



53rd Season • 505th Production
SEGERSTROM STAGE / JANUARY 20 - FEBRUARY 19, 2017

South Coast Repertory

Marc Masterson
ARTISTIC DIRECTOR

Paula Tomei
MANAGING DIRECTOR

David Emmes & Martin Benson
FOUNDING ARTISTIC DIRECTORS

in association with the Alliance Theatre and Arena Stage present
The Lookingglass Theatre Company's production of

MOBY DICK

adapted and directed by

David Catlin

from the novel by Herman Melville

Courtney O'Neill
SCENIC DESIGN

Sully Ratke
COSTUME DESIGN

William C. Kirkham
LIGHTING DESIGN

Rick Sims
SOUND DESIGN/COMPOSITION

Sylvia Hernandez-DiStasi
AERIAL/ACROBATIC CHOREOGRAPHY

Kathy Logelin
DIALECT COACH

Isaac Schoepp
RIGGING DESIGN

Philip R. Smith
CASTING

Joshua Marchesi
PRODUCTION MANAGER

Mary Hungerford*
STAGE MANAGER

Sandy Segerstom Daniels Carolyn and Bill Klein
Honorary Producers

BNY Mellon Wealth Management Haskell & White LLP
Corporate Honorary Associate Producers

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

CAST OF CHARACTERS

(In order of appearance)

Ishmael	<i>Jamie Abelson*</i>
Fate/Innkeeper/Mother/Caroler/Nursing Whale	<i>Kelley Abell*</i>
Fate/Sister/Mary Starbuck/Crone/Dying Whale/St. Elmo's Fire	<i>Cordelia Dewdney*</i>
Fate/Widow/The Sea/Caroler/Fate on Stilts	<i>Kasey Foster*</i>
Queequeg	<i>Anthony Fleming III*</i>
Cabaco/Captain of New Bedford Whaling Ship	<i>Micah Figueroa*</i>
Starbuck/Father Mapple/Dr. Bunker	<i>Walter Owen Briggs*</i>
Stubb/Captain Boomer/Captain Gardiner	<i>Raymond Fox*</i>
Mungun	<i>Javen Ulambayar</i>
Ahab	<i>Christopher Donahue*</i>
Understudy for Queequeg and Mungun	<i>Adeoye*</i>
Understudy for Ahab/Ishmael/Stubb/Starbuck/Cabaco	<i>Chris Mathews*</i>

PRODUCTION STAFF

Dramaturg	<i>Kat Zukaitis</i>
Assistant Stage Manager	<i>Sue Karutz*</i>
Circus Captain	<i>Javen Ulambayar</i>
Costume Design Assistant	<i>J. Wendy Wallace</i>
Associate Lighting Designer	<i>Karyn D. Lawrence</i>
Stage Management Interns	<i>Jennifer Franco, Elena Perez</i>
Light Board Operator	<i>Andrew Stephens</i>
Sound Mixer	<i>Danielle Kisner</i>
Sound Technician/A2	<i>Vincent Quan</i>
Automation and Rigging Operator	<i>Emily Kettler</i>
Deck Crew	<i>Isaac Jacobs</i>
Wardrobe Supervisor	<i>Bert Henert</i>
Dresser	<i>Lisa Leonhardt</i>
Hair and Makeup Supervisor	<i>Gillian Woodson</i>
Additional Costume Staff	<i>Kaitlyn Kaufman</i>

*Member of Actors' Equity Association, the Union of Professional Actors and Stage Managers in the United States.

Anthony Fleming III, Christopher Donahue, Emma Cadd, and Jamie Abelson in Lookingglass Theatre Company's production of *Moby Dick*.

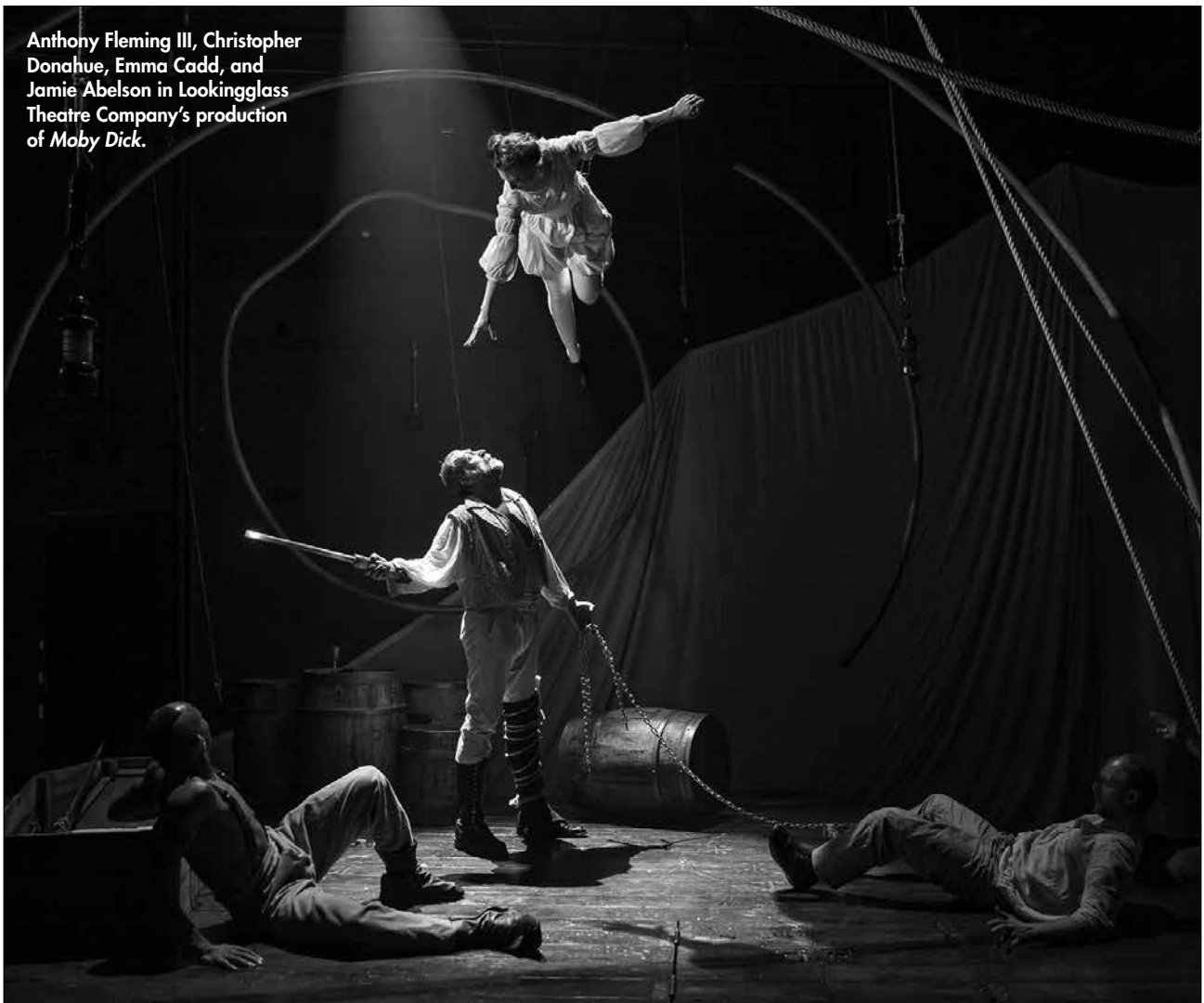


Photo by Liz Lauren. © Lookingglass Theatre Company and Liz Lauren.

SETTING

Mid-19th century, New Bedford, Mass., and Nantucket Island.

LENGTH

Approximately two hours and 15 minutes, including one 15-minute intermission

The use of cameras, videotaping or other video or audio recording of this production is strictly prohibited.

Electronic devices should be turned off or set to non-audible mode during the performance.

Please refrain from unwrapping candy or making other noises that may disturb surrounding patrons.

Smoking is not permitted anywhere in the theatre.

OrangeCoast

Media Partner

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 *isolato*.
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 AHAB – 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...

Director David Catlin



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.

"A Most Provoking Book"

—*London Athenaeum review of Moby-Dick, 1851*

by Kat Zukaitis

Let's all agree: *Moby-Dick* is a terrible novel. If you define a novel by plot and conflict, character development and the craft of storytelling, *Moby-Dick* fails most conventional tests. The primary psychological conflict of the book, Ahab's war with himself, is over long before the story begins. The plot, already sparse, falls away for hundreds of pages at a time while Melville indulges his fascination with the shape of coiled rope or the meaning of the color white. His painstaking descriptions of the practicalities of whaling, combined with his infamous (if mostly whimsical) lists of whale species, have made the book unreadable for many.

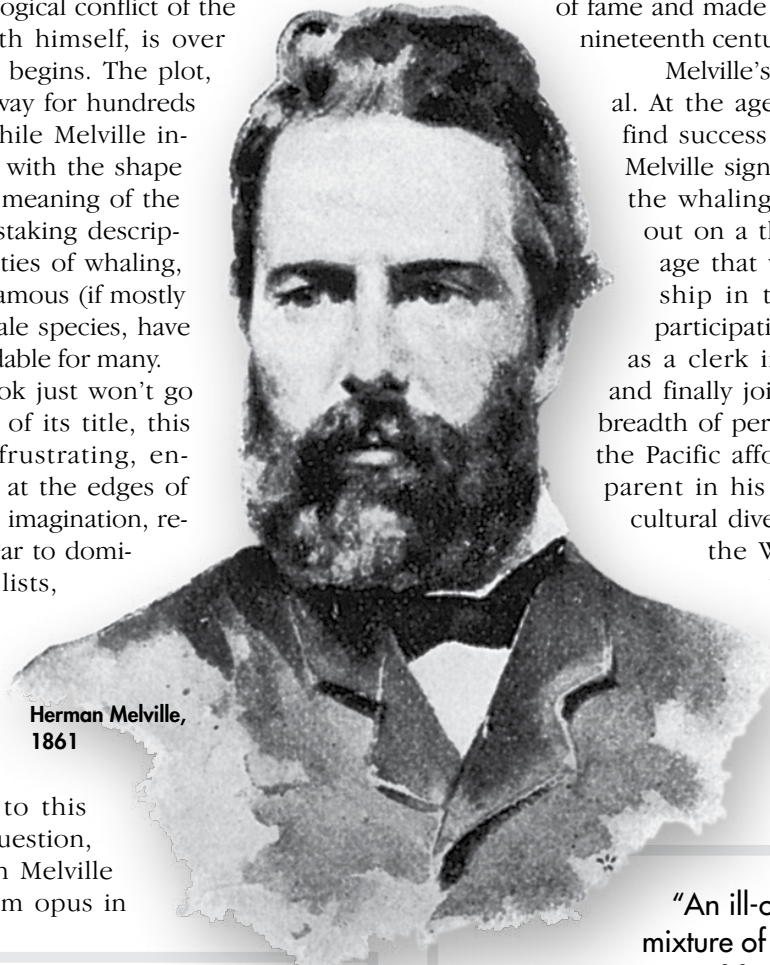
And yet this book just won't go away. Like the whale of its title, this mammoth, elusive, frustrating, entrancing book lingers at the edges of our collective national imagination, resurfacing year after year to dominate school reading lists, book club selections, best-of compilations and even the occasional theatrical adaptation.

Why?

Before we get to this crucial, impossible question, let's backtrack. When Melville published his magnum opus in

1851, virtually nobody took notice. At the time, Melville was best known for *Typee*, an 1846 novel loosely based on his own sojourn on the Polynesian Marquesas Islands. His largely fabricated story of life among the "cannibals"—and his romantic descriptions of exotic, eroticized natives—brought his first burst of fame and made him into something of a nineteenth century literary sex symbol.

Melville's background was unusual. At the age of 21, having failed to find success in several other trades, Melville signed on as a hand aboard the whaling ship *Acushnet*, setting out on a three-and-a-half-year voyage that would see him jumping ship in the Marquesas Islands, participating in a mutiny, working as a clerk in the Hawaiian Islands and finally joining the U.S. Navy. The breadth of perspective that his time in the Pacific afforded him is readily apparent in his concern for racial and cultural diversity, and his critique of the Western idea of civilization. Through his protagonist Ishmael, Melville pays tribute to the education he received at sea, writing that "a whale-ship was my Yale College and my Harvard."



Herman Melville,
1861

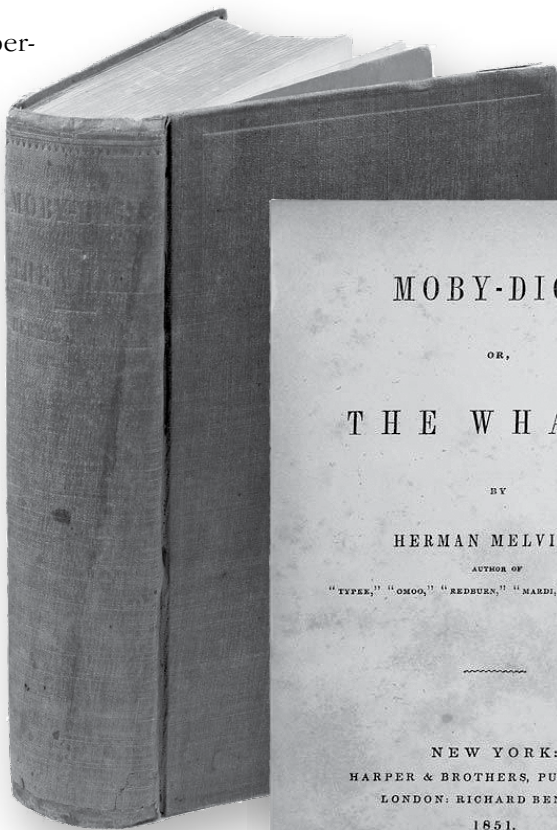
"What's the use of elaborating what, in its very essence, is so short-lived as a modern book? Though I wrote the Gospels in this century, I should die in the gutter."

—Herman Melville to
Nathaniel Hawthorne, 1851

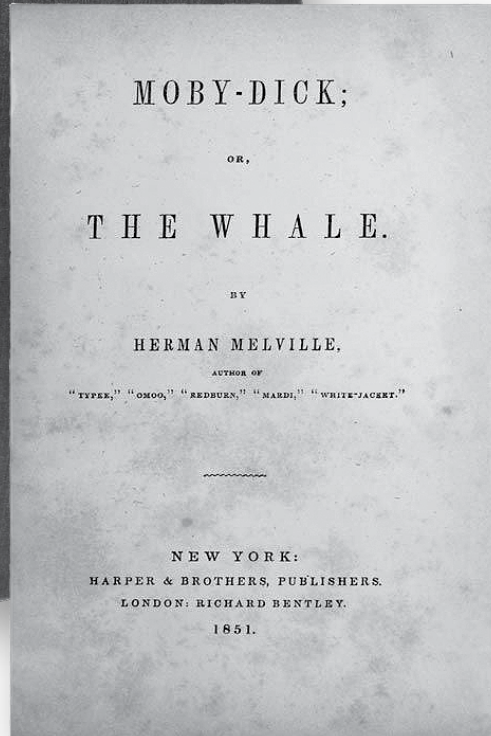
"An ill-compounded mixture of romance and matter-of-fact.... Mr. Melville has to thank himself only if his horrors and his heroics are flung aside by the general reader, as so much trash belonging to the worst school of Bedlam literature.

—*London Athenaeum review of Moby-Dick, 1851*

Melville drew liberally upon history and literature, as well as his own adventures, in his work. The tale of a great white whale bent on destruction is partly based on the true story of Mocha Dick, a barnacle-encrusted albino whale (named for the Mocha Island, off the western coast of Chile) that became notorious for the damage it wreaked while evading capture in the early 1800s. Melville also eagerly devoured accounts of the whaleship *Essex*, which a sperm whale rammed and sank in the middle of the South Pacific in 1820. The 20 crewmembers of the *Essex* declined to steer for the Marquesas, the nearest island chain, because of rumors of cannibals on those islands. (The terrible irony of their decision was not lost on the eight survivors, who were eventually rescued with the bones of their shipmates in their hands.) Melville read the



Left: the Harper and Brothers 1851 first edition and its title page. The initial run of 3,000 copies never sold out and all but 60 of the unsold copies were destroyed in an 1853 warehouse fire. Today, first editions in good condition can fetch upwards of \$65,000.



After returning to the United States and finding mild success with *Typee* and its sequel, *Omoo*, Melville set to work on a picaresque novel of the whaling industry—a light affair in which the infamous Captain Ahab did not appear. Then he met fellow author Nathaniel Hawthorne, who had recently published *The Scarlet Letter*, and found both friend and idol. Inspired by Hawthorne’s ability to conjure dark, disturbing truths about human nature, Mel-

ville revised his project; when he re-embarked upon the novel we now know as *Moby-Dick*, it was wildly different in tone and scope. He dedicated the book to Hawthorne, “in token of my admiration for his genius.”

“Of all the extraordinary books from the pen of Herman Melville this is out and out the most extraordinary. Who would have looked for philosophy in whales, or for poetry in blubber.... It is not a mere tale of adventures, but a whole philosophy of life, that it unfolds.

—London *John Bull* review of *Moby-Dick*, 1851

“One of the strangest and most wonderful books in the world.... It moves awe in the soul.”

—D.H. Lawrence, “Herman Melville’s *Moby Dick*,” 1923

memoir of the *Essex*’s first mate in 1842, aboard the *Acusnet*; unlike the crew of the *Essex*, he was intrigued by the islands and their people, and promptly abandoned ship for a brief but formative stay on the Marquesas.

In 1851, Melville published *Moby-Dick* to mixed reviews and little acclaim. Critics expressed confusion at this rambling, genre-defying work. Melville, discouraged, continued to write, but never recaptured the popular success of his first novel. He eventually took a job as a customs officer in New York City. Forty years after the publication of *Moby-Dick*, Melville died in obscurity, with only 3,715 copies of the book sold during his lifetime. His obituary, a mere six lines long, appeared in only one local newspaper.

Decades passed and the world changed. A generation scarred by the horrors of World War I found new value in Melville's eccentric, reckless imagination and, unlike the critics of the 1850s, adored his stubborn disregard of the usual conventions of 19th-century fiction. They saw in the tale of the *Pequod* a prescient parable of a nation torn apart by its own sins (or indifferences)

"It is better to fail in originality, than to succeed in imitation. He who has never failed somewhere, that man cannot be great."

— Herman Melville, 1850

and, in the White Whale, a symbol of the elusive yet inexorable forces that spell out doom. The novel became a litmus test of one's literary bona fides, described by one expatriate writer in the creative ferment of 1920s Paris as "a sort of cunning test by which the genuineness of another man's response to literature could be proved." Faulkner and Hemingway both paid homage



"Despite the fact that some of the whale anatomy chapters sapped my will to live, I've not been sorry I read it. Whatever else can be said about it, the book is a basic point of cultural reference and a source of jokes and allusions you otherwise won't get. The very ideas of the white whale, the crazed captain, the voyage that really is a trip to crazy ... these things have passed into myth, and it's good to know your own myths."

—Linda Holmes, NPR, 2011

to Melville as the writer they spent their lives trying to surpass.

The floodgates opened and generations of American students and scholars have since grappled with the book. Part of the appeal of the novel is its slippery symbolism: despite looming large over the narrative, Moby Dick himself remains an elusive creature. To some, he is the pure incarnation of all the evil in the world; to others, he is God, or fate, or merely an unlucky creature that becomes the unwitting focal point of a demagogue's mad quest for power. The *Pequod* is at once the symbol of a nation divided, a cautionary tale and a satirical exercise in human classification.

But independently of the work itself, *Moby-Dick* is a book on which we all love to have an opinion. Whether you worship it, loathe it, or couldn't care less, you've probably spent more time talking about your relationship with the book than about its contents. It's become a cultural touchstone, a marker of elitism or idiosyncrasy, intelligence or rebellion. It's a curious reader's treasure trove or exhibit A for those who find the American literary canon problematic.

Melville's novel has, over the decades, taken on some of the same slipperiness as the titular creature. It is, if you will, the White Whale of the American literary canon: a work onto which we are free to project longing, frustration and obsession. Like the great Moby Dick, this novel refuses to go away, and will keep sailing the tides of American culture long after it leaves us in its wide wake.

Left: An illustration by Rockwell Kent for the 1930 edition of *Moby-Dick*. Buoyed by a resurgence in Melville's popularity, this three-volume limited edition sold out immediately. Kent's striking pen-and-ink illustrations for the book are considered to be among his greatest artistic achievements.

Through the Looking-Glass

by Kat Zukaitis

In 1988, eight theatre students at Northwestern University went off script. Instead of auditioning for the official department show, they banded together to create their own avant-garde interpretation of *Alice in Wonderland*, a highly physical, imaginative piece that grew out of improvisational games and collaborative ensemble work. The next summer, the students took their production to the Edinburgh Fringe Festival, and Lookingglass Theatre Company was born.

Now, almost 30 years later, the company is a mainstay on both the Chicago and national scene. It has premiered more than 50 new plays and is internationally known for boundary-pushing, spectacularly ac-

robatic adaptations of classic works of literature.

Lookingglass takes its name and mission from the works of Lewis Carroll. When Alice travels to Wonderland, she finds herself in a fantastical world that surpasses

anything she could have imagined. When she returns, she is transformed by the experience. Taking a page out of Carroll's book, Lookingglass sets out to push the boundaries of what is theatrically possible in order to immerse its audiences in startling, empowering worlds that will stay with

them long after they leave the theatre.

Even the company's performance space reflects its dedication to the idea of transformation: located in a renovated public building, the historic Water Tower Water Works on Chicago's Magnificent Mile, the main stage is an unusually large black

Below left: Lookingglass Theatre Company façade. Right: *Lookingglass Alice*, David Catlin's celebrated adaptation of Lewis Carroll's masterpiece, is a tribute to the earliest days of Lookingglass Theatre. This circus-infused show employs five multi-talented actors to bring the world of Wonderland and its zany, troubled inhabitants to life. Since its creation in 2005, *Lookingglass Alice* has played and toured across the country—as has Catlin's latest adaptation, *Moby Dick*.





Ensemble member Mary Zimmerman is a director who rose to national prominence for her work with Lookingglass. Her seminal 1998 adaptation of the poet Ovid's *Metamorphoses* (pictured left), which takes place in and around a pool of water, has become one of the company's signature pieces, and the play's 2002 Broadway production won Zimmerman a Tony Award for Best Director. Her lyrical, innovative adaptations of *The Arabian Nights*, *The Odyssey*, *Treasure Island* and *The Jungle Book* have also been produced across the country.

box theatre, seating just under 250, which allows Lookingglass to reconfigure the audience seating for each show. Many productions are immersive, with actors appearing among and behind the audience, opening doors in the walls and popping out of the grid high above before sliding on silks or ropes down to the stage.

Lookingglass performers frequently have both acting and circus training. Since 1994, the company has worked in close collaboration with The Actors Gymnasium in Evanston, Ill., where actors practice the circus skills that allow them to experiment with bold new forms of theatrical storytelling.

Founding ensemble member David Catlin—the adaptor and director of *Moby Dick*—describes the Lookingglass aesthetic as “theatre without a net,” both literally and figuratively. “There’s always a level of risk and challenge and daring that we bring to every production,” Catlin says. “Sometimes that’s actually physical with a level of physical virtuosity and acrobatics and circus stuff... But also I think it means that almost every work we do is a new work, is a world premiere and we are giving it its first go in front of an audience. So to a degree, every work we do, whether it involves physical theatrics and circus stunts or not, is

entire company, rather than just the artistic director. The Lookingglass Ensemble now numbers 25 and ensemble members make it a practice to rotate in and out of positions of leadership. “We established very early on the notion that anyone could be a leader,” says Andrew White, a founding member and former artistic director. The creation of

theater without a net.” But, Catlin insists, the stunts never upstage the storytelling; every choice in the rehearsal room is driven by the question of how to most powerfully tell the story.

Notwithstanding its soaring success and national profile, the company remains committed to its ensemble-driven ethos. The plays in each season are selected by the

new work at Lookingglass remains a highly collaborative process, in which actors are often expected to contribute or even to create sections of the work.

Even in Chicago, the American stronghold of ensemble-based theatre, Lookingglass stands out for the nature and scope of its collaborations, producing visceral, aesthetically driven works that engage audiences like no one else. In 2016, the MacArthur Foundation concentrated its arts-related grants in the Windy City, awarding more than \$6.5 million dollars in grants to 14 Chicago arts institutions that it identified

Did you know? The 1987 production of *Alice in Wonderland* that launched Lookingglass Theatre Company was directed by David Schwimmer, who would go on to find fame playing Ross Geller on NBC’s hit TV show “Friends.” Schwimmer financed *Alice* with money saved from his bar mitzvah. Although he eventually moved to Los Angeles to pursue television work, Schwimmer remains a committed Lookingglass ensemble member and has directed and acted in several of their plays over the years.

entire company, rather than just the artistic director. The Lookingglass Ensemble now numbers 25 and ensemble members make it a practice to rotate in and out of positions of leadership. “We established very early on the notion that anyone could be a leader,” says Andrew White, a founding member and former artistic director. The creation of

as especially creative and effective. The largest of the grants, \$1 million, went to Lookingglass.

South Coast Repertory is proud to partner with the Alliance Theatre in Atlanta and Washington, D.C.’s Arena Stage to bring the remarkable Lookingglass production of *Moby Dick* to Southern California audiences.

Artist Biographies



KELLEY ABELL

*Fate/Innkeeper/Mother/Caroler/
Nursing Whale*

makes her South Coast Repertory debut. Her recent theatre credits include *Moby Dick* (Arena Stage and Alliance Theatre), *Peter Pan* (Lookingglass Theatre Company), *42nd Street* and *Fiddler on the Roof* (Paramount Theatre), *Mr. Burns: A Post-Electric Play* (Theater Wit), *Dorian* (The House Theatre of Chicago) and *Bat Boy: The Musical* and *Titanic* (Griffin Theatre). She also has worked with Goodman Theatre, The Marriott Theatre and Chicago Children's Theatre, and is a proud graduate of Northwestern University. Gratitude to Graham and the family.



JAMIE ABELSON

Ishmael

is making his South Coast Repertory debut. His recent theatre credits include *Moby Dick* and *Peter Pan* (Lookingglass Theatre Company), *Red Kite Blue Sky* (Chicago Children's Theatre), *The Lieutenant of Inishmore* (Northlight Theatre), *Eurydice* (Victory Gardens Theater), *Scenes from the Big Picture* (Irish Theatre of Chicago), *As Told by the Vivian Girls* (Dog & Pony Theatre Co.), *columbinus* (Raven Theatre) and *Hope Springs Infernal* and *Dorian* (The House Theatre). Abelson received his BFA in drama from the Tisch School at New York University.



WALTER OWEN BRIGGS

*Starbuck/Father Mapple/Dr.
Bunger*

makes South Coast Repertory debut. He is a proud artistic associate of Lookingglass Theatre Company. His previous collaborations include *Bengal Tiger at the Baghdad Zoo* and *The North China Lover*. He appeared in the world premiere of *Hit the Wall* (with The Inconvenience) at Steppenwolf Theatre; *All Our Tragic* (The Hypocrites, Jeff Award, best ensemble) and *The Glass*

Menagerie (Mary-Arrchie Theatre, Jeff Award, supporting actor). His other Chicago credits include roles at Victory Gardens Theater, A Red Orchid Theatre, Steep Theater and The House Theatre. His regional credits include work at Alliance Theatre, Arena Stage, American Repertory Theater, Actors Theater of Louisville, Brooklyn Academy of Music and Getty Villa. His film and television credits include "Chicago Med," *Jessica*, *A Good Person*, *Ballad* and *Older Children*. Briggs is a founding member of The Inconvenience and is a community member with The Hypocrites. He is a graduate of the Chicago College of Performing Arts at Roosevelt University.



CORDELIA DEWDNEY

*Fate/Sister/Mary Starbuck/Crone/
Dying Whale/St. Elmo's Fire*

makes her South Coast Repertory debut. Last summer, she appeared on "Chicago Med," and is happy to be represented by Stewart Talent. She is a graduate of NorthWestern University with degrees in theatre and English and a proud alum of British American Drama Academy. Many thanks to her mother, family and friends.



CHRISTOPHER DONAHUE

Abab

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



MICAH FIGUEROA
Cabaco/Captain of New Bedford Whaling Ship

is making his South Coast Repertory debut. He is a Chicago-based actor, choreographer and director. His select theatre credits include *Moby Dick* (Lookingglass Theatre Company, Alliance Theatre, Arena Stage), *Lookingglass Alice* (Lookingglass Theatre Company), *The Winter Paganant* (Redmoon Theater), *Distance to the Moon* (First Floor Theater), *The Farnsworth Invention* and *Wild Oats* (Theatre Three), *Coriolanus*, *Cyrano de Bergerac* and *Macbeth* (Shakespeare Dallas), *Titus Andronicus* (Kitchen Dog Theatre), *Sense and Sensibility* (Stolen Shakespeare Guild) and *In the Beginning* and *Henry IV* (Dallas Theater Center). He earned a BFA from Southern Methodist University and the British American Drama Academy.



ANTHONY FLEMING III
Queequeg

is making his South Coast Repertory debut. His theatre credits include a national tour of *Lookingglass Alice* (McCarter Theatre Center, 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 Theatre), *The Glass Menagerie* (Steppenwolf Theatre), *Denmark* (Victory Gardens Theater) and *Fences* (Court Theatre). His film and television credits include "Chicago Fire" (NBC), "Prison Break" (FOX) and *Divergent* (Summit). Fleming is an ensemble member with Lookingglass Theatre Company 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/The Sea/Caroler/Fate on Stilts

is making her South Coast Repertory debut. She has been performing, singing, directing and producing in Chicago since 2004. She has worked with a variety of theatre companies including Arena Stage (Washington, D.C.), Alliance Theatre (Atlanta, Ga.), Berkeley Repertory Theatre and Chicago companies including Lookingglass

Theatre Company, Manual Cinema, Chicago Children's Theatre, Redmoon Theater, Trap Door Theatre, Theater Wit and Oracle Theatre. Foster is an artistic associate at Lookingglass Theatre Company and is represented by Gray Talent Group. She sings with Chicago bands Grood, Babe-alon 5, Old Timey and This Must be the Band. She has directed/choreographed more than 30 original works and produces an annual series called "Dance Tribute." She most recently was seen in Mary Zimmerman's *Treasure Island* (Berkeley Repertory Theatre). Thanks to all for supporting the arts! They make everything better. kaseyfooster.com



RAYMOND FOX
Stubb/Captain Boomer/Captain Gardiner

is making his South Coast Repertory debut. His many notable theatre credits include *Metamorphoses*, a play he performed on- and off-Broadway (Circle in the Square, Second Stage Theatre) as well as numerous productions across the country: Simon Craig in *Blood and Gifts* (TimeLine Theatre Company, 2013 Equity Jeff Award, Supporting Actor, Play), Prince Hal in *Henry IV* (Court Theatre) and Valentine Coverly in *Arcadia* (Meadow Brook Theatre). Fox is an ensemble member of Chicago's Lookingglass Theatre Company, where he co-adapted *The Old Curiosity Shop* with Laura Eason and Heidi Stillman (shared 2006 Joseph Jefferson Award, New Adaptation). He was a member of the Young Company of the Stratford Festival (Ontario, Canada) in 1996. Fox is a graduate of Northwestern University and the A.R.T. Institute for Advanced Theatre Training at Harvard University.



JAVEN ULAMBAYAR
Mungun/Circus Captain

is making his South Coast Repertory debut. His circus career has given him the opportunity to work with companies including Lookingglass Theatre Company, The Actors Gymnasium and Midnight Circus. He attained his skills in a variety of performing acts at Circus Juventus in St. Paul, Minn. 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
understudy, Queequeg/Mungun

is making his South Coast Repertory debut. His theatre credits include *The Little Prince*, *Peter Pan*, *Icarus* and *Black Diamond* (Lookingglass Theatre Company), *The Magnificents* (The House Theatre), *The Unmentionables* (Steppenwolf Theatre), *The Lost Boys of Sudan* (Victory Gardens Theater), *Lookingglass Alice* (Lookingglass Theatre Company and Denver Center for the Performing Arts), *A Raisin in the Sun* (Guthrie Theater/Penumbra Theatre) and *Intimate Apparel* (Clarence Brown Theatre). His television credits include “Detroit 1-8-7,” “Leverage” and “Prison Break.” His film credits include *#Vengeance is Mine* and *Chicago Overcoat*. He earned his MFA at The Academy for Classical Acting with Shakespeare Theatre Company/George Washington University. Love and gratitude to his family.



CHRIS MATHEWS
*understudy, Abab/Isbmael/
Stubb/Starbuck/Cabaco*

is making his South Coast Repertory debut. He is a company member with The House Theatre of Chicago, where he regularly writes and performs. Mathews co-wrote *The Sparrow* (Jeff Award, New Work) and *Rose and the Rime*, as well as *The Hammer Trinity* (House Theatre, Adrienne Arsht Center). He has also written and directed original circus theatre plays for family friendly audiences at The Actors Gymnasium. As an actor, he has performed with House Theatre, Lookingglass Theatre Company and The Actors Gymnasium, among others. Mathews 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).

PLAYWRIGHT, DIRECTOR AND DESIGNERS

DAVID CATLIN (*Adaptor/Director*) is a founding ensemble member of Chicago’s Lookingglass Theatre Company. His regional directing and 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, *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*. Catlin teaches theatre at Northwestern University.

SYLVIA HERNANDEZ-DI STASI (*Aerial/Acrobatic Choreography*) has been an artistic associate at Lookingglass Theatre Company 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 theatre credits include *All Night Strut* (Marriott Theatre, Jeff Award), Steppenwolf Theatre and Chicago Shakespeare Theater, among others. She is a recipient of the 3Arts Award for Design (2014) and the Illinois Theatre Associations 2015 Award of Honor for Outstanding Contributions. She was last seen on stage in *Marney and Phil: A Circus Love Letter* at The Actors Gymnasium, where she serves as artistic director and the director of The Professional Training Program.

COURTNEY O’NEILL (*Scenic Design*) is making her SCR design debut. Her design credits include *Moby Dick* and *The Little Prince* (Lookingglass Theatre Company), *Julius Caesar* (Writers Theatre), *The Burials*, *Life and Limb*, *The Compass* and *Of Mice and Men* (Steppenwolf Theatre), *Waiting for Godot* (Court Theatre), *The Amish Project* and *Song Man Dance Man* (Milwaukee Repertory), *Fetch Clay Make Man* (Marin Theatre Company and Round House Theatre), *When I Come to Die* (Kansas City Repertory), *The Mountaintop* (Virginia Stage Company), *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. O’Neill received a Jeff Award for *Mud*. She holds an MFA from Northwestern University and a BFA from DePaul University and currently teaches at both institutions. courtneyoneill.com

SULLY RATKE (*Costume Design*) is grateful to be a part of such an inspiring project. She is a recent graduate from the stage design MFA 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 theatre companies in Chicago including Steppenwolf Theatre,

Drury Lane Theatre, Lookingglass Theatre Company, 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! sullyratke.com

WILLIAM C. KIRKHAM (*Lighting Design*) is thrilled to be setting sail with *Moby Dick* at South Coast Repertory. His 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 Theatre Company, 2014 Jeff Award, Lighting Design), *Life and Limb* (Steppenwolf Theatre), *United Flight 232* (The House Theatre), *Stupid F-king Bird* and *Antigonick* (Sideshow Theatre), *Three Sisters* and *The Tennessee Williams Project* (The Hypocrites Theater), *Gidion'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 Theatre). Kirkham earned his MFA in stage design at Northwestern University and is a proud member of United Scenic Artists, Local 829. wckirkham.com

RICK SIMS (*Sound Design/Original Music*) has composed and designed sound for numerous Chicago-area theatres including Steppenwolf Theatre, Lookingglass Theatre Company, Congo Square Theatre, Writers Theatre, Lifeline Theatre, Griffin Theatre, Chicago Children's Theatre, The Hypocrites Theater, The House Theatre, Court Theatre, ATC, Victory Gardens Theater, Raven Theatre, Steep Theatre, Northlight Theatre and About Face Theatre. His additional credits include Getty Villa, Boston Playwrights' Theatre, Arden Theatre Company, Playwrights Horizons, Actors Theatre of Louisville and Portland Playhouse. Sims won a Jeff Award for sound design for *Moby Dick* and *Hepbeastus* (Lookingglass Theatre Company), BTAA award for *Brothers In the Dust* (Congo Square) and has received several nominations for both awards. He is an artistic associate with Lookingglass Theatre Company, artistic affiliate with American Blues Theatre and associate designer with Aria Music Designs (Ray Nardelli and Josh Horvath). Sims also wrote the book, music and lyrics for *Hillbilly Antigone* (Lookingglass Theatre Company).

KATHY LOGELIN (*Dialect Coach*) is happy to return to coach *Moby Dick*, having previously coached the 2015 Lookingglass Theatre Company production. Her other coaching credits include *Treasure Island* (Lookingglass Theatre Company), *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). Logelin holds a BS in acting from Illinois State University and is a company member of Rivendell Theatre Ensemble.

ISAAC SCHOEPP (*Rigging Design*) is a rigging designer whose credits include *Moby Dick* (Lookingglass Theatre Company, Alliance Theatre, Arena Stage) 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). His work as an assistant rigging designer to Lee Brasuell includes *Lookingglass Alice*, *The Little Prince* and *Peter Pan: A Play* (Lookingglass Theatre Company) and *Cascabel* (Goodman Theatre, Lookingglass Theatre Company). He did performer rigging for *The Little Mermaid* (Chicago Shakespeare Theatre) and *Home of the Brave* (Merrimack Repertory Theatre). He is the staff rigging specialist at The Actors Gymnasium, in Evanston, Ill. 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 BA in theatre and humanities. Much love to Claire.

KARYN D. LAWRENCE (*Associate Lighting Design*) is proud to be returning to South Coast Repertory after having designed the recent Theatre for Young Audiences productions of *The Light Princess*, *A Year with Frog and Toad* and *The Miraculous Journey of Edward Tulane*. Lawrence has earned two Los Angeles Ovation Nominations for Best Lighting for *Colony Collapse* at The Theatre @ Boston Court and *The Gospel at Colonus* with Ebony Repertory Theatre. Her design for *Fences* with International City Theatre won an NAACP Theatre Award for Best Lighting. She also has designed for various regional theatres including the Wallis Annenberg Center for the Performing Arts, East West Players, New Swan Shakespeare Festival and Great River Shakespeare Festival. In addition to theatre, she is one of Radiance Lightworks' lead lighting designers for Universal Studios' Halloween Horror Nights and she teaches lighting design at Occidental College and California State University Los Angeles. KDLightingDesign.com

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 Theatre Company in 2015. Her other Lookingglass credits include *Blood Wedding*, *Treasure Island*,

Lookingglass Alice and *Ethan Frome*. In Chicago, she has worked with Chicago Shakespeare Theater, Stepwolf Theatre, TimeLine Theatre and Writers Theatre. Most recently, she collaborated with the Globe Theatre's international touring production of *The Merchant of Venice* during its run at Chicago Shakespeare Theater. Hungerford is a proud member of Actors' Equity Association and an alumna of Northwestern University. Endless thanks to Jeff and Kelley.

SUE KARUTZ (*Assistant Stage Manager*) has been part of the stage management team at SCR for nearly 20 productions, with her favorite being last season's *One Man, Two Guvnors*. Elsewhere, she has toured with Robert Wilson's *The Black Rider* (London, San Francisco, Sydney, Los Angeles), *Wicked* (Chicago, L.A., San Francisco), *Les Misérables* (U.S., Canada, China and Korea), and Cirque du Soleil's *Corteo* (Russia Belgium). Off-Broadway, she earned her Equity card on *Howard Crabtree's When Pigs Fly*. Karutz has stage-managed for Center Theatre Group, Los Angeles Opera, Pasadena Playhouse, Falcon Theatre, Deaf West Theatre, Laguna Playhouse, American Conservatory Theater, La Jolla Playhouse, Idaho Shakespeare Festival, Utah Shakespeare Festival, Alpine Theatre Project and The National Theatre of the Deaf. When not at SCR, she often runs "Mickey and the Magical Map" at Disneyland.

MARC MASTERSON (*Artistic Director*) is in his sixth season with SCR. Under his leadership, SCR has expanded community initiatives and world premieres including CrossRoads commissions with plays *Vietgone* and *Orange* and the *Diálogos* project in Santa Ana. In recent years, SCR productions have transferred to some of the leading theatres in the country including Manhattan Theatre Club, Oregon Shakespeare Festival, Berkeley Repertory Theatre and The Shakespeare Theatre. His recent directing credits include *All the Way, Going to a Place where you Already Are*, *Zealot*, *Death of a Salesman*, *Eurydice* and *Elemeno Pea* at SCR, *As You*

Like It for the Houston Shakespeare Festival, *The Kite Runner* at Actors Theatre of Louisville and the Cleveland Play House. He served for 11 years as artistic director of Actors Theatre of Louisville and produced the Humana Festival of New American Plays, where he produced more than 100 world premieres, expanded audiences and the repertoire, deepened arts education programs and spearheaded numerous community-based projects. His other Louisville directing credits include *A Midsummer Night's Dream*, *Shipwrecked! An Entertainment*, *Glengarry Glen Ross*, *The Tempest*, *Mary's Wedding*, *The Crucible*, *Betrayal*, *As You Like It*, *The Importance of Being Earnest* and *Macbeth*. The world premieres he directed at the Humana Festival include works by Lisa Dillman, Wendell Berry, Craig Wright, Eric Coble, Adam Bock, Gina Gionfriddo, Melanie Marnich, Charles Mee and Rick Dresser. He served as artistic director of City Theatre in Pittsburgh for 20 years and was founder and chairman of the Greater Pittsburgh Arts Alliance. He has served as a theatre advisory panel member for the National Endowment for the Arts, as well as numerous foundations. He won the Man of the Year Vectors Award, and received the Lifetime Achievement Award from the Pittsburgh New Works Festival.

PAULA TOMEI (*Managing Director*) is responsible for leading the overall administration of SCR. She has been managing director since 1994 and a member of SCR's staff since 1979. She is a past president of the board of Theatre Communications Group (TCG), the national service organization for theatre. In addition, she served as treasurer of TCG, vice president of the League of Resident Theatres (LORT) and as a member of the LORT Negotiating Committee for industry-wide union agreements. She represents SCR at national conferences of TCG and LORT; is a theatre panelist for the National Endowment for the Arts (NEA) and the California Arts Council; site visitor for the NEA; and has been a guest lecturer in the graduate schools of business at Stanford and UC Irvine (UCI). She teaches a graduate class in

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nonprofit management at UCI and was appointed by the chancellor to UCI's Community Arts Council. She is also on the board of Arts Orange County, the county-wide arts council, and the board of the Nicholas Endowment. She graduated from UCI with a degree in economics and pursued an additional course of study in theatre and dance.

MARTIN BENSON (*Director/Founding Artistic Director*), co-founder of SCR, has directed nearly one-fourth of SCR's productions. In 2008, he and David Emmes received the Margo Jones Award for their lifetime commitment to theatre excellence and fostering the art and craft of American playwriting. They also accepted SCR's 1988 Tony Award for Outstanding Resident Professional Theatre and won the 1995 Theatre L.A. Ovation Award for Lifetime Achievement. Benson has received the Los Angeles Drama Critics Circle Award for Distinguished Achievement in Directing an unparalleled seven times for George Bernard Shaw's *Major Barbara*, *Misalliance* and *Heartbreak House*; John Millington Synge's *Playboy of the Western World*; Arthur Miller's *The Crucible*; Sally Nemeth's *Holy Days*; and the world premiere of Margaret Edson's Pulitzer Prize-winning *Wit*, which he also directed at Seattle Repertory Theatre and Houston's Alley Theatre. He has directed American classics such as *A Streetcar Named Desire* and has distinguished himself in staging contemporary work including the critically acclaimed California premiere of William Nicholson's *Shadowlands*. He directed revivals of Beth Henley's *Abundance* and Horton Foote's *The Trip to Bountiful* and Samuel D. Hunter's *The Whale and Rest* (world premiere); *The Whipping Man* by Matthew Lopez and *The Roommate* by Jen Silverman (west coast premiere). Benson received his BA in theatre from San Francisco State University.

DAVID EMMES (*Founding Artistic Director*) is co-founder of South Coast Repertory. He received the

Honorary Producers

SANDY SEGERSTROM DANIELS is a lifelong and passionate supporter of the arts. Having enjoyed her debut involvement last season as an individual Honorary Producer for *Amadeus*, she is thrilled to be underwriting two productions this season, with her support of *Moby Dick* following that of *Destiny of Desire* (lauded as among the "best theater of 2016" by the *LA Times*.) Daniels has been a First Nights subscriber since the 1980s, a Platinum Circle donor since 2001 and a frequent Gala underwriter, including the landmark 50th Season Gala. Over the past three seasons, as a member of The Playwrights Circle, she has helped underwrite three world-premiere productions featured in the Pacific Playwrights Festival. She is a member of the Segerstrom family—philanthropic leaders in Orange County, whose gift of land in the 1970s made it possible for SCR to relocate and build on its present site.

BILL AND CAROLYN KLEIN are longtime supporters of SCR with a particular interest in imaginative new work. The Kleins have been generous SCR donors and subscribers since the early 1990s, as well as First Nights subscribers, Gala patrons and Platinum Circle members since 2000. With their support of *Moby Dick*, this is the couple's third time as Individual Honorary Producers, having previously underwritten *The Fantasticks* in 2012 and *tokyo fish story* in 2015. Last year, Bill and Carolyn served, along with five other couples, as Honorary Producers of the Pacific Playwrights Festival. Bill has been a member of SCR's Board of Trustees since 2010 and serves on the Finance Committee.

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Margo Jones Award for his lifetime commitment to theatre excellence and to fostering the art of American playwriting. In addition, he has received numerous awards for productions he has directed during his SCR career. He directed the world premieres of Amy Freed's *Safe in Hell*, *The Beard of Avon* and *Freedomland*, Thomas Babe's *Great Day in the Morning*, Keith Reddin's *Rum and Coke* and *But Not for Me* and Neal Bell's *Cold Sweat*; the American premieres of Terry Johnson's *Unsuitable for Adults* and Joe Penhall's *Dumb Show*; and the Southland premiere of *Top Girls* (at SCR and the Westwood Playhouse). Other productions he has directed include *Red*, *New England*, *Arcadia*, *The Importance of Being Earnest*, *Woman in Mind* and *You Never Can Tell*, which he restaged for the Singapore Festival of Arts. He has served as a theatre panelist and onsite evaluator for the National Endowment for the Arts, as well as a panelist for the California Arts Council. After attending Orange Coast College, he received his BA and MA from San Francisco State University and his PhD from USC.

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, story centered theatre 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 theatre. 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 theatre. Three primary programs expand creativity, community and courage: teaching

circus arts, physical theatre and multidisciplinary 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 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. 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*. alliancetheatre.org

ARENA STAGE at the Mead Center for American Theater, under the leadership of Artistic Director Molly Smith and Executive Director Edgar Dobie, is a national center dedicated to American voices and artists. Arena Stage produces plays of all that is passionate, profound, deep and dangerous in the American spirit, and presents diverse and ground-breaking work from some of the best artists around the country. Arena Stage is committed to commissioning and developing new plays through the American Voices New Play Institute. Arena Stage impacts the lives of more than 10,000 students annually through its work in community engagement. Now in its seventh decade, Arena Stage serves a diverse annual audience of more than 300,000. arenastage.org



The Actors and Stage Managers employed in this production 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 theatres are represented by United Scenic Artists Local USA-829, IATSE.



The Director is a member of the Society of Stage Directors and Choreographers, Inc., an independent national labor union.