

LOOKINGGLASS THEATRE COMPANY

presents

MR AND MRS PENNYWORTH

Written and Directed by Doug Hara⁺

Scenic Designer

John Musial⁺

Costume Designer

Mara Blumenfeld^{USA}

Lighting Designer

Sarah Hughey^{USA}

Projection Designer

Mike Tuta^{USA}

Sound Designers/Composers

Andre Pluess^{USA}
Ben Sussman

Properties Designer

Amanda Herrmann

Puppet Designer

Blair Thomas

Shadow Animations

Drew Dir, Sarah Fornace
and Julia Miller for
Manual Cinema Studios

Stage Manager

Jeri Frederickson⁺

Production Manager

Sarah Burnham

Technical Director

Eleanor Richards

CAST

Samuel Taylor⁺⁺ Mr. Pennyworth
Lindsey Noel Whiting⁺⁺ Mrs. Pennyworth
Understudies Matt Crowle, Annie Rix

Artistic Director

Heidi Stillman⁺

Executive Director

Rachel E. Kraft

Producing Director

Philip R. Smith⁺

**Connectivity and
Engagement Director**

Andrew White⁺

General Manager

Michele V. Anderson

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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

**Interim Assistant
Technical Director**
Sam Moryoussef

Assistant Director
Hannah Todd

Assistant Stage Manager
Amanda Paulick*

Assistant Lighting Designer
Lindsey Lyddan

Assistant Costume Designer
Melissa Perkins

Assistant Sound Designer
Chris LaPorte

**Assistant Properties
Designer**
Lydia Hanchett

Master Carpenter
Jacob Puralowski

Carpenters
Jacob Brown
Elyse Estes
Nick Harazin

Scenic Charge
Sarah Lewis

Scenic Artist
Emily Moore

Projections Engineer
Ben Zeman

Projections Overhire
Brian Claggett
Robert Hornbostel

Programmers
Robert Hornbostel
Steve Labedz
Ben Zeman

Assistant Master Electrician
John Kelly

Electricians
Arianna Brown
Emily Brown
Neal Javenkoski
Andy Kauff
John Kelly
Shawn Kronk
Aaron Lorenz
Billy Murphy
Cameron Petti
Jacob Snodgrass
Martha Templeton
Jonah White

Costume Shop Manager
Mieka van der Ploeg

Costume Shop Assistant
Madeleine Low

Draper
Beth Uber

Stitchers
Elizabeth Coffin
Katie Friedman
Elise Petrucci

Wardrobe Supervisor
Amber Collins

Wardrobe Assistant
Mel Motz

Makeup/Wigs
Samantha Umstead
for Penny Lane Studios

Costume Crafts
Pamela Maurer

First Hand
Alarie Hammock

Properties Artisans
Bronte DeShong
Shannon Golden
Chris Neville

Deck Crew
Austin Kopsa
Jake Wiener

Stage Management Intern
Alexa Santiago

Casting
Philip R. Smith*
Raymond Fox*

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In Conversation

with Playwright and Director
Doug Hara

Interview by Audience Development Coordinator
Corinne Bass

***Mr. and Mrs. Pennyworth* spans many genres—how would you categorize it, if you had to?**

DH: It's a love story. And a murder mystery, AND a science-fiction fantasy, AND a fairy tale adventure. But I also see it as a philosophical exploration of what it means to be "alive." If I had to shelve this play in a library, I'm not exactly sure where it would go. Maybe in the "Self-Help" section, just for grins.

What inspired you to write a play about storytellers?

DH: I am continually struck by the power a storyteller has in human society. From the people who write the history books, to advertising and propaganda and spin-room politics...whoever controls the story holds tremendous sway over how we perceive the world.

There is a similar dynamic at play in our own minds. Our personal stories (the ones we tell ourselves in our own heads) are the reason we have a sense of self or identity. I'm curious about how stories can magnify or ease our most difficult human experiences, depending on how the story is spun by the teller. I don't think it's a stretch to say that stories are nothing less than the currency of human existence. Maybe this is why I've spent my life in the theatre. Or maybe it was a life in the theatre that has taught me these things. Either way, I suppose writing about storytellers felt like familiar ground.

What has the design process been like?

DH: I realized early on that the theatrical experience I was dreaming up was going to require a team of real specialists. The idea of collaborating with Blair Thomas and the designers for Manual Cinema was a primary driver of my creativity as I wrote the play. I could not have brought this play to the stage without them. And the rest of the design staff feels like a personal dream-team of creatives. I often said in design meetings that after working in a solitary way for so long, it's thrilling to have such talented people bringing their expertise to challenges in the play. I found the whole design process to be buoyant and quite moving, as ideas that had previously only existed in my head were so brilliantly realized (and considerably improved) by designers in every area.

Were you always planning on writing the play for just two actors?

DH: Yes. *Mr. and Mrs. Pennyworth* was written for a small and powerful cast of two. I find this kind of potency exciting as an audience member, so I was certainly trying to play into that. Once the play began to take shape, I realized that the plot itself demanded it,

so my hands were tied at that point. As a novice playwright, I suspect that this kind of constraint ended up being helpful to me in the end.

You’ve mentioned Neil Gaiman as a creative influence, among others. Can you describe what specifically about his work (or others’) spoke to you in this process?

DH: I rediscovered comics in the early ‘90s through Neil Gaiman’s revival of DC’s *The Sandman*. In one of the issues, there is a very moving depiction of the Egyptian goddess Bastet and her relationship with Morpheus. Widely worshipped in the past, she has now been reduced to a threadbare and meager existence due to a lack of adherents to provide sacrifices and keep her story alive and strong. It left a great impression on me at the time. That theme of equating story with power was continued by Gaiman in his novels *Anansi Boys* and *American Gods*. Bill Willingham picked up on these ideas and expanded on them in his *Fables* series. I draw a direct and shameless line from this play back through their work.

What makes *Mr. and Mrs. Pennyworth* so well-suited for the Lookingglass stage?

DH: For all the notoriety our company has garnered over the years, our theatre is, on a purely practical level, in a modest place. We can only hold about 200 audience members per performance. We have no great wing space, and no fly-loft. But in this room we still find a way to do *Moby Dick*, you know? And *The Little Prince*, and *Eastland*, and shows with high-flying circus acts like *Lookingglass Alice* and *Cascabel* that provide spectacles you would normally see in much larger rooms. I think this play is trying to do something similar...put something epic into a modest container. Deliver a big story through two amazing performers and a lot of ingenuity. I can’t think of a company more suited to that challenge than Lookingglass. ■



ACCESS

Lookingglass is pleased to offer an open captioned performance and an audio described performance for each production in our 2016–17 season. For more information, visit lookingglasstheatre.org/ACCESS.

OPEN CAPTIONING

<i>Mr. and Mrs. Pennyworth</i>	January 5, 2017	7:30PM
<i>Beyond Caring</i>	April 20, 2017	7:30PM
<i>Moby Dick</i>	July 6, 2017	7:30PM

AUDIO DESCRIPTION

<i>Mr. and Mrs. Pennyworth</i>	January 12, 2017	7:30PM
<i>Beyond Caring</i>	April 27, 2017	7:30PM
<i>Moby Dick</i>	July 13, 2017	7:30PM

REFLECT

lookingglasstheatre.org/REFLECT

REFLECT is a curated series of post-show discussions featuring panelists with a range of viewpoints and expertise on the content and context of the play.

Discussions take place directly following the **2PM** matinee on select **SUNDAYS** at Lookingglass Theatre. The discussions are free and open to the public.

JANUARY 8

In the Beginning Was The Word: Stories, Myths, and (Re-)Creating the World

From the dawn of human history, people have used stories—from creation myths to fairy tales—to try to understand the world. What have been some universal elements of storytelling throughout time and across continents? How do these common elements get shared between cultures?

JANUARY 15

Behind the Storytelling: Puppets, Film, and Plain Old Words

Mr. and Mrs. Pennyworth contains many different stories, all told in different ways. How did the creative team determine which techniques would best suit each different tale? Take a peek behind the scenes as we hear from some of the brilliant storytellers and craftspeople involved in the play.

JANUARY 22

Monsters, Villains, and The Big Bad Wolf: Why We Need Them In Our Stories

Fantasy, sci-fi and graphic novels often rely on anti-heroes and villains. What does the “Big Bad Wolf” look like in contemporary storytelling? How does he reflect the things we fear today?

JANUARY 29

The Craft: Storytellers in Action

Hear some of Chicago’s finest storytellers share what drew them to their trade, how they are passing on the torch, and some of their favorite tales.

FEBRUARY 5

The Blog and The Moth: Is Storytelling Dying or Evolving?

From Facebook Live and Snapchat to blogs and podcasts, new technologies are changing the way we receive and share stories. But there has also been a revival of live storytelling events—witness The Moth, Paper Machete and 2nd Story, just to name a few. Does technology help or hurt the craft of modern storytelling?

FEBRUARY 12

What’s In A Name?: Defining (and Defying) Storytelling Genres

Mr. & Mrs. Pennyworth borrows storytelling elements from a wide range of traditions—from ancient fairy tales to contemporary graphic novels. Is it possible to assign a genre to this play? What does the recent surge of interest in superhero fantasies, ComicCon and Cosplay tell us? As genres old and new bend and blend, are our storytelling categories dissolving and/or new ones being formed?

PROFILES



SAMUEL TAYLOR (Mr. Pennyworth/Lookingglass Artistic Associate)

is happy to be back at Lookingglass, where he last appeared in *Thaddeus and Slocum: A Vaudeville Adventure* and previously appeared in *Lookingglass Alice*. He is a Stakeholding Partner in the Back Room Shakespeare Project. Chicago credits include: *The Feast: An Intimate Tempest* and *Hunchback* (Redmoon Theater); *Hot L Baltimore* (Steppenwolf Theatre Company); and several productions at Chicago Shakespeare Theater. Regional credits include: *Doctor's Dilemma* (American Players Theatre); *Christmas Carol* (Actors Theatre of Louisville); *The Boys Next Door* (Syracuse Stage), and *Henry V* on tour with The Acting Company. TV Credits include appearances on *Boardwalk Empire*, *Chicago PD*, *Mob Doctor*, and *Crisis*. Thanks to Lindsey for all the adventures.



LINDSEY NOEL WHITING (Mrs. Pennyworth/Lookingglass Artistic Associate)

is excited to be telling the tale of *Mr. and Mrs. Pennyworth*. Previous Lookingglass credits include *Lookingglass Alice*, *Cascabel*, *The Great Fire*, and *Icarus*. Regionally, Lindsey has performed at Actors Theatre of Louisville, Alliance Theatre, and Syracuse Stage. Chicago credits include: *The Snow Queen* (Victory Gardens Theater); *Once Upon A Time (or The Secret Language of Birds)*, *The Golden Truffle*, *The Cabinet*, and *Sink, Sank, Sunk* (Redmoon Theater), as well as a number of circuses at The Actors Gymnasium, where she is an Associate Artist. Lindsey has also performed with Mucca Pazza, a circus punk marching band. Thanks to Mom for her continued support and Samuel for the pancakes.

DOUG HARA (Writer/Director/Lookingglass Ensemble Member) began at Lookingglass in 1991, acting in Steven Berkoff's *West*, directed by David Catlin. For over 25 years he has worked in theatres across the country as an actor, musician, composer, and recently as a director. *Mr. and Mrs. Pennyworth* marks Doug's first time as a playwright, and first time directing for Lookingglass. Select Lookingglass credits: *Eastland*, *The Brothers Karamazov*, *Metamorphoses*, *Lookingglass Alice*, *Eurydice*, *Arabian Nights*, *Up Against It*, *Master and Margarita* and *Lookingglass Hamlet*. Broadway: *Metamorphoses* and *The Boys of Winter*. Off Broadway: *The Notebooks of Leonardo Da Vinci*, *Metamorphoses* and *Lookingglass Alice*. Regional: Goodman Theatre, Arden Theatre Company, Two River Theater, About Face Theatre, Jellyeye Drum Opera, Huntington Theatre Company, Berkeley Repertory Theatre, Seattle Repertory Theatre, Mark Taper Forum, McCarter Theatre, California Shakespeare Theater, Syracuse Stage, Alliance Theatre, Margaret Jenkins Dance Company, Brooklyn Academy of Music, The Joyce Theater, and Second Stage Theatre. Film Credits: *Mad Dog and Glory*. Doug lives in New Jersey and frequently works in the Philadelphia theatre scene.

JOHN MUSIAL (Scenic Designer/Lookingglass Ensemble Member) is variously in production for this show, *The Secret in the Wings* at UIC, *The 100 Dresses* at Chicago Children's Theatre, *The Nether* at Red Orchid and *Edward Tulane* at People's Light in Pennsylvania. He is also working on several small architectural renovations.

MARA BLUMENFELD (Costume Designer/Lookingglass Ensemble Member) has designed costumes for over thirty-five Lookingglass productions, including most recently *Blood Wedding*, *Title and Deed*, *Lookingglass Alice*, *In the Garden*, *Bengal Tiger at the Baghdad Zoo*, *Metamorphoses*, and *Eastland: A New Musical*. Elsewhere in Chicago, she has designed numerous productions for Goodman Theatre, Steppenwolf Theatre Company, Chicago Shakespeare Theater and Court Theatre. A frequent collaborator with Mary Zimmerman, their credits include the Broadway and Off-Broadway productions of *Metamorphoses*, *The Notebooks of Leonardo da Vinci* at Second Stage Theatre, and *Lucia di Lammermoor*, *La Sonnambula*, and an upcoming production of *Rusalka* for the Metropolitan Opera. She is the recipient of four Jeff Awards and was the 2012 recipient of the Michael Merritt Award for Excellence in Design and Collaboration.

BLAIR THOMAS (Puppet Designer) is a puppeteer and director/designer who has been working in Chicago for the past 30 years. Blair is delighted to work with Lookingglass again. His first puppet show as an adult artist, staged as a late-night performance at the Edge of the Lookingglass space in 1989, became *You Hold My Heart Between Your Teeth*, the first production of Redmoon Theater, which he co-founded, directed and co-directed until 1998. At the Museum of Contemporary Art Chicago he has staged *Pierrot Lunaire* (2006), *The Ox-Herder's Tale* (2008) and *Moby Dick* (2016). Currently he is the founder and artistic director of the Chicago International Puppet Theater Festival running this January 2017.

SARAH HUGHEY (Lighting Designer) Recent Chicago credits include *Miss Bennett: Christmas at Pemberley*, *The City of Conversation*, *The Gospel According to Thomas Jefferson*, *Charles Dickens*, and *Count Leo Tolstoy: Discord*, *Butler* (Northlight Theatre); *Dutchman / TRANSit*, *The Rainmaker* (American Blues Theater, Artistic Affiliate), *Moby Dick* (Blair Thomas & Co.), *Cocked*, *The Who and the What*, *Samsara* (Victory Gardens Theater); *Le Switch* (About Face Theatre); *Love and Information* (Remy Bumppo Theatre Company); *Doubt: A Parable*, *The Diary of Anne Frank* (Writers Theatre). Upcoming projects include *Straight White Men* (Steppenwolf Theatre Company) and *The Scene* (Writers Theatre). Sarah received a 2011 Jeff Award (*Scorched*, Silk Road Rising) and the 2013 Maggio Emerging Designer Award.

ANDRE PLUESS (Sound Designer/Composer/Lookingglass Artistic Associate) and **BEN SUSSMAN (Sound Designer/Composer)** have been working with Lookingglass for over 17 years. They designed the Broadway productions of *Metamorphoses*, *I Am My Own Wife* and *33 Variations*, as well as the world premiere of *The Clean House* at Yale Repertory Theatre and Lincoln Center. Based in Chicago, their work has appeared on most of the city's stages, including Goodman Theatre, Steppenwolf Theatre Company, Court Theatre and Lookingglass Theatre, where Andre is an Artistic Associate. They have composed music and designed sound for theaters around the US, most frequently at the Oregon and California Shakespeare Festivals, Guthrie Theater, Berkeley Repertory Theatre, Arena Stage, American Conservatory Theater, Seattle Repertory Theatre, La Jolla Playhouse and Center Theatre Group.

PROFILES

MANUAL CINEMA (Shadow Animations) is a performance collective, design studio, and film/video production company founded in 2010 by Drew Dir, Sarah Fornace, Ben Kauffman, Julia Miller, and Kyle Vegter. Manual Cinema combines handmade shadow puppetry, cinematic techniques, and innovative sound and music to create immersive stories for stage and screen. Manual Cinema has been presented all over the world. Select credits include: The Metropolitan Museum of Art (NYC), The Museum of Contemporary Art Chicago, The John F. Kennedy Center for the Performing Arts (Washington, D.C.), La Monnaie / De Munt (Brussels), The Tehran International Puppet Festival (Iran), The Noorderzon Performing Arts Festival (Netherlands), Kimmel Center for the Performing Arts (Washington, D.C.), Davies Symphony Hall (San Francisco, CA) and The Theatre at Ace Hotel (LA).

MIKE TUTAJ (Projection Designer) returns to Lookingglass Theatre having designed projections for *Still Alice*. Chicago credits include designs with Chicago Shakespeare Theater, Goodman Theatre, Writers Theatre, Paramount Theatre, TimeLine Theatre, Steppenwolf Theatre Company, Chicago Symphony Orchestra, Court Theatre, The Second City, The Hypocrites, and many more. Off-Broadway credits include MCC Theater, En Garde Arts, Page 73 Productions, and The York Theatre Company. Regional credits include Indiana Repertory Theatre, Alliance Theatre, Philadelphia Theatre Company, South Coast Repertory, Center Stage, Syracuse Stage, Virginia Stage Company, Children's Theatre Company, City Theatre Company, and TheatreSquared. Mike is an Artistic Associate with TimeLine Theatre and has served as adjunct professor in the Theatre Department of Columbia College Chicago.

AMANDA HERRMANN (Properties Designer) is pleased to be working at Lookingglass again where she recently designed props for *Life Sucks* and *Moby Dick*. Other credits include: *The Hollow*, *Tin Woman* (Peninsula Players Theatre); *Pirandello's Henry IV*, *Fallen Angels* (Remy Bumppo Theatre Company); *Miss Bennet* (Northlight Theater); *Naperville* (Theater Wit); *Balm in Gilead* (Griffin Theatre); *The Sweeter Option* (Strawdog Theatre Company); *The Apple Family Plays* (TimeLine Theatre); and *Velveteen Rabbit* (Lifeline Theatre). Amanda is a graduate of Ripon College with a B.A. in Theater and Art.

JERI FREDERICKSON (Stage Manager) returns to Lookingglass where she has worked most recently as Stage Manager on *Treasure Island*. Other Lookingglass productions as stage management or crew: *Lookingglass Alice*, *In the Garden: A Darwinian Love Story*, *North China Lover*, and *Big Lake Big City*. Recent stage management credits include musicals and new works at TimeLine Theatre, Drury Lane Theatre, Chicago Children's Theatre, and Barrington Stage Company. She received a B.A. from Hope College. She is an ensemble member and Associate Artistic Director at Irish Theatre of Chicago.

AMANDA PAULICK (Assistant Stage Manager) graduated from the London Academy of Music and Dramatic Art (LAMDA) in 2014 with a focus in Stage Management. She has worked with theater and dance companies in the US and the UK, including Liz Lerman, Snapdragon Productions, Moscow Ballet and Dance Exchange. This past summer, she was the Assistant Company Manager at the Eugene O'Neill Theater Center.

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 *Hill-billy 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 forty Lookingglass productions, most recently directing this season's opening production, *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 last season 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 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 younger people, Julia and Asher; and one cat named Jane.

MICHELE V. ANDERSON (General Manager) is in her eleventh season with Lookingglass Theatre Company, and in her eighth 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.

PROFILES

HEIDI STILLMAN (Artistic Director/Lookingglass Ensemble Member) most recently directed *Death Tax* and co-created/co-directed *Cascabel*, in collaboration with Tony Hernandez and Rick Bayless. She has both written and directed productions for Lookingglass, including: *The North China Lover*, *Hephaestus* (in collaboration with Tony Hernandez), *The Brothers Karamazov* (2009 Raven Award), *Hard Times* (five Jeff Awards including Director, New Work, and Production; also produced at Arden Theatre Company in Philadelphia), and *The Master and Margarita* (Jeff Nominated). 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 Nominated). Directing work with Lookingglass includes: *Bengal Tiger at the Baghdad Zoo*, *Trust*, *The Wooden Brecks*, and *Hillbilly Antigone*. Heidi's adaptation of *The Book Thief* premiered at Steppenwolf Theatre Company in 2012. Additionally, Heidi has staged Laura Eason's *Around the World in 80 Days* at Kansas City Repertory Theatre and Mary Zimmerman's *The Arabian Nights* at Berkeley Repertory Theatre. She lives in Chicago with her husband and her 13 year-olds, Sadie and Jude.

RACHEL E. KRAFT (Executive Director) is in her twelfth season as the Executive Director of Lookingglass Theatre Company, the recipient of the 2011 Regional Theatre Tony Award. Her thirty years of experience in arts management include over a decade as director of development at Goodman Theatre, in addition to key roles with the Arts and Business Council, Northlight Theatre, and the Chicago Dance Coalition. Rachel currently serves on the Executive Committee and Foundation Board of the League of Chicago Theatres, the local service organization for Chicago theater, after having served on its Board of Directors (including a term as Vice Chairman). She also served on the Board of Directors (including a term as Vice President) of Theatre Communications Group, the national service organization for nonprofit professional theater in the United States. Rachel remains an advisor to the documentary film organization the Kindling Group, where she was a charter board member and served on the board for fifteen years, is a trustee of the Jewish Women's Foundation of Chicago, and serves on the Alumnae Council of the Chicago Foundation for Women after serving on the board and as Co-Chair of its Alumnae Council.

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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 February of 2016 Lookingglass received the MacArthur Award for Creative and Effective Institutions.

LOOKINGGLASS COMPANY MEMBERS

Ensemble

Kareem Bandealy
Mara Blumenfeld
J. Nicole Brooks
David Catlin
Thomas J. Cox
Lawrence E. DiStasi
Kevin Douglas
Christine Mary Dunford
Laura Eason

Anthony Fleming III
Raymond Fox
Joy Gregory
Doug Hara
David Kersnar
Louise Lamson
John Musial
Daniel Ostling
David Schwimmer

Joey Slotnick
Philip R. Smith
Heidi Stillman
Tracy Walsh
Andrew White
Temple Williams III
Mary Zimmerman

Artistic Associates

Atra Asdou
Brian Sidney Bembridge
Chris Binder
Walter Owen Briggs
Christopher Donahue
Kasey Foster
Sara Gmitter
Sylvia Hernandez-DiStasi

Tony Hernandez
Lauren Hirte
Joshua Horvath
Eric Huffman
J. Salomé Martinez Jr.
Andre Pluess
Ericka Ratcliff
Scott Silberstein

Rick Sims
Alison Siple
Samuel Taylor
Lisa Tejero
Troy West
Lindsey Noel Whiting

ENSEMBLE UPDATE

KAREEM BANDEALY is currently appearing in his third year of *A Christmas Carol* at Goodman Theatre where, in addition to his usual roles, he will spend 7 performances as Ebenezer Scrooge. Catch him next in *A Disappearing Number* at Timeline Theatre Company, and then here at Lookingglass as Starbuck in *Moby Dick*.

J. NICOLE BROOKS recently co-directed *Thaddeus and Slocum: A Vaudeville Adventure* for Lookingglass. She has several projects and commissions in development. @doctaslick

DAVID CATLIN recently adapted and directed *Moby Dick* at Lookingglass, which is now on a regional tour to Alliance Theatre (Atlanta, GA), Arena Stage (Washington, D.C.) and South Coast Repertory (Costa Mesa, CA). *Moby Dick* will return to Lookingglass in the summer of 2017.

THOMAS J. COX was last seen at Lookingglass in a single performance as Ahab in *Moby Dick*; prior to that, he appeared in *Cascabel*. He has spent this fall appearing in Court Theatre's *Man in the Ring* and as Orestes in *Electra*.

LAWRENCE E. DISTASI recently appeared in *Thaddeus and Slocum: A Vaudeville Adventure* at Lookingglass.

CHRISTINE MARY DUNFORD most recently appeared in *Blood Wedding* at Lookingglass. She directed her own adaptation of *Still Alice* at Lookingglass in the spring of 2013. Christine continues to work on The Memory Ensemble, and as director of the School of Theatre & Music at UIC.

KEVIN DOUGLAS most recently appeared in *Lookingglass Alice* in Chicago, Miami and Denver. His play *Thaddeus and Slocum: A Vaudeville Adventure* had its world premiere at Lookingglass this past summer. He has also co-written an independent film called *Call Center* which recently completed filming, and has projects in development.

LAURA EASON is now in her fourth season as a producer on the Netflix show, *House of Cards*. She recently completed a feature for Sarah Jessica Parker's company, *Pretty Matches*, and wrote a pilot for 20th/FBC executive produced by Danny Strong. Her play *Sex with Strangers* was one of the top ten most produced plays in 2015/2016 season and she was one of the most produced playwrights of that year. lauraeason.com @LeasonNYC

ANTHONY FLEMING III will reprise 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 will appear this winter in *Moby Dick* at Arena Stage in Washington, D.C. and South Coast Repertory in Costa Mesa, CA.

JOY GREGORY is writing and producing the CBS series *Madam Secretary*. She is currently adapting her play, *The Shaggs: Philosophy of the World* for a feature film.

DAVID KERSNAR recently accepted a position as the new Interim Chariman of the Theatre Arts Department at Monterey Peninsula College in Monterey, CA. He was last seen at Lookingglass in *Still Alice*.

LOUISE LAMSON was inspired by young people last spring as she witnessed what can be accomplished through ensemble theatre and play. She had the pleasure of working with the Lookingglass Young Ensemble directing Raymond Fox's adaptation of *The Tin Woodman of Oz*. She also directed third graders at Peirce Elementary in an adaptation of *The Odyssey*. Louise most recently appeared at Lookingglass in *Death Tax*. She is overjoyed to be a new member of the Lookingglass Ensemble and is grateful for this artistic home.

DANIEL OSTLING, after recently directing and designing *Blood Wedding* at Lookingglass last season, designed *Timon of Athens* (for Amanda Dehnert at Oregon Shakespeare Festival) and *King Charles III* (American Conservatory Theater in San Francisco, CA, which moves to Seattle, WA and then Washington, D.C.). This winter he opens a new *A Christmas Carol* at McCarter Theatre, in Princeton, NJ.

DAVID SCHWIMMER recently received an Emmy nomination for his portrayal of Robert Kardashian in *The People v. O.J. Simpson: American Crime Story*. He was last seen on television as Tommy Moran in the AMC series *Feed the Beast*.

JOEY SLOTNICK is portraying Wilson in the Broadway production of *The Front Page*. He was last seen on the Lookingglass stage with his friends Lauren Katz and Jim Dennen in their improvised show *In the Room*.

TRACY WALSH recently appeared in and choreographed *Electra* at Court Theatre. Most recently at Lookingglass, she choreographed *Blood Wedding* and choreographed and appeared in *The North China Lover*. She wrote and directed *Handle With Care*, a play about quality, affordable childcare which is currently being performed around Chicago.

TEMPLE WILLIAMS III is Chief Operating Officer of 51 Minds Entertainment (an Endemol Company), a Los Angeles 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 Los Angeles with his wife, photographer and entrepreneur Cyndi Finkle, and their daughter, Sullivan Clare Williams.

MARY ZIMMERMAN directed the Leonard Bernstein musical *Wonderful Town* at Goodman Theatre last fall. In February she will direct the Dvorjak opera *Rusalka* at the Metropolitan Opera, which will be broadcast live to movie theaters in Chicago and around the world on February 25, 2017. In summer 2017, she will revisit her *Odyssey* (Lookingglass 1990; Goodman Theatre, 1999) at the Oregon Shakespeare Festival in the outdoor theatre.

For **DOUG HARA**, **MARA BLUMENFELD**, **JOHN MUSIAL**, **PHILIP R. SMITH**, **HEIDI STILLMAN** and **ANDREW WHITE** see the **PROFILES** section.

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