

STEPPEWOLF

HALF HOUR

Season 2, Ep: 5 – Clint Ramos: “Misfit Toys”

Air Date: 5/25/21

Featuring: Clint Ramos and Audrey Francis. With Cliff Chamberlain, James Vincent Meredith, Caroline Neff and Laura D. Glenn.

Clint Ramos:

I think we should allow ourselves to get a little messy.

Audrey Francis:

From Steppenwolf Theatre Company in Chicago, Illinois.

Clint Ramos:

The freedom to explore the deepest, darkest, whater-est in the human condition.

Audrey Francis:

This is *Half Hour*.

Caroline Neff:

All right, all right. Welcome back, y'all.

Audrey Francis:

Hey!

James Vincent Meredith:

Hello.

Caroline Neff:

Hey. So here we are, once again with another episode of *Half Hour*. This week we've got me Caroline Neff—

James Vincent Meredith:

James Vincent Meredith—

Cliff Chamberlain:

Cliff Chamberlain—

Audrey Francis:

And me, Audrey Francis.

Caroline Neff:

Okay, I have to say: I am so excited for this week's episode. Not only because Clint is one of the most incredible artists working in the American Theatre right now, but he's also our first designer to appear on the show. Audrey, what was it like talking to such a prolific and amazing designer?

Audrey Francis:

I mean, it was pretty humbling because... You know, when you talk to somebody and then you're like, "Fuck, what have I done with my life?" [Laughter] It's like that. He's amazing. And on top of that, I think the thing that I went into this conversation with is gratitude because Clint is the only person who has been bold enough to costume design me and say, "I'm going to dye your hair platinum blonde" for *Doppelgänger*. And so, because of Clint I have lived as a blonde for, you know, three months of my life, which I'll be forever grateful for.

Cliff Chamberlain:

I feel that way, when I talk to designers at all. Just like "What am I doing with my life?" [Laughter] Like, they're all so much better at creating art than me, like, in every way. And, gosh, just from the experiences I've had of seeing Clint's work at Steppenwolf, I know that it's true. He's an incredible, incredible designer. Especially because he can do two things: scenic and costume? Come on.

James Vincent Meredith:

Yeah. He also he totally had me dripping with flavors. When I did *Doppelgänger*, he got me in some good leopard magic. And my green leisure suit is something I'm still trying to purchase. Steppenwolf: if you're listening, I'm still interested. So yeah, I'm a huge fan of his work, costume-wise, for sure.

Caroline Neff:

All right, friends, should we take a listen?

James Vincent Meredith:

Yes. So excited to listen to this.

Caroline Neff:

Then here it is: Audrey Francis with Clint Ramos.

Stage Manager:

Half hour, top of the show, please. Half hour. Half hour, please. Top of the show. Half hour.

Audrey Francis:

So, Clint, because I don't think that I can word this as well as you could: how would you describe what you do for a living?

Clint Ramos:

I feel like part of what I've been doing in the last, maybe, six years of my life, in my professional career, my practice, basically, is actually asking that question, you know. Like, "Who am I? What am I?" You know, so, the easy answer to that question would be, "Yes, I am a set, and I am a costume designer, and I create the—I create environments for the theater, that houses the story. And I also design what the inhabitants of that environment look like." But I think more than anything, I feel like I'm a storyteller; I'm a theatre maker, you know. And a lot of what I do is based on that premise. On practicing, like, how to tell stories with other people.

Audrey Francis:

So, when I hear storytelling, I—when I was young, I remember that my way into seeing storytelling was through the people on stage telling it. So, my question to you is, when was there a moment where it became the environment, and even the articles that the humans were wearing on the environment, that became the story for you?

Clint Ramos:

That's really interesting. Well, you know, I think... I wanted to be a director. And I knew early on that I wasn't as good talking to people, and being on, you know, 100% of the time. And having that, that that communication line open 100% of the time, when creating the work. I didn't—I wasn't that person. I realized that pretty early on. You know, I didn't have that people skill. But I knew that I wanted to create something that in a way could still hold all of the themes and all of the stuff that's happening in this story, and I knew that design was the second—or was the logical step, you know. That's sort of like the easy answer as to like, when I did that. When I knew that I couldn't really be a director (not because I didn't have any vision), I knew that the logical step was to create the physical environments for the pieces. But my entry to the theater really was in political theater where—I grew up in the Philippines—and was through street theater. And I was very young. And I saw the power of that relationship between the audience and the piece that's being performed. So I've always thought of that, as the theater itself, and not particularly the silos that we try to... that, you know, particularly the American Theatre, like, they try to fill you into. You know. so I always looked at that theater as not anything that can be held, but actually as sort of this intangible connection between the thing and who's watching that thing, you know. And I think that's where I felt... I sort of like formulated, in my mind—in my very young mind—that I, you know, my involvement with the theater could be limber. Could be sort of amorphous.

Audrey Francis:

I love what you're saying about: it's about the thing itself, and the people watching the thing. And, you know, you use the word, earlier on, I heard you say the word vision. How do you come up with your vision and collaborate with someone who is a director, who may have their own vision?

Clint Ramos:

Rarely do I encounter a director who comes to the table saying “This is exactly what I want it to be, and this is how I want it to be.” And I've, you know, in my whole, career, I've kind of stayed away from those directors. But I've been lucky enough that most of the directors I've worked with, you know, and who, who I constantly collaborate with, actually don't come to the table with that. It is about... it is about learning to dance with each other, I think, for me that that those conversations lead towards. But in terms of like, what the entry point is, what the point of entry is, like, it's, for me, it's always I mean, clearly it's reading the script, or, you know, listening to the text and hearing the music and all that. But like, I feel like I think a lot of what I've come to understand about my process—and that I pay close attention to—is that everything that I do has to be an emotional response to the piece. Or whatever that piece is trying to say. When I encounter the piece I ask, “What does it make me feel,” you know? Then I ask the second question, which is, “What does it feel like?” As if the piece is something tactile. Like, I could feel it; I could smell it; I could see it; I could, you know, I could hear it. And what does that feel like? Does it feel slippery? Does it feel, you know, spiky? And from there, I think I just kind of, like hone in on that. And then that sort of leads me to, like this detective story where I'm like... it feels like I'm actually going into what would be like the equivalent of a really like, dark night. And you go into it, like, in a way that you kind of, like, you just don't know what's gonna happen, but you know that you're going to find... you're going to run into things.

Audrey Francis:

You have such this adventurous quality to your process. I was describing your work to my husband. And I said, "When I see Clints work, it touches all my senses." So, I feel like I can taste your set. And I can smell the costumes, which I want to talk about in a second. And I can feel things and they like... Your sets have sound, almost, to them. Do you feel like you see the world in a different way than most?

Clint Ramos:

Oh, that's a really interesting question. Because I... You know... I do. I actually do. And I don't know if I'm delusional that way. But it comes from a deep place of being an outsider, to be honest. As I mentioned, I grew up in the Philippines. But I think, although it was a homogenous culture, I was a very gay child. A very gay and very overweight child. So, at a very young age, I kind of really knew I was... You know, in a way I was a minority in my own family. And then when I came to the United States, I, you know, all of a sudden I was brown. And something that I've never really encountered, but like, also, being an immigrant, I've always kind of like, you know, the idea of being an outsider has always been, "I got that down." Like, I've absorbed that in a way. I never thought of it as a thing that I should actually harness, you know? I think earlier on I always just wanted to get rid of it. To a certain extent I still—I can't not. And it can feel deeply Freudian, to want to belong, right? But like, I think what I've learned as I've gotten older and battled many demons, I feel like... There is a God. What that God is trying to tell me is that, "Hey, there is this thing that constantly bugs you, you should actually just use that shit right there." So, yes, I think I see the world differently. But a lot of people also do you know? And I try to—as much as possible, I try to make that be about work, you know? And deploy that particular insecurity in the theater.

Audrey Francis:

Where do you feel most at home or most accepted?

Clint Ramos:

Ah, well, ironically enough in the theater. Because it is such a, you know, I call it the "Isle of Misfit Toys." [Laughter] That *Rudolph the Red Nosed Reindeer*, like—

Audrey Francis:

Oh totally. The Barbie with like, the fucked-up haircut?

Clint Ramos:

Exactly all of that. Like, I feel like that's the theater. But ironically enough, it is the theater. It is the source of great, great like, deep, deep abiding love for me. And it is also a source of—because it is that—you know, it is the source of deep disappointment, you know. And, it is also—it is because of sort of, like this deep love for it, this like really existential need to be loved by it, that I want to change it, you know. I don't even think like it's a question of where I feel most accepted. It's like, it's really a question of, like, home. And home on terms that I want to define for myself that I have defined for myself, but also want to define for future generations. Particularly designers of color or theater artists of color, you know.

Audrey Francis:

And you do so much advocacy work. You're a part of so many different things. Can you talk about some of the stuff that's been keeping you busy lately?

Clint Ramos:

Yeah, I mean, there's so much. It's just, you know. I think part of it is like I, you know, I run the design track—the design program—at Fordham. And so, I do that part through education. Just decolonizing how we teach design, you know. I talk with a lot of colleagues, you know... A bunch of designers and I started this group called Design Action, where we advocate for a radical change in the American Theatre design landscape. You know, just looking at the numbers, as we all know, we are fighting for equitable representation. And I think, what's unique about this group it is mixed, you know. It is White and BIPOC designers doing this. And, you know, what's been frustrating for me is that, you know, a lot of us have been saying this for a long time. I've been doing this work for a long time. And it's not frustrating, I suppose. It's just absurd that, you know, folks are only listening to it now. I see it as a sense of duty, actually. As a sense of my way of paying it forward, and, frankly, to pay the American Theatre back. I think, you know, I owe a lot to the American Theatre. And then I think part of the way I want to pay back is by doing this particular kind of service, you know. And it may not be the flavor of service that, you know, a lot of folks like. But I think it's the service that I feel is much needed right now.

Audrey Francis:

It's so cool to hear you talk about this Clint, because what the American Theatre needs, I don't think it knew that it needed that. And I can imagine it's incredibly frustrating, because you've been working for this, probably your entire career. And then there's just this one moment, where all of a sudden, the majority decides like, “Oh, now we'll listen. Now we'll do the right thing.” Which I can imagine is incredibly frustrating.

Clint Ramos:

Yes, it's incredibly frustrating. But it's also incredibly rewarding to know—Yeah, for instance, I'm one of the signatories of the We See You WAT letter and the demands. And to see so many theaters actually pay attention to what hundreds—even thousands—of Black, Indigenous and theatre workers of color have pointed out, is encouraging. It's encouraging to see the acknowledgement of what is just, you know, is being implemented. And implemented at a rate that's actually unprecedented. You see a lot of theaters actually change, from the way they look for board members to just like theatre practices. The way we all are doing land acknowledgments right now, before rehearsals. I think, all of that is very moving. It is very, very moving. I just tried to imagine what it could have been if we started like 10 years ago, and where we would be right now. But we can't really think about that. We just have to look at the future and see what, you know... Look ahead to this sort of forward movement.

Audrey Francis:

Just by you being an artist, you're changing the lives and opportunities for the next generation. Did you have any idea that that is what you'd be doing while you're creating your art? When you started?

Clint Ramos:

I never really looked at it that way, you know. To me, it just... it seemed like the only logical step and the only step. To be honest, when I came out of grad school, I couldn't find any work, right? And the only people who would give me work were people of color. And so, to a certain extent, part of me paying them back and also trying to, like, correct the past is actually well, “Then how can I... How can I make it easier for younger artists of color to enter the theater, and to actually practice? You know. We talk a lot about like, “Pipelines and blah, blah, blah, and all this kind of stuff, and EDI stuff, and all this kind of stuff.” But what are we really doing to create an openness in the practice? And I think for me, the rubric of mentorship and the way we've practiced it for a long time, as far as inclusion is concerned, is broken. You know, because I think part of what we've been trying to harness for a long time was created by a

system that didn't really benefit us. And so, for instance, when I was coming up, the idea was to find a mentor. So, inevitably, the folks who would mentor me were white, you know. And so, just in terms of lived experiences, there already is a separation there, because there are things that I would be reticent—or not reticent—reluctant to actually share with that person. Because I don't know if they would be able to actually understand it. And most of the time, they wouldn't, right. So the sort of, like, unspoken training module was like: if you find a mentor of color, what you want to learn from that mentor of color, is how to make yourself invincible. How to create an armor, so that you can survive the industry, right? So that you are that you become so exceptional, and so Teflon-covered, that anything that comes at you just bounces off. And so you can just continue doing the work. Things that my white contemporaries never had to deal with, right? They were teaching us how to be warriors.

Audrey Francis:

Yeah.

Clint Ramos:

Because nobody actually wanted to change the spaces. And so for me, I think part of, of the sort of, like, mentorship rubric is like, “Yes, find those mentors who will teach you that. Who will teach you all of that. But you also have to change this space so they don't have to build these armors.” Because when you talk to younger artists of color, who are like... They're done, you know. They are aware of what actually is due them in terms of social justice. Right. So, when you tell them “Hey, build an armor,” they're like “No fucking way. My white contemporary's not building an armor. Why are you asking me to build an armor? Fix the system, so I don't have to build an armor.” So to me, a lot of the mentorship rubric really is about that. It's like, how can we create this space? We say we want them; we say we want equitable representation. What are the systemic changes that we can make to set up these artists for success so we can indeed create this equitable presence that is meaningful, and just not about numbers?

Audrey Francis:

Yeah.

Clint Ramos:

Girl, you've got me off... *[Laughter]*

Audrey Francis:

Thank you for being willing to share that. And I guess the only question that I would ask is, if you had one piece of advice to give a young BIPOC designer or artist in general... What's the—either the best advice that you've received or the best advice that you have today?

Clint Ramos:

It's literally the advice that these folks, the folks of color who literally wrapped their arms around me when I was young when I entered the American theater. And it's the advice that I keep on giving everybody. It's like, go where the love is. Because what that means to me is go where there are likeminded people who care about the things that you care about, and who believe in the things that you believe in, and want to create work according to those principles. Whether or not they're BIPOC or white. I've found that community. I've found those people, you know. And I don't fuck with people who actually don't believe that. Sorry.

Audrey Francis:

No, no, that's great.

Clint Ramos:

[*Laughter*] You know, you can see the people who roll that way out in the world. And I'm going to say, for myself, I've been really fortunate that I've met so many people. A lot of them were at Steppenwolf. You know, who like really loved to create work and question the way they create work. You know? So, I think part of this is really about like: just find your tribe, you know. Find your tribe.

Stage Manager:

Fifteen minutes please. Fifteen minutes, top of the show. Fifteen.

Audrey Francis:

Can I ask a super fucking catty question?

Clint Ramos:

Yes. [*Laughter*]

Audrey Francis:

So, you do two things really well.

Clint Ramos:

Yeah.

Audrey Francis:

Set design, and costume design.

Clint Ramos:

Yeah.

Audrey Francis:

Is it difficult if you're only doing one of those aspects? And you have to work with a designer doing the other one where you know that you could do that shit so much better?

Clint Ramos:

I don't think you need to be doing two disciplines in order to have those thoughts in your mind. [*Laughter*] So I feel like, I think, part of, I guess, what happens is that... Is it difficult? I don't find it difficult. It's only difficult if you don't have a way to communicate your ideas. You know, I think part of what happens in the American Theatre is that, you know, there is an established power dynamic, you know, that I think we all need to start questioning, right? We always say, you know, "This is an open room, we're open for whatever, and blah, blah, blah." But like, really, what are the terms of engagement for that? So, for me, we should find a way to actually depersonalize the way we work with each other. And that's hard, because we all are theater people, and our hearts and souls are in there. But like, I think we should allow ourselves to get a little messy. You know. To know that there are things that we have to be able to throw our things in the ether. And like, if it lands: it lands. If it doesn't: it doesn't. To me, it's about like, not creating harm. That's one thing that's really important. But also, the freedom to explore the deepest, darkest, whatever-est things in the human condition, right? And that's a long way of answering that. Is it hard? It was hard originally when I didn't feel like I had a voice to speak. You know

what I mean? But now I feel like it actually isn't. If you find your tribe, you're going to be able to say all of those notes in public and people will love you and thank you for it. Because you're also receiving their notes that way.

Audrey Francis:

How did you... Because I feel like especially in the States, there's this mentality of, "You have to choose one thing." So, I admire so much that you were like, "I don't have to choose; I want to do both." Was there a—Did you have to fight for that choice? Or was it supported?

Clint Ramos:

I think for me, I had to fight for it. I had to say, you know, I had to sort of like, defy this kind of silo-making system that the American Theatre wants you to do. Because it's easier for them, you know, to categorize us, right. Like I'm sure it happens to actors. Like, "I can't think of that actor as this role." And like, "Well, you know, what, start working, you know, start thinking, because it's actually easy." Part of what happens—and this is this goes back to this idea of the scarcity mentality—is that, you know, I can speak for myself as a designer. We were never thought to be like, artistic leaders, for instance, you know? Designers, for instance, have a very intimate knowledge of how production departments are run in each theater. Right. So, it probably pays to listen to designers when they have something to say about like, how to improve working conditions in the theater. You know. And that, to me is really... It's like a no brainer. There are so many ways to skin the theatrical cat, right? But I think more and more what we're realizing is that in order for us to literally save the American Theatre, we actually have to look at that word "American." Instead of other words, right? Because I think that's what the key is, you know? How do we make it mirror the most ideal version of what we signed up for as a nation? As a country; as a people. So, let's make it about the people. Let us make it about the people. I mean, we have to really look at that. Among all of the "-isms." We have to look at this idea of populism and capitalism. And how do we then actually solve the American Theatre question?

Stage Manager:

Five minutes. This is your five-minute call. Five minutes.

Audrey Francis:

I'm incredibly moved and inspired to be with you. And I can't wait to see what happens to you in this lightning round.

Clint Ramos:

Oh, my God. Is it the lightning round?

Audrey Francis:

[*Laughter*] The lightning round? Are you ready?

Clint Ramos:

[*Laughter*] Can you phone a couple of friends?

Audrey Francis:

You absolutely can. Okay. Clint. What is the most important half hour of any process that you embark upon?

Clint Ramos:

It's the half hour when I get back home, and I think about that day. It's the first half hour.

Audrey Francis:

What is your most prized piece of play memorabilia? It can either be like a costume or whatever.

Clint Ramos:

I would say it's a button that I save from when I did *Here Lies Love*. You know, it fell off of Ruthie Ann Miles—who is a good friend, a fantastic, phenomenal actor—did that show at the Public and it fell off of her. And that show was very special to me. And so that's something that I've saved. Nobody knows this, but like I've saved it, and I've kept on saving.

Audrey Francis:

What job Didn't you get that broke your heart?

Clint Ramos:

You know, okay—this is really embarrassing to admit. Okay, in 1999 or 2000, a young director approached me—or I was like, I was actually referred to this director. I was. I was referred to him by another designer, and I really wanted to do the show. So, I go to this coffee shop in the Upper West Side in New York. I lay out my portfolio. I read the script, like, three times. And we had a great meeting. And I didn't get the job. And I've never mentioned this to him. But it was *Gross Indecency: The Trials of Oscar Wilde* by Moises Kaufman. And he was the writer and director. And I met him. And I don't think he actually... I don't know if he'll remember this. But I did not get that job.

Audrey Francis:

Okay that was a good one. What animal do you most identify with?

Clint Ramos:

I would say that, you know, a pig probably.

Audrey Francis:

I love that. [Laughter]

Clint Ramos:

All of it. You know, I mean, apparently pigs are really smart and intuitive. But I also feel like I'm always trying to, you know... I'm always, I'm just messy.

Audrey Francis:

See, I always want people to make a sandwich out of my stomach. [Laughter] Who is an artist (or some artists) that is (or are) giving you the most inspiration right now?

Clint Ramos:

Oh, my gosh, a lot of folks. You know. I'm really inspired by a lot of young BIPOC artists right now. Jeremy Harris, you know, Jeremy O. Harris has given me a lot of like, hope, you know, just by the sense of agency he has over his art and over his practice. And you know, and I loved working with him on *Slave Play*. You know, I'm very inspired by, you know, everybody. Like Dominique Morisseau, you know, for her ferocity. Robert O'Hara for his unabashedly satirical hammer on America. You know. Lynn Nottage, and David Henry Hwang. I just like—all of them, you know, inspire me. God. Katori Hall. Like all of them.

Just looking at the body of work, you know, and the wisdom that these artists have given the American Theatre. And I really think it's about time that we look at their work and create a new canon.

Audrey Francis:

If you had a superpower, what would it be?

Clint Ramos:

It would probably be invisibility.

Audrey Francis:

Oh god! An invisible pig!

Clint Ramos:

Like, can you imagine just like walking into tech and being like, "C'mon bitch just give it to me."
[*Laughter*] Literally like, "Talk about me right now." And then just like, let out like some messy snort be like, "[snort]." And then like "What the fuck?"

Audrey Francis:

You know what I can so easily imagine that. Which leads me to my next question, so easily: What do you daydream about?

Clint Ramos:

God. I day dream... Okay, here's what I really daydream about. I daydream about like, projects, you know. Projects, on Broadway or film or whatever that are... That that would just like, literally, open like minds and hearts about. And I daydream about, like, you know, about the ease with which that particular project would be funded and would find its audience you know. I daydream about that. There are so many things that I think the American public should really see. You know. I guess that's what I daydream about. And I think part of that is like this deep desire, you know—not actually desire—this acknowledgment that it is our responsibility to educate our audience.

Audrey Francis:

What's your favorite place to unwind in Chicago?

Clint Ramos:

[*Laughter*] Oh my God, please forgive me. This is so capitalist of me. But like, I'm bougie as fuck. But like, I love the fucking Soho House.

Audrey Francis:

That is a very nice.

Clint Ramos:

But I'm just saying that the way the Chicago folks do it is so amazing, because they leave you the fuck alone.

Audrey Francis:

Okay, Clint. If you are a character in a play, what would your character's description be?

Clint Ramos:

I think it would be: Filipino. Middle aged. Gay as fuck. Misunderstood. Means well, but will fight.

Stage Manager:

Places, please. Places please, for the top of the show. Places, please.

Caroline Neff:

Wow, that was so fucking inspiring. Right?

James Vincent Meredith:

I mean, I feel like he's got this eye for helping others who come, kind of, after him in a way that... You know, as far as the mentorship is concerned, you know, it's really interesting how he's talking about, you know, when he came up, and when a lot of us came up, you know. A lot of my mentors were white, and they had a certain knowledge that was very useful for me. But they couldn't really speak to what it'd be like to walk in my shoes as a person of color in this industry. And his idea of trying to change that whole paradigm and how that's viewed is really intriguing to me.

Audrey Francis:

It's like talking to someone who's actively trying to change the future in the present moment. Which is, like I said in the beginning of this conversation, incredibly humbling and inspiring.

Caroline Neff:

Yeah. To have that kind of inspiration and also to hear him talk about the way that he approaches design. Like with color and taste and feel. And that is so evident in his designs. I mean, from *Doppelganger*, to scenic design for *Marie Antoinette* to his work on *Slave Play*, which was breathtaking. I just, I love how tactile the way he talks about his art. As well as so sort of ethereally he's both like, grounded and tactile and sort of nebulous and ethereal, and I just, I love that dichotomy and a human being.

Cliff Chamberlain:

Well, the words that come to my mind were "Isle of Misfit Toys," when he was talking about home and where he feels most at home, both because of his deep love and his deep disappointment, just of, sort of the American Theatre, but that idea of the Isle of Misfit Toys, when you think of that movie, and you think of artists, the ones that matter are the Misfits. Are the ones that harness their own... the things about them that make them special and different. And he just is someone who, for myself, who doesn't know him, in listening to him, I'm like, "I want to be on that guy's Island."

James Vincent Meredith:

Also, he means well, but he will fight. That's one of my favorite quotes.

Audrey Francis:

If you want to see more of Clint's work, obviously you can check him out on Instagram, his name Clint Ramos. You could also take a little trip to the movie theater on August 13 when a movie that he costume-designed is being released called *Respect* about Aretha Franklin.

Caroline Neff:

Amazing. Amazing. I cannot wait to see the projects that that human being comes up with next. And I can't wait to have him back at Steppenwolf. And with that... that unfortunately is our time. So, thank you, listeners for tuning into this episode of *Half Hour* brought to you by Steppenwolf Theatre Company.

Audrey Francis:

And thanks again to our guest this week: Clint Ramos

James Vincent Meredith:

Half Hour is produced by Patrick Zakem, mixed and edited by Matthew Chapman.

Caroline Neff:

The theme music for *Half Hour* is by Michael Bodeen and Rob Milburn.

Audrey Francis:

The voice of this episode's stage manager was Laura D. Glenn.

Cliff Chamberlain:

Special thanks to Erin Cook, Joel Moorman, Kara Henry, Christopher Huizar, Kerstin Adams, Madeline Long, Corinne Florentino—

James Vincent Meredith:

And all the folks at Steppenwolf.

Caroline Neff:

Follow us on Twitter at @Steppenwolfthtr or on Facebook and Instagram. And you can always get in touch by emailing halfhour@steppenwolf.org.

Audrey Francis:

And heads up y'all: we're taking a short midseason break, but in four weeks we'll be back with more conversations with legendary and inspiring artists, activists, and organizations.

Caroline Neff:

Till then, this is Caroline Neff.

James Vincent Meredith:

James Vincent Meredith.

Cliff Chamberlain:

Cliff Chamberlain.

Audrey Francis:

And Audrey Francis. A lifetime to engage; half hour to places.