In Conversation
With Rachel Fink, Executive Director
and Heidi Stillman, Artistic Director

HS: Rachel, it is so good to have you as our new Executive Director! We had an exhaustive search and we feel so lucky to have found you, you are such a great fit for our company. Could you talk about what drew you to Lookingglass?

RF: What I find so exciting about Lookingglass is that while there is a great respect for the legacy and accomplishments of the past 30 years, this is a company that doesn’t rest on its laurels. There is an unbridled enthusiasm for what’s next: what are the stories that need to be told and what are the best ways to tell them?; what is the dialogue that we must be having with our community now?; and, how as a company can we continue to grow and be challenged? It isn’t a didactic exercise—there is an authentic impulse to stretch, explore, and grow throughout the organization from our dedicated board to our staff to our incredible artists. It is that commitment to transformation and discovery that I found so attractive and what makes it a joy to have landed here at Lookingglass.

HS: Lookingglass is a very unusual theatre company, as you know and continue to discover. With fresh eyes coming in to this organization, what do you think makes Lookingglass unique?

RF: Lookingglass reminds me of one of those active volcanoes in the middle of the ocean. To the average observer, it may look like any other island, but under the surface is a tremendous amount of intense activity which isn’t revealed until the dramatic moment when a new production is introduced to the world. Most people aren’t aware of the volume of R&D work that happens behind-the-scenes at Lookingglass. Being a company that primarily produces new work, the vast majority of which is generated by its company members, it is simultaneously a risky and thrilling venture; so a deep investment in that developmental process is critically important to ensure the viability of plays that make it to the mainstage. While many theatre companies produce new plays, Lookingglass’ process of caretaking a play from infancy to full production is unique, has been refined over the 30 years, and is one that needs ongoing support.

RF: Heidi, I so appreciate how open and welcoming everyone has been. It was really special to arrive in the midst of the Company’s 30th Anniversary and be able to participate in the celebration. What does that milestone mean to you, and more importantly, what excites you about the future?

HS: Honestly, it’s hard for those of us in the Ensemble to believe that we’ve been doing this for so long. We’ve just been following our passion to make art together, and suddenly thirty years have gone by! It feels significant. As our Ensemble Member Mary Zimmerman said at one of our retreats: this is what we have done with our lives. As to the future, I’m excited for us to dream about the next thirty years; finding and nurturing a new generation of aesthetically like-minded theatre risk takers, really embracing and growing our laboratory for new work (which we call gglassworks), and expanding our innovative work in the community.
INTERVIEW WITH
MARY ZIMMERMAN

by Caroline Macon, Lookingglass New Works Associate

CM: What initially drew you to adapt the story of The Steadfast Tin Soldier?

MZ: It is the only story of Hans Christian Andersen’s that he entirely made up himself. It feels personal to me. Andersen was a bit of an odd character and I think he felt he went through the world in a bit of a one-legged way. The story is full of incident, very visual, full of unrequited love. It has an ending that is melancholy and transcendent as well. I’m drawn to all those things.

CM: You just took a sabbatical after many years of work. What was that like, and how did the break affect your creative process?

MZ: It was a strange experience, to be honest. My only goal was to rest a bit after more than twenty years of making up two to three shows a year, or touring with seven opening nights a year and so on. But I ended up buying a house that needed everything in the world and working on that in all sorts of ways. I’m eager to get back to designing more fanciful things, less permanent things.

CM: I know you often begin rehearsals without a script, and you write during the rehearsal process. What does a typical day in your rehearsal room look like? Do you tend to plan ahead, or feel out the room once you arrive?

MZ: Typically I am writing the script the night before I come into rehearsal with it, bit by bit. I’m a day ahead of the actors. When we start out, our rehearsals are very short, as I haven’t brought in very much and am just beginning to figure things out, and I need the time away from the room. Then, as we work I become more and more inspired by the actors I have, and I’m also bringing in more and more text. Rehearsals lengthen. But aside from the fact that the script is always new, rehearsal is usually very much like rehearsal anywhere else: there’s a bit of script, we read it, and we stage it. For me, the script is carved around the specific idea I have of its staging and who specifically is in the cast playing each of the parts. The script isn’t separate from those realities, but made in the midst of them. This time, however, there is no written “text” per se, except for perhaps a couple of songs.

CM: So as you mention, The Steadfast Tin Soldier uses no spoken language. With this in mind, how do you anticipate this rehearsal room to be unique?

MZ: It’s going to be a bit crazy—hard to imagine, almost. Our composer, Andre Pluess, collaborating with Amanda Denhert, is now in the position I am usually in, that is composing the instrumental score for us day by day, bit by bit. I imagine that he will watch what we do and accompany it, but also bring things in for scenes I haven’t yet staged, and I’ll “accompany” his music visually. It’s always that way with us to a certain extent, a kind of figure eight of influence back and forth between us. On the other hand, the show is visually planned out, storyographed to a far greater extent than usual for me, because it depends so much on its scenic elements. So in a way, there is some set visual “text.” But so much of the tone, the rhythm of the events, is to be discovered in the room through the music and whatever the actors bring—which I know will be detailed and bountiful. I cast the most imaginative performers possible. We have a structure, but so much of the detail is yet to be discovered.
LOOKINGGLASS THEATRE COMPANY presents

THE STEADFAST TIN SOLDIER

Conceived and Directed by Mary Zimmerman*
From the Story by Hans Christian Andersen

CAST
Christopher Donahue* .......... Nursemaid
Kasey Foster* ............ Ballerina/Dance Captain
John Gregorio* ......................... Rat
Anthony Irons* ...................... Goblin
Alex Stein ......................... Steadfast Tin Soldier

MUSICIANS
Leandro López Várady .......... Piano
Greg Hirte ...................... Violin
Michal Palzewicz ................. Cello
Constance Volk .................. Woodwinds

Understudies: Audrey Anderson, Dan Plehal, Nelson Rodriguez

PRODUCTION SPONSORS
Leigh and Henry Bienen

OPENING NIGHT SPONSOR
SOMERSET
PRODUCTION STAFF

Assistant Directors
Meghan Considine
Tasia A. Jones
Connor Lifson
Alex Mallory

Assistant Stage Manager
Kathleen Barrett*

Associate Scenic Designer
Lauren Nigri

Costume Design Assistant
Melissa Perkins

Assistant Lighting Designer
Violet Smith

Assistant Circus Choreographer
Dan Plehal

Assistant Rigging Designer
JJ Marquis

Assistant Properties Designer
Brontë DeShong

Master Carpenter
Kiera Jacobs

Lead Carpenter
Elyse Estes

Carpenters
Anthony Avila
Evan Barr
Danny Durst
Kennedy Faust
Nicholas Harazin
Emily Hartig
Adena Rice
Nikolaj Sorensen

Max Spitz
Joe Staffa
Michael Stuitts
Christopher Walls

Technical Direction Intern
Becca Schwartz

Scenic Charge
Lee Moore

Scenic Artists
Elyse Balogh
Megan Enleben
Rebecca Thompson

Assistant Master Electrican
Martha Templeton

Electricians
William Borst
Arianna Brown
Kenneth Cole
Victoria Fox
Nil Fritjofson
Raphael Grimes
Jackson Hollway
Max Horowitz
Cameron Petti
Shawn Rodriguez
Madeline Scott
Jonah White
Ali Wojcikiewicz

Assistant Sound Engineer
Aaron Stephenson

Costume Shop Assistant
Rosa Miller

Draper
Beth Uber for Threadline Studios

Stitchers
Victoria Carot
Sev Gedra
Tyler J. Phillips
Darlene Rawlins
Carol Schaberg
Colleen Taylor

Wardrobe Crew
Samantha Corn
Zavanie Irons

Wigs/Hair Designer
Penny Lane Studios

Costume Crafts
Craftiga
Elizabeth Flauto
Seams Unlimited

Properties Artisans
Shannon Golden
Wendy Huber

Deck Crew Chief
Jake Wiener

Deck Crew
Niki Dreistadt
Olivia Ellery

Stage Management Intern
Emma Franklin

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
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.

DECEMBER 2
Adventures in Visual Storytelling:
Lookingglass has long used physical movement and spectacle as part of our storytelling vocabulary. What influences have played a role in shaping this style, and what other visual storytelling tools—dance, puppetry, and film—are currently on view on stages in Chicago and nationwide?

DECEMBER 9
Master Storytellers, Then and Now:
Hans Christian Andersen wrote some of the world’s best-known and most-loved fairy tales, including The Emperor’s New Clothes, The Little Mermaid, The Ugly Duckling, and many more. What were Andersen’s secret ingredients for cooking up successful stories? What contemporary storytellers have similarly successful recipes?

DECEMBER 16
Not Just a Fairy Tale: Storytelling is a universal trait across the globe, and children’s stories in particular open a window into a culture’s humor, priorities, and values: some are ridiculous, some scary, some offer moral instruction, still others combine all these and more. What does children’s literature today tell us about ourselves, and what can we learn from children’s stories elsewhere?

DECEMBER 23
Behind the Scenes: Join us for a conversation with the artists behind the production, as designers, composers, and members of the cast talk about the journey from the kernel of an idea to the dazzling display of spectacle, movement, and music.

Lookingglass is pleased to offer an open captioned performance and an audio described performance for each production in our 2018–19 Season.

**AD** AUDIO DESCRIPTION (Touch Tours begin at 6PM)
- The Steadfast Tin Soldier: December 13, 2018 7:30PM
- Act(s) of God: March 14, 2019 7:30PM
- Mary Shelley’s Frankenstein: June 13, 2019 7:30PM

**OC** OPEN CAPTIONING
- The Steadfast Tin Soldier: December 6, 2018 7:30PM
- Act(s) of God: March 28, 2019 7:30PM
- Mary Shelley’s Frankenstein: June 27, 2019 7:30PM

For more information: access@lookingglasstheatre.org • 312.337.0665 X 401 lookingglasstheatre.org/accessibility
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CHRISTOPHER DONAHUE (Nursemaid/Lookingglass Artistic Associate) has previously appeared at Lookingglass in *The Odyssey, Eurydice, The Arabian Nights, Metamorphoses, Still Alice, Moby Dick,* and *Treasure Island.* Christopher has also performed at Alliance Theatre, American Repertory Theater, Arden Theatre Company, Arena Stage, Berkeley Repertory Theatre, Boston Lyric Opera, Circle in the Square Theatre, Chicago Opera Theater, Chicago Shakespeare Theater, City Theatre Company (Pittsburgh), Classic Stage Company, Court Theatre, Goodman Theatre, Hartford Stage, Huntington Theatre Company, La Jolla Playhouse, Manhattan Theatre Club, McCarter Theatre, Milwaukee Repertory Theater, New York Shakespeare Festival, Oregon Shakespeare Festival, The Public Theater, Remains Theater, Seattle Repertory Theatre, Second Stage Theatre, South Coast Repertory, Stories on Stage, Two River Theater, Weston Playhouse Theatre Company, and Yale Repertory Theatre.

KASEY FOSTER (Ballerina/Dance Captain/Lookingglass Artistic Associate) is a performer, choreographer, producer, and director in Chicago. Kasey has appeared in the following Lookingglass productions: *20,000 Leagues Under the Seas, Treasure Island, Moby Dick,* and *The Little Prince.* Other recent acting credits include: *A Journey for the Sun* (The Actors Gymnasium) and *Mementos Mori* (Manual Cinema). On camera credits include: *Chicago Med* and IFC’s *Documentary Now!.* Kasey sings with Chicago bands Grood, Babe-alon 5, Old Timey, This Must be the Band and a mysteriously nameless private events band. She has created over forty original works, and produces two annual series called *Dance Tribute* and *The ACTual Show.* She is an Artistic Associate at Lookingglass and is a member of Actors’ Equity Associate.

JOHN GREGORIO (Rat) makes his Lookingglass debut with *The Steadfast Tin Soldier.* Regional credits include: *The Villain Supper Club* (Merrimack Repertory Theatre); *The Royale* (Milwaukee Repertory Theater); *Little Shop of Horrors, The 39 Steps* (Geva Theatre Center); *A Christmas Carol* (Actors Theatre of Louisville); *A Funny Thing Happened on the Way to the Forum* (North Shore Music Theatre); *The Legend of Pecos Bill* (Alliance Theatre); and *The Mystery of Irma Vep* (Dad’s Garage Theatre Company). Off-Broadway credits include: *Around the World in 80 Days* (The New Theatre at 45th St); *Silent Laughter* (Lamb’s Theatre); *The Nuclear Family* (founder/performer, The Belt Theatre); and *Clinton the Musical* (New York Musical Theatre Festival). TV credits include: *Extended Family* (Sundance Channel), *Good Eats* (Food Network), and *Smoking Gun TV* (Court TV). John is a founding member of Dad’s Garage Theatre Company (Atlanta) and a faculty member of the Heifetz International Music Institute.
ANTHONY IRONS (Goblin/Lookingglass Artistic Associate) returns to Lookingglass after appearing in Treasure Island. Anthony is a Congo Square Theatre Ensemble Member, where he has performed in over a dozen productions and garnered Black Excellence Awards, Black Theatre Alliance Awards, and a Jeff Nomination. Recent Chicago credits include: Support Group for Men (Goodman Theatre), How to Use a Knife (Shattered Globe Theatre, Jeff Nomination), Jitney (Congo Square Theatre, Jeff nomination), and Waiting for Godot (Court Theatre). Regional credits include: Black Eagles (Penumbra Theatre), Hamlet (Illinois Shakespeare Festival), and As You Like It (Georgia Shakespeare Festival). TV/Film credits include: Empire, Sirens, Chicago Fire, Boss, Let’s Go To Prison, and The Lucky Ones.

ALEX STEIN (Steadfast Tin Soldier) makes his Lookingglass debut. Chicago credits include: A Shayna Maidel (TimeLine Theatre), The New Sincerity (Theater Wit), A Night Out (A Red Orchid Theatre), Kiss (Museum of Contemporary Art Chicago), and The Merry Wives of Windsor (First Folio Theatre). TV/Film credits include: Chicago PD, Death to Metal, and World of Facts. Alex received his B.A. in Theatre and Performance Studies from the University of Chicago. alexchandlerstein.com

LEANDRO LÓPEZ VÁRADY (Associate Arranger/Music Director/Piano) was born in Buenos Aires, Argentina. Leandro graduated from the Catholic University of Argentina as Licentiate in Music, majoring in Composition with a Gold Medal and Awards. He traveled Asia with the Eldeé Young Quartet, and worked in Saint Martin’s Episcopal Church as Music Director. Leandro has performed around the world, including Poznan, Poland; Havana, Cuba; Ruse, Bulgaria as pianist of Orbert Davis’ Chicago Jazz Philharmonic; as well as the Symphony Center, Harris Theater, Millennium Park, Auditorium Theater, Chicago Jazz Festival, Taste of Chicago, and the Jazz&Pop Festival in Buenos Aires. Currently, Leandro is the pianist for Doug Lofstrom’s New Quartet, Steve Hashimoto’s Sueños, Juli Wood’s Chicago Calling, and the Cerqua Rivera Dance Theatre Music Ensemble. Leandro received a Gold Record Award for his participation in Mietek Szczęśniak’s “Nierówmi” album. He teaches Applied Piano at Lewis University in Romeoville, IL.

GREG HIRTE (Violin) is an actor, musician, and composer in LA and Chicago. Greg was most recently seen at Lookingglass in Treasure Island. Other recent theatre credits include: his 19th season with Goodman Theatre’s A Christmas Carol, Luther in Ring of Fire: Music of Johnny Cash, and Leon in Hank Williams: Lost Highway (American Blues Theater). Other Chicago credits include: performance and musical compositions for Goodman Theatre, Chicago Shakespeare Theater, Court Theatre, Drury Lane Theatre, Victory Gardens Theater, and Piven Theatre Workshop (Jeff Award Nomination for Best Original Score, Sarah Ruhl’s Melancholy Play), as well as several international theater and music festivals. Greg is a member of several bands both local and national.
MICHAL PALZEWICZ (Cello) has performed extensively throughout the United States and Europe, both as a soloist and ensemble player. Michal was the founding member of the Elsner String Quartet, which earned him the Saunderson Award at the 52nd Coleman Chamber Ensemble Competition and was the winner of the Young Concert Artists Auditions in Leipzig. Michal attended Warsaw Conservatory of Music in Poland and then The Manhattan School of Music. He has performed as a soloist with several orchestras, including the Juneau Symphony Orchestra, the Rogue Valley Symphony Orchestra, and Oregon Shakespeare Festival. He was a part of Mary Zimmerman’s The White Snake, which originated at Oregon Shakespeare Festival and went on to tour the US, as well as China. Other recent credits include: playing cello, viola, and banjo in Oklahoma! and Love’s Labour’s Lost at Oregon Shakespeare Festival. Michal is currently teaching cello at Southern Oregon University. www.palzewicz.com

CONSTANCE VOLK (Woodwinds) performs with and is a founding member of Ensemble Dal Niente. She also performs with Bridging Memory Through Music. Constance has served as the principal flutist of the New Millennium Orchestra, Southern Illinois Music Festival Orchestra, and Highland Park String Orchestra. She has worked with Advent Chamber Orchestra, Spokane Symphony, International Contemporary Ensemble, Spektral Quartet, Fulcrum Point New Music Project, and Sympathy For Astronauts. Constance was recently featured in three vocal roles for the workshop performance of Augusta Reed Thomas’ new opera, Sweet Potato Kicks The Sun, and performs in a variety of vocal styles throughout Chicago. Constance also works as a painter; her visual work can be found at constancevolk.com.

MARY ZIMMERMAN (Playwright/Director/Lookingglass Ensemble Member) is a writer and director and has worked with Lookingglass for more than 25 years. For Lookingglass, Mary has adapted and directed The Odyssey, The Secret in the Wings, The Arabian Nights, S/M, Metamorphoses, Eleven Rooms of Proust (Co-production with About Face Theatre), Argonautika, and Treasure Island. Mary is also part of the Goodman Theatre artistic team where she adapted and directed The White Snake, The Jungle Book, Candide, The Notebooks of Leonardo Da Vinci, Silk, Journey to the West, Mirror of the Invisible World, and a re-creation of The Odyssey, as well as directing Wonderful Town, Pericles, The Baltimore Waltz, and All’s Well That Ends Well. She has also worked with: New York Shakespeare Festival in the Park, Berkeley Repertory Theatre, Oregon Shakespeare Festival, Huntington Theatre Company, McCarter Theatre, Arena Stage, and Shakespeare Theatre in Washington, D.C. New York credits: Lincoln Center, Second Stage Theatre, Brooklyn Academy of Music, and on Broadway at Circle in the Square Theatre. In the world of opera, she directed and co-wrote the libretto Galileo Galilei (composed by Philip Glass) that was produced at Goodman Theatre, Brooklyn Academy of Music, and the Barbican Theatre in London. She has directed four operas at Metropolitan Opera: Rusalka, Lucia Di Lammermoor, La Sonnambula, and Rossini’s Armida, each of which has been broadcast live into movie theatres worldwide. In 1998, Mary received a MacArthur Fellowship and in 2002, the Tony Award for Best Director of a Play for Metamorphoses on Broadway. She is a Professor at Northwestern University, where she holds the Jaharis Family Endowed Chair in Performance Studies.
TODD ROSENTHAL (Scenic Designer) recently designed Treasure Island and 20,000 Leagues Under the Seas at Lookingglass. Regional work: Steppenwolf Theatre Company (28 productions), Goodman Theatre (Creative Partner), Guthrie Theater, Berkeley Repertory Theatre. Off-Broadway credits: Red Light Winter (Barrow Street Theatre), Domesticated (Lincoln Center), and Qualms (Playwrights Horizons). Broadway credits: August Osage County (Tony Award), The Motherfucker with the Hat (Tony Award Nomination), Who’s Afraid of Virginia Woolf?, Of Mice and Men (Filmed by National Theater Live), This is Our Youth, Fish in the Dark, and Straight White Men. Todd was also a designer for six years at Big Apple Circus. International credits: August Osage County (London; Australia), The Beauty Queen of Leenane (Ireland), Nice Fish (London), Downstate (London), and Madame Butterfly (Dublin). Museum exhibitions: Mythbusters: The Explosive Exhibition and The International Exhibition of Sherlock Holmes. Awards: Laurence Olivier, Helen Hayes, Ovation, Back Stage Garland, Jeff, San Francisco Bay Area Outer Critics Circle, and Michael Merritt. Todd is a professor at Northwestern University and a graduate of Yale School of Drama.

ANA KUZMANIC (Costume Designer) previously designed costumes for Lookingglass productions of Treasure Island, North China Lover, Big Lake Big City, Argonautika, and Manuscript Found in Saragossa. Recent work: Camelot (Shakespeare Theatre Company; Washington, D.C.), An Enemy of the People (Goodman Theatre), The Minutes (Steppenwolf Theatre Company), Beauty and the Beast (Oregon Shakespeare Festival), and Disgraced (Guthrie Theater). Upcoming projects: The Winter’s Tale and The Music Man (Goodman Theatre). Regionally, Ana designed costumes for Goodman Theatre, Steppenwolf Theatre Company, Chicago Shakespeare Theater, Court Theatre, The House Theatre of Chicago, Guthrie Theatre, McCarter Theatre, Shakespeare Theatre Company, Berkeley Repertory Theatre, Milwaukee Repertory Theater, Trinity Rep, and Oregon Shakespeare Festival. Opera costume designs: Lyric Opera of Chicago and the Dallas Opera. Broadway: Desire Under the Elms, Superior Donuts, and August: Osage County. Ana’s costume design work for the Goodman Theatre production of 2666 will represent the US at the 2019 Prague Quadrennial of Performance Design and Space, the world’s largest event in the field of scenography. Ana is an associate professor of costume design at Northwestern University’s MFA program in stage design. She lives in Evanston with her husband Mladen and daughters Dunya and Vanya.

T.J. GERCKENS (Lighting Designer) is pleased to return to Lookingglass where he previously designed Blood Wedding, Treasure Island, The Old Curiosity Shop, The Arabian Nights, The Secret in the Wings, and Metamorphoses. Chicago designs include: Wonderful Town, The Jungle Book, White Snake, Candide, Pericles, The Odyssey, Galileo Galilei, Journey to the West, and The Notebooks of Leonardo DaVinci (Goodman Theatre), and productions at Court Theatre and Chicago Shakespeare Theater. Other notable designs include: Guys and Dolls at the Oregon Shakespeare Festival and The Wallis Annenberg Center, Measure for Measure in Central Park, Metamorphoses On and Off-Broadway, and The Notebooks of Leonardo da Vinci at Second Stage Theatre. T.J.’s opera designs include Rusalka, Lucia di Lammermoor and La Sonnambula for the Metropolitan Opera, and Lucia di Lammermoor at LaScala Opera House in Milan, Italy. He has received numerous honors for his lighting, including a San Francisco Bay Area
PROFILES

Outer Critics Circle Award, Jeff Award, New York Drama Critics’ Circle Award, Los Angeles Ovation Award, and New York’s Drama Desk Award. T.J. is the faculty lighting designer at Otterbein University.

ANDRE PLOUSS (Co-Sound Designer/Co-Composer/Lookingglass Artistic Associate) has designed sound for more than 25 productions with Lookingglass, including most recently Hard Times, Mr. and Mrs. Pennyworth, Life Sucks, and Treasure Island. Based in Chicago, Andre’s work has appeared on most of the city’s stages, including Goodman Theatre, Steppenwolf Theatre Company, Court Theatre, and Lookingglass. He has composed music and designed sound for theaters around the US, most frequently at the Oregon and California Shakespeare Festivals, Guthrie Theater, Berkeley Repertory Theatre, Arena Stage, American Conservatory Theater, Seattle Repertory Theatre, La Jolla Playhouse, and Center Theatre Group. Broadway credits include: Metamorphoses, I Am My Own Wife, and 33 Variations, as well as the World Premiere of The Clean House at Yale Repertory Theatre and Lincoln Center.

AMANDA DEHNERT (Co-Composer) is thrilled to be returning to Lookingglass, where she previously worked on Eastland: A New Musical (Director/Orchestrator) and Peter Pan (A Play) (Director/Writer). Chicago credits: co-composing the World Premiere of Shining Lives (a musical) (Northlight Theatre), creating vocal arrangements for Iphigenia In Aulis (Court Theatre/Getty Villa) both with Andre Pluess, as well as directing Romeo and Juliet and A Midsummer Night’s Dream (Chicago Shakespeare Theater), and her original musical, The Verona Project (American Music Theatre Project). Regional work: Love’s Labour’s Lost (Director/Co-composer, with Andre Pluess), Timon Of Athens (Director/Composer), Into The Woods (Director/Conductor), and Julius Caesar (Director/Adaptor) at Oregon Shakespeare Festival; the World Premiere productions of Ken Ludwig’s Baskerville (Director, McCarter Theatre; Arena Stage; Philadelphia Theatre Company); Kate Hamill’s Pride and Prejudice (Director, Hudson Valley Shakespeare Festival; Seattle Repertory Theatre; Primary Stages); the revival productions of My Fair Lady (Director, Oregon Shakespeare Festival; Virginia Stage Company; Actors Theatre Of Louisville; Cleveland Play House; Trinity Rep); and The Fantasticks (South Coast Repertory/Arena Stage/Long Wharf Theatre/Trinity Rep). Amanda also directed West Side Story (Carnegie Hall at The Knockdown Center), Richard III (The Public Theater Mobile Shakespeare Unit), and Cabaret (Stratford Shakespeare Festival). Amanda is an Associate Professor of Theatre at Northwestern University.

CHRISTOPHER M. LAPORTE (Co-Sound Designer)’s recent Lookingglass credits include: Hard Times (Associate), Life Sucks, and Mr. and Mrs. Pennyworth. Chicago collaborations include: Chicago Shakespeare Theater, Writers Theatre, Lookingglass Theatre, Victory Gardens Theater, Drury Lane Theatre, The Hypocrites, TimeLine Theatre, Raven Theatre, University of Illinois at Chicago, and Sideshow Theatre Company. Regional collaborations include: Kansas City Repertory Theatre, Dallas Theater Center, The Old Globe (San Diego), Baltimore Center Stage, Arena Stage (Washington D.C.), Adrienne Arsht Center for the Performing Arts of Miami, Denver Center for the Performing Arts, and New York United Solo Festival.
SYLVIA HERNANDEZ-DISTASI (Circus Choreographer/Lookingglass Artistic Associate) is a co-founder and the Artistic Director of The Actors Gymnasium, where she serves as master teacher, choreographer and director of The Professional Circus Training Program. Sylvia has been an Artistic Associate of Lookingglass since 1999. She has worked on more than 15 productions with the company, where she has received three (of her four) Jeff Awards for choreography (Baron in the Trees, Hard Times, Lookingglass Alice). Other Lookingglass credits include: Icarus, The Little Prince, Thaddeus and Sioucm: A Vaudeville Adventure, and Moby Dick. Chicago Credits: Steppenwolf Theatre Company, Goodman Theatre, and Chicago Shakespeare Theater. She is a recipient of the 3Arts Award for Design (2014) and the Award of Honor for Outstanding Contributions by the Illinois Theater Association (2015). Sylvia most recently received the Los Angeles Drama Critics Circle Award for Distinguish Achievement for her Aerial Acrobatic Choreography for Moby Dick at South Coast Repertory Theatre.

TRACY WALSH (Dance Choreographer/Lookingglass Ensemble Member) is a Lookingglass Ensemble Member where she has performed in, choreographed, directed, and written many plays on the Mainstage and for the Young Ensemble. Most recently at Lookingglass, she provided intimacy choreography for Beyond Caring. Over the last four years, Tracy choreographed and appeared in Iphigenia in Aulis (Court Theatre and The Getty Villa in Malibu, CA), choreographed and appeared in Electra (Court Theatre), and choreographed Agamemnon (Court Theatre). Performance highlights include: Frank Galati’s She Always Said Pablo (Goodman Theatre; The John F. Kennedy Center for the Performing Arts) and Mary Zimmerman’s The Notebooks of Leonardo DaVinci (Goodman Theatre; Seattle Repertory Theatre; Lincoln Center Serious Fun Festival). In addition to shows at Lookingglass, choreography credits include: Arcadia and All’s Well That Ends Well (Goodman Theatre), The Jewel Box and Don Giovanni (Chicago Opera Theatre), Carmen (Court Theatre), and The Napoleonade (Eclipse Theatre). Tracy owns Lighthouse Yoga in Evanston with her husband.

CHICAGO PUPPET STUDIO (Puppet Designer) is the Chicago International Puppet Theater Festival’s puppet design and fabrication arm, led by Blair Thomas and Tom Lee. Blair designed the puppets at Lookingglass for Mr. and Mrs. Pennyworth, his own production of The Brotherhood of the Monastic Order of Ancient Mariners Purges the Ills of Society Through a Reading of the Tales of Moby-Dick (last seen at the MCA), and is currently the Artistic Director of the Puppet Festival. Tom has appeared in War Horse on Broadway and Madame Butterfly for the Metropolitan Opera, in addition to designing puppets, scenery, and projections for numerous other companies. Tom and Blair led the puppet design for Lookingglass’ 20,000 Leagues Under the Seas and are also collaborating on a new work by Greg Allen entitled Buried Alive With Edgar Allan Poe, developed at the Figur Teatret in Norway.

ISAAC SCHOEPP (Rigging Designer)’s rigging design credits include: 20,000 Leagues Under the Seas and Hard Times (Lookingglass Theatre); Moby Dick (Lookingglass Theatre, Jeff Award; Alliance Theatre; Arena Stage; South Coast Repertory); A Journey for the Sun, Quest, Marnie and Phil: A Circus Love Letter, Circusc rope, Magical Exploding Boy (The Actors Gymnasium); The Year I Didn’t Go to School (Chicago Children’s Theatre); and A Midsummer Night’s Daydream (Northwestern University). Isaac has provided performer
and object rigging design or consultation for companies including Steppenwolf Theatre Company, The House Theatre of Chicago, Chicago Shakespeare Theater, Porchlight Music Theatre, and The American Vicarious (New York). Isaac is a proud Associate Artist with The Actors Gymnasium and serves as their staff rigging specialist. He has also appeared onstage with Lookingglass, The Actors Gymnasium, and The Back Room Shakespeare Project, among others. Each fall he coordinates the Christ College Freshman Drama Workshop at Valparaiso University. Much love to Claire.

AMANDA HERRMANN (Properties Designer)’s Lookingglass credits include: Plantation!, Hard Times, Moby Dick, Beyond Caring, Mr. and Mrs. Pennyworth, and Life Sucks. Other credits include: How to be a Rock Critic (Steppenwolf Theatre Company), W;t (The Hypocrites); The Hollow, The Tin Woman (Peninsula Players Theatre); Hang, Pirandello’s Henry IV, Fallen Angels (Remy Bumper Theatre Company); The Book of Will, Miss Bennet (Northlight Theatre); Montauciel Takes Flight, A Wrinkle in Time, Velveteen Rabbit (Lifeline Theatre); This Way Outta Santaland, Naperville (Theater Wit); Balm in Gilead (Griffin Theatre) and The Sweeter Option (Strawdog Theatre Company). Amanda is a graduate of Ripon College with a B.A. in Theater and Art.

KATRINA HERRMANN (Stage Manager) is happy to be making her Lookingglass debut. Chicago credits: Seussical the Musical, Rock of Ages (Drury Lane Theatre); Cabaret (Theatre at the Center); The Hundred Dresses, The Miraculous Journey of Edward Tulane (Chicago Children’s Theatre); Mary Page Marlowe (Steppenwolf Theatre Company); The Royale (American Theater Company). Regional credits: Queens, The Cake, At The Old Place (La Jolla Playhouse); Twisted Melodies (Baltimore Center Stage). Off-Broadway: The Flick (Barrow Street Theatre); The Flick, The Whale, The Big Meal, Completeness, The Shaggs: Philosophy of the World, Kin, The Burnt Part Boys, Circle Mirror Transformation (Playwrights Horizons); Close Up Space (Manhattan Theatre Club); In the Wake (The Public Theater). Katrina is a proud alum The Theatre School at DePaul University and a member of Actors’ Equity Association. For nine years during the holidays, worked for Santa Claus at Macy’s in New York City.

KATHLEEN BARRETT (Assistant Stage Manager) is thrilled to be returning to Lookingglass after working on this summer’s production of 20,000 Leagues Under the Seas. Previous credits include work at Steppenwolf Theatre Company, South Coast Repertory, Pasadena Playhouse, The Hypocrites, Victory Gardens Theater, Porchlight Music Theatre, Broadway in Chicago, and Mason Street Warehouse. Kat is a graduate of Kalamazoo College in Michigan.

HEIDI STILLMAN (Artistic Director/Lookingglass Ensemble Member) recently directed the return of her adaptation of Hard Times. She has both written and directed for Lookingglass: Cascabel (with Tony Hernandez and Rick Bayless,) The North China Lover, Hephaestus (with Tony Hernandez), The Brothers Karamazov (2009 Raven Award), and The Master and Margarita. Additional writing credits with Lookingglass include: The Last Act of Lila 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. 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. In 2017, she co-wrote and directed *The Year I Didn’t Go to School* at the Chicago Children’s Theatre. Heidi looks forward to directing Lookingglass Ensemble Member Kareem Bandealy’s world premiere of *Act(s) of God* for Lookingglass this coming spring. She lives in Evanston with her husband and her 15 year olds, Sadie and Jude.

**RACHEL L. FINK (Executive Director)** began her tenure as Executive Director with Lookingglass in February 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 US 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.

**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 the 2016 production of 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 recently appeared as Banquo in Aaron Posner and Teller’s production of Macbeth at Chicago Shakespeare Theater. 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 progeny, 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.
ABOUT LOOKINGGLASS

Inventive. Collaborative. Transformative. Lookingglass is home to a multi-disciplined collective of artists who create original, story-centered theatre through a physical and improvisational rehearsal process centered on ensemble. Lookingglass has staged 66 World Premieres and garnered numerous awards in its mission to change, charge and empower audiences and artists alike. Lookingglass Education and Community programs encourage creativity, teamwork, and confidence with thousands of students and community members each year. In 2003, Lookingglass Theatre opened in Chicago’s landmark Water Tower Water Works. In 2011, Lookingglass received the American Theatre Wing’s Tony Award® for Outstanding Regional Theatre. In 2016, Lookingglass received the MacArthur Award for Creative and Effective Institutions and in 2017, was the recipient of the League of Chicago Theatres’ Artistic Achievement Award.

LOOKINGGLASS COMPANY MEMBERS

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Mara Blumenfeld Anthony Fleming III Joey Slotnick
J. Nicole Brooks Raymond Fox Philip R. Smith
David Catlin Joy Gregory Heidi Stillman
Thomas J. Cox Doug Hara Tracy Walsh
Lawrence E. DiStasi David Kersnar Andrew White
Kevin Douglas Louise Lamson Temple Williams III
Christine Mary Dunford Daniel Ostling Mary Zimmerman

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ENdSEMB LE UPDATES

KAREEM BANDEALY recently appeared at Lookingglass as Captain Nemo in *20,000 Leagues Under the Seas*. Currently, Kareem is performing in his fifth year of *A Christmas Carol* (this time as Jacob Marley) down at Goodman Theatre. So, make it a holiday double-header, won’t you? Next up at Lookingglass: the World Premiere of his existential dark comedy, *Act(s) of God* (directed by Ensemble Member and Lookingglass Artistic Director Heidi Stillman), running February 13–April 7, 2019.

MARA BLUMENFELD recently designed *Plantation!, Hard Times, Beyond Caring,* and *Mr. and Mrs. Pennyworth* at Lookingglass. Other recent projects included *Macbeth* (directed by Aaron Posner and Teller) at Chicago Shakespeare Theater and *Love’s Labour’s Lost* (directed by Amanda Dehnert) for the Oregon Shakespeare Festival.

J. NICELE BROOKS has recurring roles on Showtime’s *The Chi,* and the upcoming *South Side* on Comedy Central. J. Nicole’s new play *HeLa* will have its World Premiere with Sideshow Theatre Company. She has several writing projects in development for stage and screen. @doctaslick

DAVID CATLIN recently directed his adaptation of *A Midsummer Night’s Dream* at the Atlanta Botanical Gardens for Alliance Theatre. David will direct his original adaptation of *Mary Shelley’s Frankenstein* for Lookingglass in the summer of 2019. David teaches acting at Northwestern University.

THOMAS J. COX spent the summer sailing aboard the *Nautilus* in Lookingglass’ *20,000 Leagues Under the Seas*. This season, Thomas is appearing as Bob Cratchit in Goodman Theatre’s *A Christmas Carol,* as well as performing in Writers Theatre’s production of Ma Rainey’s *Black Bottom*.

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 chasing around his recently-walking, toddler son Aleo and helping his oldest son Griffin decorate his freshman dorm room at the University of Illinois, where he’s studying engineering.

KEVIN DOUGLAS is developing his next play and some television pilots. Kevin’s play *Plantation!* had its World Premiere in March of 2018 and he is currently working on the film adaptation.

CHRISTINE MARY DUNFORD most recently appeared in *Blood Wedding* at Lookingglass. Christine directed her own adaptation of the novel *Still Alice* at Lookingglass in the spring of 2013. The play had its first international production last 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 a Co-EP on a Blumhouse/Showtime limited series about Roger Ailes and Fox News. Her feature film debut, *Here and Now,* starring Sarah Jessica Parker, will be released in theaters and VOD on November 9, 2018. In May 2019, the New Vic (UK) production of her adaptation of *Around the World in 80 Days,* originally commissioned and produced at Lookingglass, comes to the New Victory Theatre in NYC and her play *The Undeniable Sound of Right Now* will have its Chicago debut at Raven Theatre directed by BJ Jones. lauraeason.com @LeasonNYC
ANTHONY FLEMING III most recently reprised his role as Queequeg in *Moby Dick* in the summer of 2017, for which he received the Jeff Award for Best Supporting Actor in a play in 2015.

RAYMOND FOX will return to the cast of Mary Zimmerman’s *Metamorphoses* this winter at Berkeley Repertory Theatre in California.

JOY GREGORY is working on her fifth season as a writer-producer on the CBS series *Madam Secretary*. She recently received her second nomination for a Humanities Award for her work on the show. She’s also working on a new play and a feature film adaptation of her play *The Shaggs: Philosophy of the World* is in pre-production.

DOUG HARA performed at Arden Theatre Company in Philadelphia in a two-person adaptation of *Snow White* this past spring. This past summer, he was a Potions Master at Fiddleheart Academy of Witchcraft and Wizardry.

DAVID KERSNAR is teaching theatre at University of Wisconsin-Madison, where he recently directed *Six Characters In Search of an Author* and is currently developing a new musical for Chicago Children’s Choir.

LOUISE LAMSON appeared onstage in both *Plantation!* and *Hard Times* at Lookingglass last season. Louise most recently directed third graders in James Thurber’s *The Last Flower* at Peirce Elementary. She looks forward to touring with *Metamorphoses* in 2019.

DANIEL OSTLING recently opened *Concealed Treasure* in Shanghai, *Major Barbara* in Portland, and *Love’s Labour’s Lost* at Oregon Shakespeare Festival. This fall, Daniel opens a new musical, *Journey of the Midnight Sun*, in Shanghai, and Mary Zimmerman’s *Metamorphoses* at Berkeley Repertory Theater. In the spring, he will premiere a new ballet, *Madame Butterfly*, with K-Ballet in Tokyo. He is based this year in Taipei, Taiwan.

DAVID SCHWIMMER most recently directed *Plantation!* at Lookingglass and was thrilled to co-produce *Beyond Caring* with Lookingglass in 2017.

JOEY SLOTNICK was most recently seen in the Broadway premiere of Ayad Akhtar’s new play *Junk* at Lincoln Center. He recently finished filming *The Goldfinch* directed by John Crowley. He was last on stage in Chicago with his improvisational colleagues Lauren Katz and John Lehr for the 20th Annual Chicago Improv Festival.

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.

For PHILIP R. SMITH, HEIDI STILLMAN, TRACY WALSH, ANDREW WHITE, and MARY ZIMMERMAN, see the PROFILES section.
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DID YOU KNOW that each summer, Lookingglass runs summer camps for students entering grades K–12? Each camp features the Lookingglass method of creating original theatre, where students learn to adapt and write original scripts while developing theatre skills and the confidence to perform on stage. We offer multiple sessions over ten weeks with each session culminating in an original performance on the set of our summer production.

Camps are led by professional teaching artists who are also actors, choreographers, directors, and educators, many who have taught in our programs for more than ten years! Most camp teachers also work with us during the school year, teaching our in-school residency programs, workshops, and studio classes. You might have even seen some teachers in recent Lookingglass productions, including 20,000 Leagues Under the Seas, Moby Dick, Mr. and Mrs. Pennyworth, Lookingglass Alice, and the show you are about to see, The Steadfast Tin Soldier.

If you have a young person in your life, we invite them to spend the summer with Lookingglass!
GRADES K–3
Discover the city around you while exploring storytelling, art, and music. Sessions feature field trips to cultural destinations like the Shedd Aquarium and Adler Planetarium. This two-week program is perfect for kids who are curious about the creative and performing arts!

GRADES 4–8
Create original versions of Lookingglass favorites like The Odyssey and Alice in Wonderland. Students develop their skills through classes in physical theatre (including tumbling, stage combat, and circus skills), while writing, staging, and rehearsing original adaptations. This two-week program is ideal for students who are ready to broaden their expressive theatrical skills.

GRADES 3–8
Spend four weeks at the Logan Center in Hyde Park creating a spectacle-filled original performance based on myths and folklore. Students participate in a daily rotation of acting, music, dance, and visual art classes, as well as traditional summer camp activities like our weekly hot dog barbecue, trips to 63rd Street Beach, and our annual talent show!

GRADES 9–12
In partnership with After School Matters, students spend six weeks researching, writing, and rehearsing an original topic-based play. This audition-based intensive is free, and students who successfully complete the program receive a stipend.

“Confidence building, the staff, organization, safety, and the experience and skills of being on stage is why I choose Lookingglass. I have two kids in camp and it’s their fourth year—we will be returning next year!”
—SUMMERGLASS 2018 PARENT

“Confidence building, the staff, organization, safety, and the experience and skills of being on stage is why I choose Lookingglass. I have two kids in camp and it’s their fourth year—we will be returning next year!”
—SUMMERGLASS 2018 PARENT
When Ensemble Member Kareem Bandealy presented his script for Act(s) of God at our annual retreat the summer before last, the Ensemble was blown away by the play. It’s blisteringly funny. We all fell in love with it and there was no question that we were going to produce it. We had known and worked with Kareem all these years as a gifted actor and it was a stunning and thrilling discovery to realize he was a brilliant playwright as well. This is something remarkable and unique about Lookingglass; that we mentor and nurture each other to spread our wings and attempt things outside what we think of as our primary artistic bent.

“In faith need not preclude doubt and examination.”

In applying to our Writer in Residence program, where he wrote the first draft of the play, Kareem revealed that he had written this play (or the seed of this play) at age eleven, encouraged by a teacher at his religious school. Once done, the principal found it blasphemous and Kareem had to throw it in the garbage. It was a big scandal for an eleven year old boy. I love that the idea has stayed with him all these years, and that this play will be his first professionally produced play. In the script he dedicates Act(s) of God to the supportive teacher who encouraged him to write the play at eleven, and who “taught me that faith need not preclude doubt and examination.” We at Lookingglass are proud and excited to be presenting this new play—and new playwright—to Chicago. So come see it!
SUPPORT LOOKINGGLASS

Lookingglass Theatre Company gratefully acknowledges the generosity of the many individuals, corporations, foundations, and government donors who support Lookingglass and our innovative artistic and education programs. To learn more about how you can bring life to our work on stage, behind the scenes, and in the community, please contact Hilary Odom, Director of Development, at 773.477.9257 X 103 or HDom@lookingglasstheatre.org.

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We extend our utmost thanks to these individuals who have increased their commitment to Lookingglass by participating in our major gifts program. We are extremely grateful for their very generous support. The impact of their gifts are felt each day by artists, staff, and community members who benefit from Lookingglass’ transformative productions and exceptional education programs.

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Thank you to our 30th Anniversary Committee, comprised of generous donors, civic leaders, and acclaimed artists, for being longstanding, dynamic members of the Lookingglass family.

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Watermark members provide the financial foundation for Lookingglass' innovative programming. Membership includes VIP ticketing services, invitations to private events with Lookingglass Artists, complimentary subscriptions, and advance opportunities to purchase tickets. We are pleased to recognize contributions towards our 2018–19 Season. For more information please contact Matt Harmon, Individual Giving Associate, at 773.477.9257 X 153 or MHarmon@lookingglasstheatre.org.

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lookingglasstheatre.org/subscribe

GROUP SALES
Groups of 8 or more save up to 20% based on group size and performance date.
773.477.9257 X 125
groupsales@lookingglasstheatre.org

GIFT CERTIFICATES
Lookingglass gift certificates are perfect for all occasions. Available in any denomination, gift certificates can be exchanged for tickets to any Lookingglass production. Gift subscriptions offer the recipient guaranteed seats and the numerous perks and discounts available only to subscribers.
lookingglasstheatre.org/gift-certificates

MERCHANDISE
Lookingglass merchandise is available for purchase at the box office or concession stand. Stop by to pick up some apparel to share with your favorite Lookingglass fan!

ACCESSIBILITY
Lookingglass Theatre is accessible to people who use wheelchairs, those who cannot walk stairs, and patrons with visual and hearing impairments. Please notify the box office in advance of your visit so that we can best accommodate your needs.
312.337.0665 • box@lookingglasstheatre.org
lookingglasstheatre.org/accessibility

VENUE POLICIES

LOST AND FOUND
Lost and found information may be exchanged at the box office.

CAMERAS, RECORDING DEVICES, AND PHONES
The use of cameras (with or without a flash), recorders, or other electronic devices is strictly prohibited. The video and/or audio recording of this performance by any means whatsoever is also strictly prohibited.
Patrons are asked to silence pagers, cellular phones, and watch alarms before entering the theatre.

LATE SEATING
Late seating is only available at the discretion of the house manager and may not be available.

YOUNG CHILDREN
In general, no children under the age of 5 are admitted into the theater, unless otherwise noted.

Smoking is prohibited. No outside food or drink in the theater.
Lookingglass Theatre is not responsible for personal property.
Lookingglass Coat Check is available for $1 per item; all proceeds benefit Season of Concern. We cannot accept fur coats.
Thanks to The Saints: Volunteers for the Performing Arts for providing ushers.
773.529.5510 • saintschicago.org
Thanks to Carol Friedman, Lookingglass Theatre Company’s Saints volunteer usher coordinator.

ENTER TO WIN tickets to a Lookingglass production by filling out our audience survey. Look for the link in your post-show email from Lookingglass.