

20,000 LEAGUES UNDER THE SEAS



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lookingglass 30

Ensemble Member Kareem Bandealy;
Illustration by Fred Baxter; Photo by Sean Williams

LOOKINGGLASS THEATRE COMPANY

presents

20,000 LEAGUES UNDER THE SEAS

Adapted by David Kersnar⁺ and Althos Low

From the Books by Jules Verne

Directed by Ensemble Member David Kersnar⁺

Scenic Designer

Todd Rosenthal^{USA}

Costume Designer

Sully Ratke^{USA}

Lighting Designer

Christine Binder^{USA}

Sound Designer

and **Composer**

Rick Sims^{USA}

Circus Choreographer

Sylvia Hernandez-DiStasi^{*}

Puppet Designers

Blair Thomas, Tom Lee
& Chris Wooten

Rigging Designer

Isaac Schoepp

Properties Designer

Amanda Herrmann

Dialect Coach

Kathy Logelin

Fight Choreographer

Max Fabian

Stage Manager

Miranda Anderson⁺

Production Manager

Sarah Burnham

CAST

Kylie Anderson Brigitte Conseil
Kareem Bandealy⁺ Captain Nemo
Walter Briggs⁺ Ned Land
Thomas J. Cox⁺ Gideon Spillet/J.B. Hobson/
Guard/Boatswain
Joe Dempsey⁺ Pencroff/Farragut
Micah Figueroa⁺ ... Harbert/Ensign Smith/Nicholas
Madeleine Lambert⁺ ... Professor Morgan Aronnax

Glenn-Dale Obrero Kin-Fo/Mr. Drax/First Mate
Amro Salama⁺ Cyrus Smith/
Constable Weaver/Engineer

UNDERSTUDIES

Trevor Bates Harbert/Ensign Smith/
Nicholas AND Kin-Fo/Mr. Drax/First Mate
Daniel Chenard Ned Land
Raymond Fox⁺ Gideon Spillet/J.B. Hobson/
Guard/Boatswain AND Pencroff/Farragut

Artistic Director

Heidi Stillman⁺

Executive Director

Rachel L. Fink

Producing Director

Philip R. Smith⁺

**Connectivity and
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Andrew White⁺

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Michele V. Anderson

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^{USA} Denotes member of United Scenic Artists, the union for Designers, Artists and Craftspeople

Lookingglass Theatre Company is a member of Theatre Communications Group (TCG), the national service organization for American Theatre, and of the League of Chicago Theatres, the local service organization for theatre.

PRODUCTION STAFF

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Georgette Verdin
Lauren Widner

Assistant Stage Manager

Kathleen Barrett*

Dramaturg

Caroline Macon

Script Supervisor

Lauren Widner

Associate Scenic Designer

Arnel Sanciano

Costume Design Assistant

Melissa Perkins

Associate Lighting Designer

Daniel Friedman

Assistant Sound Designer

Morgan Lake

Assistant Properties Designer

Lydia Hanchett

Assistant Fight Choreographer

Wesley Daniel

Master Carpenter

Jake Puralowski

Carpenters

Nick Harazin
Kevin Lynch
Elyse Estes
Keira Jacobs
Chris Stoutjesdyk

Kevin Douglass

Adena Rice

Ben Dawson

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K.T. Shivak

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Sarah Lewis

Scenic Charge Assistant

Lee Moore

Scenic Artists

Emily Smith
Meghan Exleben

Scenic Artist Intern

Juyoung Kim

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Shawn Rodriguez

Costume Shop Assistant

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Samantha Umstead for
Penny Lane Studios

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Melissa Bochat for Craftiga

Properties Artisans

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Deck Crew Chief

Jake Wiener

Deck Crew

Niki Dreistadt
Zavarie Irons
Liz Larsen

Deck Crew Covers

Olivia Ellery

Stage Management Intern

Sapier Weinglass

Electrics Intern

Michelle Radogna

Sound Intern

Adam Lewis

Casting

Philip R. Smith*
Raymond Fox*

* Member of Actors' Equity Association,
the union for professional actors and
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IN CONVERSATION

with Co-Adaptors **David Kersnar**
and **Steve Pickering** (Althos Low)

by Caroline Macon, Lookingglass New Works Associate



CM: David, what first drew you to adapt *20,000 Leagues Under the Seas*?

David: Back in 2011, fellow Ensemble Member Phil Smith and I were sitting in the theatre during a break from tech for the play I co-wrote and directed, *The Last Act of Lilka Kadison*. We were brainstorming a future production, and started thinking about how the theatre itself feels like a submarine with all of the working pipes in the pumping station. I suggested a new adaptation of *20,000 Leagues Under the Seas*. Laura Eason had done a fantastic adaptation of another Jules Verne work, *Around the World in 80 Days*. Plus, Lookingglass already had a good track record of staging the impossible.

CM: Steve, what excited you to dive into this project?

Steve: Three reasons: David, Lookingglass, and the story itself which has been imprinted on my brain since seeing the Disney picture in re-release in the early '70s. *20,000 Leagues Under the Seas* is the masterpiece of one of the primary creators of modern science-fiction. There's an enormous amount of new scholarship now about Jules Verne, and he's benefited the past decade from retooled—much more faithful—translations. In many ways, he's an author being rediscovered.

CM: What do you hope audiences will take from this play?

David: On an entertainment level, this story is the same hardcore thriller it's been for over a century: Victorian submarines, sea battles, hairbreadth escapes. And on a deeper level, the story really has grown into a near-parable in many ways more resonant to our world than to the world for which it was originally intended. We've passed all speculation, and we are able to do all of the things that Captain Nemo does—and with considerably more firepower. So, wrestling with the moral responsibilities of science developed for destructive use is very clear and present for us in a way that, perhaps, it wasn't in the 19th century. That said—they are the same responsibilities Verne brought up in the first place.

CM: You have changed the gender of the protagonist of the story. The scientist, Aronnax, and Aronnax’s companion, Conseil have been changed from male to female, what was the inspiration for this?

David: Well, Verne’s original text featured all men, and we were experimenting with ways to broaden that. In talking with Steve, and inspired by female Victorian writers who took on male nom de plumes in order to be published, we landed on the idea of making Aronnax just such a person. It gave us some fun things to play with and provides a different breadth and depth to the proceedings.

Steve: We were both intrigued by what conflicts might arise for Aronnax if she were a woman writing as a man, a la George Sand—who was actually Amantine Dupin. Dupin was a great friend and fan of Verne’s—and it’s believed she was the one who encouraged him to write a book about undersea exploration.

CM: Talk a little about what it’s like to workshop movement and physical sequences for a new play.

David: Lookingglass has an awesome relationship with the Actors Gymnasium up in Evanston, which is run by Lookingglass’ Artistic Associate Sylvia Hernandez-DiStasi, who has choreographed many of our shows. There, we got to work with some of the production and design teams to play around and stage physical sequences in the show. It’s one of the most fun parts of the process, experimenting with all the ways we can tell the story. ■

SPECIAL THANKS

The Actors Gymnasium	Staff, cast, crew, and	Jenny Lamb
Griffin DiStasi	designers for student	Lyric Opera of Chicago
Delphine Geannopoulos	productions at Lake	Reed Rigging
Chloe Johnston	Forest College & Monterey	Troy West
	Peninsula College	



LOOKINGGLASS THEATRE COMPANY'S 2018-19 Season

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NOV. 7, 2018–JAN. 13, 2019



ACT(S) of GOD

Written by Ensemble Member
KAREEM BANDEALY

Directed by Ensemble Member
HEIDI STILLMAN

FEB. 13–APRIL 7, 2019



Mary Shelley's FRANKENSTEIN

Written and Directed by
Ensemble Member **DAVID CATLIN**

From the Book by **MARY SHELLEY**
MAY 8–AUG. 4, 2019

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PROFILES



KYLIE ANDERSON (Brigette Conseil) is proud to be making her Lookingglass debut! Kylie began understudying this production immediately after finishing her acting studies at the University of Oklahoma in April. Her credits in Oklahoma include: Eli in *Let the Right One In*; Belinda Blair in *Noises Off*; Sylvia in *Sylvia*; and Androcles from *Androcles and the Lion* with Helmerich Literature Alive. Since moving to Chicago, she has participated in staged readings with Chicago Theatre Marathon, Commission Theatre, and Remy Bumpo Theatre Company, and is thrilled to be starting her professional theatre career beside such incredible castmates and wonderful new friends. Kylie is represented by Stewart Talent.



KAREEM BANDEALY (Captain Nemo/Lookingglass Ensemble Member) has previously appeared at Lookingglass in *Blood Wedding*, *Moby Dick*, *The Little Prince*, *Big Lake Big City*, *Bengal Tiger at the Baghdad Zoo*, *The Last Act of Lilka Kadison*, and *Peter Pan (A Play)*. Chicago credits: *A Christmas Carol* (2014–2017), *Rock 'N' Roll*, *Gas For Less* and *King Lear* at Goodman Theatre; *The Wheel* at Steppenwolf Theatre Company; *Oklahoma!* at Paramount Theatre; *The Good Book* and *The Illusion* at Court Theatre; *Julius Caesar*, *Hamlet*, *The Caretaker* and *Heartbreak House* at Writers Theatre; *A Midsummer Night's Dream*, *Edward II* and *Romeo and Juliet* at Chicago Shakespeare Theater; *A Disappearing Number*, *Blood* and *Gifts* at TimeLine Theatre; *The Skin of Our Teeth* and *The Real Thing* at Remy Bumpo Theatre Company; *Othello* (as Othello) at The Gift Theatre, and many others. Regional credits include: *The Merry Wives of Windsor*, *The Three Musketeers* and *The Tempest* at Illinois Shakespeare Festival; *Love's Labour's Lost* at Notre Dame Summer Shakespeare; *Julius Caesar* and *Stuff Happens* at Pittsburgh Irish & Classical Theatre, and four seasons with Orlando Shakespeare Theater. He has appeared in several films including *The Merry Gentleman* directed by Michael Keaton, in the new web series *Code-Switched*, and on TV in *Chicago Fire*. His new play, *Act(s) of God*, is slated for its world premiere as part of Lookingglass' 2018–19 Season. Kareem is a recipient of the 2011 3Arts Artist Award.



WALTER BRIGGS (Ned Land/Lookingglass Artistic Associate) is happy to return to Lookingglass, where he is an Artistic Associate, after performing as Ishmael in last summer's production of *Moby Dick*. He has previously appeared at Lookingglass in *Bengal Tiger at the Baghdad Zoo* and *The North China Lover*, as well as performing as Starbuck in the touring production of *Moby Dick* at South Coast Repertory, Arena Stage and Alliance Theatre. Chicago credits include: *Sucker Punch* (Victory Gardens Theater), *Hit The Wall* (The Inconvenience/Steppenwolf Theatre Company), *All Our Tragic* (The Hypocrites), and *The Glass Menagerie* (Mary-Arrchie Theatre Co.). Regionally, Walter has performed at A.R.T., Actors Theatre of Louisville, and The Getty Villa. TV/Film credits include: *Chicago Med*, *Jessica*, *A Good Person*, *Ballad*, and *Older Children*. Walter is a founding member of The Inconvenience and a graduate of the Chicago College of Performing Arts at Roosevelt University.



THOMAS J. COX (Gideon Spillet, J.B. Hobson, Guard, Boatswain/ Lookingglass Ensemble Member) most recently appeared at Lookingglass in *Cascabel*. A founding Ensemble Member, Thom has appeared in many productions since 1988, including *The Jungle*, *The Odyssey*, *West*, *The Arabian Nights*, *The Master and Margarita*, *The Great Fire*, *Nelson Algren: For Keeps and a Single Day*, 1984, *The Old Curiosity Shop*, and *Peter Pan (A Play)*, among others. Regionally, he has appeared at Goodman Theatre, Steppenwolf Theatre Company, Northlight Theatre, Court Theatre, The House Theatre of Chicago, The Gift Theatre, Victory Gardens Theater, and Milwaukee Repertory Theater. He also serves Lookingglass' Education and Community Program as Master Teacher. Most recently, Thom was seen in *Blind Date* (Goodman Theatre) and *Book of Will* (Northlight Theatre). TV/Film: *Brotherhood* (Showtime), *Chicago Fire* (NBC), *Since You've Been Gone* (Miramax).



JOE DEMPSEY (Pencroff, Farragut) is very glad to be back at Lookingglass where he has appeared in *Around the World in 80 Days*, *The Shaggs: Philosophy of the World*, *Summertime* and *My Life in Pop*. More recent credits include: *Faceless* (The Repertory Theatre of St. Louis; Northlight Theatre); *The Rembrandt* (Steppenwolf Theatre Company), and *Ah, Wilderness!* (Goodman Theatre). Around Chicago, he has also acted (out) at Court Theatre, Chicago Shakespeare Theater, Victory Gardens Theater, Paramount Theatre, Drury Lane Theatre, Theater Wit, plus many others, as well as regionally at Milwaukee Repertory Theater, Baltimore Center Stage, City Theatre Company (Pittsburgh, PA), Cincinnati Playhouse in the Park and Kansas City Repertory Theatre. He is an artistic affiliate of American Blues Theater and a former member of The Second City National Touring Company and The Neo-Futurists. Much love to all his Lookingglass friends on their 30th anniversary.



MICAH FIGUEROA (Harbert, Ensign Smith, Nicholas) is thrilled to be returning to Lookingglass after performing in *Moby Dick* in 2015 and 2017 and (once!) in *Lookingglass Alice*. Chicago theatre credits include: *Tall Girl and the Lightning Parade* (Walkabout Theater); *The Winter Pageant* (Redmoon Theater); *Distance to the Moon* (First Floor Theater). Regional theatre credits include: *Moby Dick* (Alliance Theatre, Arena Stage, South Coast Repertory); *In the Beginning*, *Henry IV* (Dallas Theater Center); *The Farnsworth Invention*, *Wild Oats* (Theatre Three); *Coriolanus*, *Cyrano de Bergerac*, *Macbeth* (Shakespeare Dallas); *Titus Andronicus* (Kitchen Dog Theater). He earned a BFA from Southern Methodist University and the British American Drama Academy.

PROFILES



MADELEINE LAMBERT (Professor Morgan Aronnax) recently played Susan B. Anthony in *The Agitators* (Geva Theatre Center) and L'il Bit in *How I Learned to Drive* (Cleveland Play House and Syracuse Stage). Other credits include: *Steel Magnolias*, *A Christmas Carol* (Trinity Repertory Company); *The Children's Hour*, *Marie Antoinette*, *Blackbird*, *Anne Boleyn* (The Gamm Theatre); *Cock, Cat on a Hot Tin Roof* (Wellfleet Harbor Actors Theater); *Uncle Jack* (Boston Playwrights' Theatre); and *Grounded*, *Middletown*, and *At The Vanishing Point* (Manbites Dog Theatre Company). TV credits: *Empire* and *Chicago PD*. Madeleine received her MFA in Acting from Brown University/Trinity Rep and her bachelor's degree from Duke University. Represented by Stewart Talent, Madeleine is a graduate of and an instructor at The School at Steppenwolf and an adjunct faculty member in the Theater Studies Department at Duke University. Madeleine is an award-winning audiobook narrator.



GLENN-DALE OBRERO (Kin-Fo, Mr. Drax, First Mate) is thrilled to be making his Lookingglass debut! Other Chicago credits include: *A Beauty Queen of Leenane* (Northlight Theatre, u/s); *A Wrinkle in Time* (Lifeline Theatre); *Akeelah and the Bee* (Adventure Stage Chicago); *How We Got On* (Haven Theatre, u/s). TV: *Chicago Fire* (NBC). He received his BFA in Performing Arts from Savannah College of Art and Design and is represented by Gray Talent Group.



AMRO SALAMA (Cyrus Smith, Constable Weaver, Engineer) is making his Lookingglass Theatre debut. Chicago theatrical credits include: *Yasmina's Necklace* (Goodman Theatre, 2017), *Alias Grace* (Rivendell Theatre Ensemble, 2017), Jeff Award Nominated *Yasmina's Necklace* (16th Street Theater, 2016) and understudying the role of Amir in *Disgraced* (Goodman Theatre, 2016). Other theatrical credits include: Pulitzer Prize Nominated *Omnium Gatherum* (Theatricum Botanicum, LA), *On Caring For The Beast* (Cornerstone Theater Company, LA), *SubUrbia* (Pacific Resident Theater, Los Angeles), *Yasmina's Necklace* (Mustard Seed Theatre, St. Louis), *Sarah's War* (The Hudson Theatre, LA), Middle East Comedy Festival (ACME Comedy, LA), and *Salam Shalom* (Whitmore Lindley Theatre Center, LA). TV credits include: the recurring role of Habib on Showtime's *The Chi* and starring roles on *Chicago PD*, *Modern Family*, *Free Agents*, *Chicago Justice*, *Shameless*, *Children's Hospital*, *Law and Order*, and *Suite Life on Deck*. Film credits include: Tariq Hussein in the Ed Zwick directed film *The Siege*, the Apostle Thomas in Vertical Church Film's *Good Friday*, and Farid in the soon to be released to film festivals *What Remains*.



TREVOR BATES (u/s Harbert, Ensign Smith, Nicholas AND Kin-Fo, Mr. Drax, First Mate) is excited to be working at Lookingglass Theatre for the first time. Chicago credits include: *Speech and Debate* (Brown Paper Box Company), *Jerker* (Pride Films and Plays), *The Temperamentals* (About Face Theatre Company, u/s), and *You Think It's Easy Being The Tooth Fairy?* (Lifeline Theatre Company, u/s). TV: *South Side* (Comedy Central) and *Play By Play* (Complex Networks).

Trevor graduated from The Theatre School at DePaul University with a BFA in Acting.



DANIEL CHENARD (u/s Ned Land) is thrilled to be working with Lookingglass Theatre on this undersea adventure. Previous Chicago credits include: *They* (Trap Door Theater); *The Princess, the Minstrel, and the Rabid Bat* (Rabid Bat Theatricals); *Romeo and Juliet* (Citadel Theater); *The Epic of Gilgamesh* (The Plagiarists); and *The Seagull and The Cherry Orchard* (UV Theater Project). Daniel is a proud graduate of Northwestern University.



RAYMOND FOX (u/s Gideon Spillet, J.B. Hobson, Guard, Boatswain AND Pencroff, Farragut/Lookingglass Ensemble Member) last appeared at Lookingglass Theatre in *Moby Dick*. Off-Broadway/Broadway: *Metamorphoses* (Second Stage Theatre, Circle in the Square Theatre). Regional Credits: Goodman Theatre, Seattle Repertory Theatre, Berkeley Repertory Theatre, Arena Stage, Arden Theatre Company, South Coast Repertory, Remy Bumppo Theatre Company,

Route 66 Theatre, Hartford Stage, American Repertory Theatre, Indiana Repertory Theatre, Alliance Theatre, Meadow Brook Theatre, The House Theatre of Chicago, Mark Taper Forum, Court Theatre, McCarter Theatre, Kansas City Repertory Theatre, First Folio Theatre, Canada's Stratford Festival, and Timeline Theatre (*Blood and Gifts*, 2013 Equity Jeff Award for Supporting Actor). Education: Northwestern University and the A.R.T. Institute at Harvard University.

DAVID KERSNAR (Director/Playwright/Lookingglass Ensemble Member) has directed, performed, written, designed and taught for Lookingglass since 1988. David previously served as the Lookingglass Artistic Director, founded and directed Lookingglass Education & Community Programs, and served as Master Teacher. Other directing and writing credits include: premiere productions at Next Theatre Company, Lyric Opera of Chicago, Chicago Symphony Orchestra, Lively Arts Dance Academy, and Chicago Children's Theatre. David also worked with Berkeley Repertory Theatre, Goodman Theatre, Steppenwolf Theatre Company, Remains Theater, Brooklyn Academy of Music, The Actors' Gang, Touchstone Theatre, and Alley Theatre of Houston. David has served as Theatre Chair for Monterey Peninsula College, as well as professor of theatre at such institutions as Northwestern University, DePaul University, Roosevelt University and University of Illinois. He co-founded and produced over 40 films and plays nationally and internationally with Shaking the Tree Interactive Productions, which uses theatrical problem-solving techniques in business environments. Film and TV credits include: *U.S. Marshals*, *Since You've Been Gone*, *Early Edition*, *Turks*. David holds a B.S. in theatre/performance studies and a MFA in directing from Northwestern University.

PROFILES

STEVE PICKERING (ALTHOS LOW/Playwright) is a Chicago-based actor, director, and playwright. A Goodman Theatre Creative Partner and Project Manager for Shanghai Low Theatricals (SLT), he is formerly the Artistic Director of Next Theatre Company in Evanston. For SLT, he has served as the primary adaptor—in collaboration with company members—of Orwell's *Animal Farm* (Steppenwolf for Young Adults, 2014); Conan Doyle's *The Hound Of The Baskervilles* (Idle Muse Theatre Company); Alastair Reynolds' *Diamond Dogs* (The House Theatre of Chicago); and his own production of *Alphaburn*, retelling the Joan of Arc story (DePaul University, 2017). As an actor, he last appeared in Robert Falls' world premiere staging of Rogelio Martinez' *Blind Date* (Goodman Theatre—one of over 30 productions with the company since 1987); Sean Grennan's *The Tin Woman* (Theatre at the Center); and Mary Zimmerman's *Treasure Island* (Lookingglass; Berkeley Repertory Theatre). In 2016, he was awarded a Lunt-Fontanne Fellowship by the Ten Chimneys Foundation. shanghaiow.org

TODD ROSENTHAL (Scenic Designer)'s Broadway credits include: *August Osage County* (Tony Award), *The Motherfucker with the Hat* (Tony Nomination), *Who's Afraid of Virginia Woolf?*, *Of Mice and Men* (Filmed by National Theatre Live), *This is Our Youth*, *Fish in the Dark*. Upcoming Broadway: *Straight White Men*. Off-Broadway credits include: *Red Light Winter* (Barrow Street Theatre), *Domesticated* (Lincoln Center) and *Qualms* (Playwrights Horizons). Todd was also a designer for six years for Big Apple Circus. International credits: *August Osage County* (London; Australia), *The Beauty Queen of Leenane* (Ireland), *Nice Fish* (London), *Downstate* (London). Regional work includes: Steppenwolf Theatre Company (28 productions), Goodman Theatre (Creative Partner), Guthrie Theater, Berkeley Repertory Theatre, and many others. Museum exhibitions include: *Mythbusters: The Explosive Exhibition*, *The International Exhibition of Sherlock Holmes*. Awards include: Laurence Olivier, Helen Hayes, Ovation, Back Stage Garland, Jeff, San Francisco Bay Area Outer Critics Circle, and Michael Merritt. Todd is a professor at Northwestern University and a graduate of Yale School of Drama.

SULLY RATKE (Costume Designer) is thrilled to be back at Lookingglass. She is a graduate from the stage design MFA program at Northwestern University with a B.A. in Painting and Drawing from the University of Notre Dame. She is fascinated by all peoples (and their wide world!) and harbors an intuition for connecting them—particularly through their common use of symbols, rituals, and spiritual ideas. She has been working as a costumer in Chicago at various theaters, including Steppenwolf Theatre Company, Drury Lane Theatre, Griffin Theatre, The Gift Theatre, Victory Gardens Theater, Northwestern University, Chicago Fringe Opera, and others. sullyratke.com

CHRISTINE A. BINDER (Lighting Designer/Lookingglass Artistic Associate) has designed lighting for Victory Gardens Theater, Writers Theatre, Chicago Shakespeare Theater, Court Theatre, Northlight Theatre, Steppenwolf Theatre Company, Indiana Repertory Theatre, Goodman Theatre, and Oregon Shakespeare Festival. Her opera designs include work at Lyric Opera of Chicago, Chicago Opera Theater, San Diego Opera, San Francisco Opera, Pittsburgh Opera, and Houston Grand Opera. Recent designs include: *Plantation!* (Lookingglass); *hang* (Remy Bumppo Theatre Company); *Red Velvet* (Chicago Shakespeare Theater). Upcoming designs include: *Mansfield Park* (Northlight Theatre); *Eugene* (Canadian Opera Company; Washington National Opera); *Swan Lake*

(Joffrey Ballet). Christine is the Head of Lighting Design at The Theatre School at DePaul University. She lives in Oak Park with her husband Claude and son Cody.

RICK SIMS (Sound Designer and Composer/Lookingglass Artistic Associate) has composed and designed sound for more than 25 Lookingglass productions. Other Chicago credits include: Steppenwolf Theatre Company, Congo Square Theatre Company, Writers Theatre, Lifeline Theatre, Griffin Theatre, Chicago Children's Theatre, The Hypocrites, The House Theatre of Chicago, Court Theatre, American Theater Company, Victory Gardens Theater, Raven Theatre, Steep Theatre, Northlight Theatre and About Face Theatre. Regional credits include: the Getty in LA; South Coast Repertory in Costa Mesa, CA; Arena Stage and Roundhouse Theatre in Washington, D.C.; Alliance Theatre in Atlanta; Boston Playwrights' Theatre; Arden Theatre Company in Philadelphia; Playwrights Horizons in NYC; Actors Theatre of Louisville; Portland Playhouse in Portland, OR. Rick won a Jeff Award for Sound Design for Lookingglass' *Moby Dick* and *Hephaestus*, as well as a Black Theatre Alliance Award for Congo Square Theatre Company's *Brothers In the Dust*, and received several nominations for both awards. Rick is an Artistic Associate of Lookingglass and an Artistic Affiliate with American Blues Theater. Rick also wrote the book, music and lyrics for Lookingglass' *Hillbilly Antigone*.

SYLVIA HERNANDEZ-DISTASI (Circus Choreographer/Lookingglass Artistic Associate) is a co-founder and the Artistic Director of The Actors Gymnasium, where she serves as master teacher, choreographer and director of The Professional Circus Training Program. Sylvia has been an Artistic Associate of Lookingglass since 1999. She has worked on more than 15 productions with the company, where she has received three (of her four) Jeff Awards for choreography (*Baron in the Trees*, *Hard Times*, *Lookingglass Alice*). Other Lookingglass credits include: *Icarus*, *The Little Prince*, *Thaddeus and Slocum: A Vaudeville Adventure*, and *Hard Times*, among others. Chicago Credits: Steppenwolf Theatre Company, Goodman Theatre and Chicago Shakespeare Theater. She is a recipient of the 3Arts Award for Design (2014) and the Award of Honor for Outstanding Contributions by the Illinois Theater Association (2015). Sylvia most recently received the Los Angeles Drama Critics Circle Award for Distinguish Achievement for her Aerial Acrobatic Choreography for Lookingglass's production of *Moby Dick*.

BLAIR THOMAS (Puppet Designer) is a puppeteer and director of the Chicago International Puppet Theater Festival. He previously designed puppets for Lookingglass' *Mr. and Mrs. Pennyworth*.

TOM LEE (Puppet Designer) is a puppeteer and designer who appeared in *War Horse* on Broadway and *Madam Butterfly* at the Metropolitan Opera. tomleeprojects.com

CHRIS WOOTEN (Puppet Designer) has designed puppets, sets, gizmos and lighting for many Chicago theatre and dance companies and has collaborated with Blair Thomas for a lot of years on a lot of shows, including Lookingglass' *Mr. and Mrs. Pennyworth*.

PROFILES

ISAAC SCHOEPP (Rigging Designer)'s rigging design credits include: *Hard Times* (Lookingglass Theatre); *Moby Dick* (Lookingglass Theatre, Jeff Award; Alliance Theatre; Arena Stage; South Coast Repertory); *Quest, Marnie and Phil: A Circus Love Letter*, *Circuscope*, *Magical Exploding Boy* (The Actors Gymnasium); *The Year I Didn't Go to School* (Chicago Children's Theatre); *A Midsummer Night's Daydream* (Northwestern University). Isaac is a proud Associate Artist with The Actors Gymnasium and serves as their staff rigging specialist. He has also appeared onstage with Lookingglass, The Actors Gymnasium, and The Back Room Shakespeare Project, among others. Each fall he coordinates the Christ College Freshman Drama Workshop at Valparaiso University. Much love to Claire.

AMANDA HERRMANN (Properties Designer)'s Lookingglass credits include: *Plantation!*, *Hard Times*, *Moby Dick*, *Beyond Caring*, *Mr. and Mrs. Pennyworth*, and *Life Sucks*. Other credits include: *How to be a Rock Critic* (Steppenwolf Theatre Company), *W;t* (The Hypocrites); *The Hollow*, *The Tin Woman* (Peninsula Players Theatre); *Hang*, *Pirandello's Henry IV*, *Fallen Angels* (Remy Bumppo Theatre Company); *The Book of Will*, *Miss Bennet* (Northlight Theatre); *Montauciel Takes Flight*, *A Wrinkle in Time*, *Velveteen Rabbit* (Lifeline Theatre); *This Way Outta Santaland*, *Naperville* (Theater Wit); *Balm in Gilead* (Griffin Theatre); *The Sweeter Option* (Strawdog Theatre Company). Amanda is a graduate of Ripon College with a B.A. in Theater and Art.

KATHY LOGELIN (Dialect Coach) is thrilled to be working with Lookingglass again, having previously coached *Moby Dick* and *Treasure Island*. Recent coaching credits include: the 2016–17 tour of *Moby Dick*; *Boeing, Boeing* (Indiana Repertory Theatre); *Birdland* (Steep Theatre); *Suddenly Last Summer* (Raven Theatre); *How I Learned to Drive* (The Artistic Home); *Alias Grace* (Rivendell Theatre Ensemble); *The Mutilated* (A Red Orchid Theatre); *Persuasion* (Chamber Opera Chicago, 2015 Edinburgh Festival Fringe). Kathy holds a B.S. in Acting from Illinois State University.

MAX FABIAN (Fight Choreographer) studied at the Rapier Wit fight school in Toronto, Ontario and holds certifications with The Fight Directors of Canada and The Society of America Fight Directors. Past work include: *Pericles* (Chicago Shakespeare Theater); *Stick Fly*, *Explorer's Club*, *Southern Gothic* (Windy City Playhouse). Most recently, he worked on *Columbinus* at Steppenwolf Garage Rep. He is the Program Director for The Rocky Mountain Conservatory Theatre and has been a proud Teaching Artist with Lookingglass since 2014, teaching in Chicago Public Schools and with the Summerglass program.

MIRANDA ANDERSON (Stage Manager) is excited to be working as a stage manager for Lookingglass Theatre for the first time! Other recent Chicago credits include: productions with The Hypocrites, TimeLine Theatre Company, and First Folio Theatre. Over the past several years, she has been touring with The Hypocrites' Gilbert and Sullivan productions to regional theatres such as Olney Theatre Center, Pasadena Playhouse, NYU Skirball Center, Berkeley Repertory Theatre, Actors Theatre of Louisville, and American Repertory Theater. Miranda is a proud member of Actors' Equity Association.

KATHLEEN BARRETT (Assistant Stage Manager) is thrilled to be on the *20,000 Leagues Under the Seas* team for her first show at Lookingglass. Previous credits include work at Steppenwolf Theatre Company, South Coast Repertory, Pasadena Playhouse, The Hypocrites, Victory Gardens Theater, Porchlight Music Theatre, Broadway in Chicago, and Mason Street Warehouse. Kathleen is a graduate of Kalamazoo College in Michigan.

HEIDI STILLMAN (Artistic Director/Lookingglass Ensemble Member) recently directed the return of her adaptation of *Hard Times*. She has both written and directed productions for Lookingglass, including: *Cascabel* (with Tony Hernandez and Rick Bayless,) *The North China Lover*, *Hephaestus* (with Tony Hernandez), *The Brothers Karamazov* (2009 Raven Award), and *The Master and Margarita*. Additional writing credits with Lookingglass include: *The Last Act of Lilka Kadison* with Nicola Behrman, David Kersnar, Abbie Phillips and Andy White, *The Old Curiosity Shop* with Laura Eason and Raymond Fox (Jeff Award for Adaptation), and *The Baron in the Trees* with Larry DiStasi (Jeff Award Nominated). Directing work with Lookingglass includes: *Death Tax*, *Bengal Tiger at the Baghdad Zoo*, *Trust*, *The Wooden Breeks*, and *Hillbilly Antigone*. Heidi's adaptation of *The Book Thief* premiered at Steppenwolf Theatre Company. She directed Minita Gandhi's *Muthaland* for Silk Road Rising Solos and Victory Gardens Theater's Ignition Festival, CAATA/ConFEST, and at 16th Street Theatre. Last year, she co-wrote and directed *The Year I Didn't Go to School* at the Chicago Children's Theatre. Heidi looks forward to directing Lookingglass Ensemble Member Kareem Bandle's world premiere of *Acts of God* for Lookingglass' 2018–19 Season. She lives in Evanston with her husband and her 15 year olds, Sadie and Jude.

RACHEL L. FINK (Executive Director) began her tenure as Executive Director with Lookingglass in February 2018. Rachel comes to Chicago from the San Francisco Bay area, where she was Managing Director of Theatre Bay Area, serving more than 300 theatre companies and 2,000 individual artists across the region. Prior to her time at Theatre Bay Area, Rachel spent 16 years at Berkeley Repertory Theatre where she founded and grew the School of Theatre. These programs served over 23,000 students (ages 5–adult) annually throughout Northern California. A strong advocate of arts leadership development and cultural policy, Rachel was one of four steering committee members of the inaugural Berkshire Leadership Summit. She was chosen to be the first US delegate for the British Council's Cultural Leadership International Programme and was selected for the inaugural class of the American Express/Aspen Institute Fellowship for Emerging Nonprofit Leaders. She is a member of the 2016 artEquity cohort and has served on the board of Theatre Bay Area, chaired its Theatre Services Committee, and planned numerous professional development convenings. Prior to moving to the Bay Area, Rachel was the managing director of the Yale Cabaret. Rachel has taught at Berkeley Repertory Theatre, Case Western Reserve University, and the Cain Park School of the Arts. She received her B.A. in Theatre Arts from Case Western Reserve University and her MFA in Theater Management from the Yale School of Drama.

PROFILES

PHILIP R. SMITH (Producing Director/Lookingglass Ensemble Member) most recently appeared as Dr. Aster in *Life Sucks* at Lookingglass, Captain Smollett in *Treasure Island* at Lookingglass and Berkeley Repertory Theatre, and as Wrede Sartorius in *The March* at Steppenwolf Theatre Company. Other Lookingglass credits include Bass in *Big Lake*, Ethan in *Ethan Frome*, Will in *Trust*, Phileas Fogg in *Around the World in 80 Days*, Ivan in *The Brothers Karamazov*, Tinker Bosch in *The Wooden Brecks*, and Creon in *Hillbilly Antigone*. Other recent credits include: Atticus Finch in *To Kill a Mockingbird* and Rev. Parris in *The Crucible*, both at Steppenwolf Theatre Company, and Fogg in *Around the World in 80 Days* at Baltimore's Center Stage. Other regional credits include: McCarter Theatre, Seattle Repertory Theatre, Arden Theatre Company, Brooklyn Academy of Music (NYC), and The Actors' Gang (LA). TV and film credits include: *Boss*, *Friends*, *Prison Break*, *Chicago Hope*, *Early Edition*, *Kissing a Fool*, *Since You've Been Gone*, *High Fidelity*, *The Express*, and *The Dilemma*. As Producing Director, oversight includes Lookingglass casting and serving as a primary artistic liaison to the development department, special events, marketing, and production departments.

ANDREW WHITE (Connectivity and Engagement Director/Lookingglass Ensemble Member) has participated as an actor, writer, or director in more than 40 Lookingglass productions, most recently directing last season's *Life Sucks*. He wrote the book and lyrics for *Eastland: A New Musical*, received a Jeff Award for his 2004 adaptation of George Orwell's *1984* (which was presented at Steppenwolf Theatre Company as part of the Steppenwolf for Young Adults program), and wrote and directed *Of One Blood*, about the murder of three civil rights workers in 1964. He recently appeared as Banquo in Aaron Posner and Teller's production of *Macbeth* at Chicago Shakespeare Theater. He has taught in various Lookingglass outreach programs and residencies, and co-founded Mosaic Experience, a company which uses an arts-based approach to dialogue about diversity. His family in Evanston includes one wife, Shari; two children, Julia and Asher; and one cat named Jane.

MICHELE V. ANDERSON (General Manager) is in her twelfth season with Lookingglass Theatre Company, and in her ninth year as General Manager after having been the Director of Finance and Administration. Her over 20 years of experience in arts management include nearly ten years as Director of Finance & Administration at Steppenwolf Theatre Company, Business Manager of the International Theatre Festival of Chicago and numerous short-term consulting and freelance positions with Writers Theatre, About Face Theatre, Victory Gardens Theater, Chicago Gateway Green, Storycatchers Theatre and others. After receiving both a B.A. and a B.S. from Indiana University, Michele started her career in Chicago working for the for-profit producers Cullen Henaghan and Platt. Michele also has an M.A. in Arts Administration from Columbia College Chicago. She lives in Chicago with her husband Ken.

ABOUT LOOKINGGLASS

Inventive. Collaborative. Transformative. Lookingglass is home to a multi-disciplined collective of artists who create original, story-centered theatre through a physical and improvisational rehearsal process centered on ensemble. Lookingglass has staged 65 world premieres and garnered numerous awards in its mission to change, charge and empower audiences and artists alike. Lookingglass Education and Community programs encourage creativity, teamwork, and confidence with thousands of students and community members each year. In 2003, Lookingglass Theatre opened in Chicago's landmark Water Tower Water Works. In 2011, Lookingglass received the American Theatre Wing's Tony Award® for Outstanding Regional Theatre. In 2016, Lookingglass received the MacArthur Award for Creative and Effective Institutions and in 2017, was the recipient of the League of Chicago Theatres' Artistic Achievement Award.

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Kasey Foster	Ericka Ratcliff	
Sara Gmitter	Scott Silberstein	

lookingglass 30

ENSEMBLE UPDATES

MARA BLUMENFELD recently designed *Plantation!*, *Hard Times*, *Beyond Caring*, and *Mr. and Mrs. Pennyworth* at Lookingglass. Upcoming projects include: *Macbeth* (directed by Aaron Posner and Teller) at Chicago Shakespeare Theater and *Love's Labor's Lost* (directed by Amanda Dehnert) for the Oregon Shakespeare Festival.

J. NICOLE BROOKS was last seen on the Lookingglass stage as Tracy in *Beyond Caring* and Mallory in *Lottery Day* at Goodman Theatre. She has a recurring role on *The Chi*, and has several writing projects and commissions in development.

DAVID CATLIN recently appeared at Lookingglass in *Hard Times* and will be directing his adaptation of Mary Shelley's *Frankenstein* for the 2018–19 Season. This summer he will direct *A Midsummer Night's Dream* at Alliance Theatre in Atlanta. David teaches acting at Northwestern University.

LAWRENCE E. DISTASI was last seen onstage at Lookingglass as Frank in *Thaddeus and Slocum: A Vaudeville Adventure*. He is currently spending a lot of time changing the diapers of his youngest son Aleo and helping his oldest son Griffin with college applications.

CHRISTINE MARY DUNFORD most recently appeared in *Blood Wedding* at Lookingglass. She directed her own adaptation of the novel *Still Alice* at Lookingglass in the spring of 2013. The play had its first international production this winter in Leeds, England. Christine continues to work on The Memory Ensemble and as Director of the School of Theatre & Music at UIC.

KEVIN DOUGLAS's play *Plantation!* had its world premiere at Lookingglass in March of 2018. His play *Thaddeus and Slocum: A Vaudeville Adventure* had its world premiere at Lookingglass in 2016. Kevin has also co-written an independent film called *Call Center*. He and his wife have a web-series titled *Tam and Kevin Under 60*—short Sketch comedy videos in under 60 seconds! They can all be seen on YouTube.

LAURA EASON is currently in post-production for her feature film debut, *Blue Night*, produced by and starring Sarah Jessica Parker. Her latest play, *Remarkable Invisible*, recently had its world premiere at Theater by the Lake in the UK. She is current adapting the novels *The Rocks* by Peter Nichols for television and *Georgia* by Dawn Trip as a feature film. Laura received a 2017 Emmy nomination for her work as a writer/producer on season five of the Netflix drama *House of Cards*. lauraeason.com @LeasonNYC

ANTHONY FLEMING III most recently reprised his role as Queequeg in *Moby Dick* in the summer of 2017, for which he received the Jeff Award for Best Supporting Actor in a Play in 2015.

RAYMOND FOX recently appeared in *Hard Times* at Lookingglass.

JOY GREGORY is working on her fourth season as a writer-producer on the CBS series *Madam Secretary*. She recently received her second nomination for a Humanities Award for her work on the show. She's also working on a new play and a feature film adaptation of her play *The Shaggs: Philosophy of the World* is in pre-production.

DOUG HARA performed at Arden Theatre Company in Philadelphia in a two-person adaptation of *Snow White* this past spring. This summer he will return as Potions Master at Fiddleheart Academy of Witchcraft and Wizardry.

LOUISE LAMSON recently appeared onstage in both *Plantation!* and *Hard Times* at Lookingglass.

DANIEL OSTLING recently opened a new one-act ballet titled *La Morte Amoureuse* with K-Ballet in Tokyo, where he previously worked on their premiere of *Cleopatra*. This winter, he polished up his new *A Christmas Carol* which premiered at McCarter Theatre, in Princeton, NJ. This spring, he opened the new play *Concealed Treasure* in Shanghai and *Major Barbara* in Portland, followed by *Love's Labour's Lost* at Oregon Shakespeare Festival in June. He is based this year in Taipei, Taiwan.

DAVID SCHWIMMER most recently directed *Plantation!* at Lookingglass and was thrilled to co-produce *Beyond Caring* with Lookingglass in 2017.

JOEY SLOTNICK was most recently seen in the Broadway premiere of Ayad Akhtar's new play *Junk* at Lincoln Center. He just finished filming *The Goldfinch* directed by John Crowley. He was last on stage in Chicago with his improvisational colleagues Lauren Katz and John Lehr for the 20th Annual Chicago Improv Festival.

TRACY WALSH most recently provided intimacy choreography for *Beyond Caring*. She also choreographed and appeared in Court Theatre's *Iphigenia In Aulis* at The Getty Villa in LA. Tracy and her husband, Thomas, own and teach at Lighthouse Yoga in Evanston.

TEMPLE WILLIAMS III is Chief Operating Officer of 51 Minds Entertainment (an Endemol Company), a LA based production company focused on non-scripted television. Additionally, Temple is Chief Executive of Freedom Media, a company dedicated to financing independent feature films (credits include *The Forger* and *Maggie's Plan*). Temple lives in LA with his wife, photographer and entrepreneur Cyndi Finkle, and their daughter, Sullivan Clare Williams.

MARY ZIMMERMAN was recently in New York with her production of Donizetti's *Lucia di Lammermoor* at the Metropolitan Opera. This winter, she will make a new show with her Lookingglass family called *The Steadfast Tin Soldier: A Christmas Pantomime*. She is very much looking forward to that.

For **KAREEM BANDEALY**, **THOMAS J. COX**, **DAVID KERSNAR**, **PHILIP R. SMITH**, **HEIDI STILLMAN**, and **ANDREW WHITE**, see the **PROFILES** section.

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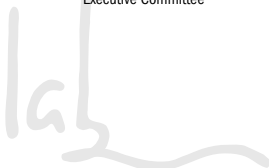
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Groups of 8 or more save up to 20% based on group size and performance date. For more information, call 773.477.9257 X 125 or email groupsales@lookingglasstheatre.org.

GIFT CERTIFICATES

Lookingglass gift certificates are perfect for all occasions. Available in any denomination, gift certificates can be exchanged for tickets to any Lookingglass production. Gift subscriptions offer the recipient guaranteed seats and the numerous perks and discounts available only to subscribers. To order, call the box office at 312.337.0665 or stop by the next time you attend a show.
lookingglasstheatre.org/gift-certificates

MERCHANDISE

Lookingglass merchandise is available for purchase at the box office or concession stand. Stop by to pick up some apparel to share with your favorite Lookingglass fan!



ACCESSIBILITY

Lookingglass Theatre is accessible to people who use wheelchairs, those who cannot walk stairs, and patrons with visual and hearing impairments. Please notify the box office in advance of your visit so that we can best accommodate your needs. Box office: 312.337.0665 or box@lookingglasstheatre.org.

Lookingglass is pleased to offer an open captioned and an audio described performance for each production in our 2017-18 season.

For more information, visit

lookingglasstheatre.org/accessibility.

LOST AND FOUND

Lost and found information may be exchanged at the box office; please call 312.337.0665.

CAMERAS AND RECORDING DEVICES

The use of cameras (with or without a flash), recorders, or other electronic devices is strictly prohibited. The video and/or audio recording of this performance by any means whatsoever is also strictly prohibited.

PAGERS, PHONES AND WATCH ALARMS

Patrons are asked to silence pagers, cellular phones, and watch alarms before entering the theatre.

LATECOMERS

Latecomers are seated at the discretion of management and may have to wait until a suitable break in the action of the play to be seated.

Smoking is prohibited.

Lookingglass Theatre is not responsible for personal property.

Lookingglass Coat Check is available for \$1 per item; all proceeds benefit Season of Concern. We cannot accept fur coats.

Thanks to The Saints: Volunteers for the Performing Arts for providing ushers. For information, visit saintschicago.org or call 773.529.5510.

Thanks to Carol Friedman, Lookingglass Theatre Company's Saints volunteer usher coordinator.

ENTER TO WIN tickets to a Lookingglass production by filling out our audience survey.

Look for the link in your post-show email from Lookingglass.