

STEPPENWOLF THEATRE CO.

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ANNOUNCING STEPPENWOLF THEATRE COMPANY'S 2019/20 SEASON

*Celebrating the 44th Season of America's Premier Ensemble Theater
with Nine Remarkable Stories*

CHICAGO (February 28, 2019) – **Steppenwolf Theatre Company Artistic Director Anna D. Shapiro** announced the **2019/20 Season** today. With seven Steppenwolf main series productions and two Steppenwolf for Young Adults (SYA) productions, the 44th season brings together the talents of revered Steppenwolf legends and captivating new ensemble members in a powerful lineup that celebrates a dynamic range of exciting voices. Composed of stories as unique as each audience, the 2019/20 Season is an invitation to experience work that sparks curiosity, empathy and even a new perspective.

“The 2019/20 Season reflects our collective commitment to create more stories for more of us and is sure to stoke novel conversation and broaden our appreciation of the everyday and the extraordinary. Whether it makes you laugh, cry or even ache, you will feel a little bit richer for having been a part of it,” **shares Artistic Director Anna D. Shapiro.**

The season features three thrilling world premieres: the large-scale production of ensemble member **Eric Simonson's** *Lindiwe* with music written and performed by the world-renowned **Ladysmith Black Mambazo** in a stunning love story that travels from Chicago's Kingston Mines to South Africa and beyond; new ensemble member **Rajiv Joseph's** *King James*, inspired by “King” LeBron James's impact on the city of Cleveland, directed by **Artistic Director Anna D. Shapiro**, featuring ensemble member **Glenn Davis** and produced in association with the Center Theatre Group in Los Angeles; and the celebrated Chicago playwright and director team of *La Ruta*, **Isaac Gomez** and ensemble member **Sandra Marquez**, collaborate again for SYA's world premiere of *I Am Not Your Perfect Mexican Daughter*, adapted from the novel by Erika L. Sánchez, starring ensemble member **Karen Rodriguez.**

For the first time at Steppenwolf, Pulitzer Prize-winning ensemble member **Tracy Letts's** cult classic *Bug* will be produced in the Downstairs Theatre, helmed by Tony Award-winning director **David Cromer** and featuring ensemble members **Carrie Coon** and **Namir Smallwood.** **Steppenwolf for Young Adults** will open its season with Academy Award-winning ensemble member **Tarell Alvin McCraney's** acclaimed lyrical play, *The Brothers Size*, directed by **Monty Cole** in his Steppenwolf directorial debut.

Four Chicago premieres bring more exciting new voices to Steppenwolf: in-demand playwright **Lauren Yee's** witty and weighty Chicago premiere of *The Great Leap*, directed by **Jesca Prudencio**, explores American and Beijing relations in the late 1980s. Following its hit NYC run,

the fiercely funny ***Dance Nation*** by **Clare Barron** receives its highly anticipated Chicago premiere, directed and choreographed by **Lee Sunday Evans**, featuring ensemble members **Audrey Francis, Caroline Neff** and **Karen Rodriguez**. Compelling and bold, ***The Most Spectacularly Lamentable Trial of Miz Martha Washington*** showcases the daring new voice of **James Ijames**, under the direction of **Whitney White** and featuring ensemble members **Celeste M. Cooper** and **Ora Jones**. Closing out the season is a play that bends both generation and gender in a theatrical tour-de-force, ***Catch as Catch Can*** by the gifted **Mia Chung**, directed by **Ken Rus Schmoll** and featuring ensemble member **Audrey Francis**.

2019/20 Classic Memberships are now on sale. Memberships start as low as \$100 and can save audiences up to 50% off single ticket purchases. The entire season can be experienced by securing your seats to all seven main series productions. Members enjoy perks of discounted tickets, easy and free exchanges, access to insider events, 15% discount at Front Bar & Steppenwolf Shop as well as pre-sale notices before public announcements. Five, six and seven play membership packages are also available. Discounted packages for students and teachers and accessible packages are offered, and current members who renew by May 15, 2019 can guarantee their seats in the Downstairs Theatre. Group sales are also now available. **For more information and to purchase Memberships, visit Audience Services at 1650 N Halsted St, call 312-335-1650 or visit steppenwolf.org/memberships.**

**Members also have the opportunity to secure their seats to the Steppenwolf for Young Adults performances before they are on sale to the public at a special price of \$30 for both plays.

“We believe that there shouldn’t be a distance between our artists and our audience and that’s why we look at members as contributors to the ecosystem of our Steppenwolf culture in a very real way. Our conviction that theatre in Chicago is critical to our cultural and social well-being is shared by our members, and as a participant in this incredible Chicago arts community, we will continue to hold ourselves to the highest standards,” shares **Executive Director David Schmitz**.

Steppenwolf Theatre Company’s 2019/20 Season

(All plays, artists and dates are subject to change)

Chicago Premiere

The Great Leap

By **Lauren Yee**

Directed by **Jesca Prudencio**

September 5 – October 20, 2019

In the Upstairs Theatre

When an American basketball team travels to Beijing amidst tensions in the late 80s, past relationships collide with present day revelations. Witty and weighty, this Chicago premiere explores cultural barriers, political risks and personal sacrifice. Lauren Yee’s *The Great Leap* is sure to be compelling to basketball fans, history buffs and everyone who has ever had a dream.

World Premiere

Lindiwe

By ensemble member **Eric Simonson**

Music by **Ladysmith Black Mambazo**

Directed by ensemble member **Eric Simonson** and **Jonathan Berry**

Featuring **Ladysmith Black Mambazo**

November 7 – December 29, 2019

In the Downstairs Theatre

The evocative live music of Ladysmith Black Mambazo forms the foundation of this Steppenwolf world premiere production written and co-directed by ensemble member Eric Simonson. As the story travels from Chicago's Kingston Mines to South Africa and beyond, *Lindiwe*'s love story challenges us to define the boundaries between this world and the next, all the while exploring the sacrifices we make for love.

Chicago Premiere

Dance Nation

By **Clare Barron**

Directed and choreographed by **Lee Sunday Evans**

Featuring ensemble members **Audrey Francis**, **Caroline Neff** and **Karen Rodriguez**

December 12, 2019 – January 26, 2020

In the Upstairs Theatre

A pre-teen dance troupe navigates ambition, friendship and desire as they claw their way to Nationals in Tampa Bay. Featuring a multigenerational cast of women playing our pre-teen heroines, this Chicago premiere is fiercely funny, theatrically inventive and full of heart.

Bug

By ensemble member **Tracy Letts**

Directed by **David Cromer**

Featuring ensemble members **Carrie Coon** and **Namir Smallwood**

January 23 – March 8, 2020

In the Downstairs Theatre

In a seedy Oklahoma motel room, a lonely waitress begins an unexpected love affair with a young drifter. And then they see the first bugs... Tracy Letts's mind-bending cult classic—a luridly funny tale of love, paranoia, and government conspiracy—roars back to Chicago for its Steppenwolf debut.

Chicago Premiere

The Most Spectacularly Lamentable Trial of Miz Martha Washington

By **James Ijames**

Directed by **Whitney White**

Featuring ensemble members **Celeste M. Cooper** and **Ora Jones**

April 2 – May 17, 2020

In the Downstairs Theatre

The recently widowed "Mother of America" lies helpless in her Mount Vernon bed, ravaged by illness and attended to by the very enslaved people who will be free the moment she dies. The form-shifting fever dream that follows takes us deep into the ugly,

uncomfortable and thorny ramifications of America's original sin. Both fantastical and fraught with cruel reality, this Chicago premiere from a daring new voice pulls no punches as it puts our idols, and ourselves, on trial.

World Premiere

King James

By ensemble member **Rajiv Joseph**

Directed by Artistic Director **Anna D. Shapiro**

Featuring ensemble member **Glenn Davis**

May 7 – June 21, 2020

In the Upstairs Theatre

"King" LeBron James's reign in Cleveland brings promise, prosperity and renewal to a city in desperate need of all three. As the city celebrates a championship, two estranged friends spar in a verbal game of 1 on 1, revealing past secrets, present truths, and a possible future after "The King" has left the building. Steppenwolf, in association with Center Theatre Group, co-presents this world premiere by ensemble member Rajiv Joseph and directed by Artistic Director Anna D. Shapiro. *King James* will also be produced in Los Angeles as part of Center Theatre Group's 2020/21 season.

Chicago Premiere

Catch as Catch Can

By **Mia Chung**

Directed by **Ken Rus Schmoll**

Featuring ensemble member **Audrey Francis**

June 4 – July 26, 2020

In the Downstairs Theatre

Two blue collar New England families grapple with a spiraling crisis that threatens not just their relationships, but their very identities. Three actors take on the six roles, crossing both generation and gender, upending the kitchen sink drama in what will surely be a theatrical tour-de-force. A distinctive Chicago premiere by the gifted writer Mia Chung.

Steppenwolf for Young Adults' 2019/20 Season

(All plays, artists and dates are subject to change)

The Brothers Size

By ensemble member **Tarell Alvin McCraney**

Directed by **Monty Cole**

October 2 – 19, 2019

In the Downstairs Theatre

Returning to our stage for the first time since its celebrated Chicago premiere, Steppenwolf for Young Adults presents Tarell Alvin McCraney's *The Brothers Size*. Ogun Size is hardworking and heartbroken. Oshoosi Size is recently returned home from prison and trying to be anywhere but. In this fierce and honest look at the complex bonds of brotherhood, McCraney weaves together poetry, music and Yoruba mythology to magnify the tug-of-war between freedom and the need to belong somewhere, to something, to someone.

World Premiere***I Am Not Your Perfect Mexican Daughter***

Based on the book by **Erika L. Sánchez**

Adapted by **Isaac Gomez**

Directed by ensemble member **Sandra Marquez**

Featuring ensemble member **Karen Rodriguez**

February 26 – March 21, 2020

In the Upstairs Theatre

A world premiere adaptation of Erika L. Sánchez's award-winning novel, *I Am Not Your Perfect Mexican Daughter* follows Julia, a Chicago high school student as she navigates trials and tribulations of following her dreams of becoming a writer alongside the death of her older sister, Olga—who might not have been quite as perfect as she seemed. This poignant and vibrant new work is a love story to young Chicanas who, in trying to find the truth about the people and the world around them, end up finding themselves.

SYA Student Matinees and Tour

Steppenwolf Education serves more than 15,000 students and family members each year, primarily through Steppenwolf for Young Adults productions. 10am student matinees are available Tuesdays-Fridays for both SYA shows. School groups can book tickets by visiting steppenwolf.org/education.

Following its four-week run at Steppenwolf and working in collaboration with Storycatchers Theatre, Steppenwolf Education will tour the production of *I am Not Your Perfect Mexican Daughter* for a week to three Juvenile Justice Facilities in Illinois.

Storycatchers Theatre, winner of the 2013 National Arts and Humanities Youth Program Award, guides young people to transform their traumatic experiences into powerful musical theatre, developing the courage and vision to become leaders and mentors. By creating support for youth within the criminal justice system, Storycatchers prepares them to change their lives and emerge successfully from court involvement. This tour will provide detained and incarcerated youth a chance to read the novel, see the production and share their stories with professional artists involved with the play.

Bios**The Great Leap**

Lauren Yee is a playwright born and raised in San Francisco. She currently lives in New York City. Her play *Cambodian Rock Band*, with music by Dengue Fever, premiered at South Coast Rep and is at the Oregon Shakespeare Festival this season, followed by La Jolla Playhouse and Victory Gardens. Her play *The Great Leap* has been produced at the Denver Center, Seattle Repertory, Atlantic Theatre, and the Guthrie. She has an upcoming world premiere production of *The Song of Summer* at Trinity Rep. She was a Dramatists Guild fellow, a MacDowell fellow, a MAP Fund grantee, a member of The Public Theater's Emerging Writers Group, a Time Warner Fellow at the Women's Project Playwrights Lab, the Shank playwright-in-residence at Second Stage Theatre, a Playwrights' Center Core Writer, and the Page One resident playwright at Playwrights Realm. She is the winner of the Horton Foote Prize, the Kesselring Prize, and the Francesca Primus Prize. She has been a finalist for the Edward M. Kennedy Prize, the Susan Smith Blackburn Prize, the ATCA/Steinberg Award, the Jerome

Fellowship, the PONY Fellowship, the Princess Grace Award, the Sundance Theatre Lab, the Wasserstein Prize. Her work is published by Samuel French. Her plays were the #1 and #2 plays on the 2017 Kilroys List.

Jesca Prudencio is a theater director focused on creating highly physical work at theaters across the U.S. and internationally. Her critically acclaimed productions of Qui Nguyen's *Vietgone* and Anna Ziegler's *Actually* at San Diego Repertory Theatre received numerous Craig Noel nominations including Outstanding Director. Selected credits include Anna Moench's *Man of God* (East West Players), Will Snider's *How To Use a Knife* (Mixed Blood), Ben Fisher's *Mobile Happiness Bazaar* (La Jolla Playhouse's Wow Festival), *Calling* (Ping Chong + Company), and *FAN: stories from the brothels of Bangkok* (Thailand). She is a recipient of The Drama League Fellowship, and the inaugural Julie Taymor World Theater Fellowship. Jesca is Artistic Director/Founder of People Of Interest, which is dedicated to creating documentary dance theater works. She is currently Head of Directing at San Diego State University. BFA: NYU Tisch, MFA: UC San Diego. jescaprudencio.com

Lindiwe

Ladysmith Black Mambazo is South Africa's five-time GRAMMY Award-winning singing group founded in the early 1960s. A radio broadcast, in 1970, opened the door to a recording career that includes over seventy albums, earning 19 GRAMMY Award nominations and five GRAMMY Award wins, including their most recent album, *Shaka Zulu Revisited* for Best World Music Album. In the mid-1980s, American singer/songwriter Paul Simon famously incorporated the group's rich harmonies into the *Graceland* album, a landmark recording considered seminal in introducing South African music to mainstream audiences. When Nelson Mandela was released from prison he stated that Ladysmith Black Mambazo's music was a powerful message of peace that he listened to while in jail. It was Mandela who called Ladysmith Black Mambazo "South Africa's Cultural Ambassadors to the World." The group sings from a traditional music style called isicathamiya (is-cot-a-ME-Ya), which developed in the mines of South Africa. The group has also recorded with Stevie Wonder, Dolly Parton, Sarah McLachlan, Josh Groban, Emmylou Harris and many others. Ladysmith Black Mambazo carries a message of Peace, Love and Harmony to every theater they perform in. We hope you will join them as they spread their message.

Eric Simonson's plays and adaptations at Steppenwolf include *Nomathemba* (written with Ntozake Shange and Joseph Shabalala), *Carter's Way*, *Honest*, *Slaughterhouse-Five* and *Fake*. Other plays include *Louder Faster*, *Magic/Bird*, *Bronx Bombers*, *Bang the Drum Slowly The Last Hurrah*, *Work Song: Three Views of Frank Lloyd Wright* (with Jeffrey Hatcher), *Edge of the World* and *Speak American*. On Broadway, his credits include *Lombardi*, *Magic/Bird* and *Bronx Bombers*. His plays have been produced around the world and throughout the United States at theaters including The Huntington Theatre Company, L.A. Theatre Works, City Theatre of Pittsburgh, The Kennedy Center, Milwaukee Repertory Theater, Arizona Theatre Company, Madison Repertory Theatre, Kansas City Repertory Theatre and Crossroads Theatre Company. His production of Steppenwolf's *The Song of Jacob Zulu* received six Tony® Award nominations, including one for best direction. He's received an Academy Award for his documentary *A Note of Triumph*, an Oscar nomination for his documentary Ladysmith Black Mambazo and an Emmy nomination for his HBO documentary about Studs Terkel. Eric's television work includes writing for *The Man in the High Castle*, *Homecoming* (Amazon), *Killing Reagan* and *Swagger* (Apple TV). He is the recipient of the Princess Grace award and is the Artistic Director of the Door Kinetic Arts Festival in Door County, Wisconsin.

Jonathan Berry is an artistic producer at Steppenwolf, where his credits include *You Got Older*,

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*. Ensemble member at Steep Theatre where productions include: *Red Rex*, *Birdland*, *Earthquakes in London*, *Posh*, *The Life and Sort of Death of Eric Argyle*, *If There Is I Haven't Found it Yet*, *The Knowledge*, *Festen*, *Moment*, *The Hollow Lands* and *The Resistible Rise of Arturo Ui*. Company member at The Griffin where productions include: *The Harvest*, *Winterset*, *Pocatello*, *Balm in Gilead*, *Golden Boy*, *The Burnt Part Boys*, *Spring Awakening*, *Punk Rock*, *Port*, and *On the Shore of the Wide World*, *Company*, *Picnic*, *Time and the Conways*, *Dead End*, *The Hostage* and *Journey's End*. Assistant Director for Anna D Shapiro's Broadway productions of *Of Mice and Men* and *This is our Youth*. Gift Theatre: World premieres of *Dirty* and *Suicide*, *Incorporated* by Andrew Hinderaker, as well as Shakespeare's *Othello*. Goodman Theatre: *The Solid Sand Below* and *The World of Extreme Happiness* for New Stages Festival. He pursued his MFA in directing from Northwestern University and has taught at University of Michigan, Northwestern University, University of Chicago, Act One Studios, Columbia College and The School at Steppenwolf.

Dance Nation

Clare Barron is a New York based playwright. Her play *Dance Nation* is the recipient of the 2017 Susan Smith Blackburn award, and previously received the inaugural Relentless Award (2015); the play received its world premiere at Playwrights Horizons this past May and ran at the Almeida Theatre in London. Clare's play *You Got Older* (2015 Obie award for Playwriting; nominee for 2015 Drama Desk Award for Outstanding New Play; finalist for the 2015 Susan Smith Blackburn Prize) received its world premiere through P73 under the direction of Anne Kauffman and recently ran at Steppenwolf. Her play *Baby Screams Miracle* was recently produced at Woolly Mammoth, after having premiered as part of Clubbed Thumb's 2013 SummerWorks Festival. Her play *I'll Never Love Again* was produced at the Bushwick Starr in 2016, and was a New York Times Critics' Pick. Clare is the recipient of the 2014-2015 Paula Vogel Playwriting Award (Vineyard Theater), the 2014 P73 Playwriting Fellowship; she has received Sloan commissions from MTC and EST, and is also under commission to Lincoln Center Theater, and Playwrights Horizons. She was recently staffed on Maria Semple's upcoming show on HBO, *Today Will Be Different*, starring Julia Roberts, and is currently developing a project with Gran Via Productions attached for AMC.

Lee Sunday Evans is an Obie award-winning director and choreographer and was recently appointed Artistic Director of Waterwell. Recent credits include the world premiere of *Dance Nation* by Clare Barron (Playwrights Horizons); *Miller, Mississippi* by Boo Killebrew (Long Wharf Theatre, Dallas Theatre Center); *The Things That Were There* by David Greenspan (Bushwick Starr); *Intractable Woman* by Stefano Massini (The Play Company); *The Winter's Tale* (the Public); *Home* (BAM); *Farmhouse/Whorehouse* by Suzanne Bocanegra (BAM); *Bull In A China Shop* by Bryna Turner (Lincoln Center/LCT3); *Caught* by Christopher Chen (The Play Company); *[Porto]* by Kate Benson (The Bushwick Starr); *A Beautiful Day in November on the Banks of the Greatest of The Great Lakes* by Kate Benson (OBIE Award; Women's Project, New Georges); *All The Roads Home* by Jen Silverman (Cincinnati Playhouse); *Macbeth* (performed by three women; Hudson Valley Shakespeare Festival); *Wellesley Girl* by Brendan Pelsue (Humana Festival); *D Deb Debbie Deborah* by Jerry Lielich (Clubbed Thumb). She additionally creates original ensemble-devised performance work with CollaborationTown. Lee's work has been presented and developed at Baryshnikov Arts Center, Sundance Theatre Festival, CATCH, 59E59, The New Ohio, Brooklyn Arts Exchange, The Culture Project, Robert Wilson's Watermill Center, Dixon Place, LaMama. Recipient of the 2017 SDC Breakout Award and the Vineyard Theatre's 2016 Susan Stroman Award.

Bug

Tracy Letts is the only person to win both a Tony Award for acting and a Pulitzer Prize. He is the author of *The Minutes* (Pulitzer finalist), *Linda Vista*, *Mary Page Marlowe*, *The Scavenger's Daughter*, *Superior Donuts*, *August: Osage County* (Pulitzer Prize, Tony Award for Best Play), *Man from Nebraska* (Pulitzer finalist), *Bug*, and *Killer Joe*. He also wrote the screenplays for the films *The Woman in the Window*, *August: Osage County*, *Bug*, and *Killer Joe*. He won the 2013 Tony Award for Best Leading Actor in a Play for his performance as George in the Tony Award-winning revival of *Edward Albee's Who's Afraid of Virginia Woolf*, which premiered at Chicago's Steppenwolf Theatre. He joined the Steppenwolf ensemble in 2002, where he has appeared in *American Buffalo*, *Betrayal*, *The Pillowman*, *The Pain and the Itch*, *The Dresser*, *Homebody/Kabul*, *The Dazzle*, *Glengarry Glen Ross*, *Three Days of Rain*, many others. Other productions include *The Realistic Joneses* (Broadway) and *Orson's Shadow* (Barrow Street Theatre, NY). Film appearances include *Little Women*, *Le Mans 66*, *The Post*, *Lady Bird*, *The Lovers*, *Indignation*, *Christine*, *The Big Short*, *Imperium*, *Wiener-Dog*, *Guinevere*. TV appearances include *The Sinner*, *Divorce*, *Homeland*, *Seinfeld*.

David Cromer is director and actor originally from Chicago, currently based in New York. As a director, his New York credits include *The Band's Visit* (2018 Tony Award for Best Direction of a Musical, Ethel Barrymore Theatre); the Broadway revivals of *Brighton Beach Memoirs* and *The House of Blue Leaves*; *The Treasurer* (Playwrights Horizons); *Man from Nebraska* (Second Stage Theatre); *The Effect*, *Orson's Shadow*, and *Tribes* (Barrow Street Theatre); *Women or Nothing* (Atlantic Theater Company); *Really Really* (MCC Theater); *When the Rain Stops Falling* and *Nikolai and the Others* (Lincoln Center Theater); and *Adding Machine* (Minetta Lane Theatre). Other directing credits include *Come Back*, *Little Sheba* (Huntington Theatre Company); *The Sound Inside* (Williamstown Theatre Festival); and *Our Town* in London, Chicago, Los Angeles, Boston and Kansas City. As an actor, he recently appeared on Broadway as Howard Fine in the 2018 production of *The Waverly Gallery*. Prior to that, he appeared on Broadway as Karl Lindner in the 2014 revival of *A Raisin in the Sun*, and Off-Broadway as the Stage Manager in *Our Town*, which he also directed, at the Barrow Street Theatre. He appeared in the HBO series "The Newsroom," the Showtime series "Billions," and in the motion picture *The Meyerowitz Stories (New and Selected)*. Cromer has received a Tony Award, Drama Desk Award, three Obie Awards, three Lucille Lortel Awards, a Joe A. Callaway Award, four Jeff Awards, and in 2010 was made a MacArthur Foundation Fellow.

The Most Spectacularly Lamentable Trial of Miz Martha Washington

James Ijames is a Philadelphia based performer and playwright. James' plays have been produced by Flashpoint Theater Company, Orbiter 3, Theatre Horizon (Philadelphia, PA), The National Black Theatre (NYC), Ally Theatre (Washington DC) and have received development with PlayPenn New Play Conference, The Lark, Playwright's Horizon, Clubbed Thumb, Villanova Theater, Headlands Art Center, Wilma Theater, Azuka Theatre and Victory Gardens. James is the 2011 F. Otto Haas Award for an Emerging Artist recipient, and he also won two Barrymores for Outstanding Supporting Actor in a Play and one Barrymore for Outstanding Direction of a Play for *The Brothers Size* with Simpatico Theatre Company. James is a 2011 Independence Foundation Fellow, a 2015 Pew Fellow for Playwriting, the 2015 winner of the Terrance McNally New Play Award for *WHITE*, the 2015 Kesselring Honorable Mention Prize winner for *...Miz Martha* the 2018 Kesselring Prize Winner for *Kill Move Paradise* and a 2017 recipient of the Whiting Award. James is a founding member of Orbiter 3, Philadelphia's first playwright producing collective. James is Assistant Professor of Theatre at Villanova University and resides in South Philadelphia.

Whitney White is a director and musician originally from Chicago based in Brooklyn, New York.

Recent work: Aleshea Harris' *What to Send Up When It Goes Down* (The Movement, NYT Critics' Pick), *Jump* by Charly Simpson (Rolling NNP World Premiere, PlayMakers Rep), *Canyon* (IAMA Theatre), *This Land Was Made* by Tori Sampson (Vineyard Theatre Lab), *Rita Tambien Rita* by Tony Meneses (Julliard), *Othello* (Trinity Rep), and *Br'er Cotton* by Tearrance Chisholm (Endstation). Her original piece *Macbeth in Stride* was part of the 2019 Under the Radar Festival at The Public, and her original concert-play *Definition* is currently in development with Ars Nova and the Bushwick Starr. Associate Directing: *Marvin's Room* (Broadway), *If I Forget* (Roundabout), *Othello* (NYTW). Whitney is the current recipient of the Susan Stroman Directing Award, an Associate Artist at The Roundabout Theatre, and was recently a 2050 Fellow at the New York Theatre Workshop. She is currently in residency with the Drama League as part of their Next Wave Residency where she is developing an African American production of Anton Chekov's *Three Sisters* set to original music, and Colt Coeur. MFA Acting: Brown University/Trinity Rep, BA: Northwestern University. www.whitney-white.com

King James

Rajiv Joseph's play *Bengal Tiger at the Baghdad Zoo* was a 2010 Pulitzer Prize finalist for Drama and also awarded a grant for Outstanding New American Play by the National Endowment for the Arts. He has twice won the Obie Award for Best New American Play, first in 2016 with *Guards at the Taj* (also a 2016 Lortel Winner for Best Play) and then, last year, for *Describe the Night*. Other plays include *Archduke*, *Gruesome Playground Injuries*, *Animals Out of Paper*, *The Lake Effect*, *The North Pool* and *Mr. Wolf*. Joseph has been awarded artistic grants from the Whiting Foundation, United States Artists and the Harold & Mimi Steinberg Charitable Trust. He is a board member of the Lark Play Development Center in New York City, where he develops all his plays. He served for three years in the Peace Corps in Senegal and now lives in Brooklyn, NY.

Anna D. Shapiro joined the Steppenwolf ensemble in 2005 and was awarded the 2008 Tony Award for Best Direction of a Play for *August: Osage County* (Steppenwolf, Broadway, London). She was nominated in 2011 in the same category for *The Motherf**ker with the Hat* (Public Theatre, Labyrinth Theater). Other directing credits at Steppenwolf include Tracy Letts's world premiere of *The Minutes*, *Visiting Edna*, *Mary Page Marlowe*, *Three Sisters*, *A Parallelogram*, *Up*, *The Crucible*, *The Unmentionables* (also at Yale Repertory Theatre), *The Pain and the Itch* (also in New York), *I Never Sang for My Father*, *Man from Nebraska*, *Purple Heart* (also in Galway, Ireland), *The Drawer Boy*, *Side Man* (also in Ireland, Australia and Vail, Colorado), *Three Days of Rain*, *The Infidel* and *This is Our Youth* (which transferred to Broadway). Other Broadway credits include *Straight White Men* (with Josh Charles and Armie Hammer), *Of Mice and Men* (with James Franco) and *Fish in the Dark* (with Larry David). Off-Broadway credits include *Domesticated* (Lincoln Center). Anna is a graduate of the Yale School of Drama and Columbia. She was appointed Steppenwolf's Artistic Director in 2015 and is a professor in Northwestern University's Department of Theatre.

Catch as Catch Can

Mia Chung's plays include *Catch as Catch Can*, *You for Me for You*, and *This Exquisite Corpse*. *Catch as Catch Can* had a world premiere with Page 73 (NYC) in Fall 2018. *You for Me for You* had a UK premiere at The Royal Court (London), an Asia premiere at the National Theatre of Korea (Seoul), a US premiere at Woolly Mammoth Theatre (DC), and multiple productions across the country; the play is published by Bloomsbury Methuen Drama. Her work has been supported by numerous awards, commissions, and residencies including Clubbed Thumb, EST/Sloan, Ma-Yi Theatre, NEA, NYTW, Playwrights' Center/Jerome Fellowship, Playwrights Realm, and South Coast Rep. She is an alum of Huntington Theatre fellows, Ma-Yi Writers Lab, and New Dramatists.

Ken Rus Schmoll directed the world premiere of Mia Chung's *Catch as Catch Can* for Page 73. Other New York credits include *Gone Missing* (City Center); *Sagittarius Ponderosa* (NAATCO); *Antlia Pneumatica, Iowa* (Playwrights Horizons); *Judy, Grounded* (Page 73); *Card and Gift, Luther, Telethon, Amazons and Their Men, Demon Baby* (Clubbed Thumb); *The Invisible Hand, Red Dog Howls* (New York Theatre Workshop); *Not What Happened* (BAM Next Wave); *A Map of Virtue, Mark Smith, Aphrodisiac, The Internationalist* (13P); *FUREE in Pins and Needles, Telephone* (Foundry Theatre); *Middletown, The Internationalist* (Vineyard Theatre); and *What Once We Felt* (LCT3). Regional credits include *Marjorie Prime* (Marin Theatre Company); *The Bridge of San Luis Rey, The Women of Padilla, Seven Homeless Mammoths Wander New England* (Two River Theater); *John* (ACT); *Hillary and Clinton* (Philadelphia Theatre Company); *Love in the Wars* (Bard SummerScape); *The Grown-Up, Death Tax* (Humana Festival); *It Happens Like This* (Tanglewood); and *Proserpina* (Spoleto Festival USA). He is an affiliated artist with Clubbed Thumb and co-creator of its Directing Fellowship, a usual suspect at New York Theatre Workshop, and the recipient of two Obie Awards, a Lucille Lortel Award nomination, and a Drama League Award nomination.

The Brother's Size

Tarell Alvin McCraney is an acclaimed playwright and screenwriter. His script *In Moonlight Black Boys Look Blue* is the basis for the Oscar-winning film *Moonlight* directed by Barry Jenkins, for which McCraney and Jenkins won an Oscar for Best Adapted Screenplay. He also wrote the film *High Flying Bird* which recently premiered on Netflix directed by Steven Soderbergh. McCraney's plays include *The Brother/Sister Plays* trilogy, *Head of Passes, Wig Out!* and *Choir Boy* which is currently running on Broadway. McCraney is the recipient of a MacArthur "Genius" Grant, the Whiting Award, Steinberg Playwright Award, the Evening Standard Award, the New York Times Outstanding Playwright Award, the Paula Vogel Playwriting Award, the Windham Campbell Award, and a Doris Duke Artist Award. He is currently Chair of Playwriting at Yale School of Drama; an ensemble member at Steppenwolf Theatre Chicago; and a member of Teo Castellanos/D-Projects. McCraney is currently working on an original scripted TV series, *David Makes Man*, for Oprah Winfrey's OWN Network, produced by Michael B. Jordan and Page Fright Productions.

Monty Cole has directed productions, readings and workshops for The Goodman Theatre, Center Theatre Group, The Alley Theatre, The Court Theatre, Victory Gardens Theater, American Theatre Company, The Gift Theatre, The House Theatre of Chicago, Cape Cod Theatre Project, Oracle Productions, the Chicago Theater Marathon, California Institute of the Arts and others. Cole directed the critically acclaimed and Jeff Award-winning production of *The Hairy Ape* for Oracle Productions and recently directed William Shakespeare's *Hamlet* at The Gift Theatre. Monty is currently adapting John Howard Griffin's classic memoir *Black Like Me* for the stage and collaborating with choreographer Breon Arzell at the Center for New Performance on a new iteration of *In Dahomey*, the first black Broadway musical. Next up in Chicago, he'll helm *Kiss* by Guillermo Calderon at the Haven Theatre Company.

I Am Not Your Perfect Mexican Daughter

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 play *the way she spoke* will be receiving its Off-Broadway premiere at the Minetta Lane Theatre (produced by Audible) in Summer 2019. He is currently under commission from South Coast Repertory, Denver Center for the Performing Arts, and Steep Theatre. His plays have been supported by Steppenwolf Theater Company, Denver Center, Primary Stages, Oregon Shakespeare Festival, Goodman Theatre, and 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, and holds various affiliations with artistic organizations nationally and locally. He is a Professional Lecturer at The Theatre School at DePaul University, and is represented by The Gersh Agency and Circle of Confusion.

Sandra Marquez is a Steppenwolf Theatre Company ensemble member. She can currently be seen at Steppenwolf in *A Doll’s House, Part 2* as Nora. She directed the acclaimed sold-out production of *La Ruta* by Isaac Gomez at Steppenwolf and her acting credits with the company include *The Roommate*, *The Doppelgänger (an international farce)*, *Mary Page Marlowe*, *The Motherf**ker with the Hat*, *A Streetcar Named Desire*, *Sonia Flew* and *One Arm*. At Teatro Vista, where she is a longtime company member, she directed *Fade*, *My Mañana Comes*, *Breakfast Lunch & Dinner* and the Jeff nominated production of *Our Lady of the Underpass*. Her many acting credits at Teatro Vista include *A View from the Bridge* for which she received a Jeff Award. Marquez completed a three year arc playing Clytemnestra in what was billed as Court Theatre’s *Iphigenia Cycle (Iphigenia at Aulis, Electra and Agamemnon)*. Film and television credits include *Red Line*, *Boss*, *Empire*, *Chicago Med*, *Chicago Justice* and *Timer* amongst others. She is on the theater faculty at Northwestern University.

Accessibility

Committed to making the Steppenwolf experience accessible to everyone, performances featuring American Sign Language Interpretation, Open Captioning and Audio Description are offered during the run of each play. Assistive listening devices and large-print programs are available for every performance and the Downstairs and 1700 Theatres are each equipped with an induction hearing loop. All theaters feature wheelchair accessible seating and restrooms, and Front Bar features a push-button entrance, all-gender restrooms and accessible counter and table spaces.

Sponsor Information

United Airlines is the Official and Exclusive Airline of Steppenwolf. ComEd is the 2019/20 Season Lighting Sponsor.

Front Bar: Coffee and Drinks

Connected to the main lobby is Steppenwolf’s own **Front Bar: Coffee and Drinks**, offering a warm, creative space to grab a drink, have a bite, or meet up with friends and collaborators, day or night. Open Tuesdays – Sundays from 8am to midnight, Front Bar serves artisanal coffee and espresso is provided by La Colombe and food prepared by Goddess and Grocer. The menu focuses on fresh, accessible fare, featuring grab-and-go salads and sandwiches for lunch and adding shareable small plates and desserts for evening and post show service. www.frontbar.com.

Steppenwolf Education’s unique approach combines play production with educational components to enhance arts education for young audiences, as well as their teachers and families, as well as a professional leadership program for early-career professionals. Every season **Steppenwolf for Young Adults (SYA)** creates two full-scale professional productions specifically for teens. Working closely with the Chicago Public and metropolitan area schools and other community partners, Steppenwolf Education annually ensures access to the theater for more than 15,000 participants from Chicago’s diverse communities. The initiative also includes post-show discussions with artists; classroom residencies led by Steppenwolf-trained teaching artists in almost 100 classrooms in public high schools; professional development

workshops for educators; and the Young Adult Council, an innovative year-round after-school initiative that uniquely engages high school students in all areas of the theater's operations, as well as other teen and community-based programs.

Major foundation support for Steppenwolf Education is provided by the Polk Bros. Foundation, Allstate and United Airlines. Steppenwolf Education is also supported in part by contributions from The Crown Family, Paul M. Angell Family Foundation, Sage Foundation, Northern Trust Company, Field Foundation of Illinois, Dr. Scholl Foundation, the Helen Brach Foundation, ITW Foundation, Siragusa Foundation, Robert and Isabelle Bass Foundation, Inc. and Daniel F. and Ada L. Rice Foundation; as well as the Steppenwolf Associates, a community of dynamic young professionals.

Steppenwolf Education is a citywide partner of the Chicago Public Schools (CPS) School Partner Program.

Year of Chicago Theatre

Steppenwolf Theatre Company is proud to be part of the 2019 Year of Chicago Theatre, presented by the City of Chicago and the League of Chicago Theatres. To truly fall in love with Chicago, you must go to our theatres. This is where the city bares its fearless soul. Home to a community of creators, risk-takers, and big hearts, Chicago theatre is a hotbed for exciting new work and hundreds of world premieres every year. From Broadway musicals to storefront plays and improv, there's always a seat waiting for you at one of our 200+ theatres. Book your next show today at ChicagoPlays.com.

Steppenwolf Theatre Company is the nation's premier ensemble theater. Formed by a collective of actors in 1976, the ensemble of 49 members represent a remarkable cross-section of actors, directors and playwrights. Thrilling and powerful productions from *Balm in Gilead* to *August: Osage County* and *Pass Over*—and accolades that include the National Medal of Arts and 12 Tony Awards—have made the theater legendary. Steppenwolf produces hundreds of performances and events annually in its three spaces: the 515-seat Downstairs Theatre, the 299-seat Upstairs Theatre and the 80-seat 1700 Theatre. Artistic programming includes a sevenplay season; a two-play Steppenwolf for Young Adults season; Visiting Company engagements; and LookOut, a multi-genre performances series. Education initiatives include the nationally recognized work of Steppenwolf for Young Adults, which engages 15,000 participants annually from Chicago's diverse communities; the esteemed School at Steppenwolf; and Professional Leadership Programs for arts administration training. While firmly grounded in the Chicago community, nearly 40 original Steppenwolf productions have enjoyed success both nationally and internationally, including Broadway, Off-Broadway, London, Sydney, Galway and Dublin. Anna D. Shapiro is the Artistic Director and David Schmitz is the Executive Director. Eric Lefkowsky is Chair of Steppenwolf's Board of Trustees. For additional information, visit steppenwolf.org, facebook.com/steppenwolftheatre, twitter.com/steppenwolfthr and instagram.com/steppenwolfthr.

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