate [†]Member of United Scenic Artists Local 829

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers.

The Leopard Play, or sad songs for lost boys was commissioned by Steep Theatre.

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.

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DIRECTOR'S NOTE

“Hurt people hurt people.” I wish I could find where that phrase originated but that seems to be lost to history. I consider that phrase a lot when trying to lead with empathy in life and in art. It helps me remember to seek understanding when my body wants to push it away. The hurt we passed on runs deep. Deeper than person to person, than kin to kin, than blood to bone. It has been inherited through generations and lives far beneath the parched, sandy earth.

Early in the play's development, Isaac sent me a draft that left me breathless. It felt like a burn radiating off the page. Isaac's work has always challenged me as a director and a viewer but this was more than challenging. It was a level of self-reflection and vulnerability that I had not encountered from a playwright. It was truth, relentless and unbound.

For us unpracticed writers, it's an unimaginable vulnerability to take a piece of yourself, however fictionalized, and put it to the page, let alone to ask it to breathe life before an audience. That is a bravery only for playwrights seeking to unearth what the body remembers but words struggle to wash clean.

There's a moment late in the play where Son asks, “How do I learn to love the very thing I hate the most?” This lies at the core of Son's journey as each of the people in this play suffer their own crisis of machismo. What does it mean to fulfill the mandate of manhood? As with all inherited trauma, Son must bear this burden too.

Women are notably absent in this play. One feels that acutely because in their absence we see a fragile fraternity that cannot help but be at war with itself. We see how colonial wounds manifest into binary gender roles with impossible standards. We see men's relationship to other men built to topple at the slightest breath of intimacy. We feel how close a hug is to a choke when love and hate share a home.

Isaac has written a play that cuts so close to the vein it nearly knicks it. It's wildly unapologetic, deeply personal, and puts words to an unspeakable ache. It is a cry out to the heavens, a neon light in the dark of night, a cleaved open gate in a border wall, and the smell of sweets from tú abuela's kitchen long after she's passed. It is a relief. It is a relief to name the hurt because only by naming it can you move through it like water.

This production is relentless. It has asked every single artist and collaborator who has touched it to dig deeper, work harder, and be bolder than we ever could have imagined. You, our brave audience, will have to do the same to receive it.

If you don't know that yet, you will soon enough.

-Laura Alcalá Baker

DRAMATURG'S NOTE

“In the beginning was the Word, and the Word was with God, and the Word was God.”
John 1:1 (RSV)

It is no accident that the characters in this play both fear, and yearn deeply for, the language with which to articulate the violence they enact and that is enacted upon them, and thereby control it.

It is no accident that the expression of these characters' love for each other is often formulated through violence and unspoken or internalized expectations.

The arrival of European invaders to a world that they mistook as new was the beginning of a calculated and strategic campaign of extraction, destruction and genocide that is ongoing until this day. This campaign has attempted, and sometimes succeeded, in severing the links in the chains of indigenous oral histories and traditional knowledge systems that stretch back into time immemorial.

But the body remembers.

The memory of the body is subtle, vibrating in the folds and layers of genes, in the sequences inherited from our parents, and from every mother before our own since the dawn of humanity's short time on the earth. Subtle though it may be, the body's memory is present even at a molecular level. In that way, it is persistent, resilient, and inescapable.

It is the nature of this white supremacist cis-heteropatriarchal capitalist colonial enterprise to discourage, if not punish, our attunement to the body's language. To separate us from our inherited memories. To put in their place a narrative of exceptionalism, salvation, and righteous devouring. To create an unsolvable puzzle, an impossible task, an impassable border, as test of our worthiness.

Though the borders that these characters exist in and navigate are artificial ones, including the physical border, they are part of a story that is told to justify great and terrible injustice, as license for violence, and as armor for a deceitful empire. In ways big and small, the twin cities of El Paso and Juárez, and their people, defy that story every day.

-Lucas Garcia



Taste of New Orleans Edgewater Chicago

PEARL'S

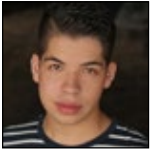
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CAST



Brandon Rivera (Son) Brandon is grateful to be working with this group of artists. As an ensemble member, Steep credits include *Pomona*, *Zürich*, and *Brilliant Adventures*. He spent the fall in North Carolina working on *No Child* with Cape Fear Regional Theatre. Select Chicago credits include *Pinocchio* (The House Theatre of Chicago), *Round Heads and Pointed Heads* (Red Tape Theatre), *Akeelah and the Bee* (Adventure Stage Chicago), and *Into the Beautiful North* (16th Street Theater). Brandon graduated from the University of Illinois - Urbana, Champaign and is represented by Gray Talent Group.

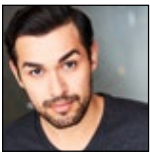


Alec Coles Perez (Boy) Alec is incredibly grateful to be working with the Steep Theatre is his theatrical debut in Chicago. Previous regional credits include *Tecumseh!* (Tecumseh Outdoor Drama) and *The River Bride* (Arizona Theatre Company). He is represented by the wonder team at DDO Chicago. Endless thanks to the Steep, family and friends.



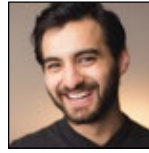
Victor Maraña (Dad) Victor is extremely excited to be making his Steep debut. He trained as an actor at the Royal Academy of Dramatic Art in London. With more than 15 years of acting

experience, he has worked in several productions at the National Theatre in Mexico City and The Goodman Theatre, Teatro Vista, Shattered Globe, The RBP, Something Marvelous, among others. As an On Camera and Voice Over actor he has worked for Netflix, Paw Patrol, Pace, IL Lottery, Sloan, Van der Hagen, and more.

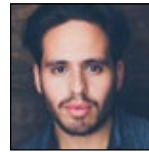


Arash Fakhrbadi (Older Brother) Arash is incredibly excited and humbled to be a part of *The Leopard Play*, or *sad songs for lost boys*. Arash graduated with a BFA in Acting

from Cal State Fullerton. As the son of two immigrants, Arash can't imagine something more rewarding than giving a voice to the voiceless. He'd like to thank his close friends and family, everyone at Paonessa Talent agency, as well as Steep Theatre.

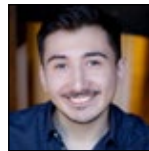


Eduardo Curley-Carrillo (Uncle) Eduardo is a Mexican American actor, a South Side native, and a Steep debutant. Most recent work has been at Writer's Theatre (*A Doll's House*) and The Goodman (*Lottery Day*). Other theatre escapades include: The Hypocrites (*Wit*, G&S Rep), Lifeline Theatre (Bilal Dardai's *The Man Who Was Thursday*), Children's Theater of Madison (*The Miraculous Journey of Edward Tulane*), American Players Theatre (*A Midsummer Night's Dream*, *Cyrano de Bergerac*, *Three Sisters*), and Remy Bumppo (*The Life of Galileo*, *Pirandello's Henry IV*). Radio plays include *Brava and City on Fire: Chicago Race Riot 1919* (MakeBelieve Association and WBEZ).



Sebastian Arboleda (Other Uncle) Sebastian is excited and honored to be working at Steep Theatre for the first time. Recent credits include *The Adventures of Augie March*

(Court Theatre), *December* (Goodman Theater - Playwrights Unit), *Curve of Departure* (Studio Theatre), *Love's Labour Lost* (Oregon Shakespeare Festival's PlayOn!). Upcoming, Sebastian will return as Director of *Romeo and Juliet* for Teatro Vista's Community Outreach program. TV: *Chicago P.D.* Sebastian received his MFA from the Yale School of Drama and is proudly represented by Stewart Talent.



Juan Muñoz (Little Brother) Juan is a Chicago-based writer, actor, and producer. Most recently, he was in Santa Monica at the American Film Market where he was invited to

pitch *Discoteca*, his debut feature screenplay. Recent credits include the Pop Up Series performance of Dolores Diaz's *Los Tequileros*, and his traveling, ALTA nominated musical solo show *I'm Not Sad!* To keep up with Juan's projects, his pet fish Pudge, and upcoming performances follow him on Instagram and Twitter @juanwithwords



Dennis Garcia (Other Other Uncle) Dennis is thrilled to be making his Steep debut! His recent credits include: *Cold Town/Hotline* (Raven Theatre) *Richard, Dick, Jane And Sally*

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Directed by Devon de Mayo

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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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CAST, continued

(2018 LTC Carnival of New Latinx Work) *How To Use A Knife* (Shattered Globe Theatre) *Merchant On Venice* (Rasaka Theatre Company) *FADE u/s* (Teatro Vista), *Water And Power* (Urban Theater Company), *Bittersweet Ambrosia* (Meter Feeders Productions), *My Mañana Comes* (Teatro Vista), *U Don't Know Me* (CASA 0101), *Always And Forever* (Watts Village Theatre Company), *Proof* (Circus Theatricals), and *A Christmas Carol* (South Coast Repertory). Film & Television credits: *Chicago PD*. *Chicago Med*, *Chicago Justice* (NBC); *NFL Total Access* (NFL Network); *Soul Sessions* (nGate Productions); *Barrio Boy* (Cautious Films).



Magdiel Carmona (U/S Son)

Magdiel is beyond thrilled to be working with Steep Theatre for the first time. Past Chicago credits include; *Stupid F**cking Bird* (Boheme Ensemble), *Buyer and Cellar* (Pride Plays and Film), *Spark* (20% Theatre), a supernumerary appearance in *Enemy of the People* (Goodman Theatre), and a recurring role in the web series *Apartment 101* (Professional From Here Up Productions). He would like to thank the production team, Steep Theatre, and Isaac for tackling such a dynamic and important piece of theatre as well as Chicago audiences for venturing with an open mind into these unspoken, underrepresented worlds that gracefully bleed integrity and humility.



Brandon Rodriguez (U/S Boy)

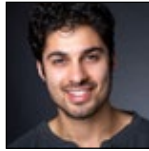
Brandon is thrilled to be working with the incredible team at Steep Theatre for the first time. He was most recently seen in *Scary Stories: Are You Afraid?* (Random Acts Chicago); *Strange Heart Beating* (Cloudgate Theatre); and *Plainclothes* (Broken Nose Theatre). He is a proud graduate of the University of Illinois at Chicago (Bachelors in Acting) and the ACADEMY at Black Box Acting. He is also an artistic associate with Random Acts Chicago and is represented by BMG Talent. You can catch him practicing his guitar, reading at his favorite coffee shop, or staring at the clouds.



Michael Gomez (U/S Dad)

Michael is a writer/actor/comedian from Miami, FL. He has trained at the Second City Conservatory, iO Chicago, and Annoyance theaters. Gomez

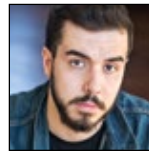
has appeared in *Blue Skies Process* and *Postnation* at the Goodman Theatre, and on *Chicago Med* and *Chicago Justice* on NBC. He has written and performed two solo shows, *Hi, Mijo*, *It's Your Mom* and *Pardon Me*, and was a 2016 NBCUniversal Bob Curry Fellow at the Second City. He was recently featured in the 2019 NBC-Second City Break Out Comedy Festival. Gomez is represented by Grossman & Jack Talent.



Adriel Irizarry (U/S Older Brother)

After spending the last 6 years in New York, Adriel, is back home where the heart is. Raised in Romeoville, Adriel won't let you forget he was born

in Humbolt Park! Wepa!! Last seen as Leach in Urban Theater Company's *Back in the Day*, he has found great success since his return and being apart of his first Steep Theatre show has been nothing less of a dream come true. He is repped by Bret Adams Ltd agency in New York City and is excitedly awaiting for the release of the feature film, *VITA*, currently in post-production. Gracias to this incredible cast, to Laura and Ismael for this creation, and Isaac for the vulnerability this script bleeds. Brave and fantastic work everyone!



Charlie Diaz (U/S Uncle)

Charlie is happy to make his Steep debut understudying such an impactful piece of art with this wonderful team he's gotten to know and work with.

Charlie has received his BFA in Acting and Theatre Performance from the University of Illinois at Chicago and is proudly represented by his beautiful team at Paonessa. Nevertheless, he's enjoying the journey of life and making his wildest dreams come true.



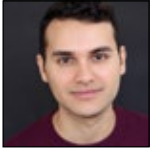
Alex Morales (U/S Other Uncle)

Alex is a Chicago-based actor, improviser, and teaching artist originally from North Carolina. Having just finished with the School at Steppenwolf, he is beyond excited to work with Steep Theatre on this project! Stage credits include Damien in *Porch Play* at Theater Momentum and Anton in *Anne Frank: Voices in the Attic* with Greatworks.

Understudy credits include George in *Our Town*

CAST, continued

and Napoleon in *Animal Farm* at Milwaukee Rep. Screen credits include *Bottled Up* (Webseries) and *G(r)eek*.



Nick Mayes (U/S Little Brother)

Nick is excited to be working with Steep Theatre for the first time. Recent Chicago credits include *Hope: Part II of a Mexican Trilogy* (Teatro Vista), *The Giver* (Improv Playhouse), and *Romeo and Juliet* (Shakespeare All-Stars). Other credits are *Much Ado About Nothing*, *Scenes From An Execution*, and *The Liar* (Oklahoma Shakespeare), and *Peter and the Starcatcher* (Oklahoma City Repertory Theatre). Nick would like to thank everyone involved with the

production for all their hard work. He is proudly represented by Paonessa Talent.



Armando Reyes (U/S Other Other Uncle)

Armando is a Chicago-based stage, film and voice actor who has performed with Repertorio Latino Theater Company, Interrobang Theatre Project, Silk Road Rising, Pride Film and Plays, Oil Lamp Theater, The Agency Theater Collective, Urban Theatre Company, Teatro Vista, and many others. Film and television credits include *Chicago PD*, *Chicago Med*, *The Killing of Kenneth Chamberlain*, *Nowhere Mind*, *The Origins of Wit and Humor* and *When Icarus Fell*. Armando is represented by Gray Talent Group.

SPECIAL THANKS

Jason Akemann

Daniel Barat

Charlotte Berry

Mary Brennan

Ally Brisbin

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Amber Calderon

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LAND ACKNOWLEDGEMENT

We recognize that Steep Theatre sits on Native land.

This area is the traditional homelands of the people of the Council of Three Fires, including the Ojibwe, Potawatomi, and Odawa. American Indians continue to call this area home, and now Chicago is home to the sixth largest Urban American Indian community that still practices their heritage, traditions, and care for the land and waterways. Although for over 200 years Native Nations have been forcibly removed from this territory, we must acknowledge that this land continues to be a site of gathering and healing for more than a dozen other Tribal Nations and remains home to over 100,000 tribal members in the state of Illinois. You can support them by supporting Native-led organizations working in a variety of ways to preserve their sovereignty and culture, cultivate community, and enable erased and displaced peoples to flourish. Check out the work of organizations like The American Indian Center, The Chi-Nations Youth Council, and the International Indigenous Youth Council. Support native art and artists, organizers, activists, and people in your home and work communities in concrete ways, and move with awareness, compassion, and bravery.

No matter where you are coming from or how you got here, we invite you to move respectfully with us on this land and in this space.

We are grateful to to Fawn E. Pochel at the American Indian Center - Chicago and dramaturg Lucas Garcia for their guidance in offering this acknowledgement.

PRODUCTION STAFF

Isaac Gomez (Playwright) Isaac Gomez is an award-winning Chicago-based playwright originally from El Paso, Texas / Ciudad Juárez, Mexico. His play *La Ruta* received its world premiere at Steppenwolf Theater Company this past Winter. His one-woman show *the way she spoke* premiered Off-Broadway at the Minetta Lane Theatre (produced by Audible) in Summer 2019. He is currently under commission from South Coast Repertory, Steppenwolf Theatre Company, Denver Center for the Performing Arts, and Steep Theatre. His plays have been supported by Steppenwolf, Primary Stages, Oregon Shakespeare Festival, Goodman Theatre, Albany Park Theater Project, WaterTower Theater, Haven Theater, Greenhouse Theater Center, Pivot Arts, and many others. He is the recipient of the 2018 Dramatists Guild Lanford Wilson Award, the 2017 Jeffry Melnick New Playwright Award at Primary Stages, an inaugural 3Arts "Make A Wave" grantee, a Resident Playwright at Chicago Dramatists, an Artistic Associate with Victory Gardens Theater, Ensemble Member with Teatro Vista, Artistic Associate with Pivot Arts, and an advisory committee member of the Latinx Theatre Commons (LTC). He is a Professional Lecturer at The Theatre School at DePaul University, and is represented by The Gersh Agency and Circle of Confusion.

Laura Alcalá Baker (Director) Laura Alcalá Baker is a Chicago-based director and casting director. She served as the Casting Director and Artistic Programs Manager at Victory Gardens Theater from 2016-2019, leading programs such as The Access Project and Directors' Inclusion Initiative. While at working at B Street Theatre, CA, as an Artistic Associate, she directed *Equivocation*, *The Giver*, *11:11*, *Collapse* and assistant directed May Adrales on *Edith Can Shoot Things and Hit Them*. Shifting her focus to new play development, Laura directed the world premiere of Isaac Gomez's *the way she spoke: A Docu-mythologia* (DCASE, Greenhouse Theater Center). Other select Chicago pieces include: *There is No Message in the Message*, *Shamed* (The Gift Theatre's TEN); *Project Potential* (Broken Nose Theatre's Bechdel Fest); *Jets*, *Sharks*, and *Beckys* (Collaboration's Peacebook Festival) and assistant directing Seth Bockley on the world premiere of *Samsara* by Lauren Yee (Victory Gardens Theater). Most recently, she directed the audio drama *BRAVA* by Nancy Garcia Loza (Make-Believe Association) which is available on all podcast platforms. Laura

has continually sought out creative means for accessibility in the theatre through directing programs such as Chicago Cultural Accessibility Consortium's Access Live, which provides theatre leaders a live example of growing practices integrated with accessibility in mind. Laura is a proud member of the Alliance of Latinx Theatre Artists and was nominated for 'Best Casting Director' at the 2018 ALTA Awards.

Jon Ravenscroft (Stage Manager) Jon (JR) is an Artistic Associate at Steep, and is happy to have made his artistic home here. *The Leopard Play* is Jon's eighth adventure with Steep; previous Steep shows include *Red Rex*, *Birdland*, *Earthquakes in London*, *The Life and Sort of Death of Eric Argyle*, *Moment*, *Pornography* and *Harper Regan*. Jon's other theatrical outings 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 (*The Wedding Singer*), Caffeine (*Many Loves*, *The Oxford Roof Climbers' Rebellion*), Theater Seven (*Boys and Girls*, *The Sand Castle*, *Cooperstown*) and Strawdog (*St. Crispin's Day*), among others.

Arnel Sancianco (Scenic Designer) Arnel is a Chicago-based award-winning set designer. He studied drama with honors in design at UC Irvine, and received his MFA in scenic design from Northwestern University. He has designed all around the United States. Credits include *The Nerd*, *The All Night Strut* (Milwaukee Rep); *The Lifespan of a Fact* (Repertory Theatre of St. Louis); *A Doll's House* (Writer's Theatre); *The Color Purple* (Drury Lane Theatre); *Twelfth Night* (American Players Theatre) *Put Your House in Order* (La Jolla Playhouse); *Lottery Day* (Goodman Theatre); *Landladies*, *Into the Breeches* (Northlight Theatre); *Crumbs from the Table of Joy* (Raven); *Rhoda and the Fossil Hunt*, *Empower* (Lyric Unlimited); *Something Clean* (Sideshow); *The Cake* (Rivendell); *Master Class*, *Boy* (Timeline); *The Mousetrap*, *Photograph 51*, *The Belle of Amherst* (Court); *We Are Proud to Present*, *The Crucible* (Steppenwolf); *The Wiz*, *Little Fish* (Kokandy); *Wolf Play*, *Hangman*, *Pilgrims* (The Gift); *Hookman*, *Earthquakes in London*, *First Love is the Revolution* (Steep); *Peerless* (First Floor); *The Total Bent*, *The Displaced*, *How We Got On* (Haven); *You on The Moors Now* (The Hypocrites); and *Xanadu* (American Theatre Co.)

PRODUCTION STAFF, continued

Uriel Gómez (Costume Designer) Design credits include the Chicago premieres of *Head Over Heels* (Kokandy Productions); *The Madres, The Wolf At The End Of The Block, Parachute Men* (Teatro Vista); *Small World, Punk!* (The New Colony); *De Troya, The River Bride* (Halcyon Theatre); *Mike Pence Sex Dream, Refrigerator, Dontrell Who Kissed the Sea* (First Floor Theatre); and many more. He would like to thank his friends and family for all their support. For more information & designs please visit ugomez.com.

Alexander Ridgers (Lighting Designer) Alexander is very excited to be designing *The Leopard Play* and making his Steep Theatre debut. Other notable design credits include working with American Blues Theatre, The House Theatre of Chicago; Chicago Children's Theatre; Griffin Theatre Company; Writers Theatre; Milwaukee Chamber Theatre; Kokandy Productions; Next Act Theatre; Denver Center Theatre Company; Indiana Repertory Theatre; Lucky Plush Productions; Hedwig Dances; Flint Repertory Theatre; UIC School of Theatre & Music. Assistant lighting

design credits include working with Marcus Doshi Design LLC, Steppenwolf Theatre, The Goodman Theatre and The National Theatre, London. Alexander has an MFA from Northwestern University and teaches lighting design at University of Illinois at Chicago. www.alexanderidgers.com

Thomas Dixon (Sound Designer) Thomas is a company member at Steep Theatre, where he has designed *Pomona, Linda, Lela & Co., Wastwater, Brilliant Adventures*, and many more. His work has been heard elsewhere around Chicago and the country at Steppenwolf Theatre Company, Victory Gardens Theater, Writers Theatre, Jackalope Theatre Company, First Floor Theater, Cleveland Play House, Kansas City Repertory Theatre, Jacob's Pillow Dance, Dance Exchange, and Oregon Shakespeare Festival. He is a member of the Theatrical Sound Designers and Composers Association, and he teaches at Columbia College Chicago and DePaul University. Thomas also serves as artistic curator of The Boxcar, Steep's intimate next-door space,



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PRODUCTION STAFF, continued

presenting music, comedy, readings, variety shows, visual art, and much more.

Emma Cullimore (Props Designer) Emma designs costumes and properties for The Plagiarists and costumes for Chicago Tap Theatre, while also freelancing with other Chicago storefront companies. Outside of Chicago, her designs have been seen at the Alabama Repertory Dance Theatre, the Okoboji Summer Theatre, and internationally in Havana, Cuba. Emma holds an MFA from the University of Alabama-Tuscaloosa, and a BFA from Stephens College.

Micah Figueroa (Violence & Intimacy Director)

Micah is a Chicago-based Actor, Director, Choreographer, and Teaching Artist specializing in physical theatre, stage combat and circus arts. He is thrilled to be at Steep for the first time! He is dedicated to the advocacy of performers' safety and artistic integrity. His most recent projects have been with First Floor, Haven, and UIC Theatres. He would like to thank Steep, Isaac, Laura, and all of the cast for all of their hard work

and talent. And thanks to his partner Ike for all the love and support.

Breon Arzell (Choreographer) Breon's breakout, and award-winning, premiere as a Chicago choreographer came with Oracle Productions' *The Hairy Ape*. Developing his own style of dance and storytelling,* non-musical movement credits include: *First Deep Breath*, *Rightlynd*, & *House That Will Not Stand* (Victory Gardens), *The Brothers Size & We Are Proud...* (Steppenwolf Theater Co.), *Back in the Day* (UrbanTheater Co.), *Voyeurs de Venus* (Northwestern U.), *Insurrection* (Stage Left), *Dontrell Who Kissed the Sea & Mike Pence Sex Dream* (First Floor Theater), *Wig Out* (DePaul U.), and more. A Detroit native, his talents have allowed him to work all across the U.S., Canada, England, Italy, Germany, Denmark, Singapore, & Malaysia. Special thanks to Darian Tene. *Hip-Hop, Jazz, Modern, Lyrical, Contemporary, West African, & Body Percussion. www.breonarzell.com

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Shown Above: Renovation of a Gold Coast townhouse - Chicago, IL

PRODUCTION STAFF, continued

Lucas Garcia (Dramaturg) Lucas is a writer and dramaturg from Albuquerque, New Mexico. Their previous dramaturgy includes: *Rutherford and Son*, *Master Class*, *In The Next Room or the Vibrator Play* (TimeLine Theatre), *Hundreds and Hundreds of Stars* (Goodman), *Twelfth Night* (Writers), *Columbinus* (The Yard), and *W;t* (The Hypocrites).

Ismael Lara, Jr. (Assistant Director) Ismael is a director from Southeast Texas, a Drama League Fellow and an MFA Directing Candidate at Northwestern. He champions work that aids the fight against injustice, creating a bridge between underrepresented communities and the theatrical institution. Selected directing credits: *Kicked!* (Cleveland Play House), *Lily Plants A Garden* (Hangar), *The Thing I Hold* (Hangar), *And All the Dead Lie Down* (Convergence-Continuum), *Aunt Leaf* (CPH), and *The Mint Play* (Cleveland Public Theatre). Assistant credits: *Guards at the Taj*, *Miss Bennet: Christmas at Pemberley*, *Junk*, *The Chinese Lady* (Milwaukee Rep), *The Family Claxon* (Cleveland Public Theatre, World Premiere).

Isaac Jay Pineda (Assistant Stage Manager) Isaac is a proud Chicano theatre artist hailing from Southern California and a recent Columbia college alumni. Isaac works as a freelance costume designer and stage manager. Some favorite credits include: *Waiting for Godot* (Victory Gardens), *A Man of No Importance* (Columbia College Chicago), *Four Places* (The Den), *Mosquitoes* (Steep Theatre), *Orlando* (Columbia College Chicago), *Marcus and the Secret Of Sweet* (Columbia College Chicago). Check out his work at www.isaacjaypineda.com.

Jessie Baldinger (Assistant Scenic Designer) Scenic Design: *Stop Kiss*, Arc Theater/Pride Films and Plays; *The Women of 4G*, Factory Theater; *Brotherhood*, PTP at Williamstown Theater Festival; *In Search Of*, PTP at Williamstown Theater Festival; *Hello, Dolly!*, *Ragtime*, and *Little Shop of Horrors*, *Danceworks*, *Hedwig and The Angry Inch*, *A Streetcar Named Desire*,

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Northwestern University. Assistant Scenic Design: *Emma* and *Romeo and Juliet*, Scott Davis, Chicago Shakespeare Theater; *The Mousetrap*, Arnel Sancianco, The Court Theater; *The Lifespan of a Fact*, Arnel Sancianco, St. Louis Repertory Theater; *Around the World in 80 Days*, Arnel Sancianco, Theaterworks Colorado; *TRU*, Woongjin Oh, Stage 773; *Damsels*, Susannah Hyde, PTP at Williamstown Theater Festival. Education: BS, Northwestern University www.jessiebaldingerscenicdesign.com

Conchita Avitia (Assistant Lighting Designer)

Conchita is a freelance Lighting Designer based in Chicago; she holds her BA in Theatre Design from Columbia College Chicago. Recent design credits are with WildClaw Theatre (*Hell Followed With Her*), Water People Theatre (*The Delicate Tears of the Waning Moon*), Broken Nose Theatre (*Language Rooms*) and Infinity Arts Academy (*Les Misérables*, *A Midsummer Night's Dream*). When she isn't designing, she is either serving as an M.E. or ALD throughout the city. Recent Master Electrician credits are with Remy Bumpo (*Howards End*), and The Gift Theatre (*WOLF PLAY*, *Doubt: A Parable*). Recent Assistant Lighting Designer credits are with Steppenwolf Theatre (*Dance Nation*), Court Theatre (*For Colored Girls*), and Mercury Theatre (*Little Shop of Horrors*). Production photos and updates: www.avitalighting.com.

Agata Pacia (Associate Sound Designer)

Originally from Wroclaw, Poland, Agata is a senior studying Sound Design at The Theatre School at DePaul University. She has designed over 10 shows at The Theatre School and was recently the Associate Sound Designer for *Pineapple* (Irish Theatre of Chicago). Sound Engineer/Board Op credits include *For the Record*, (Northwestern), *Women of Soul* (BET), *The Cherubs Program* (2018), *9 to 5* (Firebrand), *Marie Christine* (BoHo), *Seussical* (BAM Theatre), *West Side Story* (BAM Theatre), *Rent* (IHSTF), and *Pippin* (IHSTF). Agata previously interned with the Broadway musical *The Cher Show* and with The Public Theatre in New York City.

Catherine Allen (Production Manager)

Catherine is always thrilled to be working at Steep where she is an Artistic Associate. Previous production management credits at Steep include *Pomona*, *First Love is the Revolution*, *Zürich*, *Birdland*, *Hint*, *The Invisible Hand*, *Hookman*, *Bobbie Clearly*, and *The Few*. Other selected production management credits include work with Porchlight Music Theatre, Rivendell Theatre Ensemble, About Face Theatre, Sideshow Theatre, Griffin Theatre, Route 66, Congo Square, Haven Theatre, and many circuses with Actors Gymnasium where she is the staff Production Manager. She is a graduate of the University of Illinois, Urbana-Champaign, where she received a BFA in Acting.



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STEEPING AROUND TOWN

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

Lucy Carapetyan is performing at her circus home, The Actors Gymnasium in Evanston. *The Ghost in Gadsden's Garden* runs through March 22.

George Cederquist is the Artistic Director of Chicago Fringe Opera. He's the host of *Opera Box Score*, America's Talk Radio Show About Opera, heard every Monday at 9 pm on WNUR 89.3 FM & HD1.

Matthew Chapman finally gets to work with fellow Steep Ensemble Member, **Thomas Dixon**, as his Associate Sound Designer for *How To Defend Yourself* at Victory Gardens.

Patricia Donegan will appear in *Audrey Cefaly's Alabaster* at 16th Street Theater.

Ashleigh LaThrop will appear in Gillian Flynn's new Amazon show *Utopia*.

Pete Moore will be appearing at Steppenwolf this winter in the world premiere production of *I*

am *Not Your Perfect Mexican Daughter*, based on Erika L. Sanchez's novel and adapted for the stage by Isaac Gomez.

Caroline Neff is on stage at Steppenwolf in *Dance Nation*.

Jon Ravenscroft is the Creative Director for the Chicago Onscreen Local Film Showcase, via the Chicago Park District, screening its seventh year of locally-made and Chicago-focused films in parks this August 24-29.

Joel Reitsma has a principal role in the feature film *The World Without You*, which will be in the JCC Chicago Jewish Film festival this winter.

Brandon Rivera can be heard wherever podcasts are available in *Brava*, an audio drama produced by Make-Believe Association.

Amber Sallis will appear in *Top Girls* at Remy Bumppo from January 16 through February

22 and is touring Chicago Public Schools and surrounding suburbs with Imagination Theater for their young audience shows.

Joanie Schultz is in Minneapolis directing *A Doll's House Part 2* at the Jungle Theatre and staying with/collaborating with Artistic Associate **Chelsea Warren!**

Sasha Smith is doing intimacy choreography for *Graveyard Shift* at The Goodman and *Legacy Land* at Kansas City Repertory Theatre. She is teaching a ten-day intensive at the Eugene O'Neill Center in Connecticut with Intimacy Directors International and will finish her training to be an Intimacy Coordinator for film and television in January.

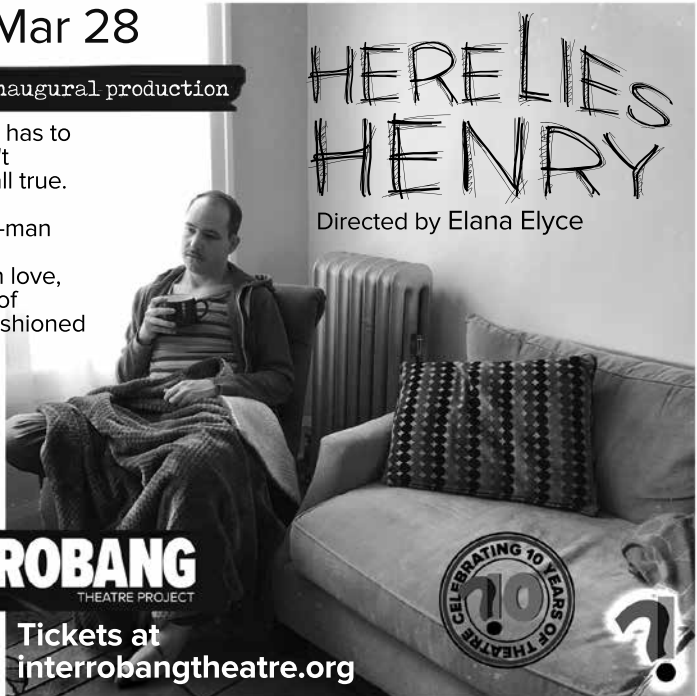
Robin Witt is directing Caryl Churchill's *Far Away* as well as a short piece for the Remembrance Concert at UNC Charlotte.

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Hours: Monday - Friday: 9:00 am - 5:00 pm

Saturday: 10:00 am - 4:00 pm



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

- Mosquitoes* by Lucy Kirkwood Oct 2019
Pomona by Alistair McDowall July 2019
First Love is the Revolution
by Rita Kalnejais. April 2019
*Red Rex** by Ike Holter Jan 2019
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

THE STEEP PASS



For only \$100, a Steep Pass gets you:

- a reserved seat at each of Steep's next 4 plays - that's a 36% savings on a year's worth of theatre,
- discounted tickets for your friends,
- a standing invitation to Steep's famous post-show parties.

Plus, the Steep Pass is super flexible - changing your dates is always free and easy.

Ask about the Steep Pass at the box office or check it out online at steeptheatre.com/pass.

UP NEXT AT STEEP...

Ironbound

By Martyna Majok

Directed by Jonathan Berry

April 17 - May 23, 2020

Twenty-two years, three relationships, and one New Jersey bus stop tell the story of Darja's journey through the American Dream. Pulitzer Prize-winning playwright Martyna Majok's *Ironbound* navigates the murky waters of love, security, immigration, and mobility with heartbreaking humor.