LOOKINGGLASS THEATRE COMPANY presents

HARD TIMES FOR THESE TIMES

Adapted and Directed by Heidi Stillman*  
From the Book by Charles Dickens  
In Association with The Actors Gymnasium

CAST

Audrey Anderson .................................. Sissy  
Atra Asdou*+ .................... Rachael, Mrs. Gradgrind, Scherezade (beginning 12/19)  
Amy J. Carle* .................. Mrs. Sparsit, Drunk Woman, Pufferumpus  
David Catlin** ..................... Slearly, Stephen  
Raphael Cruz ....................... Bitzer, Le Papillon  
Cordelia Dewdney* ...................... Louisa  
Marilyn Dodds Frank* ................. Mrs. Pegler  
Raymond Fox*+ ............ Mr. Gradgrind, Sissy’s Father, Slackbridge  
Nathan Hosner* ..................... Mr. Harthouse, Mr. M’Choakumchild, Kidderminster  
Louise Lamson** .............. Rachael, Mrs. Gradgrind, Scherezade (through 12/17)  
JJ Phillips* ............................................ Tom  
Troy West** .................................... Mr. Bounderby  
Julie Marshall ......................... Circus Swing  
Understudies ...... Anne Fogarty*, David Giannini, John Gregorio*, Julie Marshall, Stella Martin, Samuel Taylor*+

Artistic Director  
Heidi Stillman*

Executive Director  
Rachel E. Kraft

Producing Director  
Philip R. Smith*

Connectivity and Engagement Director  
Andrew White*

Interim Managing Director  
Michele V. Anderson

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Abbie Helene Roth and Sandra Gladstone Roth

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+ Lookingglass Theatre Company Ensemble Member or Artistic Associate  
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

Dialect Coach
Eva Breneman

Interim Technical Director
Jesse Gaffney

Consulting Technical Director
Chad Hain

Assistant Stage Manager
(Through 12/10)
Mary Hungerford*

Production Assistant/
Assistant Stage Manager
(Beginning 12/12)
Shannon Golden*

Assistant Lighting Designer
Here Perkowitz

Costume Design Assistant
Melissa Perkins

Assistant Sound Designer
Chris LaPorte

Assistant Properties
Designer
Lydia Hanchett

Assistant Rigging Designer
JJ Marquis

Master Carpenter
Jake Puralewski

Carpenters
Nic Belanger
Elyse Estes
Emily Hartig

Storm Hooten
Kevin Lynch
Jasmine Manuel
Nikolas Mikkelsen
Adena Rice
Isaac Schoepp

Scenic Charge
Sarah Lynn Lewis

Scenic Charge Assistant
Lee Moore

Scenic Artist
Emily Smith

Assistant Master Electrician
Raphael Grimes

Costume Shop Manager
Stephanie Cluggish

Costume Shop Assistant
Rosa Miller

Draper
Beth Uber/Threadline Studios

Stitchers
Julie Dauber
Katie Friedman
Elise Petrucci
Tyler J. Phillips

Wardrobe Crew
Melissa Motz
Tyler Phillips

Makeup/Wigs
Samantha Umstead
for Penny Lane Studios

Costume Crafts
Melissa Bochat
Anna Wooden

Tailoring
Jef Owens
Fox Brothers Tailors

Properties Carpenters
Bronte Deshong
Shannon Golden
Christopher Neville

Deck Crew
Jaiymz Hawkins
Stephanie Hawkins
Jake Wiener

Stage Management Intern
Liz Larsen

Electrics Intern
Lillian Baldwin

Scenic Intern
Max Burger

Production Management Intern
Sapier Weinglass

Casting
Philip R. Smith+
Raymond Fox*

* Member of Actors’ Equity Association, the union for professional actors and stage managers
* Lookingglass Theatre Company Ensemble Member or Artistic Associate

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**IN CONVERSATION**

with Adaptor and Director Heidi Stillman

Interview collected by
Audience Development Coordinator Corinne Bass

*Hard Times* was first produced at Lookingglass more than 15 years ago. **Why revisit it now?**

**HS:** The play was first done all the way back in 2001. We performed at the Ruth Page Center, before we moved into our beautiful theatre here in the Water Tower Water Works. We are thrilled to bring the show back for our 30th anniversary season because it feels like a really seminal production for Lookingglass, and because the story is still so relevant and present. Some of the artists involved are a better age now for their parts than they were when it was first produced. Some of them have aged out of their roles, or graduated to different roles. It will be an exciting mix of new and returning cast members.

**Where is the play set? What sort of issues does it grapple with?**

**HS:** The story takes place in post-Industrial Revolution England, in the fictional Coketown, an industrial city where the creed of Utilitarianism holds sway—until the travelling circus comes to town. I think that the technological revolution we are currently living through puts many of us in a similar position to Coketown’s strict society. Work is taking over our lives: the pressures of productivity and capitalism are overwhelming, and even the privileged among us are yoked to our work. We are never away from it. The divide between the ‘haves’ and the ‘have-nots’ is still mighty wide, and the issues of utility versus beauty, facts and figures versus imagination, and the rational versus the irrational are as present in America today as they were in Dickens’ time.

**Why is the circus such a crucial component of *Hard Times*, onstage and in the book?**

**HS:** My big “Aha!” in developing the play was realizing that I could use the circus in a metaphoric way—as a window into the characters’ secret longings—as well as using the traveling circus in a literal way onstage. Louisa’s longing for a life of beauty and meaning, and how that is embodied by the circus she encounters, is brilliantly wrought by Dickens in the book. Circus is fueled by the human longing to break free from limitations, and I think it’s the metaphors we see—or maybe feel—that make us love it so much.
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.

OCTOBER 22 • Hard Times/These Times: Hard Times for Truth
With scientific data being questioned and the recent emergence of “alternative facts,” how do we determine the lines between fact and opinion, speculation and lie? Tackle this quandary with Lookingglass Artistic Director and Hard Times adaptor and director Heidi Stillman, and the Raven Foundation’s Andrew McKenna.

OCTOBER 29 • Hard Times/These Times: The World of Work
The Industrial Revolution transformed Dickens’ England, with new technologies bringing new jobs for some and eliminating others. How is the Information Age similarly changing our world and the way we see work today?

NOVEMBER 12 • Hard Times/These Times: A Matter of Power
With income inequality on the rise and an increasingly polarized body politic, how do class, gender, race and other dividing lines intersect and align to keep us apart?

DECEMBER 3 • Hard Times/These Times: Behind the Scenes
Join Hard Times artists for a peek behind the curtain at the genesis of the production, and how it has changed from 2001 to 2017.

DECEMBER 10 • Hard Times/These Times: Charles Dickens and The Holiday Spirit
In Chicago and cities across the country, A Christmas Carol is an annual seasonal offering. What is it about Dickens’ works that uniquely lends itself to holiday fare?

ACCESS
Lookingglass is pleased to offer an open captioned performance and an audio described performance for each production in our 2017–18 season. For more information, lookingglasstheatre.org/ACCESS

Audio Description (Touch Tours begin at 6PM)

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Open Captioning

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For more information or additional accessibility accommodations, email access@lookingglasstheatre.org or call 312.337.0665 X 401.
PROFILES

AUDREY ANDERSON (Sissy) is thrilled to be making both her Lookingglass and Chicago professional debut in Hard Times. Born and raised in Minneapolis, Audrey moved to Chicago to study theatre at Loyola University where she is currently a senior. She has performed with numerous Minneapolis professional companies, including Children’s Theatre Company and Classical Actors Ensemble, along with many collegiate productions while attending Loyola University, a few being columbinus, Elephant’s Graveyard, and FML: How Carson McCullers saved my life. Audrey learned to fly at Xelias Aerial Arts in Minneapolis, and continued her studies at The Actors Gymnasium upon moving to Chicago.

ATRA ASDOU (Rachael, Mrs. Gradgrind, Scherezade beginning Dec. 19/Lookingglass Artistic Associate) is thrilled to return to Lookingglass now as an Artistic Associate, last appearing in Blood Wedding and Bengal Tiger at the Baghdad Zoo. Past performances include: 1984 (Steppenwolf for Young Adults), A Christmas Carol (Goodman Theatre), Heartbreak House (Writers Theatre), Dirty (The Gift Theatre), Seminar (Haven Theatre), and Inana (TimeLine Theatre). She is a graduate of Loyola University, Second City (where she is an understudy to the touring company), and iO (where she is on the Harold team, Lil’ Tooties, and an ensemble member of Whirled News Tonight). She’s got a heart full of adoration and gratitude for this cast, crew, and the patience of loved ones—and she thanks you kindly for coming to Hard Times.

AMY J. CARLE (Mrs. Sparsit, Drunk Woman, Pufferumpus)’s previous Lookingglass credits include: North China Lover, Bengal Tiger at the Baghdad Zoo, Peter Pan (A Play), and Trust. Other Chicago credits include: Harvey and Orlando (Court Theatre); The Book of Joseph (Chicago Shakespeare Theater); Wonderful Town, The Sins of Sor Juana, Rock ‘N’ Roll, and Desire Under the Elms (Goodman Theatre); The Book Thief, The Internationalist, Animals Out of Paper, Sex With Strangers, and Hedda Gabler (Steppenwolf Theatre Company). Off-Broadway National Tour: The Vagina Monologues. Regional credits: The Profane (Chautauqua Theatre Company); Fully Committed and The Diary of Anne Frank (Madison Repertory Theatre); Or, (Forward Theater); Morning Star (Kansas City Repertory Theatre). Television: Boss (STARZ), Chicago Code (FOX), Law & Order, Chicago Fire, Chicago Med, and CRISIS (NBC). Film: Who Gets the Dog? Amy coaches privately, and teaches at Vagabond School for the Arts.

DAVID CATLIN (Sleary/Blackpool/Lookingglass Ensemble Member)’s Lookingglass acting credits include: The Arabian Nights, Our Town, Argonautika, Summertime, La Luna Muda, Manuscript Found at Saragossa, The Vanishing Twin, The Scarlet Letter, The Odyssey, and The Jungle. Other Chicago performance credits include: Marnie & Phil: A Circus Love Letter, Lost & Found: A Recycled Circus and All the Time in the World (The Actors Gymnasium); The Elephant & The Whale (Chicago Children’s Theatre/Redmoon Theater); The Nutcracker (The House Theatre of Chicago); The Midnight Circus. David is an artistic associate with The Actors Gymnasium and serves on the acting faculty for Northwestern University.
PROFILES

RAFAEL CRUZ (Bitzer, Le Papillon), a native of San Francisco, began his journey into the circus arts at age six. Specializing in traditional Chinese acrobatics. He studied with the Founder of the Nanjing acrobatic troupe, Master Trainer Lu Yi. At the age of 15, he decided to further his training at The National Circus School of Montreal. Among many of the disciplines he learned, he specialized in Hand to Hand, which he presented in his graduation performance with his brother. After graduating, he became an original member and artistic collaborator of The 7 Fingers production of Traces. Raphael also studied music extensively and plays several instruments, which helped him land the role Buster in Cirque du Soleil’s production of Iris (2012) in Los Angeles. Other credits include: Assistant Choreographer for the opening ceremonies of the Sochi Olympics; Associate Acrobatic Designer for Cirque du Soleil’s Broadway production Paramour. Raphael is also a cast member of French contemporary dance company DCA’s latest production Courte Pointe.

CORDELIA DEWDNEY (Louisa) joyfully returns to Lookingglass after this summer’s Moby Dick. She has worked with Alliance Theatre, Arena Stage, and South Coast Repertory for the National tour of Moby Dick and has appeared on Chicago Med. Cordelia is a graduate of Northwestern University with degrees in Theatre and English.


RAYMOND FOX (Mr. Gradgrind, Sissy’s Father, Slackbridge/Lookingglass Ensemble Member) last appeared at Lookingglass 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, 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.
NATHAN HOSNER (Mr. Harthouse, Mr. M’Choakumchild, Kidderminster) was last seen at Lookingglass as Captain Ahab in *Moby Dick*. He recently played Lord Aster in the first national tour of *Peter and the Starcatcher*. Chicago credits include productions with Writers Theatre, Chicago Shakespeare Theater, Court Theatre, Goodman Theatre, Paramount Theatre, Northlight Theatre, About Face Theatre, and First Folio Theatre. Regional credits include productions with American Players Theatre, Alabama Shakespeare Festival, Indiana Repertory Theatre, New Theatre, Illinois Shakespeare Festival, Arkansas Shakespeare Theatre, Door Shakespeare, and The BoarsHead Theater. Nathan is a graduate of The Royal Academy of Dramatic Art.

LOUISE LAMSON (Rachael, Mrs. Gradgrind, Scherezade through Dec. 17/Lookingglass Ensemble Member) is happy to return to the Lookingglass stage and to *Hard Times*, where she originated the role of Louisa Gradgrind. Other Lookingglass credits include: *The Idiot*, *The Secret in the Wings*, *The Wooden Breeks*, *Icarus* (The Getty Villa, LA), *The Brothers Karamazov*, *Our Town*, *The Arabian Nights*, *Ethan Frome*, *Metamorphoses*, *The Little Prince*, and most recently *Death Tax*. Other Chicago credits include: About Face Theatre’s *Bash* (After Dark Award and Jeff Award Nomination) and *The Odyssey* (Goodman Theatre). New York credits include: *Metamorphoses* (Second Stage Theatre and Broadway) and *The Notebooks of Leonardo da Vinci* (Second Stage Theatre). Louise is a graduate of Northwestern University. She joined the ensemble in 2016.

JJ PHILLIPS (Tom) is honored to return to Lookingglass for this seminal production. Previous appearances at Lookingglass include Kev in *Bengal Tiger at the Baghdad Zoo* (Jeff Award Nominee, Actor in a Supporting Role—Play), as well as Paolo in *The North China Lover*, and the understudy for Ian in last season’s *Beyond Caring*. Chicago: Steppenwolf Theatre Company (Next up: *Fat Pig*, *Leveling Up*), The House Theatre of Chicago (*The Hammer Trinity*), Griffin Theatre (*Punk Rock*). Regional: Milwaukee Repertory Theater, Milwaukee Chamber Theatre, Adrienne Arsht Center for the Performing Arts (Miami). Film/TV: *Chicago Fire*, *Thrill Ride*, and the upcoming web series *Kappa Force* and *Blame It On Toby*. Thanks to Heidi, Phil, and everyone at Lookingglass for the constant support. Love to Mom, Dad, and Dani. For Boppy.

TROY WEST (Mr. Bounderby/Lookingglass Artistic Associate) has been an Artistic Associate since 2002. Broadway: *August: Osage County* (also London & Sydney). Off-Broadway: *Bug* (Barrow Street Theatre) and *The Execution* (Nat Horne Theater). Steppenwolf Theatre Company: *Linda Vista*, *The Berlin Circle*, *Terry Won’t Talk* and *Picasso At The Lapin Agile* (also San Francisco and LA), among others. Regional credits include: American Conservatory Theater, Arden Theatre Company, Geffen Playhouse, Indiana Repertory Theatre, and Portland Center Stage. Chicago credits: A Red Orchid Theatre, Famous Door Theatre Company, Goodman Theatre, Next Theatre Company, and Remains Theater, among others. Upcoming: The Boring Professor in the feature film, *The Pages* and recreating the role of Michael Stiles in *Linda Vista* at Center Theatre Group in LA.
JULIE MARSHALL (Circus Swing) is a professional aerialist based in Chicago. She is currently a staff member at Aloft Circus Arts, where she teaches aerial hoop, aerial silks, and flexibility. Other companies Julie has worked for include The Actors Gymnasium, Redmink Productions, MSA & Circus Arts, Cirque Mechanics, Angela Eve’s Parlor Events, Cocktail CirquAntique, and many others. Julie would like to thank all of her circus coaches for getting her to where she is today, her parents for putting up with her, and Lookingglass for giving her the opportunity to be involved with such a wonderful production.

HEIDI STILLMAN (Adaptor/Director/Artistic Director/Lookingglass Ensemble Member) has both written and directed productions for Lookingglass, including: Cascabel (in collaboration with Tony Hernandez and Rick Bayless,) The North China Lover, Hephæstus (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: 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’ Ignition Festival, CAATA/ConFEST, and at 16th Street Theatre. Most recently, she co-wrote and directed The Year I Didn’t Go to School at the Chicago Children’s Theatre. She lives in Chicago with her husband and her 14 year-olds, Sadie and Jude.

DAN OSTLING (Scenic Designer/Lookingglass Ensemble Member) most recently designed set and lights for Beyond Caring at Lookingglass. Other Lookingglass design work includes: Blood Wedding (direction/scenic), Lookingglass Alice, Title & Deed (scenic/lighting), The North China Lover (scenic/lighting), Eastland: A New Musical, Ethan Frome, The Arabian Nights, The Brothers Karamazov, Argonautika, Hillbilly Antigone, Secret in the Wings, Race, Hard Times, Eleven Rooms of Proust, and Metamorphoses. Regional: most large US regional theatres. NYC: Lincoln Center, The Public Theater, Playwrights Horizons, Shakespeare in the Park, and New Victory Theater. Broadway: Clybourne Park (Tony Nomination) and Metamorphoses (Tony Nomination). International: Donmar Warehouse and Barbican Centre (London), Teatro alla Scala (Milan), Melbourne Theatre Company, Tokyo Bunka Kaikan and Orchard Hall (Tokyo), and Calgary Theatre. Opera: Rusalka, La Sonnambula, Lucia di Lammermoor (Metropolitan Opera); Merry Widow (Lyric Opera of Chicago) and Philip Glass’s Galileo Galilei (NYC/London/Chicago).

MARA BLUMENFELD (Costume Designer/Lookingglass Ensemble Member) has designed costumes for over 35 Lookingglass productions, including most recently Beyond Caring, Mr. and Mrs. Pennyworth, 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, Writers Theatre,
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 (Second Stage Theatre), and Rusalka, Lucia di Lammermoor, and La Sonnambula (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.

**BRIAN SIDNEY BEMBRIDGE (Lighting Designer/Lookingglass Artistic Associate)**’s Lookingglass credits include: Hard Times (Jeff Award), Life Sucks, Cascabel, La Luna Muda, and Summertime. Off-Broadway: The Public Theater, Second Stage Theatre, Jean Cocteau Repertory, Kids With Guns, and Theatre at St. Clement’s. International: Theatre Royal Stratford East in London; Town Hall Theatre in Galway, Ireland; and Illawarra Performing Arts Centre and Platform Hip Hop Festival in Sydney, Australia, among others. Regional: Guthrie Theater, Goodman Theatre, Steppenwolf Theatre Company, Chicago Shakespeare Theater, TimeLine Theatre, The Second City, Arden Theatre Company, Actors Theatre of Louisville, Alliance Theatre, A.C.T., ACT Theatre, Geffen Playhouse, Court Theatre, Writers Theatre, Victory Gardens Theater, Northlight Theatre, Drury Lane Theatre, Ravinia Festival, Children’s Theatre Company, Asolo, St. Louis, Milwaukee and Madison Repertory Theaters, Pittsburgh Public Theater, Circle X Theatre Co., Opera Omaha, and Virginia Opera. Honors: Seven Jeff Awards, three Back Stage Garland Awards, two LA Drama Critic Circle Awards, LA Weekly Theater and Gregory Awards, and an Ovation Award. Brian represented the US at the Prague Quadrennial in 2011 with his design of The Elaborate Entrance of Chad Deity. Film production designs include: Marie and Bruce, Holding Out, Stray Dogs and Late for Church, and sets for Muppets from Space. briansidneybembridge.com

**ANDRE PLUESS (Sound Designer/Lookingglass Artistic Associate)**’s Broadway credits include: 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, his work has appeared on most of the city’s stages, including Goodman Theatre, Steppenwolf Theatre Company, Court Theatre and Lookingglass Theatre, He has 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.

**SYLVIA HERNANDEZ-DISTASI (Circus and Choreography/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 and Lookingglass Alice). Other Lookingglass credits include: Icarus, Little Prince, Moby Dick, and Thaddeus and Slocum: A Vaudeville Adventure, 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).
PROFILES

ISAAC SCHOEPP (Rigging Designer)’s rigging design credits include: Moby Dick (Lookingglass Theatre, Jeff Award; Alliance Theatre; Arena Stage; South Coast Repertory), Quest, Marnie and Phil: A Circus Love Letter, Circuscope, and Magical Exploding Boy (The Actors Gymnasium), and The Year I Didn’t Go to School (Chicago Children’s Theatre). 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: Moby Dick, Beyond Caring, Mr. and Mrs. Pennyworth, and Life Sucks. Other credits include: W;t (The Hypocrites); The Hollow, The Tin Woman (Peninsula Players Theatre); Pirandello’s Henry IV, Fallen Angels (Remy Bumppo Theatre Company); Miss Bennet (Northlight Theatre); 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 Moby Dick. Other Lookingglass productions as stage management or crew: Mr. and Mrs. Pennyworth, Treasure Island, Lookingglass Alice, In the Garden: A Darwinian Love Story, The North China Lover and Big Lake Big City. 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 and is an ensemble member at Irish Theatre of Chicago.

EVA BRENEMAN (Dialect Coach)’s previous Lookingglass credits include: Blood Wedding, Death Tax, Old Curiosity Shop, and Hillbilly Antigone. Chicago: Objects in the Mirror (Goodman Theatre); King Charles III, Shakespeare in Love (Chicago Shakespeare Theater); The Hard Problem (Court Theatre); A Disappearing Number (TimeLine Theatre); Great Expectations (Silk Road Rising/Remy Bumppo Theatre Company); Pygmalion (Remy Bumppo Theatre Company); By the Water (Northlight Theatre); The Compass (Steppenwolf Theatre Company). Regional: Three seasons at American Players Theatre; Love’s Labour’s Lost (Actors Theatre of Louisville); Around The World In 80 Days (Baltimore Center Stage/Kansas City Repertory Theatre) and Mamma Mia! (National Tour/Las Vegas). Television: Empire, Betrayal, The Chicago Code. Eva is an associate artist at TimeLine Theatre Company.

SHANNON GOLDEN (Assistant Stage Manager beginning Dec. 12) is excited to return to Lookingglass where she has previously been on deck crew for Thaddeus and Slocum: A Vaudeville Adventure and Moby Dick. Production assistant credits include: The King of the Yees, Uncle Vanya, Soups Stews and Casseroles: 1976, Carlyle, and Feathers and Teeth (Goodman Theatre). Stage management credits include: Betrayal (Raven Theatre), Chalk (Sidshow Theatre Company), Twilight: Los Angeles, 1992 (The Other Theatre Company), and Desperate Dolls (Strawdog Theatre Company). Production management credits include: The Mutilated, The Room, The Nether, and 3C (A Red Orchid Theatre). MARY HUNGERFORD (Assistant Stage Manager through Dec. 10) is excited to return to Lookingglass after working as the Assistant Stage Manager for Beyond Caring, Blood Wedding, Treasure Island, Moby Dick (2015), and Lookingglass Alice. She was fortunate
enough to join the Pequod as the Production Stage Manager for the tour of Lookingglass’ Moby Dick to Atlanta, Washington, D.C., and Costa Mesa, CA. Other Chicago stage management credits include productions with Chicago Shakespeare Theater, Steppenwolf Theatre Company, TimeLine Theatre, and Writers Theatre. Mary is a proud member of Actors’ Equity Association and an alumna of Northwestern University. Endless thanks to Jeff and Kelley.

THE ACTORS GYMNASIUM At The Actors Gymnasium people Learn To Fly—physically, emotionally, and creatively. One of the nation’s premiere circus and performing arts training centers, Actors Gymnasium was founded in 1995 by a lifelong circus performer from Ringling Brothers, a co-founder of Tony Award®-winning Lookingglass Theatre Company, an arts journalist, and a producer, in order to bring new physicality to the American Theatre. Three primary programs expand creativity, community, and courage: teaching circus arts, physical theatre and multi-disciplinary performance; producing original and daring circus-theatre, often in collaboration; and providing innovative event entertainment. Actors Gymnasium is a co-founder of Enrich Evanston: An Arts Equity Task Force. In addition to the longstanding partnership with Lookingglass, collaborators include Goodman Theatre, Chicago Children’s Theatre, Lucky Plush Productions, and many more. Camps, weekly classes, curriculum for five universities, master classes, summer intensive, and a 9-month professional training program develop artists of all ages and abilities. actorsgymnasium.org

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 Big City, 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 Breeks, 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 40 Lookingglass productions, most recently directing last 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 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 children, Julia and Asher; and one cat named Jane.
MICHELE V. ANDERSON (Interim Managing Director) has been with Lookingglass Theatre Company since January 2007 and after three years as Director of Finance and Administration, became their General Manager. 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, Chicago Children’s Theatre, Victory Gardens Theater, Chicago Gateway Green, and Storycatchers Theatre. After receiving both a B.A. in theatre and a B.S. in business administration from Indiana University, Michele started her career in Chicago working for the for-profit producers Cullen Henaghan & Platt. Michele also has an M.A. in Arts Administration from Columbia College Chicago. She lives in Chicago with her husband Ken Olson.

RACHEL E. KRAFT (Executive Director) is concluding her twelve-year tenure as the Executive Director of Lookingglass Theatre Company, the recipient of the 2011 Regional Theatre Tony Award®, in December 2017. 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. She expresses deep appreciation for the inspiration from and support of the Lookingglass Artists, Staff and Board, along with her husband Doug Brown and the Kraft, Maggio and Brown families.
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 64 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.

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ENSEMBLE UPDATE

KAREEM BANDEALY last appeared at Lookingglass as Starbuck in the 2017 remount of Moby Dick. In the past year, he’s also played Brutus in Julius Caesar (Writers Theatre), Young Scrooge in A Christmas Carol (Goodman Theatre), and Al Cooper in A Disappearing Number (TimeLine Theatre). See him now as George Antrobus in The Skin of Our Teeth at Remy Bumppo Theatre Company and at Goodman Theatre in his fourth year of A Christmas Carol. Upcoming at Lookingglass: Captain Nemo in 20,000 Leagues Under the Seas.

J. NICOLE BROOKS was last seen on the Lookingglass stage as Tracy in Beyond Caring. She has several projects and commissions in development. @doctaslick

THOMAS J. COX is appearing at Northlight Theatre this fall in Book of Will, and will be in Blind Date at Goodman Theatre in the winter. He is excited to return to Lookingglass in 20,000 Leagues Under the Seas in the summer of 2018!

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 dancing with excel spreadsheets.

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’ s play Thaddeus and Slocum: A Vaudeville Adventure had its world premiere at Lookingglass in 2016. He 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. His next play will be a comedy titled, Plantation! and it will have its world premiere at Lookingglass in early 2018!

LAURA EASON recently finished her fourth season as a writer/producer on the Emmy award-winning Netflix drama House of Cards. Her feature film debut began shooting this past summer, produced by and starring Sarah Jessica Parker. Her play Sex with Strangers was one of the top ten most produced plays in the US in 2015–16 and 2016–17 seasons and had its London premiere in January 2017 at Hampstead Theatre. 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.

JOY GREGORY is working on her fourth season as a writer-producer on the CBS series Madam Secretary. Her episode Waiting for Taleju was nominated for a Humanitas Award this year. She is still setting up a film adaptation of her play, The Shaggs: Philosophy of the World and hopes this will be the year. She staunchly believes democracy will survive all this.
DOUG HARA recently returned to Lookingglass to direct his own play, *Mr. and Mrs. Pennyworth*. He was recently seen in Philadelphia playing Peter Quince in Arden Theatre Company’s production of *A Midsummer Night’s Dream*.

DAVID KERSNAR is directing *20,000 Leagues Under the Seas* for Lookingglass in the summer of 2018.

DAVID SCHWIMMER was thrilled to co-produce *Beyond Caring* with Lookingglass last season, and is preparing to direct *Plantation!* by Ensemble Member Kevin Douglas in early 2018.

JOEY SLOTNICK can be seen this fall in the Broadway premiere of Ayad Akhtar’s new play *Junk* at Lincoln Center. 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* at Lookingglass and wrote and directed a play for the Lookingglass Young Ensemble about American jobs. She will choreograph and appear in a remount of Court Theatre’s *Iphigenia in Aulis* at The Getty Villa this fall in LA.

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 LA 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 Theater last season. In February 2017 she directed the Dvořák opera *Rusalka* at the Metropolitan Opera, broadcast live to movie theaters in Chicago and around the world. Her production of *The Odyssey* (Lookingglass 1990, Goodman Theatre, 1999) played at Oregon Shakespeare Festival in the outdoor theatre this summer/fall. Now she is taking a year off.

For MARA BLUMENFELD, DAVID CATLIN, RAYMOND FOX, LOUISE LAMSON, DAN OSTLING, PHILIP R. SMITH, HEIDI STILLMAN and ANDREW WHITE, see the PROFILES section.
We invite you to join the donor family that helps bring theatre to life on stage and in the classroom. Lookingglass Theatre Company depends on the generous, ongoing investment of its donors and patrons to create innovative and artistically excellent theatrical productions, and to share its ensemble-based techniques with underserved youth in the Chicago community. These tax-deductible contributions bridge the gap between ticket sales and the actual costs of Lookingglass programming. We invite you to be part of the collaboration that makes great theatre possible by donating to Lookingglass Theatre Company. Whatever the amount, your gift will help sustain the breadth and quality of Lookingglass’ work, both onstage and in the community. To make a donation by phone or for more information on making a gift, please contact the Development Department at 773.477.9257 X 122. Donations can be addressed to 875 N Michigan Ave, Suite 1330, Chicago, IL 60611.

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