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LOOKINGGLASS THEATRE COMPANY'S
MOBY DICK

ADAPTED AND DIRECTED BY **DAVID CATLIN**
FROM THE BOOK BY **HERMAN MELVILLE**
NOVEMBER 18 - DECEMBER 24, 2016

WORLD-PREMIERE DRAMA

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BY **LYDIA R. DIAMOND**
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APRIL 14 - MAY 21, 2017

Photo of Anthony Fleming III, Christopher Donahue and Emma Cadd in *Moby Dick* by Liz Lauren.

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MOBY DICK

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Moby Dick
Program Book
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Program Book Staff
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Director of Publications
David Sunshine, Graphic Designer



I'm from Alaska and have always been fascinated by whales. In Southeast Alaska, we were surrounded by them, and I am mesmerized by their grace and power. One day while we were out fishing, I heard something and looked over the side of the boat when a huge whale emerged beside us, and he looked me full in the eye. I'll never forget it.

The story of *Moby Dick* is embedded in our consciousness. It is the mythic story of Captain Ahab and his messianic search for a single whale. What may have once been a school-assigned reading about a white whale is now a breathtaking and dangerous story about people who fear what they don't understand and hate what they can't conquer — a classic and contemporary human condition.

It's a pleasure to work again with our colleagues at Lookingglass Theatre Company in Chicago. After presenting the beautiful and visual production of *The Arabian Nights* and the powerful *Metamorphoses* — both directed by Mary Zimmerman — I knew we were in for another visual treat with *Moby Dick*, directed and conceived by David Catlin.

What I love about Lookingglass is how their visual productions engage audiences. The story surrounds you and grabs you through their provocative, athletic, visual imagery. Combine this with Melville's beautiful language and you have a rich experience for all theatergoers. Lookingglass has a long history of defying gravity and opening our minds to what theater can be.

Moby Dick is the ideal epic tale for a Lookingglass playground. I can't wait to see them explode on the Kreeger Stage

Best,

A handwritten signature in black ink that reads "Molly".

Molly Smith, Artistic Director

FROM THE EXECUTIVE DIRECTOR



At Arena we pride ourselves on bringing innovative stories to life. While also producing new plays, maintaining the classics and continuing to expose them to new audiences is important. There's nothing like breathing new life into a classic and exploring its timeless themes and seeing how they resonate with a present day audience. Reimagining the classics renews their lifespan while emphasizing the enduring stories they tell. This stunning and high-flying adaptation of *Moby Dick* comes to us in the middle of its journey which began at the Lookingglass Theatre Company in Chicago. Once that initial production began to soar, this innovative work attracted other theaters throughout the country.

Working with the resident theater community is unique in that collaboration and sharing of projects and resources is sought after and often embraced. We value these creative relationships and have had the pleasure of collaborating with many producing partners over the years such as Lookingglass, Steppenwolf Theatre and Goodman Theatre in Chicago alone. We are happy to be working with our producing partners — Alliance Theatre in Georgia and South Coast Repertory in California — to bring you this insightful and thrilling adaptation from Lookingglass.

You may wonder why Arena and other theaters want to co-produce. Working in the spirit of collaboration has many benefits just as it does challenges. Perhaps an obvious benefit is that it can be more financially feasible to produce works that have high production costs. We share costs, building the physical production jointly as the show travels between our theaters, also saving premium stage time on both ends. It is wonderful to share artists between cities, including directors, designers and actors (and musicians where applicable!). Our Washington audiences get to experience talent from all over the country, just as our sister theaters get to enjoy the great talent we employ in Washington, D.C. However, with a shared physical production also comes the challenge of making a show work well in several different spaces. Performers have to learn different stages along the way and remember that different audiences will react differently to the same lines or actions.

The benefits outweigh the challenges. Armed with passion for a project and a joint vision, these partnerships help make the seemingly unfathomable real. Arena opens its arms to many different companies and the sharing of ideas and discovering of new artists is almost always exhilarating. With our doors open we can continue to create an atmosphere of learning and sharing with our peers. These partnerships promote new and exciting works that energize us all as new voices are added to our season.

All best,

A handwritten signature in dark ink, appearing to read 'Edgar'.

Edgar Dobie, Executive Director



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HERE'S WHY I LOVE MOBY DICK

By David Catlin

Adaptor and Director of *Moby Dick*

'CALL ME ISHMAEL.'

So begins one of literature's most famous stories.
He doesn't say, 'My name is Ishmael,'
He says, 'Call me Ishmael.'

The Ishmael of the Old Testament is the original outcast — the unborn bastard son of Abraham, cast out into the desert with his maidservant mother.

And so our Ishmael is a self-proclaimed outcast —
A self-titled *isolatoe*.

He is unsettled, unconnected, unmoored
And rudderless.

I think we have all felt that way at some point.

Those feelings draw us to the water's edge

Where we meet other *isolatoes* —

Unsettled, unconnected, unmoored and rudderless

ENTER QUEEQUEG — The *savage*. The *other*.

From the other side of the world.

In this tattooed and terrifying "*cannibal*,"

Ishmael finds unlikely connection.

They both seek something more,

something exciting and noble —

To risk the perils and monsters of the sea.

To fetch home barrels of precious

Light-bringing oil — light, to make our streets safer,

Light, to allow us to read and better ourselves,

Light, to warm and feed our families.

They decide to go a-whaling!

ENTER AHAH — wounded and vengeful

With a fateful purpose

Even more noble and more sacred —

To slay the impossible beast — evil itself.

To find a single massive and malicious creature —

A creature with a milky white head and hump,

Lurking beneath the surface

Somewhere in all the waters of the world...

To hunt down a most wretched white-whale

A white whale that smashed many whale-boats,

That killed many men and reaped away Ahab's leg,

Just as a mower reaps away a blade of grass.

Ahab's fateful quest becomes Ishmael's.
Queequeg's. The crew's. Ours.

I understand Ahab's passion —

With so much tugging at us for our attention,

The idea of being swept away, lost,

Consumed by a singular passion is

Compelling, seducing.

But such singular passion — however alluring —
can knock us down.

Tip us beyond righting. Capsize and founder us.

We can drown in the darker contours of obsession.

And madness.

ENTER STARBUCK — Brave, yet reasoned.

We need Starbuck's voice to bring balance

To remind Ahab of his own humanity —

To turn *The Pequod* around and deliver us all

Safely home...

ENTER MOBY DICK — Ahab's Fate.

Our Fate, too, and all who are tied to Ahab.

Summoning and seducing.

Exacting and unrelenting.

Unconquerable, cruel and colliding.

Swallowing us up and pulling us down to our doom.

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ADAPTED AND DIRECTED BY
DAVID CATLIN

FROM THE NOVEL BY
HERMAN MELVILLE

SET DESIGNER
COURTNEY O'NEILL

COSTUME DESIGNER
SULLY RATKE

LIGHTING DESIGNER
WILLIAM C. KIRKHAM

SOUND DESIGNER AND ORIGINAL MUSIC
RICK SIMS

AERIAL/ACROBATIC CHOREOGRAPHY
SYLVIA HERNANDEZ-DISTASI

DIALECT COACH
KATHY LOGELIN

RIGGING DESIGNER
ISAAC SCHOEPP

CASTING
**RAYMOND FOX AND
PHILIP R. SMITH**

STAGE MANAGER
MARY HUNGERFORD

ASSISTANT STAGE MANAGER
MARNE ANDERSON

Moby Dick is produced through special arrangement with Bruce Ostler,
Bret Adams, Ltd., 448 West 44th Street, New York, NY 10036
Originally produced by Lookingglass Theatre Company in association with
Actors Gymnasium in Chicago, June 2015

Moby Dick is generously sponsored by Joan and David Maxwell.
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CAST LIST, FOR THIS PRODUCTION

CAST (in order of appearance)

Ishmael	JAMIE ABELSON*
Fate / Innkeeper	KELLEY ABELL*
Fate / Crone.....	CORDELIA DEWDNEY*
Fate / Widow	KASEY FOSTER*
Queequeg.....	ANTHONY FLEMING III*
Cabaco / Captain of New Bedford Whaling Ship.....	MICAH FIGUEROA*
Starbuck / Father Mapple / Dr. Bunger.....	WALTER OWEN BRIGGS*
Stubb / Captain Boomer / Captain Gardiner.....	RAYMOND FOX*
Mungun.....	JAVEN ULAMBAYAR
Ahab.....	CHRISTOPHER DONAHUE*
Understudy for Queequeg and Mungun	ADEOYE*
Understudy for Ahab / Ishmael / Stubb / Starbuck / Cabaco.....	CHRIS MATHEWS*

*Member of Actors' Equity Association

FOR THIS PRODUCTION

Directing Assistant.....	TARA MOSES
Circus Captain.....	JAVEN ULAMBAYAR
Production Consultant	JAYSON T. WADDELL
Show Carpenter / Rigger	SEAN MALARKEY
Deck Carpenters	EMILY MELLON, ALEKX SHINES, CHRIS WEBER
Props	KYLE HANDZIAK
Wardrobe Supervisor.....	ALINA GERALL
Wardrobe	KRISTINA MARTIN
Light Board Operator.....	JOHN ROSE-CARON
Assistant to the Lighting Designer	ALEXA ZANIKOS
Sound Engineer	ADAM W. JOHNSON
Second Audio.....	JEROTICH KAITANY

Moby Dick runs approximately two hours and 15 minutes with one 15-minute intermission.
The video and/or audio recording of this performance by any means whatsoever is strictly prohibited.
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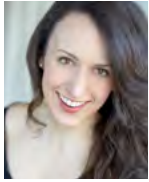
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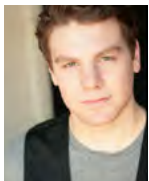
CAST



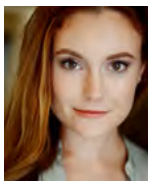
KELLEY ABELL (*Fate / Inkeeper*) makes her Arena Stage debut. Regional credits include *Moby Dick* (Alliance Theatre). Chicago credits include *Moby Dick* and *Peter Pan* (Lookingglass), *42nd Street* and *Fiddler on the Roof* (Paramount Theatre), *Mr. Burns: A Post Electric Play* (Theater Wit), *Dorian* (House Theatre) and *Bat Boy: The Musical* and *Titanic* (Griffin Theatre). She has also worked with Goodman Theatre, Marriot Theatre and Chicago Children's Theatre, and is a graduate of Northwestern University. Gratitude to Graham and the family.



JAMIE ABELSON (*Ishmael*) makes his Arena Stage debut. Recent theater credits include *Moby Dick* and *Peter Pan* (Lookingglass), *Red Kite Blue Sky* (Chicago Children's Theatre), *The Lieutenant of Inishmore* (Northlight), *Eurydice* (Victory Gardens), *Scenes from the Big Picture* (Irish Theatre of Chicago), *As Told by the Vivian Girls* (Dog & Pony), *columbinus* (Raven Theatre) and *Hope Springs Infernal* and *Dorian* (House Theatre). Jamie received his B.F.A. in drama from the Tisch School at NYU.



WALTER OWEN BRIGGS (*Starbuck / Father Mapple / Dr. Bunger*) makes his Arena Stage debut. Chicago credits include *Bengal Tiger at the Baghdad Zoo* and *The North China Lover* (Lookingglass), *Hit the Wall* (Steppenwolf), *Sucker Punch* (Victory Gardens), *All Our Tragic* (The Hypocrites) and *The Glass Menagerie* (Mary-Archie). He has worked regionally at American Repertory, The Getty Villa (Los Angeles), Actors Theatre of Louisville, Brooklyn Academy of Music, Goodman Theatre and Chicago Shakespeare Theater. TV/Film credits include *Chicago Med*, *The West Wing*, *The Express*, *Jessica*, *Older Children*, *Ballad* and *A Good Person*. Love to Chloe.

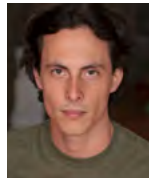


CORDELIA DEWDNEY (*Fate / Crone*) makes her Arena Stage debut. A Chicago based actress, she received her degree in theater from Northwestern University and can be seen in a recent episode of *Chicago Med*. She

is happy to be represented by Stewart Talent. Many thanks and much love to my mother, my family in Vermont and dear friends who have helped along the way.



CHRISTOPHER DONAHUE (*Ahab*) makes his Arena Stage debut. New York credits include *Dogeaters*, *Measure for Measure* (The Public/NYSF), *The Notebooks of Leonardo DaVinci* (Second Stage), *Monster* (Classic Stage Company, Obie Award) and *Metamorphoses* (Circle in the Square). He has also performed at Alliance Theatre, Arden Theatre Company, American Repertory Theatre, Berkeley Rep, Boston Lyric Opera, Chicago Opera Theatre, City Theatre (Pittsburgh), Court Theatre, Courthouse Repertory Theatre, Felicia Foster Funhouse, Goodman Theatre, Hartford Stage, Huntington Theatre, LaJolla Playhouse, Lookingglass Theatre, McCarter Theatre, Milwaukee Rep, Remains Theatre, Seattle Rep, The Smith Center (Las Vegas), Stories on Stage, Two River Theatre Company, Weston Playhouse and Yale Rep.



MICAH FIGUEROA (*Cabaco / Captain of New Bedford Whaling Ship*) makes his Arena Stage debut. He is a Chicago-based actor, choreographer and director. Chicago credits include *Moby Dick* and *Lookingglass Alice* (Lookingglass), *The Winter Pageant* (Redmoon) and *Distance to the Moon* (First Floor Theater). Regional credits include *The Farnsworth Invention* and *Wild Oats* (Theatre Three), *Coriolanus*, *Cyrano de Bergerac* and *Macbeth* (Shakespeare Dallas), *Titus Andronicus* (Kitchen Dog Theater), *Sense and Sensibility* (Stolen Shakespeare) and *In the Beginning* and *Henry IV* (Dallas Theater Center). B.F.A., Southern Methodist University and the British American Drama Academy.



ANTHONY FLEMING III (*Queequeg*) makes his Arena Stage debut. Select theater credits include a national tour of *Lookingglass Alice* (McCarter, New Victory Theater, Arden Theatre Company, Alliance Theatre, Syracuse Stage); *Clybourne Park* (Arizona Theatre Company); *Ma Rainey's Black Bottom* (Milwaukee Repertory); *Camino Real* (Goodman); *The Glass Menagerie* (Steppenwolf); *Denmark* (Victory Gardens);



and *Fences* (Court Theatre). TV/Film credits include *Chicago Fire* (NBC); *Prison Break* (FOX); and *Divergent* (Summit). Anthony is an ensemble member with Lookingglass and received the 2015 Jeff Award for Best Supporting Actor in a Play for his portrayal of Queequeg in *Moby Dick*.



KASEY FOSTER (*Fate / Widow*) makes her Arena Stage debut. She has been performing, singing, directing and producing in Chicago since 2004. She has worked with Chicago-based theater companies including Lookingglass, Manual Cinema, Chicago Children's Theatre, Blair Thomas & Co., Redmoon, Dog & Pony, Trap Door, Theater Wit, Red Tape, Oracle and Collaboration. Kasey sings with Chicago bands Grood, Babe-alon 5, Old Timey and This Must be the Band. She has directed/choreographed over 30 original works and produces an annual series called Dance Tribute. Foster was most recently seen in Mary Zimmerman's *Treasure Island* (Berkeley Repertory). Thanks to all for supporting the arts! They make everything better.



RAYMOND FOX (*Stubb / Captain Boomer / Captain Gardiner*) returns to Arena Stage, where he previously appeared in *Metamorphoses*, a play he performed as part of the original Broadway (Circle in the Square) and Off-Broadway (Second Stage) casts and numerous productions elsewhere. His notable regional credits include Simon Craig in *Blood and Gifts* (TimeLine Theatre, 2013 Equity Jeff Award, Supporting Actor, Play), Prince Hal in *Henry IV* (Court Theatre) and Valentine Coverly in *Arcadia* (Meadow Brook Theatre). Raymond is an ensemble member of Chicago's Lookingglass where he co-adapted *The Old Curiosity Shop* with Laura Eason and Heidi Stillman (shared 2006 Joseph Jefferson Award, New Adaptation). Raymond was a member of the Young Company of the Stratford Festival (Ontario) in 1996. He is a graduate of Northwestern University and the A.R.T. Institute at Harvard University.



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JAVEN ULAMBAYAR (*Mungun / Circus Captain*) makes his Arena Stage debut. His circus career has given him the opportunity to work with companies including Lookingglass, The Actors Gymnasium and Midnight Circus. He attained his skills in a variety of performing acts at Juventas circus school in Saint Paul, Minnesota. Tumbling, teeterboard, acro and Russian bar are among the skills he attained, but above all, he specializes in aerial straps and Chinese pole, performing with male and female partners. He graduated from the University of Minnesota in 2012, with a degree in kinesiology with emphasis on clinical movement and science.



ADEOYE (*u/s Queequeg / Mungun*) makes his Arena Stage debut. Chicago credits include *Lookingglass Alice*, *The Little Prince*, *Peter Pan*, *Icarus* and *Black Diamond* (Lookingglass), *The Magnificents* (House Theatre), *The Unmentionables* (Steppenwolf) and *The Lost Boys of Sudan* (Victory Gardens). Regional credits include *Lookingglass Alice* (Denver Center), *A Raisin in the Sun* (The Guthrie/Penumbra Theatre) and *Intimate Apparel* (Clarence Brown Theatre). TV credits include *Detroit 1-8-7*, *Leverage* and *Prison Break*. Film credits include *#Vengeance is Mine* and *Chicago Overcoat*. He earned his M.F.A. at The Academy for Classical Acting with Shakespeare Theatre Company/George Washington University. Love and gratitude to his family.



CHRIS MATHEWS (*u/s Ahab / Ishmael / Stubb / Starbuck / Cabaco*) makes his Arena Stage debut. He is a company member with House Theatre of Chicago, where he regularly writes and performs. With Nathan Allen and Jake Minton, he co-wrote *The Sparrow* (Jeff Award, New Work) and *Rose and the Rime*. With Allen, he co-wrote *The Hammer Trinity* (House Theatre and the Adrienne Arsht Center). He has also written and directed original circus theater plays for family-friendly audiences at The Actors Gymnasium. As an actor, he has performed with House Theatre, Lookingglass and The Actors Gymnasium, among others. Chris provides motion capture performance for video game maker Netherrealm Studios,

having been featured in the "Mortal Kombat" franchise titles (Johnny Cage) and "Injustice: Gods Among Us" (Batman). Thanks for hosting us, come visit us in Chicago!

CREATIVE

DAVID CATLIN (*Adaptor, Director*) is a founding ensemble member of Chicago's Lookingglass Theatre Company, the recipient of the 2011 Tony Award for Outstanding Regional Theater. Regional directing/writing credits include *Lookingglass Alice* at Lookingglass Theatre, McCarter Theatre, New Victory Theater, Arden Theatre Company, Actors Theatre of Louisville, Syracuse Stage (SALT Award, Production), Alliance Theatre (Suzi Bass Award, Best Ensemble), Adrienne Arsht Center and Denver Center and *Moby Dick* at Lookingglass Theatre (four Jeff Awards including Production, Large, and nominations for direction and adaptation) and Alliance Theatre. Additional Lookingglass credits include *The Little Prince*, *Icarus*, *The Idiot* (Jeff Award, Adaptation), *Black Diamond* (co-direction), *Kafka's Metamorphosis*, *The Master* and *Margarita* (co-direction) and *West*. David teaches theater at Northwestern University.

SYLVIA HERNANDEZ-DISTASI (*Aerial / Acrobatic Choreography*) has been an artistic associate at Lookingglass since 1999, winning three of her four Joseph Jefferson Awards for choreography with the company. Lookingglass credits include *Baron in the Trees* (Jeff Award), *Hard Times* (Jeff Award), *Lookingglass Alice* (Jeff Award), *Icarus* (Jeff nomination) and *Moby Dick* (Jeff Award, Best Production). Other theater credits include *All Night Strut* (Marriott Theatre, Jeff Award,) Steppenwolf and Chicago Shakespeare Theater, among others. Sylvia is a recipient of the 2014 3Arts Award for Design and the Illinois Theatre Associations 2015 Award of Honor for Outstanding Contributions. She was last seen performing on stage in *Marney and Phil: A Circus Love Letter* (The Actors Gymnasium).

COURTNEY O'NEILL (*Set Designer*)'s design credits include *Moby Dick* and *The Little Prince* (Lookingglass); *Julius Caesar* (Writers Theatre); *The Burials*, *Life and Limb*, *The Compass* and *Of Mice and Men* (Steppenwolf); *Waiting for Godot* (Court Theatre); *The Amish Project* and *Song Man Dance Man* (Milwaukee Repertory); *Fetch Clay Make Man* (Marin Theatre and Round House); *When I Come to Die* (Kansas City Repertory); *The Mountaintop*



(Virginia Stage); *Our Town*, *Oedipus*, *The Bald Soprano* and *Mud* (The Hypocrites); and *Good for Otto*, *Bethany* and *Dirty* (The Gift Theatre); among others. She was the associate designer for *Fish in the Dark* and *This is our Youth* on Broadway. Courtney received a Jeff Award for *Mud*. She holds an M.F.A. from Northwestern and a B.F.A. from DePaul University, and currently teaches at both institutions. www.courtneyoneill.com

SULLY RATKE (*Costume Designer*) is grateful to be a part of such an inspiring project. She is a recent graduate from the stage design M.F.A. program at Northwestern University, with a fascination for all peoples and an intuition for connecting them, particularly through their common use of symbols, rituals and spiritual ideas. She has been lucky to work with some fantastic theater companies in Chicago, including Steppenwolf, Drury Lane, Lookingglass, Griffin Theatre, Northwestern University, Chicago Fringe Opera, The Gift Theatre and Two Pence Theatre Company. Gratitude to David and the team for including her in this great work. Enjoy the show! www.sullyratke.com

WILLIAM C. KIRKHAM (*Lighting Designer*) is thrilled to be setting sail with *Moby Dick* at Arena Stage. Recent credits include *Little Shop of Horrors* (Portland Center Stage); *Julius Caesar* and *Murder for Two* (Utah Shakespeare Festival); *Moby Dick* and *The Little Prince* (Lookingglass, 2014 Jeff Award, Lighting Design); *Life and Limb* (Steppenwolf); *United Flight 232* (House Theatre); *Stupid F-king Bird* and *Antigonick* (Sideshow Theatre); *Three Sisters* and *The Tennessee Williams Project* (The Hypocrites); *Gideon's Knot* and *From Prague* (Contemporary American Theater Festival); *Wonderful Life* (ArtsWest Playhouse); *Bud, Not Buddy* and *A Year with Frog and Toad* (Chicago Children's Theatre); and *Pete, the Return of Peter Pan* and *Girls Who Wear Glasses* (Childsplay). William earned his M.F.A. in stage design at Northwestern University and is a proud member of USA Local 829. www.wckirkham.com

RICK SIMS (*Sound Designer and Original Music*) has composed and designed sound for numerous Chicago-area theaters, including Steppenwolf, Lookingglass, Congo Square, Writers Theatre, Lifeline, Griffin Theatre, Chicago Children's Theatre, The Hypocrites, House Theatre, Court Theatre, ATC, Victory Gardens, The Raven, Steep, Northlight and About Face. Additional credits include The

Getty, Boston Playwrights, Arden Theatre Company, Playwrights Horizons, Actors Theatre of Louisville and Portland Playhouse. Rick won a Jeff Award for sound design for *Moby Dick* and *Hepheastus* (Lookingglass) and BTAA award for *Brothers In the Dust* (Congo Square), and has received several nominations for both awards. He is an artistic associate of Lookingglass, artistic affiliate with American Blues Theatre and associate designer with Aria Music Designs (Ray Nardelli and Josh Horvath). Rick also wrote the book, music and lyrics for *Hillbilly Antigone* (Lookingglass).

KATHY LOGELIN (*Dialect Coach*) is happy to return to coach *Moby Dick*, having previously coached the 2015 Lookingglass production. Other coaching credits include *Treasure Island* (Lookingglass), *Spinning* and *Little World of Our Own* (Irish Theatre of Chicago), *The Mutilated* (A Red Orchid Theatre), *All the Way* (TheatreSquared), *Pygmalion* (Oak Park Festival Theatre) and *Persuasion* (Chamber Opera Chicago at the Edinburgh Festival Fringe). Kathy holds a B.S. in acting from Illinois State University and is a company member of Rivendell Theatre Ensemble.

ISAAC SCHOEPP (*Rigging Designer*)'s rigging design credits include *Moby Dick* (Lookingglass, Alliance Theatre) and *Marnie and Phil: A Circus Love Letter*, *Circuscope* and *Magical Exploding Boy* (The Actors Gymnasium). He serves as rigging designer for next spring's *The Year I Didn't Go to School* (Chicago Children's Theatre). Assistant rigging design to Lee Brasuell includes *Lookingglass Alice*, *The Little Prince* and *Peter Pan: A Play* (Lookingglass) and *Cascabel* (Goodman, Lookingglass). Performer rigging for *The Little Mermaid* (Chicago Shakespeare Theatre) and *Home of the Brave* (Merrimack Repertory Theatre). He received the 2015 Jeff Award for Artistic Specialization for his rigging design for *Moby Dick*. He also coordinates the Christ College Freshman Drama Workshop at Valparaiso University, where he received his B.A. in theater and humanities. Much love to Claire.

MARY HUNGERFORD (*Stage Manager*) is honored to return to *The Pequod* with this amazing group of artists after working on the original production at Lookingglass in 2015. Other Lookingglass credits include *Blood Wedding*, *Treasure Island*, *Lookingglass Alice* and *Ethan Frome*. In Chicago, she has worked with Chicago Shakespeare Theater, Steppenwolf, TimeLine Theatre and Writers Theatre. Most

recently, she collaborated with the Globe Theatre's international touring production of *The Merchant of Venice* during their run at Chicago Shakespeare Theater. Mary is a proud member of Actors' Equity Association and an alumna of Northwestern University. Endless thanks to Jeff and Kelley.

MARNE ANDERSON (Assistant Stage Manager)'s Arena Stage credits include *All the Way*, *Erma Bombeck: At Wit's End*, *King Hedley II*, *Five Guys Named Moe*, *Mother Courage and Her Children*, *The Mountaintop*, *Metamorphoses*, *The Arabian Nights* and *Duke Ellington's Sophisticated Ladies*. Additional D.C. credits include *A Midsummer Night's Dream* and *Rosencrantz and Guildenstern Are Dead* (Folger Theatre); *Angels in America: Parts 1 & 2* (Round House); and *You for Me for You* and *Mr. Burns, A Post-Electric Play* (Woolly Mammoth). She is a graduate of the University of North Carolina School of the Arts and a proud member of Actors' Equity Association. She is thankful to her family for all their love and support.

LOOKINGGLASS THEATRE COMPANY in Chicago was founded in 1988 by eight Northwestern University students. Lookingglass is home to a multidisciplinary collective of artists who create original, storycentered theater through a physical and improvisational rehearsal process centered on ensemble. Lookingglass has staged 65 world premieres and earned 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 TheatreWing's Tony Award for outstanding regional theater. In February 2016, Lookingglass received the MacArthur Award for Creative and Effective Institutions.

THE ACTORS GYMNASIUM is one of the nation's premier circus and performing arts training centers. The Actors Gymnasium was founded in 1995 by a lifelong circus performer from Ringling Bros., a co-founder of the Tony Award-winning Lookingglass Theatre, an arts journalist and a producer in order to bring new physicality to the American theater. Three primary programs expand creativity, community and courage: teaching circus arts, physical theater and multidisciplinary performance; producing original and daring

circus theater, 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 its longstanding partnership with Lookingglass, collaborators include the Goodman Theatre, Chicago Children's Theatre, Lucky Plush Productions and many more. Artist development opportunities include weekly classes, curriculum for five universities, master classes, a summer intensive and a nine-month professional training program. www.actorsgymnasium.org

THE ALLIANCE THEATRE, founded in 1968, is the leading producing theatre in the Southeast, reaching more than 165,000 patrons annually. Under the leadership of Susan V. Booth, Jennings Hertz Artistic Director, the Alliance received the Regional Theatre Tony Award for sustained excellence in programming, education and community engagement. The Alliance Theatre Acting Program and Education Department reaches 50,000 students annually through performances, classes, camps, and in-school initiatives including the Palefsky Collision Project and the Kathy & Ken Bernhardt Theatre for the Very Young. The Alliance nurtures the careers of playwrights and artists through programs like the Alliance/Kendeda National Graduate Playwriting Competition and the Reiser Atlanta Artists Lab, and has developed and premiered important American musicals with a strong track record of Broadway, touring and subsequent productions, including *The Color Purple*; *Aida*; *Bring it On: The Musical*; and *Tuck Everlasting*. www.alliancetheatre.org

SOUTH COAST REPERTORY, the Tony Award-winning company, founded in 1964 by David Emmes and Martin Benson and led by Artistic Director Marc Masterson and Managing Director Paula Tomei, is widely recognized as one of the leading professional theaters in the United States. While its productions represent a balance of classic and modern theater, SCR is renowned for its extensive new-play development program, which includes the nation's largest commissioning program for emerging and established writers. Of SCR's 501 productions, one-quarter have been world premieres. SCR-developed works have earned two Pulitzer Prizes and eight Pulitzer nominations, several Obie awards and scores of major new-play awards. Located in Costa Mesa, Calif., SCR serves the community through its year-round Theatre Conservatory



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ARENA STAGE LEADERSHIP

MOLLY SMITH (Artistic Director) has served as Artistic Director since 1998. Her more than 30 directing credits at Arena Stage include *Oliver!*, *The Originalist*, *Fiddler on the Roof*, *Camp David*, *Mother Courage and Her Children*, *Oklahoma!*, *A Moon for the Misbegotten*, *My Fair Lady*, *The Great White Hope*, *The Music Man*, *Orpheus Descending*, *Legacy of Light*, *The Women of Brewster Place*, *Cabaret*, *South Pacific*, *Agamemnon and His Daughters*, *All My Sons* and *How I Learned to Drive*. She most recently directed *Our Town* at Canada's Shaw Festival. Her directorial work has also been seen at The Old Globe, Asolo Repertory, Berkeley Repertory, Trinity Repertory, Toronto's Tarragon Theatre, Montreal's Centaur Theatre and Perseverance Theater in Juneau, Alaska, which she founded and ran from 1979-1998. Molly has been a leader in new play development for over 30 years. She is a great believer in first, second and third productions of new work and has championed projects including *How I Learned to Drive*, *Passion Play*, a cycle; *Next to Normal*; and *Dear Evan Hansen*. She has worked alongside playwrights Sarah Ruhl, Paula Vogel, Wendy Wasserstein, Lawrence Wright, Karen Zacarias, John Murrell, Eric Coble, Charles Randolph-Wright and many others. She led the re-invention of Arena Stage, focusing on the architecture and creation of the Mead Center for American Theater and positioning Arena Stage as a national center for American artists. During her time with the company, Arena Stage has workshopped more than 100 productions, produced 39 world premieres, staged numerous second and third productions and been an important part of nurturing eight projects that went on to have a life on Broadway. In 2014, Molly made her Broadway debut directing *The Velocity of Autumn*, following its critically acclaimed run at Arena Stage. She was awarded honorary doctorates from American University and Towson University.

EDGAR DOBIE (Executive Director) After nearly four decades, Edgar continues to enjoy a career in public theater. He has served as executive director of Trinity Repertory Company in Providence, founding managing director of Toronto's Canadian Stage Company and managing director at National Arts Centre in Ottawa and Vancouver's New Play Centre. Based in New York City for six years, he was president of Andrew Lloyd Webber's Really Useful Company and the North American executive producer of *Riverdream*, as well as managing producer of the Tony Awards. His Broadway producing credits include *Sunset Boulevard* (Tony Award for Best Musical), *Joseph and the Amazing Technicolor Dreamcoat*, Paul Simon's *The Capeman*, *The Adventures of Tom Sawyer*, Boubblil and Schönberg's *The Pirate Queen* and Dolly Parton's *9 to 5*. He is a member of the Directors for theatreWashington and the Southwest Business Improvement District. He also serves as a Tony Award nominator for the 2017 season. Edgar, his good wife Tracy and their daughter Greta Lee are all proud residents of Southwest Washington, D.C.

This theater operates under an agreement between the League of Resident Theatres and Actors' Equity Association.



The actors and stage managers are members of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.



The scenic, costume, lighting and sound designers in LORT theaters are represented by United Scenic Artists, Local USA-829 of the IATSE.



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