Plantation!

Tamberta Perry and Ensemble Member Louise Lamson; Illustration by Fred Baxter, Photo by Sean Williams
2018 Season:

Gilbert and Sullivan’s
The Pirates of Penzance
June 2018

Cole Porter’s
Anything Goes
August 2018

Judy Garland:
Come Rain or Come Shine
starring Angela Ingersoll
October 2018

Stephen Sondheim’s
Into the Woods
December 2018

Performances in Evanston
Ages 25 and younger 1/2 price
LOOKINGGLASS THEATRE COMPANY
presents

Plantation!

Written by Kevin Douglas+
Directed by David Schwimmer+

**CAST**

Janet Ulrich Brooks* ........................ Lillan Wright
Hannah Gomez .............................. Diana Soto
Louise Lamson* .............................. Kimberly Wright
Lily Mojekwu* .............................. London Wright


**Artistic Director**
Heidi Stillman*

**Executive Director**
Rachel L. Fink

**Producing Director**
Philip R. Smith*

**Connectivity and Engagement Director**
Andrew White*

**General Manager**
Michele V. Anderson

**SCENIC DESIGNER**
Courtney O’Neill USA

**COSTUME DESIGNER**
Mara Blumenfeld USA

**LIGHTING DESIGNER**
Christine Binder USA

**SOUND DESIGNER/COMPOSER**
Rick Sims USA

**PROPERTY DESIGNER**
Amanda Herrmann

**DIALECT COACH**
Eva Breneman

**Stage Manager**
Ari Clouse*

**Production Manager**
Sarah Burnham

**PRODUCTION SPONSORS**

**PRODUCTION FUNDER**

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STS Foundation

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Joseph & Bessie Feinberg Foundation

**PRODUCER’S CIRCLE**
Douglas R. Brown and Rachel E. Kraft
Abbie Helene Roth and Sandra Gladstone Roth

* Member of Actors’ Equity Association, the union for professional actors and stage managers
+ 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

Assistant Director
Lanise Antonie Shelley

Assistant Stage Manager
Shannon Golden*

Dramaturg
Caroline Macon

Script Supervisor
Erin Kraft

Assistant to the Playwright
Gracie Meier

Assistant Scenic Designer
Camila Devereux

Assistant Lighting Designer
Vada Briceno

Production Design Assistant
Melissa Perkins

Assistant Sound Designer
Morgan Lake

Assistant Properties Designer
Lydia Hanchett

Master Carpenter
Jacob Purulewski

Carpenters
Elyse Estes
Dean Gnadinger
Keira Jacobs
Kevin Lynch
Nikolas Mikkelsen
Adena Rice
Mark Vinson

Scenic Charge
Sarah Lewis

Scenic Charge Assistant
Lee Moore

Scenic Artist
Emily Smith

Assistant Master Electrican
Jack Horwitch

Draper
Beth Uber

Stitchers
Elise Petrucci
Tyler S. Phillips
Colleen M. Turner
Catherine Young

Wardrobe Crew
Breena Cope

Makeup/Wigs
Samantha Umstead for Penny Lane Studios

Properties Artisans
Brontë Deshong
Keira Jacobs

Deck Crew Chief
Jake Wiener

Deck Crew
Niki Dreistadt

Stage Management Intern
John Reichenbach

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

Shirley Ryan AbilityLab's Performing Arts Medicine Program is the exclusive provider of Physical Medicine and Rehabilitation for Lookingglass Theatre Company

This production of Plantation! is dedicated in loving memory to our great friend and collaborator, Raphael Cruz.
CM: Kevin, what brought you the idea of Plantation!? Why did this play need to be written?

KD: I was thinking about how reparations would work. If you were part of a family or organization that has unequivocally benefited from slavery, what could you do to make amends? Plantation! is the story of what could happen if someone “did something.” The play needed to be written because we keep having the same conversations around race. When racism is brought up, the powers that be love to talk about the problem but don’t always want to take the steps to solve it.

When there is an emergency, we take care of it immediately. When your life is in danger or a loved one’s life is in danger, you take care of it immediately. People have been killed, abused and threatened because of racism since God knows when. Racism has put this country in a state of emergency for a long time and it needs to be handled. I know when we hear reparations we think money; that is not the only form of reparations. Here is the definition: the making of amends for a wrong one has done or otherwise helping those who have been wronged. So, to the powers that be and to those that want to help, figure out what reparation means to you and then do something about it. The other reason the play needed to be written is because the world needs some comedy right now.

CM: David, how is Plantation! a fit for Lookingglass Theatre and its audiences?

DS: I’ve always believed that laughter is the key to disarming folks, and enabling them to engage in a more honest and empathetic dialogue about this most troubling and emotional of subjects. Given the discomfort, guilt, anxiety, rage, grief and shame that comes up when confronted with our collective history and the horror of slavery, it is no wonder that talking about race and reparations in an integrated environment becomes such a delicate matter. This play, then, is tricky. We have to be brave enough, and bold enough, to speak the truth—but respectful enough not to alienate or offend. Above all, we have to entertain the hell out of the audience.
CM: What drew you to direct this show?

DS: The subject of race has been something I’ve always been passionate about exploring, and have attempted to examine in the work I’ve done at Lookingglass—from Andy White’s *Of One Blood* (in which I played Michael Schwerner, one of three civil rights workers murdered in Mississippi), to my co-adapting and directing Studs Terkel’s *RACE*, to co-producing *Beyond Caring* last year with the Company.

CM: Kevin, you grew up in Texas. Talk a little about that, and if there is realness behind the comedy of the story.

KD: I lived in Texas from elementary school to junior college before transferring to The Theatre School at DePaul here in Chicago. I have a wealth of real stories, from getting a KKK message that said “Happy Halloween!” that some house distributed to all the kids, to the confederate flag being my high school’s flag…yep, it’s on my diploma…to a white supervisor at the grocery store where I worked pragmatically explaining to me the difference between the N-Word and a black person (unsolicited, by the way).

Most of my time in Texas was really good—it helped shape who I am. No regrets, I just wish Richland High School would have changed their flag before I graduated. They changed the flag a year after.

CM: What drew you to David Schwimmer as a director and collaborator?

KD: I had only worked with David as an actor. We were both in *Our Town*, and I had seen shows that he directed. Our Artistic Director, Heidi Stillman, gets credit for pairing us together. She suggested David and I was like, “That is a brilliant suggestion!” Not sure if any of you know this, but David is very funny. What I love most about working with him is his passion and care for the play’s subject matter. Collaborating with him has been comedy kismet.

CM: David, what do you admire about Kevin Douglas’ writing?

DS: I love a good comedy, and Kevin’s play is laugh-out-loud funny. The play is in the tradition of Moliere’s greatest works, which are comedic but also ripe with social criticism of the time.

CM: Kevin, this is your second Lookingglass World Premiere. Is there anything you learned while developing *Thaddeus and Slocum: A Vaudeville Adventure* that you utilized in your process for *Plantation*?

KD: Don’t have a baby on the way during the process… Oh, you mean that I utilized during this process. I loved working on *Thaddeus and Slocum*. I learned to write faster. Having readings is super helpful for me. You hear the play in ways that you don’t hear it when it’s just you, by yourself, talking out loud at 3AM. But also, seriously, try not to have a baby on the way while putting a play up. Super challenging.

CM: Lastly, is there anything you want the audience to know before they see the show?

KD: Be prepared to laugh! I love the challenge of finding humor in any situation or any conversation, no matter how uncomfortable the topic. And I love the challenge of putting that topic on stage in a farcical way. Comedy allows people to receive hard truths without feeling preachy. In our society, we have complicated feelings when it comes to race, and humor can be one of the most effective ways to tackle tricky topics. It will be fun and uncomfortable at times…FUN-comfortable!
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

**MARCH 11**
**Reparations and Responsibility:** When righting historic wrongs, who owes what to whom, and who decides?

**MARCH 18**
**You Can’t Be Serious!** Sometimes the best route to the brain (or heart) is via the funny bone. Why and how does comedy work to dissect social ills?

**MARCH 25**
**All In The Family:** With DNA home tests and genealogical research, sometimes we discover our bloodlines are more complicated than we knew—or are we all family anyway?

**APRIL 8**
**Can We Talk?:** In a polarized world of passionate disagreement, can citizens, friends, and even family find common ground?

**APRIL 15**
**Women Take The Lead:** The eight women of Plantation! come together to navigate the country’s most fraught legacy. Does today’s leading role of women activists demonstrate a unique capacity to determine our path forward?

**APRIL 22**
**Behind the Scenes:** Artists from the production discuss the creation of this world-premiere.

**COMMUNITY PARTNERS FOR PLANTATION!**

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**AD** **AUDIO DESCRIPTION** (Touch Tours begin at 6PM)

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

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**REFLECT**

lookingglasstheare.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.

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PROFILES

JANET ULRICH BROOKS (Lillian) Plantation! marks Janet’s Lookingglass debut. She is a Company Member of TimeLine Theatre, where credits include: The Audience, Bakersfield Mist, The How And The Why, and Jeff Award-Nominated performances in 33 Variations, A Walk in the Woods, All My Sons, When She Danced and Not Enough Air. Other theatre credits: Vanya and Sonia and Masha and Spike (Jeff Award Nomination for Actress in a Principal Role—Play; Goodman Theatre), 2666, The Seagull, A True History of the Johnstown Flood and Teddy Ferrara (Goodman Theatre), Women Laughing Alone With Salad (Helen Hayes Nomination for Actress in Principal Role; Woolly Mammoth Theatre, Washington, D.C.); By The Water (Northlight Theatre); Failure: A Love Story and Native Gardens (Victory Gardens Theater); Crazy For You (Drury Lane Theatre); Golda’s Balcony (Jeff Award; Pegasus Players). Television: Sense8, Chicago Med, Fire and Justice, Boss. Film: Divergent, Conviction, Polish Bar, One Small Hitch, Fools. Janet was the first recipient of the Ed See Outstanding Theatre Alumnus Award from the University of Central Missouri. She is a proud union member of AEA and SAG/AFTRA and is represented by Gray Talent Group.

HANNAH GOMEZ (Diana) is making her Lookingglass debut. Chicago credits include: Ortle in Goodman Theatre’s A Christmas Carol, Colleen/FBI Agent/Lisa in the Chicago premiere of Mr. Burns, A Post-Electric Play at Theater Wit, Maribel in Rivendell Theatre Ensemble’s Crooked (Equity Jeff Award Nomination for Best Actress in a Supporting Role), Cha-Cha in American Theater Company’s The Original Grease (Equity Jeff Award for Outstanding Musical), and Gaby in 16th Street Theater’s Pinkolandia, in collaboration with the Lark Play Development Center. She is an acting alumnus of Illinois State University and has her master’s degree in Behavior Analysis.

LOUISE LAMSON (Kimberly/Lookingglass Ensemble Member) is thrilled to share the stage with these amazing ladies in Plantation! She most recently appeared as Rachael in Hard Times. Other Lookingglass credits include: The Idiot, The Secret in the Wings, Icarus (The Getty Villa, LA), The Brothers Karamazov, Our Town, The Arabian Nights, Ethan Frome, The Little Prince, and 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 Lookingglass Ensemble in 2016.

LILY MOJEKWU (London) is tickled to finally be making her Lookingglass debut—and with this crackerjack team, it was definitely worth the wait! Chicago credits include work with Chicago Shakespeare Theater, Goodman Theatre, Steppenwolf Theatre Company, Rivendell Theatre Ensemble, and Northlight Theatre, among others. Regional credits include six seasons with Lakeside Shakespeare Theatre. Television credits include: I Love Dick (Amazon TV), Chicago Fire (NBC),
Linsey Page Morton (Kara) is thrilled to be making her Lookingglass debut. Chicago credits include: The Rainmaker (American Blues Theater); Lost in Yonkers (Northlight Theatre; Jeff Award Nomination for Actress in a Principal Role—Play); The Iceman Cometh (Goodman Theatre); The Dresser (Steppenwolf Theatre Company); A Streetcar Named Desire, Another Part of the Forest, Bus Stop (Jeff Award Nomination for Actress in a Supporting Role—Play), Spite for Spite (Writers Theatre); The Crucible and the world premiere of Hannah and Martin (TimeLine Theatre). Regional credits include: Enchanted April (Milwaukee Repertory Theater) and Our Town directed by David Cromer (Kansas City Repertory Theatre). TV and film credits: Chicago Fire, Joshua, The Quiet, Freudian Slip and Captive State. Linsey is also a Producer on the forthcoming web series, The Force. She is represented by Paonessa Talent Agency.

Tamberla Perry (Madison) is thrilled to be back in play with Lookingglass. Previous Lookingglass credits include Black Diamond, Fedra: Queen of Haiti, and Icarus. Other credits include: Barbecue (The Public Theater, NYC), Marie Antoinette, Hushabye, The North Plan, Brothers/Sisters Plays (Steppenwolf Theatre Company); By the Way, Meet Vera Stark, Race (Goodman Theatre); In the Next Room, or the Vibrator Play (Vicoty Gardens Theater); Bulrusher (Congo Square Theatre Company); Eclipsed (Northlight Theatre); Piano Lesson (Portland Stage Company); and Bus Stop (Madison Repertory Theatre). TV credits include: Boss, Crisis, The Jamz (Netflix), Madame Secretary, APB (Fox) and Bosch (Amazon TV). #charliesmom @tamberlaperry

Ericka Ratcliff (Sydney/Lookingglass Artistic Associate) has performed with Lookingglass in Black Diamond, Around the World in 80 Days, and Peter Pan (A Play), as well as assistant directing and dramaturgy for Thaddeus and Slocum: A Vaudeville Adventure. Other credits include: A Red Line Runs Through It, We Are All In This Room Together (The Second City); Marie Antoinette (Steppenwolf Theatre Company); You Can’t Take It With You (Northlight Theatre); Court Martial at Fort Devens (Victory Gardens Theater); Sketchbook (Collaboraction Theatre); Ruined (Mixed Blood Theatre Company); Raisin in the Sun (Milwaukee Repertory Theater); Seven Guitars (Pittsburgh Playwrights Theatre Company); Funk It Up About Nothin’, The Taming of the Shrew (Chicago Shakespeare Theater); Stickfly, African Company Presents Richard III, Talented Tenth, The Colored Museum, 365 Plays/365 Days, and Bulrusher (Congo Square Theatre Company); The Nutcracker and Rose & The Rime (The House Theatre of Chicago). Ericka is an Ensemble Member with The House Theatre of Chicago and Congo Square Theatre Company. She is a graduate of Roosevelt University. Big Up 30 years Lookingglass!
GRACE SMITH (Kayley) is excited to make her Lookingglass debut! Chicago credits: *Eden Prairie, 1971* (Goodman Theatre, New Stages); *Mary Shelley Show* (Chicago Fringe Festival); *Shakeshafte, Love’s Labour’s Lost* (The Shakespeare Project of Chicago); *The Names* (Equity Library Theatre). NYC/Regional: *Peter and the Starcatcher* (City Equity Theatre); *Alice in Wonderland, As You Like It, A Christmas Carol, and King Lear* (Alabama Shakespeare Festival); *As I Lay Dying* (Live Source Theatre Group); *Censored on Final Approach* (The Gym at Judson); *The School For Lies* (Boxed Wine Productions). Grace is represented by Paonessa Talent Agency. Love to family and Z. gracesmithactor.com

KEVIN DOUGLAS (Playwright/Lookingglass Ensemble Member) has been a Lookingglass Ensemble Member since 2013. He has performed in numerous Lookingglass productions, including: *Black Diamond, Lookingglass Alice, Around the World in 80 Days* (Jeff Award Nomination for Best Supporting Actor), *Our Town* (Co-Directed by Anna D. Shapiro and Jessica Thebus), *The Great Fire, and Mr. Rickey Calls a Meeting* (Jeff Award Nomination for Best Ensemble). Most recently, Kevin wrote *Thaddeus and Slocum: A Vaudeville Adventure* which garnered him a Black Theatre Alliance Award for Best Writing of a Play. Kevin has written a number of sketch comedy shows, including: *Blaxploitation: The Remix and Blaxploitation 2: You know how we deux!, No Experience Necessary, and Reality Check*, which he also co-directed. Kevin co-wrote the independent film *Call Center*, which played at this year’s Black Harvest Film Festival and Urban Mediamakers Film Festival in Atlanta.

DAVID SCHWIMMER (Director/Lookingglass Ensemble Member) is a co-founder of Lookingglass, where he has acted in or directed several productions, including: *The Jungle, Big Lake Big City, Trust, Our Town, West, The Master and Margarita, Eye of the Beholder, The Odyssey, The Idiot, Of One Blood* and his adaptation with Joy Gregory of Studs Terkel’s book *RACE*. He most recently co-produced Alexander Zeldin’s play *Beyond Caring* with Lookingglass and produced a national campaign of six short films about sexual harassment, called #thatsharassment, which can be found at facebook.com/thatsharassment. He is on the Board of Directors of the Rape Foundation in Santa Monica, CA.

COURTNEY O’NEILL (Scenic Designer) is thrilled to return to Lookingglass, having previously designed *Moby Dick and The Little Prince*. Current and upcoming designs include: *The Burn* (Steppenwolf Theatre Company); *Black Pearl Sings* (Milwaukee Repertory Theater); *When Father Comes Home from the Wars* (Goodman Theatre). Chicago: Writers Theatre, Windy City Playhouse, Court Theatre, The Hypocrites, The Gift Theatre, Chicago Children’s Theatre, Northlight Theatre. Regional: Arena Stage, Alliance Theatre, Baltimore Center Stage, Kansas City Repertory Theatre, Marin Theatre Company, Round House Theatre, South Coast Repertory, Virginia Stage Company. Courtney is the recipient of the 2017 Michael Maggio Emerging Designer Award. She won a Jeff Award for *Mud* (The Hypocrites). She holds an MFA from Northwestern, a BFA from DePaul University, and currently teaches at both institutions. courtneyoneill.com
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.

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. Christine’s opera designs include work at the Lyric Opera of Chicago, Chicago Opera Theater, San Diego Opera, San Francisco Opera, Pittsburgh Opera, and Houston Grand Opera. Recent designs include: Parade (Writers Theatre); The Skin Of Our Teeth (Remy Bumppo Theatre Company); The Agitators (Geva Theatre Center); and Red Velvet (Chicago Shakespeare Theater). She is the Head of Lighting Design at The Theatre School at DePaul University.

RICK SIMS (Sound Designer/Composer/Lookingglass Artistic Associate) has composed and designed sound for more than 20 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.

AMANDA HERRMANN (Properties Designer)’s Lookingglass credits include: Hard Times, 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); This Way Outta Santaland, Naperville (Theater Wit); Balm in Gilead (Griffin Theatre); The Sweeter Option (Strawdog Theatre Company); Montauciel Takes Flight, Velveteen Rabbit (Lifeline Theatre). Amanda is a graduate of Ripon College with a B.A. in Theater and Art.
PROFILES

EVA BRENEMAN (Dialect Coach)’s previous Lookingglass credits include: Hard Times, Blood Wedding, Death Tax, The Old Curiosity Shop, and Hillbilly Antigone. Chicago: Ragtime (The Marriott Theatre in Lincolnshire); The Importance of Being Earnest (Writers Theatre); Yasmina’s Necklace, A Christmas Carol (Goodman Theatre); Mary Stuart, Red Velvet (Chicago Shakespeare Theater); The Belle of Amherst (Court Theatre); In the Next Room or, The Vibrator Play (TimeLine Theatre); Great Expectations (Silk Road Rising/Remy Bumppo Theatre Company); Pygmalion (Remy Bumppo Theatre Company). Regional: three seasons at American Players Theatre; The Who and the What (Milwaukee Repertory Theater); Love’s Labour’s Lost (Actors Theatre of Louisville); Around The World In 80 Days (Baltimore Center Stage/Kansas City Repertory Theatre); Mamma Mia! (National Tour/Las Vegas). Television: Empire, Betrayal, The Chicago Code. Eva is an Associate Artist at TimeLine Theatre.

ARI CLOUSE (Production Stage Manager) is honored to be working with this team at Lookingglass. Her stage management credits include productions with Chicago Children’s Theatre, Chicago Shakespeare Theater (including tours to South Africa, Edinburgh, and Vancouver), The House Theatre of Chicago (including a tour to Miami), TimeLine Theatre, and Remy Bumppo Theatre Company. Ari is a graduate of the University of Chicago with a B.A. in History. She is a proud member of Actors’ Equity Association.

SHANNON GOLDEN (Assistant Stage Manager) is excited to return to Lookingglass where she has previously worked on Thaddeus and Slocum: A Vaudeville Adventure, Moby Dick (2017), and Hard Times (2017). Stage management credits include: This Wonderful Life (American Blues Theater); Betrayal (Raven Theatre); Chalk (Sideshow Theatre Company); Twilight: Los Angeles, 1992 (The Other Theatre Company); Desperate Dolls (Strawdog Theatre Company). Production assistant credits include: The King of the Yees, Uncle Vanya, Soups Stews and Casseroles: 1976, Carlyle, and Feathers and Teeth (Goodman Theatre). Production management credits include: The Mutilated, The Room, The Nether, and 3C (A Red Orchid Theatre).

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 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 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.

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 (in collaboration with Tony Hernandez and Rick Bayless,) The North China Lover, Hephaestus (in collaboration with Tony Hernandez), The Brothers Karamazov (2009 Raven Award), Hard Times (2001, five Jeff Awards including Director, New Work, and Production; also produced at Arden Theatre Company in Philadelphia), and The Master and Margarita (Jeff Award 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 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. She lives in Evanston with her husband and her 14 year-olds, Sadie and Jude.
PROFILES

RACHEL L. FINK (Executive Director) began her tenure as Executive Director with Lookingglass on February 19, 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 U.S. 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.

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ABOUT LOOKINGGLASS

Inventive. Collaborative. Transformative. Lookingglass Theatre Company is home to a multi-disciplined collective of artists who create original, ensemble driven theatre told through visually rich and evocative story telling. Lookingglass has staged 64 world premieres and continues to share its mission to change, charge, and empower audiences and artists alike, redefining the limits of the theatrical experience. Through Education and Community programs, Lookingglass encourages creativity, teamwork, and confidence, engaging thousands of students and community members each year. Since moving into a permanent home in Chicago’s historic Water Tower Water Works in 2003, Lookingglass has received numerous awards including the American Wing’s Tony Award® for Outstanding Regional Theatre (2011), the MacArthur Award for Creative & Effective Institutions (2016), and the League of Chicago Theatres’ Artistic Achievement Award (2017).

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Mara Blumenfeld
J. Nicole Brooks
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**ENSEMBLE UPDATE**

**KAREEM BANDEALY** last appeared at Lookingglass as Starbuck in the 2017 remount of *Moby Dick*. Since then, he’s appeared 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*, and Mallory in *Lottery Day* at Goodman Theatre. She has several projects and commissions in development.

**DAVID CATLIN** recently appeared at Lookingglass in *Hard Times*. This summer he will direct *A Midsummer Night’s Dream* at the Alliance Theatre in Atlanta. David teaches acting at Northwestern University.

**THOMAS J. COX** appeared at Northlight Theatre this past fall in *Book of Will*, and is currently in *Blind Date* at Goodman Theatre. 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 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* atLookingglass in the spring of 2013. The play has 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.

**LAURA EASON** is currently in post-production for her feature film debut, *Vivienne*, produced by and starring Sarah Jessica Parker. Her latest play, *Remarkable Invisible*, recently had its world premiere at Theatre by the Lake in the UK. She is currently 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

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

**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*. She finally got funding for a film adaptation of her play, *The Shaggs: Philosophy of the World* and hopes 2018 will be the year. She patiently awaits the end of this national nightmare.

**DOUG HARA** returned to Lookingglass to direct his own play, *Mr. and Mrs. Pennyworth* for the 2016–17 season. He was recently seen in Philadelphia playing Peter Quince in Arden Theatre Company’s production of *A Midsummer Night’s Dream*. 
DAVID KERSNAR is currently serving as the Education and Community Engagement Fellow at the Alley Theatre in Houston and is directing 20,000 Leagues Under the Seas for Lookingglass, opening this June.

DAN OSTLING recently designed a new ballet, Cleopatra, with K-Ballet in Tokyo, which toured Japan. At Lookingglass he recently designed the set for Hard Times and last season designed the set and lights for Beyond Caring. This winter he polished his new Christmas Carol, which premiered last year at McCarter Theatre in Princeton, NJ. He also opened Rusalka at the Metropolitan Opera last April, directed by Mary Zimmerman. He is based this year in Taipei, Taiwan.

JOEY SLOTNICK was most recently seen 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. This past fall she choreographed and appeared in Court Theatre’s production of Iphigenia in Aulis at the Getty Villa in LA.

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 is taking a year off, not doing any directing or teaching this season. The only exception is a revival of her production of Donizetti’s Lucia di Lammermoor at the Metropolitan Opera in late March and April of 2018.

For MARA BLUMENFELD, KEVIN DOUGLAS, LOUISE LAMSON, DAVID SCHWIMMER, PHILIP R. SMITH, HEIDI STILLMAN and ANDREW WHITE, see the PROFILES section.
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