Rachel Fink (RF): I’m struck by how Lookingglass’ new play development program, gglassworks, differs from other theatre companies’ programs. While others may commission an artist to write a new piece of work, the way that Lookingglass births a piece with company members feels more organic to me.

Heidi Stillman (HS): Sometimes I think of myself as a play midwife! When we started out, we were attracted to work outside of the normal theatrical canon so we could experiment with our ideas about physical and visual storytelling. So we started adapting and writing and making our own stuff. And we’ve always had this ethos that the Ensemble could try their hands at different things. So our play development program grew out of that idea.

RLF: How has that impulse evolved into the present day?

HS: At any one time, we have 16–20 projects in development. Some are shows that are right around the corner and some are inklings of an idea. We hold a twice annual Writers-in-Residence where writers from within the company apply to receive a stipend to be in residence and write for a month. We host a yearly Artistic Development Retreat, ongoing readings, and developmental workshops. We also facilitate artists who work in a more visual or physical way to experiment and test out their ideas. It is all based on what each project needs and how each artist creates.

RLF: That’s what’s so special—you’re guiding this journey for an artist who may or may not have previous experience as a writer to develop their best work, but not in a formulaic way.

HS: I think that’s key because I’ve always felt—and this comes from our Ensemble’s respect for each other as artists—that I want to support each artist’s vision, as opposed to putting my own taste or stamp onto what I think the work should be. The Ensemble has been great for giving each other that artistic space to blossom.

RLF: How did Act(s) of God go through this process?

HS: The playwright, Kareem Bandealy, is an Ensemble Member who is a brilliant actor. We had no idea that he was also a writer when he applied to Writers-in-Residence, but we quickly discovered he had a really unique, original voice. His process was very word-based. Lots of writing, readings, feedback, and then coming up with new drafts.

HS: A question for you, Rachel: we do primarily new work, not many other companies are doing that at our frequency, which puts us on the risky edge of a risky business. How do you feel about stepping into that as our new Executive Director?

RLF: I think it’s incredible and something to be embraced. I don’t have any interest in working with an organization that feels like it’s a cookie cutter. We want to be challenged, hear different perspectives, and see lives that are different than our own. The only way that is going to happen is by encouraging a rich diversity of artists to create work that is meaningful to them, so that it is relevant, resonates, and reflects the world around us.
CM: Kareem, why is Act(s) of God relevant now? What do you hope audiences get from seeing it?

KB: Usually when people ask why a play is relevant, they’re asking about how directly it relates to “current events.” To me, that’s fashion. And I love fashion, but it’s not what I want to write about. There are things outside the week’s news cycle that are always “current events”—stories about the human condition. About those phenomena that, after ambling this rock for half a million years as Homo sapiens, we are no closer to understanding. Technology and culture advance, but we’ve yet to kill off those mysteries. So I’m just throwing in my two bits on that stuff, see?

There are things outside the week’s news cycle that are always “current events”—stories about the human condition.

CM: What about the production process excites you the most?

KB: Watching it leave me, and not be mine anymore. Lookingglass reminds me of why I got into theatre—that is, its communal nature. It’s what keeps me coming back. When you’re in an ensemble, you’re putting the emphasis on that communal aspect. You’re adding your wonderful art to other people’s wonderful art and you’re making something that transcends any one individual. So when I feel like this play is not mine anymore, I’ll feel like it’s become what it’s meant to be: a shared experience for everybody.
CM: Many themes of the play center on faith and religion. How have your personal ideas of faith impacted the writing of the script?

KB: Directly. I grew up in a religious family. Not fanatics. On the spectrum of what a religious family could be, they are right in the middle. However, faith was always a factor. In many Ismaili Muslim homes, there are prominently displayed photos of Karim al-Hussayni, the fourth Aga Khan and the leader of the Shia Imami Nizari Ismaili Muslim community. Parents often take babies to those photos, put their hand on the baby’s face, and then on the photo, so the baby will establish a relationship with this man’s likeness. So I grew up with a strong sense of that religion. I was endlessly interested in the stories my father would tell me about the early development of Islam and all the trials of Muslims in those days—the (mainly defensive) battles that were fought. They were all exciting stories, really. But it wasn’t until just before I wrote Act(s) of God that I realized the connection between faith and story. In 2016, I took my daughter to Orlando to celebrate the Diamond Jubilee of Hazar Imam, the honorific given to Karim al-Hussayni. We joined my parents and thousands of people, packed in a banquet hall, to witness a broadcast from his estate in France. In the course of the elaborate ceremony which unfolded, I became acutely aware of the story being told. To most people in the room, it was an immaculate story filled with unknowable, unreachable, indescribable light. At one point, my mother grabbed my hand and smiled at me, tears of joy in her eyes. She knows I don’t subscribe to the religion, but it struck me that what I was watching was brimming with beauty, and that she derives her faith from that story. And I think all forms of faith come from a belief in a particular story. The very idea of who we are comes from a story that we’ve repeated to ourselves. I don’t think any are right, wrong, good, or bad—but we can conceive of nothing without them. And “nothing” is frightening. So the connection between story and faith ends up being the alternating current that electrifies everything in the play and provides its kineticism.

CM: Lastly, you’re a seasoned actor, but it’s your first time on the playwright’s side of the table. What do you anticipate to be different, or challenging?

KB: I am already learning that there is a lot of compromise involved. The biggest thing is letting go of my prescribed ideas in order to focus on how the play can be rather than how it should be. But, I feel confident that I can do that with this cast and creative team. It’s frankly better company than I have the right to keep. And truly, I don’t know what all the possibilities of the production even are. It’s going to be a huge challenge to rewrite as we rehearse. But thankfully, it’s such an intimate play. It doesn’t shift locations or years. The structure is confined enough that it’ll hopefully come down to adjusting dialogue, clarifying, and omitting things. So, fingers crossed... or prayers offered... or sacrifices made. Whatever it takes, man. ■
ACT(S) of GOD

Written by Kareem Bandealy
Directed by Heidi Stillman

CAST

Rom Barkhordar* ......................... Father
Walter Briggs*+ ......................... Youngest
Shannon Cochran* ....................... Mother
Emjoy Gavino* ............................. Fiancée
Anthony Irons*+ .......................... Middle
Kristina Valada-Viars* ................. Eldest

Understudies: Rengin Altay*, Cortez L. Johnson*, Ian Michael Minh, Allyce Carryn Torres

Artistic Director
Heidi Stillman+

Executive Director
Rachel L. Fink

Producing Director
Philip R. Smith+

Director of Community Engagement
Andrew White+

General Manager
Michele V. Anderson

Production Support
Elizabeth F. Cheney Foundation

Individual Support
Douglas R. Brown and Rachel E. Kraft
Melinda McMullen and Duncan Kime

Opening Night Sponsor

Lookingglass Theatre Company is a member of Theatre Communications Group (TCG), the national service organization for American Theatre, and of the League of Chicago Theatres, the local service organization for theatre.
PRODUCTION STAFF

Assistant Director
Micah Figueroa

Assistant Stage Manager
Shannon Golden*

Script Supervisor
Julia Xiong

Vocal Coach
Amanda Dehnert

Costume Design Assistant
Melissa Perkins

Assistant Lighting Designer
Joseph Clavell

Assistant Sound Designer
Grover Hollway

Assistant Properties Designer
Brontë DeShong

Assistant Sound Engineer
Ben Zeman

Master Carpenter
Keira Jacobs

Lead Carpenter
Elyse Estes

Carpenters
Anthony Avila
Kenny Faust
Tim Martin
Adena Rice
Joe Staffa

Scenic Charge
Lee Moore

Scenic Artists
Elyse Balogh
Megan Enxleben

Assistant Master Electrician
Shelbi Arndt

Electricians
William Borst
Arianna Brown
Jessie Cole
Kenny Cole
Nilis Fritjofson
Grover Hollway
Alyssa Janco
Kai Magee
John Sanchez
Garrett Steinke
Martha Templeton
Michael Trudeau
Ali Wojckiewicz

Costume Shop Assistant
Alice Broughton

Shopper
Jonathan Berg-Einhorn

Draper
Beth Uber for Threadline Studios

Stitcher
Colleen Taylor

Wardrobe Crew
Alyssa Janco

Wardrobe Cover
Jenn M. Thompson

Wigs
Penny Lane Studios

Costume Crafts
Jonathan Berg-Einhorn

Properties Artisans
Jonathan Berg-Einhorn
Wendy Huber
Persephone Lawrence

Deck Crew Chief
Jake Wiener

Deck Crew
Niki Dreistadt
Olivia Ellery

Deck Crew Swing
Lea Branyan

Casting
Raymond Fox*
Philip R. Smith*

* 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

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Lookingglass’ REFLECT Series offers an opportunity to think, hear, and talk about the performance you just experienced. Come hear in-the-field experts offer their insights and lead artists give a behind-the-scenes glimpse at the Lookingglass creative process.

REFLECT post-show discussions are free and open to the public, and take place directly following the 2PM matinee on select SUNDAYS at Lookingglass Theatre. lookingglasstheatre.org/reflect

MARCH 3
Faith and (Dis)Belief: The characters in Act(s) of God express a range of opinions on the spectrum of religious belief. Where do you sit on the metaphysical panorama? What is the difference between religion and spirituality? And how do we navigate these conversations with others?

MARCH 10
It’s The End of the World As We Know It (Do You Feel Fine?): Whether it’s a catastrophic flood, a glorious rapture, or a meteor crashing to Earth, humans have forecast the End of Days since the beginning of days. What’s behind the instinct to anticipate the end? Does it help or hinder planning for the future? What are some current theories about the fate of the earth?

MARCH 17
Of God(s) and Gender(s): The divine spirit takes many forms in various cultures around the world. Is there one god or many? Is the divine a he, she, they, or something else altogether? And what does that suggest about us mere mortals?

MARCH 24
How (Not) To Have A Family Reunion: When adult children return home, fraught family history and emotional trip wires can litter the domestic landscape. Why does this happen, and how do we gracefully navigate those sharp glances, dodge those snarky comments, and fill those awkward silences?

MARCH 31
Behind the Scenes: Join us for a conversation with the artists behind this World Premiere, as they talk about the journey from the kernel of an idea to its ultimate dazzling fruition onstage.

Access

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

Audio Description (Touch Tours begin at 6PM)

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Open Captioning

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“Ferociously inventive [and] gripping!”
– The New York Times

A NUMBER

WRITTEN BY CARYL CHURCHILL
DIRECTED BY ROBIN WITT

FEATURING:
William Brown (Salter)
Nate Burger (Bernard)

BEGINS
MARCH 20

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2018/19 SEASON SPONSOR | OFFICIAL LIGHTING SPONSOR
Lookingglass brings the fun of Summerrglass Camp to a week-long Spring Break Camp! Students learn physical theatre skills (e.g. juggling, tumbling, and stage combat) and adapt their own version of a past Lookingglass production.

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!

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 arts), while writing, staging, and rehearsing original adaptations. This two-week program is ideal for students who are ready to broaden their expressive theatrical skills.

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!
ROM BARKHORDAR (Father) is super happy to be returning to Lookingglass Theatre. Rom was last seen here in Laura Eason’s adaptation of Around the World in 80 Days. Rom lives in Chicago where his credits include: The Nutcracker (The House Theatre of Chicago), Yasmina’s Necklace (Goodman Theatre), Vanya, or That’s Life! (Rasaka Theatre Company), Mosque Alert (Silk Road Rising), The Who & the What (Victory Gardens Theater), In a Garden (A Red Orchid Theatre, Jeff Award nomination for Best Actor), and The Elephant Man (Steppenwolf Theatre Company) to name a few. Regional credits: Pulitzer Prize winner Disgraced (Virginia Stage Company), The Who & the What (Huntington Theatre Company, IRNE nomination for Best Supporting Actor), and Around the World in 80 days (Baltimore Center Stage; Kansas City Repertory Theatre). Television credits: Proven Innocent, Chicago Justice, Chicago Fire, Mind Games, Boss, and The Beast. Film: Canal Street. He is proudly represented by Gray Talent Group. Big thanks to Heidi, Kareem, Phil, and his beautiful wife, Maren.

WALTER BRIGGS (Youngest/Lookingglass Artistic Associate) has previously appeared with the company in 20,000 Leagues Under the Seas, Moby Dick, Bengal Tiger at the Baghdad Zoo and The North China Lover. Chicago credits include: Sucker Punch (Victory Gardens Theater), Hit The Wall (The Inconvenience/Steppenwolf Theatre Company), All Our Tragic (The Hypocrites), The Glass Menagerie (Mary-Arrchie Theatre Co.), A Red Orchid Theater, and many more. Regionally, Walter has performed at A.R.T, Arena Stage, South Coast Repertory, Alliance Theatre, and The Getty Villa. TV/Film credits include: Chicago Med, Kappa Force, Jessica, I Don’t Care, A Good Person, Ballad, and Older Children. Walter is a graduate of the Chicago College of Performing Arts at Roosevelt University.

SHANNON COCHRAN (Mother) makes her Lookingglass Theatre debut. Last season, she appeared in Buried Child and The Importance of Being Earnest at Writers Theatre. Other recent Chicago credits include The Christians (Steppenwolf Theatre Company), The Little Foxes (Goodman Theatre), and Goldfish (Route 66 Theatre). Recent credits include: Nora in the world premiere of A Doll’s House, Part 2 (South Coast Repertory), the Roundabout National Tour of Cabaret, and the First National Tour of August: Osage County. She is an Obie and Theatreworld Award-winner for the role she created in Bug (Gate Theatre, London and Barrow Street Theatre). Shannon has also performed at The Old Globe, Long Wharf Theatre, Mark Taper Forum, Barbican Centre (London), Geffen Playhouse, Court Theatre, Victory Gardens Theater, The Marriott Theatre in Lincolnshire, and Cincinnati Playhouse in the Park. Film: Captive State, The Ring, Star Trek: Nemesis, The Perfect Family. Television: Modern Family, Scandal, NCIS: LA, Grey’s Anatomy, Law and Order: SVU, The Office.
Act(s) of God

EMJOY GAVINO (Fiancée) made her Lookingglass debut in The Arabian Nights. Recent credits include: You Got Older (Steppenwolf Theatre Company), Cry it Out (Studio Theatre), Bull in a China Shop (About Face Theatre), Death and Harry Houdini (The House Theatre of Chicago), Vietgone (Writers Theatre), You on the Moors Now (The Hypocrites), Iphigenia in Aulis (Court Theatre/The Getty Villa), and the national tour of The Realish Housewives (The Second City). Emjoy has also worked with Victory Gardens Theater, Northlight Theatre, Remy Bumppo Theatre Company, Paramount Theatre, Broadway Playhouse, The Neo-Futurists, Goodman Theatre, Repertory Acts Theatre, Book-It Repertory Theatre, A Contemporary Theatre, The 5th Avenue Theatre, and Village Theatre. Film/TV: The Exorcist, Mob Doctor, Empire, Chicago Fire, Chicago Med, and The Force. Emjoy is an associate artistic director and casting director of The Gift Theatre, a 3Arts Make a Wave grantee, and is the founder and producer of The Chicago Inclusion Project. She is represented by Stewart Talent.

ANTHONY IRONS (Middle/Lookingglass Artistic Associate) is thrilled to return to Lookingglass in this exciting new work. He appeared in Treasure Island and, most recently, The Steadfast Tin Soldier. Anthony is also a Congo Square Theatre Ensemble Member, where he has performed in over a dozen productions. 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, The Chi, Sirens, Chicago Fire, Boss, Let’s Go To Prison, and The Lucky Ones.

KRISTINA VALADA-VIARS (Eldest) is making her Lookingglass debut in Mr. Bandealy’s beautiful play. Most recently, she appeared in Make Believe Association’s The Lost Books, directed Small Jokes About Monsters at 16th Street Theatre, and appears in The Red Line on CBS. Theatre credits include: Steppenwolf Theatre Company, Goodman Theatre, Writers Theatre, Theater Wit, Route 66 Theatre, Northlight Theatre, About Face Theatre, New Dramatists, The New Group, and 13P. TV/Film: Easy, Empire, Shameless, The Force, and Stephen Cone’s Black Box. She received a Jeff Nomination for Supporting Actress for her work in the Chicago premiere of Time Stands Still (Steppenwolf Theatre Company) and the Best Actress in a Feature Award at the Iris International Film Festival for the independent feature Molly’s Girl. She received a 2017 Princess Grace Award and Fellowship for acting and directing in residence with Steppenwolf Theatre Company. Kristina is an activist, freelance writer, teacher, and a member of the Chicago Green Theatre Alliance.

KAREEM BANDEALY (Playwright/Aria Co-Composer/Ensemble Member) has previously appeared at Lookingglass as Captain Nemo in 20,000 Leagues Under the Seas, Blood Wedding, Moby Dick (2015 & 2017), The Little Prince, Big Lake Big City, Bengal Tiger at the Baghdad Zoo, The Last Act of Lilka Kadison, and Peter Pan (A Play). Chicago credits: A Christmas Carol (2014–18), Rock ‘N’ Roll, Gas For Less and King Lear at Goodman.
PROFILES

Theatre; *The Wheel* at Steppenwolf Theatre Company; *Oklahoma!* at Paramount Theatre; *The Good Book* and *The Illusion* at Court Theatre; *Julius Caesar, Hamlet, The Caretaker,* and *Heartbreak House* at Writers Theatre; *A Midsummer Night’s Dream, Edward II,* and *Romeo and Juliet* at Chicago Shakespeare Theater; *A Disappearing Number, Blood and Gifts* at TimeLine Theatre; *The Skin of Our Teeth* and *The Real Thing* at Remy Bumppo Theatre Company; *Othello* (as Othello) at The Gift Theatre, and many others. Regional credits include: *The Merry Wives of Windsor, The Three Musketeers* and *The Tempest* at Illinois Shakespeare Festival; *Love’s Labour’s Lost* at Notre Dame Summer Shakespeare; *Julius Caesar* and *Stuff Happens* at Pittsburgh Irish & Classical Theatre, and four seasons with Orlando Shakespeare Theater. He has appeared in several films, including *The Merry Gentleman* directed by Michael Keaton, in the new web series *Code-Switched*, and on TV in *Chicago Fire*. Kareem is a recipient of the 2011 3Arts Artist Award.

HEIDI STILLMAN (Director/Lookingglass Ensemble Member/Artistic Director) recently directed the return of her adaptation of *Hard Times*. She has both written and directed for Lookingglass: *Cascabel, The North China Lover, Hephaestus, The Brothers Karamazov* (2009 Raven Award), and *The Master and Margarita*. Additional writing credits with Lookingglass include: *The Last Act of Liika Kadison, The Old Curiosity Shop* (Jeff Award for Adaptation), and *The Baron in the Trees*. Directing work with Lookingglass includes: *Death Tax, Bengal Tiger at the Baghdad Zoo, Trust, The Wooden Brees, 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. She co-wrote and directed *The Year I Didn’t Go to School* at the Chicago Children’s Theatre. Heidi lives in Evanston with her husband and her 16 year olds, Sadie and Jude.

BRIAN SIDNEY BEMBRIDGE (Scenic and Lighting Designer/Lookingglass Artistic Associate)’s Lookingglass credits include: *Hard Times* (Jeff Award), *Life Sucks, Cascabel, La Luna Muda,* and *Summertime*. Off-Broadway: The Public Theater, Second Stage Theatre, Jean Cocteau Repertory, Kids With Guns, and Theatre at St. Clement’s. International: Theatre Royal Stratford East in London; Town Hall Theatre in Galway, Ireland; and Illawarra Performing Arts Centre and Platform Hip Hop Festival in Sydney, Australia, among others. Regional: Guthrie Theater, Goodman Theater, Steppenwolf Theatre Company, Chicago Shakespeare Theater, TimeLine Theatre, The Second City, Arden Theatre Company, Actors Theatre of Louisville, Alliance Theatre, A.C.T., ACT Theatre, Geffen Playhouse, Cincinnati Playhouse in the Park, Court Theatre, Writers Theatre, Victory Gardens Theater, Northlight Theatre, Drury Lane Theatre, Ravinia Festival, Children’s Theatre Company, Asolo, St. Louis, Milwaukee and Madison Repertory Theaters, Pittsburgh Public Theater, OperaOmaha, and Virginia Opera. Honors: Seven Jeff Awards, three Back Stage Garland Awards, two LA Drama Critic Circle Awards, LA Weekly Theater and Gregory Awards, and an Ovation Award. Brian has designed over 75 world premieres and represented the US at the Prague Quadrennial in 2011 with his design of *The Elaborate Entrance of Chad Deity*. Film production designs include: *Marie and Bruce, Holding Out, Stray Dogs* and *Late for Church*, and sets for *Muppets from Space*. briansidneybembridge.com
MARA BLUMENFELD (Costume Designer/Lookingglass Ensemble Member) has designed costumes for over 40 Lookingglass productions, including most recently Plantation!, Beyond Caring, Mr. and Mrs. Pennyworth, Blood Wedding, Title and Deed, Lookingglass Alice, In the Garden, Bengal Tiger at the Baghdad Zoo, Metamorphoses, and Eastland: A New Musical. Elsewhere in Chicago, she has designed numerous productions for Goodman Theatre, Steppenwolf Theatre Company, Chicago Shakespeare Theater, Writers Theatre, and Court Theatre. A frequent collaborator with Mary Zimmerman, their credits include the Broadway and Off-Broadway productions of Metamorphoses, The Notebooks of Leonardo da Vinci (Second Stage Theatre), and Rusalka, Lucia di Lammermoor, and La Sonnambula (Metropolitan Opera). She is the recipient of four Jeff Awards and was the 2012 recipient of the Michael Merritt Award for Excellence in Design and Collaboration.

RICK SIMS (Sound Designer/Composer/Aria Co-Composer and Co-Arranger/Lookingglass Artistic Associate) has composed and designed sound for more than 25 Lookingglass productions. Other Chicago credits include: Steppenwolf Theatre Company, Congo Square Theatre Company, Writers Theatre, Lifeline Theatre, Griffin Theatre, Chicago Children’s Theatre, The Hypocrites, The House Theatre of Chicago, Court Theatre, American Theater Company, Victory Gardens Theater, Raven Theatre, Steep Theatre, Northlight Theatre, and About Face Theatre. Regional credits include: the Getty in LA; South Coast Repertory in Costa Mesa, CA; Arena Stage and Roundhouse Theatre in Washington, D.C.; Alliance Theatre in Atlanta; Boston Playwrights’ Theatre; Arden Theatre Company in Philadelphia; Playwrights Horizons in NYC; Actors Theatre of Louisville; and Portland Playhouse in Portland, OR. Rick won a Jeff Award for Sound Design for Lookingglass’ Moby Dick and Hephæstus, as well as a Black Theatre Alliance Award for Congo Square Theatre Company’s Brothers In the Dust, and received several nominations for both awards. Rick is an Artistic Associate of Lookingglass and an Artistic Affiliate with American Blues Theater. Rick also wrote the book, music and lyrics for Lookingglass’ Hillbilly Antigone.

TRACY WALSH (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 dance choreography for The Steadfast Tin Soldier and 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.

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
PROFILES

Hypocrites); The Hollow, The Tin Woman (Peninsula Players Theatre); Hang, Pirandello’s Henry IV, Fallen Angels (Remy Bumppo 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.

MATT HAWKINS (Fight Choreographer) is a Chicago based director, actor, fight choreographer, movement director, and intimacy choreographer. He has been nominated for fourteen Jeff Awards and has received five. He holds a BFA in acting from Southern Methodist University and an MFA in directing from The University of Iowa. He is currently an Assistant Professor at the University of Notre Dame, where he serves as head of the musical theatre for the Department of Film, Television, and Theatre. This upcoming year he will direct and choreograph a new hip-hop musical, Stupid Humans (University of Notre Dame), and choreograph violence for Hamlet and Short Shakespeare! Macbeth (Chicago Shakespeare Theater), and Twelfth Night (Writers Theatre). Matt is married to actor/director/documentarian/playwright Stacy Stoltz.

AMANDA DEHNERT (Aria Co-Composer and Co-Arranger/Vocal Coach) is thrilled to be at Lookingglass, where she recently co-composed The Steadfast Tin Soldier, with collaborator Andre Pluess. Prior to that, she served as Director/Orchestrator for Eastland: A New Musical, and Director/Writer of Peter Pan (A Play). Amanda’s other work in Chicago has included co-composing the World Premiere of Shining Lives (a musical) (Northlight Theatre), creating vocal arrangements for Iphigenia In Aulis (Court Theatre/Getty Villa), and directing Romeo and Juliet, A Midsummer Night’s Dream (Chicago Shakespeare Theater), and her original musical, The Verona Project (American Music Theatre Project). Regionally, Amanda’s work includes: Love’s Labour’s Lost (Director/Co-composer, with Andre Pluess), Timon Of Athens (Director/Composer), Into The Woods (Director/Conductor), Julius Caesar (Director/Adaptor, Oregon Shakespeare Festival), West Side Story (Carnegie Hall at The Knockdown Center, conducted by Marin Alsop), Richard III (The Public Theater Mobile Shakespeare Unit), and Cabaret (Stratford Shakespeare Festival, Canada). Amanda is an Associate Professor of Theatre at Northwestern University.

KONSTANTIN JACÉ (Aria Co-Composer) is a songwriter, singer, and composer who has written and performed music in many genres on many stages in Chicago and throughout the United States. Konstantin’s current and longest lasting band project is Moritat, an experimental art rock trio that has been pushing at the edges of sound, composition, and genre for almost a decade; they are set to record a new full length album in the spring of 2019. Konstantin is also an advanced collector, DJ, and historian of rare 78rpm shellac records in many styles of music, with a special attention to folk music and field recordings from around the world.

TESS GOLDEN (Stage Manager) is so happy to be back in the pumping station with some of her favorite artists. Previous credits include: Beyond Caring, Blood Wedding, Lookingglass Alice (on tour at the Adrienne Arsht Center for the Performing Arts of Miami and the Denver Center for the Performing Arts), In the Garden: A Darwinian Love Story, The Little Prince, Mr. Rickey Calls a Meeting (Lookingglass Theatre Company), Wonderland: Alice’s Rock and Roll Adventure (Lookingglass Theatre Company), The Skin of Our Teeth, Northanger Abbey (Remy Bumppo Theatre Company), The Burials, How Long
Will I Cry?, Oblivion, Where We’re Born (Steppenwolf Theatre Company), and A Midsummer Night’s Dream (Alliance Theatre at the Atlanta Botanical Garden).

SHANNON GOLDEN (Assistant Stage Manager) is excited to return to Lookingglass where she has previously worked on 20,000 Leagues Under the Seas, Plantation!, Hard Times (2017), Moby Dick (2017), and Thaddeus and Slocum: A Vaudeville Adventure. Other stage management credits include: Fight Night, Shakespeare in the Parks A Midsummer Night’s Dream (Chicago Shakespeare Theater); Frederick (Chicago Children’s Theatre); This Wonderful Life (American Blues Theater); Betrayal (Raven Theatre); Chalk (Sideshow Theatre Company); and Desperate Dolls (Strawdog Theatre Company). Production assistant credits include: The King of the Yees, Uncle Vanya, Soups Stews and Casseroles: 1976, Carlyle, and Feathers and Teeth (Goodman Theatre).

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 serves on the Board of The League of Chicago Theatres, 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 and 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: Widows, 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 (Director of Community Engagement/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 served as Artistic Director from 2010–2015 and now leads community engagement programs in Lookingglass’ Department of Curiosity. 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.

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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 67 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.

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<tr>
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<th>Laura Eason</th>
<th>David Schwimmer</th>
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<tr>
<td>Mara Blumenfeld</td>
<td>Anthony Fleming III</td>
<td>Joey Slotnick</td>
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<td>J. Nicole Brooks</td>
<td>Raymond Fox</td>
<td>Philip R. Smith</td>
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<td>David Catlin</td>
<td>Joy Gregory</td>
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<td>Thomas J. Cox</td>
<td>Doug Hara</td>
<td>Tracy Walsh</td>
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<td>Lawrence E. DiStasi</td>
<td>David Kersnar</td>
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<td>Kevin Douglas</td>
<td>Louise Lamson</td>
<td>Temple Williams III</td>
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<td>Christine Mary Dunford</td>
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<td>Mary Zimmerman</td>
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<tr>
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<th>Sylvia Hernandez-DiStasi</th>
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<td>Chris Binder</td>
<td>Lauren Hirte</td>
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<td>Walter Briggs</td>
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<td>Sara Gmitter</td>
<td>Ericka Ratcliff</td>
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ENLISTMENT UPDATES

J. NICOLE BROOKS has recurring roles on Showtime’s The Chi, and the upcoming South Side on Comedy Central. J. Nicole’s new play HeLa recently had 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 the Alliance Theatre. David will direct his original adaptation of Mary Shelley’s Frankenstein for Lookingglass (Summer 2019). David teaches acting at Northwestern University.

THOMAS J. COX spent last summer sailing aboard the Nautilus in Lookingglass’ 20,000 Leagues Under the Seas. This season, Thomas appeared as Bob Cratchit in Goodman Theatre’s A Christmas Carol, and will perform 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, was released in November of 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 returns 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.
ENSEMBLE UPDATES

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 most recently directed 20,000 Leagues Under the Seas at Lookingglass. Currently, he 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 is currently touring with Metamorphoses.

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 opened a new musical, Journey of the Midnight Sun, in Shanghai, and is working with Mary Zimmerman on Metamorphoses at Berkeley Repertory Theater this winter. In the spring, he will premiere a new ballet, Madame Butterfly, with K-Ballet in Tokyo, and this summer will be the scenic designer for Mary Shelley’s Frankenstein at Lookingglass. 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.

MARY ZIMMERMAN was recently in New York with her production of Donizetti’s Lucia di Lammermoor at the Metropolitan Opera. This past winter, she made a new show with her Lookingglass family called The Steadfast Tin Soldier.

For KAREEM BANDEALY, MARA BLUMENFELD, PHILIP R. SMITH, HEIDI STILLMAN, TRACY WALSH, and ANDREW WHITE, see the PROFILES section.
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<tr>
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<td>875 N Michigan Ave, Suite 1330</td>
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<td>Chicago, IL 60611</td>
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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. For more information please contact Glynnis Hokenson, Major Gifts Officer, at 773.477.9257 X 123 or GHokenson@lookingglasstheatre.org.

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Lookingglass Theatre Company gratefully acknowledges the generosity of the many corporations, foundations, and government grantors who support Lookingglass and its innovative artistic and education programs. We are pleased to recognize contributions made between November 1, 2017–November 30, 2018. We work diligently to keep our donor lists up to date. Please bring any unintentional errors, additions, or needed corrections to the attention of Sheri Flanders, Institutional Giving Coordinator at 773.477.9257 X 113 or SFlanders@lookingglasstheatre.org.

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Watermark Members are given an inside look into how Lookingglass continues to create stories that redefine the limits of theatrical experience through behind-the-scenes access, invitations to exclusive special events with Lookingglass Artists, and our VIP ticketing services. The support of the Watermark is critical to achieving Lookingglass’ mission. To join this celebrated group of individuals, contact Matt Harmon at 773.477.9257 X 153 or MHarmon@lookingglassstheatre.org.

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